THE TRANSLATING, REWRITING, AND REPRODUCING OF HARUKI MURAKAMI FOR THE ANGLOPHONE MARKET

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Supervised by Dr Kayoko Takeda

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I hereby certify that the present study *The translating, rewriting and reproducing of Haruki Murakami for the Anglophone market*, presented by David Karashima for the award of the degree of Doctor, has been carried out under the supervision of myself in the Graduate School of Intercultural Communication at Rikkyo University, and that it fulfills all the requirements for the award of Doctor.

Kayoko Takeda
Professor
Graduate School of Intercultural Communication
Rikkyo University
Tokyo, Japan

ROVIRA I VIRGILI UNIVERSITY
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Abstract

Haruki Murakami is the most widely read contemporary Japanese author today. His books have been translated into more than forty languages, have become bestsellers in many countries, and have garnered critical acclaim internationally. How did Murakami become the "breakthrough" Japanese writer on the international literary scene? Critics and scholars often point to certain characteristics and themes in his work to explain Murakami's success within various cultural and national contexts. However, while there is no question that Murakami's fictional worlds have spoken to readers worldwide, his remarkable commercial and critical success cannot be fully understood through an analysis of his works alone. The majority of Japanese literature in English translation is produced and published on the margins of the US/UK publishing industries for relatively niche audiences. This has been possible largely due to patronage extended by government and cultural organizations that assist authors who have achieved a certain status within the Japanese literary field make inroads into foreign markets. Murakami might seem an exception to this trend. He enjoys prestigious mainstream outlets in English in the form of his publisher, Knopf (Random House), and the *New Yorker* magazine, and he did not benefit from government support in launching his career abroad. Nevertheless, Murakami's case is similar to other translated Japanese authors in that it was by improving his position within Japanese publishing circles that he initially gained the opportunity to be published in English. What sets Murakami apart from other contemporary Japanese writers, however, is how he was able to gain a firm foothold in the Anglophone market and gradually improve his positions within it with the help of

editors, scholars, literary agents, translators, and other individuals (including eventually readers). This dissertation examines the role of these various key players involved in translating, rewriting, and (re)producing "Haruki Murakami" for the Anglophone (and by extension international) markets.

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Chapter 1: Introduction

Haruki Murakami is the most widely read Japanese author in the world today. His books have been translated into more than forty languages and have become bestsellers in many countries. Murakami has also garnered critical acclaim internationally, winning the *Franz Kafka Prize* in 2006, the *Jerusalem Prize* in 2009, and for many years has been rumored to be a serious contender for the *Nobel Prize for Literature*. He is also one of the few "literary" authors whose work is translated into dozens of languages immediately after the release of the original Japanese version. As the *Guardian* suggested following the English publication of his novel *1Q84*, Murakami is "the only living writer who can sell a million copies in a month and still be in the running for the Nobel Prize" (Haddow 2011).

A handful of other Japanese authors have also seen success internationally, most notably Kenzaburo Oe, who was awarded the *Nobel Prize for Literature* in 1994. Banana Yoshimoto boasts a significant following in European countries such as Italy, and Haruki's namesake, Ryu Murakami, has at least half a dozen novels translated each into English and French. Haruki Murakami's success reignited interest in contemporary Japanese literature among publishers in the US and UK, paving the way for authors such as Natsuo Kirino, Yoko Ogawa, Shuichi Yoshida, Hitomi Kanehara and others to make inroads into Anglophone markets (and often by extension into wider European and international markets). "The feeling that Japanese literature cannot speak to American Readers," which Edward Fowler suggested was partly a result of the gap between the "great post-war translations" that dominated Japanese literature in

translation for many years (Fowler 1992: 3) seems to have been replaced by a renewed appetite for Japanese fiction, and more specifically for the "Next Murakami". Various initiatives by government agencies, nonprofits, and publishers aimed at promoting Japanese literature in translation have sprung up in recent years in hopes of giving this trend a boost. However, despite this renewed interest in Japanese fiction overseas, and success enjoyed by many Japanese authors in Asia, only a handful of them have been able to gain a firm foothold in the Anglophone market, and no other author comes close to Murakami in terms of sheer size of commercial and critical readership.

How did Murakami become the "breakthrough" Japanese writer on the international literary scene? Critics and scholars often point to certain characteristics and themes in his work to explain the Japanese author's success within various cultural and national contexts. While there is no question that Murakami's fictional worlds have spoken to readers worldwide, his remarkable commercial and critical success cannot be fully understood through an analysis of his works alone. As André Lefevere has suggested, the "'intrinsic value' of a work" may play "much less of a part" in the reception and survival of literature in today's globalized world (André Lefevere 1992: 1). As mentioned above, the majority of Japanese literature in English translation is produced and published for niche audiences in Anglophone countries with financial support extended by Japanese government agencies, cultural organizations and publishers, which assist authors who have achieved a certain status within the Japanese literary field make inroads into foreign markets. Murakami might seem an exception to this trend. He enjoys prestigious mainstream outlets in English in the form of his publisher Knopf (Random House) and the *New Yorker* magazine, and he did not benefit

from government support in launching his career abroad. Nevertheless, Murakami's case is actually similar to other translated Japanese authors in that it was through entering the Japanese literary field and improving his position within it that he initially obtained the opportunity to be published in English. What set Murakami apart from other contemporary Japanese authors is that once he entered the US/UK literary fields, he succeeded in gradually improving his position within them with the help of various editors, scholars, literary agents, translators, and other allies.

Who are these key individuals and institutions involved in the production of the English translations of Haruki Murakami's work? How have they translated, edited, and ultimately "reproduced" Haruki Murakami for the Anglophone market? What role have they played in helping Murakami achieve an unprecedented readership in English and around the world? This study will set out to answer these questions by examining Murakami's work within the contexts of Anglophone publishing, Japanese literary field, and finally the wider field of international publishing. This geographical categorization division is not meant to suggest that Murakami's story can be neatly separated and understood within each of these three spaces. On the contrary, the aim is to illustrate the deeper insight that can be reached by exploring the roles of the key individuals and institutions involved in literary production within these varying contexts.

Chapter 2 and 3 will provide an overview of relevant theoretical concepts and methodological approaches that have influenced the shape of this research project. Chapter 4 will begin by providing a perspective on how Murakami is translated and rewritten in the Anglophone sphere today through a brief case study of *1Q84*—the author's most recent novel published in English. This will be followed by an

examination of the key roles played by individuals and institutions—translators, editors, publishers, etc.—in helping Murakami gain a firm foothold in the Anglophone literary field. The final section of the fourth chapter will briefly explore the role of individuals and institutions (particularly in academia and the media) that were not directly involved in the process of producing the translations of Murakami's books, but were nonetheless influential in cementing Murakami's position as a literary author through their various rewritings of his work.

Chapter 5 will focus on the role of the Japanese literary system in the making of the author Haruki Murakami. This chapter will begin by looking at how Murakami initially became a writer, focusing particularly on the important role that key individuals played within a literary system structured around literary magazines and prizes administered by the major Japanese publishers. This will be followed by a section that explores how Murakami was able to break free of the constraints keeping contemporary Japanese authors from being published in Anglophone markets.

Chapter 6 will examine the position of Murakami (and his English translations) within the wider international publishing field. The first section will explore the link between Murakami's international reception and the author's position within the Anglophone and Japanese publishing fields. This will be followed by an examination of how Murakami's capital has been transferred and leveraged across cultures (particularly between Japan and the Anglophone world). The final section will explore questions of Murakami's long-term consecration within the Japanese, Anglophone, and international publishing fields.

Our hope is that this study centering on the author Haruki Murakami will not

only prove to be an interesting story in and of itself, but that it will also help us gain a better understanding of global literary production today—highlighting the vital role that numerous "less visible" actors play in the production, circulation and consumption of contemporary literature within an increasingly complex and interconnected world.

Chapter 2: Literature Review and Theoretical Framework

How might the various theoretical tools that have been developed in the field of Translation Studies help us better understand the way in which Murakami has been translated, rewritten, and reproduced for the Anglophone market? Here I will provide an overview of the main theoretical literature that has—directly or indirectly—informed the shape of this dissertation.

2.1 Studying Translations in their Environments

The emergence of Descriptive Translation Studies in the 1970s shifted the emphasis of translation research from prescribing ways of translating to observing and describing translation phenomena within their environments (Hermans 1999: 7). Itamar Even-Zohar's polysystem theory put forth a view of a world composed of systems composed of subsystems. Even-Zohar viewed translations as being selected by and adapting to target cultures according to various factors related to the home systems. Translated literature, he argued, is selected by target cultures to play an "innovatory" role within them (Even-Zohar 1997: 46–47). Gideon Toury, another scholar working within the polysystem theory framework, echoed Even-Zohar's views, stating that translators "operate first and foremost in the interest of the culture into which they are translating" because translations "are designed to meet certain needs of, and/or occupy certain 'slots' in it" (Toury 1995: 26).

Some of the basic weaknesses of polysystem theory and the Descriptive Translation Studies paradigm, as outlined by Theo Hermans, are that it is text-bound (product-oriented), strictly descriptive (shies away from speculating about causes), and based on binary concepts that fail to account for complex phenomena (Hermans 1999: 117-119). Anthony Pym echoes Hermans' point about polysystem theory being textbound, stating that the theory does not have a place for individual agents such as translators (Pym 2006: 2). Michaela Wolf has suggested that while polysystem theory was useful in conceptualizing literature in translation as functioning within larger literary and historical systems in the target culture, throughout the theory "it is never made clear what driving forces are behind the ongoing dynamics in a system" (Wolf 2007:7). Another apparent limitation of polysystem theory is the overemphasis of the target culture. The notion that translations are created to fill perceived gaps in the receiving culture also fails to account for the complexity of the process by which a variety of hybrid actors help negotiate a space for translations in the receiving culture. Studying translations solely in the target culture was problematic even when the aim was merely to describe. However, when the aim of research is to pose possible explanations, this singular focus on the target culture is even more difficult to justify.

The limitations of polysystem theory have prompted researchers to expand their research into different directions by borrowing conceptual tools from other disciplines. Many studies conducted under the DTS paradigm focused on describing translation phenomena as they could be observed within a broader social/cultural context. While many of these studies sidestepped questions of causation by claiming to be merely descriptive, more recent studies have attempted to provide explanations for observed

translation phenomena. Furthermore, while DTS focused on texts, many of the newer approaches place a stronger emphasis on translators and other mediators with the aim of finding out "who is doing the mediating, for whom, within what networks, and with what social effects" (Pym 2006: 8).

2.2 Bourdieu's Concepts of Cultural Production

One avenue to which scholars of translation have turned is Pierre Bourdieu's theory of symbolic production. Bourdieu criticized systematic approaches such as Even-Zohar's polysystem theory, arguing that "refusing to consider anything other than the system of works, i.e. the 'network of relationships between texts', or 'intertextuality', and the – very abstractly defined – relationships between this network and the other systems functioning in the 'system-of-systems' which constitutes the society ... these theoreticians of cultural semiology and culturology are forced to seek in the literary system itself the principle of its dynamics" and that "they forget that the existence, form and change [of poetics and culture] depend not only on the 'state of the system' … but also on the balance of forces between social agents who have entirely real interests in the different possibilities available to them as stakes and who employ every sort of strategy to make one set or the other prevail" (Bourdieu 1983a: 33–34). One of Bourdieu's key concepts is that of a "field"—a space that is structured by the social positions occupied by the individuals and institutions in it and which has "its own law of functioning independent of those of politics and economy" (Bourdieu 1986b: 162). An important feature of Bourdieu's field is that it is envisioned as a space of

"competition". Within a field, agents compete to maintain or improve their positions in the field according to the habitus and capital they possess (Bourdieu 1983a: 29–30). Habitus, according to Bourdieu, is a "system of durable, transposable dispositions, structured structures predisposed to function as structuring structures" (Bourdieu 1977: 72). This system of "dispositions", comprising values, norms, and attitudes, is acquired by individuals through socialization in early life and is so deeply embedded that it cannot be separated from the agent's personality. Bourdieu distinguishes between two types of habitus: the primary and the secondary habitus. The primary habitus is acquired during early childhood. The secondary habitus is based on the primary habitus, but interacts more intensively with other forces in the field. Bernard Lahire challenges Bourdieu's notion of habitus, suggesting that individuals are not trapped in their habituses, but that they are determined by a wide range of social experiences throughout their lifetime. Michaela Wolf in turn criticizes Lahire's "sociology of dispositions" as placing "too much emphasis on the individual's subjectivity," and that in the context of translation studies, "the theory neglects the powerful circumstances in which agents interact among one another" in the shaping of translation products (Wolf 2007: 23). While the question of degrees of agency—which is difficult to measure—continues to divide scholars, there is no question that the "values, norms, and attitudes" of individuals play an important role in literary production and reception.

In Bourdieu's theory of cultural production, habitus in turn determines how social agents accumulate and deploy their "capital" within the "field". Bourdieu identifies four main types of capital: economic, social, symbolic and cultural. In the simplest terms, economic capital refers to financial resources, social capital to

interpersonal networks, symbolic capital to accumulated prestige and recognition, and cultural capital to cultural knowledge, education (degrees/certificates) and the like. These various forms of capital are deployed by agents (such as authors and translators) in order to secure better positions for themselves in the field (Bourdieu 1986c). The literary field, for Bourdieu, is located within the field of power. However, it possesses a relative autonomy from it, meaning that it is not completely driven by political motivations or the laws of the market (Bourdieu 1986b: 162). The production of literature, for example, is not driven by book sales alone, but also by factors such as literary prestige.

Bourdieu divides the field of cultural production—including the field of literary production—into the "field of large scale production" and "field of restricted production". He suggests that while the field of large-scale cultural production is organized with the aim of reaching the larger public and is subject to the laws of the market, the field of restricted production "tends to develop its own criteria for the evaluation of its products, thus achieving the truly cultural recognition accorded by the peer group whose members are both privileged clients and competitors" (Bourdieu 1983b: 115). The autonomy of a field of restricted production, therefore, can be measured by its power to define its own criteria for the production and evaluation of its products. The more autonomous the literary field, "the more completely it fulfills its own logic", and the "more clear cut is the division between the field of restricted production, in which the producers produce for other producers, and the field of large-scale production, which is *symbolically* excluded and discredited" (Bourdieu 1983a: 37–39). Middle-brow art, on the other hand, targets the average public and is

therefore a product of the system of large-scale production. Driven by the need for investment profitability, these products must aim to reach a wider readership, and even in cases where they target a specific category of audience, they "must represent a kind of higher social denominator". Bourdieu identifies two poles within the field of cultural production: the commercial and cultural poles. The more a publishing firm's products correspond to preexistent demands, the closer it is to the commercial pole (Bourdieu 1986a: 97). These products are characterized by short production cycles aimed at minimizing risk and ensuring a rapid return of profits. The cultural pole of the field, on the other hand, is characterized by a long production cycle, "based on acceptance of risk inherent in cultural investments and above all on submission to specific laws of the art trade" (Bourdieu 1986a: 97). Following from the above, Bourdieu proposes that it is possible to characterize publishers according to the proportion of short-term and long-term investments. Discussing the situation in France, he suggests that large public publishers such as Robert Laffont are reluctant to invest in projects that do not have an immediate market and that may or may not accrue cultural capital over time, because the structure of the firm requires it to make a rapid return on investment and makes it difficult for decision-makers to have direct contact with manuscripts and authors. Bourdieu points out that the production of short-term bestsellers involves a promotion campaign involving many actors. Furthermore, the value of these products is to some extent determined by their commercial success. By contrast, the long production cycle that creates the classics is not driven by the same factors. Classics are consecrated by the education system, which provides these works with a wide, long-term and durable market (Bourdieu 1993: 123).

There are limitations to applying Bourdieu's notions of fields—and particularly his ideas regarding the literary field which evolved through observations of the French publishing industry in the 1980s—to studies of translation and contemporary literary production. Wolf suggests that efforts made by agents and institutions in the "translation context" do not aim at durable relationships, but instead function in "relatively weak structures" due to the "ephemeral character of their bonds". Another point that Wolf makes is that the "Bourdieusian principle of the hierarchical order in the field applies to translation contexts only to a limited extent," and that in the translation context positions can be dissolved after the act of mediation has been concluded, and therefore "unlike the literary field, it cannot be claimed that the struggle for these positions is the driving force for the (relatively durable) existence of the field" (Wolf 2007: 110). Wolf also suggests that this space of mediation is not reproduced in the way that a Bourdieusian Field is (Wolf 2007: 112). In order to overcome these limitations, Wolf suggests using Homi Bhaba's notion of the third space to develop the concept of a "mediation space" which "is built up through new connections, and in which the agents are subject to continuous re-interpretations, tends to question existing orders and leaves open the potential contextualisations." Within this space, hybrid agents participating in the translation production and reception process perform negotiations based on their diverse experiences (Wolf 2007: 118). Anthony Pym has also emphasized the importance of conceptualizing mediators within a space that is neither the source nor target culture. Pym uses the term "interculture" to refer to "belief and practices found in intersections or overlaps of cultures" (Pym 1998: 177) and suggests that these intersections "should probably tell us more about translation than can any benignly

monocultural context" and that mediators located within these intersections are a good place to start when recreating networks within which translations are produced (Pym 1998: 188).

Polysystem theory was criticized for its use of binary concepts such as central versus peripheral. Bourdieu's Theory of cultural production faces similar challenges. While the binary concepts he uses to categorize publishers, such as restricted/large scale production, short-term/long-term production, and commercial/cultural poles, for example, may be useful in providing a general overview of a field, they cannot fully capture the dynamism and diversity of the international publishing scene, national literary fields, and motivations of the institutional and individual actors involved. Despite the challenges of applying these concepts of symbolic production—first conceived within the French national context—to studies of contemporary intercultural contexts, various scholars have attempted to adapt these ideas in ways that give them greater "international currency" (Simeoni 2007: 200). Any attempt to apply Bourdieu's concepts to the international context requires that we consider the transferability of capital across different cultures and fields the way that James English does in his comprehensive study of the cultural prize industry (English 2005: 10).

2.3 Translation as Rewriting

Andrè Lefevere, whose work focused largely on literature in translation is another proponent of studying the role of "those in the middle". Putting forward the notion of "translation as rewriting", Lefevere emphasized the importance of studying the role of

"the men and women who do not write literature, but 'rewrite' it" because "they are, at present, responsible for the general reception and survival of works of literature among non-professional readers who constitute the great majority of readers in our global culture, to at least the same, if not a greater extent than the writers themselves" (Lefevere 1992:1). Lefevere devotes a significant section of his book *Translation, Rewriting, and the Manipulation of Literature Fame* to a study of translation since it "is the most obviously recognizable type of rewriting, and since it is potentially the most influential [form of rewriting] because it is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin". Lefevere's rewriters encompass a wider range of individuals and communities involved in the production of literature, including editors, critics, anthologizers, historians and patrons (Lefevere 1992: 9).

2.4 International Literary Space

Heilbron and Sapiro have taken the study of translations beyond the target literary field with concept such as "world system of translations" and "international literary space". They attempt to put forward a "proper sociological analysis" that "embraces the whole set of social relations within which translations are produced and circulated," stating that "a sociological approach to translation must therefore take into account several aspects of the conditions of transnational circulation of cultural goods: firstly the structure of the field of international cultural exchanges; secondly, the type of constraints—political and economic—that influence these exchanges; and thirdly, the

agents of intermediation and the process of importing and receiving in the recipient country (Heilbron and Sapiro: 2002a, 2002b, 2007).

Heilbron and Sapiro point to the fact that half the books translated worldwide are translated from English and that therefore English occupies a "hyper-central" position within the "world system of translation". German and French follow with between 10% and 12 % of the world market for translations. Eight languages have a "semi-peripheral" position with 1% to 3 % of the market, and all other languages have a share of less than one percent in the international market, and are thus peripheral. Heilbron and Sapiro also suggest that the number of primary speakers may not be a "very powerful explanatory factor in determining the hierarchy of "central" and "peripheral" languages, pointing to the fact that languages such as Chinese, Arabic, and Japanese, have a share of less than one percent of the international market, despite the fact that they boast a large number of speakers (Heilbron and Sapiro: 2007). In other words, these languages are self-contained. This is an important point to take into account when studying literary production in Japan where the existence of a sizable domestic market (combined with a lack of intercultural mediators in other countries) may have kept publishers, authors and others in the publishing business from looking beyond their own national borders.

Heilbron and Sapiro have demonstrated that translations flow from central to peripheral languages and that communication among peripheral languages often passes through a more central language; that "while the dominant countries "export" their cultural products widely and translate little into their languages, the dominated countries 'export' little and 'import' a lot of foreign books, principally by translation" (Heilbron

and Sapiro, 2007, 96). They have also shown that translations often flow into other languages through English. This means that individuals and institutions in the Anglophone literary fields play a "gatekeeping" function within the wider international system, which may be one reason that individuals and institutions continue to make considerable efforts trying to get Japanese literature published in the US and UK despite the relatively high costs and limited success rate (compared with, for example, doing business directly with East Asian countries).

As Heilbron and Sapiro have acknowledged, there are significant shortcomings in the data they use in presenting their notion of a world system of translations (Heilbron and Sapiro 2007: 95). Furthermore, while the theory may be useful in identifying trends, it is less useful in providing explanations (and particularly explanations for cases of outliers like Haruki Murakami). The notion of books as a "world system of translation" does not explain why, for example, a particular author has been translated from one language to another while another has not. Furthermore, as Heilbron and Sapiro themselves suggest, to understand translation as a social practice "it is necessary to reintegrate into the analysis all the agents—individuals and institutions—that participate in this practice." The approach Heilbron and Sapiro put forward to this end curiously bypasses source-culture factors—touching on the source culture only in passing in the context of its relative position within their hierarchical world system. They explain their decision to omit source culture factors by arguing that the "shift from political to more economic constraints has had the effect of weakening the supply-side and strengthening the demand-side, that is to say, diminishing, within the process of mediation, the preponderant role of agents of export (official bodies,

translation institutes, cultural attaches, etc.), which are now increasingly obliged to take into account the space of reception and the activities of importing agents, specifically, the various agents in the book market: literary agents, translators, and most particularly, publishers" (Heilbron and Sapiro 2007: 99). The general trend, at least in the more advanced economies of the West, does appear to be one where commercial considerations have been gaining weight. However, it is yet to be demonstrated that this is the trend around the world. Furthermore, the fact that individuals and institutions within the source culture have to take into account commercial considerations of the target culture does not render their roles insignificant. This is especially the case with literature translated from languages such as Japanese—a language which very few foreign publishers have a working knowledge in.

2.5 Emphasizing the Local

Heilbron and Sapiro helped paint a wider picture of the systems within which translations are produced by expanding the scope of study beyond target literary fields to an "international literary space". Other scholars, such as Mirella Agorni, have built on Bourdieu-based methods in the other direction: placing greater focus on the local with the aim of painting a more comprehensive picture of complex translation phenomena. Agorni suggests that one should consider examining "local dimensions of translation" and producing "multiple meanings, instead of striving for unique solutions." Agorni suggests applying a methodology of "localism" which "aims at taking into account of the complexity of the dynamics of translation that present themselves in specific

contexts by accommodating historical, cultural, linguistic and sociological analysis, together with a special attention to individual translators' behavior – thus reducing the distance between descriptive and explanatory approaches" (Agorni 2007: 126).

Quoting Maria Tymoczko, Agorni suggests that "localised" research into specific translation phenomena (providing a careful and detailed reconstruction of their social, linguistic, historical, and cultural contexts) allows individual case studies to avoid the danger of generalization. Agorni goes on to say that "in this perspective case studies are definitely brought to the fore: their role is no longer perceived as marginal, but rather acquires a fundamental significance in their role as a testing-ground for the discovery (and implementation) of general patterns of translation behavior" and that "the fact that case studies provide the vital setting that makes translation activities "real" may be obvious, and yet their primary function is neglected by those approaches which create a rigid dichotomy between the metaphorical and practical dimensions of translation phenomena" (Agorni 2007: 125).

Giving the example of Tymoczko's study on the role of the translation movement in the shaping of Irish independence" as a study that generates a "pluralistic image of a complex social and historical experience" by contextualizing a series of events, Agorni also suggests that the "reconstruction of both text and context, that is both the individual dimension and the trans-individual or social dimensions of translation, localism "locates", i.e. gives substance to, the broad cultural function of translation," and provides a "qualitative, explanatory model" that may "work against the mechanical tendency implicit in system thinking" (Agorni 2007).

2.6 Emphasizing the Process

Helene Buzelin's research also places an emphasis on "fieldwork" and the "local". Buzelin criticizes the way in which Bourdieusian sociologists of translations tend to "neglect the study of the work performed on the text (translation, revision, proofreading, etc.) to explore instead the agents and institutions participating in the circulation of cultural products within or between literary fields" (Buzelin 2007: 142).

Drawing inspiration from Bruno Latour's Actor Network Theory, Buzelin's research places a particular focus on the "process" by which translations commissioned by commercial publishers are produced. Taking an ethnographic approach, Buzelin analyzes interviews, different versions of translations, as well as other materials pertaining to management of a translation project (Buzelin 2007: 138). As Buzelin states, the advantage of this methodology is that "working in close collaboration with the publishers enables us to better understand their choices and both the constraints and the strategies underlying these choices" (Buzelin 2007: 140). This kind of research presents various challenges such as "how to get people to take part in this kind of study" and "how to handle and disseminate the information collected" as well as "what to do with researcher's intrusion into a more or less private sphere" (Buzelin 2007: 143-6). It also limits greatly the kind of studies that can be conducted, since most publishers would be unwilling or unable to allow researchers access to their private domain. It also only allows you to study new or ongoing projects. However, the notion of focusing on individual agents involved in the translation process is a much needed perspective to ground the sweeping statements made about translation phenomena all too often without

convincing examples.

Buzelin also emphasizes the role of "cooperation" in the production of translations, saying that "one of the oldest ways to become stronger is to recruit new allies and stick together, and one of the most recurring features of all three case studies, beyond their differences, was the importance of cooperation." Buzelin states that "Cooperation may be "horizontal", between actors who have the same role, actors who may also sometimes be in competition with one another," or "between actors taking on different roles in the translation and publication process: for example publishers and translators." Cooperation is often performed as part of informal networks, and one problem, according to Buzelin, is that "practice of cooperation are not easy to formalize" (Buzelin 2007: 164). While emphasizing the importance of cooperation, Buzelin disagrees with Latour's notion that there is no pre-existing structure, that there are only networks and actors that develop, stating that "nations and literary fields still play a strong role in shaping international literary exchanges" (Buzelin 2007: 165).

2.7 Between Description and Explanation

Many of the above theories and associated methodologies—which more often than not borrow heavily from ideas developed in other academic disciplines—can be seen as attempts to take the study of translation beyond "description" into "explanation". These various theories, however, seem to only underscore the complexity of studying and explaining translation phenomena as well as the difficulty of constructing theoretical and methodological frameworks that can be applied beyond each research project.

Andrew Chesterman has emphasized the importance of trying to create "multiple meanings, instead of a single, exemplary solution," stating that "we have no reason to suppose that only one kind of explanation would suffice to account for all the complexities of translation" (Chesterman 2007: 365). Anthony Pym has also stressed the important of nurturing a "plurality of paradigms", suggesting that "the best uses of theory are actually in active discussions about different ways of solving translation problems" and that "theories and their implications should still be drawn out from a sense of practical tasks, structured as discovery procedures." This line of thinking is also apparent in the comprehensive study of Italian literature published in France by Anaïs Bokobza, in which she chooses not to use a "pre-constructed methodological frame", but instead applies a "broad multi-methods approach" because the subject is at "the border of different types of analyses". Bokobza combines quantitative and qualitative methods, using a specific method for each type of material according to the needs of her research question, going as far as to say that she chose to distance herself "from all pre-constructed methodological frameworks in order to be able to adopt a multi-methodological approach based on a strong field work" (Bokobza 2004). These ideas are reflected in the methods applied to this research project outlined in the following chapter.

Chapter 3: Method

Following the rise of various approaches to studying translations, ranging from cultural/social approaches to corpus-linguistics, Maria Tymoczko observed that "two new infinite orders have opened up: the virtually inexhaustible possibilities suggested by segmenting texts into smaller and smaller linguistic units, and the equally inexhaustible possibilities suggested by the relationships of texts to layer upon layer of context" (Tymoczko 2002: 11). In face of this potentially paralyzing array of possibilities, theoretical models can help us identify what to look at, how to look at them, and using what tools. In the simplest terms, most existing social and cultural models seem to conceptualize translations as products or processes fashioned by the relationships between individual and institutions and the wider systems they occupy. As Pym observes, however, the term system seems to "var[y] in meaning and importance from theorist to theorist," and "in strong systems theory, you will find that the systems themselves do things, as if they were people. In other approaches, people are portrayed as doing things within systems of constraints and that is a big difference…" (Pym 2010: 72). There seems to be no lack of terms used to describe the structured systems or spaces within which translations are produced (poly-system, actor-network, field, regimes, intercultures, mediation space, international literary spaces, etc.) as well as the individuals and institutions that occupy them (actors, agents, mediators, etc.). Pym has suggested the need for a model that "resist[s] the simple binarisms that oppose one society (language, culture) to another, with the mediator on one side or the other. It

should be able to perceive overlaps and complex positions" and "should be able to work from a plurality of concepts (translation cultures, social systems, regimes, intercultures) appropriate to the social spaces in which intermediaries work."

While Maria Tymoczko suggests that there are two basic ways in which translation research can be undertaken—starting with the macro and narrowing down towards the micro or starting from the micro and expanding to the macro—we started our research somewhere in between the two. Rather than start on the conceptual level of systems or at a micro linguistic level, following Pym who has called for the "humanizing" of translation history, we have chosen the individuals involved in the production of Murakami's translations as the starting point of our research, expanding our exploration to include more "macro" structural-level and "micro" textual-level factors as deemed necessary.

Daniel Simeoni has proposed that, while the methodological discourses of sociology and history have gradually been converging together with the globalization of the humanities and social sciences, one area that continues to divide the two disciplines is the use of hypotheses. The sociologist guided by theory "gives an impression that he has answers – and if not, specific hypotheses which require testing" before he begins his research, while the historian "is more hesitant to reach beyond…questions" (Simeoni 2007: 192-194). We did not begin with answers nor with a single concrete hypothesis that we wanted to test. We were aware that Murakami's English translations had been produced by a number of different translators and often edited and abridged quite significantly. We also had the sense that the translators, editors and other "rewriters" involved in this process had played vital roles—often acting with great agency—in

helping the author achieve unprecedented success in the United States, Britain and beyond, and also that the motivations and actions of these individuals could not be understood simply in terms of the competitive dynamics of a single field or culture. These "hunches" generated a series of questions (answers to which generated further questions along the way). On the most practical level, we wanted to know the who, where, why, when, what and how, as well as the "with whom", "within what networks", and "with what social effects" emphasized by Pym and others (Pym 2006: 8). Who were the key individuals and institutions involved in the production of the English translations of Haruki Murakami's work? How did they translate, edit, publish and ultimately "reproduce" Haruki Murakami for the Anglophone market? How did they get involved in the first place? How did they work together (or not)? What kind of structures, networks, institutional settings, etc., were they working in? How much agency did each of these individuals have? How important were their individual contributions in helping Murakami achieve an unprecedented readership in English? What has Murakami's success meant for them? How might the case of Haruki Murakami impact our thinking of notions such as translation, authorship, and literature? How might the way Murakami was translated effect the way he is read? Who are we really reading when we are reading Haruki Murakami (in English)?

In order to address these questions, we started by identifying the key mediators involved in translating Haruki Murakami for the Anglophone market. As highlighted by Pym, the advantage to this approach that starts with individual mediators, as opposed to one starting with texts or specific language or nation-based spaces, is that it can more easily bring to light the mediators' multidiscursive involvement, complex cultural

allegiances, and physical mobility (Pym 2009: 23). Simply "identifying" the core group of "key" individuals was not difficult. Translators, editors, agents, scholars, critics, and most other professionals in the literary field—with the exception of authors—are often not very "visible", making it difficult to find information on them. This was not necessarily the case with Murakami's current team in the US and UK. It obviously helped that Murakami himself has mentioned his English translators, editors, publishers, and agents by name in various interviews, essays, forewords, etc. But it also helped that Murakami is currently being represented, edited, translated, and published by the most prominent individuals (and institutions) in the US and UK literary fields—many of them "stars" in their own right. Having said that, there were also a number of individuals who played key roles—particularly in the earlier years—whose profiles and stories were less "visible". Fortunately, several of these individuals were already acquaintances, and these individuals were connected to each other, meaning they could introduce us to other even less visible players. This happened often throughout the research process: people leading to people, people leading to documents, documents leading to people. As we proceeded with our research, the map of networks seemed to almost draw itself.

These key individuals (translators, editors, prize jury members) and institutions (publishers, magazines, universities) were mapped onto a timeline comprising Murakami's major publications (novels, non-fiction, short stories, and translations), literary awards, and physical location, covering Japan, the US/UK, (and to a lesser extent) the international publishing field throughout the author's career (1979-2013) in order to create an overall picture from which further connections could be explored. We

also studied Murakami's writing on translation found in forewords/afterwords to various story collections and translations (of contemporary American writers), as well as hundreds of reviews, interviews, profiles, and articles related to Murakami and his various "rewriters" (in English and Japanese). We also examined the paratexts of Murakami's major works, including covers, copyright pages, and blurbs. While we did not attempt a systematic comparison of the translations of all twelve books and dozens of shorter works available in English, we re-read these major works in both English and Japanese and compared certain stories and sections of books which we knew—from either conversations or published interviews with editors and translators—had been substantially altered in the English translation (*A Wild Sheep Chase*, *Hard-Boiled Wonderland and the End of the World*, *The Wind-up Bird Chronicle*, "Lederhosen") or for which multiple (published) English translations existed ("The Ice Man", "A Perfect Day for Kangaroos", *Norwegian Wood*). The information derived from these readings was used to draw connections between various publications, institutions, and individuals, and generate a list of questions that we hoped could be further clarified through interviews.

Interviews were conducted over the past couple of years in different locations around the world. We placed priority on key individuals on whom published information was limited. Some interviews lasted several hours, while others were conducted during short breaks between meetings. In most cases, however, we were able to ask additional questions by email. Many of the interviews built on informal conversations we had with these individuals over the past few years. As mentioned earlier, these initial interviews and documentary research often led to the identification

of "even less visible" agents as we tried to trace and recreate Haruki Murakami's career trajectory within Anglophone publishing. Time and geographical constraints meant we were unable to carry out as many interviews as we had hoped. However, we hope to conduct interviews with those individuals we were unable to reach for this study as part of our continuing research.

Daniel Simeoni has suggested that biographies of translators could help complement the "survey model" currently favored in translation studies (Simeoni 2007: 200). What follows is a literary biography of sorts—an attempt to the tell the larger story of how Haruki Murakami has come to occupy his current status in the US and UK through the stories of translators, editors, and other rewriters who have played key roles in "rewriting" Haruki Murakami for the English-speaking world. We begin at the present—with a case study of *1Q84*, Murakami's most recent book to be published in English translation, with the aim of providing an overview of how Murakami's work is being translated, published and circulated in the Anglophone world today. We then go back to the late 1980s and 90s to look at the story of how Murakami first made inroads into the US market with Kodansha International, publishing *A Wild Sheep Chase* and *Hard-Boiled Wonderland and the End of the World*, then gradually built his reputation as a serious writer with Alfred Knopf and the *New Yorker* through the nineties and early aughts with his short stories and politically "engaged" books such as *The Wind-up Bird Chronicle* and *Underground*. We then go back further in time to 1979 when Murakami made his debut as a writer in Japan in order to explore the role of the Japanese literary field in the making of the author in the 1980s (and onwards). Finally, we move ahead again to 2005 and beyond to explore Murakami's rising international recognition and

how it has affected the production and reception of his work in both the Anglophone and Japanese contexts.

Chapter 4: Haruki Murakami in the English-speaking World

> Murakami can get away with anything now. If he scribbled on his toilet paper, they would publish it.
>
> (Jay Rubin in an interview with CNN)

4.1 A One-Man Literary Festival: The English Publication of Murakami's 1Q84

Described in the press as "the most anticipated literary event of the year" (Barra 2011) and "a global event in itself [that] passionately defends the power of the novel" (Haddow 2011), Murakami's latest novel *1Q84* arrived in English "with all the razzmatazz associated with a Harry Potter novel" (Cummins 2011). Ardent fans in London queued for the midnight launch at Foyles bookstore (Flood 2011) and New Yorkers flocked to bookstores (Kyodo 2011) to get hold of a copy of Murakami's "mega-novel" (Miller 2011)—initially published in Japan as three separate volumes—packaged into a single eye-catching volume by the popular designer Chip Kidd, pushing the book to open at number two for hardcover fiction on The *New York Times* bestseller list (New York Times 2011). Despite being an almost 1000-page work of literature in translation, the book could have very well opened at the top of the list if the publication date of Walter Isaacson's biography of Steve Jobs—the face of the company that produced the popular Mac computers on which Murakami composed his

similarly popular novels—had not been moved up to the same week following the charismatic business icon's untimely death (Lowensohn 2011).

Figure 1: (Left) Books 1, 2 and 3 of Shinchosha's Japanese hardcover edition of *1Q84* and (right) Knopf's US hardcover edition of *1Q84* designed by Chip Kidd

The major newspapers, magazines, and other print and on-line media—almost without exception—gave the book and its author prominent coverage (The Complete Review 2011). Practically all of the "quality" UK newspapers (Guardian 2012) including *The Economist*, *Financial Times*, *Guardian*, *Independent*, *Observer*, and *Times of London* and culture/book magazines such as the *Spectator*, *London Review of Books* and *Times Literary Supplement* reviewed the book as did the major US newspapers (Lulofs 2012) such as the *Wall Street Journal*, *Los Angeles Times*, *Washington Post*, *San Francisco Chronicle*, *Seattle Times*, *Chicago Tribune*, *Boston Globe* and *Philadelphia Inquirer* and magazines such as the *Atlantic*, *Salon, and the New York Review of Books*. As a matter of fact, one would be hard pressed to find a major newspaper or book magazine in the US and UK that did not review it. The *New York Times* alone covered the book three times, with a review in their *Sunday Book Review* supplement (Schulz 2011), a second review in the paper's regular review

column (Maslin 2011), and a long profile in the *New York Times Magazine* (Anderson 2011). The major newspapers in Japan in turn reported on the coverage in the US and UK media, sporting headlines with catchy phrases such as *"kakushi zessan"* [rave reviews all around]" (Asahi Shimbun 2011) and *"daininki"* [highly popular]" (Yanagisawa and Ozaki 2011), and picking out particularly positive quotes from reviews, and even going as far as directly quoting the blurbs on the book, further fuelling the myth of Murakami's invincibility on the international stage.

In reality, however, the reviews were mixed. They ranged from glowing to far-from-enthusiastic to downright scathing. Boyd Tonkin, Literary Editor of *The Independent*, who has judged numerous literary awards including the *Booker Prize* and *Independent Foreign Fiction Prize*, praised the book (or more precisely the author) stating "Which other author can remind you simultaneously of Fyodor Dostoyevsky and JK Rowling, not merely within the same chapter but on the same page?" (Tonkin 2011). Kathryn Schulz, author and book critic for *New York Magazine*, was far less sympathetic, suggesting in her review for the *New York Times* that while in George Orwell's *1984* "the story serves to convey ideas about power, injustice and cruelty" in Murakami's *1Q84* "power, injustice and cruelty are fantasy elements in service of a story" (Schulz 2011). Many of the other reviews, including those that were generally favorable to the book—while politely recognizing Murakami's talent and pointing to stand-out moments—expressed similar frustrations with the repetition, loose ends, and flat prose.

But the content of the coverage, at least in this particular instance, may not have mattered all that much. Many of the reviews were surprisingly (or perhaps not so

surprisingly) alike. Most provided similar overviews about Murakami's background and the attention surrounding the book's publication in Japan and the rest of the world, a brief summary of the novel's plot together with a few examples, a quip or two about the translation, and a few words about what the reviewer personally thought about the book. What is of greater significance here is the fact that the vast majority of mainstream (particularly print and on-line) media outlets gave *1Q84* extensive coverage, utilizing striking visuals including portraits by celebrity photographers and artwork specially commissioned for the occasion.

While the approximately 200,000 copies that *1Q84* sold in the United States in just the first couple of months (Publishers Weekly 2012) is an impressive figure, particularly for a thousand-page work of literature-in-translation, the number of people who read the reviews, profiles, and interviews in the media obviously far outnumber those who actually read the book. To put things in perspective, for example, in the US, as of September 2011, the daily circulation (for print and digital combined) was over 2.6 million (2,633,638) for the *Wall Street Journal*, over 1.5 million (1,530,592) for the *New York Times*, and over half a million for several other publications that also reviewed the book such as the *New York Daily News* (771,118), *Los Angeles Times* (611,153) and *Washington Post* (534,620) (Lulofs 2012). Across the Atlantic in the UK, the monthly print and on-line readership (as of April 2012) was estimated at around 9 million (8,949,000) for the *Guardian* and *Telegraph* and just over five million for the *Independent* (5,317,900) and the *Times of London* (5,737,000) (Rogers 2012). What is also significant is that the digital (and particularly on-line) editions of these stories—unlike the actual book itself—could then be emailed, blogged, buzzed, tweeted,

retweeted, posted, shared, liked, and so on, often using the social media icons embedded next to the on-line reviews, reaching millions of people in various shapes and forms. Many of those who read these reviews, interviews, profiles, etc., and their various spinoffs—all "rewritings" of *1Q84*—may never read the book (or anything by Haruki Murakami for that matter) and yet still get a glimpse into Murakami's world.

The English translation of *1Q84*—like its Japanese original and many of the translations into other languages—was destined to become a bestseller well before the book(s) hit stores. When *Book 1* and *Book 2* of *1Q84* were published in Japan in May 2009, the Japanese publisher Shinchosha decided to order a second print-run even before the publication date, then continued to reprint copies to meet the steep demand, printing a million copies in the first two weeks despite (or according to some cynics partially owing to) the fact that the only thing about the book that had been revealed beforehand was its title. When *Book 3* was published a year later, Shinchosha once again upped the initial print run from 500,000 to 700,000 copies even before the book went on sale. A year later, Murakami's US publisher Knopf made a similar decision, upping the print-run by 15,000 copies to 90,000 copies more than a month before the publication date to meet high demand from booksellers (Alter 2011). Meanwhile, Sam Anderson, the critic at large for *The New York Times Magazine*, made his first-ever trip to Japan to interview Murakami several months before the book's publication (Anderson 2011). Emma Brockes, an award-winning journalist with *The Guardian*, first opened her review copy of *1Q84* on her flight to Hawaii where she was scheduled to interview Murakami and managed to get through about half of the book before landing (Brockes 2011). Given the timing and scope of the English media coverage, it seems

safe to assume that many of the other publications had commissioned reviews and articles before the book had been read based on Murakami's rising popularity and reports of the books "phenomenal" success back in Japan (Page 2011). As Jay Rubin—Emeritus Professor of Harvard University and English translator of numerous Murakami works including *Book 1* and *Book 2* of *1Q84*—commented in an interview with CNN, it seems that "Murakami can get away with anything now. If he scribbled on his toilet paper, they would publish it" (Rutledge 2011).

In his review of *1Q84* in the *Guardian*, the journalist Douglas Haddow described Murakami as "the only living writer who can sell a million copies in a month and still be in the running for the Nobel Prize" (Haddow 2011). Murakami is often referred to as a "critical and commercial success". But what does this actually mean? "Commercial success" is perhaps the easier of the two to put a finger on. In the simplest terms, the phrase suggests that Murakami's books have sold well—that they made money for both the author and the publisher. *1Q84* sold exceptionally well for a work of literature in translation, and following the rise in Murakami's popularity in the later 2000s, his backlist sales have also increased significantly with the release of each new title. "Critical success" for contemporary fiction, on the other hand, may be a little trickier to define. What is clear is that both "commercial success" and "critical success" are determined by readers. The conventional thinking is that "commercial success" is something that is determined by the "general readers" (or André Lefevere's "non-professional reader") whose response is recognized in the most simple of terms: whether or not they buy the book. "Critical success", on the other hand, is determined

by individuals with the authority to perform a "critical" reading: Lefevere's "professional readers" and Bourdieu's well-educated (high cultural capital) but not so wealthy (low economic capital) occupants of the "cultural pole" of the "literary field". But can the critical and commercial be separated so neatly in contemporary international publishing and in particular the case of an internationally "renowned" author such as Haruki Murakami? Who are the authorized critics who determine the critical success of a work of literature? In Japan, where the literary field is structured fairly rigidly around literary prizes judged by senior authors, these "literary prizes" function as one clear indicator of "critical success". You only have to take a look at the long list of literary awards amassed by the authors on the jury of the *Akutagawa Prize*—arguably the most influential prize for writers of "serious literature" in Japan—to get a general idea as to how the Japanese literary field is structured. The typical "elite track" consists of making one's debut by winning a (submission-based) new writer prize administered by one of the five main literary magazines (published by the large publishers in Japan), then winning the *Akutagawa Prize*, followed by one of the more senior prizes sponsored by the main publishers and/or newspapers (*Tanizaki Prize*, *Yomiuri Literary Prize*, *Mainichi Publishing Culture Award*, etc.). Murakami has emphasized in interviews with the foreign press that he was ignored by the Japanese literary establishment. But you would not know it just by looking at his list of awards. With the exception of having missed out on the *Akutagawa Prize* (despite being short-listed twice) and the hiatus following the commotion surrounding the huge popularity of *Noruwei no mori* (Norwegian Wood), Murakami seems to have been cruising quite comfortably along the "elite track" of serious literature. He made his debut by winning Kodansha's *Gunzo*

New Writers Prize, then won the *Noma New Writers Literary Prize* just three years later, followed by the prestigious *Tanizaki Prize*, becoming the youngest ever recipient of the prize. Murakami was also awarded the *Yomiuri Literary Prize* for *The Wind-up Bird Chronicle* and more recently the *Asahi Prize* and *Mainichi Publishing Culture Award*.

Literary prizes, however, are less useful when it comes to measuring Murakami's "critical success" in the US and UK. The only major literary award Murakami has received in the Anglophone sphere is the *Frank O'Connor International Short Story Award* funded by the Cork City Council of Ireland, which he was awarded in 2006 for the story collection *Blind Willow, Sleeping Woman* compiled by his US publisher Knopf. One reason Murakami has not been awarded any (traditional) "literary prizes" in the US or UK is that, as a Japanese author published in (English) translation, he simply is not eligible for most of them. Eligibility for most of the prominent literary awards in the United States is limited to works by living citizens of the country (although there are a few exceptions such as the *National Book Critics Circle Awards*). In the UK, most literary awards are limited to authors who are citizens of the Commonwealth. Literature-in-translation is considered a "genre" of its own to be judged separately through initiatives such as the Arts Council funded *Independent Foreign Fiction Prize* (which *1Q84* was long-listed for but did not win) (Tonkin 2012).

If literary prizes cannot be used to gage Murakami's "critical success" in the US and UK, what about critical writing by academics? There are hundreds of scholars in US universities researching Japanese literature and Haruki Murakami is a staple on syllabi of modern and contemporary Japanese literature courses at the institutions where they teach. The amount of scholarly research done on Murakami at American

universities, however, is surprisingly (or again perhaps not so surprisingly) limited (Stretcher 1998), and it is also not clear how widely what *is* written is read outside of the relatively small field of Japanese literary studies. The situation across the Atlantic is even less helpful as there are only a handful of scholars at UK institutions doing research on contemporary Japanese literature. And while there are countless academic books and articles written about Murakami in Japanese, very few of them have been translated into English. One would imagine that the fact that Murakami is being taught and studied in universities would have a positive effect on establishing his literary legitimacy. Just how much of an impact scholarly research has had on Murakami's "critical success" within the contemporary context, however, remains unclear (as will be elaborated upon later).

It seems that whether a foreign author such as Haruki Murakami is considered a "critical success" in the Anglophone sphere or not depends largely on the coverage their work receives in "quality" US and UK media outlets. But while many of the US/UK papers and magazines devote more space to book reviews than do their Japanese counterparts, reviewers are still restricted by various factors including space and readership, meaning they do not always provide the most ideal venues for in-depth analyses. Reviews on the websites of the major papers are often also linked to on-line booksellers (often operated by the same media organization) so that readers can purchase the book easily after reading the review. While one would not want to go as far as to suggest that these reviews function as promotional copy, it seems fair to ask whether there is truly an environment where reviewers—many of whom are commissioned on an assignment basis—are able to write "critical" reviews. So what

then constitutes "critical success"? A variety of factors, no doubt, but one key indicator appears to be the level of coverage a book and author receive in prestigious—symbolic capital-rich—media outlets such as *The New York Times Book Review*, *Times Literary Supplement* and the *New Yorker*. The content of the media coverage—whether it was a positive or negative review, an interview/profile, or an article about the translation process—is perhaps not as important as its "scope". And setting the stage so that the publication of *1Q84* would become *the* "literary event" of the year, all but guaranteed that the book would become both a "commercial" and "critical" success.

With the exception of the rare case of *The Wind-up Bird Chronicle*, which he chose to serialize in the monthly literary magazine *Shincho*, Murakami is known for not sharing his work with his editors while it is still in progress. In principle, Murakami shows his work to his Japanese editors only after the entire manuscript is "complete". Assuming that the Japanese manuscript of *1Q84* was not edited significantly by the editors at Shinchosha, the book that the readers of the Japanese version of *1Q84* are reading may not be all that different from the final draft that the Japanese author saved onto his trusty Mac. The same obviously cannot be said for those reading Murakami in translation. As André Lefevere has emphasized, most readers experience literary works through translations and other forms of rewriting. Haruki Murakami, whose work is translated into almost fifty languages, is an excellent example of an author who is read primarily through "rewritings". Most foreign readers already read Murakami in translation, and given his rising popularity overseas, it is more than likely that the number of people reading Murakami in translation will eventually far outnumber those reading him in the original Japanese. So then it seems only natural to ask: who are we

(actually) reading when we are reading "Haruki Murakami"?

Needless to say, there are many people involved in producing the translated versions of Murakami's work. In the case of the English translation of *1Q84*, first you have the two translators. The initial plan had been for Jay Rubin, who had translated many of Murakami's works including *The Wind-up Bird Chronicle* and *After Dark*, to translate all three volumes of *1Q84*. However, in order to speed up the translation process so that they could bring the book—which Murakami's agent Amanda Urban together with the publisher Knopf decided to publish as one volume in the US—to eagerly awaiting fans (who had been hearing about the book's success in Japan) as soon as possible, the translation of Book 3 was assigned to Philip Gabriel, Murakami's other main translator. Lexy Bloom, who succeeded the veteran editor Gary Fisketjon as Murakami's editor at Knopf, spent three months editing the book, putting together a "glossary of terms" (Bloom 2013) and working with the two translators to give the two parts unity and also identify repetitious passages that seemed unnecessary given that the three volumes were being published as one book (unlike the original where the third book came out a year after the first two books) (Alter 2011). The UK version of the book published by Harvill Secker was Anglicized and also separated into two volumes, with Book 1 and Book 2 being published as one volume and Book 3 being published as one volume a week later. All of this, of course, was before the line editors, proofreaders, graphic designers, printers, and others came in to do their part.

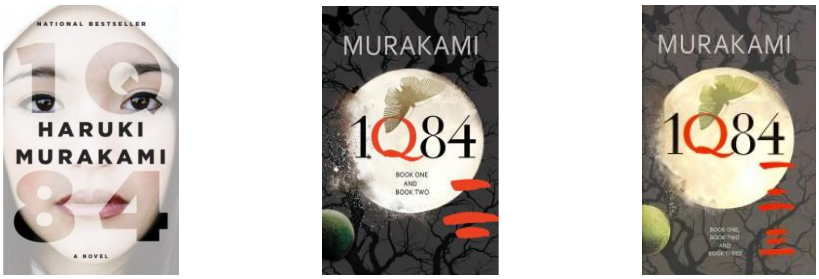


Figure 2: Left to right: Knopf's US hardcover edition of *1Q84*, Harvill Secker's UK edition sold as two volumes, and Harvill Secker's international edition sold as a single volume

Murakami has an impressive team composed of the top professionals in the US and UK publishing fields working on the English editions of his books. Needless to say, their collective expertise, networks and reputation—social, cultural, symbolic capital—have played a vital role in Murakami's success in the Anglophone publishing world (and the languages and cultures that discovered Murakami through English). What is worthy of note is how these normally less visible (at least outside of the field) rewriters—the editors, translators, agents, etc.—have become more visible together with the rise of Murakami's popularity. Murakami's readers are known for being particularly passionate fans whose interest extend to all things Murakami, including the music, food, and places that appear in his books. This has spawned various Murakami spin-off products, ranging from the more conventional collector's editions of his books (some of which are being sold at used bookstores for over 10,000 dollars) (Davies 2012) to recipe books of dishes featured in his fiction (Okamoto 2012). And it appears that their fascination with Murakami "paraphernalia" does not end with what is found in his books, but also extends to the translators, editors, jacket designers, and others who help make them. In the case of *1Q84*, the two English translators, Jay Rubin and Philip Gabriel, were

interviewed by the mainstream media in the US, UK and Japan about the translation process, and were invited to give a talk on the topic together at the *Centre for the Art of Translation* in San Francisco (Chang 2012). Even the two editors in the US and UK appeared in the press to offer insight into the book and the translation process (Beaumont 2011, Alter 2011). The You-Tube video on the *Random House* website in which the designer Chip Kidd talks about his design of the *1Q84* jacket was picked up by both the mainstream press (Los Angeles Times 2011, Witt 2011), specialized media (featuring a large photograph of the designer) (Lanks 2013) as well as influential individual blogs, and has been viewed over 17,000 times (as of March 2013) (Kidd 2013).

Figure 3: (Left) *Murakami Reshipi* by Ame Okamoto and (right) *Vintage*'s Three-volume Collectors Edition of *1Q84* designed by John Gall

The individuals and institutions involved in the production of the English editions of Murakami's books are not the only ones "rewriting" Murakami for the English readership. *The New Yorker*—which had published sixteen of Murakami's short stories in just over twenty years—published an approximately 8000-word excerpt from *1Q84* entitled "Town of Cats" in its pages a month before the publication of the book. And

"general readers" have played their part as well. There are almost five hundred "customer reviews" of *1Q84* on Amazon.com, a number of which have been identified by hundreds of users as being "helpful" reviews.

And this is just for one book in one language. Similar situations no doubt exist for the forty-plus other languages that Murakami's work has been translated into. When an author is so widely "rewritten" in this manner, the name "Haruki Murakami" becomes a kind of brand name that gives identity to the complex network of texts, writers, rewriters, and readers. And as these networks expand and the production centers become more diverse and decentralized, it seems inevitable (and only natural) that the degree of "authority" and "authorship" attributed to the "author" weakens. But even today, many years after the "death of the author" was first proclaimed, the notion that the "authority" lies with the author remains strong (though it appears to be a privilege reserved for authors of "serious" literature only). The "Romantic" notion of the author sitting alone at his desk composing his masterpiece still has a wide appeal, naturally to writers, but also to many readers who appear to find satisfaction in belonging to a community created around this author[ity] figure. This in turn requires authors to emphasize and project their own "authority"—to show the world that the author is far from dead—by participating in interviews, readings, and other public events. This is important even for an American author writing primarily for an English-speaking audience. It is, however, all the more important for an author such as Haruki Murakami, whose network of creators (of translations, jackets, communities, meanings, etc.) spans the globe.

The impact of visuals in projecting this image of the author is also significant.

Many of the articles and reviews of *1Q84* in the US/UK press were accompanied by photographs of Murakami—who is famous for avoiding the press and public appearances in Japan—posing like a model. The black and white photographs by the internationally renowned photographer Nobuyoshi Araki that accompanied the long profile of the author in the *New York Times Magazine* are particularly arresting (Anderson 2011). The contrast between the lean, stubble-faced man casting a sharp gaze at the camera and the simple sketches of *Murakami-san* (by the illustrator Mizumaru Anzai who provided illustrations and cover art for many of Murakami's earlier works) which used to function as the author's "face" early on in his career is striking. Murakami's transformation into an "international writer" over the thirty-plus years since he first made his debut with *Kaze no uta wo kike* (*Hear the Wind Sing*) concern not just the shift in his work (from short first-person novellas to grand third-person novel) and readership (from a domestic readership of thousands to an international readership of millions), but also his "image" as a writer.

Figure 4: Illustration of Murakami by Mizumaru Anzai on cover of the essay collection *Murakami asahidou haihou* (Left); Photo of Murakami by Nobuyoshi Araki on the cover of *New York Times Magazine* (Right) (from New York Times Magazine 2011).

In addition to visual images, "events" are another important means for cementing the "authority", "authorship", and "authenticity" of an author. Although Murakami has occasionally interacted with his Japanese readers via the Internet (Asahi Shimbun 2000), as a general rule of thumb he does not make public appearances in his home country (Kellogg 2013). Outside of Japan, however, Murakami has been known to participate in public talks at universities and book signings at bookstores, and to interact with his readers in-person at these "events". Through these "real-life" encounters with the author or through hearing accounts of these "live" encounters (often through virtual networks), Murakami's readers are able to confirm that Haruki Murakami is indeed an individual living and writing in the same time and space as them. In other words, they are able to confirm that Murakami is indeed a "contemporary" of theirs.

One place where these two factors—the "visual" and the "event"—converge to provide readers with a venue for community building is the official Haruki Murakami Facebook page. While there are countless websites in various languages dedicated to Murakami, his official Facebook page managed by his American publisher Knopf is perhaps the most "dynamic", with over 600,000 registered fans or "likes" (as of December 2012) (Alfred A. Knop/Vintage Books 2013). This may be half the staggering one million-plus "likes" J.K. Rowling's Facebook Page has garnered, but it is impressive even when compared to the pages of other internationally renowned "literary" authors similarly managed by their US/UK publishers, including Kazuo Ishiguro (approx. 30,000 Likes), Philip Roth (approx. 33,000 Likes), and Peter Carey (approx. 5000 Likes). And when "Haruki Murakami"—in reality the editors and publicity officers at his publisher—posts the latest news or quote from one of his works

together with a photograph, cover art or some other kind of visual image, hundreds of fans immediately express their approval by "liking" the post, leave comments, and communicate amongst themselves. For example, when the quote "I want you always to remember me. Will you remember that I existed, and that I stood next to you here like this?" from his novel *Norwegian Wood* was posted on the site together with the image of the cover art for a new Vintage paperback edition, more than 10,000 people "liked" the post, close to 2000 "shared" it, and over 250 posted comments (Alfred A. Knopf/Vintage Books 2013). When the English translation of *1Q84* was published, the opening chapter was made available on the Haruki Murakami Facebook page, and almost 1700 people entered the sweepstakes held on the Facebook page where they could win a "limited edition uncorrected proof" of the novel (Alfred A. Knopf/Vintage Books 2013). The lucky fan who won the sweepstakes was able to deepen his connection to the author by holding the collector's item, signed by the author—proof again the he is a living author—himself, in his or her hands.

What is perhaps most striking is that many of these diverse rewritings—the interviews and profiles in the mainstream media that have retold time and time again the same episode about the precise moment at a baseball game when Murakami "knew he would become a novelist", the regular posts of quotes from Murakami's body of work on the author's Facebook page, the five-star Customer Reviews on Amazon by ardent fans—that represent the decentralization and diversification of the author "Haruki Murakami", appear to further establish the authority and authorship of the author by emphasizing his individual genius and talent. What is interesting about the case of Haruki Murakami is how two seemingly contradictory states coexist with perfect ease:

The "authority" of the author is strengthened while production centers are diversified, and the "celebrity" of the author is bolstered while the man at the center of it all retreats from public life. The image of Haruki Murakami running shirtless adorns the hardcover versions of both the English and Japanese editions of his memoir *What I Talk About When I Talk About Running* (Murakami 2008). This image of the "lonely long distance runner/writer" is spreading far and wide with the help of striking visuals, events, technology, and most importantly, countless "rewriters" across the world.

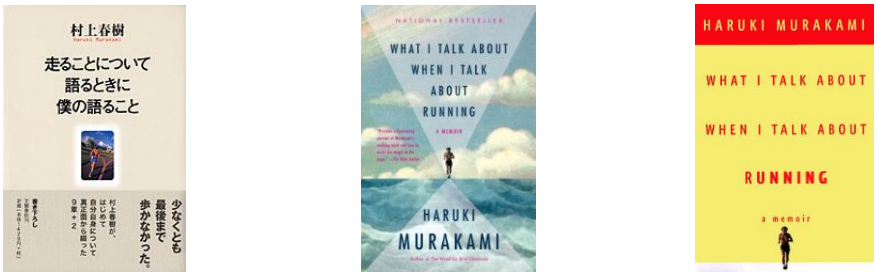


Figure 5: Covers of Murakami's memoir *Hashiru koto nitsuite kataru toki ni boku no kataru koto* (What I Talk About When I Talk About Running). Left to right: Shinchosha Japanese hardcover edition, Knopf US hardcover edition, Vintage US paperback edition.

It is often said in Anglophone publishing circles today that the right length for a novel is around three hundred pages. What is meant by the "right length", of course, means the length that is most likely going to encourage readers to buy a book (and perhaps even read it to the end). Since most editors at publishing firms in the US and UK have to create a profit and loss statement to demonstrate the commercial logic behind a publishing project, publishing a thousand-page novel that costs more to produce (especially if it is a translation) and is a more difficult sell becomes a challenging

prospect to say the least. The fact that, even under such circumstances, the almost 1000-page (in hardcover and over 1300-page in paperback) book was published in translation with only the most minor of cuts—at least compared to previous translations—demonstrates the position Murakami has come to occupy within the Anglophone publishing field. Needless to say, this kind of environment was not always there. The translation of Murakami's first two books, *Hear the Wind Sing* and *Pinball, 1973*, were published by a Japanese publisher with grammar notes in Japanese for English-language learners in Japan (Marx 2010). *A Wild Sheep Chase* was published in the US by the Japanese (funded) publisher Kodansha International with significant edits aimed at making the book more "contemporary" and more "American", and *Hard-Boiled Wonderland and the End of the World* was abridged by "something like a hundred pages" (Birnbaum 2011) to create a fast-paced narrative. The American and British publishers of *The Wind-up Bird Chronicle* (initially published in three volumes in Japan) cut the novel by 25,000 words (Rubin 2000) and put together the non-fiction book *Underground* by combining two books (published by different publishers in Japan) and cutting a third (11 of 32) of the interviews Murakami conducted with victims of the 1995 subway sarin attacks in Tokyo. Should the fact that *1Q84* was published in English without significant cuts despite its length be welcomed as a sign that Murakami can finally be published in English translation in its "ideal form" thanks to the foundation that has been laid down over the years? Or should his supporters be concerned that Murakami, who in a sense became isolated in Japan for having become "too big", will also become isolated in the Anglophone world and that will somehow hurt his writing and position in the US? Or is Murakami—the author the literary world has already

invested so much in—simply too big to fail?

Murakami's international network now spans the globe. As soon as his latest book is published in Japanese, it is (almost automatically) translated and published in dozens of languages and countries. It seems entirely possible that in the future, as with Walter Isaacson's biography of Steve Jobs, the "original" Japanese manuscript of the latest Murakami book will be shared with publishers around the world even before it is published in Japan, and released simultanesouly around the world. There seems to be no consensus on whether Haruki Murakami's work should be categorized as "Japanese literature", "American literature", or "World Literature". However, it seems difficult to dispute the fact that there is no author more "contemporary" (in the sense that Murakami's work is read most widely by his contemporaries) and that his work is indeed "literature" (in the sense that it is primarily consumed as such today). The highly networked world of Haruki Murakami, which transcends literary spaces still largely divided along lines of language and nation state, providing a place for readers to communicate with each other, may be seen as a kind of grand experiment in "contemporary literature". Japan and the US are no doubt key centers in the laboratory that operates this grand experiment, but this network comprises diverse creators across the globe—creators that include, obviously, translators, editors, agents, designers, critics, and perhaps less obviously, also readers as creators of meaning, bringing additional depth and complexity to the question of who we are reading when we are reading Haruki Murakami.

The English publication of *1Q84*, with its midnight launches, handsome cover designs, Facebook campaign, joint translation, and simultaneous release dates, provides

a valuable case study in itself that offers genuine insight into the way contemporary literature is experienced across borders today. Tracing Murakami's career trajectory within the English-speaking world helps provide a more comprehensive understanding of global literary production today.

4.2 Murakami the Outlier

4.2.1 Literature in Translation in the Anglophone Market

Haruki Murakami's aforementioned success in the Anglophone publishing world is exceptional. With the aim of demonstrating the extraordinary nature of Murakami's case, we will begin with a brief overview of the current state within the Anglophone market of first, literature-in-translation, second, more specifically, contemporary Japanese literature-in-translation, and lastly, the English translations of Murakami's work.

In terms of presence and position within the Anglophone market, Murakami has been a step ahead of his Japanese contemporaries for many years. Today he is far ahead of the rest of the pack. Murakami's success is, however, extraordinary even when compared to contemporary authors from around the world. Murakami has come to occupy a special position within the Anglophone literary world that he shares with just a handful of other translated authors, such as Milan Kundera, Orhan Pamuk, and Gabriel García Márquez. In fact, Murakami's popularity and reputation is exceptional even when the field of comparison is extended to include literary authors such as Philip Roth, Kazuo Ishiguro, and J M Coetzee, who are originally writing in the English language.

Practically all of Murakami's longer works of fiction, the vast majority of his shorter fiction, and two most substantial works of non-fiction have been translated into English. What makes Murakami's case all the more exceptional, however, is that his books are not just being translated and published—they are also extraordinarily successful commercially. This is remarkable given that very little literature gets published in English translation and most of what is does not sell very well. According to a comprehensive study into barriers to the translation of contemporary literary works in the Anglophone world conducted in 2009, books published in the United States comprised 45% of the total number of titles published in English-speaking countries. Just 2 to 3% of books published in the US are translations, of which only a small percentage (2%) are "literary" works. One informal survey quoted in the above report counted 356 "literary" works (by 46 presses) in 2009. This accounts for approximately 0.001% of new books published. The United Kingdom has the second largest book market in the English-speaking world, accounting for 22% of books published. The Dalkey report estimates that between .0004% (60) and .001% (160) of these books are "literary" translations (Dalkey Archive Press 2011:17-19).

4.2.2 Japanese Literature in English Translation

So what has the situation been in recent years regarding English translations of Japanese literature? Out of the 75,000 new book-length titles each year (Japan Foundation/Publishers Association for Cultural Exchange 2012)—of which roughly 13,000 titles are categorized as "literature" (Statistics Bureau 2013)—it appears that only a handful are published in English translation. One of the more comprehensive

sources of data on Japanese literature in translation is the *Japanese Literature in Translation Search* database developed by the Japan Foundation with the cooperation of the Japan P.E.N. Club and UNESCO. According to the database, in 2011 there were 105 "works" of Japanese literature published in English translation. The majority of these "works", however, are short stories or pieces published in anthologies, magazines, and on websites. There were eighteen book-length works published in Anglophone countries (outside of Japan). Three of these were anthologies comprising works by a range of authors. Of the fifteen single-author books, seven were published by university (or university-affiliated) presses, two by Japanese-funded publishers, and a few by small independent presses. Three of the titles were translations produced by the Japanese Agency for Cultural Affairs' *Japanese Literature Publishing Project*. There were hardly any "literary" titles published by the larger commercial publishers in the US (Japan Foundation 2013).

Furthermore, while exact sales figures are difficult to come by, it appears that very few works of contemporary Japanese literature published in English translation have been commercially successful. There are, of course, a few isolated cases for which sales figures are more readily available (since publishers are happy to share success cases). Kirino Natsuo's crime novel *Out*, which was shortlisted for an *Edgar Award*, has been reported to have sold 60,000 copies in the UK alone (Jones 2009); Koji Suzuki's horror novel *Ring* (which was also adapted into a Hollywood film) reportedly sold more than 15,000 copies when it was published in 2004 (Reid 2004); and on the more literary end, according to her translator Stephen Snyder, Yoko Ogawa has sold "hundreds of thousands of copies of her three books that are available in English" (Esposito 2011).

However, these are exceptions. Sales of many of the titles published through the Cultural Agency's *Japanese Literature Publishing Program* often stagnate in the low hundreds. One indicator of how well a book has fared is whether a second and third book by the same author has been published by the same publisher. Authors such as Banana Yoshimoto, Oe Kenzaburo, Ryu Murakami, and more recently Yoko Ogawa, Kirino Natsuo, and Taichi Yamada have had several titles published by the same publisher. It remains to be seen, however, how many of these other authors will continue to sell well enough in English translation to be published consistently. And as mentioned at the outset, none of these authors come close to Haruki Murakami in terms of both critical attention and readership.

4.2.3 Haruki Murakami in English Translation

As we retrace the story of how these English translations have been produced over the past few decades, it would be useful to keep in mind several basic characteristics of Murakami's work in the Anglophone market.

1. *Most of Murakami's major works to date have been published in English.*

As mentioned earlier, practically all of Murakami's novellas and novels, the vast majority of his short stories, and his two arguably most important non-fiction books, have been published in English translation (outside of Japan). What then has not been published in the Anglophone sphere? His first two novellas, *Hear the Wind Sing* and *Pinball, 1973*, are only available in Japan. Also the vast majority of his essays, travel

writing, and question and answer sessions with readers have yet to be published in English translation.

2. Murakami's books are now published in the US/UK (almost) like an author writing in English.

As early as 2001, Murakami's longtime editor at Knopf, Gary Fisketjon, suggested that he tried to publish Murakami as if he was an author writing in English, controlling the rhythm of the author's career: "that is, don't publish two books every five minutes and then disappear for several years, but instead try to maximize the writer's presence in the bookstores by pacing publication and thinking about paperback editions as part of that process" (Fisketjon 2001). Initially this just meant pacing publication. Faye Yuan Kleeman (2009: 290-291) has pointed to the fact that Murakami's English translations have not necessarily been published in the same order that they were published in Japanese. However, since his US and UK publishers "caught up" with the backlist, Murakami's major works have been published in English with a minimum time delay and in the order in which they were published. However, if we look at the books published in the North America and the UK, two main digressions can be found. The first is that the first two books were essentially "passed over" so that they started with the third book *A Wild Sheep Chase* in the US/UK. The second is the delayed publication of *Norwegian Wood*. The novel is by far Murakami's bestselling work in Japan to date, with over 10 million copies sold. An English translation was initially published for the domestic market in 1990, just three years after the original Japanese was published, but

was not published outside of Japan for another ten years. The story behind these two anomalies will be further elaborated on in later chapters.

Table 1: Year of publication of Murakami's work in Japanese and English

ENGLISH TITLE	JPN PUB YR	ENG PUB YR	LAG (YRS)
Pinball, 1973 (published in Japan only)	1980	1985	5
Hear the Wind Sing (published in Japan only)	1979	1987	8
A Wild Sheep Chase	1982	1989	7
Norwegian Wood (published in Japan only)	1987	1990	3
Hard-Boiled Wonderland and the End of the World	1985	1991	6
Elephant Vanishes	1980-90	1993	3~13
Dance Dance Dance	1988	1994	6
The Wind-up Bird Chronicle	1994-5	1997	2~3
South of the Border, West of the Sun	1992	1999	7
Norwegian Wood (published in US and UK)	1987	2000	13
Underground	1997	2000	3
Sputnik Sweetheart	1999	2001	2
after the quake	2000	2002	2
Kafka on the Shore	2002	2005	3
Blind Willow, Sleeping Woman	1980-2005	2006	1~16
After Dark	2004	2007	3
What I Talk About When I Talk About Running	2007	2008	1
1Q84	2009-10	2011	1~2

3. Most of Murakami's longer works of fiction and non-fiction have been edited significantly in English translation.

The English translation of Murakami's latest novel *1Q84* was published without any significant cuts. Many of the earlier English translations of Murakami's work, however, have been edited and abridged significantly with the norms of the Anglophone market (and the author's position within it) in mind. As mentioned earlier, *A Wild Sheep Chase* was edited significantly to be made more "contemporary" and "American", and *Hard-Boiled Wonderland and the End of the World* was abridged "by probably a hundred pages" (Birnbaum 2012) to speed up the narrative. *The Wind-Up Bird Chronicle* was abridged by about 25,000 words (Rubin 2000). T*Underground*, Murakami's reportage on the underground terrorist attacks by the Aum Shinrikyo cult, was put together by combining two Japanese books—the first a book of interviews with victims of the attacks and the second with (current and former) members of Aum Shinrikyo. A third (11 of 32) of the interviews with victims was removed in the process. The thinking behind these "editorial" decisions will be elaborated in the following chapters.

Table 2: How Murakami's English translations have been translated/edited

English Title	PUB YR	Original Publisher	Notes about Translation
Pinball, 1973	1985	Kodansha	Published in Japan only
Hear the Wind Sing	1987	Kodansha	Published in Japan only
A Wild Sheep Chase	1989	Kodansha International	Edited significantly Dates/sentences omitted
Norwegian Wood	1990	Kodansha	Published in Japan only
Hard-Boiled Wonderland and the End of the World	1991	Kodansha International	Abridged (approx."100 pages")
The Elephant Vanishes	1993	Alfred Knopf	Compiled in US
Dance Dance Dance	1994	Kodansha	-
The Wind-up Bird Chronicle	1997	Alfred Knopf	Abridged by 1/3
South of the Border, West of the Sun	1999	Alfred Knopf	-
Norwegian Wood (US/UK edition)	2000	Vintage/Harvill Press	New translation by different translator
Underground	2000	Alfred Knopf	Two books abridged into one Two translators
Sputnik Sweetheart	2001	Alfred Knopf	
after the quake	2002	Alfred Knopf	-
Kafka on the Shore	2005	Alfred Knopf	-
Blind Willow, Sleeping Woman	2006	Alfred Knopf	Compiled in US from quarter century backlist
After Dark	2007	Alfred Knopf	-
What I Talk About When I Talk About Running	2008	Alfred Knopf	-
1Q84	2011	Alfred Knopf	Minor cuts. Two translators.

4. Murakami was not a debut sensation in the Anglophone Market.

The English editions of Murakami's books were not always the bestsellers they are today. Again, while hard and fast sales figures are difficult to come by, Murakami himself has suggested that his first few books in the US did not sell very well. Murakami calls this period his "winter years" in the US (Murakami 2005: 20). It is not clear when Murakami's popularity—if we borrow the concept made popular by the *New Yorker* writer Malcolm Gladwell—"tipped". In his 2005 review of Murakami's *Kafka on the Shore*, David Mitchell suggests that the publication of the English translation of *The Wind-up Bird Chronicle* in 1997 "transformed one of Japan's best-kept literary secrets into the world's best-known living Japanese novelist" (Mitchell 2005). At the time, however, Murakami was far from the literary "superstar" he is today. While the (announced) print-run of 25,000 for *The Wind-up Bird Chronicle* was a very respectable figure, particularly for a work of literary fiction (in translation), it was hardly newsworthy. According to an observation by a journalist for the *Harvard Gazette*—the official newspaper of Harvard University where Murakami was spending a year as writer-in-residence at the time—Murakami was not yet a "household" name as of 2005 (Gewertz 2005). However, it seems that Murakami's popularity in the US "tipped" not long after the critical success of *Kafka on the Shore* in 2005, which included selection for the *New York Times* best five books of the year, the awarding of the *Franz Kafka Prize*, and increased media frenzy about a potential Nobel Prize—a point that will be explored further in chapter 6.

5. Murakami has a highly accomplished publishing team of "rewriters" supporting him.

In his interview in the Japanese magazine *Kangaeruhito*, Murakami emphasizes how he went to New York and found an agent and publisher *himself*. This may give the impression that Murakami is a one-man operation. But this, of course, is not the case. Murakami's success in the Anglophone (and by extension international) market was achieved through the efforts and cooperation of a range of individuals, each acting with agency, within the various institutions, fields, networks and cultures they occupied. In the following chapters we will examine the role that these individuals (and institutions) played in Haruki Murakami's thirty-year journey from a jazz club owner writing short novels with a respectable domestic readership to an author considered to be, according to American novelist Richard Powers, one of the "most important international writers" working today (Powers 2008: 49).

4.3 Coming to America: The Role of Alfred Birnbaum, Elmer Luke, Kodansha International and others in helping Murakami make inroads into the Anglophone Market (1985-1994)

> Alfred is a kind of bohemian; I don't know where he is right now. He's married to a woman from Myanmar, and she's an activist. Sometimes they get captured by the government. He's that kind of person. He's kind of free as a translator; he changes the prose sometimes. That's his style.
>
> (Haruki Murakami in a *Paris Review* interview)

4.3.1 Alfred Birnbaum Discovers Murakami (for Anglophone Readers)

4.3.1.1 The Making of a Translator: Alfred Birnbaum

Alfred Birnbaum—the translator of the first five of Murakami's novels translated into English as well as one non-fiction book and numerous short stories—is often credited with "discovering" Murakami for the English-speaking world. Born in Washington DC in 1955, he was five years old when his family moved to Tokyo where his father helped open the first of the National Science Foundation's international offices. The work that Henry Birnbaum did for the National Science Foundation took him and his family to a different part of the world every few years. Birnbaum spent three years in Tokyo, then three years back in the US (including a year in Hawaii where his father helped established the East-West Center at the University of Hawaii) (Gershick 1993), followed by three years in Mexico City, before returning to Japan to complete high school (Birnbaum 2012) at the American School in Japan.

It was his early teenage years in Mexico that sparked Birnbaum's interest in Latin American literature—a preoccupation that eventually lead him to pursue the topic as an undergraduate at the University of Texas Austin. "It wasn't quite like in [Roberto] Bolano's books," said Birnbaum. "But people really were quoting poetry to you on the streets. Somebody selling you an ear of corn would quote poetry" (Birnbaum 2012). A large number of writers, painters, and other artists—both locals and expats from the US who had escaped the McCarthy era—lived in the same neighborhood as the Birnbaums, including the internationally acclaimed painter Ricardo Martinez de Hoyos, who often also provided illustrations for books by Mexico's leading poets and writers, including

Carlos Fuentes, who is often credited, together with Julio Cortázar, Mario Vargas Llosa, and Gabriel García Márquez, for igniting the Latin American Boom in literature in the 1970s and 80s. Birnbaum is unsure how much his fascination with these Latin American writers as a young reader has influenced his choice of authors to translate. It is interesting to note, however, that both Haruki Murakami and Natsuki Ikezawa, the two main authors whose work he helped launch in English translation, have often been compared to the Latin American magic-realists (Stretcher 2002).

Birnbaum had chosen the University of Texas Austin because the Latin American literature program at the school had a good reputation. But Texas came as a "culture shock" to Birnbaum, and he left Austin to pursue an undergraduate degree in East Asian Studies at the University of Southern California. "Always wanting to be anywhere other than where [he] was", after graduating from USC, Birnbaum moved back to Tokyo on a Japanese government scholarship to pursue his graduate studies. He chose to study Japanese Art History at Waseda University—the university, as it happens, that Murakami had graduated from just a couple of years earlier (Birnbaum 2012).

4.3.1.2 Birnbaum Discovers Murakami

So how did Birnbaum—a freelance translator with no institutional affiliation or formal training in translation or Japanese literature—come to translate Murakami? The first Murakami book Birnbaum picked up (in the mid-1980s) on the recommendation of a friend was the collection *Chugoku iki no surou bouto* (A Slow Boat to China) (Birnbaum 2012). Birnbaum was immediately drawn to Murakami's work, which seemed to him "the antithesis of all other Japanese literature" (Birnbaum 2012). One

aspect of Murakami's work that especially appealed to Birnbaum was its humor—something he found to be "spare" in Japanese literature. Murakami himself has emphasized the importance of humor in his work. Emphasizing how refreshing it had been to discover authors such as Vonnegut and Brautigan who were writing about serious topics with a sense of humor, Murakami said in an interview with the *Paris Review* that he tried to "make people laugh every ten pages" (Wray 2004). Birnbaum, however, suggests that the humor in Murakami's work seems to have been toned down with the rise of his status as a "serious writer" around the world (Birnbaum 2012). Moreover, Murakami's most humorous writing—the essays he writes for various culture and fashion magazines in Japan—have not been published in English translation, perhaps contributing to Murakami's image as a "serious" writer in the Anglophone world.

Another aspect of Murakami's writing that appealed to Birnbaum was the idea of "alternate realities: the concept of coexisting parallel worlds you could drop through" (Birnbaum 2012). Quoting Aldous Huxley, the one author whose entire body of work he has read, Birnbaum suggests that we "are at once the beneficiaries of our culture and its victims," and that "if there is one thing I feel strongly about having lived in so many different places and cultures, it's the accident of birth." Birnbaum could relate to Murakami's world "with doors leading to nowhere" given that in his life he would often find himself "walking through one door and find myself in Japan, walking through another and finding myself in Mexico" (Birnbaum 2012).

Birnbaum's graduate studies in Japanese art history at Waseda University did not open many doors into the academic world. Instead his studies eventually took him to

Kyoto, where he started taking on freelance translation work, including translations of architectural books for Kodansha International—an English-language publisher founded in 1963 as a subsidiary of the Japanese publishing giant Kodansha. Birnbaum says that he decided to try translating a story by Murakami because he thought that "it might be a fun thing to do". But he also suggests that, in hindsight, his literary pursuits may have been motivated to some degree by his desire to have "something to show his father" who was—in addition to being a scholar and public servant—also a distinguished poet who had published hundreds of poems in literary magazines as well as a collection entitled *Limits and Trials* with New York University Press (Birnbaum 1970).

4.3.1.3 Translators as Innovators

Birnbaum appears to be one of the relatively few translators of contemporary Japanese literature into English—particularly outside of the academy—who has been successful in helping authors launch their career in the Anglophone world by initiating translation projects. Birnbaum often created translation samples on his own initiative (for little or no payment) and pitched them to book publishers and magazines himself (Birnbaum 2012). The lack of financial resources on the part of translators appears to be one significant obstacle that makes it difficult for translators to take the initiative in identifying and promoting authors in translation. Birnbaum, however, was able to overcome this obstacle, not by finding a wealthy patron, but by simply "keeping his overheads low". This simple lifestyle of his led Murakami to refer to Birnbaum in an interview with the *Paris Review* as—perhaps unintentionally unflatteringly—a "Bohemian" (Wray 2004).

In the case of Haruki Murakami, Birnbaum brought in a sample translation of the short story *Nyuuyouku tankou no higeki* (The New York Mining Disaster) to one of his meetings at Kodansha International and proposed the idea of translating the novel *Hitsuji wo meguru bouken* (A Wild Sheep Chase). His editor at Kodansha International, however, decided that the novel was too long for them to be able to publish successfully and gave Birnbaum copies of Murakami's first two works—*Kaze no uta wo kike* (Hear the Wind Sing) and *1973-nen no pinbouru* (Pinball, 1973)—to read. Birnbaum took the books home and translated *Pinball, 1973.* Kodansha published his translation as part of their Kodansha English Library Series—a series of inexpensive, pocket-sized editions of books aimed at Japanese learners of English (complete with an index of grammar notes in Japanese prepared by someone else) (Rubin 2005: 189).

Figure 6: (Left) Birnbaum's unpublished translation sample of the *New York Mining Disaster* presented to Kodansha International in 1984 and (right) the January 11 1999 issue of *The New Yorker* in which Philip Gabriel's translation of the story was first published (fifteen years later).

As mentioned earlier, around the time Birnbaum began translating Murakami, he was a relatively young freelance translator with no institutional affiliation or experience in translating fiction and limited contacts within the publishing industry.

This naturally limited his negotiating power. But Birnbaum took the initiative of creating a translation of initially *New York Mining Disaster*, and later *Pinball, 1973*, despite the fact that there was no guarantee that they would be published. Although Birnbaum's translation of *Pinball, 1973* was only published in Japan, it provided a sample of the author's work that editors, agents and others in US and UK publishing could read. In fact, it was this short novella that first put the name Haruki Murakami in the mind of Robert Gottlieb, the editor who would later publish Murakami in the *New Yorker*.

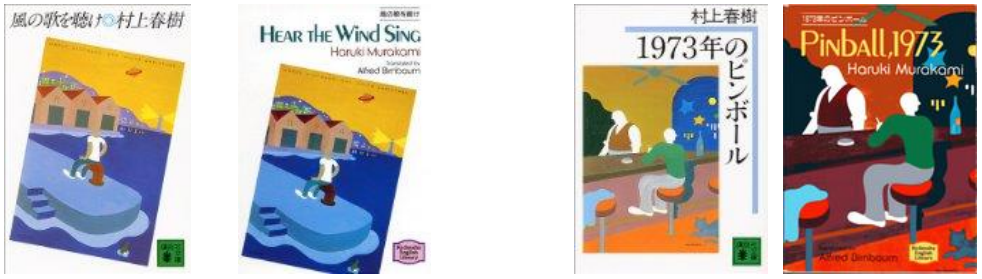


Figure 7: (Left) Covers of Japanese edition and Kodansha Library Series English edition of *Kaze no uta wo kike* (Hear the Wind Sing). (Right) Covers of Japanese Edition and Kodansha Library Series English edition of *1973-nen no pinboru* (Pinball, 1973)

A number of other contemporary Japanese authors have also been translated into English for the first time on the initiative of translators. For example, Genichiro Takahashi's *Sayonara Gangsters* was brought to Vertical by Michael Emmerich, and Shuichi Yoshida's *Villain* was published by Knopf on the recommendation of Philip Gabriel (who had built a relationship with the publisher as one of Murakami's main translators) (Bloom 2013). However, a brief survey of contemporary Japanese authors

most widely read in English translation today suggests that the role of translators in successfully initiating translation projects is still quite limited. The translation of *Hebi ni piasu* (Snakes and Earrings), Hitomi Kanehara's first work to be published in English, was initiated by the Japanese literary agency Tuttle-Mori Agency. Kirino Natsuo's *Out*, which was nominated for an Edgar Award, was first published in English on the initiative of Kodansha International, and then later reissued by Vintage (Random House). Yoko Ogawa was first discovered by the fiction editor of the *New Yorker* through the French translations of her work and Ito Ogawa's *Shokudou katatsumuri* (The Restaurant of Love Regained) was bought by the UK publisher Alma Books after the publisher read the Italian translation of the book (Minervini 2011). At the same time, Taichi Yamada, Mitsuyo Kakuta, Rieko Matsuura, Hiromi Kawakami and many others were published in English for the first time through the initiative of the *Japanese Literature Publishing Project* funded by the Japanese government. One exception may be cases where scholars select works to be published in translation by a university press (usually as part of an anthology including scholarly analysis). With these projects, however, these individuals can be said to be championing the book largely in their capacity as scholars (as opposed to translators).

There are a number of possible reasons why translators have not seen much success in launching the careers of Japanese authors in the English-speaking world. One major reason may be the lack of networks and knowledge in relation to the publishing world (contacts with agents and publishers, knowledge about the kinds of books available, translation rights, publishing trends, etc.). Given their access to the original language, however, translators are often consulted in selecting new titles by authors they

have already translated for that publisher. At the same time, it is important to note that editors (and even literary agents) in the US or UK are rarely the ones to introduce Japanese authors to US/UK publishers for the first time. There are hardly any editors at US/UK publishers today with a working knowledge of Japanese (Snyder 2013)—with the exception of publishers such as Kodansha International (dissolved in 2011) and Vertical Inc. funded with Japanese capital. Some US and UK editors may have Japanese "readers" who provide them with "readers' reports", and literary agents may work with scouts and co-agents. Given their lack of knowledge regarding the contemporary Japanese literary scene, however, they are largely reliant on recommendations made by individuals and institutions working closely with or within the publishing industry and literary circles in Japan. This brings into question the validity of approaches in translation scholarship that overemphasize the role of the target culture in selecting titles for translation. Editors in the "target culture" may have the final say in the selection process, but they are making their decisions based on what is made available to them (which represents just the tip of the iceberg).

4.3.2 Kodansha Discovers Elmer Luke, Luke Discovers Murakami, Murakami (re)discovers America

4.3.2.1 The Making of an Editor: Elmer Luke

> "…especially like to thank Elmer Luke….Elmer was the one who first got the engine started."
>
> (Haruki Murakami in Japanese edition of *The Elephant Vanishes*)

"I knew we could make every sentence sing."

(Elmer Luke's first reaction upon reading Birnbaum's translation of *A Wild Sheep Chase*)

One of the first of Murakami's key American allies was the editor Elmer Luke, who arrived in Tokyo from New York in February 1988 at the height of Japan's economic bubble to take up an editing position at the Tokyo office of Kodansha International. Born in Hawaii the fifth child and first son of Chinese-American parents, Luke lived on the islands until he left to attend college on the mainland. After graduating from the University of Illinois, where he majored in English Literature and Rhetoric and minored in Russian and Chinese, Luke lived in Kyoto for a while before returning to the Midwest to pursue graduate work in Chinese literature at the University of Michigan. It was during his years at the University of Michigan that he first met Edward Seidensticker, the scholar and translator of Japanese literature best known for his translation of *The Tale of Genji* and for his translations of Yasunari Kawabata's work, which helped the author win the Nobel Prize. Luke continued his graduate studies in American Studies at the University of Hawaii under the poet Reuel Denney (Luke 2012). Given an introduction by Denney, Luke took up a fellowship at Harvard University with William Alfred—an academic and playwright whose 1965 play *Hogan's Goat* provided the breakout role for the actress Faye Dunaway (who incidentally gets a passing mention in Murakami's novel *1Q84* as an example of a woman who looks cool and elegant with a cigarette) (Murakami 2011: 816).

After completing his doctoral coursework, Luke abandoned his dissertation on Gore Vidal and started working in publishing. The years he spent studying with these poets and playwrights, however, influenced the work he would go on to do as an editor. Luke started off in legal and academic publishing but soon moved to New York to work in trade book publishing, taking editorial positions with various publishers such as Pinnacle Books, Warner Books, Atheneum Publishers, and William Morrow, and publishing a range of fiction and nonfiction "including some real trashy paperbacks" (Luke 2012). It was in New York that Luke was hired by Kodansha International to work for their Tokyo office. And the networks that Luke had made in New York would prove invaluable when it came time to promote Haruki Murakami's work in English translation soon thereafter.

4.3.2.2 Luke Discovers (Birnbaum's) Murakami

Among Luke's first tasks upon arriving in Tokyo was the editing of Murakami's novel *Hitsuji wo meguru bouken* (published in English as *A Wild Sheep Chase*). This was the same novel that Birnbaum had first suggested for translation several years earlier. At the time, the editors at Kodansha International had decided it was too long to publish successfully, but much had changed for Murakami in the intervening years. Murakami's 1987 hit *Noruwei no mori* (Norwegian Wood), which sold over four million copies in hardcover, had turned the author into a national phenomenon.

Although he had heard of Haruki Murakami as early as 1982 from Norihiro Kato, a literary critic who has written widely on Murakami, Luke (who did not read Japanese) had not read any of Murakami's work before taking up his position at

Kodansha International. The decision to assign the editing of *Hitsuji wo meguru bouken* to Luke was made by the executives at Kodansha International (Luke 2012). They included Minato Asakawa, who was an employee of the parent company Kodansha at the time and went on to become Vice President of Kodansha America, and Les Pockell, another editor who been hired and brought to Japan around the same time as Luke to head the editorial department of the Tokyo office and who, after leaving Kodansha International, worked for various publishers in the US before finishing his career as a vice president and associate publisher of Grand Central (Italie 2010).

Capitalized at 50 million yen, Kodansha International was a relatively small firm that published 25 to 30 titles a year (Reid 2011). But it was also an affiliate of Kodansha, one of the largest publishers in Japan, with over 900 employees and sales of more than 122 billion yen in 2011 (Kodansha 2012). Although details of Kodansha International's finances are not public, former employees have suggested that the publisher had been in the red for a good part of its nearly fifty-year history, and that the parent company Kodansha had carried its subsidiary until finally dissolving the company in 2011. While Kodansha International published a wide range of books ranging from Japanese-language textbooks to tourist guides and introductory books on Japanese culture and society, the company also published the most titles of contemporary Japanese literature in English translation, including works by authors ranging from Kenzaburo Oe, Masahiko Shimada, and more recently Kotaro Isaka, Mitsuyo Kakuta, and Rieko Matsuura.

The idea of publishing Murakami for the US market came at a time when Japan was at its economic height and Kodansha International was starting to make inroads into

the US publishing market. The reasoning behind Kodansha International's decision to publish an English translation of *Hitsuji wo meguru bouken* (A Wild Sheep Chase) in the US, however, cannot be understood simply in terms of the book's potential success in the American market. *Hitsuji wo meguru bouken* (A Wild Sheep Chase) was still the same book it was four years earlier. Murakami's newfound success in Japan did not significantly improve the prospects of the book's success in the US. The buzz created by the "Norwegian Wood Phenomenon" may have provided a convenient publicity hook, but it only merited a few passing mentions in the English press. *A Wild Sheep Chase* was still going to be a hard sell in the US. It would have been difficult for the publisher to spend an entire year editing the translation (in collaboration with the translator) and 50,000 dollars on publicity if they were thinking strictly in terms of the US market. But they were able to do this largely because their parent company Kodansha was the publisher of Murakami's hit novel *Noruwei no mori* (Norwegian Wood), and the publisher was eager to keep their star author—who was bringing in significant income with existing books and could bring in more with future books (and who, with no exclusive contract tying him down, could easily take his business elsewhere)—happy. In other words, Murakami's ability to generate economic capital for one of his main publishers in Japan was a major factor in first getting him published in the US.

Murakami's initial (more critical or symbolic than commercial) success in the US with *A Wild Sheep Chase* and *Hard-Boiled Wonderland and the End of the World* also helped raise the profile of Kodansha International/Kodansha America, and helped pave the way for other commercial successes by the publisher, most notably *Having Our Say: The Delany Sisters' First 100 Years* by Amy Hill Hearth, a biography of two

centenarian sisters that became a *New York Times* bestseller (Asakawa 2007). In 1994, Kodansha International was awarded the Japan Foundation Special Prize "presented each year to recognize those who have made outstanding achievements in the field of international cultural exchange". Other recipients of the Japan Foundation Awards include translators of Japanese literature Donald Keene and Royal Tyler, film director Hayao Miyazaki, and most recently Haruki Murakami in 2012 (Japan Foundation 2012). But again, this all followed Murakami's initial success in the US, which was the result of a collaborative effort involving rigorous editing and a carefully executed marketing plan.

4.3.2.3 Editing for an American Readership

The first two Murakami works published in English as part of the Kodansha English Library series, *Pinball, 1973* and *Hear the Wind Sing*, were translated by Birnbaum and edited by an in-house editor. Birnbaum recalls that the editing process for these books, which were targeted at English language learners in Japan, was "far less rigorous" than for subsequent books that he worked on with Luke (Birnbaum 2012).

By the time Luke was assigned as the editor of *A Wild Sheep Chase*, Birnbaum had already completed the translation, which was (as with the first two books) being prepared for publication as part of the Kodansha English Library series. Reading Birnbaum's translation, however, reminded Luke of "Jay McInerney's pitch-perfect prose" and convinced him that together they could "make every sentence sing" and bring the book to a wider audience (Luke 2012). Jay Rubin has suggested that Luke worked with Birnbaum "to improve the appeal of *A Wild Sheep Chase* to an

international readership" (Rubin 2005: 189). It was, however, more specifically with an American (and particularly New York) readership in mind that the book had been edited (Luke 2012).

Birnbaum and Luke were given all the time they needed to work on editing *A Wild Sheep Chase* and later *Hard-Boiled Wonderland and the End of the World*. Editing the Murakami books "became pretty much a fulltime job" for the both of them for a period of about one year (Luke 2012). With *A Wild Sheep Chase*, the two worked from the translation Birnbaum had completed. With *Hard-Boiled Wonderland and the End of the World*, the collaborative process began even before the translation was complete. Birnbaum would bring in drafts of the book as he finished them, and the two would proceed through the book together (Luke 2012). They worked practically five days a week, sitting side-by-side, going line by line, reading passages out loud as they worked on them. Birnbaum suggested jokingly that it was possible that the two of them spent more time translating and editing the two books than Murakami had spent writing them (Birnbaum 2012).

This close collaboration between translator and editor at the early stages of the translation process seems extraordinary. It is reminiscent of the collaboration with Argentinian author Jorge Luis Borges and his English translator Norman Thomas di Giovanni. The author and translator are said to have worked sitting side by side in the author's office in order to create translations that would be more acceptable to American tastes—an effort that helped get stories as well as a long autobiographical profile of the author published in the influential *New Yorker* magazine (Borges 1970).

Michael Emmerich, the scholar and translator of contemporary Japanese

literature, has talked about how translating the first 10% of the book seems to take just as long as the rest of the book (Emmerich 2012). The novelist Zadie Smith has made a similar observation about her novel-writing process. For Smith—whose four novels range in length from her 560-page debut *White Teeth* to her latest 300-plus page *NW*—it is "the first twenty pages". The writing of those first twenty pages "manifests itself in a compulsive fixation on perspective and voice". When Smith finally settles on the tone of the book after rewriting the first twenty pages many times, however, the rest of the book "travels at a crazy speed" (Smith 2010: 100-101). Both Emmerich and Smith attribute this slow start to the time it takes to establish the right "voice" or "tone". While in normal circumstances the task of establishing a narrative voice for a work in translation falls upon the translator (and the editor works with this voice), with *Hard-Boiled Wonderland and the End of the World* we have an unusual case in which the translator and editor worked together even in setting the tone of the book. This is perhaps most evident in the End of the World chapters of the book. In the Japanese original the narrative voices in the alternating chapters are distinguished partly through the use of different first-person pronouns: the more informal *boku* for Hardboiled Wonderland and the more formal *watashi* for the End of the World chapters. This difference between *boku* and *watashi* is lost in English translation where the only singular personal pronoun available is the neutral "I". Birnbaum and Luke elected to differentiate between the alternating chapters using tense. The Hardboiled Wonderland chapters are told in the past tense, while the more dreamlike End of the World chapters are rendered in the present tense. This creates a subtle yet convincing distance between the two voices, and in Jay Rubin's opinion, gives the End of the World chapters "a

timeless quality that may be more appropriate than the normal past-tense narration of the original" (Rubin 2005: 117).

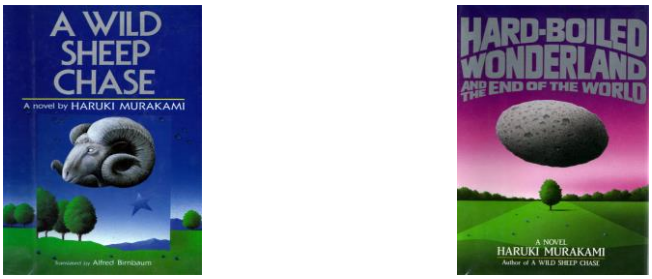


Figure 8: Covers of Kodansha's US Edition of *A Wild Sheep Chase* (left) and *Hard-Boiled Wonderland and the End of the World* (right)

4.3.2.4 Making Murakami More Contemporary, More American

The English translation of *Hitsuji wo meguru bouken* (A Wild Sheep Chase) was produced by Birnbaum and Luke in the hope of helping an unknown Japanese novelist break into the American market. And as noted by Jay Rubin, Minami Aoyama and others, Birnbaum and Luke chose to leave out dates and other signs from chapter and section headings as well as the body of the text that would date the novel in the 1970s, in an attempt to make the book feel more contemporary (Rubin 2005: 189). For example, dates have been removed from the chapter headings of the English translation. Part 1"1970/11/25" was rendered "July, Eight Years Later", Part 2 "July 1978" was translated "July, Eight Years Later" and Part 3 "September 1978" became "September, Two Months Later". Similarly, in Part 5, the chapter whose literal translation would have been "The Rat's First Letter (Postmarked December 21 1977)" (Murakami 1982: 129) was translated "The Rat's First Letter (Postmarked December 21st, One Year Ago)"

(Murakami 1989: 75) and "Rat's Second Letter (Postmarked May ? 1978)" (Murakami 1982: 137) became "Rat's Second Letter (Postmarked May, This Year)" (Murakami 2000: 80). Dates were also omitted from the body of the English text. "I met her in autumn nine year ago, when I was twenty and she was seventeen" (Murakami 2000: 4) is actually "I met her in the autumn of 1969, when I was twenty and she was seventeen" in the original Japanese, and the final sentence of Part 1, "July, eight years later, she was dead at twenty-six" (Murakami 2000: 9) is more accurately "July 1979, she was dead at twenty-six". Furthermore, dates that are particularly important to the context of the novel have also been removed. One paragraph in the first chapter of the English translation begins with the lines "I still remember that eerie afternoon. The twenty-fifth of November." A more literal translation of the original would be "I still remember clearly that strange afternoon of November 25, 1970." This refers to the day that the Japanese novelist Yukio Mishima famously committed ritual suicide in public (Oka 1970). The passage in the following page of the book where Mishima is mentioned in passing is retained in the English translation:

> It was two in the afternoon, and Yukio Mishima's picture kept flashing on the lounge TV. The volume control was broken so we could hardly make out what was being said, but it didn't matter to us one way or the other. (Murakami 2000: 8)

The passage, however, loses much of its meaning without the context of the date Nov. 25. 1970. Many Western readers may not recognize the reference to Mishima's suicide

even with the date. Without the date, however, it becomes virtually impossible to make the connection, especially since it was not all that unusual for Mishima, who also starred in films, to be on television.

The book is updated in more subtle ways as well. The title of Chapter 24, which is "*Iwashi no tanjo*" in the Japanese original, and translates literally to "The Birth of Sardine", has been translated "One for the Kipper" (Murakami 2000: 150). "Iwashi" ("Kipper" in the English translation) is the name the protagonist's pet cat is given by a limo driver because the protagonist was "treating him like a herring after all" (Murakami 2000: 152). As Jay Rubin has pointed out, given that the action was set in 1978, the novel "should not have contained – and does not in the original – this allusion to the famous movie line "Make it one for the Gipper", which flourished during the Reagan years after 1980" (Rubin 2005:189). The phrase was originally attributed to Knute Rockne, whom Reagan potrayed in a 1940 film about the University of Notre Dame football coach's life. Reagan used the phrase as a political slogan throughout his tenure as US President, including in his speech as outgoing President at the 1988 Republican National Conference in which he encouraged his vice-president George Bush to "Win one for the Gipper" (The Heritage Foundation).

Why did Birnbaum and Luke find it necessary to make these changes? When *A Wild Sheep Chase* was initially published in Japan in 1982, the action set in the 1970s was less than a decade old. When the book was being prepared for publication in English in 1989, it had been seven years since the book was first published in Japanese, and more than fifteen years since the period in which the book was set. The efforts to make the book more contemporary may partly be seen as a way to compensate for this

time lag as well as to expand the potential readership beyond traditional fans of Japanese literature.

4.3.2.5 Hearing and Seeing Murakami

Sounds and images were particularly important to Birnbaum, just as they were to Murakami, who composed his first novel by first shooting "scenes" and putting them together (Rubin 2005: 32). In the afterword to his translation of F. Scott Fitzgerald's *The Great Gatsby*, Murakami also suggests that translation is "fundamentally an act of kindness" and that "it is not enough to find words that match: if images in the translated text are unclear, then the thoughts and feelings of the author are lost" (Murakami 2013: 171).

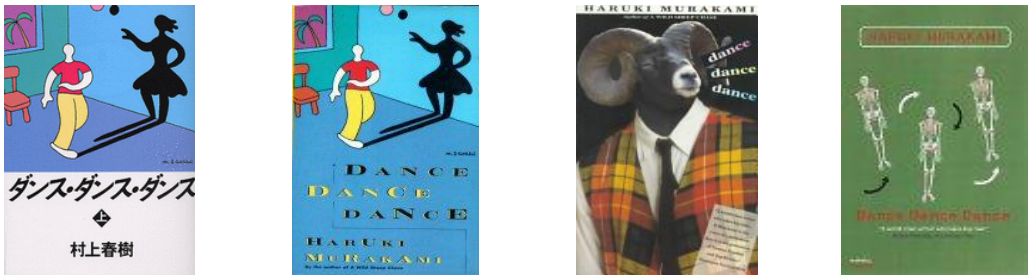


Figure 9: Covers of Murakami's novel *Dance, Dance, Dance.* From left to right: Kodansha's original Japanese version, Kodansha International's English version, a 1995 Vintage International edition, and a Harvill Press edition

Reading the passages out loud during the translation process—something Murakami would do many years later when translating *Gatsby* (Murakami 2013: 175)—helped Birnbaum "hear" the book. He also heard voices. The speech of the memorable "Sheep Man" character from *A Wild Sheep Chase* and *Dance Dance Dance* is rendered without

spaces between words in the English translations. The Sheep Man is a short, slouching, bowlegged man, dressed from head to toe in a sheep costume made of a full sheepskin, genuine sheep horns, a hood with wire enforced sheep ears, black leather masks, gloves, socks, and the like. In *A Wild Sheep Chase*, the Sheep Man appears towards the end of the book to deliver bad news, telling the protagonist that "You'llneverseethatwomanagain" (Murakami 2000: 253) referring to his girlfriend with the "most perfect ears" who has suddenly—like many a woman in a Murakami novel—disappeared. In *Dance Dance Dance*, the Sheep Man reappears, greeting the protagonist "Beenalongtime". Speaking in the royal "we", the Sheep Man once again gives the protagonist some valuable advice.

> It'stheonlyway.Wishwecouldexplainthingsbetter.Butwetoldyouall wecould. Dance. Don'tthink. Dance. Danceyourbest, likeyourlifedependedonit. Yougottadance
>
> (Murakami 1994: 87)

Over twenty years after *Dance Dance Dance* was first published, Birnbaum was invited to talk about the book to a reading group hosted by a local women's university. Asked why he had translated the Sheep Man's voice the way he had when it "wasn't written that way in the original," Birnbaum replied that during the editing of *A Wild Sheep Chase* they had asked themselves "what would this man in a sheep suit sound like," and that's how they had "heard" the Sheep Man's voice (Birnbaum 2012). It is interesting to note that Birnbaum and Luke had "heard" the voice reading the English (as opposed to

the Japanese) text. The Sheep Man character had already taken on a life of its own in translation and asserted its voice onto the translator and editor (and ultimately the readers of their English translation).

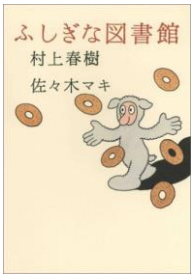


Figure 10: Illustrations of the "Sheep Man" from the novel (left) *Hitsuji wo meguru bouken* (A Wild Sheep Chase) and the illustrated stories *Fushigi na toshokan* (The Mysterious Library) (center), and *Hitsuji otoko no kurisumasu* (The Sheep Man's Christmas) (right). The illustrated books are not available in English translation.

4.3.2.6 A Domestic(ating) Translation?

Birnbaum and Luke both believed in the importance of—to borrow the phrase Jay Rubin uses in his book about Murakami—the "music of words". But there were many things that they did not share and they certainly did not always see or *hear* things the same way. They listened to different music, read different authors, and had lived in different parts of the world. Luke grew up in Hawaii and studied in the Midwest. He had lived in various cities in the US—the Hawaiian Islands, the Midwest, New England—but the only time he had lived outside of the United States prior to moving to Japan to take on the position at Kodansha International was a brief stint in Japan soon after university. A long-term subscriber to the *New Yorker*, Luke found himself drawn to the writing of authors such as Nathaniel West, Anne Beattie, and Raymond Carver, and

it was through reading these authors that he came to "appreciate a certain economy of language" and the ability of certain writers to "express complex ideas simply" (Luke 2012). Birnbaum, on the other hand, had grown up moving from one country to another every few years and surrounded by many different languages. Although English was the language he used at both home and school, he had not lived in an English-speaking country for more than three years at a time. Birnbaum also loved to play with words and recalls how Luke, who was keen for Murakami's work to come across as "alive", would occasionally take a phrase that he had translated and tell him "nobody says that anymore!"

Despite Luke's focus on keeping the prose "contemporary", however, the pair did manage to slip in a phrase that "*nobody* used anymore". In one of the End of the World chapters of *Hard-Boiled Wonderland and the End of the World*, the protagonist is assigned a job at the Library reading old dreams sealed inside unicorn skulls. The following passage describes the endeavors of a professor who comes across a skull belonging to an unknown animal.

> Professor Petrov—for that was his name—summoned several assistants and graduate students, and the team departed for the Ukraine on a one-month dig at the site of the young lieutenant's trenches. Unfortunately, they failed to find any similar skull. (Murakami 1991: 102)

The phrase "for that was his name" in the above passage is an archaic phrase that is

sometimes used in the opening line of folktales. Douglas Adams uses it to comic effect to introduce a new character in *The Restaurant at the End of the Universe*—the second book of the popular *Hitchhiker's Guide to the Galax*y series—published in 1980 (Adams 1995).

> Trin Tragula—for that was his name—was a dreamer, a thinker, a speculative philosopher or, as his wife would have it, an idiot.

But the phrase in *Hard-Boiled Wonderland and the End of the World* was not a nod to the *Hitchhiker's Guide to the Galaxy*, and if it was meant to be funny, it was only meant to be funny to a handful of people—the members of the Birnbaum family, for the phrase was an intertextual reference of sorts to the opening line of Henry Birnbaum's novel in progress. Although Birnbaum had never been permitted to read his father's novel, he recalled vividly how his father's friend, who *had* gotten a sneak look at the novel, teased his father about the phrase, exclaiming "who says that these days!"

Lawrence Venuti has pointed to how translation "represents a unique case of intertextuality" (Venuti 2009: 158) and has suggested that the deliberate act of inserting quotations from canonical works of English literature—an eighteenth-century novel and early-sixteenth-century poem—in his translation of a fictionalized memoir by an Italian teenager could be seen as a "reflective kind of agency for the translator" whereby "the translator deliberately inscribes an interrogative interpretation by constructing intertextual relations that are pertinent to the form and theme of the foreign text" (Venuti 2009: 168-173). Can Birnbaum's quoting of his father's unpublished novel in his

translation of Murakami's novel perhaps be seen as a subtler example of a translator asserting his agency upon the text through intertextual referencing? Is it "domestication" at its most extreme—a text targeting not just those larger (imagined) communities (cultures, nations, language groups, professional fields) that provide such convenient units of comparison, but a specific household/domicile (and more precisely one particular individual within it)? Or is it foreignization in the sense that a phrase foreign to both cultures has been incorporated into the text. This example seems to illustrate the limits of trying to understand translation phenomenon using binary concepts.

4.3.2.7 Many (re)writers, one author

It was an intense collaborative process between Luke and Birnbaum that gave birth to the heavily-edited translations of *A Wild Sheep Chase* and *Hard-Boiled Wonderland and the End of the World* that various readers have described in various ways ranging from "limpid" (Leithauser 1989: 182), "stylish, swinging language" (Mitgang 1993) to a "certain exaggerated hipness of expression" (Rubin 2005: 356). *A Wild Sheep Chase* was translated and edited in English in a manner that gave the book a more contemporary and American feel. *Hard-Boiled Wonderland and the End of the World*, the second Murakami book published in the US, was edited much more heavily, in an attempt to make a "salable book", partly due to the feeling that there may not be a third book if the second book (like the first) did not sell very well (Birnbaum 2012). While none of the chapters have been removed from the English translation, most chapters are abridged to speed up the narrative.

These edited manuscripts were sent to Murakami before publication, and the author contributed to the process by suggesting some revisions and additions he wanted incorporated into the English text (Luke 2012). Murakami was busy working on his own translations (and short stories)—this was the period when Murakami was experiencing "writer's block" after the phenomenal success of *Norwegian Wood* (Rubin 2005: 174-175)—and his contribution to the actual production of the English editions was minimal (Luke 2012). What becomes evident by flipping through the first few pages of English versions of Murakami's novels, however, is the hierarchy of "visibility" among the individuals involved in the collaborative production of the English translation. Take the example of the Vintage UK paperback version of *Hard-Boiled Wonderland and the End of the World* (published in 2003). Haruki Murakami's name appears on the cover prominently in a font larger than the title of the book. The translator's name does not feature on either the front or back covers. At first glance the casual bookstore browser would probably not be able to tell that the book was a translation. Open the book and on the first page are biographies of the author Haruki Murakami and the translator Alfred Birnbaum. Flip another page, and the title page features the names of the author and translator. Haruki Murakami comes at the top above the title. Below the title are the words in a smaller font:

TRANSLATED FROM THE JAPANESE BY Alfred Birnbaum

Flip another page and you come to the copyright page. Here (in a small font) we learn that the book has been:

Translated and adapted by Alfred Birnbaum with the participation of the author

On the same page there is also the following note:

The translator wishes to acknowledge the assistance of the editor Elmer Luke.

There are several things of note regarding these "credits". The first is the acknowledgement that the book has not only been translated but also adapted with the "participation" of the author. Even more unusual is the acknowledgement of the editor by name (by the translator). The editor's name generally does not appear on a book (with the exception perhaps of a separate acknowledgments page). Gary Fistketjon's name, for example, does not appear anywhere in *The Elephant Vanishes*, despite the fact that he edited and compiled the collection. Translation Studies scholarship has tended to emphasize the invisibility of the translator. But the translator is in fact one of the more "visible" agents involved in the translation process.

There is something else that is unusual on the copyright page of the Murakami's translations. While authors generally retain copyright of the translated editions of their work, the translation copyright usually remains with the translator. With Murakami's English translations, however, the translation copyright is in the author's name. In other words, the translation is essentially a "work-for-hire" and the translator has no say in how the translation may or may not be used. While the earlier English translations of Murakami's works published by Kodansha International gave the English translation

copyright to the translator Alfred Birnbaum, these rights have also been retained by the author. The Czech author Milan Kundera famously rewrote the English translations of his own works. Venuti gives the example of the English (re)translation of his novel *The Joke*, which the author "cobbled together not just from his own English and French renderings, but also from the 'many fine solutions' and the 'great many faithful renderings and good formulations' in the previous translations" (Venuit 1998: 6). According to Venuti, it is not clear if the translators gave Kundera permission to reuse parts of their translations to patch together a new version, but the title page does not give recognition to the translators. In this instance, Kundera has essentially taken the words of the translators to create a new version by patching together the two existing versions. Stuart Glover has suggested that "there is a growing tension between an ever more distributed or (collaborative writing process) and the requirement for a super-cohesive authorial identity (a single author) around which a book is branded or marketed" and that the complexity of the relations between the various individuals involved in producing a text "disappears as we construct the Author in order to hide the complexity" (Glover 2011: 65). Retaining translation rights would allow Murakami to similarly "rewrite" the translations. And while Murakami himself has made no attempts to date to rewrite his English translations the way Kundera has, Murakami's body of work in English is gradually being "rewritten" or "updated" in more subtle ways, as will be elaborated in later chapters. This should perhaps come as no surprise given Murakami's belief that "it is imperative that new versions [of translations] appear periodically in the same way that computer programs are regularly updated" (Murakami 2013: 171).

4.3.2.8 Marketing Murakami in America: Recruiting Allies

As mentioned earlier, the team responsible for the publicity of the English editions of *1Q84* succeeded in generating significant buzz and excitement around the publication of the book. The same was true—though on a smaller scale—with the publication of *A Wild Sheep Chase*. An *Associated Press* article entitled "Japan's Literary Brat Pack is Finding a Place in Sun" released in September 1989, a month before the launch of *A Wild Sheep Chase* in North America, describes Murakami's *Norwegian Wood* as "perhaps the biggest sensation in Japanese publishing in recent years" (Fuhrman 1989). This appears to be one of the earliest mentions of Haruki Murakami in the Anglophone press. It is interesting to note that from the very beginning Murakami was linked to the original "Literary Brat Pack"—a group of writers that "soar[ed] to stardom in the '80s at startlingly young ages with innovative writings styles and hip subject matter" (Finke 1987). Authors associated with this group included Bret Easton Ellis, David Leavitt, Tama Janowitz, as well as Jay McInerney, who did an interview with Murakami published in the *New York Times Book Review* with the title "*Roll Over Basho: Who Japan Is Reading, and Why"* (McInerney 1992). McInerney was the obvious choice to be Murakami's interviewer. He had lived in Japan from 1977 to 1979, first in Fujinomiya on a Princeton-in-Asia Fellowship and then in Kyoto where he taught English, worked for Time Life Books, and studied karate (McInerney 2013). McInerney's editor was Gary Fisketjon, his Williams College classmate, and his agent was Amanda "Binky" Urban (Finke 1987), who also represented three of the four other "Brat Packers" mentioned above. Not long after their dialogue, Murakami would have both the same agent and editor as McInerney. The two also shared a "mentor" in

Raymond Carver. Jay McInerney had studied under Carver at Syrcause university's graduate program in creative writing. Murakami considered Carver his "most important" literary influence (Rubin 2005: 77) and went onto translate his complete works.

Luke and Birnbaum worked closely with Kodansha International's marketing department in New York, not only to position *A Wild Sheep Chase* as a "post-modern" work, but to position Murakami as a "post big-three" author and "*the* new voice from Japan" (Luke 2012). The publisher provided a 50,000 USD advertising budget to promote their new star's novel. They also prepared advanced reading copies, and having succeeded in building buzz around the book, received an offer for paperback rights even before the book hit bookstores (Luke 2012). The Kodansha team invested significant time and resources in preparing the promotional copy, which some journalists quoted or borrowed generously from when writing their reviews, on occasion even using the words "as if they were their own" (Luke 2012).

A Wild Sheep Chase received some positive press in the US and UK. These early reviews characterize Murakami as an anti-establishment, American culture embracing, post-modern writer, and compare him to Japanese authors like Yukio Mishima and post-modern American authors such as Thomas Pynchon and Don Dellilo. Just as importantly, he was associated with the authors he translated into Japanese, such as John Irving, Raymond Carver, and F. Scott Fitzgerald. The mainstream Japanese press, in turn, covered the press coverage of Murakami's work in the US—reporting on, for example, a positive review of *A Wild Sheep Chase* in the *New York Times.*

How did Kodansha International—a small Japanese-owned publisher on the

margins of the US publishing field—manage to generate so much press for their little-known author? Elmer Luke also played a key role in this respect. As a relatively young editor he may not have possessed the networks and influence that a veteran editor at a large New York publisher enjoyed. He was, however, aware of who the key gatekeepers were, and managed to engage their cooperation. Luke met many of the journalists who would go on to write about Murakami's work at the *Foreign Correspondents Club of Japan* (Luke 2012). In recent years, many of the foreign press organizations have shifted the center of their Asia operations to China and other countries. In the 1980s, however, interest in Japan was particularly high, and there was a vibrant community of journalists writing about Japan at the FCCJ. Susan Chira, the *New York Times* Tokyo Bureau Chief from 1984 to 1989, and her husband Michael Shapiro, who has authored various books on Japan, including *Japan: In the Land of the Brokenhearted*, provided Luke with an introduction to the journalist who wrote the aforementioned article positioning Murakami as a member of Japan's "Literary Brat Pack". Robert Whiting, the author known for his books on Japanese baseball, including the Pulitzer Prize-nominated *You've Gotta Have Wa*, also played an important role in helping Luke and Kodansha expand media contacts (Luke 2012).

4.3.2.9 Prototype Murakami?

When Birnbaum brought Murakami to the attention of Kodansha International in 1985, Murakami was not yet the celebrity that he would become in Japan a couple of years later. Given the massive success of *Norwegian Wood* published in 1987, however, it seems quite likely that Murakami's work would have eventually been translated into

English. It may therefore be an overstatement to give Birnbaum and Luke credit for making Murakami's work available to English readers. Their achievement was in getting Murakami published when he was (the timing was important both in terms of connecting with the right people and in gaining accumulative advantage), and published successfully (one failed book could easily mark the end of an author's career), and more specifically published in a manner that positioned his work as "literature" to be taken seriously. In order to achieve this, Birnbaum and Luke produced translations that they believed would increase the chances of the books winning the acceptance of American readers. This strategy in itself is not unusual. As mentioned earlier, the American translator Norman Thomas di Giovanni worked closely with the Argentine writer Jorge Luis Borges between 1967 and 1972 to publish many English-language translations of the author's works that "aggressively revised" the originals to "increase their accessibility to an American readership" (Venuti 1998: 4). Despite the fact that these translations helped Borges achieve international fame, the author ended their collaboration after a few years (Venuti 1998: 5-6). The Giovanni translations went out of print after Borges's wife sold the English translation rights to a different publisher after the author's death. The partnership between Birnbaum, Luke, and (to a lesser extent) Murakami, which produced the English translations that helped launch the Japanese author's career in the US, was similarly dissolved after several years. However, unlike the Giovanni translations, most of the Birnbaum translations remain in print today, comprising an important part of Murakami's body of work—although a number of translations, including the novel *Norwegian Wood* and several short stories, have been replaced with newer translations by Jay Rubin and Philip Gabriel, and new

translations of the first two books *Hear the Wind Sing* and *Pinball, 1973* are now in the works as well (Goossen 2013). It is entirely conceivable that the earlier translations that established Murakami's voice in English may be gradually faded out from Murakami's English oeuvre. Birnbaum suggests that he has no desire to see his "literary fame" survive him and that he has "never had the illusion that [he] was creating anything that wasn't disposable". But there is no question that Birnbaum, together with Luke, played a pivotal role in setting in motion the series of events that would turn Murakami into the global phenomenon he is today.

4.4 Becoming a New Yorker: The Role of the 'Carver Gang' in Establishing Murakami's Position in the Anglophone Literary World (1990~)

4.4.1 Murakami Becomes a Knopfler

4.4.1.1 Publisher Alfred Knopf

The Elephant Vanishes, a collection of Murakami's short stories, was published in 1993 by Alfred Knopf, a division of Random House, which Murakami himself has described as "one of the best publishers for a novelist" (Murakami 2005: 20). Founded in 1915, Alfred Knopf started by publishing translations of works by Russian and European authors, including the German novelist Thomas Mann, who was awarded the *Nobel Prize for Literature* in 1929. In addition to translations, Knopf soon began to publish original works by influential American writers and remained an independent publisher until it was bought by Random House in 1960 (which in turn became part of the global

media company Bertelsmann AG in 1998) (Random House).

The Knopf imprint at Random House boasts a long list of critically acclaimed writers working in the English language today. Their authors include Toni Morrison, Alice Munro, Richard Ford, Peter Carey, Kazuo Ishiguro, and V.S. Naipaul, as well as international writers they publish in translation such as Orhan Pamuk, Gabriel Garcia Marquez, and Vladimir Nabokov. Honors of Knopf authors include twenty-one *Nobel Prizes*, forty-nine *Pulitzers*, twenty-nine *National Book Awards* and twenty-five *National Book Critics Circle Awards* (Random House). The publisher also has a long history of publishing Japanese writers in translation, publishing works by the "Big Three"—Yasunari Kawabata, Yukio Mishima, and Junichiro Tanizaki—as well as the internationally acclaimed Kobo Abe. They also came close to publishing Abe's friend and future Nobel Laureate Kenzaburo Oe, but in the last instance Oe chose to be published by Grove Press after being approached by its founder Barney Lee Rosset Jr., who had famously won the right to publish the uncensored version of D.H Lawrence's *Lady Chatterley's Lover* (Nathan 2008: 79).

Knopf's Japanese authors were initially published as part of a special "Program", which published 32 titles by ten Japanese authors between 1955 and 1976 (Walker 2007:17). A number of these English translations were used to produce translations into other European languages. Knopf also sold reprint rights for the UK to Secker & Warburg—a publisher founded in 1920 and known for publishing translations of foreign writers such as Franz Kafka and Thomas Mann as well as being one of the main publishers of the work of George Orwell, including the first edition of *1984*, the book that inspired the title of Murakami's latest novel *1Q84*.

4.4.1.2 The Legacy of Harold Strauss

The editor responsible for the Knopf "Program" that published the "big three" Japanese authors in the postwar years was Harold Strauss, a Harvard graduate who joined the publisher in 1939 and served as editor-in-chief from 1942 to 1966. Strauss had studied Japanese in the Army Language School and served in Japan as a publications monitor for the Allied occupation immediately after the Second World War (Walker 2007: 19-20). Strauss had obtained exclusive publishing rights to the big three—Mishima, Kawabata, and Tanizaki—by promising each to publish a new translation at least every three years (Nathan 2008: 58).

Strauss's Japanese was of an intermediate level and the editor "relied on native Japanese tutors and the advice of those he trusted to be better versed in Japanese literature" in selecting titles (Walker 2007: 20). Strauss would commission reports by several scholars who could read the work in the original before coming to a final decision (Walker 2007: 23). In the case of Mishima's fifth book in English translation, for example, Strauss had initially planned to publish *Kemono no tawamure* (Beasts' Game), but following discussions with his advisers Donald Keene and Howard Hibbet, decided on *Gogo no Eikou* (*The Sailor Who Fell from Grace with the Sea*) (Nathan 2008: 58). Despite being one of the rare editors who had some access to the Japanese language, Strauss's selection process was largely dependent on what the Japanese literary system handed him—a trend with English translations of Japanese literature that continues to this day.

Harold Strauss was awarded the *Kikuchi Kan Prize* in 1971 for his role in introducing Japanese literature to an international audience (Bungeishunju). The prize is

awarded annually by the *Nihon Bungaku Shinkoukai* (Society for the Advancement of Japanese Culture), in recognition of achievements/contributions to Japanese culture in a wide ranges of areas, spanning literature, drama, film, and journalism. Donald Keene and Edward Seidensticker, two scholar-translators Strauss often used for "The Program", were also awarded the same prize in 1962 and 1977 respectively. These examples of editors and translators being recognized—gaining symbolic capital—in a field and culture other than their own, once again, reminds us of the limitations of ascribing motivations within the logic of one particular "field".

Even after Robert Gottlieb—who later went on to publish Murakami as editor of the *New Yorker*—took over as Editor in Chief and Publisher of Knopf in 1968, Strauss remained a consulting editor and continued to be involved in publishing Japanese literature (Luke 2010). Harold Strauss's legacy still features prominently at Random House in the form of an impressive backlist of contemporary Japanese classics including works by Kawabata, Tanizaki, Mishima and Abe, which continue to reach new readers thanks to the efforts of Strauss's many successors who continue to reinvigorate the series with imaginative packaging and campaigns.

Figure 11: New series of Vintage covers of (from left to right) Yasunari Kawabata's *Thousand Cranes*,

Junichiro Tanizaki's *Quicksand*, Yukio Mishima's *The Temple of Dawn*, and Kobo Abe's *Secret Rendezvous*)

4.4.1.3 Becoming a Knopfler

By signing a contract with Knopf, Murakami joined the company of not only the "Big Three" from Japan, but also American literary stars such as John Cheever, John Updike, and Richard Ford, and an array of internationally renowned authors including over twenty Nobel laureates. As mentioned earlier, when Kodansha International first published Murakami in the US, Elmer Luke and others had hoped to position Murakami as a "post-big three" author and *the* new voice from Japan (Luke 2010: 199). Ironically, Murakami took a big step in that direction when he left Kodansha International for the more prestigious, better connected, and better funded Alfred Knopf. The positive reviews for *A Wild Sheep Chase* and *Hard-Boiled Wonderland and the End of the World* in the *New Yorker*, the *New York Times*, and other reputable magazines, which compared his work to American writers such as Kurt Vonnegut, Raymond Carver, and John Irving (Mitgang 1989) and alluded to links with the Japanese "Big Three" (Leithauser 182-6), had introduced Murakami to English readers as a "literary" author. The publication of his stories in the *New Yorker* put Murakami firmly on the map as an author to be taken seriously. His signing with Knopf further cemented his position as a "serious literary author" in the United States.

It is not unusual for authors to "upgrade" publishers the way Murakami did. Giving the example of Elfired Jelinek, who was initially "discovered" by the relatively small publisher Jacqueline Chambo, but moved to the larger and older Editions du Seuil, Sapiro suggests that "innovation in the field is mainly supplied by small publishers.

Since they cannot afford to pay high advances on fees to well-known writers, they need to take risks and discover new authors in order to survive. This contribution to the renewal of literary production gives new impetus to the dynamics of the field, yet this very dynamism means small publishers often cannot keep their authors when these achieve recognition" (Sapiro 2008: 157). It is interesting to note that Elmer Luke, Murakami's editor at Kodansha International, had helped pave the way for Murakami's move to the rival Knopf. Luke had helped Murakami "upgrade" publishers even before the move to Knopf by selling the paperback rights for *A Wild Sheep Chase* and *Hard-Boiled Wonderland and the End of the World* to a Penguin imprint, utilizing his networks from his time as a book editor in New York. Luke helped sell paperback rights to Kevin Mulroy, a former colleague at Pinnacle Books, who was then an editor at the Penguin imprint Plume (Luke 2012). Luke also found prestigious UK and US paperback homes for the English translation of *Hard-Boiled Wonderland and the End of the World*. The book was published in hardcover by Kodansha International in the US and by Hamish Hamilton in the UK in 1991, and in paperback the following year by Penguin Books.

Luke had also helped Murakami connect with his agent Amanda Urban, working with the high-powered agent to set up the first meeting between her and Murakami (as well as a number of other authors she represented). Why did Luke help Murakami connect with his New York publisher and agents when it meant that he would essentially lose his star author? As an editor who had worked at various publishers and had little intention of staying at Kodansha International for the rest of his career (he knew he wanted to sooner or later move back to New York) (Luke 2013), Luke's

allegiances were to the author and other individuals in his networks and not necessarily with the Kodansha International institution. This fundamentally differs from the situation at most Japanese publishers, where the interests of editors, who are usually lifetime employees, appear to be more firmly aligned with those of their employer. Buzelin has emphasized the role of "cooperation" which is often performed "as part of informal networks" in the production of translations (Buzelin 2007: 164). Murakami was able to strengthen his foothold in the United States by building around him a network of key individuals (each associated with various institutions) who worked together to bring his work to a wider audience.

4.4.1.4 Becoming a Bratpacker: Editor Gary Fisketjon

> "It doesn't matter what shit we hang on our wall. It's all about the list."
>
> (Gary Fisketjon)

Another one of Murakami's key allies was Gary Fisketjon, his editor at Knopf, whom Pulitzer Award-winning author Richard Ford has described as a "truly profound editorial genius". Among the most decorated and well-known literary editors in US publishing, Fisketjon popularized the trade paperback by launching the Vintage Contemporaries series at Random House when he was just thirty years old, and saw his fame rise in the 1980s through his association with the literary "Brat-pack". After spending a few years as Editorial Director of the Atlantic Monthly Press, Fisketjon returned to Random House in 1990 and has worked for the Knopf imprint since.

While Fisketjon's status as a Brat-packer may have earned him fame, it is the work that he has done with the long list of award-winning authors that has earned him respect within the publishing community. Authors he has edited include Tobias Wolff, Richard Ford, Andre Dubus and Cormac McCarthy as well as Raymond Carver, whose complete works, as mentioned earlier, Murakami has translated into Japanese. Fisketjon—through the writers he edits—has amassed practically all of the major literary awards in Anglophone publishing, including the *Pulitzer Prize*, *National Book Award*, *National Book Critics Circle Award*, *Booker Prize*, *Commonwealth Prize*, *Los Angeles Times Book Award*, *PEN/Faulkner Award*, and *PEN/Malamud Award*. The only award that seems to have eluded his (predominantly North American) list of writers is the Nobel Prize. This is perhaps not surprising, considering the Nobel Prize is an international award recognizing an author (as opposed to a single book), and that an American author has not won in nearly two decades. If Murakami is eventually awarded the Nobel Prize—a prize that he has been widely rumored in the international media to be in the running for—it could provide the final piece missing from Fisketjon's mantle.

The Elephant Vanishes—Murakami's short story collection compiled and edited by Fisketjon—was published by Knopf in the fall of 1993. The anthology comprises a total of seventeen stories: ten translated by Alfred Birnbaum and seven by Jay Rubin. A number of the stories had first been published in magazines such as the *New Yorker*, *Harpers*, and *Playboy*. The cover by Chip Kidd—who has designed all of Murakami's Knopf covers since—featured a mechanical elephant that reminded Murakami of "those gloomy-looking machines that appear from time to time in David Lynch's film *The Elephant Man"* (Kidd 2005: 347).

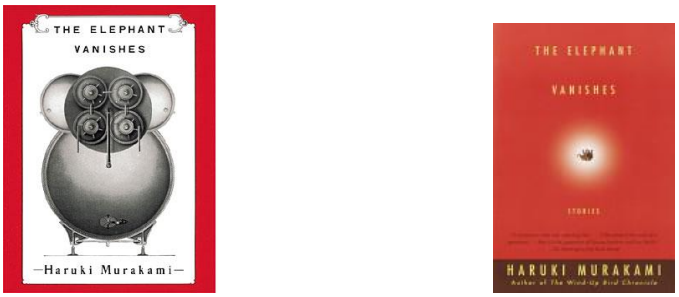


Figure 12: Knopf cover (left) & Vintage cover (right) of *The Elephant Vanishes*.

According to Murakami, both he and Knopf had wanted to publish *Norwegian Wood* first, but the contract with Kodansha prevented them from doing so. An English translation by Alfred Birnbaum had already been published as part of the Kodansha English Library series and had sold 100,000 copies in two months despite only being distributed in Japan, leading a journalist for the *Nihon Keizai Shimbun* to speculate that sales were being driven by *bairingyaru* ("bilingual gals") who were buying the books as Christmas gifts for their foreign (boy)friends (Nihon Keizai Shimbun 1990).

Figure 13: Japanese version of *Noruwei no mori* (Norwegian Wood) published in two volumes (left) and the English editions translated by Alfred Birnbaum and published as part of Kodansha English Library Series

Fisketjon seems to have been less clear about Murakami's desire to publish *Norwegian Wood* with Knopf. Asked about the delayed publication of *Norwegian Wood* in an email roundtable with Jay Rubin and Philip Gabriel, two of Murakami's English translators, Fisketjon responded:

> Regarding NORWEGIAN WOOD, I really had to wait for Haruki's interest to be made clear to me, with respect to this book or the order of publication (however out-of-sequence it might be). I can base my decisions only on what's available when it's available, and then start factoring in my thoughts on building a career or controlling its rhythm; that is don't publish two books every five minutes and then disappear for several years, but instead try to maximize the writer's presence in bookstores by pacing publication and thinking about paperback editions as part of that process
>
> (Fisketjon 2001)

Knopf starting with a collection of stories, several of which had been initially published in the *New Yorker*, rather than the novel *Norwegian Wood*, which Margaret Hillenbrand has categorized as "Murakami lite" (Hillenbrand 2009: 723), further helped position Murakami as a "literary author" in the US. *Norwegian Wood* would not be made available to English readers outside of Japan until 2000, when the book was published in a new translation by Jay Rubin from Harvill Press in the UK and Vintage International in the US (and even then only in paperback). By then Murakami had

already established himself as a serious writer within the US and UK with the novel *The Wind-up Bird Chronicle.*

Fisketjon has been described as "a species growing increasingly rare in American publishing: the editor who actually edits" (Risen 2006). But editing for him is "a very slow process" and he "much prefers the line-by-line work I do to 'conceptual editing'," He has said that he makes all his suggestions on his manuscript and "lets the author make whatever decisions he or she wants to" and "doesn't care to hear about what decisions were reached, because I've already had my say and the book always and exclusively belongs to the writer" (Barrodale 2013). This is interesting as it seems to contradict the case of the *The Wind-up Bird Chronicle*, which was cut by around 25,000 words based on Fisketjon's analysis that "it couldn't be published successfully at such length, which indeed would do harm to Haruki's cause in this country" (Fisketjon 2001).

Writing about his experience with the US publishing world, Murakami observed that most people involved in literary publishing would be in a different profession if they were looking to make money (Murakami 2005: 22). Generally speaking, in US/UK publishing, where editors are often required to create profit-and-loss statements for each book they publish, it is becoming increasingly difficult for editors to publish books that lose money. When Knopf initially started publishing Murakami in 1993, they continued to publish his work despite modest sales because he had a strong team of supporters, including Knopf's Publisher Sonny Mehta and his editor Gary Fisketjon. Murakami himself has noted how relationships between editors and authors in the US are often lifelong relationships. The situation is different in Japan where, Murakami says, "editors are above all employees of the publisher and there are times when the 'logic of the

company' is prioritized over the relationship with the author, but relatively speaking, American editors tend to function more like independent "specialists" that connect the company, and that provides the foundation for (an author and editor) to be able to interact as individuals….Japanese editors change frequently due to internal reshuffling within the company, but with American editors it's almost like a lifelong relationship (Murakami 2010: 23). Of course, editors in the US or UK also move publishing houses and are often unable to take their authors with them. Or they may go into retirement or semi-retirement (as with the case of Gary Fisketjon passing on the editorial work for Murakami's latest book *1Q84* to a younger colleague). Even in those cases, however, authors in the US and UK have a key reader in their agent (whereas in Japan there are basically no literary agents). While Murakami benefited from working with the most experienced and celebrated editors in both the US and UK, there is no question that his agent—Amanda "Binky" Urban at ICM—also played a central role in producing Murakami's international career.

4.4.1.5 Becoming Agented: Amanda 'Binky' Urban

> The question is really how you keep authors alive until they break through and garner a large readership. That's what I stay awake at night and worry about.
>
> (Amanda Urban in interview with *Haaretz*, Sela 2009)

Around the same time that Murakami changed publishers from Kodansha to Knopf, he

also signed with a New York based literary agent. Amanda 'Binky' Urban at *ICM*, one of the world's largest talent and literary agencies, represents many celebrated authors, including the Nobel Laureate Toni Morrison as well as many authors that Fisketjon edited at Knopf, including Jay McInerney, Richard Ford, and Raymond Carver. Having joined *ICM* in 1980, Urban became Executive VP and co-director of the Literary Department in 1988, head of the New York Office in 1999, and also served as Managing Director of *ICM Books* in London from 2002 to 2008. In 2010 she was awarded The Center for Fiction Maxwell Perkins Award in 2010—the same award that two of Murakami's editors, Gary Fisketjon at Knopf and Deborah Treisman at the *New Yorker*, were also awarded in 2007 and 2012 respectively. Urban was also named one of the 101 most powerful people in entertainment, with the likes of Spike Lee, Oprah Winfrey, and Michael Douglas by *Entertainment Weekly* (as early as 1990).

In 2009 Urban accompanied Murakami to the awards ceremony of the *Jerusalem Prize for the Freedom of the Individual in Society* where Murakami delivered his famous "Egg and Wall" speech (Murakami 2009). Asked in an interview with the Israeli paper *Haaretz* how she chose which writers to represent, Urban suggested that with fiction "one of the important things for an agent is learning to trust your own judgment and your own taste" and emphasized that the real question was "how you keep authors alive until they break through and garner a large readership" (Sela 2009). As mentioned earlier, sales of Murakami's books in English were initially modest. However, Murakami's books remained in print and visible in bookstores largely due to—according to Murakami himself—the commitment of his agent and editors, who could take a long-term outlook on the author's career given the "exclusivity" of their

professional relationship.

As mentioned earlier, the vast majority of Japanese authors do not have literary agents and work directly with several Japanese publishers. However, a number of authors, following in the footsteps of Murakami, have hired foreign agents to handle their international business. Kirino Natsuo, whose novel *Out* was an Edgar Award finalist in 2004, for example, has the same publisher, agent, and editor as Murakami. A handful of other writers have signed with one of the Japanese agencies specializing in foreign rights. The main business of these Japan-based agencies, however, is selling Japanese publishers rights to foreign books, and even those that have a significant business selling rights to Japanese books abroad work primarily in Asia. The number of literary titles that Japanese literary agencies sell to English publishers is limited. And what limited success they have seen in finding publishers for Japanese literary works in Anglophone countries has almost always been through partnerships with co-agents in the US or UK. According to one executive at a Japanese literary agency, the financial cost of trying to sell a Japanese literary author to an American or British publisher is almost always higher than the returns. However, many agencies, continue to promote the work of Japanese authors in the West. One possible explanation for this is that publication in the Anglophone market provides prestige for the author, which can then be leveraged to sell the author's works to other countries. It may also provide capital for the agency that can be leveraged back in Japan. The same publishers hiring the agencies to sell their books abroad are often the best customers of the foreign books the agencies represent. This is yet another example that illustrates the limitations of trying to explain translation phenomena within the framework of a single "field" or "culture".

4.4.2 Becoming a New Yorker

> "When you're the editor-in-chief of a magazine, as I was of *The New Yorker*, it's opposite. You are the living god."
>
> (Robert Gottlieb in 1994 *Paris Review* Interview)

4.4.2.1 The New Yorker Magazine

Another key "player" on the team that nurtured Murakami's career in the English-speaking world is the *New Yorker* magazine. Taking Murakami on as a client in the early 90s was something of a gamble for Urban. At the time she had only worked with authors writing in English (Murakami 2005), and Murakami only had two novels published in English translation outside of Japan. While these books published by Kodansha International had received some positive reviews, sales had been modest. Murakami, however, had a great thing going for him: several of his short stories had been published in the *New Yorker*.

The New Yorker, founded in 1925 by Harold Ross and his wife *New York Times* reporter Jane Grant, has for many years been one of the most prestigious forums for literature and journalism in the English-speaking world. With a circulation of over one million (since 2004), it also has the largest readership for a magazine of its kind. The magazine publishes at least one work of fiction—mostly short stories but occasional novel excerpts—in every issue of the magazine, as well as in special issues dedicated to fiction, and has published some of the most decorated American writers including John Cheever, John Updike, and Anne Beattie, as well as international writers such as Kazuo Ishiguro, Roberto Bolano, and Haruki Murakami (The New Yorker 2012).

Murakami was genuinely surprised when he was told that the *New Yorker* would be publishing Alfred Birnbaum's translation of *TV Piipuru* (TV People) in its September 10 1990 issue. The *New Yorker* was the magazine with which many of the American authors Murakami revered, including those he translated, such as Truman Capote, J.D. Salinger, and Raymond Carver, had built their careers. Having his story published in the magazine was "as incredible as walking on the moon" and made Murakami "happier than any literary prize could" (Murakami 2005:13).

4.4.2.2 Robert Gottlieb "Discovers" Murakami

The editor who first published Murakami in the *New Yorker* was Robert Gottlieb, who had left his position as editor-in-chief and publisher of Knopf to become editor-in-chief of the magazine in February 1987. Gottlieb had replaced the eighty-year old William Shawn, who had been at the magazine for over fifty years and its editor for thirty (The New Yorker 2013). Born and raised in New York, Gottlieb counts Henry James, Jane Austen, George Eliot, and Marcel Proust as his main literary influences (MacFarquhar 1994). Murakami noted during a visit to the *New Yorker* office that the editor had three copies of *The Makioka Sisters* by Junichiro Tanizaki on his bookshelf (Murakami 2005: 14). Having studied at Columbia and Cambridge, Gottlieb started his career in publishing at Simon Schuster, where he eventually became editor-in-chief, before moving to Knopf in 1968, and later to the *New Yorker* in 1987. Gottlieb has edited many of the most celebrated names in contemporary literature, including Joseph Heller, John Cheever, Ray Bradbury, V. S. Naipaul, and Toni Morrison, as well as a range of nonfiction by cultural icons such as John Lennon, Bob Dylan, and Bill Clinton (Miller

2011). He is also the only editor to have been included in the *Paris Review*'s "The Art of Fiction" author interview series.

Gottlieb had been impressed by *A Wild Sheep Chase* and had published an extended review of the book by the American poet and novelist Brad Leithauser in the Dec. 4 1989 issue of the magazine. In his review, Leithauser writes that the book "lingers in the mind with the special glow that attends an improbable success" and almost seems to predict what lay in store for Murakami:

> It is difficult not to regard "A Wild Sheep Chase" as an event larger even than its considerable virtues merit. Many years have elapsed, after all, since any Japanese novelist was enthusiastically taken up by the American reading public—and this may soon be Murakami's destiny.
>
> (Leithauser 1989: 184)

But Murakami had caught Gottlieb's attention even before his work had been published in the US. Gottlieb had first come across Murakami's fiction when he was asked to judge a translation contest for Japanese literature organized by his *alma mater* Columbia University. According to Gottlieb, *Pinball, 1973*, one of the translations being considered for the prize, had "piqued everyone's interest. But didn't win" (Weiss 1997). It is not surprising that a contemporary work of fiction such as Murakami's *Pinball, 1973* was not selected given the focus of the *Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature* at the time on older works. Translations of

works recognized by the prize were mostly classical, including the two most famous poetry collections, the *Manyoshu* (Nara Period) and the *Kokin Wakashu* (Heian Period), as well as works by Ihara Saikaku (1642–1693), Dazai Osamu (1909–1948), Shimazaki Toson (1872–1943), and Junichiro Tanizaki (1886–1965). One of the more contemporary works that was recognized by the prize around the time was Juliet Winters Carpenters' translation of *Secret Rendezvous* by Abe Kobo (1924-1993), which Gottleib's Knopf had published in 1979. The prize has also been awarded to translations of more contemporary works since around the turn of the century when Jay Rubin's translation of Haruki Murakami's *The Wind-up Bird Chronicle* was recognized. Other translations by contemporary authors recognized by the prize include Yosei Sugawara's translation of *Hakase no aishita suushiki* (The Gift of Numbers) by Yoko Ogawa (which is misleadingly indicated as having been published by Picador but was actually later published by Picador in a different translation by Stephen Snyder under the title *The Housekeeper and the Professor*) and Michael Emmerich's translation of *Manazuru* by Hiromi Kawakami, published by the California-based *Counterpoint*. It is interesting to note, however, that there are cases such as *Pinball, 1973*, where the prize had an impact—albeit a small one—in ways that are not immediately apparent from looking at the list of prize winners.

In his interview with the *Paris Review*, Gottlieb talks about the difference between being an editor at a book publisher and a magazine. This example also seems to illustrate the significant difference between the relationships that editors at prestigious magazines such as the *New Yorker* in the US have with their authors compared with the relationships that editors at Japanese literary magazines have with theirs.

> When you're the editor-in-chief of a magazine, as I was of *The New Yorker*, it's opposite. You are the living god. You are not there to please the writers, but the writers are there to satisfy you because they want to be in the magazine, and you are the one who says yes or no. And if it was *The New Yorker* there was basically nowhere else to go. If you were the kind of writer who needed to be in *The New Yorker*, who wanted to be in *The New Yorker*, or wanted an extended lifetime relationship with *The New Yorker*, you had to please the editor, whether it was Harold Ross or William Shawn or myself or Tina Brown or now, David Remnick
>
> (Gottlieb 2012)

Gottlieb also stated in the same interview that a magazine:

> is in a sense an *emanation* of its chief editor—of his impulses and views and, to use a disgusting word, *vision*. The editors I worked with at *The New Yorker* were not essentially procuring editors—they were working editors. Only the Editor had the authority to buy a piece
>
> (MacFarquhar 1994)

Gottlieb was one of the most celebrated and therefore "visible" editors in American publishing. He believed, however, that editors should remain "invisible". When Joseph

Heller, the author of *Catch-22*, mentioned Gottlieb's role as an editor in an interview with *The New York Times* (Shenker 1974) about his second book *Something Happened*, Gottlieb called the author to tell him that "he didn't think it was a good idea to talk about editing and the contributions of editors, since the public likes to think everything in the book comes right from the author". Reminded of this during his interview with the *Paris Review*, Gottlieb stated that he believed that the "editor's relationship to a book should be an invisible one. But invisible doesn't mean not editing." Gottlieb also talks of having worked with many "bad" writers and how he has "fixed more sentences than most people have read in their lives" and used to "write whole pages of other people's novels together" with Michael Korda, the editor-in-chief of Simon & Schuster (MacFarquhar 1994).

Gottlieb's notion of "invisibility" seems to differ from the notions of invisibility in translation advocated by Motoyuki Shibata, the scholar and translator of American literature who has been responsible for checking Murakami's translations for many years. In a public dialogue with Murakami, Shibata suggested that as a translator he wanted to be "transparent" and that "in principle the closer you can make yourself zero the better" (Murakami 2000: 88-89). For Gottlieb, however, being invisible is not the same as imposing himself as little as possible on the original text. Gottlieb shows no inhibition in rewriting texts. He believes, however, that the reader should not be reminded of the presence of other collaborators such as the editor so that they can preserve their romantic notion of the single author. This is the same reason often given by publishers for not putting translators' names on the cover of a book.

Gottlieb was the editor of the *New Yorker* from February 1987 to September

1992. During the last couple of years of his five-and-a-half year stint as editor of the New Yorker, Gottlieb published four of Murakami's stories. The first two stories, "TV People" (Sep. 10 1990) and "The Wind-up Bird and Tuesday's Women" (Nov. 26 1990), were translated by Alfred Birnbaum, and the following two, "The Elephant Vanishes" (Nov. 18, 1991) and "Sleep" (Mar. 30, 1992), by Jay Rubin. All four were included in the anthology *The Elephant Vanishes* compiled by Gary Fisketjon for Knopf (the publisher at which Gottlieb had previously been editor-in-chief for over two decades). The fact that Gottlieb took a liking to Murakami's work proved pivotal for the author's career. While one can only speculate, one wonders whether Gottlieb's predecessor, William Shawn, another "benevolent dictator" who was said to be reluctant to "seem trendy", or his less literary (fiction)-minded successor, Tina Brown, under whose editorship the number of pages devoted to fiction initially fell sharply (The New York Times 1994), would have discovered and published Murakami with the same level of enthusiasm.

Murakami's debut in the *New Yorker* magazine also demonstrates the contribution that Alfred Birnbaum made by producing the translation of *TV People*—initially translated with the idea of inclusion in the anthology *Monkey Brain Sushi: New Tastes in Japanese Fiction*—which caught Gottlieb's attention. It also highlights the pivotal role played by Elmer Luke, who had edited the stories and pitched them to the *New Yorker* editor. "TV People" became the opening story in Birnbaum's anthology, which was published less than a year after the *New Yorker* first carried the piece. The copyright page of the anthology reads: *Grateful acknowledgement is made to* The New Yorker*, where the story "TV People" first appeared*. It was, however, in no

small part thanks to the compilers of the volume that the story was published in the magazine and gave birth to what was to become a long and fruitful partnership between the author and magazine.

4.4.2.3 Becoming a "New Yorker Author"

It is always nerve-wracking for contributing authors when there is a change in editor at a magazine. Fortunately for Murakami, the departure of Gottlieb first, and Asher several years later, did not prove detrimental to his standing at the *New Yorker*. After publishing Philip Gabriel's translation of *Barn Burning* in its November 2 1992 issue, just weeks after Gottlieb's departure, the *New Yorker* did not publish another story by Murakami for nearly three years. However, during this period, the new editor Tina Brown still managed to strengthen Murakami's position at the magazine. In 1993, the *New Yorker* asked Murakami to sign a contract that gave the magazine first right of refusal for the English translations of his stories. Murakami recalls how he signed without hesitation. While the fee that the *New Yorker* paid was higher than other American magazines, the money was not what was important. To sign such a contract meant that you had become a "New Yorker author" and this was what mattered (Murakami 2005: 24).

The move by Tina Brown that further cemented Murakami's position as a "New Yorker Author"—as suggested by Stephen Snyder and others (Snyder 2006)—was his inclusion in the photo of the New Yorker's stable of writers. The portfolio AUTHORS! AUTHORS! featuring photographs by the celebrated photographer Richard Avedon and profiles by the senior editor Daniel Menaker was published in the June 27 1994 issue of the magazine (Publishers Weekly 1994). Fourteen fiction writers associated with the

magazine were brought together in Manhattan (and three others in London) to be photographed by Avedon. The authors were Michael Chabon, William Maxwell, Mavis Gallant, Bobbie Ann Mason, Ann Beattie, John Updike, Allegra Goodman, Nicholson Baker, Thom Jones, Jamaica Kincaid, Harold Brodkey, Alice Munro, Edna O'Brien, William Trevor, V.S. Pritchett, Deborah Eisenberg and Haruki Murakami. Discussing the photoshoot during an interview in Japan, Murakami mentioned seven of these authors in particular—John Updike, Nicholson Baker, Alice Munro, Bobbie Ann Mason, Anne Beattie, Jamaica Kincaid, Thom Jones—as well as the fact that he was the only non-North American in the group.

Figure 14: (Left) June 27 1994 issue of *The New Yorker* featuring the *Authors! Authors!* portfolio and (Right) a collection of Avedon's work (Evidence 1944-1994) featuring numerous portraits of celebrated figures

Geoff Dyer—whose collection of vignettes about jazz, incidentally, Murakami has translated into Japanese—writes in his essay on the celebrated photographer that since all the people that Avedon photographed were stars, "even if you weren't famous when you went in [to Avedon's studio], you sort of were when you came out." Dyer adds that "[to] be photographed by Avedon thus afforded a double means of *recognition*.

Consequently, people turned up for their session as if for an once-in-a-lifetime opportunity, almost, as the saying goes, for a rendezvous with destiny" (Dyer 2011: 28-29). Avedon's subjects included people from all walks of life: celebrities, models, political leaders, victims, and murderers. His photographs of famous literary figures included portraits of W.H. Auden, Jorge Luis Borges, Ezra Pound, Samuel Beckett, Allen Ginsberg (and his family), Henry Miller, William Burroughs, as well as Truman Capote—whose novels Murakami has translated into Japanese. Avedon's subjects also included iconic figures including Marilyn Monroe, Charlie Chaplin, Dwight D. Eisenhower, Malcolm X, The Beatles, Andy Warhol and the members of the Factory, and the Mission Council comprising military and political leaders involved in formulating Vietnam War policy (Avedon 1994).

At the time of the *New Yorker* photo shoot, Murakami had had just a handful of stories published in the magazine. John Updike had been writing for the magazine for nearly forty years and had over a hundred (a hundred and forty-six in the end) stories published as well as five hundred-odd reviews and poems and critical essays (including, later in 2005, a review of Murakami's *Kafka on the Shore*) (Angell 2009). Anne Beattie had been contributing stories to the magazine for nearly thirty years (and forty-eight of these stories would later be collected and published in 2010 as *The New Yorker Stories*). Alice Munro had almost thirty stories published in the fifteen years she had been contributing. William Maxwell had not only contributed his own short stories to the *New Yorker* but also edited many of them—including those by John Updike, John Cheever, and JD Salinger—during his forty-year career as an editor at the magazine. Michael Chabon, who was one of the two youngest writers in the group at just thirty

years old and had only been writing professionally for five years, already had a dozen stories published in the magazine. At the time, Murakami was clearly the least "New Yorker" of the seventeen "New Yorker Authors".

As mentioned earlier, the Avedon photo shoot had been arranged by the editor Tina Brown, who had made her mark as editor of *Vanity Fair* by helping increase the magazine's circulation from 200,000 to 1.2 million during her tenure, in part by featuring photographs of celebrities on the front covers, including famously a nude photograph of a pregnant Demi Moore by Annie Leibowitz. As editor of the *New Yorker*, Brown hired Avedon (Carmody 1992) and began to publish photographs for the first time in the magazine's history. Brown has also been credited with attempting to try to bring ethnic diversity to a magazine that was once described by John Updike as being "race blind" (Heer 2012). The first Avedon photograph to appear in the *New Yorker* was his 1962 portrait of Malcolm X that accompanied a piece by Marshall Frady on the popular human rights activist's legacy. It is not clear if the "portrayal of diversity" had some part to play in the decision to incorporate Murakami into what was otherwise a predominantly Anglophone portrait of "New Yorker Authors". What is clear is that such visual portrayals can have a significant impact on the image of an author. Murakami makes public appearances only rarely (and almost never in Japan). This means that most of the images of the author (made) available to the public are those by top photographers—whose names also carry high levels of prestige—including Avedon and Nobuyoshi Araki. By 1994, not only was Murakami represented by the same agent as Toni Morrison, Raymond Carver, Jay McInerney, and Richard Ford, he was edited by the same editor as Julian Barnes, Andre Dubus, and Tobias Wolf (as well as Jay

McInerney, Raymond Carver, and Richard Ford) at Knopf, and had also been photographed by the same photographer that had shot famous portraits of, not just literary stars such as Jorge Luis Borges, William Burroughs, and Truman Capote, but international celebrities of the like of Marilyn Monroe, Charlie Chaplin and the Beatles. And the reach of the *New Yorker*, which boasted a circulation of around 500,000 at the time (and would surpass one million in 2004), meant that Murakami's fame now extended far beyond the normal reaches of the literary field.

Murakami's work began to appear in the *New Yorker* fairly regularly again after Bill Buford—who had previously been editor of *Granta* for sixteen years—was appointed "fiction and literary editor" in April 1995. Buford had been hired by Tina Brown to revitalize the publication of fiction in the magazine that the editor herself admitted had suffered after she had taken over the editorship (Weintraub 1995). Prior to Buford's arrival, the fiction department had been run by three senior editors, but Daniel Menaker had left the magazine to become a senior literary editor at Random House, and Charles McGrath was also about to take a new job as editor of the *New York Times Book Review* (The New York Times 1994).

Just a few months after Buford became head of the fiction department, the *New Yorker* published "The Zoo Attack" in its July 31 1995 issue. During Buford's seven-and-a-half year tenure as fiction and literary editor, the magazine published seven works of fiction by Murakami (an average of about one piece a year), including two excerpts from the novel *The Wind-up Bird Chronicle*, two stories later published in the collection *after the quake*, and three stories eventually collected in the anthology *Blind Willow, Sleeping Woman*. Under the Brown and Buford regime, the *New Yorker* also

published a long profile of Murakami by Ian Buruma entitled "Becoming Japanese" (December 23, 1996), which included information about the upcoming publication of *The Wind-up Bird Chronicle*. Murakami has suggested that having *The Wind-up Bird Chronicle* featured so prominently in the *New Yorker* encouraged Knopf to invest more heavily in the book's promotion. This helped set the stage for the book's publication in October 1997—an event that, in the words of David Mitchell, "transformed one of Japan's best-kept literary secrets into the world's best-known living Japanese novelist" (Mitchell 2005).

While the support of Robert Gottlieb, Tina Brown and Bill Buford were no doubt vital in getting his work published in the *New Yorker*, Murakami's main editor at the magazine for the first seven or so years was Linda Asher, who worked as a fiction editor at the *New Yorker* for eighteen years (from 1980 to 1997) under three different editors. She had in fact already been working toward acquiring a Murakami story for the magazine when Gottlieb decided to publish "TV People" in September 1990 (Asher 2013) and "The Windup Bird and Tuesday's Woman" was published just two months later in November 1990. Asher developed a friendship with Murakami, lunching with the author whenever he was in New York (Asher 2013), and Murakmai has referred to Asher as "his editor" at the *New Yorker* in various essays and interviews (Murakami 2011).

In addition to being an editor, Asher is an award-winning translator from French into English, and has for many years been one of the main English translators for Milan Kundera. The fact that she was a translator contributed to her "special interest" in publishing foreign authors in translation (Bilak 2013)—something that in her opinion

the magazine as a whole was not particularly interested in doing (Asher 2013). Asher worked with authors and translators writing in various languages, including Hungarian, Serbo-Croatian, Italian, and, of course, Japanese to "edit and polish a text with the final English reader in mind" (Bilak 2013) and believes that being a translator herself helped in making editorial suggestions (Asher 2013). Asher was instrumental in getting two excerpts of *The Wind-up Bird Chronicle* published in the *New Yorker*. There is no doubt that having a firm ally, first in Asher, who considered Murakami a "friend before an author" (Asher 2013), and later in Deborah Treisman, helped Murakami sustain and build on his presence at the magazine even as the editors came and went. It is also interesting to note that Asher, who worked with Jay Rubin on his Murakami translations for the *New Yorker*, many years later was involved in editing *Rashomon and Seventeen Other Stories*, the book of Ryunosuke Akutagawa stories translated by Rubin for the *Japanese Literature Publishing Project* and published as part of the Penguin Classics series with an introduction by Haruki Murakami (Asher 2013). Rubin has praised Asher as "having X-ray vision that told her (and me) when something had gone wrong in the translation process even though she didn't know a word of Japanese" (Rubin 2013).

When Buford resigned from his position as fiction and literary editor of the *New Yorker* in January 2003 to concentrate on his writing career, Deborah Treisman, who had been Buford's deputy since December 1997, was promoted to fiction editor (Carr and Kirkpatrick 2002). Under Treisman's editorship, the *New Yorker* has published six short stories (including a rare republishing of the story "U.F.O in Kushiro" following the triple disasters of March 11, 2011), and two excerpts from book-length works: "The Running Novelist" from the memoir *What I Talk About When I Talk About Running* and

"Town of Cats" from the novel *1Q84*. Being reviewed, profiled, photographed and consistently published by the *New Yorker* helped further consolidate Murakami's position within New York's literary circles as well as his international reputation as a literary author.

4.4.2.4 Murakami the Short Story Writer

While Murakami considers himself foremost a novelist (Murakami 2002: 302), he is also a prolific writer of short stories. Jay Rubin has suggested that Murakami's short stories are "more brilliant" and "crazier" (Rutledge 2011) and that "Murakami's long novels are more often compilations of shorter narratives" (Rubin 2005: 263). Murakami himself has revealed that many of his longer works have started off as shorter works (Murakami 2006). *Hard-Boiled Wonderland and the End of the World* had its origins in *A Town of Uncertain Walls*, *Norwegian Wood* in "Firefly", and *The Wind-up Bird Chronicle* in "The Windup Bird and Tuesday's Women", to give just a few examples.

The vast majority of the fifty or so works of fiction the *New Yorker* published each year is short fiction (Treisman 2008). And while the magazine does not have set guidelines regarding the length of fiction they publish, stories normally range from around 2,000 to 10,000 words (The New Yorker 2010). Many writers of *junbungaku* (serious literary fiction) in Japan start out by writing novella-length works of about 100 to 200 Japanese *genkoyoshi*-manuscript pages (one 400-character *genkoyoshi*-page usually comes to about 200 English words in translation), since that is the length of work they need to publish in a literary magazine in order to be considered for the shortlist of the *Akutagawa Prize*. As will be elaborated upon later, however, Murakami

gave up writing stories of this length after his first few works, instead focusing on writing novels and short stories. The fact that Murakami—who was also translating novels and short fiction by American writers such as Raymond Carver, John Irving, Tim O'Brien and Truman Capote—chose to concentrate on the novel and short story, as opposed to the novella, meant that there were more works of his that fit the preferred form—the novel for publishers and the short story for magazines—in Anglophone publishing.

4.4.2.5 Rewriting for The New Yorker

> As for Japanese editors, you're right, Phil, they don't edit – not the way Knopf and *The New Yorker* do.
>
> (Jay Rubin 2000)

The New Yorker is known for its strict and thorough approach to editing. The founder Harold Ross insisted that stories—regardless of whether they were fact or fiction—were clear to the reader from the beginning, at times exasperating writers such as Vladimir Nabokov who complained that he "could not accept any of those ridiculous and exasperating alterations" (Bell 2012: 200). Ross's successors at the magazine carried on this tradition. The magazine would occasionally ask Murakami to rewrite parts of a story—a request that the author usually complied with since he did not consider works published in magazine-format to be final versions and believed he could always change things back when the story was published in the form of a book (Murakami 2010: 23).

In an interview with the *Japanese Association of Translators*, Philip Gabriel gave an interesting account of his experience of having his translation of the Murakami short story "New York Mining Disaster" (published in the Jan. 11, 1999 issue) edited by the *New Yorker*.

> One other interesting thing that happened with the most recent story I did for them, *New York Mining Disaster,* was the editor's decision to move the final paragraph of the story to the opening. I preferred to keep it where it was, but deferred to the wisdom of the editor. I'm not really sure why the editor decided to move the paragraph from the end to the beginning. In that case I didn't have a lot of direct contact with the editor. In principle, I'm not against such changes, since I moved a whole paragraph in [Masahiko] Shimada's novel to a place several pages later than where it was in the original. These kinds of decisions have to be made on a case-by-case basis, of course.
>
> (Gabriel 1999)

Gabriel had a similar editing experience with the *New Yorker* when his translation of "Barn Burning" was published in the magazine in 1991. The editors decided to omit a sentence at the end of the story that they found overly repetitive. When Gabriel discussed the matter on the phone with Murakami, the author did not like the idea initially, but told Gabriel that "the editor has the final say, so we should go along with whatever she decided was best" (Gabriel 1999).

It is not clear to what degree the changes made by the editors at the *New Yorker* are "changed back" when the same stories are published as a book. In the case of "Barn Burning", the translation collected in the 1993 anthology *The Elephant Vanishes i*s a different translation by Alfred Birnbaum. The final line in the story is preserved in Birnbaum's translation (although there are other sentences that are retained in the Gabriel translation that have been omitted in the Birnbaum translations). In the case of "New York Mining Disaster", the final section that was brought to the beginning in the *New Yorker* has been "moved back" in Gabriel's translation published in the 2006 anthology *Blind Willow, Sleeping Woman*.

While Gabriel was initially against the idea of omitting the final line in "Barn Burning", he says in the JAT interview that he can see the point in hindsight, and that he also similarly "tightened up" the translation of *South of the Border, West of the Sun* to avoid repetition. It is interesting to note here that the translator is essentially editing the translation in anticipation of the editor's reaction.

> One of the things I did in translating *South of the Borde*r was to tighten it up very very slightly. As I read the book I kept noticing more repetitiveness than would usually be tolerated in English prose. Though Murakami may be aiming for a certain effect by doing this, I felt certain U.S. editors would approve of my choices. (They did.)

In addition to omitting the first line of "Barn Burning", the editors at the *New Yorker* also decided to add a phrase to the first line. Gabriel recalled this in a conversation with

fellow translator Jay Rubin and Knopf editor Gary Fisketjon:

> I remember the editor at *The New Yorker* for my first story for them, "Barn Burning", adding a phrase "here in Tokyo" to one of the first sentences of the story (which reads, with the addition, as I recall, "I met her at a party here in Tokyo." The logic behind this addition was, according to the editor, the fact that readers of Murakami's seemed to not realize the stories were Japanese, and we should give them a clue up front.

The following is the passage from Gabriel's translation of "Barn Burning" (my bold emphasis):

> I met her at a friend's wedding reception **here in Tokyo**, and we got to know each other. Three years ago. There was nearly a dozen years' age difference between us, she being twenty and I thirty-one.
>
> ("Barn Burning" by Haruki Murakami, trans. Philip Gabriel, 1991)

The phrase "here in Tokyo" is not in the original *Naya wo yaku*." This addition also is not found in Birnbaum's following translation of the same story published in *The Elephant Vanishes*.

> "I met her at the wedding party of an acquaintance and we got friendly.

> This was three years ago. We were nearly a whole generation apart in age—she twenty, myself thirty-one—but that hardly got in the way.
>
> (*Barn Burning* by Haruki Murakami, Trans. Alfred Birnbaum, 1993)

It is worth noting that this strategy—which Fisketjon described as "editorial idiocy" (Fisketjon 2000)—was adopted for the version of the story published in the magazine and not in the version compiled in the anthology. The reader of *The Elephant Vanishes*, a collection of Murakami stories, would have picked up the book to read stories by the (Japanese) author and would more likely be aware of the fact (or at least the possibility) that the story was taking place in Tokyo (or somewhere in Japan). Readers of the *New Yorker*, on the other hand, the majority of whom are subscribers to the general culture magazine, would not be specifically purchasing the magazine to read fiction, let alone fiction by the Japanese author Haruki Murakami. These strategies are also consistent with the practice at the *New Yorker*—started by Harold Ross—of "pegging" the circumstantial elements of a story within the first two paragraphs (Bell 2012: 200).

It is not unusual for place names to be translated in a manner that would make the setting of the story easier for the English reader to understand. The following example is from Jay Rubin's translation of the Murakami story "Honey Pie" from the collection *after the quake* (2002)*:*

> They honeymooned in France and bought a two-room condo a short commute from downtown Tokyo. Junpei would come over for dinner a couple of times a week, and the newlyweds always welcomed him

warmly.

Here, what is Koenji (an area in Suginami Ward, Tokyo) in the original is translated as "downtown Tokyo". The assumption here appears to be that foreign readers would not be familiar with the location of Koenji was and that "downtown Tokyo" would be clearer (though it is questionable whether the phrase "downtown Tokyo" captures the location of Koenji accurately).

Here is another example regarding place names from the same story *Honey Pie*:

> She had graduated from an exclusive girls' prep school, entering the literature department of Waseda with plans to go on to graduate school in English Literature, and ultimately to an academic career.
>
> (From *Honey Pie* by Haruki Murakami, trans. Jay Rubin, 2001)

What is *Toyo Eiwa Jogakuin Koutoubu* (Toyo Eiwa Girls High School) in the Japanese original is translated as "an exclusive girls' prep school". The assumption here again is that most English readers would (or may) be familiar with Waseda University, but they would not know *Toyo Eiwa Jogakuin*. It is not clear whether these changes were made at the translation or editorial stage, but it is worth noting that *Honey Pie* was also initially published in the (Aug. 20, 2001 issue of the) *New Yorker*. As far as the above two passages from *Honey Pie* are concerned, the versions published in the *New Yorker* and *after the quake* appear to be the same.

There is one amusing error in the translations of *Honey Pie* where the *kanji* character for frog 蛙 (kaeru) has been mistaken for the character for salmon 鮭 (sake). Needless to say, there are endless examples of such editorial decisions or even simple translation errors made by translators of contemporary Japanese literature into English (as with any other language pair). The scholar and translator John Nathan is often credited for helping Kenzaburo Oe win the Nobel Prize. In his memoir, however, Nathan relates a humorous episode regarding a mistake in his translation of Oe's novel *Personal Matter*. Nathan had written in his translation that the protagonist "lifted his head only like a baby sea urchin", then later accused Oe of "sloppy imagery" since a sea urchin had no head to lift. Oe pointed out in response that he had never written such a line. When the two of them revisited the passage in the Japanese original together, they found that in the Japanese it was actually an "alligator" ワニ (wani) and not a sea urchin ウニ (uni) as Nathan had read it. Oe related this episode when he was in Sweden to collect his Nobel Prize, proclaiming jokingly on camera that "John Nathan was distorting the writing of a Nobel laureate in literature!" (Nathan 2008: 269). These examples reminds us that while these word and sentence-level shifts are fascinating in themselves, these questions of "how" a story is translated, edited, and manipulated, can only really be asked because published translations exists. There is no question that editors can have significant influence at the level of the text. But the even greater influence that editors—and particularly those at premier publishing venues such as Knopf and the *New Yorker*—yield is over what is published, read, and even more specifically, what is read "*as* literature".

In April 2002, the *New Yorker* published Jay Rubin's translation of the story

Tony Takitani. Rubin's was a translation from the "newer" and "longer" version of the story compiled in Murakami's complete works published by Kodansha in 1991 as well as subsequent collections. It is interesting to note that there existed an English version of the "original" shorter version (published in the June issue of the magazine Bungeishunju) translated by Alfred Birnbaum in July 1990. *The New Yorker* (Birnbaum 2013) did not publish Birnbaum's translation of "Tony Takitani", although they did decide to publish his translations of "TV People" (in September) and "The Windup Bird and Tuesday's Women" (in November) that year. The "Tony Takitani" published in the New Yorker's pages twelve years later is a (Jay Rubin) translation of the "newer" and "longer" version of the story. Except this "newer" version of the story first published in 1991 was in fact the original story that had been "abridged" for publication in *Bungeishunju* magazine in June 1990. This example illustrates not only the important role that editors play in determining what is "published", but also Jay Rubin's point that the more you look into the matter "there is no single authoritative version of *any* Murakami work" (Rubin 2005:343).

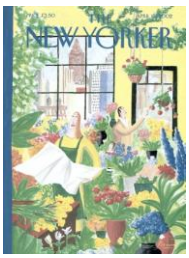


Figure 15: (Left) April 15 2002 issue of the *New Yorker* in which Jay Rubin's "long version" of *Tony Takitani* was published and (Right) Alfred Birnbaum's unpublished translation of the "short version" of *Tony Takitani* translated in July 1990 (originally published in Japanese in June 1990).

4.4.2.6 Gatekeepers of "American" Literature?

When it was announced that Deborah Treisman would be taking over from Bill Buford as fiction editor of the *New Yorker*, the *New York Times* ran an article with the headline "The Gatekeeper for Literature Changing at New Yorker". *New Yorker*, *Granta*, *Paris Review*, and other influential publications play a "gatekeeping" function in American (and Anglophone) literature. They do this first and foremost through the selection of works, profiles and interviews to be published in their pages, but also through various lists that they publish. In 1999, the *New Yorker* announced their pick of "20 Writers for the 21st Century" in their summer fiction issue. This "forty and under" list comprised writers such as Junot Diáz, Edwidge Danticat, Jhumpa Lahiri, and Chang-Rae Lee representing a range of ethnic backgrounds, but was limited to "American fiction writers". The "American" emphasis is evident in the foreword by the publisher David Carey who writes:

> What is the future of American fiction? We can't know. But the Polaroid of this generation, snapped as the century turns, offers a satisfying picture of a highly accomplished group of writers robustly taking on the stories of their Americannness.

The exact nature of this "Americanness" mentioned by Carey (as well as the details of eligibility for the list) is not clear, but it is evident that literary fame in the United States is still controlled along national lines. We also have here again the idea of the snapshot—like the Avedon photograph of *New Yorker* authors—helping consolidate an

author's standing in the literary world.

The *New Yorker* is seen by many to be the premier venue for short fiction in the Anglophone world—the first place that authors want to have their work published. And since the magazine does not, in principle, republish work that has appeared elsewhere, they are basically publishing the "latest" work by contemporary writers. One exception to this, of course, is works that they publish in translation. The stories by the Chilean author Roberto Bolaño published in the magazine were initially written and published in Spanish in different stages of the author's career. The same is true of Murakami's stories in the magazine. A notable difference between the two writers, however, is that while the *New Yorker* first began publishing Bolano two years after his death, Murakami was in the prime of his career when the magazine began featuring his stories. The photographs, profiles, and interviews with Murakami in the magazine drive home the fact that he is a living and (highly) active author who regularly competes in marathons and publishes an impressive number of stories, novels, essays and translations. Add to this the fact that translated stories in the *New Yorker* come with no (visible) mention of the year of publication in the original language. This may have the effect of creating the illusion among English readers that they are getting the latest from Murakami's desk—that they are witnessing the "real-time" development of a contemporary author.

But while the publication sequence of Murakami's book-length works in English (with a few notable exceptions) basically "caught up" to the Japanese timeline in the late nineties, it was not until quite recently that this happened with his shorter works. Murakami did not write much short fiction between the early 1990s and early 2000s, producing only a handful of short stories, most of which were published in the

collection *after the quake*, largely due to the fact that he was consumed with writing longer works such as the *Nejimakidori kuronikaru* (The Wind-up Bird Chronicle), *Andaaguraundo (Underground)* and *Umibe no kafuka* (Kafka on the Shore). But it was precisely during this period, when Murakami was not writing short fiction, that the author made his name as a "contemporary short story writer" with his stories in the *New Yorker*.

The 2005 collection *Blind Willow, Sleeping Woman*, which included among its twenty-four stories all of the short fiction published in the *New Yorker* not collected in the previous two collections, won Murakami (and notably his translators Rubin and Gabriel) the *Frank O'Connor International Short Story Award*—the world's richest prize for short story collections. The year Murakami won the prize, the short-list had spanned three continents (Rubin 2008: 10-12), indicative of the relatively international nature of the prize. While there are a number of international prizes in the Anglophone world awarded to authors for what is essentially "lifetime achievement" such as the recently established *Man Booker International Prize* and most importantly the *Nobel Prize for Literature*, there are very few international prizes that aim to recognize specific books on an annual basis.

It is interesting that Ireland is the country that boasts arguably the two most international literary prizes in the Anglophone world. In addition to the abovementioned *Frank O'Connor International Short Story Award.* Ireland is also home to the €100,000 *International IMPAC Dublin Literary Award* founded in 1996. The latter prize is open to "novels published in English including translations" and winning works include those originally written in English as well as English translations from Dutch, Norwegian,

French, Turkish, German, and Spanish. The *IMPAC* was also the first international prize that Murakami was shortlisted for (with *The Wind-up Bird Chronicle* in 1999). While both the US and UK have for the most part limited eligibility of their prizes to citizens of their countries (and former colonies), Ireland has opened up its prizes to the wider world.

Why might it be that Ireland has given birth to these international prizes for which (English) translations are eligible? Needless to say, Ireland boasts a rich literary tradition. The country has given the world James Joyce, W.B. Yeats, and Oscar Wilde, and continues to provide a steady stream of talent into the Anglophone literary world. However, Ireland is also one of the smaller English-speaking countries and accounted for just 0.33% of all Anglophone publishing in 2008 (Dalkey Archive Press 2012: 15). The organizers of the *Pulitzer* or *Booker*, for example, may believe that they can maintain a prize of international caliber—both in terms of quality and attention—with just their pool of citizens. On the other hand, despite Ireland's rich literary tradition, with a population of just under 4.8 million, and most of its writers being published in the US and UK, the decision by organizers of prizes such as the *Frank O'Connor International Short Story Award* and *IMPAC Dublin International Literary Award* to reach out beyond their national borders may be seen as a smart (and perhaps necessary) move to distinguish themselves from their larger Anglophone counterparts.

When Jay Rubin attended the awards ceremony for the 2005 *Frank O'Connor International Short Story Award* he "heard from two of the jury members afterwards, separately and without any urging from me, that the decision [to award Murakami the prize] had been unanimous, arrived at without rancor or misgivings" (Rubin

2008:10-12). It is worth noting here that the award is given to new collections published in English over the previous year. Other winners since the prize's inception in 2005 include Yiyun Li for her debut collection *A Thousand Years of Good Prayers*, Miranda July for *No One Belongs Here More Than You*, Jhumpa Lahiri for *Unaccustomed Earth*, Simon Van Booy for *Love Begins in Winter*, Ron Rash for *Burning Bright*, Edna O'Brien for *Saints and Sinners*, and most recently Nathan Englander for *What we Talk about When we Talk about Anne Frank.* The five other winning collections were originally written in English. While Yiyun Li grew up in Beijing speaking Chinese, she moved to the United States as an adult and now writes in English, her adopted tongue. Murakami's book is the only winning collection published in translation. It also appears to be the only collection featuring stories written (and published) over a long timespan. Murakami has compared his collection *Kami no ko tachi wa mina odoru*—composed of thematically linked stories inspired by the earthquake that struck his home city of Kobe in 1995—to a "concept album". The English collection *after the quake* published in 2002 is essentially a translation of the aforementioned Japanese collection published by Shinchosha in 2000. The English version comprises the same stories in the exact same order as the Japanese collection. *Blind Willow, Sleeping Woman*, the collection that won the *Frank O'Connor International Short Story Award* (as well as the earlier collection *The Elephant Vanishes*), on the other hand, can be compared to a "Best of" album. While *Blind Willow, Sleeping Woman* is technically eligible for the award, which is "for a complete collection of previously unpublished [in English] stories in a book collection", the general understanding, as reflected in the other selections, appears to be that this is an award for a new collection of recent stories as opposed to a collection that

spans the author's entire career. The last five stories in the collection *Blind Willow, Sleeping Woman* were written after 2005 and compiled in the anthology *Tokyo kitanshu* (Strange Tales from Tokyo) in Japan. If Murakami had been writing and publishing in English, a new collection of stories published in 2005 would have most likely comprised just these last five stories. Translated literature is often said to be at a disadvantage to its non-translation counterparts in Anglophone publishing. This is especially the case where literary prizes are concerned. The *Frank O'Connor International Short Story Award*, however, appears to be one instance where Murakami's position as a translated author proved to be an advantage.

The "backlog" of work Murakami had published in his first ten years as a writer in Japan (1979 to 1989) enabled him to publish a dozen books—seven novels (including three very long ones), three short story collections, a non-fiction book, and a memoir—in the twenty odd years (1989~) since first making his "debut" in the Anglophone world. The timing and order of publication of these works differ significantly from when they were published in Japan. Needless to say, the process of translating Murakami for an English-speaking audience has not just involved the work that individual translators and editors have done to translate individual texts. Just as important is the work that various key players have done to reproduce Murakami's "body of work" in English.

4.4.3 Translating, Retranslating and (Re)writing Murakami: Jay Rubin and Philip Gabriel

> When you read Haruki Murakami, you're reading me, at least

ninety-five per cent of the time

(Jay Rubin in 2013 interview with Roland Kelts, *The New Yorker*)

The men in the middle of all this are Murakami's translators. Asked about his English translators in a *Paris Review* interview, Murakami responded that he had three: Philip Gabriel, who was a "very modest, gentle person"; Jay Rubin, a "very meticulous, precise translator" and "kind of strong character"; and Alfred Birnbaum, a "kind of Bohemian" and "free translator" who "changes the prose sometimes" and occasionally gets "captured by the government with his 'activist' Burmese wife" (Wray 2004).

As mentioned earlier, Alfred Birnbaum was Murakami's primary English translator for the first ten years and translated all of the longer works up to *Dance Dance Dance*. After Murakami made the switch from Kodansha International to Knopf and ICM, however, his work has been translated primarily by two other translators. Jay Rubin and Philip Gabriel, like many of the translators of Japanese literature that have come before them, are both leading scholars of Japanese literature, with doctorates from top American universities. Jay Rubin received his PhD in Japanese Literature from the University of Chicago and taught at the University of Washington for eighteen years before taking up a post in the East Asian Languages and Civilizations Department at Harvard University in September 1993 (Galloni 1993). In the *Harvard Crimson* article announcing his addition to the Harvard faculty in 1993, Rubin is erronesouly quoted as saying he would be working on the English translation of "Japanese author Haruld Murakami's latest novel A Wild Sheep Chase" (Galloni 1993). But as we know, *A Wild Sheep Chase* by *Haruki* Murakami had already been published in English translation a

few years earlier.

Rubin initially specialized in state censorship in the Meiji era and translated two works of fiction by Soseki Natsume (Harvard University). Later in his career, he began focusing on Murakami, teaching Murakami's texts in his classes at Harvard, and writing about his work, including the book *Haruki Murakami and the Music of Words*. Rubin has translated many of Murakami's short stories that have been published in the *New Yorker* and compiled into collections such as *The Elephant Vanishes*, *after the quake*, and *Blind Willow, Sleeping Woman.* He has also translated longer works by Murakami, including *The Wind-up Bird Chronicle*, *Norwegian Wood* (a retranslation), *After Dark* and *Book 1* and *Book 2* of *1Q84.* Rubin also translated a collection of eighteen short stories by Ryunosuke Akutagawa, which was published by Penguin Classics in 2006 with a foreword by Haruki Murakami and (perhaps as a result of this) sold at least 20,000 copies (Ministry of Education, Culture, Sports, Science and Technology 2012).

Rubin had little interest in contemporary Japanese literature until he came across Haruki Murakami for the first time in 1989 when an American publisher—probably Vintage (Rubin 2006)—asked him to read *Hard-Boiled Wonderland and the End of the World* (in the original Japanese) to assess whether it was worth publishing in translation. Blown away by Murakami's "wildly imaginative" work, Rubin recommended that the publisher publish the book, offering to translate it himself if they were not satisfied with the existing translation, but the publisher "ignored [Rubin's] advice on both counts" (Rubin 2005: 351-2). After reading everything of Murakami's he could lay hands on, Rubin wrote Murakami in Tokyo to ask if he could

translate some of his stories. Rubin's translation of "The Second Bakery Attack" was published in *Playboy* with an accompanying *ukiyo-e* style illustration in the magazine's January 1992 issue featuring the "Swedish Bikini Team" from the Old Milwaukee beer commercials on its front cover. Author and translator became neighbors in the mid-1990s when Murakami took on a position as Writer-in-Residence at Tufts University in Medford, only a couple of subway stops away from Harvard University where Rubin was teaching (Rubin 2005: 353).

It was around this time that Rubin was asked to translate *The Wind-up Bird Chronicle* because "having translated virtually all the novels, Alfred got tired just as Murakami was beginning to serialize [the work in Japanese]" (Rubin 2000). At the time, Birnbaum was busy doing research in Southeast Asia for a graduate degree he was pursuing with the School of Oriental and African Studies at the University of London, which may have also made it difficult for Murakami's office and agents to get in touch with him on short notice (Birnbaum 2013). Rubin began translating *The Wind-up Bird Chronicle* while it was still be serialized in the Japanese literary magazine *Shincho*. The translation he finished a few years later was significantly longer than the maximum length stipulated in the contract with Knopf. Rubin sent the editor Gary Fisketjon two versions of the English translation: one without any cuts and another shortened by around 25,000 words (Rubin 2005: 342-343). Knopf chose to publish the shortened version.

The Wind-up Bird Chronicle was originally published in Japan as three volumes (the first two volumes were published in monthly installations in the literary magazine *Shincho*). The English edition, however, was packaged as one book (just as the

American version of *1Q84* would be fifteen years later). Rubin made the majority of cuts and changes at the end of Book Two and beginning of Book Three. He selected sections that he believed were "rendered almost irrelevant by Book Three" and rearranged material that he was convinced was not "meant to be as chaotic" as he had found it to create a translation that was "tighter and cleaner" than the original (Rubin 2005: 342). It is interesting to note that Birnbaum and Luke had also edited and abridged *Hard-Boiled Wonderland and the End of the World* with the aim of creating a "tighter" text (Luke 2012). The two edits, however, were approached quite differently. With a novel like *Hard-Boiled Wonderland and the End of the World* it was vital that the overall structure was retained. This meant the editing primarily involved the shedding of sentences and passages throughout the book within the existing chapter structure. With *The Wind-up Bird Chronicle*, which Rubin suggests is "a compilation of self-contained short stories, its great power deriving from cumulative effect and variety than structural wholeness", however, the translator was less constrained by concerns for the structural integrity of the work in making his edits. In Book Two, a couple of chapters (15 and 18) towards the very end have been omitted (Murakami 1994: 312-337; 364-396), and in Book Three, the first chapter has been omitted and the second chapter moved to later in the book (1994: 13-26), although, as Rubin has suggested himself, the editing done is clearly "*much* more complex" than that (Rubin 2005: 342). Another significant difference between the two approaches is the level of collaboration between translator and editor. Rubin worked alone in shortening *The Wind-up Bird Chronicle*, turning his abridged manuscript (together with his unabridged manuscript) into Knopf, which the publisher accepted "without a whimper" (Rubin 2005: 342). Birnbaum, on the other

hand, worked in close collaboration with Luke in abridging the manuscript, often marking sections in the draft chapters he brought to their editing sessions that he felt could be left out (Birnbaum 2013). As far as today's English reader is concerned, the end effect is similar in that in both cases only significantly abridged versions of the books are available to them. Rubin, however, has managed to maintain a degree of separation between his two roles as translator and editor by dividing the translating and editing process into two distinct stages (and was able to protect himself to some degree from accusations of infidelity by creating, keeping, and making public the existence of an unabridged translation). In the case of *Hard-Boiled Wonderland and the End of the World*, however, no "unabridged" translation remains (neither Birnbaum nor Luke have copies of earlier drafts, proofs, etc.). As a matter of fact, due to the collaborative nature of the translation/editing process, a "complete" unabridged translation simply never existed.

Murakami's other main translator, Philip Gabriel, has not had as much experience with abridging translations, although he has worked collaboratively on Murakami books with each of the two other main translators. Currently Professor of Modern Japanese Literature and Head of the Department of East Asian Studies at the University of Arizona, Gabriel has translated four novels (*South of the Border, West of the Sun* (1999), *Sputnik Sweetheart* (2002), *Kafka on the Shore* (2005), *and Book 3 of 1Q84* (2011)), one short story collection (*Blind Willow, Sleeping Woman* (2006)), two works of non-fiction (*Underground* (1997) and *What I Talk About When I Talk About Running* (2007)), as well as numerous short stories by Murakami. Although *Underground* as a whole was

significantly abridged, it was created by combining what were two separate books in the Japanese, and the majority of cuts were made in the first book that was translated by Birnbaum. The fact that Gabriel has not had to significantly abridge his translations may have as much to do with timing and text selection as with his approach to the craft. *South of the Border, West of the Sun* (1999) and *Sputnik Sweetheart* (2002) were both relatively slim books. And by the time *Kafka on the Shore* was published in 2005, Murakami's stature was such that the book—which was long but not nearly as long as *The Wind-Up Bird Chronicle*—could be published in English without being significantly abridged.

Gabriel first became interested in translation as a graduate student studying in Nagasaki, where he was part of a reading group that read works of modern Japanese literature such as Mishima's *Kinkakuji* (The Temple of the Golden Pavilion) in both the original Japanese and English translation (Gabriel 1999). He first came across Murakami's work in 1986 when he was starting his doctoral studies at Cornell University. Murakami's writing reminded Gabriel of Kurt Vonnegut, one of his "favorite writers in college—a writer who writes about deep ideas in a highly entertaining, approachable manner" (Gabriel 1999). Gabriel initially read two of Murakami's short story collections: *Hotaru/Naya o yaku* (Firefly/Barn Burning), published in 1984, comprising four stories including "Firefly", "Barn Burning", (the first version of) and "Blind Willow, Sleeping Woman", and *Chuugoku yuki no surouboto* (A Slow Boat to China), published in 1983, comprising seven stories including the title story "A Slow Boat to China" (Gabriel 1999). Most of the stories in these two collections would later be compiled in two collections of short stories published by Knopf, *The Elephant*

Vanishes and *Blind Willow, Sleeping Woman*.

Gabriel first translated a number of the stories by Murakami for "the sheer enjoyment of it" without any clear plans for publication. But one day he was contacted by the San Francisco based literary magazine *ZYZZYVA*, which expressed interest in publishing a story by Murakami. The translation of "Kangaroo Communique" that Gabriel sent them was published in the magazine's fall 1988 issue. It was the first short story by Murakami to be published in the United States. Fisketjon has suggested that ZYZZYVA's interest in Murakami may have been linked to their connection with Raymond Carver (Fisketjon 2001), who unfortunately died in 1988 (at the age of 50): the same year *ZYZZYVA* published Murakami's first story in English and a year before Kodansha International published *A Wild Sheep Chase*.

A few years later, the *New Yorker* contacted Gabriel asking if they could publish his translation of "Barn Burning", and the story was published in the Nov. 2 1992 issue of the magazine. When Knopf published the collection *The Elephant Vanishes*—comprising seventeen stories, ten translated by Alfred Birnbaum and seven translated by Jay Rubin—in 1993, however, the editor Gary Fisketjon used Birnbaum's translation of "Barn Burning" (as well as "Kangaroo Communique"), possibly to establish an authorial presence and voice by limiting the number of translators involved. It is interesting to note that a similar strategy seems to have been applied when Fisketjon compiled and published *Blind Willow, Sleeping Woman* in 2006. This time the two translators published in the collection were Jay Rubin and Philip Gabriel. And this time it was Gabriel's new translations that replaced existing translations that had been published in various magazines and anthologies. A story initially published in the June 9

2003 issue of the *New Yorker* in Alfred Birnbaum's translation as "The Folklore of our Times" was also retranslated by Gabriel as "The Folklore of My Generation: A Pre-History of Late-Stage Capitalism" for the same 2006 collection. The new translations published in *Blind Willow, Sleeping Woman* also include several stories initially translated by translators other than Murakami's three "main" translators. Ted Goossen, a professor at York University in Toronto and editor of the *Oxford Book of Japanese Literature*, has translated several stories and essays by Murakami. Goossen first came across Murakami's work when he was doing research in Japan in the early 1980s for his PhD in Japanese literature (for the University of Toronto). Murakami's work, and particularly the opening of *Hitsuji wo meguru bouken (A Wild Sheep Chase)* felt familiar to Goossen, who had been an exchange student at Waseda for a year starting June 1968, the same year that Murakami had entered the university (Goossen 2013). He translated a number of stories by Murakami in the early 1990s as well as contributing the essay "Murakami Haruki's Tokyo" to the Japanese magazine *Tokyo-jin* (Goossen 1993). At least a couple of stories that Goossen translated early on have been retranslated by the two current translators, Rubin and Gabriel. Goossen's translation of "A Perfect Day for Kangaroos" (Kangaruu biyori) was initially published in 1990 in the anthology *Soho Square III* alongside stories by a range of international writers including Gunter Grass, Jorge Luis Borges, and Margaret Atwood. The volume was edited by the Argentinian/Canadian author and translator Alberto Manguel, who had lived in Toronto (where Goossen has lived for many years) and had asked Goossen to recommend a story by a Japanese author (Goossen 2013). The story was retranslated by Philip Gabriel for the 2006 Knopf anthology *Blind Willow, Sleeping Woman* from a slightly updated

version of the story (where reference to the popular Japanese manga character *Doraemon* has been removed). In 1992, Goossen's translation of the Murakami story *In the Year of Spaghetti* was published in issue 133 of the Toronto-based journal *Descant*. Goossen had immediately thought of the story when the editor of the journal asked him if he had any suggestions for their "Food Issue" (Goossen 2013). The story was retranslated by Jay Rubin with the slightly revised title "The Year of Spaghetti" and first published in the Nov. 21 2005 issue of the *New Yorker* and later also compiled in the collection *Blind Willow, Sleeping Woman*. The story "Ice Man", initially published in the February 10, 2003 issue of the *New Yorker* and later in the collection *Vintage Murakami* in a translation by yet another translator, Richard L. Peterson (Murakami 2003: 80-85), was also retranslated by Gabriel for the Knopf anthology. In this way, it appears that while some "rewriters" are becoming more "visible" and others are "reappearing", still others are quietly being "disappeared".

Murakami has suggested that his basic rule for choosing among his three main translators (working into English) was "first come, first get" and that there was no fighting over works between the three since "they have their own preferences; they are different people, with different characters" (Wray 2004). Murakami's translators seem to agree with the author that they have different tastes and styles. According to Rubin, "The ones [stories] that he [Birnbaum] liked I usually didn't like" and that "we almost never asked for the same stories" (Rubin 2000), and Gabriel suggests that "we each have our own styles" and "I just do my own thing, my own take on what Murakami should sound like in English" (Hoyt 2011). However, there seems to be a difference in understanding between Murakami and his translators regarding the "first come, first

get" rule. Rubin has suggested that he currently has "first dibs" (Rubin 2006) and that he had passed on offers to translate some of Murakami's novels such as *Sputnik Sweetheart* and *Kafka on the Shore* which Philip Gabriel ended up translating (Rubin 2006). Birnbaum has translated only one Murakami story and half of a non-fiction book in the past seventeen years. This fact may seem to suggest that (what Murakami has referred to as) Birnbaum's "free" style of translation has fallen out of favor with the author. Murakami has stated in interviews, however, that he personally has no problem with Birnbaum's style (although he would not translate in the same manner himself) (Wray 2004). This may lead one to wonder whether the additional "literary legitimacy" of having one's work translated by scholars of literature has somehow influenced the selection of translators. Having his work translated by scholars does seem to help get Murakami's books into university classrooms. Rubin and Gabriel both see their translations as complimenting their scholarly work and teaching. After discovering *Hard-Boiled Wonderland and the End of the World*, Rubin "hardly worked on anything besides Murakami for the next decade" (Rubin 2005: 352), and Gabriel teaches a "literary seminar that focuses entirely on Murakami's works" at the University of Arizona (Michalski 2011). Rubin and Gabriel's (as well as Birnbaum's) translations are staples on modern and contemporary Japanese literature courses at universities in the United States. Both Rubin and Gabriel have also written about Murakami, providing valuable context for the English reader. Most notably, Rubin has written *Haruki Murakami and the Music of Words*, the most comprehensive account of Murakami's life available in English (though Rubin suggests that he "wouldn't call the book a biography" and that "the focus was always more on the works than the author") (Rubin

2013). The book has been updated a number of times since it was first published in 2002, and each new edition includes, not only a new section on the latest book published in English, but also other new information that sheds light on Murakami's growing popularity around the world and his works, such as his lighter essays and translations of contemporary American fiction, which the average English-speaking reader does not have direct access to. Together with Philip Gabriel, who has also written about Murakami's travel writing (Gabriel 2002), the majority of which is unavailable to English readers, Jay Rubin has served as a valuable guide to English-language readers of Murakami's work. And the fact that Rubin and Gabriel are both respected scholars of Japanese literature means that people in the literary world are more likely to take note when they defend the literary value of the work.

From the mid-nineties onwards Murakami's American agent and publisher has managed to publish the Japanese author the way that they would a contemporary American author, publishing the English translations of his latest work with as little delay as possible. Murakami himself has emphasized the importance of getting translations out in a timely manner. Suggesting that some novels "have an impact in their own time", Murakami goes as far as to suggest say that he would rather have translations published within two or three years, even if it meant the translation was not completely accurate, rather than wait fifteen years for a translation to be published (Murakami 2000: 84-85). In Murakami's case, this time lag between publication of the original and various translations has been shortened considerably as his popularity has grown. Murakami now has publishers in dozens of languages eagerly waiting for him to deliver his next

manuscript to his Japanese publisher(s). It is not at all inconceivable that his books will eventually be published in different languages almost simultaneously. Murakami is, in other words, as "contemporary" an international author as you get.

Translating a contemporary author like Murakami, however, appears to fall outside the job description of an American academic. Rubin started translating *The Wind-up Bird Chronicle* while BOOK 1 was still being serialized in the monthly literary magazine *Shincho.* According to Rubin this was "something of a gamble for a professor used to choosing canonical works by long-dead authors in large part for their historical importance" (Rubin 1999). Gabriel also suggested in a 1999 interview that universities in the US generally "do not recognize literary translation as a major form of academic endeavor" (Gabriel 1999).

> To receive tenure, of course, you have to produce scholarly work--papers, books, monographs, etc. Translation is often just the "icing on the cake." One way around this dilemma is to publish translations with "scholarly" introductions or afterword, trying to have the best of both worlds. But the publishers who have the widest distribution don't usually want translations with any such scholarly attachments
>
> (Gabriel 1999).

Venuti makes a similar point about the standing of translation in academia:

> Translation is rarely considered a form of literary scholarship, it does not currently constitute a qualification for an academic appointment in a particular field or area of literary study, and, compared to original compositions, translated texts tend to be ignored even by the most sophisticated scholars who must rely on translated texts in their research and teaching.
>
> (Venuti 1998: 32)

Why did Rubin and Gabriel decide to dedicate their time to translating Murakami when it did not necessarily help advance their academic careers? Is it useful to try to understand their motivations, for example, in terms of Bourdieu's concepts of symbolic production? Can their actions be attributed to their desire to improve their position within their field? If so, which field? The academic field? The literary field? Can we attribute Rubin's decision to dedicate time to translating Murakami (especially before reading the book as in the case of *The Wind-up Bird Chronicle*) to the desire for recognition within the academic field? It seems unlikely, particularly given Murakami's less than rock-solid standing in the field of Japanese literary studies. Could we then instead attribute Rubin and Gabriel's actions as attempts to improve their positions within the literary field? This seems even more unlikely. Their association with Murakami appears to have brought the translators esteem within US/UK academic and literary circles (Gabriel suggests that most of his university colleagues know him "as a translator" (Gabriel 2013)), and it certainly seems to have elevated their status in Japan, where literary translators (particularly those working from Western languages) have

traditionally enjoyed relatively high prestige. Edward Seidensticker, Yasunari Kawabata's English translator, was held in high esteem by the Japanese literary community. He used to write for Japanese literary magazines and was awarded the *Kikuchi Kan Prize* affiliated with Bungeishunju in 1977. Both Rubin and Gabriel's interviews and writings about Murakami have similarly appeared in magazines and newspapers in Japan (usually following the publication of a new Murakami title). Translating Haruki Murakami provides one with (both symbolic and social) capital. So does being his editor, former translator, former editor, illustrator, designer, or interviewer. As Murakami's international popularity and stature rises, so does—to some degree—the status and visibility of the individuals associated with him. But any attempt to try to understand motivations of mediators in terms of "position-takings" or "capital accumulation" within various "fields" will inevitably fall short. In his book about the "economy of prestige", James English reminds us that "generosity, celebration, love, play, community" play an important part even in relation to a phenomenon like the "cultural prize" (English 2005: 7). Asked if translation helped his academic career in anyway, Rubin responded that "the translation of modern fiction is justifiably excluded from academic credit" and that "my Murakami 'career' added a little flash to my academic activities, that's all. I love doing it, but it's an aesthetic indulgence, not an act of criticism, which, finally, is what the academy is all about" (Rubin 2013).

4.4.4 Becoming More British

What Birnbaum, Luke, Fisketjon, Rubin, Gabriel and others did for Murakami in the US, Christopher MacLehose—the "legendary editor" who was awarded an Order of the

British Empire (CBE) in 2010 for his "services to the Publishing Industry"—did for the Japanese author in the UK. Over his long career in publishing MacLehose has introduced British readers to numerous international writers, including José Saramago, WG Sebald, Javier Marías, and Peter Høeg, as well as American authors such as Raymond Carver and Richard Ford. When he was at Harvill Press, MacLehose published primarily translations, at one point from thirty-two languages, including the work of Haruki Murakami (Wroe 2012). Harvill Press began publishing Murakami after the author's previous publisher, Hamish Hamilton, decided not to continue publishing him. After acquiring *The Wind-up Bird Chronicle*, the latest book available in English translation, Harvill Press also bought all of Murakami's backlist titles including *A Wild Sheep Chase*, *Hard-Boiled Wonderland and the End of the World*, and *The Elephant Vanishes* (MacLehose 2013).

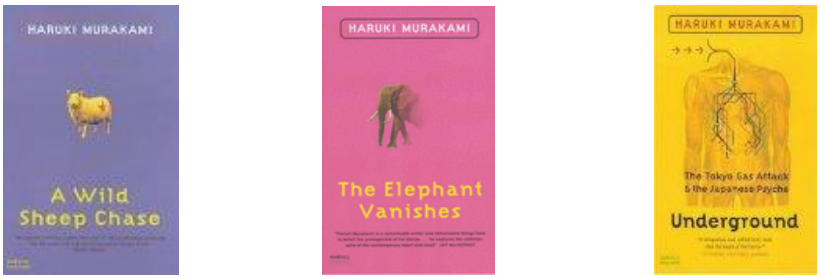


Figure 16: Left to right: Harvill Press editions of *A Wild Sheep Chase*, *The Elephant Vanishes*, and *Underground*.

There is no question that MacLehose's efforts played a major role in the Murakami's Harvill Press paperbacks being featured prominently in UK bookstores at the turn of the century. These versions of Murakami's books published in the UK differ slightly from

the American editions. First of all, the spelling has been "Anglicized", which is fairly common practice by British publishers publishing American books and vice versa. MacLehose's practice has been to Anglicize American translations "so that Prague be not paved with sidewalks, so that the floor numbers in European buildings are appropriate to the country" and suggests that he would be happy for American editors to make similar changes in the other direction (MacLehose 2005). He is against using a "mid-Atlantic style" that is palpable to both American and British readers saying that "in the day of texts on Word files this deliberate watering down of both American and English is no longer necessary and certainly not ideal" (MacLehose 2005). MacLehose also believes that "almost every translation of a certain literary density has to be treated like an original text" (Wroe 2012) and says that he has enjoyed collaborating with foreign authors with "excellent English" in editing translations (MacLehose 2005). While MacLehose suggests that he would have liked to work directly with Murakami to edit his work more closely—giving *Kafka on the Shore* as an example of an excellent book that could have been an "extraordinary" book (MacLehose 2013)—it was Murakami's translators that MacLehose worked with instead. It appears that during the time that MacLehose was publishing Murakami, the UK editions went through an entirely separate editing process, something Philip Gabriel was less than enthusiastic about. Mentioning the frustration he felt with this process during a public dialogue with Jay Rubin, Gabriel joked that: "This is the thing. We always think we are done and then the British come" (Gabriel 2012). Christopher MacLehose who had wanted to re-edit the entire manuscript of the translation that Gabriel had just spent three months editing with the American editor. Gabriel suggested that MacLehose "wanted to make his

own…he wanted to be known as the editor of at least one version of it." Rubin has also discussed his experience working with MacLehose on doing a "British edit" of *The Wind-up Bird Chronicle* (Rubin 2012), but is less critical of MacLehose, suggesting that MacLehose's "devotion" to Murakami's work can be seen in the editor's decision to publish his study of Murakami, *Haruki Murakami and the Music of Words.*

MacLehose, however, was responsible for more than just "Anglicizing" the English translations by Murakami's American translators for the UK market. He was also instrumental in publishing the English edition of Murakami-edited collection of *Birthday Stories* by Western writers such as William Trevor, Raymond Carver, and David Foster Wallace (Rubin 2005: 351) as well as Jay Rubin's aforementioned study of Murakami's life and work (Rubin 2013). MacLehose also published *Underground* in the UK before the American publisher Knopf, which initially appeared hesitant about publishing a work of non-fiction (MacLehose 2013).

In 2002, Harvill Press joined the Random House group. Under the Random House umbrella, Harvill Press merged with Secker and Warburg, and became Harvill Secker. Random House UK, through Harvill Secker and the paperback imprint Vintage, now publishes most of the major names in Japanese literature available in English translation, including the works of Haruki Murakami, Kirino Natsuo, Shuichi Yoshida, Yoko Ogawa, and Hitomi Kanehara. The fact that Murakami was published by Random House, made it easier for the US and UK editors to collaborate (as demonstrated in the case of *1Q84*).

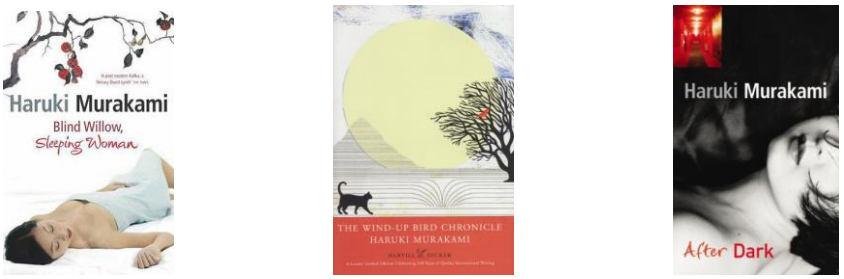


Figure 17: Left to right: Vintage UK edition of *Blind Willow, Sleeping Woman*, Harvill Secker Limited Centenary Edition of *The Wind-up Bird Chronicle*, and Vintage UK edition of *After Dark*

MacLehose, however, felt that he had lost his editorial freedom at Harvill under Random House management. He left the company and set up his own press—MacLehose Press, as part of Quercus Publishing, where he published books from nineteen languages in its first five years, including the bestselling Millennium series by the Swedish author Stieg Larson (Wroe 2012), which helped transform Quercus Publishing from a small publisher with modest sales into a medium-sized publisher with sales of 15 million pounds (in 2010) and started a boom in Scandinavian crime fiction. It is interesting to note that while MacLehose no longer edits the British editions of Murakami's books, he still enjoys recognition as the person responsible for introducing Haruki Murakami to British readers (Wroe 2012) and turning the author into a "hit" (Clark 2010). It is not clear if the text-level changes made by MacLehose and other British editors have made a significant difference in the way that Murakami has been received in the UK. But the impact of having an editor of MacLehose's reputation and networks dedicate his resources towards getting the book into the media, stores and ultimately readers' hands cannot be underestimated.

4.4.5 The Role of Academia, the Media, and the Wider Literary Community in Helping Cement Haruki Murakami's International Reputation

4.4.5.1 Becoming a New Englander: The Role of US Academics in the Making of Murakami

Murakami's relationship with American academia (and more specifically the Japanese literary studies community within it) goes back to the early nineties when he was a visiting scholar/writer-in-residence, first at Princeton University in New Jersey, and later at Tufts University in Massachusetts. During this time, Murakami also gave talks at a number of prestigious universities, including Harvard, Michigan, Amherst, Berkeley, Stanford, Dartmouth, and the University of Washington (Rubin 2005: 192). It was Elmer Luke who had called on his old networks again to create a place for Murakami—who was still a little-known author in the US at the time—in American academia. On hearing Murakami remark that he would like to spend time writing in a quiet place like Princeton (where the author had visited six years earlier) (Murakami 1994), Luke contacted Martin Collcutt, a Professor of Japanese History at Princeton, who invited Murakami to the university as a Visiting Scholar (Rubin 2005: 187).

The study of Japan and Japanese literature is a major enterprise in North American universities. The *Directory of Japan Specialists and Japanese Studies Institutions in the United States and Canada* published by the Japan Foundation in 2006 lists 1480 Japan specialists, 266 institutions, 1947 staff, and 663 doctoral candidates. Of the nearly 1500 Japan specialists, 284 are listed under the discipline "Literature", 157 under the subject matter specialization "Modern Fiction" and 60 under "Popular

Fiction" (including a number of translators of contemporary literature such as Philip Gabriel, Rebecca Copeland, Theodore (Ted) Goossen, Rebecca Copeland, and Ann Sherif) (Japan Foundation 2007). The Association for Japanese Literary Studies (originally the Midwest Association for Japanese Literary Studies) in the US celebrated its 20th anniversary at their 2011 conference where Kenzaburo Oe gave the keynote speech (AJLS 2011).

Many of the institutions listed in the directory offer courses on contemporary Japanese literature, even at the undergraduate level. The *Japanese Literature in Translation—Modern* course at the University of Hawaii Manoa, where Murakami was a Visiting Scholar for the 2012-13 school year (Kyodo 2012), includes four classes dedicated to Murakami's novel *A Wild Sheep Chase*, along with three classes on Kenzaburo Oe's story "Prize Stock", and two classes on Banana Yoshimoto's novella *Kitchen*. The University of California Berkley, where Murakami spent a month in 1992 as a Una's Lecturer in Humanities (Rubin 2005: 201), and where he most recently made an appearance in 2008 to receive the inaugural *Berkeley Japan Prize*, offers a course on *Contemporary Japanese Literature*. Harvard University, where Murakami was artist-in-residence (affiliated with the Reischauer Institute) in the 2005-6 school year, offered courses on *Translation of Modern Fiction* and *The Development of Modern Japanese Fiction*, and the University of Columbia, whose graduate program in Japanese Literature has produced many of the young scholars and translators working on contemporary Japanese fiction today, also has numerous courses on the topic. And it is not just the schools with established graduate programs in Japanese studies that offer course on contemporary Japanese literature. Universities across the country offer

courses on the subject, with titles ranging from *Contemporary Japanese Literature*, *20th Century Japanese Fiction*, *Modern Japanese Fiction in Translation* to *Contemporary Japanese Fiction*. A more thorough comparison of these different syllabi may provide further insight into which contemporary Japanese authors are considered important in American academia today. There is little doubt, however, that the vast majority (if not all) of the courses on contemporary Japanese literature in North American universities today would include the work of Haruki Murakami.

At the same time, however, many North American scholars of Japanese literature scholars remain skeptical of the literary merits of Murakami's work. In his introduction to the second volume of *The Columbia Anthology of Modern Japanese Literature*, published in 2007, the co-editor Van C. Gessel suggested that "although it is still too early to make a final judgment, it seems unlikely that either of these writers [Haruki Murakami or Banana Yoshimoto] will be able to sustain an enduring readership or reputation" (Rimer and Gessel 2007: 7-8). While there have been articles by established scholars such as Rubin, Gabriel, and Snyder published in reputable academic journals as well as books borne out of doctoral dissertations by younger scholars such as Mathew Stretcher and Rebecca Suter, the amount of scholarly research on Murakami in English remains quite limited, especially considering the availability of Murakami's work in English translation and widespread use of his work in the university classroom. Matthew Stretcher suggested as early as 1998 that the "literary world in Japan *does* take notice with each new novel, story, and essay Murakami produces, and book-length studies of his writing and himself increase every year" and that it is "far more outside of Japan that so many scholars and critics of Japanese literature have remained guarded

and skeptical" (Stretcher 1998: 374). The influence of Murakami's scholar translators—the main champions of his work within academia—has risen over the years, and given that the new generations of Japanese literature scholars are entering academia having been taught Murakami at university, it seems likely that his work will continue to be read within academic circles for years to come. And while the real-time impact of scholarly research on the reputation of contemporary authors is difficult to gage, one imagines that the simple fact that Murakami is taught and researched at the world's elite universities has some positive effect on the author's standing within the literary field.

4.4.5.2 Becoming a Celebrity: The Role of the Media in the Making of Murakami

As mentioned in the opening section of this chapter, when the English publication of *1Q84* received widespread coverage in the US and UK media, the Japanese press reported this fact to their readers with great enthusiasm. While the level of enthusiasm may have been a notch higher than usual, this kind of reporting itself was nothing unusual. When *A Wild Sheep Chase* was first published in the US in 1989, the major Japanese press reported the fact that the book had received positive coverage in the US press, with articles sporting headlines such as *Bei nyuuyouku taimuzu Murakami Haruki shi wo zessan* ("*New York Times praises Haruki Murakami"*) (Yomiuri Shimbun 1989). When the *New Yorker* published its first Murakami story in September 1990, this also made the Japanese papers—and not just the main broadsheets but also the sports paper *Nikkan Sports*. More recently, with the global rise in interest in Murakami, the Anglophone press has in turn relied on the Japanese press—particularly the English-language newspapers (who in turn draw heavily from the domestic press and

news agencies for their information)—for the latest news on Murakami. In June 2011, six months before the *1Q84* (comprising Books 1 to 3) was even published, the *Wall Street Journal*—quoting a *Kyodo* article—reported on the possibility of Murakami publishing a Book 4 (Koh 2011). This interplay between the Anglophone and Japanese press is just one example of how Murakami's capital has been successfully leveraged across national borders in building his reputation both at home and abroad. Japanese press reports of Murakami's success abroad gives him celebrity status back in Japan, which helps the author sell a phenomenal number of books there. At the same time, the phenomenal sales of his books in Japan becomes news abroad, leading to substantial foreign press coverage when translations are published.

The past few years have seen the media coverage on Murakami rise significantly both at home and abroad. However, the media has played an important role in shaping Murakami's image as an author from the very beginning of his career. When Murakami made his "debut" in Japan with *Kaze no uta wo kike* (Hear the Wind Sing) in 1979, *Shuukan Asahi*, a weekly magazine with a circulation of over 130,000, ran a two-page spread entitled "The Winner of the Gunzo Prize for New Writers, 29-Year-Old Haruki Murakami, is a Jazz Café Owner with a Collection of 3000 Albums" (Oi 2008: 108). Koichi Oi notes that a few years later, around the time Murakami was awarded the *Noma Literary Prize for New Writers* for his novel *Hitsuji wo meguru bouken* (A Wild Sheep Chase), press coverage of the author began focusing on details of his "eccentric lifestyle", such as his not owning a television, never travelling abroad, and having a strange habit of digging a hole in his backyard only to fill it again. It was a five-page article for a popular series of interviews by Chikushi Tetsuya (who was "revered" by

young people) in the May 25 1984 issue of the *Asahi Journal*, however, that helped turn Murakami into "a household name among a broad segment of young people who were not particularly avid fans of literature" (Oi 2008: 110). The interview was published together with a series of photographs illustrating Murakami's lifestyle: Murakami with his cat, Murakami on a run, Murakami's study filled with LPs and cassette tapes, etc. (Oi 2008: 110). From very early on public interest in Murakami extended beyond the work to the author's personality and lifestyle.

Several years later, after becoming the youngest ever recipient of the *Tanizaki Prize* with *Hard-Boiled Wonderland and the End of the World* in 1985, Murakami began appearing in the mass media with far greater frequency (Oi 2008: 111). Murakami was seen as the first writer of *junbungaku* in some time to gain a popular and relatively young readership. An article published in the *Nikkei Shimbun* on Dec. 31 1985 summing up the year's literary news suggested that Murakami's was the standout performance, with both the novel *Hard-Boiled Wonderland and the End of the World* and story collection *Kaiten mokuba no deddo hiito* (Dead-heat on a Merry-go-round) becoming "bestsellers" (Nihon Keizai Shimbun 1985). Six months later, the same paper summed up the state of literature in Japan with the statement: "*Junbungaku* novels don't sell these days, with the exception of some authors such as Haruki Murakami" (Nihon Keizai Shimbun 1986). Following the "phenomenal" success of *Norwegian Wood* published in 1987, Murakami's "overwhelming popularity [in Japan] became news itself" (Oi 2008: 112). Murakami's popularity in Japan may have exploded with the publication of *Norwegian Wood* (which sold more than 4 million copies in hardcover), but it is important to remember that his books were "bestsellers" even before then. From

the very beginning, Murakami was an outlier within the Japanese literary world: *the* frontrunner of the postwar generation.

It was around this time that press coverage of Murakami in the US also began to rise. As Toshiyuki Oowada points out, the first time that the name "Haruki Murakami" appears to have been mentioned in mainstream US media was October 1987 (Oowada 2010: 77). In an article in the *Washington Post* entitled "What the Japanese are reading", Kunio Francis Tanabe mentions Murakami together with Kenji Nakagami as authors to watch out for in the struggling field of Japanese *junbungaku*. In his article, Tanabe emphasizes that, despite being a bestselling author, Murakami was "if not firmly, in the camp of literary fiction" (Tanabe 1987). This initial introduction as a "literary" author is important. Oowada also suggests that Murakami's image as a serious writer was further strengthened following the September 11 terrorist attacks on the World Trade Center in New York. The attacks happened not long after *Underground*, Murakami's book on the subway terrorist attacks by the Aum Shinrikyo cult, started reaching readers (in an abridged translation). During this time, Murakami shared his thoughts on terrorism in interviews with US media such as *Newsweek* and *The New York Times* (Oowada 2010: 82-83).

Around the same time that Murakami's popularity started to rise rapidly overseas, the image of Murakami as a "writer of global stature" began to dominate press coverage in Japan (Oi 2008: 112). This trend continues to this day, and has become even more magnified since around 2005 when Murakami's name started to become associated with the Nobel Prize following the international success of *Kafka on the*

Shore. In February 2005, the *Yomiuri Shimbun* reported how John Updike had written "a long three-page review" of Kafka on the Shore in the *New Yorker* as well as how the Kirkus Reviews had stated that the book was "A masterpiece, entirely Nobel-worthy" (Yamauchi 2005). When a year later *Kafka on the Shore* was awarded the *Franz Kafka Prize*—the same prize that had been awarded to authors who received the Nobel Prize immediately afterwards two consecutive years prior to that (Elfriede Jelinek in 2004 and Harold Pinter in 2005)—the major Japanese media outlets (and much of the international press) reported the news, almost without exception using the term "Nobel Prize" in headlines.

Journalists were not the only people providing press coverage for Murakami. Many contemporary American authors weighed in with their assessment of Murakami's work in the form of reviews or articles in the mass media. Kazuo Ishiguro, the Booker-winning author of *The Remains of the Day*, is an admirer of Murakami's work and has suggested that there are two sides to Murakami: the melancholy side of the "beautifully judged" *South of the Border, West of the Sun* and the "berserkly inventive" side demonstrated in *The Wind-Up Bird Chronicle* (Williams 2003). David Mitchell, another British author with ties to Japan, lists Murakami as one of his main literary influences, and the American author and MacArthur Fellow Richard Powers—who gave the keynote lecture at the symposium on Murakami held in Tokyo in 2006—has suggested that in the US Murakami is "considered among the few truly important international writers." As mentioned earlier, John Updike, who Murakami met at the aforementioned *New Yorker* photo shoot with Richard Avedon, reviewed Murakami's *Kafka on the Shore* in the magazine. What is interesting about the piece by John Updike

is that, despite the fact that he is writing for the *New Yorker*, the publication that Murakami has been most widely published in, Updike still feels the need to start the piece by mentioning how Murakami used to run a jazz club and that he had made his debut with *Hear the Wind Sing*. Updike does not go into the details of the *Hear the Wind Sing* episode. But as mentioned earlier, plenty of others, including the author himself, continue to "retell" this story.

Ian Buruma summarizes the episode in an eleven-page profile of Murakami entitled *Becoming Japanese* published in the *New Yorker* in December 1996:

> Murakami can remember the precise physical sensation of the moment when he knew that he would be a writer: an early spring afternoon in Tokyo, warm sunshine, a slight breeze, the smell of fried cuttlefish, and the sound of chanting baseball fans. It was April of 1978, and Murakami was twenty-nine years old. He was up in the bleachers of Jingu Stadium, watching a game between the Yakult Swallows and Hiroshima Carp. Dave Hilton, an American, was batting first, in his first season in Japan. He hit a double. In that instant, Murakami realized that he could write a novel. He still doesn't know why; he just knew

Twelve years later, Murakami publishes an excerpt from his memoir including the same episode in the same magazine:

> …And, pretty much out of the blue, it occurred to me to write a novel…I can pinpoint the exact moment when it happened. It was

> 1:30 P.M., April 1, 1978. I was at Jingu Stadium, alone in the outfield, watching a baseball game…It was a beautiful spring day, cloudless, with a warm breeze blowing…The lead-off batter for the Swallows was Dave Hilton, a young American player who was new to the team. Hilton got a hit down the left-field line. The crack of the bat meeting ball echoed through the stadium. Hilton easily rounded first and pulled up to second. And it was at just that moment that a struck me: *You know what? I could try writing a novel…*Something flew down from the sky at that instant, and, whatever it was, I accepted it…I realized I didn't even own a decent fountain pen. So I went to the Kinokuniya store in Shinjuku and bought a sheaf of manuscript paper and a five-dollar Sailor pen
>
> (Murakami 2008)

In his 2011 interview for the *New York Times Magazine,* Sam Anderson paints the same picture:

> His career as a writer began in classic Murakami style: out of nowhere, in the most ordinary possible setting, a mystical truth suddenly descended upon him and changed his life forever. Murakami, age 29, was sitting in the outfield at his local baseball stadium, drinking a beer, when a batter — an American transplant named Dave Hilton — hit a double. It was a normal-enough play, but as the ball flew through the air, an epiphany struck Murakami. He realized, suddenly, that he

> could write a novel. He had never felt a serious desire to do so before, but now it was overwhelming. And so he did: after the game, he went to a bookstore, bought a pen and some paper and over the next couple of months produced "Hear the Wind Sing"
>
> (Anderson 2011)

Perhaps the only significant difference between Murakami's "original" and Buruma and Anderson's "rewritings" of the episode is the emphasis on dates. Buruma's version mentions that it is April 1978. Anderson's more concise version does not mention dates or even the season. Murakami's slightly longer version of the story—itself a retelling of a story he has told many times and a translation from the Japanese by Philip Gabriel—mentions the exact date: April 1, 1978. In the introduction of *Kaiten mokuba no deddo hiito* (Dead-heat on a Merry-go-round), Murakami claimed that the collected stories had all been told to him by people he knew (suggesting that, as far as he knew, they were true stories). Years later, in the introduction to his complete works, Murakami quite casually revealed that he had made everything up. This leaves one wondering if Murakami might not one day reveal that the story set in Jingu Stadium was in fact some kind of self-inflicted April fool's joke.

The person who has perhaps written most extensively about Murakami in the Anglophone press is the author Roland Kelts, best known for his book *Japanamerica: How Japanese Pop Culture Has Invaded the U.S.* Born to an American father and Japanese mother, Kelts grew up in the US, but has spent much of his adult life shuttling back and forth between his Tokyo and New York apartments. The first piece on

Murakami that Kelts wrote was a review of *The Wind-up Bird Chronicle* for the *Philadelphia Inquirer* in 1997. His editor at the paper had called him at his New York apartment to ask if he would be willing to review a "big new book" by a Japanese writer. At the time Kelts had read *A Wild Sheep Chase* and a few of Murakami's short stories in the *New Yorker* but was not "a Murakami aficionado by any means." While he waited for *The Wind-up Bird Chronicle* to arrive in the mail from the Enquirer, he went out and picked up a copy of *Hard-Boiled Wonderland and the End of the World* and was impressed by what he read (Kelts 2012). A copy of *The Wind-up Bird Chronicle* soon arrived in the mail. Kelts thought that while the book "felt leaden in parts", some passages "really embedded themselves in the readers' unconscious" and that Murakami's writing had "the power to interact and intercede with your dreams" (Kelts 2012). A year later, in 1998, Kelts moved from New York to Osaka in Western Japan. There he was contacted by the editors of the local English-language magazine *Kansai Time Out* who were interested in running a piece about Murakami. Kelts did not have any direct contact with the author, but sent the author's office a letter requesting an interview, mentioning his own background and enclosing—Kelts was a graduate of the creative writing MFA at Columbia—a couple of his short stories that had been published in US literary magazines. He was later told by Murakami's assistant at the time that when she first saw his letter she was sure he would never agree to the interview. To her surprise, however, Murakami agreed (Kelts 2012). Their interview was scheduled for one hour. It went on for three, the conversation twisting and turning in all directions. This interview was to become the first of many.

Over the past fifteen years Kelts has interviewed Murakami numerous times for a range of events and publications, including English-language publications in Japan such as *The Daily Yomiuri*, *The Japan Times*, and *Metropolis*, US magazines such as *A Public Space* and the *New Yorker*, as well as events at bookstores and universities, including "The Murakami Symposium" organized by the Center for Japanese Studies at UC Berkeley in 2008. Murakami has a complex relationship with the Japanese media and rarely makes public appearance or gives interviews in Japan. He has been, however, relatively open to giving interviews to the foreign press—both abroad and in his Tokyo office. As mentioned earlier, Kelts is half Japanese, half American, and has for many years divided his time between Tokyo and New York. But while he understands and speaks some Japanese, he reads, talks to and writes about Murakami exclusively in English. It may be that, as far as Murakami is concerned, the *Japanamerica* author is more Japan than America. And as Kelts' relationship with Murakami has developed over the years, he has become a Murakami commentator, not only for the foreign press, but also for the Japanese press and readers as well. In the May 21, 2013 issue of the Japanese edition of *Newsweek* entitled "Nihonjin ga shiranai Murakami" (*The Haruki Murakami that [we] Japanese do not know*), Kelts has the lead story in which, according to the subtitle, the "American author…reveals the true face" of Murakami (Newsweek 2013: 42). And while Kelts has reviewed a number of Murakami's books, he writes more about Murakami the man, documenting the gradual shift in the author's stance from social "detachment" to "engagement". Kelts concludes the write-up of his 1999 interview with *Metropolis* with the following quote from Murakami expressing his newfound "commitment" to society:

> When I propose that his image might be changing, too, Murakami is agreeably eloquent: "I'm not an outsider anymore, because... I'm kind of responsible to society. I suddenly feel I should do something. 'Underground' changed me." As a novelist? "Yes," he replies, drawing out the "s" into a hiss of consent. "As a novelist, and as a man"
>
> (Kelts 1999)

Ten years later, in a February 2009 article for the *Daily Yomiuri*, Kelts closes his article with a Murakami quote followed by a final line describing the Japanese author—probably for the first time—as a "cultural ambassador":

> When I was in America in the early '90s, Japan was rich, and everyone talked about it. But we didn't have a cultural face. And I thought: Somebody should do something. I have to do something for Japanese culture. It's my duty. I've been getting more popular in Europe and America, so I am in a position to be able to talk to people directly, and exchange opinions. That's a great opportunity. Only a few people can do it. And I'm one of them.
>
> The man who once ran away from Japan may now be its most effective, and reliable, cultural ambassador.

And a couple of years later, in his 2011 review of *1Q84* for the *Christian Science Monitor*, Kelts reminds readers of the speech Murakami gave in Barcelona earlier that year by quoting the author:

> The accident at the Fukushima Daiichi nuclear power plant is the second major nuclear detriment that the Japanese people have experienced," he said. "However, this time it was not a bomb being dropped upon us, but a mistake committed by our very own hands. Yet those who questioned nuclear power were marginalized as being 'unrealistic dreamers'"

And in a 2012 article for the *New Yorker* entitled "The Harukists, Disappointed", published a few days after Mo Yan was awarded the Nobel Prize in Literature, Kelts wrote:

> Outside of Japan, Haruki Murakami becomes Japan, or at least the Japan he wants you to see. "I think I am becoming some kind of a face for Japan," he explained a couple of years ago, shifting in his seat in his Tokyo office. "Maybe a kind of cultural ambassador. It's a privilege and a responsibility, and I am the only one who can do it."

Kelts goes on to say:

> He was right about his ambassadorship. No one but Murakami can be the face of Japan while it languishes in confused politics and pressure from fast-rising neighbors. And no one but Murakami has earned the

> good will and respect from abroad that Japan so sorely needs right now. But there is something deeper at work in Murakami's persona and thinking.

The many interviews Kelts has conducted with Murakami over the years have turned him into, according to the BBC, the "Japanese-American authority on all things Murakami." If Rubin, Gabriel and others have played important roles in getting people within academic circles to appreciate the literary value of Murakami's work, Kelts has been instrumental in establishing Murakami's "social value" amongst the wider Anglophone audience. When this idea was suggested to him, however, Kelts modestly stated that he could not really take credit for the transformation of Murakami's image—that the author "simply isn't the same person I first met fifteen years ago" (Kelts 2013).

4.4.5.3 Becoming Un-American: The Role of Literary Prizes in the Making of American Literature

One reason recognition by the media and consecration through academia are particularly important to Murakami within the Anglophone context is that—as a foreign writer published in translation—he is largely excluded from the game of literary prize giving. As James English has illustrated in his study of cultural prizes, there was a great proliferation of literary prizes in the US and UK during the 20th century. English estimates that the ratio of number of literary prizes to new titles published each year has risen tenfold since the 1920s. In the US, the number of literary prizes rose from fewer than fifty in 1935 to more than a thousand at the turn of the century. In the UK, the

number rose from half a dozen "significant" literary prizes before the war to more than three hundred today (English 2005: 324-5). Of the hundreds of literary prizes awarded in the United States annually, the *Pulitzer Prize*, *National Book Award*, *PEN/Faulkner Award*, and *National Book Critics Circle Award* are arguably the most prestigious awards for literary fiction. The $15,000 *PEN/Faulkner Award*, awarded since 1981, honors "the best published works of fiction by American citizens in a calendar year" (Pen Faulkner Foundation). *The Pulitzer Prize for Fiction*, awarded since 1917, is awarded to "distinguished fiction by an American author, preferably dealing with American life" (Pulitzer Prize Office), and the *National Book Award*, awarded since 1950, recognizes "excellence in American writing" with the mission to "increase the impact of great writing on American culture" (National Book Award). Unlike the above three prizes, which are only open to living American authors, the *National Book Critics Circle (NBCC) Award,* founded in 1974, is "open to all books published in the US in English, including translations." In 2008, for example, Natasha Wimmer's English translation of the novel *2666* by the Chilean author Roberto Bolaño (who had died in 2003) won the *NBCC Award for Fiction*. Across the Atlantic in the UK, the most influential of the three hundred-plus literary prizes remains the *Man Booker Prize*, awarded for a full-length novel written by "a citizen of the Commonwealth, the Republic of Ireland or Zimbabwe" (The Man Booker Prizes). While there are exceptions such as the £60,000 *Man Booker International Prize*, awarded every two years since 2005 to a living author whose work is written in English or "available in English translation", and Ireland's *IMPAC Dublin International Literary Award* and *the Frank O'Connor International Short Story Award*, both of which consider works

translated into English alongside works originally written in English, most of the major literary prizes in the US and UK have restrictions related to nationality and residency and exclude translations from consideration. For the most part, literature in translation is considered a separate category to be evaluated through prizes such as the *Independent Foreign Fiction Prize.*

Critics such as Masashi Miura have suggested that Murakami is just as much an American writer as he is a Japanese writer. For all official purposes, however, Murakami is a "Japanese" writer. He is a Japanese citizen writing in Japanese. This means that, unlike a writer like Ha Jin, who chose to write in English and adopt American citizenship, Murakami is not eligible for most of the major literary prizes in the Anglophone world. However, he has been recognized through other newer mechanisms that function very similarly to the "literary prize". In 2005, the English translation of *Kafka on the Shore* was "selected" as a *New York Times* Best 10 Book and in 2011 *1Q84* was selected by Amazon, first as one of the *Amazon Best Books of the Month* for October 2011, and later that year as one of the Top 20 overall *Amazon Best Books* of 2011**.** While these new mechanisms of recognition administered by major media organizations and booksellers have by no means replaced the more traditional awards (the awards industry being one where forerunners always have a significant advantage), their influence appears to be on the rise. One important characteristic of many of these new tools of literary recognition is that, unfettered by decades-old mission statements and selection criteria tied to notions of a national literature, selections appear to be more aligned (to differing degrees) with the tastes (and/or perceived tastes) of the wider reading public. It is interesting to note that the books

included in Amazon's Best Books program are selected by Amazon's editorial team, who "scour reviews and book news for tips on what the earliest readers have loved, trade books amongst ourselves, and fan out to tear through as many of the best books as possible" and make selections during a monthly meeting "to champion the books we think will resonate most with their readership." Amazon also adds that "Many of our editorial picks for the best books are also customer favorites and bestsellers, but we strive to spotlight the best books you might not otherwise hear about, too" (Amazon.com 2013).

The strengthening of the commercial logic in the US and UK literary fields in recent years has meant that "general readers" now have a greater influence over literary "evaluation" as well as "production". The impact of the general reader in imbuing prestige through the mechanism of a "literary prize" such as the *Quills Awards*, where the public votes for winners, may still be limited (as demonstrated by the prize's discontinuation after just three years). The general reader, however, influences the literary standing of an author more indirectly through the purchase of books. And as Roland Kelts has suggested, "most American readers who like Haruki Murakami's stories don't merely like them. They fall in love" (Kelts 2008: 56). Significant resources are invested to ensure Murakami receives "critical attention" because his popularity allows him to generate enormous capital—symbolic, social, and above all economic—for the publishers and professionals associated with him. The general reader's influence on the measure of "critical success" is on the rise in international publishing and this has borne well for the immensely popular Haruki Murakami.

At the same time, there is no doubt that Murakami benefited greatly from the support of various editors, translators, agents, authors, and other members of the literary community in achieving his current position in the field. David Damrosch has suggested that one of the conditions for a work to be considered "world literature" is that it is "read *as* literature" and that "a given work can enter into world literature and then fall out of it again if it shifts beyond a threshold point along either axis, the literary or the worldly" (Damrosch 2003: 6). Murakami's work was "read *as* literature" when he first made inroads into the US literary system with a selection of short stories in the *New Yorker* and experimental novels such as *A Wild Sheep Chase* and *Hard-Boiled Wonderland and the End of the World* (signicantly edited and abridged to bring the books in line with Anglophone literary norms). The publication of his more "historical" and "engaged" (again significantly edited and abridged to conform to perceived expectations of Anglophone readers) pushed Murakami further along the "literary" axis, allowing his body of work available in English, including his arguably "lighter" and "less literary" works—described by former *NBCC* President and *Granta* editor John Freeman as "amusing and sexy treatments on the anomie of youth" (Freeman 2013: 29) to be read as "literature" at the same time that these lighter works were helping Murakami shift further along the "worldly" (or at least "global") axis by expanding his readership in other foreign countries. One wonders, for example, how Murakami would have been received (and positioned) within the US literary field if he had first made his American "debut" with *Norwegian Wood* from a more "commercial" imprint. As mentioned earlier, even his translator Jay Rubin has said that he "would not have liked Murakami's writing so much if I had first read anything [other than *Hard-Boiled*

Wonderland and the End of the World], including *Norwegian Wood"* which he "would have understood only on the most superficial level" (Rubin 2000). It seems entirely possible that without the right kind of context, the "literary merits" of *Norwegian Wood* would have gone unnoticed. While the influence of the general reader on literary recognition appears to be on the rise, there is also no question that Murakami's works would not enjoy the kind of critical (and commercial) success they do today without the acceptance and support of America's literary "gatekeepers".

Needless to say, however, this initial positioning of Murakami's work as "literature" did not begin with these key individuals and institutions in the United States. While authors such as Ha Jin and Yiyun Li went straight into the US system, Murakami went through (and still goes through) the Japanese literary system before entering the Anglophone and international markets. And it was within the Japanese system that Murakami's work was first recognized "*as* literature". In the following chapter we will examine how the Japanese literary system served (and continues to serve) as a launching pad for Murakami's international career.

Chapter 5: Murakami Becomes a Writer: The Role of the Japanese Literary System in the Making of Haruki Murakami

5.1 Becoming a Writer (in Japan): 1979 to 1986

5.1.1 Becoming a Writer: The Story

The consistency and frequency with which the same basic story of how Haruki Murakami came to write his first novel has been "rewritten" and "retold" over the past thirty years by a range of distinguished writers is impressive. For this reason, it is all the more interesting that this first book *Hear the Wind Sing*, which so many people have written and read about, has to date never been made available in English translation to readers outside of Japan. Asked in 2001 by Philip Gabriel if these books might become available in the United States, the Knopf editor Gary Fisketjon responded that until he "hear[s] anything that suggests Haruki's all for having them out over here, I'm in no rush to complete the oeuvre for its own sake" (Fisketjon 2001). This may very well change. Ted Goossen is currently in the process of retranslating the two books for future publication outside of Japan (although a publication date has not been set) (Goossen 2013).

It is the little details—the foreign baseball player who hits a double, the cheap fountain pen he buys on the way home from the stadium, the kitchen table where he types the first drafts in English—that make this a must-tell episode. But perhaps the most significant detail in this story is the least spectacular: that Murakami made his

debut *in Japan* by submitting his manuscript of *Kaze no uta wo kike* (Hear the Wind Sing) to the new writers prize administered by Kodansha's literary magazine *Gunzo*. According to Murakami, he first started writing *Hear the Wind Sing* in English, which he translated back into Japanese in an attempt to create his own prose style. However, even if he did start writing in English, it seems unlikely he would have been able to complete the entire novella in English. And even if he had managed to write it entirely in English, it seems even more unlikely he would have been able to interest an English publisher in the finished manuscript. As Damrosch has suggested, "virtually all literary works are born within what we would now call a national literature" (Damrosch 2003: 283). Murakami is no exception in that it was through the Japanese literary system that he became an "author".

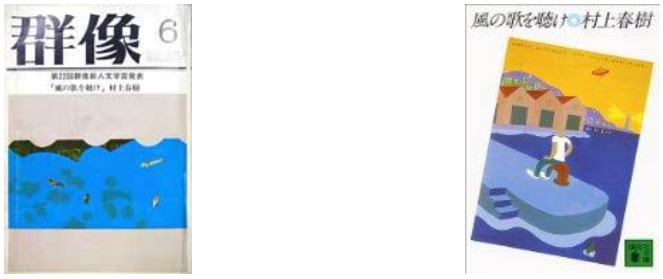


Figure 18: (Left) June 1979 issue of *Gunzo* featuring *Kaze no uta wo kike* and (right) book edition of *Kaze no uta wo kike* published the same year.

5.1.2 Moving up the Prize Pyramid: The Japanese Literary Field

> There is a kind of generational struggle in Japanese letters. Yes, the old gatekeepers. They are just like leaders of the Communist Party in Eastern Europe. The Japanese literary world has a very strong sense

> of hierarchy and you have to go from the bottom gradually up. And once you are on the top, you are the judge of other writers. You read each other's works and then give each other awards…The older writers live in a very closed world. They don't really know what's going on.
>
> (Haruki Murakami in 1992 interview with Jay McInerney)

As Murakami himself has explained, in the simplest terms, the contemporary Japanese literary scene is structured around the five literary magazines belonging to the major publishers, the national dailies that provide media coverage for literature, and the literary prizes sponsored and operated by these publishers and newspapers. While there are around 3800 publishesr in Japan today (Japan Book Publishers Association), a significant number of which publish fiction, the publishers of the five main literary magazines—Bungeishunju, Kodansha, Shinchosha, Shueisha, and Kawade Shobo Shinsha—continue to dominate the Japanese literary field.

Figure 19: From left to right: July 2010 issue of *Bungakukai*, Jan. 2013 issue of *Shincho*, June 2012 issue of *Gunzo*, Summer 2013 issue of *Bungei*, April 2013 issue of *Subaru*.

Founded in 1909 and capitalized at 300 million yen, Kodansha is the largest of the publishers, with over 900 employees. They publish the literary magazine *Gunzo*, and administer prizes such as the *Gunzo Prize for New Writers*, the *Noma Prize for Literature* and *Noma Prize for New Writers* through their affiliate, the *Noma Cultural Foundation.* Another affiliate, the *Yoshikawa Eiji Cultural Foundation*, operates the series of prizes that bear the name of the author Yoshikawa Eiji—the *Yoshikawa Eiji Prize for Literature*, *Yoshikawa Eiji Prize for New Writers*, and *Yoshikawa Eiji Cultural Prize*—awarded to writers of popular fiction. Kodansha also has a range of prizes to recognize almost every aspect of publishing, including nonfiction, illustration, manga, photography, book design and translation (Kodansha 2012). They were the first publisher to discover Murakami through the *Gunzo Prize for New Writers* and have published eight of his novels/novellas, including *Hitsuji wo meguru bouken* (A Wild Sheep Chase), *Dansu Dansu Dansu* (Dance Dance Dance), and *Noruwei no mori* (Norwegian Wood), a number of collections of stories and works of non-fiction, a number of picture books, as well as the author's complete works (once in 1991 and again in 2003).

Founded in 1896, Shinchosha is the oldest of the five publishers. With just under 400 employees (Shinchosha 2012), they publish the literary magazine *Shincho* and administer prizes such as the *Yasunari Kawabata Literary Prize* (for short fiction, established in 1974), the *Yukio Mishima Prize* (established in 1988) for literary works, and the *Yamamoto Shugoro Prize* for more popular works, all administered by their affiliate *Yasunari Kawabata Memorial Foundation*. Shinchosha also has several prizes for new writers associated with its various literary magazines. The *Hideo Kobayashi*

Award founded in 2000 and associated with the magazine *Kangaeru Hito* (The Thinker) was awarded to Haruki Murakami in 2013 for his book *Ozawa Seiji san to ongaku no hanashi wo suru* (Talking about Music with Seiji Ozawa) (Shinchosha 2013). They have published four of Murakami's longer (and arguably most critically successful both in Japan and the West) novels including *Haado boirudo wandaarando to sekai no owari* (Hard-Boiled Wonderland and the End of the World), *Nejimakidori kuronikaru* (The Wind-up Bird Chronicle), *Umibe no kafuka* (Kafka on the Shore), and most recently *1Q84*, as well as a number of his story collections, essays and translations.

Bungeishunju, founded in 1923, capitalized at 144 million yen and with around 340 employees (Bungeishunju 2013), publishes the literary magazine *Bungakukai*. The publisher operates the *Akutagawa Prize* and *Naoki Prize*, arguably the two most influential literary prizes in Japan, through its affiliate foundation the *Bungakushinkokai* (Society for the Promotion of Japanese Literature) whose board is chaired by the President of *Bungeishunju* and is composed primarily of executives of the publisher and its client companies such as printers, binders, and papermakers (Bungeishunju 2013). The *Society for the Promotion of Japanese Literature* also runs the *Ooya Soichi Prize for Non-fiction*, *Seicho Matsumoto Prize* for popular fiction, and the *Kan Kikuchi Prize*, which has been awarded in the past to a number of American translators and editors of Japanese literature such as Donald Keene, Edward Seidensticker, and Harold Strauss in recognition of their contribution to Japanese culture (Bungeishunju). Bungeishunju has primarily published Murakami's non-fiction, including his memoir *Hashiru koto ni tsuite kataru tokini boku no kataru koto* (What I Talk About When I Talk About Running), *Yakusoku sareta basho de*, the second book in his reportage on the Aum sarin

attacks (which makes up part of the English book published as *Underground*) and a conversation about translation with Motoyuki Shibata entitled *Honyaku yawa* (Talking Translation at Night) as well as translations of contemporary literature such as Tim O'Brien's *Nuclear Age*, Truman Capote's *A Christmas Memory* and Paul Theroux's *World's End*. They also published Murakami's most recent novel *Shikiso no nai Tasaki Tsukuru no junrei no toshi* (Colorless Tsukuru Tasaki and His Years of Pilgrimage)—the first time that Murakami had decided to publish a novel with a publisher other than Kodansha and Shinchosha—most likely to honor the memory of his long-time editor at Bungeishunju, Midori Oka, described playfully in one of Murakami's books as a "mysterious single woman living in Kugayama" (Murakami and Anzai 1986: 267), who had died a few years earlier while still in her mid-fifties. The fact that Murakami's two main editors at both Shinchosha (Riki Suzuki) and Kodansha (Yoko Saito) were set to retire just before the book was due to be published may have also contributed to this decision.

Kawade Shobo Shinsha, which has published the literary magazine *Bungei* for over half a century (after taking over the magazine that Kaizosha had been publishing since the 1930s), is the newest and smallest of the five main publishers of literature. Founded in 1957, the company is capitalized at 30 million yen and has 64 employees (Kawade Shobo Shinsha Publishers 2013). Their only major literary prize is the *Bungei Prize* administered by their literary magazine *Bungei* to identify new talent. *Kawadeshobo* is known for their comprehensive list of foreign literature in translation, including a recent series of world literature in translation edited by the author Natsuki Ikezawa. They have also published nine illustrated books by Chris Van Allsburg in

Murakami's translation.

Shueisha, founded in 1926 and with just under 800 employees (Shueisha 2013), publishes the literary magazine *Subaru*. They have four main prizes: the *Subaru Literary Prize* for identifying new literary talent, the *Renzaburo Shibata Prize*, the *Shosetsu Subaru New Writers Prize*, and the *Ken Kaiko Nonfiction Prize*. They are also the publisher of the popular weekly *manga* magazine JUMP and administer a number of prizes for manga and more genre-oriented fiction. They appear to be one of the main publishers that do not publish Murakami.

In addition to the above publishers of the main literary magazines, Chuokoronshinsha, founded in 1886, capitalized at 120 million yen, and with 137 employees (as of June 2012), runs the influential *Tanizaki Prize*, which Murakami won in 1985 for *Haado boirudo wandarando to sekai no owari* (*Hard-Boiled Wonderland and the End of the World*). They are one of the main publishers for Murakami's translations into Japanese, including John Irving's *Setting Free the Bears*, Raymond Carver's *Complete Works*, and several books by F. Scott Fitzgerald. In 2006, Murakami contributed an article to the magazine *Bungeishunju* criticizing Akira Yasuhara, his former editor at *Chuoukoron* who had died several years earlier, for having sold the original handwritten manuscript of one of his works to a used bookstore. A former customer at Murakami's jazz club, Yasuhara had been one of Murakami's first editors, but the two had had a falling out after the editor started to publicly criticize Murakami's work, particularly following the publication of *The Wind-up Bird Chronicle*. Known in the industry as "Yasuken", the one time editor of the literary magazine *Umi* published numerous books on topics such as reading, editing and jazz, and made frequent

appearances in the press and referred to himself as a "suupa editaa (super editor)" (Kyodo 2003). One wonders whether the difficulty Murakami experienced with this editor may have partly contributed to the author's reluctance to work closely on his manuscripts with "assertive" editors at Japanese publishers, which in turn resulted in the publication of manuscripts that required additional editing in English in the view of his US and UK editors.

It is worth noting that these main publishers of literature in Japan are basically "generalist publishers" that publish everything from literature, comic books, and children's books to both high and low end magazines. The editors employed by these publishers—usually recruited straight out of college—are periodically moved to different sections within the company. The editors currently working at the literary magazines, for example, have come from departments ranging from women's high-end fashion magazines and weekly tabloids to weekly *manga* magazines. It is also interesting to observe that while Haruki Murakami often gives the impression of having left the Japanese publishing system behind, he has made no attempt to self-publish e-books or establish his own publisher the way various prominent authors such as Dave Eggers, Steven King, and his namesake Ryu Murakami have, and in fact publishes books with most of the major publishers in Japan.

In addition to the larger publishers, the major dailies such as the *Yomiuri Shimbun*, *Asahi Shimbun*, and *Mainichi Shimbun*, which all have their own publishing arms, also sponsor literary prizes as well as cultural prizes that are often awarded to novelists. Murakami was awarded the *Yomiuri Literary Prize* in 1996 for *The Wind-Up Bird Chronicle*, the *Asahi Prize* in 2006, and the *Mainichi Publishing Culture Prize* in

2009 for Books 1 and 2 of *1Q84*. It is interesting to note that many of the major literary prizes established by publishers (and operated by their affiliated foundations) are named after dead literary giants, including the so-called "Big Three", Kawabata, Tanizaki and Mishima, who are widely read in translation. The *Akutagawa Prize* was founded in 1935 eight years after Akutagawa's death, the *Tanizaki Prize* was established several months before (and awarded for the first time several months after) Tanizaki's death in 1965, the *Yasunari Kawabata Prize* was established two years after Kawabata's death (using his Nobel Prize money), and the *Yukio Mishima Prize* eighteen years after the author dramatically took his life through assisted suicide in 1970. Life for authors within the Japanese literary system basically begins and ends with prizes. Authors make their debut with a new writers prize (for a previously unpublished manuscript), move up the ladder with mid-career awards (for specific works), are rewarded further by being awarded seats on prize juries, then given late-career awards (for lifetime achievement), and finally (for the few who make it to the very top of the prize pyramid) are memorialized by having a literary prize established in their name.

One way of getting a sense of a literary author's career in Japan is to look at these prizes—both those they have been awarded and those for which they serve on the jury. It we take one example from the generation of authors that came before Murakami, Kenzaburo Oe was awarded the *Akutagawa Prize* in 1958 for *Shiiku* (Prize Stock), the *Tanizaki Prize* in 1967 for *Mannen gannen no futtobouru* (The Silent Cry), the *Noma Literary Prize* in 1973 for *Kouzui wa waga tamashii ni oyobi* (The Flood Invades my Spirit), the *Yomiuri Literary Prize* in 1982 for *Rein tsurii wo kiku onnatachi* (Women Listening to the Rain Tree), and the *Nobel Prize for Literature* in 1994. Oe was awarded

the *Order of Culture* by the Japanese government soon after he received the Nobel Prize but declined the award. For many years Oe also sat on the jury of literary prizes he had received earlier in his career, such as the *Akutagawa Prize* (1976 to 1984 and 1990 to 1995), *Tanizaki Prize* (1972 to 1991), *Noma Literary Prize* (1983 to 2000) and *Yomiuri Literary Prize* (1989 to 2001). Oe was also on the jury of the *Kawabata Prize* from 1987 to 1996. This means that, for example, in 1990, Oe was on the jury of five of the most influential literary prizes in Japan. Recently he has basically retired from these juries, but sits on the jury of one prize established by Kodansha in 2005 bearing his name. The winner of the *Kenzaburo Oe Prize*—for which Oe is sole juror—is translated into English, German or French, in a scheme that essentially aims to capitalize on the Nobel Laureate's international stature to promote younger Japanese authors in the West.

The same pattern holds true for writers of Murakami's generation. Ikezawa Natsuki, born in 1945, made his debut in 1987 by winning the *Chuokoron New Writers Prize* with *Sutiru raifu* (Still Life), which was also awarded the *Akutagawa Prize* the same year. In 1993, six years after making his debut as an author, Ikezawa was awarded both the *Yomiuri Literary Prize* for *Hahanaru shizen no oppai (The Bosom of Mother Nature)* and the *Tanizaki Prize* for *Mashiasu giri no shikkyaku* (*The Navidad Incident: The Downfall of Matias Guili).* The latter book was published in English—twenty years after it was first published in Japan—by the *Haikasoru* imprint of the Japanese funded publisher VIZ, after the book was translated under the auspices of the Japanese government's *Japanese Literature Publishing Project.* Ikezawa was also awarded the *Mainichi Publishing Culture Award* twice—once in 2000 for *Haha wo hakobu imouto* (My sister who carries our mother) and again in 2010 for compiling a series of world

literature for Kawade Shobo Shinsha. Later in his career, Ikezawa also began amassing what were in effect "lifetime achievement" awards, such as the *Medal with Purple Ribbon* issued by the Japanese government in 2007 and the *Asahi Prize*, which he won in 2011, just a few years after Murakami. Ikezawa sat on the jury of the *Akutagawa Prize* from 1995 to 2011 and has been on the jury of the *Tanizaki Prize* since 1998 and the *Yomiuri Prize* since 2005. While Ikezawa does not (yet) have a literary prize bearing his name, as mentioned earlier, Kawade Shobo Shinsha did recently establish a series of world literature carrying his name.

While the rigidity of the Japanese literary system appears to have been gradually weakening, the same basic structure and pattern still holds true for the generation ten years younger than Murakami, which now sits towards the top of the literary hierarchy. Born in 1962, Yoko Ogawa, whose work has been published in English by prestigious publishers and magazines, including the *New Yorker*, made her debut in Japan with one of the smaller (and now defunct) new writers prizes, the *Kaien New Literary Writers Prize* for *Agehacho ga kowareru toki* (When the Butterfly Breaks) in 1988. She won the *Akutagawa Prize* two years later in 1990 for *Ninshin kalendaa* (Pregnancy Calendar). Later in her career, Ogawa was also awarded the *Yomiuri Prize* in 2004 for *Hakase no aishita suushiki* (The Housekeeper and the Professor) and the *Tanizaki Prize* in 2006 for *Miina no koushin* (Miina's March). Hiromi Kawakami, whose novels are published in English by *Counterpoint* (in the US) and *Portobello Books* (in the UK) and shorter fiction by magazines such as *Granta* and *Monkey Business*, also made her debut with a small newcomer (and now defunct) prize, the *Pascal Short Story New Writers Award* in 1994. Kawakami was awarded the *Akutagawa Prize* two years later in 1996 for *Hebi wo*

fumu (Treading on a Snake), the *Tanizaki Prize* in 2001 for *Sensei no kaban* (The Briefcase) and the Japanese Agency for Cultural Affairs' *Geijutsu Sensho* (Arts Award) in 2007 for *Manazuru* (Manazuru). Both Ogawa and Kawakami have sat on the jury of the *Akutagawa Prize* since 2007. Kawakami has also been on the jury of the *Tanizaki Prize* since 2006. These two authors will no doubt be requested by publishers to sit on juries of other awards (especially those that they have been awarded) in the future. Haruki Murakami and Junichiro Tanizaki are about the only major Japanese writers who have succeeded in avoiding "jury duty" altogether (Koyano 2012: 256).

5.1.3 Becoming a "literary" author: The Gunzo New Writers Prize

It was within this system—in which the elders essentially had the final say as to which younger authors would enter their coveted circle and make their way up the literary ladder—that Murakami Haruki became an author. As mentioned earlier, Murakami made his debut by winning the Kodansha-affiliated *Gunzo Prize for New Writers* for *Kaze no uta wo kike* (Hear the Wind Sing). According to Murakami, he submitted his 200-page handwritten manuscript of *Kaze no uta wo kike* (originally entitled *Happy Birthday and White Christmas*) (Saito 2013) to the *Gunzo Prize* simply because it was the only prize that accepted a manuscript of that length. But this decision to submit his work to the *Gunzo Prize* proved important for Murakami's career. It was vital—particularly at a time when the logic of restricted production was even stronger within the Japanese literary system than it is today—that Murakami entered the literary system with a new writers' prize administered by one of the five main literary magazines. This meant that, despite diverging opinions regarding the "literary value" or

"literariness" of his work, for all practical purposes he had become, not just a writer, but a "literary author".

5.1.3.1 Fellow Translator/Author Allies: Saiichi Maruya and Junnosuke Yoshiyuki

The five-person jury that awarded Murakami the *Gunzo New Writers' Prize* was composed of four men and one woman. Murakami's *Kaze no uta wo kike* (Hear the Wind Sing), or more precisely *Happy Birthday and White Christmas*, garnered all five votes, but the two youngest members of the jury, Maruya and Yoshiyuki, were particularly enthusiastic in their support.

Table 3: Jury Members of the 1979 Gunzo New Writers' Prize

Jury Member	Profession	Year of Birth
Saiichi Maruya	Novelist/Translator	1925
Kiichi Sasaki	Critic	1914
Ineko Sata	Novelist	1904
Toshio Shimao	Novelist	1917
Junnosuke Yoshiyuki	Novelist/Translator	1924

Like Murakami, both Maruya and Yoshiyuki were translators and avid readers of Western literature. Saiichi Maruya was a highly respected author who had garnered most of the major literary awards in Japan for his works of fiction, several of which were translated into English by the poet Dennis Keene, most notably *Rain in the Wind*, which was awarded an *Independent Foreign Fiction Award* (Maruya 1997). But it was as a translator that Maruya first made his name on the Japanese literary scene, namely with his co-translation (with Reiji Nakagawa) of James Joyce's *Ulysses*, published by Kawade Shobo Shinsha in 1964. And like Murakami, Maruya continued publishing

translations throughout his writing career. He translated over twenty books including *Brighton Rock* by Graham Greene, *Miss Lonelyhearts* by Nathaniel West, and the *Loneliness of the Long Distance Runner* by Alan Sillitoe. In 2011, at the age of 86, Maruya was awarded the *Mainichi Publishing Culture Award* for his retranslation of Joyce's *Portrait of an Artist as a Young Man*. The same year, Maruya was also awarded the Order of Culture by the Japanese government (Nihon Keizai Shimbun 2012). Maruya also exercised considerable influence on the Japanese literary scene for many years by effectively heading the book review pages of the popular weekly magazine *Shukan Asahi* and later the review pages of the *Mainichi Shimbun* (Koyano 2012: 256). Junnosuke Yoshiyuki was not the regular translator that Maruya was, but he did translate—more precisely rewrote draft translations prepared by another translator—the short stories from Henry Miller's collection *Nights of Love and Laughter*, which were initially serialized in the literary magazine *Bungei*, then later published as a book by *Kawade Shobo* in 1968 (Inoue 2011:327-330). In his commentary on the selection process for the *Gunzo New Writers' Prize*, Maruya emphasized the Western influence on Murakami's writing suggesting that, "Haruki Murakami's *Hear the Wind Sing* had been created under the strong influence of contemporary American fiction. He has very diligently learned from the works of authors such as Kurt Vonnegut and [Richard] Brautigan" (Gunzo 1979). Maruya also emphasized that behind the emergence of this new writer was a change in literary tastes in Japan and that the fact that the work received the votes of all five jury members was an "interesting phenomenon" in and of itself. It is also worth noting that the jury that awarded Murakami the *Gunzo New Writers' Prize* was a completely new group that had been put together the previous year.

The jury before that included the novelist Shusaku Endo (who would later oppose the awarding of the Akutagawa Prize to Murakami) and others who may have been less inclined to award Murakami the prize. The presence of jury members with an interest in contemporary American fiction clearly helped Murakami *become an author* within the Japanese literary system.

5.1.3.2 Invisible Gatekeepers

Saiichi Maruya—who continued to support Murakami's work both in his critical writing and in his role as juror of several other literary prizes—clearly played an important role in creating a place for Murakami within the Japanese literary system. At the same time, there were other "less visible" players who also played key roles. In *1Q84*, the protagonist Tengo serves as one of the screeners for a new writers' prize (Murakami 2011: 21-22):

> He read around one hundred works each time, choosing ten that might have some point to them to bring to Komatsu [the editor at the literary magazine] with written comments. Five works would make it to the short list, and from those the four-person committee would select the winner.
>
> (*1Q84*, Murakami 2011)

Murakami's *Hear the Wind Sing* may have been selected with a majority vote at the jury meeting of the *Gunzo New Writers' Prize*, but it may have never even made it to the jury if it were not for the support of the individuals involved in the pre-selection process.

While the structure of the Japanese literary system makes it appear that the senior authors and critics comprising the "literati" are making all of the key "gatekeeping" decisions, the less visible agents—particularly the employees of publishers—who work behind the scenes also have significant influence. The editors at the publishers administering the prize choose the judges, the *shitayomi* (preliminary screeners) who help draw up the long-list, as well as the works to be included on the short-list. And as James English has suggested, with awards organized as "open competitions", these "preliminary, behind-the-scene judges can thus exercise a more definitive power of decision than the judges that are part of the public face of the prize" (English 2005: 135).

The main "open competition" new writers' prizes in Japan receive thousands of submissions each year. The *Gunzo New Writers Prize,* the prize with which Murakami made his debut, for example, had 1616 submissions (for the fiction category) in 2012 (Gunzo 2012: 174). The screeners who wade through these manuscripts are primarily emerging critics and authors (many of whom made their debut with the magazine's new writers prize but have not yet reached the stage where they are offered constant work from the magazines). In other words, you essentially have a system where struggling professional writers are screening potential rivals. And it is primarily the handful of editors at the literary magazine who decide which of the works recommended by these screeners to include on the shortlist to be deliberated by the jury of their new writers' prize.

Murakami's first editor at *Gunzo* was Akihiro Miyata. Just several years Murakami's senior, Miyata went on to become the editor-in-chief at the more "popular"

fiction magazine *Shosetsu Gendai* and later the Head of the Literary Department at Kodansha. While his name does not appear widely in the press, Miyata is introduced in one *Publishers Weekly* article as the "former Kodansha editor who discovered and nurtured the talent of the novelist Haruki Murakami." Miyata was Murakami's editor for the first works he published with *Gunzo* as well as for a series of shorter pieces published as part of the In-Pocket Series the editor later launched after moving to a different section within the company. The *Gunzo* editorial department, which has traditionally comprised about half a dozen editors, had been split between those in favor of shortlisting *Hear the Wind Sing* and those who believe that it simply "wasn't literature" (Miyata 2012). Miyata managed to convince his colleagues to include Murakami's story on the shortlist. Miyata downplays his role in "discovering" Murakami, despite the fact that the author himself has suggested that he may have never written another novel if *Hear the Wind Sing* had not won the *Gunzo New Writers' Prize* (Rubin 2005: 31), suggesting that an author of Murakami's talent would have probably eventually made his debut in one way or another "even if it took some time" (Miyata 2012). But the timing and venue of publication may have very well been vital for Murakami's career. And if Alfred Birnbaum can be credited with discovering Murakami for an English readership *when he did*, Miyata can certainly be credited for helping discover Murakami for a Japanese readership (and subsequent foreign readerships) *when and where he did* as well.

Having been the most vocal supporter of *Hear the Wind Sing* at the meeting of *Gunzo* editors, Miyata was assigned as Murakami's editor when the story won the *Gunzo New Writers' Prize* and was published in the June 1979 issue of the magazine.

Miyata believes that he may not have identified so strongly with Murakami's writing (and pushed for the inclusion of *Kaze no uta wo kike* on the *Gunzo New Writers' Prize* shortlist) if he had not been exposed to American culture and foreign literature in translation, including the works of Richard Brautigan and Kurt Vonnegut, during his college years at the International Christian University (Miyata 2012). Miyata would go on to become a key figure in various initiatives aimed at promoting Japanese literature in translation (particularly in the United States). After retiring from Kodansha, Miyata helped launch the *Random House Kodansha Prize* that published winning works in Japanese from Kodansha and in English from Random House, served on the selection committee of the Cultural Agency's *Japanese Literature Publishing Project* for a number of years, and was also responsible for compiling the English-language journal *Japanese Literature Today* as a member of Japan PEN. Given Miyata's contribution to literary exchange between Japan and the US, it seems only natural that he was the first to "discover" Murakami. But Miyata had not always harbored ambitions of promoting Japanese literature abroad. Early in his career he declined an invitation by a colleague at *Kodansha* to make use of a company scheme that allowed employees to study abroad for a year, an opportunity Miyata believes he would have taken if he had strong ambitions of working internationally at the time. If anything, it was his work with Murakami that turned Miyata's sights abroad.

The influence of editors as gatekeepers and potential allies is obviously not limited to the realm of the new writers' prize. The editors at literary magazines are also responsible for commissioning work from authors. It is therefore also important to examine the environment within which these editors operate. One notable characteristic

of Japanese literary publishing is that most established authors have multiple editors. It is not unusual for authors to work with more than half a dozen different publishing houses. Moreover, each author also usually has several different editors they work with at each publisher: an editor for the literary magazine (as well as the editor-in-chief of that magazine), another for hardcover publication, another for paperback, etc.. These editors can often be seen crowded around the authors they "share" at awards banquets, after-parties and other literary events. Since these editors are often moved around different departments within their publisher, they often have less experience (and therefore less capital) in the literary field than the more established authors. The fact that there are so many editors (less experienced in the literary game) in competition with each other means that popular authors often have the upper hand over editors. This imbalance of power between author and editor may have also been further compounded by the fact that Japanese authors, the majority of whom (until the late 1970s) had studied at the University of Tokyo and other elite universities (Koyano 2012: 188-189), traditionally boasted greater (or a similar level of) formal schooling in literature as their editors, whereas in contemporary Anglophone publishing, literary editors, who were often Ivy-League and Oxbridge graduates, possessed greater (or a similar level of) formal education in relation to the authors (though this theory needs to be examined further).

The fact that most authors are serializing works for different magazines on a tight monthly schedule and editors are often not in a position to question the author firmly (lest they upset the author, causing him/her to take their business elsewhere), means that editing in the Japanese publishing field can be limited (in comparision to the

US and UK). Books are also often published just a few months after serialization or publication in a magazine. For example, *Kaze no uta wo kike* (Hear the Wind Sing), initially published in the June 1979 issue of *Gunzo*, was published in hardcover only a few months later on July 25 that year, and *Hitsuji wo meguru bouken* (A Wild Sheep Chase), first published in the August 1982 issue of *Gunzo*, was published in hardcover just two months later. This suggests that there is no real time for significant editing at this stage either. According to Philip Gabriel, this "different notion of editing in Japan" (Gabriel 2000) often results in translators like himself finding errors and inconsistencies that he is fairly certain "an American editor would have weeded out" (Gabriel 1999). Murakami has been accused of accepting Western editorial standards by allowing the editors at Kodansha International and Knopf to edit and often abridge his work significantly. One wonders whether, for example, if a novel written by a Japanese author in Japanese was first (or only) published in English and edited heavily in the process, this fact would draw similar criticism.

Murakami has said that he hires his English translators directly so that working with him is no different for his agent and publishers than working with an author originally writing in English (Murakami 2010: 93). And authors writing in English are getting edited all the time (to varying degrees). The process is simply less visible because earlier drafts are rarely made public. Gary Fisketjon has suggested that he "would never dream of talking" about the details of the editing process because "the [author-editor] relationship is private" (Barrodale 2008). The real issue may have to do with the balance of power between editors and authors. Linda Asher, who edited Murakami's works at the *New Yorker*, suggests that, generally speaking, both authors

writing in English as well as authors published in translation and their translators would usually defer to suggestions made by editors of the *New Yorker* because of the "prestige" associated with the magazine (Asher 2013). Murakami allowing his English translations to be edited significantly in translation (particularly in English) has understandably raised concerns regarding the globalization of culture. At the same time, the pointed criticism targeted at editing of translations (as opposed to "originals") within scholarly circles should perhaps also raise questions regarding the prevailing dominance of the romantic notion of "authorship" (as suggested by André Lefevere), the level of authority readily endowed upon the "original" author and language, and what David Damrosch has described as the "odd way the critique of nationalism has turned out to coexist quite comfortably with a continuing nationalism in academic practice" (Damrosch 2003: 285).

5.1.4 The Akutagawa Prize

> "Come on, Tengo, you can't be *that* out of touch! The Akutagawa Prize! Every writer's dream! Huge headlines in the paper! TV news!"
>
> "If it takes the Akutagawa, it'll cause a sensation. Most people don't know the value of a good novel, but they don't want to be left out, so they'll buy it and read it…"
>
> (*1Q84*, Murakami 2011: 23)

With the support of literary gatekeepers such as Maruya, Yoshiyuki, Miyata and others, *Hear the Wind Sing* was awarded the *Gunzo New Writers Prize* and published in the June 1979 issue of *Gunzo*, making it "eligible" for the coveted *Akutagawa Prize*. The *Akutagawa Prize* was founded in 1935 by Kan Kikuchi, the author and founding editor of *Bungeishunju* magazine, in memory of his friend Ryunosuke Akutagawa who had committed suicide eight years earlier at the age of thirty-five. The prize is awarded to an emerging writer for a *tanpen* (short story) or *chuuhen* (medium-length story/novella) of around two hundred fifty (Japanese) pages (Koyano 2012: 153), though most of the winning entries have been novellas of around a hundred fifty Japanese manuscript pages in length (Ichikawa 2012: 120).

The *Akutagawa Prize* was a quiet affair for the first couple of decades following its inception. Then in 1956, Shintaro Ishihara—who later went on to become the (often controversial) Governor of Tokyo—was awarded the prize for his sexually explicit story *Taiyo no kisetsu* (Season of the Sun), turning the 23-year old university student into a literary superstar and transforming the *Akutagawa Prize* into a major literary event covered widely by the national press (Kawaguchi 2013: 87-88). The *Akutagawa Prize* has since developed into the most influential literary prize in Japan and the selection results to this day receive significant coverage in the Japanese media, including all of the major newspapers and news agencies and the national broadcaster NHK. The dramatic change in the nature of the prize led the novelist Shusaku Endo, who was awarded the prize six months before Ishihara, to quip years later in a discussion with the novelist Ken Kaiko published in *Bungakukai* that before Ishihara the prize "used to be a *sho* (prize) and not a *shou* (show)".

Operated by the Bungeishunju-affiliated *Society for the Promotion of Literature*, the jury members of the *Akutagawa Prize* are predominantly past recipients of the prize. There is no set term for serving on the *Akutagawa Prize* jury, which means it is essentially a lifetime appointment (unless jury members themselves decide to step down from their post). The prize is awarded twice a year and rules stipulate that the shortlist be selected from works published in Japanese literary magazines in the previous six months. While technically works published in all Japanese literary magazines are eligible, the shortlist is basically selected from works in the five main literary magazines: *Bungakukai*, *Bungei*, *Gunzo*, *Shincho*, and *Subaru*. Out of the 152 past winners of the *Akutagawa Prize* since its inception in 1935, 107 are from the five main magazines: *54 from Bungakukai*, 10 from *Bungei*, 19 from *Gunzo*, 23 from *Shincho*, and three from *Subaru.* The remaining 46 are from other literary magazines such as *Kaien*, *Waseda Bungaku*, and *Mita Bungaku*. The trend towards selecting works published by the five main magazines has become especially prominent over the last couple of decades. Since 1979, the year of Murakami's debut, all but four of the winning pieces have come from these magazines: *32 from Bungakukai*, 5 from *Bungei*, 13 from *Gunzo*, 13 from *Shincho*, and 2 from *Subaru.* During this period, three of the winners were from the magazine *Kaien*, which became defunct in 1996. And from 1999 onwards, all *Akutagawa Prize* winning pieces came from the five main magazines—*13 from Bungakukai*, three from *Bungei*, seven from *Gunzo*, five from *Shincho*, and two from *Subaru*—for thirteen years until the trend was broken in January 2013, when the experimental novella *a b sango* by Natsuko Kuroda, initially published in *Waseda Bungaku*, was awarded the prize (Bungeishunju 2013). In other words, four monthly

and one quarterly magazine each produce a handful of stories eligible for the *Akutagawa Prize* every six months. This means that there are a few dozen eligible stories from which readers appointed by *Nihon Bungaku Shinkokai*, the vast majority of whom are editors of Bungeishunju, select five or so for their shortlist.

Natsuki Ikezawa, who sat on the Akutagawa jury from 1995 to 2011, has stated that although the editor of *Bungeishunju* moderates the committee meeting, the publisher makes no attempt to exercise influence during the meeting (Ikezawa 2011). But the editors of Bungeishunju clearly have influence on the process since they are responsible for selecting the shortlist. The editors at Bungeishunju, however, are not the only editors with influence. The handful of editors—and particularly the editor in chief—at each of the five major magazines who commission the authors to write for their magazines also have significant influence on which authors become eligible for the *Akutagawa*. This has meant that when these editors commission "emerging" authors who are potential *Akutagawa* candidates, they often specify a length that would make the relevant work eligible for the prize. Editors are eager to have *their* authors win the *Akutagawa Prize* with *their* work (a piece they commissioned), as this translates into capital for the individual editors as well as economic capital for the publisher (which may not make much additional income through increased sales of literary magazines that have relatively small print runs, but can count on healthy sales when they publish the same work in the form of a book). In this way, these normally "invisible" editors exercise extraordinary influence in the literary gatekeeping game and their perceptions regarding Akutagawa-appropriate length of stories has had a significant influence on the form that contemporary Japanese literature has taken.

5.1.4.1 Missing out on the Akutagawa

As mentioned earlier, *Kaze no uta wo kike* (Hear the Wind Sing) was published in the June 1979 issue of *Gunzo*. This made it eligible to be selected for the shortlist of the *Akutagawa Prize* (for the first half of 1979) to be deliberated at the jury meeting held in July. *Hear the Wind Sing was* shortlisted together with eight other pieces: four from *Bungakukai*, and one each from *Shincho, Subaru, Gunzo* and the quarterly fine arts magazine *Kikakn Geijutsu*. The jury was composed of ten men. Nine of the ten were novelists. Seven were recipients of the *Akutagawa Prize* and one had been on the selection committee since the prize's inception. Their average age was sixty-two, just over double Murakami's age.

Table 4: June 1979 Akutagawa Prize Jury

Jury Member	Profession	Sex	YOB	Akutagawa Prize
Shusaku Endo	Author	M	Mar. 1923	1955
Yasushi Inoue	Author	M	May. 1907	1949
Takeshi Kaiko	Author	M	Dec. 1930	1957
Saiichi Maruya	Author	M	Aug. 1925	1968
Mitsuo Nakamura	Critic	M	Feb. 1911	——
Fumio Niwa	Author	M	Nov. 1904	——
Kenzaburo Oe	Author	M	Jan. 1935	1958
Kosaku Takii	Poet/Author	M	Apr.1894	Founding jury
Shotaro Yasuoka	Author	M	May. 1920	1953
Junnosuke Yoshiyuki	Author	M	Apr. 1924	1954

Murakami's two strongest supporters on the *Akutagawa Prize* jury were Maruya and Yoshiyuki. The two had also been on the committee that had awarded *Hear the Wind Sing* the *Gunzo New Writers Prize* and it was not unusual in those days for authors

and critics who also sat on the jury of new writers awards to put their support behind their "discoveries" during the *Akutagawa Prize* jury meeting (Ichikawa 2010: 36). Despite having two possible supporters on the jury, *Hear the Wind Sing* did not win the *Akutagawa Prize.* In fact, even Yoshiyuki stated in his selection comments that Murakami was not yet ready to be recognized as an Akutagawa author. Two other works on the shortlist, *Yamai no kemuri* by Yoshiko Shigekane and *Guja no yoru* by So Aono, both published by Bungeishunju's literary magazine *Bungakukai*, were awarded the prize instead. Maruya and Yoshiyuki were both in their mid-fifties. They were not the youngest members on the jury (Oe Kenzaburo was still in his mid-forties), but Maruya and Yoshiyuki were still more than twenty years younger than the more senior members, and Maruya was by far the most recent (by ten years) recipient of the *Akutagawa Prize.*

In his selection comments Oe—clearly referring to Murakami's work—stated that (Ichikawa 2010: 43):

> There was a work that skillfully copied American novels, but the fact that it wasn't working towards creating an original work made it seem like a pointless activity for both author and reader.

Ichikawa suggests that the reason many people refer to Murakami's works as imitations of American literature, when nobody bothers to mention the influence that Japanese literature has had on the works of other new Japanese writers, is that somewhere they are thinking that copying Japanese novelists such as Akutagawa, Dazai

and Soseki was a positive influence, while a Japanese writer imitating American novels was a shameful imitation (Ichikawa 2010: 58-59).

Murakami was shortlisted for the *Akutagawa Prize* for a second time a year later with the novella *1973-nen no pinbooru* (Pinball, 1973) published in the March 1980 issue of *Gunzo*. The story was selected for discussion in *Gunzo* magazine's *sosaku gappyo*—a longstanding tradition of the magazine in which several authors and critics hold a roundtable discussion of recently published works. The editors at *Gunzo* choosing Murakami's *Pinball, 1973*, a story by a new writer that they had published in their own pages, can be interpreted as a strong vote of confidence on their part. The story was selected for the *Akutagawa* shortlist (by editors at Bungeishunju), but the authors and critics on the *Akutagawa* jury did not share the enthusiasm of the editors. Maruya and Yoshiyuki, once again, put their support behind Murakami. Unlike the first time, Oe's comments were also relatively positive. While still emphasizing the fact that Murakami was essentially borrowing from American writers (specifically mentioning Vonnegut and Fitzgerald), Oe named *Pinball, 1973* as one of the three shortlisted works that could have potentially been awarded the prize. Ultimately, however, the jury did not award Murakami the prize. It was not even that Murakami had lost out to superior competition. The ten-man jury did not select a single winner from the shortlist. The jury had judged, based on their reading of *Pinball, 1973*, that Murakami was not (yet) worthy of entry into their charmed circle.

Following *Pinball, 1973*, Murakami wrote a few other works that could have been eligible for nomination for the *Akutagawa Prize* in terms of length, timing and venue of publication (Shimizu 2008: 81). But neither "A Slow Boat to China" (Apr.

1980 issue of *Umi)*, "The Poor Aunt Story" (Dec. 1980 *Shincho*) nor "Machi to futashika na kabe" (Sep. 1980 *Bungakukai*) was shortlisted. Two of these stories were eventually published in English translation—"A Slow Boat to China" in the 1993 collection "The Elephant Vanishes" and "The Poor Aunt Story" initially in the Dec. 3 2001 issue of the *New Yorker* and later in the collection *Blind Willow, Sleeping Woman*. The third story *Machi to futashika na kabe* ("The Town and its Uncertain Walls"), however, is not only one of the rare Murakami stories that have not yet been translated into English (because the author considers them to be too weak). Murakami considered the work to be such a failure that it has never been compiled into any book-length collection and has been left out of his "complete works". Since the issue of the magazine in which "The Town and its Uncertain Walls" was published has long been out of print, for all practical purposes, the novella is not even available to the average Japanese reader.

5.1.4.2 Leaving the Akutagawa Behind

After the first few works, Murakami essentially abandoned his attempt to win the *Akutagawa Prize*. In 1982 he published a full-length novel *Hitsuji wo meguru bouken* (A Wild Sheep Chase), which would become his first novel to be published in the United States seven years later. Believing that he could write something larger in scale if he could find the time, Murakami decided to sell his jazz bar and write full-time. Since the *Akutagawa Prize* is awarded to "medium-length" works, writing something "larger in scale" would mean that his new work would not be eligible for the prize. But Murakami felt that if he "continued writing the kind of instinctual novels [he'd]

completed while running the bar [he] would have soon hit a dead end"(Murakami 2008: 31-32).

When Murakami submitted the finished manuscript of *Hitsuji wo meguru bouken* to *Gunzo* magazine, his editors, who according to Murakami were "looking for something more mainstream", did not like the work (Murakami 2008: 72-73). So from then on, Murakami decided not to publish in literary magazines first, and instead chose to go straight to book format (although he did years later go back to serializing when he wrote *The Wind-up Bird Chronicle*). This is a significant decision since it would have meant a loss of income for the author. Many Japanese authors, especially those working in the *junbungaku* category, make ends meet by essentially getting paid twice (more often than not by the same publisher) for the same work: once in the form of a per-page *genkouryou* (manuscript fee) when it is published in the literary magazine, and a second time soon thereafter in the form of royalties when it is published in the form of a book.

If the editors at *Gunzo* were indeed unenthusiastic about *A Wild Sheep Chase* as Murakami has suggested, readers would certainly not have known it from the special treatment it received in the magazine. *A Wild Sheep Chase* was published in its entirety in the magazine's August 1982 issue. It was unusual at the time for one writer to take up so much space in literary magazines which were seen as shared space for literary writers and published mostly shorter pieces, Akutagawa-Prize-length novellas, and serializations of longer novels (Shimizu 2008: 78). Akihiro Miyata cites Haruki Murakami's failure to win the *Akutagawa Prize* as evidence that one can have a successful literary career in Japan without receiving the prize (J-lit Center 2007). Murakami's is, however, an exceptional case. The majority of writers still active in the

junbungaku scene are *Akutagawa Prize* winners. Winning the *Akutagawa Prize* is crucial because winners are given the label of "Akutagawa-sho sakka" (or "Akutagawa Laureate"), something that does not happen with the other literary awards in Japan (with perhaps the exception of the *Naoki Prize* for more "popular" fiction) (Koyano 2012: 164). The prestige associated with the *Akutagawa* name leads to offers to write for magazines, make public appearances, and sit on prize juries—the bread and butter of literary life in Japan.

As mentioned earlier, with the exception of critics and a handful of authors such as Masahiko Shimada, who became a member of the *Akutagawa Prize* selection committee in 2010 despite never having won the prize (after being shortlisted six times), most members of the *Akutagawa Prize* jury are past recipients. This trend continues to this day, as evident from the current (2012) composition of the jury.

Table 5: December 2012 Akutagawa Prize Jury

Jury Member	Profession	Sex	YOB	Akutagawa Prize
Toshiyuki Horie	Author	M	Jan. 1964	2001
Hiromi Kawakami	Author	F	Apr. 1958	1996
Teru Miyamoto	Author	M	Mar. 1947	1978
Ryu Murakami	Author	M	Feb. 1952	1976
Yoko Ogawa	Author	F	Mar. 1962	1991
Hikaru Okuizumi	Author	M	Feb. 1956	1994
Masahiko Shimada	Author	M	Mar. 1961	——
Nobuko Takagi	Author	F	Apr. 1946	1984
Eimi Yamada	Author	F	Feb. 1959	——

How is this relevant to the translation of Japanese literature into English? The dominance of the *Akutagawa Prize* and literary magazines means that a significant

proportion of "literary" production in Japan comprises novellas (by emerging authors) and long (often 1000 page-plus) novels (serialized by established authors). This is not very compatible with Anglophone publishing norms that emphasize the short story and medium-length (around three hundred to five hundred pages) novel. Furthermore, since the Anglophone publishing fields also often play gatekeeping functions within the international publishing system, this divide may make it difficult for Japanese authors to reach a wider international readership.

Japanese authors need to publish novellas in one of the five literary magazines in order to win the *Akutagawa Prize* (and give themselves a chance at pursuing a career in writing). It is not clear, however, who—other than, of course, the editors, authors, and critics involved in the selection process of the *Akutagawa Prize*—reads Japanese literary magazines. The official print-runs for the magazines are as follows:

Table 4: Print-runs for the five major literary magazines: Jan. to Mar. 2013 (Nihon Zasshi Kyoukai)

Magazine	Publisher	Frequency	Print-Run
Bungakukai	Bungeishunju	Monthly	10,200
Bungei	Kawade Shobo Shinsha	Quarterly	20,000
Gunzo	Kodansha	Monthly	7000
Shincho	Shinchosha	Monthly	10,434
Subaru	Shueisha	Monthly	7000

A significant number of copies, however, are distributed to contributors and other literary professionals, and a significant percentage of sales are to public and university libraries (making it difficult to gage how widely they are read). Although the exact numbers are not made public, conversations with editors at the major literary magazines

suggest that there are very few subscribers and that bookstore sales are also limited. It is generally accepted that literary magazines operate in the red. The main publishers have been the primary "patrons" of much of literary publishing in Japan for many years (though it is not clear how much longer this system can be sustained). The relative autonomy of the Japanese literary system from commercial and other external (foreign) pressures may help produce new, unconventional and even unique works. At the same time, these works may again not be very compatible with Anglophone publishing, where a commercial and international logic is becoming increasingly dominant. In other words, the Japanese system of literary production that centers around the five main literary magazines—where people produce works for specific individuals within their small circles—may not be suited to producing works that can speak to an Anglophone and international audiences.

Murakami has suggested that he was excluded from this small Japanese literary circle. But while he may have not been awarded the *Akutagawa Prize*, Murakami was certainly not a complete outcast either. At age 30, Murakami was awarded the *Gunzo New Writers' Prize* for *Kaze no uta wo kike* (*Hear the Wind Sing*) in 1979. In 1979 and 1980, a ten-person jury (composed of men twice his age) chose not to award Murakami the *Akutagawa Prize*—something it appears he still resents from his unflattering portrayal of the prize in his novel *1Q84*. A couple of years later in 1982, at the age of 33, Murakami was awarded Kodansha's *Noma New Writers Prize* for *Hitsuji wo meguru bouken* (A Wild Sheep Chase) by a five-man committee (comprising members who were perhaps more Murakami-friendly than those on the *Akutagawa Prize* jury). And in 1985, when he was 36, Murakami was awarded the *Tanizaki Prize* for *Hard-Boiled*

Wonderland and the End of the World, making him the youngest recipient in the prize's twenty year history. The jury that awarded Murakami the *Tanizaki Prize* comprised Shusaku Endo, Kenzaburo Oe, Fumio Niwa, Saiichi Maruya, and Junnosuke Yoshiyuki. (There was one female—Fumiko Enchi—on the jury, but she was unable to participate in deliberations due to illness). These five had all been on the ten-person Akutagawa jury that chose not to award Murakami the *Akutagawa Prize* for *Hear the Wind Sing* in 1979 and *Pinball, 1973* in 1980. Murakami was selected as the youngest ever winner of the *Tanizaki Prize*—a more senior prize than the *Akutagawa Prize*—so it seems a stretch to suggest that he was excluded from the Japanese literary system. If anything, it was Murakami who decided to leave the *Akutagawa Prize* and Japanese literary community behind. Within a country that essentially made its literary authors produce realistic novellas in order to secure their place in the literary community, Murakami made a conscious decision to write short stories and novels incorporating fantastical and popular elements. And as will be elaborated upon later, this focus meant that his works were more compatible with the Anglophone literary world, which had influential outlets for short fiction and novels, but less of a place for novellas (which are generally considered a hard sell), and where Latin American magic realism and post-modern writers were receiving critical attention. As mentioned earlier, after initially being launched by the Japanese publisher Kodansha International, Murakami soon found long-term homes at Knopf and Harvill Press (which later became Harvill Secker) for his longer work and the *New Yorker* for his shorter pieces (as well as short-term homes at other magazines such as *Granta*, *Harpers*, ZZYZYVA and even *Playboy* magazine). Abandoning the *Akutagawa Prize* was the first step Murakami took in distancing

himself from the Japanese literary community and focusing on what he has called the "conceptual relationship" with his readers. This helped pave the way to international recognition, which would in turn help him gain critical recognition within the Japanese literary community (at a point in his career when he perhaps no longer needed it).

5.1.5 Becoming a National Celebrity: The Publication of Norwegian Wood (1987)

In 1987 Murakami published the novel *Noruwei no mori* (Norwegian Wood), described as a "100% love story" on the front cover of the book and as a "100% realistic novel" by the author himself. Murakami wrote the book because he "could have been a cult writer if I'd kept writing surrealistic novels" but "wanted to break into the mainstream" and "had to prove that I could write a realistic book" in order to so (Wray 2004). This book written with the Japanese literary community in mind, however, proved to have "mass" appeal and unexpectedly became a record-breaking bestseller—a phenomenon that, ironically, turned the "mainstream" literary community against Murakami. The "literary establishment" may not have liked *Norwegian Wood*, but the general public fell in love with the book, turning Murakami into a national celebrity. Murakami's celebrity status made him a highly important asset to his publishers. The author's ability to generate economic capital—for both himself and his publishers—proved important for his literary career as it meant he no longer had to cater to the norms of the literary establishment. He did not have to serialize work in literary magazines, participate in dialogues with other authors, or sit on prize juries. *Norwegian Wood* gave Murakami economic (as well as emotional) independence from the "mainstream" literary community. This allowed him to go beyond the Japanese literary system and

explore—as the author himself puts—a "new frontier".

In a roundtable conversation with Philip Gabriel and Gary Fisketjon, Jay Rubin suggested that (Rubin 1999):

> I think I would not have liked Murakami's writing much if I had first read anything else [other than Hard-Boiled Wonderland and the End of the World], including Norwegian Wood (which I would have understood only on the most superficial level). I've been able to enjoy almost everything of Murakami's, knowing that he was the creator of that incredible mind trip, HARDBOILED WONDERLAND, echoes of which are to be found in everything.

Similarly, when Elmer Luke was editor at Kodansha International, he was not interested in publishing *Norwegian Wood* in the US (Luke 2012). Alfred Birnbaum did not much like the book either (Birnbaum 2012), although he did translate the book into English for the Kodansha English Library series, leading Murakami to joke that he probably did it because "he had to make a living" (Murakami and Shibata 2000: 18). *Norwegian Wood* was published in the US and UK in 2000, thirteen years after it was first published in Japanese and ten years after an English translation was published within Japan. And the book was only published in paperback (while all of the other English translations of his fiction had been initially published in hardcover). But *Norwegian Wood* had had an impact in the US long before it was published in the country.

Murakami noted that there were two things about him that initially caught the attention of the American literary community. First, that he was the author of the bestselling phenomenon *Norwegian Wood*, and second, that he was Raymond Carver's translator. American authors and editors may have not read the book, but they had read (or heard) about the book's phenomenal success. And they were intrigued by how a literary author—one that translated a "writer's writer" like Raymond Carver—could achieve national stardom. Murakami's "celebrity" even got people's attention at a high-brow institution like the *New Yorker* (Asher 2013). Murakami made his US debut *thanks to* but not *with Norwegian Wood*—something that could have very well happened if the selection had been left to the Japanese publishers or even Murakami himself. Instead Murakami launched his US career with *A Wild Sheep Chase*, *Hard-Boiled Wonderland and the End of the World* and a series of short stories. This was crucial as it won him the critical attention that would position him as a literary author to be taken seriously, and encourage top American publishing professionals to take him on board (and stick with him even through his "winter years"). *Norwegian Wood* had served as a useful "publicity hook" within the Anglophone context. And the shorter "rewritings"—quotes in newspapers, summaries provided by editors, and good old- fashioned literary gossip—may have proved just as valuable as the actual translation (the more comprehensive "rewriting") of the book.

Until the publication of *Norwegian Wood* Murakami was still vying for some form of acceptance within Japanese literary circles—as demonstrated by his attempt to write the "realistic novel" in the first place. Following the unfavorable critical reception of *Norwegian Wood*, however, he effectively turned his back on the gatekeepers of the

Japanese literary world. The commercial success of *Norwegian Wood* provided Murakami with a direct link to his Japanese readers. Stating that "if you're a writer and you have readers, you have everything. You don't need critics or reviews" (Kelts 2012), Murakami has continued to put his (conceptual) relationship with readers first. And this ability to connect with readers has proved vital for Murakami's—not just commercial but also critical—success in a publishing world where the influence of the general reader is on the rise.

The editor at Kodansha who had encouraged Murakami to write the book that changed the course of his career was a young woman with the same birthday as him and the same first name (down to the *kanji* characters) as his wife. Yoko Saito (formerly Yoko Kinoshita) had been assigned to the literature department at Kodansha in 1978, the year before Murakami made his debut with *Hear the Wind Sing*. Saito was responsible for publishing *Hear the Wind Sing* in hardcover and visited Maki Sasaki on Murakami's request to ask the illustrator to design the cover of the book. Sasaki would go on to design and illustrate dozens of Murakami's books. Saito also went on to work with Murakami for over thirty years until retiring in 2013. The four things that stuck in her mind after reading *Hear the Wind Sing* were the illustration of the T-shirt (that Murakami had drawn himself), the talkative DJ, the Kobe port, and the girl who committed suicide. In a short essay published on the Kodansha website, Saito suggests that the girl who took her own life in *Hear the Wind Sing* "went on to become Naoko in *Norwegian Wood*" (Saito 2012). The story often told within Japanese publishing circles (but as far as we are aware has not been confirmed) is that *Norwegian Wood* was inspired in part by the editor telling Murakami she wanted to know more about the girl

in *Hear the Wind Sing*. Saito's journey with Haruki Murakami began with that first book. "Thirty odd years later," she suggested, "the A blood-type Capricorn has become a major author rumored to win the Nobel, while I've just turned into a regular *obasan* (old woman)" (Saito 2012).

5.1.6 First Reader

Murakami has countless rewriters translating, editing, critiquing, summarizing, and quoting his work around the world. Even if we exclude for the moment those rewriters working at one step removed from the immediate controls of Murakami's "authorship", there are hundreds of individuals—translators, editors, agents, graphic designers, and others—involved in the production of Murakami's work in different languages. And even if we just trace the number of "editors" involved in the extended process that has produced the body of Murakami's work available in English today, there is Elmer Luke, Gary Fisketjon, Lexy Bloom, Robert Gottlieb, Linda Asher, Bill Buford, Deborah Treisman, Christopher MacLehose and many others at US/UK publishers and magazines as well as Akihiro Miyata, Riki Suzuki, Midori Oka, Yoko Saito and the many other editors at Japanese publishers who worked with Murakami on his fiction and non-fiction over the years.

As mentioned earlier, Murakami's work has been heavily edited in English translation, particularly early on in his in career, before he had established an Anglophone readership. His popularity with readers in Japan helped him achieve independence from the Japanese literary establishment in the late 1980s. Similarly,

Murakami's international popularity in recent years has enabled him to publish his work in English without the kind of significant editing/abridging that was deemed necessary earlier in his career. As Murakami's status rises, he appears to be getting edited less, certainly in English translation, and quite possibly in the Japanese original as well. Who then is Murakami's main "editor"? One person who does not get any official "credit" of any kind on his books, but has been a major editorial influence is his wife. Yoko Murakami has been closely involved in Murakami's work since the beginning of his writing career and heads the Haruki Murakami Office. Back in 1985, when Murakami completed his manuscript of *Hard-Boiled Wonderland and the End of the World* after an intensive five-months of work on it, Yoko advised him to rewrite the entire second half. Murakami was taken aback, but he spent another two months revising the manuscript, "rewriting the ending five, six times" (Rubin 2005: 115). And when Murakami was writing what was to become *The Wind-up Bird Chronicle*, his wife read the first draft, did not like it, and suggested that he set it aside and use it to create a totally different work at a later date. That is what Murakami did and the resulting book became *South of the Border, West of the Sun* (Rubin 2005). None of the many editors that Murakami has worked with over the years has had this level of editorial input. Murakami has said that Yoko Murakami is "…my first reader, every time I write a book. I rely on her," and that she is "a kind of partner to me. It's like Scott Fitzgerald—for him, Zelda was the first reader" (Wray 2004). Murakami has also said that his wife is "a very strict editor who makes many [critical] remarks", something that his new editors may find difficult to do. Jay Rubin suggests in his book that Yoko Murakami continues to be "an insightful critic [Murakami] can trust to be totally honest with him" and that

"through her honesty, Yōko helps to keep Murakami in touch with his own fundamental ordinariness" (Rubin 2005: 270). It appears that the least visible of Murakami's "rewriters" may be the most influential of them all.

5.1.7 Reading, Translating and Rewriting American Literature

Murakami left the Japanese literary establishment or *bundan* behind following the phenomenal success of *Norwegian Wood* in Japan. This did not mean, however, that he was left completely without literary company. Murakami continued to translate contemporary American fiction, including the complete works (eight volumes) of Raymond Carver (which have sold better in Japanese translation than the originals) (Luke 2010: 198), five books by Truman Capote, four books by Scott Fitzgerald (including *The Great Gatsby*), and three by Tim O'Brien. Murakami has also translated ten picture books by the children's author Chris Van Allsburg, although this fact rarely makes it into Murakami's biographical information in English (possibly because it detracts from his image as a serious author).

The fact that Murakami translated well-known American authors made it easier for Anglophone reviewers (and perhaps readers) to identify with him and position him in relation to others in the US literary field. It also helped Murakami connect with the writers themselves, who can be appreciative of translators, especially those like Murakami who can turn them into bestsellers in translation. Even before his works were published in the US, Murakami visited Raymond Carver in Seattle and went running in Central Park with John Irving. But Murakami's non-Japanese literary influences obviously do not stop at the authors and works he has translated. As Koji Toko reminds

us, Murakami also learned by reading many of the American writers in translation: Brautigan in Kazuko Fujimoto's translations, Chandler in Shunji Shimizu's translations, and Vonnegut in Shigeo Tobita's translations, to give a few examples (Toko 2009: 80).

Figure 20: Left to Right: Murakami's translations of *Call If You Need Me* by Raymond Carver, *Setting Free the Bears* by John Irving, and *The Catcher in the Rye* by J.D. Salinger

Murakami is certainly not the only contemporary Japanese writer to be influenced by translations of foreign literature. Many of the internationally-renowned Japanese writers, including the "Big Three", Oe Kenzaburo, and Abe Kobo have been heavily influenced by foreign literature. More recently, many Japanese writers have been influenced by both Murakami's writing and his translations—translations that are essential components of the contemporary literary scene in Japan. Despite making a conscious decision to distance himself from the Japanese literary community (and its various mechanisms for exercising literary influence such as prize juries, reviews and magazine forums), Murakami has still managed to influence readers and writers in Japan through his work. At the same time, as the author himself has suggested, the group of American authors he admired and translated served as a kind of replacement of *bundan*—his own imaginary community of writers that transcends time and space. Little could he have known when he first started writing and translating over thirty

years ago that this relatively small "imagined community" would gradually expand into an extensive community of writers, rewriters, and readers spanning the globe.

Chapter 6: The Relationship between Murakami's Reception in the Japanese, Anglophone, and International Fields

We began this study by examining Haruki Murakami's work within the context of the Anglophone literary field, giving particular attention to the years when the author first started to be published in the US and UK. We found that Murakami was able to enter the Anglophone market and gradually improve his position within the US and UK literary fields with the help of key individuals and institutions endowed with significant (social, economic, symbolic, etc.) capital. We then went back to look at Murakami's career within the Japanese context, focusing particularly on the early years before he started to become published abroad, and found that Murakami entered and improved his position within the Japanese publishing field (with the help of the "general reader"), which enabled him to enter the US and UK literary fields as a successful literary author at a relatively early stage in his career. In this chapter we will examine how Murakami went on to become an international author and how this has influenced how he is published within the Japanese and Anglophone contexts.

6.1 Going Global: Murakami and the Contemporary International Publishing Field

English is the *lingua franca* of international business today. And the business of literature is no exception. English is the primary language of book fairs, literary

festivals, and author dialogues. And as Johan Heilbron and Gisele Sapiro have suggested, translations flow from "central" to "peripheral" languages, and communication among peripheral languages often passes through a more central language such as English (Heilbron and Sapiro 2007: 96). As far as literature is concerned, literary agents, editors and other "gatekeepers" in the US and UK literary fields, armed with the advantage of doing business in the world's *lingua franca*, and perhaps some added prestige of being a "major" literature, often end up playing a "gatekeeping" function beyond their own national and linguistic spheres. The fact that Anglophone literary agents and publishers often play this intermediary and "gatekeeping" function within the field of international publishing may be key to understanding why individuals and institutions continue to invest significant resources in trying to get their literature published in the US and UK despite it being a relatively costly and challenging endeavour.

The most significant investment of time and effort in getting Japanese literature published in English translation is still made within the Japanese context. It is the government agencies, nonprofits, publishers, foreign rights agents, and authors themselves, for example, who invest in creating synopses and sample chapters that are shopped around at book fairs. The majority of literary translators into English are (at least originally) from outside of Japan, but they are often commissioned by Japanese institutions and reside in and/or have close personal and institutional links to the country. Why would the Japanese invest so much in what at first glance is not the most promising business proposition? One obvious answer is that they are not shopping for economic capital alone. They are also shopping for prestige. Neither the half-dozen two

thousand dollar synopses and translation samples combination prepared by the international department of a Japanese publisher nor the fifty thousand dollar full-length translation prepared by the Japanese government agency has a high rate of expected return on investment. It simply does not make much sense as a business proposition when thought of strictly in terms of potential revenue within the Anglophone markets. The potential of the book also selling to other territories if first sold to the US or UK may serve as additional motivation for the publisher or foreign rights agent (if they have also been tasked with handling sales in those areas). Perhaps more importantly though, publication in English, particularly by prestigious publishers and magazines such as Knopf and the *New Yorker*, endows the book and author in question with prestige which can be transferred back (at a desirable conversion rate) to Japan, where the book/author's rise in status helps sales back home. These sales generate financial capital for the author and publisher (if the book they sold to the US was originally published by their company). Literary agents in Japan, with the exception of a handful of new agents who are trying to introduce the Western model of the literary agent, basically function as foreign-rights agents and do not take a cut from sales of the Japanese original. But there is even benefit in it for the foreign-rights agents, since it puts the publishers who commissioned them, and who are in the majority of their cases the buyers of their foreign imports, in good favor with their authors. As mentioned earlier, a similar logic enabled Kodansha International to dedicate significant financial and human resources to initially launch Murakami's career in the US. While the expected rate of return in the US may not have been high (and was even lower outside of the US), Kodansha had much to gain in Japan from keeping their bestselling author (in Japan) happy.

Today Murakami's work is translated into almost fifty languages. It appears that publication of Murakami's work in the international arena can be broadly divided into three phases and flows: first, publication in East Asia; second, publication in English and other major European countries; and finally, publication in smaller European countries and the rest of the world.

A number of countries in East Asia, such as South Korea, Taiwan, and Hong Kong, began to translate Murakami in the mid to late 1980s. South Korea started by publishing *Noruwei no mori* (Norwegian Wood) around 1986 (Kim 2009: 7), which became popular after being republished under another title that translates roughly as "The Age of Loss" in 1989 (Kim 2009: 10). In 1994, the first two books of *The Wind-up Bird Chronicle* trilogy were published almost immediately after they were first serialized in the Japanese literary magazine *Shincho* and even before the Japanese book version was published. Translations and sales of Murakami's work increased dramatically following the gradual lifting of restrictions on importation of Japanese cultural products starting in 1998 (Kim 2009:11-12).

Taiwan was the first country to publish Murakami in translation. Three short stories were published by a monthly magazine as a part of a feature on the author, which also included literary criticism by Saburo Kawamoto (Chang 2009: 39-40). This was followed by the publication of the first book-length Chinese translation, *Pinball, 1973,* in 1986. Following the phenomenal success of *Noruwei no mori* (Norwegian Wood) in Japan (published in September 1987), a Taiwanese publisher commissioned five translators to translate different sections of the book, and published an unauthorized

translation in three volumes just a year and a half later in February 1989 (Chang 2009: 43), kicking off a boom in Murakami literature not only in Taiwan but across Chinese-speaking countries (Fujii 2009: 3). Hong Kong also started with *Noruwei no mori* (Norwegian Wood) in 1991, and also published "Hong Kong original" translations of *Dansu dansu dansu* (Dance Dance Dance) and *Hitsuji wo meguru bouken* (A Wild Sheep Chase), before shifting to publishing translations produced by Taiwanese publishers (Kwan 2009: 70).

The direct impact that Murakami's success in the US, UK and the rest of the world has had on the way that his works have been translated, published and read in East Asia is difficult to measure. While the high profile of Murakami in the international arena cannot hurt his reputation in East Asia, the Anglophone publishing/literary community does not appear to be serving as a gateway for East Asia the way it is for other smaller countries in Europe and beyond. In other words, the translation flows of Murakami's works in Asia have their own logic. As Shozo Fujii has suggested, there are translation flows within Asia, particularly between the Chinese-speaking countries and territories. According to Fujii, the Chinese translations of Murakami's books flow from Taiwan to Hong Kong to Shanghai to Beijing (Fujii 2009: 3). And while in the West it is Murakami's "post-modern" and historical novels such as *A Wild Sheep Chase*, *Hard-Boiled Wonderland and the End of the World*, *The Wind-up Bird Chronicle* and *Kafka on the Shore* that have received critical attention and *Norwegian Wood* has been less successful critically, in East Asia the opposite is true—*Norwegian Wood* has been received more enthusiastically than works such as *A Wild Sheep Chase*, *The Wind-up Bird Chronicle* and *Kafka on the Shore*. Margaret Hillenbrand suggests that

Chinese-speaking readers "tend to prefer 'Murakami lite'" and that "Murakami lies at the heart of a transnational fan culture, a broad-based collective that exhibits many of the traits shared by other aficionado communities across the world—whether their tastes run to basketball, early Bruce Springsteen, or *Buffy the Vampire Slayer"* (Hillenbrand 2009: 720-721). The question of when Asia countries began publishing Murakami seems to have to do largely with domestic factors including consumer needs and government policies such as the opening up of countries to cultural imports from Japan. Many European countries, on the other hand, first started publishing Murakami after he was published in English. Although detailed information about this is difficult to come by, it seems that many European publishers were introduced to Murakami's work via English, a language which many publishing professionals in Europe can read, either through published translations, translation samples and proofs of upcoming books, or simply summaries written in English. Data available on the Japan Foundation's *Japanese Literature in Translation Search* seems to suggest that the first two books published in the US by Kodansha International have helped get the same books published in other European languages. *Hitsuji wo meguru bouken* (A Wild Sheep Chase) was first published in the US in 1989, then in the UK and France a year later in 1990, in Germany and Holland in 1991, and Sweden, Spain and Italy in 1992, and then Norway, Finland and Greece in 1993 (Japan Foundation 2013). The same pattern holds for *Hard-Boiled Wonderland and the End of the World*, the second Murakami book that was published in the US (in 1991 by Kodansha International). The novel was published the same year in the UK, a year later in 1992 in France, in Holland in 1994, in Germany in 1995, and in Greece in 1996 (Japan Foundation 2013). The countries that began to

consistently publish Murakami in translation following the author's initial (more critical than commercial) success in the US in the early to mid-90s were mostly larger European countries such as France, Germany, and Italy. France published *A Wild Sheep Chase* in 1990, a *Hard-Boiled Wonderland and the End of the World* in 1992, followed by *Norwegian Wood* and *Dance Dance Dance*. The next three books published in French translation, *The Wind-up Bird Chronicle, South of the Border, West of the Sun, and Sputnik Sweetheart*, were also all published a few years after they were first published in English. Italy first published *A Wild Sheep Chase* in 1992, and went on to publish Murakami fairly consistently. It is interesting to note that several countries such as Spain, Holland, and Norway began publishing Murakami immediately after he was initially published in the US, but stopped publishing him for a number of years, before starting to publish him again, most probably after the critical success of the English translation of *The Wind-up Bird Chronicle*. Spain published *A Wild Sheep Chase* in 1991, but did not publish another book by Murakami for another ten years when they published *The Wind-up Bird Chronicle* in 2002, and then went on to publish Murakami's work at the pace of almost a book a year. Holland published *A Wild Sheep Chase* in 1991 and *Hard-Boiled Wonderland and the End of the World* in 1993, clearly taking the lead from the English publications, but then did not publish another book for another eight years. In 2002, a new publisher republished the first two translations and immediately followed up with *The Wind-Up Bird Chronicle* in 2003, then began publishing his books consistently at a pace of one every couple of years. Greece similarly published *A Wild Sheep Chase* (in 1991) and *Hard-Boiled Wonderland and the End of the World* (in 1994), but did not publish another book until 2005 when they

published *The Wind-up Bird Chronicle.*

The Wind-Up Bird Chronicle was first published in the US in 1997, bolstering Murakami's reputation as a serious writer among English speaking literary circles. Within the next few years this massive novel—published as three volumes in the original Japanese but published as one volume (abridged by 25,000 words) in the English translation—was published in a range of European countries including the UK, Italy, France, Germany, Spain, Norway, and Denmark (Japan Foundation 2013). It was also around this time—when Murakami's reputation was becoming established among literary circles in the Anglophone and larger European countries—that a slew of other countries such as Israel, Russia, Latvia, Croatia, and Brazil began to publish Murakami for the first time, and countries that had been publishing Murakami intermittently, such as Italy, Spain, Norway, France, Denmark, and Holland, began to do so more consistently, often at a pace of one book every year or two. It is interesting to note that many of the countries that started publishing Murakami at the turn of the century started with Murakami's "lighter" novels. Israel started with *Norwegian Wood* in 2000 and *South of the Border, West of the Sun* in 2001, Iceland with *South of the Border, West of the Sun* in 2001, Croatia, the Czech Republic in 2002 with *Norwegian Wood*, and Sweden in 2003 with *Norwegian Wood*, to give a few examples (Japan Foundation 2006). While the publication order in these countries does not strictly follow those of Japan or the US/UK, it does not necessarily mean that they were not taking their cue from the US/UK. As a matter of fact, the books that many of these countries had started with were the titles that had most recently been published in English translation: *South of the Border, West of the Sun* was published in 1999, *Norwegian Wood* in 2000, and

Sputnik Sweetheart in 2001. Other countries that began publishing Murakami at the turn of the century include many smaller European countries, including Latvia, Romania, Ukraine, Slovakia, and Lithuania. In 1999, a couple of years after the publication and critical success of *The Wind-up Bird Chronicle* in the US, Murakami's work had been translated into 16 languages (Kelts 1999). By 2005, when the English translation of *Kafka on the Shore* was published, the official count was up to thirty-four languages. As of October 2011, when the English edition of *1Q84* was published, eight more languages had been added to bring the total to forty-two. This number appears to have increased to forty-eight in the year and a half since (Freeman 2013: 30).

Even this brief look at publication dates and titles from around the world suggests certain trends. The publications derived from the international conference "A Wild Haruki Chase: How the World is Reading and Translating Murakami" organized by the Japan Foundation in 2006, which brought together nineteen of Murakami's translators (from fifteen countries), provides some interesting anecdotes that seem to point to the importance of conducting further (collaborative) research into local cases.

The Polish translator Anna Zielinska-Elliott, for example, was introduced to Murakami's work in 1987 by a friend who suggested it as an easy read. Her translation of *A Wild Sheep Chase*—the first Murakami book to be translated into Polish—was published in 1995 (six years after the English translation was published in the US) by a small publisher specializing in children's literature as part of their series of books from Japan. The publisher's marketing resources were limited and readers were limited to those with a special interest in Japan. In 2003, a major publisher took over the publication of Murakami's work and began to publish him successfully. According to

Zielinska-Elliott, the publisher noticed Murakami's rising popularity around the world and decided that they wanted to make him into a bestseller in Poland as well (Japan Foundation 2006: 125).

Mette Holm, who has translated *The Wind-up Bird Chronicle*, *Sputnik Sweetheart* and other Murakami titles into Danish, first approached a major Danish publisher with a proposal to publish *Norwegian Wood* but was turned down. She was surprised when soon afterwards a Danish translation of *A Wild Sheep Chase* was published (Japan Foundation 2006: 148). The translation turned out to be a re-translation from Birnbaum's English translation. She approached the publisher offering to translate the next Murakami book from the original Japanese (Japan Foundation 2006: 148-9).

The French translator Corinne Atlan first came across Murakami's book when a friend recommended *Norwegian Wood* as an "easy read" the year the book came out in Japan. Several years later, Atlan was approached by a publisher to translate *Hard-Boiled Wonderland and the End of the World*, which was published in France in 1992, and she has since translated many of Murakami's works (Japan Foundation 2006: 97). Atlan suggests that Murakami's popularity in France tipped following the publication of *Kafka on the Shore* in 2006. Conducting further case studies for various languages would no doubt provide the kind of insight into flows through an intermediary language, retranslations, "upgrading" of publishers, sales figures, and roles of various key players that this dissertation has tried to provide for the Anglophone context, generating a more comprehensive picture and understanding of how literature is produced, circulated and consumed in the world today.

The simple fact of being published in many languages/countries can significantly bolster an author's reputation. While prestige derived from local literary prizes may not transfer very well across cultures, the cross-cultural conversion rate for prestige (and buzz) generated by being published successfully in dozens of languages appears to be more favorable. Exactly how certain passages of *Norwegian Wood* were translated into Polish or even the question of what the critical reception of *1Q84* is in Russia, for example, may not have any real impact on Murakami's reputation within the Anglophone publishing field. But the fact that Murakami is published in Polish or is a bestseller in Russia is of news value—further solidifying Murakami's status as and "international writer" and his work as "world literature". Murakami's biography included in the UK hardcover edition of *1Q84* reads as follows:

> Haruki Murakami was born in Kyoto in 1949 and now lives near Tokyo. His work has been translated into forty-two languages. He has received many honours, including the Franz Kafka Prize.

There are several things of note here. The fact that he is translated into 42 languages is emphasized in what is a very short biography. If the two major qualifications for being considered "world literature" are, as David Damrosch has suggested, "worldliness" and "literariness", the fact that Murakami is translated into so many languages dispels any doubt about his qualification in terms of "worldliness". As for the other category, "literariness", Damrosch has suggested that works have to enter

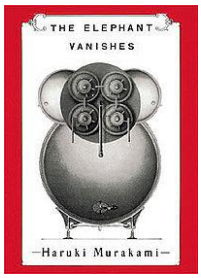
and circulate within national systems as "literature". However, works do not have to circulate "as literature" in all of the national systems. We would suggest that what is important in being considered "world literature" is that the work is circulated as literature in the more "central" cultures that have the most influence in terms of translation flows and international prizes.

The one relatively "peripheral" (by Heilbron and Sapiro's definition) language that could have significant influence on the international consecration of Murakami's work is Swedish, with the Swedish Academy playing the final gatekeeping role for the *Nobel Prize for Literature*. It is interesting to note that Sweden was one of the slower European countries to start publishing Murakami. While Norway has been publishing Murakami consistently since 1993 and Denmark since 1996, Sweden only began publishing his work in 2003, and started with *Norwegian Wood*, one of Murakami's "lighter" titles. Now, ten years later, Sweden appears to have caught up, having published translations of Murakami's major works. As mentioned earlier, however, while Murakami's introduction as a serious literary novelist was managed closely in the US and UK, this may not have been the case in many other countries including Sweden. The reception of Murakami's work in Sweden—particularly whether or not Murakami was introduced into the relatively small literary field as literature or not—would be an interesting area for further research, a small case study that could provide significant insight into how world literature is produced today.

6.2 The Leveraging of Capital Across Cultures

6.2.1 Re-importing New York: The Elephant Vanishes in Japan

In 2006 Shinchosha published a Japanese edition of the anthology *The Elephant Vanishes* that Knopf first published in 1993. The cover of the Japanese edition featured prominently the English title as well as the copy "*Nyuuyouku ga eranda 17 hen*" or "The seventeen stories selected by New York." The book compiled the Japanese stories—originally published in Japan between 1980 and 1991—in the same order as in the 1993 Knopf anthology. Murakami slightly revised some of the stories (as he often does when putting together a collection of published stories), and with one story, *Lederhosen*, he translated it back into Japanese from Alfred Birnbaum's English translation (which had been significantly abridged for publication in *Granta* magazine). In other words, it was essentially Gary Fisketjon's "compilation" that had been imported into Japan. From the perspective of the Japanese publisher, it was a great opportunity to repackage existing stories by one of their most popular writers into a new high-end product. The project made it possible to capitalize on Murakami's rising international status by repackaging stories that were already available in inexpensive *bunkobon* (pocket-size paperback) versions—retailing at around 500 to 700 yen but easily purchasable for half that price online or at used-book stores such as *Bookoff*—and sell them in a larger *tankoubon* retailing at 1365 yen.



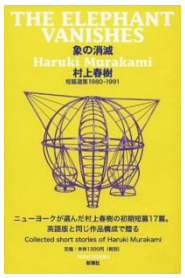


Figure 21: Knopf cover of *The Elephant Vanishes* designed by Chip Kidd (left) and Shinchosha cover of *Zo No Shometsu* designed by the publisher's design department (right)

In the introduction to the Japanese version of the anthology, Murakami suggests that the selection by Fisketjon may be of interest to Japanese readers because it differs from what a Japanese editor would have most likely come up with. But the most the "compilation" is not the only thing being imported. We would suggest that the most important product being imported here is the "prestige" associated with Knopf, the *New Yorker*, and the wider US literary field. This is a good example of prestige being more easily transferable from a culture that the receiving culture perceives as being somehow "superior". One wonders if Japanese publishers would consider publishing similar collections based on anthologies compiled in some of the "smaller" countries. That America (and the West) is seen in Japan as constituting the "Big Leagues" of literature was no doubt a factor in the book's publication and success.

6.2.1.2 Re-Translating Translations: Lederhosen

Apart from the compilation, Fisketon's preface, and Murakami's introduction, the only "new" content that the anthology offered Japanese readers was Murakami's retranslation (into Japanese) of Alfred Birnbaum's English translation of the Murakami story

"Lederhosen". The English translation was initially published in *Granta* in its Winter 1992 issue featuring contributions by future Nobel Laureate Gunter Grass and Ian Buruma who would profile Murakami in the *New Yorker* several years later (Buruma 1996). The editor of Granta at the time was Bill Buford, who would become the Fiction and Literary Editor of the *New Yorker* just a few years later, and continue to publish Murakami at his new home.

Figure 22: (Left) *Granta* Winter 1992 Issue "Krauts!" and (Right) Lederhosen published in Feb. 1993 in *Harpers* (with the same cuts as Granta).

The version of "Lederhosen" published in *Granta* (and subsequently in *Harpers* magazine in the US and in both the English and Japanese versions of the story collection *The Elephant Vanishes*) was abridged by the magazine. Most significantly, the first seventeen lines of the story in which the author describes how the story he is about to tell inspired him to put together a collection of stories he had heard from other people has been removed. The English translation of the story instead starts with a brief exchange of dialogue about *lederhosen* taken from the fourth page of the book and resumes on the 18th line of the original. The English translation was published as a single, stand-alone piece that appeared in a themed issue of a magazine featuring works

by a range of authors. Furthermore, Murakami had already revealed the previous year (in the 5th book of his complete works published) that the premise that he had heard the stories from others was untrue. Given this fact, it is not surprising that the first section was left out in the English translation.

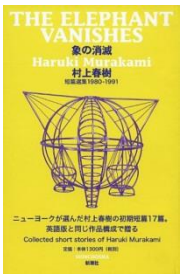


Figure 23: Cover of the Haruki Murakami's *Zo no shometsu* (The Elephant Vanishes) (left) and *Mekurayanagi to nemuru onna* (Blind Willow, Sleeping Woman) (right) published by *Shinchosha*.

A few years after the success of the Japanese edition of *The Elephant Vanishes*, Shinchosha published *Mekurayanagi to nemuru onna*, the Japanese version of the short story collection *Blind Willow, Sleeping Woman* that Fisketjon compiled for publication by Knopf in 2006. More recently, Shinchosha has also created two Japanese versions of the German picture books created by Kate Menschik based on Murakami's short stories: *Nemuri* based on the Murakami short story *Nemuri* ("Sleep") and *Panya wo Osou* ("Attacking a Bakery") based on two linked Murakami stories *Panya Shuugeki* ("Bakery Attack") and *Panya Saishuugeki* ("Second Bakery Attack"). In the afterword of *Panya wo Osou* ("Attacking a Bakery") Murakami writes that when he was reading through the proofs of the two stories, which he had written in 1981 and 1985 respectively, he could not help making small changes to the texts and titles, and that the resulting stories should be considered "updated" versions of the original stories

(Murakami 2012: 76-77).

Figure 24: Cover of Haruki Murakami's *Nemuri* (left) and *Panya wo osou* (right) illustrated by Kate Menschik and published by Shinchosha.

These are not the only Murakami "rewritings" that have been "reimported" back into Japan. In the fall of 2012, *Bungeishunju* published "*Yume wo miru tameni maiasa boku wa mezameru no desu* (I wake up every morning so that I can dream)", a collection comprising Japanese translations of Murakami's interviews with foreign—primarily Anglophone—media. Even before the release of this book, Koji Toko, the translator and scholar of American literature, offered an analysis of many of these foreign interviews in his book *Nise amerika bungaku no tanjo*, suggesting that the image of Haruki Murakami to which foreign and Japanese readers were exposed were significantly different (Toko 2009: 98).

Figure 25: (Left) Cover of foreign interview collection *Yume wo mirutameni maiasa boku wa mezamerunodesu* (Bungeishunju and (Right) Koji Toko's *Nise amerika bungaku no tanjo* (Suiseisha)

What these interviews also reveal is that Murakami has been repeating the same stories about himself—about how he became a writer, why he left the Japanese literary system behind, how he approaches his writing, etc.—fairly consistently over the past quarter century. Translators, editors, and reviewers are not the only people "rewriting" Murakami. Murakami Haruki—who according to Gary Fisketjon became "THE breakthrough Japanese writer in the West" partly because he "continues to grow and change and mystify, probably surprising himself as much as his readers en route" (Fisketjon 2010)—is himself the number one "rewriter" of the author Haruki Murakami.

Figure 26: (Left) Front cover of Japanese paperback edition of *Hard-Boiled Wonderland and the End of the World* (Shinchosha) published with a new cover in 2013 and (Right) back of UK paperback of *A Wild Sheep Chase* (Vintage) published in 2003–both featuring the same blurb from *The Independent on Sunday*

6.2.2 Reclaiming Murakami: Prizes, Honorary Doctorates, Book Introductions and other "honors"

In December 2005, *Kafka on the Shore* was selected as one of the *New York Times Best Book*s of the year. The following March, Murakami was selected for the *Franz Kafka Prize*, awarded by the Franz Kafka Society in Prague to "authors whose works of exceptional artistic qualities are found to appeal to readers regardless of their origin, nationality and culture, just as the works of Franz Kafka" (USA Today 2006). The awarding of the *Kafka Prize* further fueled rumors of Murakami's Nobel prospects (the two previous winners of the prize, Harold Pinter and Elfriede Jelinek, had gone on to win the Nobel Prize in the same year) and unleashed an avalanche of awards and accolades that has showed no signs of slowing down since.

In 2007, Murakami's *alma mater* Waseda University established an award in the name of Tsubouchi Shoyo—the "father of modern Japanese literature" who founded the university's literary magazine *Waseda Bungaku* in 1891—to commemorate its 125th anniversary. Established "to commend individuals and organizations that have made outstanding contributions in the broad areas of literature and the arts" (Waseda University 2007), the seven-man (again, literally all male) committee comprising a writer, two editors, and four professors of literature, awarded the Grand Prize of the *Tsubouchi Shoyo Prize* to Haruki Murakami in the prize's inaugural year in recognition of his fiction "which opened up the possibility of the form of the modern novel" and non-fiction, and translations which "construct[ed] a new Japanese literary language" (Waseda University 2007). To the surprise of many, Murakami attended the awards

ceremony in person. In his brief remarks Murakami stated that it was "a great honor to be the Grand Prize winner of this honorable first award", but also emphasized that "the most important prize or medal a writer can receive is avid readers and that is the only one that counts for me" (Murakami 2007).

The same year, Murakami was also awarded the *Asahi Prize* and an honorary doctorate from the University of Liege. The following year, he was awarded an honorary doctorate from Princeton University, where he had been a distinguished writer-in-residence from 1991 to 1993, and the *Japan Prize* established by U.C. Berkeley, where Murakami had given a talk a couple of years earlier (again in the Prize's inaugural year). This was followed by the *Mainichi Publishing Culture Prize* (for Books 1 and 2 of *1Q84*) as well as the *Jerusalem Prize for the Freedom of the Individual in Society*, and the *Premi Internacional Catalunya*. The University of Hawaii at Manoa also presented Murakami with an honorary doctorate in 2012, the same year Murakami accepted a visiting professorship at the university's Department of East Asian Languages and Literatures. In October later that year, just several days before the announcement of the Nobel Prize for Literature (for which many had him slated as the top candidate) Shinchosha awarded Murakami the *Hideo Kobayashi Award* and the Japan Foundation awarded him the *Japan Foundation Prize*.

Murakami was no stranger to prizes. He had, like most authors in Japan, started his career with a new writers prize, and had received a number of domestic literary awards, including the *Noma New Writers Prize* for *A Wild Sheep Chase*, *Tanizaki Prize* for *Hard-Boiled Wonderland and the End of the World*, and the *Yomiuri Literary Prize* for *The Wind-up Bird Chronicle*. As a matter of fact, with a few exceptions such as

Norwegian Wood, most of his major works have been awarded domestic literary prizes of one kind or another. The post-Kafka accolades, however, were of a different sort from these earlier prizes. First, many of them were bestowed by foreign institutions of "international" stature. Second, many of these prizes, doctorates, and other honors were not for specific works, but essentially constituted "lifetime achievement" awards. Finally, many of these prizes went beyond the scope of a "literary prize". The *Asahi Prize* is "awarded to individuals and groups that have made outstanding accomplishments in the fields of academics and arts and have greatly contributed to the development and progress of Japanese culture and society at large." The 80,000-euro *Premi Internacional Caltalunya*, awarded annually by the Generalitat of Catalonia gives recognition to a person "whose creative work has made a significant contribution to the development of cultural, scientific or human values anywhere in the world" (Premi Internacional Catalunya 2013). The *Berkeley Japan Prize* was awarded in successive years to the maker of animation films, Hayao Miyazaki, then in its revised form, the *Berkeley Japan New Vision Award*, the actor Clint Eastwood and singer Jero. And while the *Jerusalem Prize for the Freedom of the Individual in Society* is a literary award, it is presented by the organizers of the Jerusalem International Book Fair to "writers whose works have dealt with themes of human freedom in society".

This bestowing of honors has not been limited to the realms of major media corporations, universities, governments, and other major institutions. Murakami's standout presence and popularity has, for example, driven individual editors to seek different ways to incorporate the Murakami name into their latest project. Murakami introductions, essays, quotes, and the like, crown numerous books and magazine

features both at home and abroad. Perhaps the most striking example is the 18-page introduction Murakami contributed to the collection *Rashomon and Seventeen Other Stories* by Ryunosuke Akutagawa, translated by Jay Rubin, despite the fact that Murakami for many years claimed not to have any interest in Japanese literature, and in the opinion of the author Donald Richie, was mostly likely not interested in Akutagawa (Richie 2006). The Murakami name has played no small role in the tens of thousands of copies that this book of short stories by a long-dead Japanese writer—whose work was relatively unknown in English-speaking countries outside the circle of Japanese literary studies—has sold to date. Twenty years earlier, Murakami took a gamble by abandoning his pursuit of the "must-win" prize in the Japanese literary field. It is interesting to note that Murakami managed to find a way to reach an international readership without relying on the *Akutagawa* name, but that Akutagawa could not do the same without the help of the Murakami name.

Figure 27: (Left) Ryunosuke Akutagawa's *Rashomon and Seventeen Other Stories* (Penguin Classics) compiled and translated by Jay Rubin and (Right) back cover of English translation of Yasutaka Tsutsui's *Paprika* (Alma Books) with blurb referring to Haruki Murakami

We can observe a couple of major trends here. First, Murakami being celebrated and to

a certain degree "consecrated" within the international literary field in recognition of his contribution, not only to the literary world, but to society at large. Second, the wider Japanese and Japan-related communities—including the Japanese community outside of Japan, such as Western scholars of Japan—trying to capitalize on Murakami's international prestige. This is most evident in the manner in which various prize committees have rushed to award Murakami their own prizes before the author is awarded the Nobel Prize (in order to capitalize on the symbolic capital Murakami already possesses and which will no doubt rise rapidly if and when he wins the big prize). While the basic concept of a prize is to endow the recipient with symbolic capital, the additional symbolic capital that these smaller—at least from an international perspective—prizes provides Murakami is probably less than the symbolic capital that the awards themselves accumulate through their association with Murakami. This is especially true of new prizes such as the *Waseda Tsubouchi Shoyo Prize* or *Japan Berkeley Prize*, since the prestige of a prize is often associated with its recipients. By accepting an honorary doctorate from Princeton, Murakami joined a selective list comprising not only some of the literary greats including Nobel Laureates Seamus Heaney and Doris Lessing, and United States Poet Laureate and two-time Pulitzer Prize winner William S. Merwin, but also celebrated individuals in other fields such as Nobel Peace Prize Laureate Kofi Annan, and Liberty Medal recipient Sadako Ogata, legendary musicians Ella Fitzgerald and Aretha Franklin, sports stars Muhammad Ali and Cal Ripken Jr., and the bookish TV celebrity Oprah Winfrey (Princeton University 2013). If Murakami wins the Nobel Prize in Literature, he will be associated with another list comprising the greatest "laureates", certainly in literature, but also in the fields of

Physics, Chemistry, Medicine, Economics, and Peace. The newly (or less) established prizes do not have the same kind of list to offer. What many of these "Japanese" prizes are doing by rushing to award Murakami their prizes, in essence, is creating and awarding themselves a new virtual prize: *The Haruki Murakami Awards for Awards Associated with Haruki Murakami*.

6.2.3 Becoming a 'Cultural Ambassador'?

Murakami's bio for the mass-paperback version of *1Q84*—one of the latest versions of Murakami's newest book on the market—mentions just one prize: The Jerusalem Prize. The bio emphasizes that the Prize's previous winners include, "J.M. Coetzee, Milan Kundera, and V.S. Naipaul"—two Nobel Laureates and one rumored contender. The remarks made by Murakami at the awarding ceremonies of these prizes have also garnered international attention. In what has been dubbed his "Egg and Wall Speech" at the prize ceremony of the biennial literary award, the *Jerusalem Prize for the Freedom of the Individual in Society*, Murakami stated that "Between a high, solid wall and an egg that breaks against it, I will always stand on the side of the egg" (Murakami 2009). The speech was published both on-line and in print in English and the Japanese original was published in the magazine *Bungeishunju* together with an interview on the topic (Asahi Shimbun 2009). Japanese translations of the speech that was read in English were also published on both individual blogs and by mainstream media such as *Kyodo*, *Shukan Asahi* (Shukan Asahi 2009) and *Mainichi Shimbun* (Maeda 2009), but later deleted from on-line version (presumably at the request of the author). When Murakami gave a speech at the awards ceremony of the *Premi Internacional Catalunya* criticizing

Japan's nuclear policy, the Japanese media including the national broadcaster *NHK*, the *Chunichi Shimbun*, and *Tokyo Shimbun*, published summaries or the full transcribed text.

Murakami's "Egg and Wall" speech in Jerusalem, although written originally in Japanese and translated into English, was first delivered—and therefore made public—in English (Murakami 2009). The speech was then translated back into Japanese and published in the Japanese press, in most (if not all) cases without the consent of the author, since the speech by Murakami was given at a public event (Japan Press Network 2009). The "authorized" (and presumably "original") Japanese version of the speech was later published in *Bungeishunju* magazine. The speech that Murakami gave in Japanese at the awards ceremony of the *Premi Catalunya Internacional* criticizing Japan's nuclear policy was translated into English almost immediately by various institutions and individuals and published on the web (Pastreich), in some cases as subtitles accompanying videos of Murakami giving the speech. At the same time, the Japanese speech was almost immediately transcribed and published in the Japanese press (again without the consent of the author). Murakami's *Premi Catalunya Internacional* speech also inspired a collaborative translation project that produced translations of the speech into thirteen languages (with the author's permission) for publication on the web (Senrinomichi 2012).

Who was the intended audience of the two speeches—one in English and the other in Japanese—delivered at awards ceremonies overseas? Given the scope of these "cultural" prizes, even the immediate audience present at the ceremonies goes beyond the literary or publishing field. But the "readership" of these speeches extends far

beyond the immediate space of the banquet hall. This was especially so in the case of the *Jerusalem Prize*, given the significant press interest surrounding Murakami's "controversial" decision to attend the awards ceremony. Murakami's speeches have been interpreted as attempts to address an international audience beyond the already large readership of his books. These speeches can be considered part of Murakami's body of work, especially in cases such as the "Egg and Wall" speech, where Murakami assumed "authorship" of his words by republishing the "authoritative" Japanese version of the speech—essentially rewriting (or overriding) others' rewritings of his words.

Murakami added to his body of (internationally available) work again in September 2012, several weeks after books (most prominently Murakami's 1Q84) were reportedly removed from bookstores in China in dispute over the Senkaku/Diaoyu islands (Hayashi and Okudera 2012), and two weeks before the announcement of the Nobel Prize, by publishing an opinion piece on the disputes on the front page of the *Asahi Shimbun* (Murakami 2013). The foreign media immediately picked up on this news, with coverage not just by the English-language media in Japan (AFP-Jiji 2012), but also papers such as *The Guardian*, *Wall Street Journal* (Koh 2012), and *International Herald Tribune* (McDonald 2012). In the *Guardian* article by Tokyo correspondent Justin McCurry Murakami is quoted as follows (McCurry 2012):

> When a territorial issue ceases to be a practical matter and enters the realm of 'national emotions', it creates a dangerous situation with no exit…It's like cheap alcohol. It gets you drunk after only a few shots

> and makes you hysterical. It makes you speak loudly and act rudely … but after your drunken rampage you are left with nothing but an awful headache the next morning…We must be careful about politicians and polemicists who lavish us with this cheap alcohol and allow things to get out of control.
>
> (Murakami 2012)

This was not the first time Murakami contributed an "opinion piece" to a newspaper. In 2007, he contributed an essay (translated into English by Jay Rubin) to *The New York Times* about the influence of jazz on his becoming a writer (Murakami 2007), and in 2010, he contributed a piece to *The International Herald Tribune Magazine* (also translated by Rubin) about the role of stories in a post 9-11 world (Murakami 2010). More recently, in May 2013, he also contributed a response piece on the Boston Marathon bombings to the *New Yorker* (Murakami 2013). It was, however, unusual for him to contribute a piece to a Japanese paper. Since the issue he was writing about had to do directly with Japan, and the message was directed at his countrymen, it only made sense that he published it in Japanese. But from the very beginning there was no question that the message would be reported in the foreign media. Various foreign media outlets reporting on Murakami's opinion piece, often provided additional background information about the issue, making it a more substantial story. Murakami's piece itself is quite simple. He does not say anything in it that others have not said. It is not clear what, if any, real impact the article had on a practical level. But it certainly did

add to Murakami's international presence. It is no longer just his novels, short stories, and non-fiction books that are shared with the wider international community. Murakami's every comment—partly because they are paced in a way that still gives them scarcity value—is automatically transmitted across the world. As Roland Kelts has suggested, Murakami appears to be embracing his new found role as "cultural ambassador". And this shift may prove vital to his literary consecration given that contribution to humanity and society is an important criterion of many of the prominent international literary prizes.

6.3. Going Nobel (and Down in History): The Quest for Literary Consecration

"Haruki Murakami leads race for Nobel prize for literature" *the Guardian* reported on August 23rd last year (Flood 2012) based on the news that the British bookmaker *Ladbrokes* had Murakami as the favorite to win the big prize. This news—originally released by the London office of *Kyodo* newswire—was picked up by all of the major dailies and even a number of sports papers in Japan. There was nothing unusual about this media attention. Since the mid-2000s, particularly after Murakami was awarded the *Kafka Prize*, the Japanese press has widely (and often wildly) speculated on Murakamis Nobel prospects. The frenzy surrounding the event reached new heights in 2012. The newspapers prepared articles that they would run (immediately on their website and in the next morning's print edition) as soon as the Nobel winner was announced. Radio and television news programs prepared features on Murakami that were mentioned in the day's program listings. But when it was announced by Permanent Secretary of the

Swedish Academy Peter Englund on the evening of October 11th that the Chinese novelist Mo Yan "who with hallucinatory realism merges folktales, history, and the contemporary" (Swedish Academy 2012) had been awarded the prize, the Japanese press quickly reported the fact, drawing from the "back-up" articles they had prepared in advance for when Mo Yan or any of the other likely candidates won the prize. All coverage by the Japanese press highlighed the fact that Murakami had once again "missed out" on the Nobel.

As mentioned earlier, in *The Columbia Anthology of Modern Japanese Literature*—probably the most extensive anthology of its kind to date—Van C. Gessel suggested that it was unlikely that Murakami "will be able to sustain an enduring readership and reputation" (Rimer and Gessel 2007). The question of whether Murakami will be able to sustain a readership and reputation internationally will depend partly on how foreign scholars of Japanese literature—those of Gessel's generation as well, but perhaps more importantly, the younger generation that have passed through their classrooms—decide to handle Murakami's work. Given that the study of Japanese literature in foreign countries inevitably takes its lead from trends in the Japanese literary system where Murakami's position seems fairly secure, however, it seems more than likely that Murakami's work will continue to be read both inside and outside the classroom. The awarding of a Nobel Prize would, however, expand the long-term readership exponentially.

Novelist Richard Powers has suggested that Murakami "is considered one of the most important international writers in the United States". This reputation that Murakami has built in the US and other Anglophone countries has clearly had a positive

impact on the way his work is read around the world. How much of an impact it will have on his Nobel fortunes, however, is another question. On the one hand, the fact that the majority of Murakami's work is translated into English and Swedish (thanks partly to the international boom that was ignited by his success in the United States) means that the Nobel jury has plenty of material to consider. On the other hand, the United States has not produced a Nobel Laureate in Literature in almost two decades since Toni Morrison was awarded the Prize in 1993. Philip Roth, whose many accolades include top American prizes such as the *Pulitzer Prize* and *National Book Award* as well as international prizes such as the *Man Booker International Prize* and most recently Spain's *Prince of Asturias Award* given to an author "whose literary work represents a significant contribution to universal literature" (Flood 2007), has been a Nobel hopeful for many years. However, Permanent Secretary of the Nobel Prize Committee Horace Engdahl caused a stir a few years back when he was quoted as saying that the US was "too isolated, too insular" and did not "translate enough" and did not "really participate in the big dialogue of literature" (Goldenber 2008). There is no doubt that recognition within the US literary field has benefited Murakami considerably in terms of his reputation (and certainly distribution) within the larger international literary scene. However, the prestige that accompanies being recognized as a leading writer in the US may not have the same impact on the Nobel Committee. In other words, the symbolic and social capital that Murakami accumulated in the Anglophone countries may have a less than ideal "conversion rate" within the small Scandinavian-based community that has such extraordinary influence within the realm of international literary consecration. If he were interested in winning the Nobel Prize, it would appear that Murakami would

have to actively extend his alliances beyond the United States into Europe and find ways of appealing to the final gatekeepers of the international literary game in Sweden. Murakami has been doing this through his speeches at ceremonies for literary awards given by governments and institutions on the other side of the Atlantic as well as contributing commentary to international publications on humanitarian and political issues, albeit often in a roundabout way, including natural disasters, terrorist attacks, territorial disputes and nuclear policy. This "voicing out" on an international stage through international appearances, speeches and articles serves the double purpose of going beyond America and also going beyond the literary field and engaging the wider society.

It is not clear how much impact all this has on the selection process for the Nobel Prize. The responsibility of selecting the winner of the Nobel Prize lies with the Swedish Academy. The main objective of the academy, which comprises eighteen members (currently seventeen as one "chair" is vacant)—Swedish writers, linguists, literary scholars, historians—is to "work for the 'purity, vigor and majesty' of the Swedish language". The Nobel Committee comprising three to five members (with a three-year renewable tenure) of the Swedish Academy is tasked with selecting a shortlist from the names sent in by individuals and institutions who were invited to make nominations. The shortlist is then considered by the 18-member academy. The Nobel Committee for 2012 included the writer Per Wästberg**,** the professor and writer Kjell Espmark, the writer Katarina Frostenson, the writer Kristina Lugn, and the writer/professor Horace Engdahl. Per Wästberg serves as chairman and Horace Engdahl, who as mentioned earlier caused controversy with his comments about American

"insularity", is the Secretary. While the Swedish Academy and Nobel Committee are working primarily from nominations submitted by national organizations, they have extraordinary influence at the final stages of the selection process. Just as historical accident gave the *Akutagawa Prize* and its life-time appointed members significant influence over who "makes it" as a literary author in Japan, historical accident has placed the power of international literary consecration into the hands of the life-time appointed members of a single institution. One may wonder how a group of elderly (average age 74), mostly male (80%), Swedish Professors of Scandinavian Languages/Literature with degrees from elite Swedish Universities (Stockholm, Uppsala, and Goterber) who write poetry and some prose and have a good working knowledge of English, some French, and scattering of other languages, tasked with "protecting the purity of Scandinavian Languages", has come to play such a prominent role in deciding what becomes "world literature". It was, of course, Alfred Nobel's will that put these individuals in charge. The real question, however, may be why the *Nobel Prize for Literature* remains so influential. There appear to be two major factors that contribute to the prize's dominance. The first is the prestige associated with the prize money, the prize's long history and legacy (past winners), and with the other Nobel Prizes. Winners of the *Nobel Prize for Literature* join a distinguished group of not only writers but physicists, doctors, chemists, economists, peacemakers, and the like. The *Nobel Prize for Literature* is more than just a "literary prize". The second major reason the *Nobel Prize for Literature* is so influential is that the prize does not have any real competition. Literary prizes are to a surprising (or perhaps not so surprising) degree centered around national, regional, and linguistic borders. As mentioned earlier,

translations are often not eligible for these prizes, with separate prizes organized for translations. There are some prizes such as the aforementioned *Man Booker International Prize*, *Kafka Prize*, *Prince Asturia Prize*, and others that have attempted to challenge the Nobel's monopoly. As James English has suggested, however, these new prizes cannot compete with the prestige of the Nobel (English 2005: 62), which is not only extraordinarily well-funded, but also simply had an incredible head start.

In 2012, Haruki Murakami, who also knows a thing or two about great head starts, "missed out" on the Nobel again. Optimists may take hope in his young age, recent slew of international awards, and the Nobel Committee's publicized commitment to diversifying the Nobel pool. Despite mounting expectations in the global press, however, given Murakami's track record with committees of elderly men with firm notions of "national literatures", it would come as no great surprise if he is never awarded the Nobel Prize. But if Murakami does win the Noble, he will no doubt go down in history, and would have many people to thank—not least the three Alfreds: Alfred Nobel for setting up the Prize, Alfred Knopf for setting up the publisher, and Alfred Birnbaum for setting things in motion at the right time. The prestige of a Nobel Prize will also extend to his friends—editors, translators, agents, interviewers, publishers, magazines, readers—and foes, though it will remain to be seen who will be invited to share in the celebration.

Chapter 7: Conclusions and Further Research

This dissertation looked at how the Japanese author Haruki Murakami has been translated for the Anglophone markets. We found that most of Murakami's major works have been published in English translation to date and that key individuals and institutions have helped the author gradually build his reputation and popularity in the US and UK—at times creating significantly edited or abridged translations in the process. We also observed that while Murakami has achieved a certain level of independence from the Japanese literary establishment, the Japanese publishing system played and still plays (together with his network of producers in the US) a vital role in the production of Murakami's works. These works have been circulated around the world over the past quarter century in several major phases and routes: East Asia from the late 1980s onwards (somewhat independently from the rest of the world), the Anglophone and larger European countries from the early nineties onwards, and finally the smaller European countries and the rest of the world from the late nineties to the turn of the century onwards. Perhaps most significantly, however, we found that at the heart of what may appear to be a "global machine" at work lies a network of committed individuals who have been working together to bring works they believe to be of value to a wide readership.

Our research has generated just as many questions as it has been able to answer. We believe that the Murakami phenomenon provides an excellent case study for global literary production and hope to extend our research in several directions. First, we

would like to further explore the stories of individual "rewriters"—including translators, editors, and cover designers—to examine their work not just in relation to the author Haruki Murakami, but also within their own career trajectories. Second, we would like to explore possibilities of conducting further "localized" research in different languages, countries, and territories, which we believe could help deepen our understanding of how literature is produced, circulated and consumed in the international arena today (although this would naturally require significant collaboration, coordination and funding). Finally, we would like to return to the texts and conduct more thorough comparative readings of the "originals" and "translations" to understand if and how the two "reading experiences" may (or may not) fundamentally differ. The "global author" Haruki Murakami offers endless possibilities for translation research and we feel fortunate to have been able to conduct a research project that we can continue to build on one step at a time.

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