

## *Murakami Haruki as Translator and Novelist: Investigating the Interaction between the Two Writing Practices*

Murakami Haruki is a world-renowned writer who regularly translates. Traditionally, writers who translate tend to view translating as an exercise, a *pretext* on which their literary works are based (Woodsworth, 2017: 5-6), and Murakami is no exception. In essays and translator's afterwords he often speaks of the significant influence of the authors whose works he translates on his writing practice. Conversely, the influence of his original writings is also observable in his translations. Thus, Murakami's translation and writing practices interact with each other. This paper will explore the interaction of the two practices, asking how his translations reflect his novel writing, and vice versa.

Murakami's translating and writing practices have co-existed since the publication of his first novel *Kazeno uta o kike* (1979), which he first wrote in English, then translated back into Japanese. He has also learnt writing techniques through his translation of works by authors he admires, including Chandler and Fitzgerald. On the other hand, Murakami's idiosyncratic writing style is also observable in his translations into Japanese, including that of *The Catcher in the Rye*, which has been described as "Murakami's original" (Fujimoto, 2006: 315).

Despite the important role his translation has played in his novel writing, Murakami as a translator is under-explored. This paper aims to highlight the significance of his translation practice in his literary career. This will contribute new perspectives to research on Murakami.

### References

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