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An Annotated Bibliography: Murakami Haruki

Introduction

This annotated bibliography is compiled in order to systematize various criticisms of works of the Murakami Haruki in English. Since there has been no bibliography of the Murakami Haruki published, this annotated bibliography will provide easier access to a profound understanding of Murakami Haruki.

What follows consists of 9 parts: fictions, short stories, non-fiction, essays, and interviews as a bibliography of primary sources; articles, book articles, books, and dissertations and MA theses as a bibliography of secondary sources. This project deals with those materials written in English that are regarded as useful documents for studying Murakami Haruki. The keyword for searching was “Murakami Haruki.” A few materials in other languages which are neither Japanese nor English, are given only bibliographical information. Those materials are presented author-alphabetically

and chronologically. This bibliography has an author index and work index. Both are listed alphabetically. The former is useful for finding specific critics. The latter is useful to see the states of current study and find which work is discussed.

Primary Sources are arranged in order of publication in English, but also those have Japanese bibliographical information, so that it might provide easier to research his works and make it easier to follow the writer's intention or subject in his works. Primary source materials don't have annotations because summaries of stories aren't very useful for researching. Two Murakami's novels, Hear the Wind Sing and Pinball, 1973 are not allowed to be published in other language except in Japan by Murakami Haruki. The main research sources are MLA International Bibliographies, Humanities Abstract, Dissertation Abstract International, New York Times Book Review, and Amazon.com.

There is a tendency in study of Murakami that the earlier critics and article on him are mostly about his Japaneseness, or comparison with contemporary Japanese writers, like cultural studies, but recently these are mainly about identity, political allusion, or consciousness in contemporary society. In that serious reading, a number of essays discussed "identity" and "consciousness" as themes in his work. In those psychological readings, scholars are using Lacanian or Jungian theory. Also, feminism,

gender, and the form of his writing are discussed; however, the mainstream of Murakami Haruki studies is psychological reading nowadays. He is one of the most famous contemporary Japanese writers, and his works are often referred to examining western postmodernism and western postmodern theory in Japan. though most criticism and analysis of him mentions American or Western pop culture as one of his remarkable features. Two scholars who are leading Murakami Haruki studies eminently are Matthew Stretcher and Jay Rubin. Stretcher's studies of Murakami have various topics, but he often discusses Japanese culture and "identity". Rubin is not only scholar, but also a translator of Murakami's novels. He introduces Murakami Haruki to Western people two ways. He often connect Murakami's works and music as rhythm and harmony.

Many of Murakami's works are not translated yet, so there are a few analysis and criticisms about him in English. In Japanese, there are a lot more articles on him, but Murakami Haruki is not only a Japanese writer, he is also a writer world wide. His study has just begun, so that there are many possibilities to explore in the study of his work.

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Primary Sources in English

a) Novels

- [1] Pinball, 1973. Trans. Alfred Birnbaum. Tokyo: Kodansha International, 1985. Trans. of 1973 nen no Pinbōru. Tokyo: Kodansha, 1980.
- [2] Hear the Wind sing. Trans. Alfred Birnbaum. Tokyo: Kodansha International, 1987. Trans. of Kaze no Uta wo Kike. Tokyo: Kodansha, 1982.
- [3] A Wild Sheep Chase. Trans. Alfred Birnbaum. New York: Kodansha International, 1989. Trans. of Hitsuji wo Meguru Bouken. Tokyo: Kodansha, 1982.
- [4] Hard-boiled Wanderland and the End of the World. Trans. Alfred Birnbaum. Tokyo: Kodansha International, 1991. Trans. of Sekai no Owari to Hādo-boirudo Wandārando. Tokyo: Kodansha, 1985.
- [5] Dance, Dance, Dance. Trans. Alfred Birnbaum. New York: Kodansha International, 1994. Trans. of Dansu Dansu Dansu. Tokyo: Kodansha, 1988.
- [6] The Wind-up Bird Chronicle. Trans. Jay Rubin. New York: Alfred A. Knopf, 1998. Trans. of Nejimakidori Kuronikuru. Tokyo: Shinchōsha, 1994-95. Vols. 1-3.
- [7] Norwegian Wood. Trans. Jay Rubin. New York: Vintage International, 2000. Trans. of Noruei no Mori. Tokyo: Kodansha, 1987.

- [8] South of the Border, West of the Sun. Trans. Alfred Birnbaum. New York: Alfred A. Knopf, 1999. Trans. of Kokkyō no Minami Taiyō no Nishi. Tokyo: Kodansha, 1992.
- [9] Sputnik Sweetheart. Trans. Philip Gabriel. New York: Alfred A. Knopf, 2001. Trans. of Supūtoniku no Koibito. Tokyo: Kodansha, 1999.
- [10] Kafka on the Shore. Trans. Philip Gabriel. New York: Alfred A. Knopf, 2005. Trans. of Umibe no Kafuka. Tokyo: Shinchōsha, 2002.
- [11] After Dark. Trans. Jay Rubin. New York: Alfred A. Knopf, 2007. Trans. of Afutā dāku. Tokyo: Kodansha, 2004.

b) Short Stories.

- [1] “The Wind-up Bird and Tuesday’s Women.” The Elephant Vanishes. Trans. Alfred Birnbaum., Jay Rubin. New York: Alfred A. Knopf, 1993. 3-34. Trans. of “Nejimaki-dori to Kayōbi no Onnatachi.” 1986.
- “The Second Bakery Attack.” 35-50. Trans. of “Panya Saishūgeki.” 1985.
- “The Kangaroo Communiqué.” 51-66. Trans. of “Kangarū Tsūshin.” 1981.
- “On Seeing the 100% Perfect Girl One Beautiful April Morning.” 67-72.
- Trans. of “Shigatsu no Aru Hareta Asa ni 100-paasento no Onnanoko

ni Deau koto ni Tsuite.” 1981.

“Sleep” 73-110. Trans. of “Nemuri.” 1989.

“The Fall of the Roman Empire, the 1881 Indian Uprising, Hitler’s
Invasion of Poland, and the Realm of Raging Wings.” 111-18. Trans.
of “Rōma-teikoku no Hōkai • 1881-nen No indian Hōki • Hittorā no
Pōrando Shinnyū • Soshite Kyōfū Sekai.” 1986.

“Lederhosen.” 119-30. Trans. of “Rēdāhōzen.” 1985.

“Barn Burning.” 131-50. Trans. of “Naya wo Yaku.” 1983.

“The Little Green Monster.” 151-56. Trans. of “Midori-iro no Kemono.”
1991.

“Family Affair.” 157-86. Trans. of “Famirī Afea.” 1985.

“A Window.” 187-94. Trans. of “Mado.” 1982.

“TV People” 195-216. Trans. of “TVpīpuru no Gyakushū.” 1989.

“A Slow Boat to China” 217-40. Trans. of “Chūgoku Yuki no Surou Bōto.”
1980.

“The Dancing Dwarf.” 241-66. Trans. of “Odoru Kobito.” 1984.

“The Last Lawn of the Afternoon.” 267-90. Trans. of “Gogo no Saigo no
Shibafu.” 1982.

“The Silence” 291-306. Trans. of “Chinmoku.” 1991.

“The Elephant Vanishes.” 307-27. Trans. of “Zō no shōmetsu.” 1985.

[2] “Blind Willow, Sleeping Woman.” Blind Willow, Sleeping Woman. Trans. Philip Gabriel., Jay Rubin. London: Harvill Secker, 2006. 3-22. Trans. of “Mekura-Yanagi to Nemuru Onna.” 1995.

“Birthday Girl.” 23-40. Trans. of “Bāsudei gāru.” 2000.

“New York Mining Disaster” 41-54. Trans. of “Nyūyōku no Tankou no Higeiki.” 1981.

“Aeroplane: Or, How He Talked to Himself as if Reciting Poetry.” 55-66. Trans. of “Hikōki – Aruiwa Kare wa Ikanishite Shi wo Yomuyouni Hitorigoto wo Tttaka.” 1989.

“The Mirror.” 67-74. Trans. of “Kagami.” 1983.

“A Folklore for My Generation: A Prehistory of Late-Stage Capitalism.” 75-102. Trans. of “Warera no Jidai no Fōkuroa - Kōdo Shihonshugi Zenshi.” 1989.

“Hunting Knife.” 103-22. Trans. of “Hanting Naifu.” 1984.

“A Perfect Day for Kangaroos.” 123-8. Trans. of “Kangarū-Biyori.” 1981.

“Dabchick.” 129-36. Trans. of “Kaitsuburi.” 1981.

“Man-Eating Cats.” 137-58. Trans. of “Hito-kui Neko.” 1991.

“A ‘Poor Aunt’ Story.” 159-82. Trans. of “Binbō na Obasan no Hanashi.”
1980.

“Nausea 1979.” 183-98. Trans. of “Outo 1979.” 1984.

“The Seventh Man” 199-216. Trans. of “Nanabanme no Otoko.” 1996.

“The Year of Spaghetti.” 217-24. Trans. of “Supagetī no Toshi ni.” 1981.

“Tony Takitani.” 225-48. Trans. of “Tonī Takitani.” 1990.

“The Rise and Fall of Sharpie Cakes.” 249-54. Trans. of “Tongari-Yaki no
Seisui.” 1983.

“The Ice Man.” 255-66. Trans. of “Kōri Otoko.” 1991.

“Crabs.” 267-74. Trans. of “Yakyūjō.” 1984.

“Firefly.” 275-302. Trans. of “Hotaru.” 1983.

“Chance Traveller.” 303-26. Trans. of “Gūzen no Tabibito.” 2005.

“Hanalei Bay.” 327-52. Trans. of “Hanarei Bei.” 2005.

“Where I’m Likely to Find It.” 353-76. Trans. of “Dokodeare Sore ga
Mitsukarisouna basho de.” 2005.

“The Kidney-Shaped Stone That Moves Every Day.” 377-400. Trans. of
“Hibi Idō Suru Jinzō no Katachi wo Sita Ishi.” 2005.

“A Shinagawa Monkey.” 401-36. Trans. of “Shinagawa Zaru.” 2005.

[3] “UFO in Kushiro” After the Quake. London: Harvill P, 2002. 3-24. Trans. of “UFO ga Kushiro ni Oriru.” 1999.

“Landscape with Flatiron.” 25-46. Trans. of “Airon no Aru Fūkei.” 1999.

“All God Children Can Dance.” 47-68. Trans. of “Kami no Kotachi wa Mina Odoru.” 1999.

“Thailand.” 69-90. Trans. of “Tairando.” 1999.

“Super-Frog Saves Tokyo.” 91-114. Trans. of “Kaeru-kun, Tōkyō wo Suku.” 1999.

“Honey Pie.” 115-60. Trans. of “Hachimitsu Pai.” 2000.

d) Non-fiction

[1] Underground. London: Harvill P, 2002. Trans. of Andā Guraundo. Tokyo: Kodansha, 1997-98.

e) Essay

[1] What I talk about When I Talk About Running. New York: Knopf, 2008. Trans.

of Hashiru Koto ni Tsuite Kataru Toki ni Boku no Kataru Koto. Tokyo:
Bungei-shunjū, 2007.

[2] “Jazz Messenger.” New York Times Book Review. 8 July (2007): 27

f) Interviews

[1] Ellis, Jonathan, and Mitoko Hirabayashi. “‘In Dreams Begins Responsibility’: An
Interview with Haruki Murakami.” The Georgia Review. 59.3 (2003): 548-67.

An interview on Murakami, American novelists who could be considered
Murakami’s roots, his style, his Japaneseness in his work, and Yoko Murakami
who is Haruki’s wife, first reader, and editor. Explains how he exposes with
Western literatures and how it influences his style. He says he is influenced very
strongly by music, and thinks writing has a same important point with music,
rhythm, harmony and melody.

[2] Gregory, Sinda. “It Don’t Mean a Thing, If It Ain’t Got That Swing: An Interview
with Haruki Murakami.” Review of Contemporary Fiction. 22.2 (2002): 111-19.

A brief interview concerns with Murakami Haruki and his works. Murakami talks

about his style, how he writes, interest, and hobby. Mainly focuses on A Wild Sheep Chase. He explains how he is interested in structure. He mentions about Western and Japanese critics that says Murakami is not Japanese writer, but he thinks he is very Japanese writer because he write about Japan, and he writes for Japanese.

[3] Harding, John Wesley. "Haruki Murakami." BOMB. 46 (1994): 40-3.

A brief interview concern with mainly on Murakami's The Hard-boiled Wonderland and the End of the World. Murakami says when he was writing, even he doesn't know what the story going to be, and that he says everything important comes from his subconsciousness. He explain how the reader get impressed different between reader in Japan and America. He was thinking about Orpheus and Eurydice when he wrote "Hard-boiled Wonderland."

[4] Wray, John. "Haruki Murakami: The Art of Fiction CLXXXII." The Paris Review. 46 (2006): 115-51.

An interview on Murakami Haruki and his several works. Explains how Murakami writes the novel and his connection with American and European culture and his

living in there. He says he wanted to escape from his culture, and it's boring, so that his roots of style, structure and everything are Western books. His ideal for writing fiction is to put Dostevsky and Chandler together in one book.

Secondary Sources in English

a) Articles

[1] Caryl, Christian. "Gods of the Mall." The New York Review of Books. 54.3 (2007): 6-8.

An essay on Murakami's short story collection Blind Willow, Sleeping Woman. Analyses traits of Murakami's fiction. Mentions his Japanese and non-Japanese allusions, boundary of waking and nonwaking, illusion and reality, and ambivalence that will be recognized by readers not only in Japan, also in whole of the world.

[2] Cheuse, Alan. Rev. of Blind Willow, Sleeping Woman ,Trans. Philip Gabriel. World Literature Today. 81.1 (2007): 6.

Simple introduction of the Blind Willow, Sleeping Woman. States that Short stories in this collection are whimsical, magical, and daring. Especially, focuses on "Blind Willow, Sleeping Woman." Introduce bizarre moment in these short stories. Includes interview a little.

- [3] Chozick, Matthew Richard. "De-exoticizing Haruki Murakami's Reception." Comparative Literature Studies 45 (2008): 62-73.

An essay about literary reception of Murakami Haruki. Illustrates Japanese literary history and Murakami's Japanese reception which receive criticisms for its Americanized style. Chozick suggests a reconciliation on the exclusive readings of Murakami's works in Japan and America like they do cultural-historical concomitants.

- [4] Fisch, Michael. "In Search of the Real: Technology, Shock and Language in Murakami Haruki's Sputnik Sweetheart." Japan Forum. 16.3 (2004): 361-83.

An Article on Sputnik Sweetheart. Points out the other argument is about Murakami's attempt to imagine a transformation and recovery of language that is predicated on an encounter with the other side. Fisch discusses Murakami's description of this encounter draws on a certain psychology of shock as a condition whereby mechanisms of disavowal are short-circuited and that which has been repressed in the unconscious or split off from awareness is allowed to surface momentarily.

- [5] Fisher, Susan. "An Allegory of Return: Murakami Haruki's The Wind-up Bird Chronicle." Comparative Literature Studies. 37 (2000): 155-70.

Examines Murakami's relationship to the West and to Japan, with particular reference to The Wind-up Bird Chronicle. Points out Murakami writes American pop culture in his novels also, attempting to write about Japan without falling back on any precious details about traditional life or attitudes. States Murakami's return to Japan initiated a new phase in his career, in which he seems to be turning away from the West, and reinvesting himself in the study of the society that formed him.

- [6] Fleischer, Mary. Rev. of The Elephant Vanishes. Theatre Journal. 57 (2005): 115-117.

A review about the play based on Murakami's short stories collection The Elephant Vanishes. Reveals how Simon McBurney, the director of play, express Murakami's surreal world. Fleischer states Murakami's characters are covertly yearning for freedom from family bounds, and exist in modern environments. Points out the roots of Murakami's expressions of urban sprawl, narrative digressions and unexpected events are Western pop culture, and some overseas writers.

- [7] Flutsch, Maria. "Girls and the Unconscious in Murakami Haruki's Kafka on the Shore." Japanese Studies 26.1 (2006): 69-79c.

An essay on Murakami's Kafka on the Shore. Flutsch analyzes two persona in Kafka on the Shore, Sakura who is heterosexual, and Oshima who is transgendered. States Murakami explicitly identifies psycho-sexual maturity and health with an essentialized, fixed heterosexuality.

- [8] Gabriel, Philip. "Back to the Unfamiliar: The Travel Writings of Murakami Haruki." Japanese Language and Literature. 36.2 (2002): 151-70.

An article on travel writings, mainly focuses on Murakami's three travel writing, Tōi Taiko, Uten enten, Henkyō kinkyō. Comparison with western travel writings. He states modern travel writing fall into three periods, and Murakami is in third period which writing about the place where the many reader already visited. Points out that Murakami shows nostalgic sense of alienation in borderless age with his travel writings.

- [9] Hantke, Steffen. "Postmodernism and Genre Fiction as Deferred Action: Haruki

Murakami and the Noir Tradition. Critique 49.1 (2007): 3-23.

An article on Hard-boiled Wonderland and the End of the World and Dance Dance Dance. Examines Murakami deconstructs noir itself, divesting it of its power to define a postmodern Japan that only exist in a politically conservative Japanese imagination, or in a peculiarly postmodern type of Orientalism within the Western imagination.

[10] Holguin, Catalina. "Something for Myself." Boston Review 32 (2007): 35-7.

States Murakami probes beneath surface normalcy in his fiction and nonfiction. Also, mentions the most pervasive theme of his fiction is tat behind the façade of reality lays an inexhaustible well of repressed desire that, if ignored, will destroy the subject's "normal" world.

[11] Iwamoto, Yoshio. "A Voice from Postmodern Japan: Haruki Murakami." World Literature Today. 67.2 (1993): 295-301.

A criticism on Murakami Haruki, mainly focuses on his work, A Wild Sheep Chase. Examines Murakami is a writer in postmodern term or not. Points out in Murakami's work, there are a lot postmodern signs of postmodernist.

[12] Kawakami, Chiyoko. "The Unfinished Cartography: Murakami Haruki and the Postmodern Cognitive Map." Monumenta Nipponica. 57.3 (2002): 309-37.

States Murakami's narrative portrays new social conditions not containable within the aesthetics of postwar pure literature. Examines he depict the problematic and incompletely conceptualized relationships between the individual and society in the radically changing social climates of postmodern Japan. Mainly focuses on Hard-boiled Wonderland and the End of the World.

[13] Lai, Amy Ty. "Memory, Hybridity and Creative Alliance in Haruki Murakami's Fiction." Mosaic: A Journal for the Interdisciplinary Study of Literature 40.1 (2007): 163-79.

An essay on Murakami's Fctions. Explores the use of animals in his fiction, where animals serve as the emblem of selfhood, where human-animal hybrids manifest the fragmented self, and where becoming-animal inspires a creative process in which humans can fare better.

[14] Lo, Kwai-Cheung. "Return to What One Imagines to Be There: Masculinity and

Racial Otherness in Haruki Murakami's Writings about China." Novel. 37.3 (2004): 258-76.

Examines how Murakami Haruki deals with the issues of masculinity and national character in opposition to an Asian entity. Argues that gendered and ethnic beings are fundamentally performative and that their incompleteness guarantees their identity. Focuses on Murakami's writings about China and Chinese people in relation to his construction of manliness and Japaneseness.

[15] Loughman, Celeste. "No Place I Was Meant to Be: Contemporary Japan in the Short Fiction of Haruki Murakami." World Literature Today. 71.1 (1997): 87-95.

States no conflict between Japan and the West exists in the works of Haruki Murakami, but the essential Japaneseness of his characters is never truly lost. Loughman considers this aspect of Murakami's works. Mainly focuses on Murakami's short story collection The Elephant Vanishes.

[16] Matsuoka, Naomi. "Murakami Haruki and Anna Deaverse Smith: Truth by Interview." Comparative Literature Studies. 39.4 (2002): 305-13.

An essay on Murakami Haruki and Anna Deaverse Smith, a contemporary

American playwright. Matsuoka states they have a same issue on their works, which based on a real incident. Combines with simple introductions of their works, and comparison of them. Points out Murakami and Anna both influenced by the methods of Studs Terkel, to reveal the truth the destructive hidden forces which lie beneath these incidents.

[17] McInerney, Jay. "Roll over Basho: Who Japan is Reading, and Why." New York Times Book Review. Sept 27, 1992. 28-29.

An article on Murakami Haruki and the other Japanese writers, especially on contemporary writers. McInerney states that Murakami resembles Mishima Yukio mainly by virtue of being Japanese. Murakami says contemporary Japanese writers are trying to reconstruct Japanese letters by creating new literary style. Also, he mentions about his style and "identity", one of his big theme.

[18] Mitra, Keya. "Enigmatic Magic." American Book Review 29 (2008): 18-19.

Review of the Murakami's novel After Dark. Points out the attraction of Murakami's novel. States this novel isn't alike with many novels because of not allowing access to the thoughts and emotions of the characters. Mitra observes

about this novel that it challenges to us to absorb the reality before us without seeking resolution.

[19] Murakami, Fuminobu. "Murakami Haruki's postmodern world." Japan Forum. 14 (2002): 127-41.

Analyses four of Murakami's works, A Wild Sheep Chase, Hard-Boiled Wonderland and the End of the World, Norwegian Wood, and Dance Dance Dance. Attempts to show that their themes are directly related to postmodernism, the resistance to modernism and search for utopia. Discusses criticisms of issues such as rationalism and discrimination.

[20] Rubin, Jay. "The Other World of Murakami Haruki." Japan Quarterly. 39 (1992): 490-500.

Introduces Murakami Haruki and his work. Explains how Murakami differ from the other writer in Japan such as Kawabata Yasunari. Points out Murakami and his work's distinction with his several works. Compares some critics about him, Rubin sustains admired critics. States writer like Murakami, the interplay of words and imagination is everything.

[21] ---. "Echo of an Earthquake." American Theatre 23.2 (2006): 36-9.

Review about the play of Murakami's work After the Quake. Explains how Galati, director of the play, represents Murakami's character, and his uncanny ability to treat the big question in life without becoming ponderous or losing his sense of humor. Rubin states neither Murakami nor a dedicated fan would find anything about the play that subverts the author's original intention.

[22] Slocombe, Will. "Haruki Murakami and the Ethics of Translation." CLCWeb: Comparative Literature and Culture. 6.2 (2004): < <http://docs.lib.purdue.edu/clcweb/bol6/iss2/6> >.

Points out that despite the fact that Murakami's world-wide popularity, there has been little critical attention to his works outside of the comparatively narrow area of Japanese studies. Discusses Murakami's works not as translations from the Japanese but presents an analysis of the theme of translation and its significance in terms of national and global identity in the context of comparative cultural studies.

[23] Steblyk, Cathy. "Corpi, Murakami, and Contemporary Hardboiled Fiction."

CLCWeb: Comparative Literature and Culture. 5.2 (2003): < <http://docs.lib.purdue.edu/clcweb/vol5/iss2/3> >

Discusses comparatively text by contemporary detective fiction writers, one an ethnic-minority American and the other Japanese. Steblyk proposes that in detective fiction morally or ethically contestable sites of history have been given a postmortem by contemporary authors who are interested in restoring the lost parts of cultural histories. States Murakami shows how recent fiction from around the globe uses the hardboiled genre for the purpose of exploring past injustices and offering revisionist histories.

[24] Stretcher, Matthew. "Murakami Haruki: Japan's Coolest Writer Heats Up." Japan Quarterly. 45.1 (1998): 61-70.

An article on Murakami's several works, especially focuses on The Wind-up Bird Chronicle. Explains Japanese literary history and compares with contemporary Japanese literature. Points out Murakami is Japanese coolest writer in early career, but nowadays his character is changing. Examines Murakami's protagonist how they changed on several novels.

[25] ---. "Beyond 'Pure' Literature: Mimesis, Formula, and the Postmodern in the Fiction of Murakami Haruki." The Journal of Asian Studies. 57.2 (1998): 354-78.

Examines Murakami's transgression of genre borders. By using a distinction of John Cawelti, which views literary poles as formulaic (conventional, predictable, and partaking in the dominant "moral fantasy") and mimetic (reflecting life's uncertainties in both story and narration), Stretcher shows how Murakami utilizes formularity subversively. Stretcher identifies Murakami as a kind of postmodern writer because he rejects a master narrative for multiple ones and plays with the borders of genre and history.

[26] ---. "Magical Realism and the Search for Identity in the Fiction of Murakami Haruki." Journal of Japanese Studies. 25.2 (1999): 263-98.

An article on his "magical Realism" to challenge and explore the concept of individual identity in Japan. Argues Murakami's *raison d'être* as a writer is to expose the steady decay of individual identity in members of the generation born immediately after the World War II, and in each succeeding generation thereafter.

[27] Walley, Glynne. "Two Murakamis and Their American Influence." Japan Quarterly.

44 . 1 (1997): 41-51.

An essay on two Japanese writer, Murakami Haruki and Murakami Ryu both considered to be standard-bearers of the new wave of Japanese literature that emerged in the late 1970s and 1980s. Discusses the similarity between them and connection with American culture and American pop culture on their works.

[28] Welch, Patricia. "Haruki Murakami's Storytelling World." World Literature Today. 79.1 (2005): 55-9.

An article on Murakami and his several works. Mainly focuses on Hard-boiled wonderland and the End of World. Provides general information about them and Welch's opinion. Welch uses Matthew Strecher's book about Murakami which says A Wild Sheep Chase and Hard-boiled Wonderland and the End of World are negative ending, but Welch states those protagonist chose the heroic way, so that it is not negative ending.

[29] Worm, Herbert., Jay Rubin, and Lisette Gebhardt. "Murakami Haruki: Abenteuer mit Doppelübersetzung." Hefte für ostasiatische Literatur. 29(2000): 122-36.

A German article about translating Murakami's works.

b) Book article

- [1] Cernig, Kerstin. "Werden literarische Übersetzungen im 20. Jahrhundert immer besser? Haruki auf Deutsch, Franz Kafka auf Französisch." Akten des X. Internationalen Germanistenkongresses Wien 2000: Zeitenwende- Die Germanistik auf dem Weg vom 20. ins 21. Jahrhundert. Bern: Peter Lang, 2003. 127-34.

A German book article on Murakami and Franz Kafka.

- [2] Gloege, Randall. "Notes on the Word-less and the Meaning-less: The Fictional Emergence of a New Peripheral Class." The Image of Class in Literature, Media, and Society. Pueblo: U of Southern Colorado P, 1998. 151-5.

Points out Murakami's characteristics may be associated with the Japanese cinematic tradition which is to incorporate variety of genres. Gloege states that a difference between Murakami Haruki and Paul Auster who Gloege finds five affinities between them. Examines those five affinities with Murakami's The Wind-up Bird Chronicle and Auster's City of Glass, Ghosts, In the Country of Last Things, Moon Palace, and The Music of Chance.

- [3] ---. "Haruki Murakami and the Second American Invasion of Japan." The Image of America in Literature, Media and Society. Puelo: U of Southern Colorado P, 1999. 5-7.

An essay about Pop America and Murakami's The Wind-up Bird Chronicle. Analyzes how protagonist relates with American pop culture, European culture, and Japanese history. States the protagonist, who is in the first deeply connected with American culture, is not only explores his wife and own future, but also historical Japanese past.

- [4] Miyawaki, Toshifumi. "'A Writer for Myself' F. Scott Fitzgerald and Haruki Murakami." F. Scott Fitzgerald in the Twenty-first Century. Tuscaloosa: U of Alabama P, 2003. 267-78.

An essay about connection between Murakami's works and F. Scott Fitzgerald. Mainly focuses on the Norwegian wood. Analyzes how Murakami loves and connects with Fitzgerald and how Murakami introduces his work in Japan. Points out the similarity between Jay Gatsby, one of the protagonist of Great Gatsby, F. Scott Fitzgerald, and Murakami's characters. States the protagonist of Murakami's

work keep surviving despite whatever they have to face in the world around them as Jay Gatsby did.

- [5] Reynolds, J. Wyatt. "I'm Just an Ordinary Guy: The Rise and Reclamation of the Anti-Hero in Haruki Murakami's Dance Dance Dance." The image of the hero in literature, media, and society. Pueblo: Colorado State U, 2004.

N/A as of November 27, 2008.

- [6] Rubin, Jay. "Murakami Haruki's Two 'Poor Aunts.'" Studies in Modern Japanese Literature. Ann Arbor: U of Michigan P, 1997. 307-19.

A book article on Murakami's short story, "Poor Aunt" which has two forms because of the revise, and Hard-boiled Wonderland and the End of the World. Mentions Murakami's obsession on consciousness and unconsciousness, and searching lost time. Suggests his use of "Proust" as metaphor of old days or lost times in his works, so that Murakami seeks good old days by writing novels.

- [7] ---. "Murakami Haruki." Dictionary of Literary Bibliography. Vol. 182: Writers Since Wrlld War II. Detroit: Gale, 1997. 135-42.

General introduction of Murakami and of his works to 1997. Includes biographical information and bibliography. Explains his career by chronologically.

- [8] Stretcher, Matthew. "Murakami Haruki." The Columbia Companion to Modern East Asian Literature. New York: Columbia UP, 2003. 236-8.

An essay about Murakami's fictions. Stretcher finds connection between Murakami's first trilogy and Zenkyoto which is student counterculture movement in 1960s in Japan. Points out the basic structure of Murakami's fiction is the opposition between the individual and mainstream culture.

- [9] Suter, Rebecca. "Chainizu Bokkusu/Ireko: Modernism and Postmodernism in 'Tairando' and 'Airon no aru fukei' by Murakami Haruki." Reviewing Genre across the East-West Border. Naples: Liguori, 2003. 107-31.

N/A as of November 27, 2008.

- [10] Watts, Carol. "On Conversation." Literature and the Visual Media. Cambridge: Brewer, 2005. 142-62.

The essays in this collection consider the interaction between literature and the visual media. Mainly focuses on Francis Ford Coppola's film The Conversation. States in postmodern works there is the disjuncture of sound image and visual image. Watts mentions it with Murakami's Hard-boiled Wonderland and the End of the World.

[12] Wilsey, Sean. "Sean Wilsey Talks with Haruki Murakami." The Believer Book of Writers Talking to Writers. San Francisco: Believer, 241-50.

Forthcoming as of November 27, 2008.

c) Book

[1] Murakami, Fuminobu. Postmodern, Feminist and Postcolonial Currents in Contemporary Japanese Culture. London: Routledge, 2005.

Analyses on four of Murakami's works, A Wild Sheep Chase, Hard-Boiled Wonderland and the End of the World, Norwegian Wood, and Dance Dance Dance. Attempts to show that their themes are directly related to postmodernism, the resistance to modernism and search for utopia. Discusses criticisms of issues such as rationalism and discrimination.

[2] Okada, Sumie. Japanese Writers and the West. London: Palgrave, 2003.

A book about Japanese writers and western culture. Okada mentions individualism and groupism and its loss. Deals with Soseki Natsume, Hiroshi Yosano and Akiko Yosano, Yukio MIshima, Murakami Haruki, and Shusaku Endo. Analysis on Norwegian wood about groupism.

[3] Olster, Stacey. The Trash Phenomenon: Contemporary Literature, Popular Culture, and the Making of the American Culture. Athens: U of Georgia P, 2003.

A book examines how writers of the late 20th century have not only integrated the events, artifacts and theories of popular culture into their works, but have also used those works as windows into popular culture's role in the process of nation building. Olster focuses on Murakami and two other non-American writer, in order to investigate the effects produced when the popular artifacts of that imagined nation are exported back to Europe, for consumption.

[4] Rubin, Jay. Haruki Murakami and the Music of Words. London: Random House, 2005.

A book includes biography and critical analysis on Murakami work to date. Rubin suggests Murakami's writing is filled with musical references. Reveals the autobiographical elements in his fiction, and explains how he developed a distinctive new style in Japanese writing. Focuses on Murakami's obsessions, from animal to detachment, sex and hunger.

- [5] Seats, Michael. Murakami Haruki: The Simulacrum in Contemporary Japanese Culture. Lanham: Lexington Books, 2006.

The book about Murakami's four texts, Hear the wind sing, Pinball 1973, A Wild Sheep Chase, The Wind-up Bird Chronicle. Seat's primary purpose is to attack the popular notion that Murakami's fiction represents a quest for identity: rather, he argues, the author's true project is to critique Japanese modernity as an incomplete process with using the structure of "simulacrum".

- [6] Stretcher, Matthew. Haruki Murakami's The Wind-up Bird Chronicle: A Reader's Guide. New York: Continuum International Publishing Group, 2002.

A guide to Murakami's The Wind-up Bird Chronicle. Includes a short biography of Murakami Haruki. Gives a study of the this novel, drawing out the most

important themes and ideas, a summary of the first reception of this novel, a summary the performance of the novel, and list of discussion questions suggestions for further reading and useful websites.

[7] ---. Dance with Sheep: the Quest for Identity in the Fiction of Murakami Haruki.

Ann Arbor: U of Michigan P, 2002.

Proposes that we read Murakami's fiction as an attempt to show how the struggle to create an identity has been replaced through hyper-commodification with a "manufactured" subjectivity". Using various methodologies in a way that parallels Murakami's use of literary genres, Stretcher views Murakami's literature as an allegory of a Japan where an effective counterculture no longer seem possible.

[8] Suter, Rebecca. The Japanization of Modernity: Murakami Haruki Between Japan and the United States. Cambridge: Harvard U P, 2008.

The book scrutinizes Murakami's fictional worlds and their extraliterary contexts through a range of discursive lenses: modernity and postmodernity, universalism and particularism, imperialism and nationalism, Orientalism and globalization.

Especially Focus on Murakami's short stories, which Suter regards as less known in the West but equally worthy of critical attention.

d) Dissertation and MA theses

[1] Fisher, Susan Rosa. "The Genre for Our Times: The Menippean Satires of Russel Hoban and Murakami Haruki." Diss. U of British Columbia, 1997.

Deliberate the novel of Russel Hoban and Murakami Haruki. Fisher states Menippean satire can be found in both writer's works, and explains why they write it. Referring some of Murakami's fictions, emphasis on The Wind-up Bird Chronicles. [DAI 59 (1998)]

[2] Kaneko, Fumihiko. "Conspiracy Paranoia in the Postmodern Age: The Study of Thomas Pynchon and Haruki Murakami." Diss. U of Pennsylvania. 2004.

Explores the conception of conspiracy paranoia of the postmodern age through three novels of each Thomas Pynchon and Haruki Murakami. Classified into seven chapters. Discusses the conspiracy paranoia of the main characters, and the reader tries to adapt these novels to traditional reading mode using Roland Barthes's "The

Death of the Author” and “From Work to Text”. [DAI 65 (2004)]

- [3] Koizumi, Kaori. “The Unknown Core of Existence: Representations of the Self in the Novels of Haruki Murakami.” Diss. U of Essex. 2003.

Focuses on the self’s relation to its unknown core component which simultaneously anchors and destabilizes itself in Murakami’s fictions. Classified two part, and six chapter. Each chapter examines whether losses can be a positive component of self-formation, story within conscious and unconscious, the existential enigma of the self, and the implicit notional transformation. The thesis argues that Murakami envisions that the self possesses power to claim its own subjective choices. [DAI 64 (2003)]

- [4] Kondo, Tomoko. “Recovery form Life Crisis through Occupations: Eight Stories in the Novel ‘The Wind-Up Bird Chronicle’ by Haruki Murakami.” Diss U of Southern California. 2006.

Discusses about the role of occupation on recovery form a life crisis in The Wind-up Bird Chronicle. Analysis focuses on a combination of narrative, phenomenological, and historical elements to uncover each character’s unique

trajectory. In Murakami's characters Kondo find out four sequential stages of healing processes: Preliminary, Crisis, Transition, and Reintegration. [DAI 67 (2007)]

[5] Koyama-Murakami, Nobuko. "Grounding and Deixis: A study of Japanese First-person Narrative." Diss. U of Hawaii 2001.

Analysis using two cognitively-based theoretical frameworks, Fleischman's "notion of grounding", and Deictic Shift Theory. With these frameworks examines Haruki Murakami and Banana Yoshimoto. Reveals the narrator organizes the story around events that he or she considers significant, the significance of such events is manifested by particular linguistic elements revealing the narrator's subjectivity, and foregrounded, and those linguistic elements range from perceptual and mental predicates to gender-specific styles. [DAI 62 (2001)]

[6] Mullins, Michelle. "'Twins and the Sunken Continent' and 'Lexington Ghosts': Two Short Stories by Murakami Haruki." MA thesis. U of Colorado. 2007.

Discusses about Murakami's short stories, "Twins and the Sunken Continent" and "Lexington Ghosts". Mullins states these two stories exhibit stylistic and narrative

elements that have come to exemplify Murakami's literary style and distinguish him among other Japanese authors in translation. [MAI 46 (2008)]

[7] Stretcher, Matthew. "Hidden Texts and Nostalgic Images: The Serious Social Critique of Murakami Haruki." Diss. U of Washington. 1995.

States Murakami resists traditional notions of "quintessentially Japanese" and it is same as rejection of Japanese belles letter's thematics, style, and language.

Points out Murakami takes the form of texts which blur the borders between what is real and what only seems real, while simultaneously attempting to eradicate the line between high-brow and low-brow fiction, and his fiction a persistent contrast between that late 1960s idealism, and the relative ennui of the post-1970s era.

[DAI 56 (1995)]

[8] Yamada, Marc. "The Politics of Japanese Postmodern Fiction" Diss. U of California. 2006.

Examines three Japanese novelists often associated with a postmodern, Takahashi Genichiro, Kobayashi Kyoji, and Murakami Haruki. Points out that these writers used metafiction to engage "political language". States these writers dispute

political language by exposing the way linguistic meaning is manufactured in the processes of signification rather than existing prior to representation. [DAI 67 (2007)]

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