

## Eyes on Murakami – FULL PROGRAMME

### Translation Workshop DAY ONE – 6 March 2018

Murakami, Contemporary Japanese Writing and the English-reading Marketplace  
Research Beehive, Old Library Building, Newcastle University

<b>0900-1630</b>	<b>Michael EMMERICH</b> <i>Associate Professor, University of California, Los Angeles</i>		
	<b>David KARASHIMA</b> <i>Assistant Professor, Waseda University</i>		
	<b>Elmer LUKE</b> <i>Translation Editor &amp; Publishing Consultant</i>		
	<b>Workshop participants</b>		
	<b>Sam BETT</b> <i>Translator</i>	<b>Jennifer DIXON</b> <i>Translator</i>	<b>Samuel MALISSA</b> <i>Yale University</i>
<b>David BOYD</b> <i>Princeton University</i>	<b>Richard DONOVAN</b> <i>Kansai University</i>	<b>Helen O'HORAN</b> <i>Birkbeck College, University of London</i>	
<b>Filippo CERVELLI</b> <i>University of Oxford</i>	<b>Dorothy FINAN</b> <i>University of Sheffield</i>	<b>Joelle TAPAS</b> <i>Harvard University</i>	
<b>Michael CRAIG</b> <i>University of California, Berkeley</i>	<b>James GARZA</b> <i>University of Leeds</i>	<b>Ajjana THAIRUNGROJ</b> <i>Princeton University</i>	

### Art Exhibition Opening – 6 March 2018

Beyond Words: Transmediating Murakami Haruki  
Atrium and Long Gallery Spaces, King Edward VII (Fine Art) Building, Newcastle University

<b>1700-1900</b>	<b>Wine Reception with Contributing Artists</b>	
	<b>Christopher JONES</b> <i>Professor, Newcastle University &amp; Artist</i>	
	<b>FUJIMOTO Akiko</b> <i>Artist</i>	
	<b>Anna MACRAE</b> <i>Artist</i>	
	<b>James QUIN</b> <i>Artist</i>	
	<b>Petra SZEMÁN</b> <i>Artist</i>	
	<b>YUASA Katsutoshi</b> <i>Artist</i>	

### Translation Workshop DAY TWO – 7 March 2018

Murakami, Contemporary Japanese Writing and the English-reading Marketplace  
Research Beehive, Old Library Building, Newcastle University

<b>0900-1400</b>	<b>Michael EMMERICH</b> <i>Associate Professor, University of California, Los Angeles</i>	
	<b>David KARASHIMA</b> <i>Assistant Professor, Waseda University</i>	
	<b>Elmer LUKE</b> <i>Translation Editor &amp; Publishing Consultant</i>	
	<b>Workshop participants</b>	

<b>Translation Symposium – 7 March 2018</b> <b>Murakami, Contemporary Japanese Writing and the English-reading Marketplace</b> Research Beehive, Old Library Building, Newcastle University	
<b>1500-1515</b>	<b>Welcoming Remarks</b>  <b>Nigel HARKNESS</b> <i>Head of School, School of Modern Languages, Newcastle University</i>  <b>Gitte Marianne HANSEN</b> <i>Lecturer, Newcastle University</i>
<b>1515-1600</b>	<b>Lecture: Revisiting the Murakami Myth of Origin</b>  <b>David KARASHIMA</b> (“Sakura Network” speaker) <i>Assistant Professor, Waseda University</i>
<b>1600-1605</b>	<b>Restroom Break</b>
<b>1605-1705</b>	<b>In Conversation: Counting Moons and Other Problems in Translating Murakami</b>  <b>Jay RUBIN</b> <i>Emeritus Professor, Harvard University</i>  <b>Anna ZIELINSKA-ELLIOTT</b> <i>Senior Lecturer, Boston University</i>
<b>1705-1715</b>	<b>Restroom Break</b>
<b>1715-1815</b>	<b>Panel Discussion</b>  <b>SHIBATA Motoyuki</b> <i>Emeritus Professor, University of Tokyo</i>  <b>Michael EMMERICH</b> <i>Associate Professor, University of California, Los Angeles</i>  <b>Elmer LUKE</b> <i>Translation Editor &amp; Publishing Consultant</i>  <b>Jay RUBIN</b> <i>Emeritus Professor, Harvard University</i>  <b>Anna ZIELINSKA-ELLIOTT</b> <i>Senior Lecturer, Boston University</i>  <b>David KARASHIMA</b> <i>Assistant Professor, Waseda University</i>
<b>1815-1820</b>	<b>Closing Remarks</b>  <b>Gitte Marianne HANSEN</b> <i>Lecturer, Newcastle University</i>
<b>1820-1930</b>	<b>Wine Reception</b>

## Academic Conference DAY ONE – 8 March 2018

### 40 Years with Murakami Haruki

Great North Museum, Newcastle-upon-Tyne

<b>0815-0900</b>	<b>Registration (Foyer)</b>	
<b>0845-0900</b>	<b>Opening Remarks (Hall 2)</b>  <b>Julie SANDERS</b> <i>Deputy Vice-Chancellor, Newcastle University</i>  <b>Gitte Marianne HANSEN</b> <i>Lecturer, Newcastle University</i>	
<b>0900-1050</b>	<b>Keynote Addresses (Hall 2)</b>  <b>KATŌ Norihiro</b> <i>Emeritus Professor, Waseda University</i> ‘From <i>hara-hara</i> to <i>doki-doki</i> : Murakami Haruki’s Use of Humour and his Predicament since 1Q84’  <b>Rebecca SUTER</b> <i>Associate Professor, University of Sydney</i> ‘Portrait of the Artist as a Medium: Murakami’s Fiction as a Metaphor for the Creative Process’  <b>Matthew STRECHER</b> <i>Professor, Sophia University</i> ‘Into the Realm of the Sacred: Murakami Haruki’s <i>Kishidanchō-goroshi</i> (2017)’  <b>SHIBATA Motoyuki</b> <i>Emeritus Professor, University of Tokyo</i> ‘After Haruki: Japanese Writers of the Next Generation’	
<b>1050-1115</b>	<b>Tea &amp; Coffee Break (Hall 2)</b>	
<b>1115-1245</b>	<b>Parallel Panels 1</b>	
	<b>Panel 1A (Hall 1)</b> <b>Literary Creation &amp; Fame</b>  <b>Aurelie VAN ‘T SLOT</b> <i>Leiden University</i> ‘Murakami Haruki and the Literary Fame Game’  <b>Lisette GEBHARDT</b> <i>Goethe University</i> ‘40 Years of Murakami Haruki and Japanese Literature: The Author as Avant-garde Writer, as Nobel Prize Contender and as “Market Machine”’  <b>Giorgio AMITRANO</b> <i>Università degli Studi di Napoli ‘L’Orientale’</i> ‘Ask the Horse: Murakami’s Views on Literary Creation and the Nature of Inspiration’	<b>Panel 1B (Hall 3)</b> <b>Murakami and Genders 1</b>  <b>Laura CLARK</b> <i>The University of Queensland</i> ‘The Construction of Narratives of Sexual Assault in Murakami Haruki’s <i>Shikisai o Motanai Tazaki Tsukuru to, Kare no Junrei no Toshi</i> ’  <b>Anna ZIELINSKA-ELLIOTT</b> <i>Boston University</i> ‘Clothing Speaks: Dress and Gender in Murakami’  <b>INOSE Hiroko</b> <i>Dalarna University</i> ‘Language Spoken by Murakami’s Female Personages and Japanese Pseudo-Translation Style’
<b>1245-1345</b>	<b>Lunch (Hall 2)</b>	
<b>1345-1515</b>	<b>Parallel Panels 2</b>	
	<b>Panel 2A (Hall 1)</b> <b>History &amp; Politics in Murakami</b>  <b>Chris PERKINS</b> <i>University of Edinburgh</i> ‘Murakami Haruki and the Student Movement’	<b>Panel 2B (Hall 3)</b> <b>Workings of Memory and Selfhood</b>  <b>Ian FONG</b> <i>The Chinese University of Hong Kong</i> ‘Walking Fast, Distancing from the Past? Reading Memory in <i>Norwegian Wood</i> ’

	<p><b>II Tokikake</b> University of Hawaii at Manoa ‘Elusiveness of Social Connection in Contemporary Japan’</p> <p><b>TAKAHASHI Tatsuo</b> Senshu University ‘On Killing Commendatore: As a Story of the 21<sup>st</sup> Century Inheriting the History of the 20<sup>th</sup> Century’</p>	<p><b>Mark PENDLETON</b> The University of Sheffield ‘In the Shadow of Terror: Memory, Victimhood and Archetype in the Post-subway Gassing Writings of Murakami Haruki’</p> <p><b>Stephen DODD</b> SOAS, University of London ‘The Missing Link: Boku and his Shadow in <i>Hard Boiled Wonderland and the End of the World</i>’</p>	
<b>1515- 1530</b>	<b>Tea &amp; Coffee Break (Hall 2)</b>		
<b>1530- 1630</b>	<b>Parallel Panels 3</b>		
	<p><b>Panel 3A (Hall 1)</b> <b>Murakami and Nature</b></p> <p><b>KAMBE Naoki</b> Rikkyo University ‘Masculinities and Nature in Murakami Haruki’s 2011 Acceptance Speech for the International Catalunya Prize’</p> <p><b>YEH Ling</b> Tamkang University ‘Connection with Nature and Human Being in the Literature of Haruki Murakami’</p>	<p><b>Panel 3B (Hall 2)</b> <b>Narrative and the Literary</b></p> <p><b>Astrid LAC</b> Yonsei University ‘The Claim of Literature: Between the Narrative and the Sexes’</p> <p><b>SHIMIZU Akihiko</b> The University of Edinburgh ‘How to Depict a Faceless Man: The Narrative of the Face in Murakami Haruki’s <i>Killing Commendatore</i>’</p>	<p><b>Panel 3C (Hall 3)</b> <b>Murakami and Transmediality 1</b></p> <p><b>Chaz UNDERRINER</b> Stetson University ‘Mimesis, Murakami, and Multimedia Art: Parallel Worlds in Performance’</p> <p><b>Jeffner ALLEN</b> Binghamton University ‘with nothing more than a string or thread: Transmedial Translation through Murakami Haruki’s <i>1Q84</i>’</p>
<b>Film Screening – 8 March 2018</b> <b>Murakami on Screen</b> Tyneside Cinema, Newcastle-upon-Tyne			
<b>1810</b>	<b>Doors open</b>		
<b>1820</b>	<b>Welcoming Remarks</b>		
	<b>Gitte Marianne HANSEN</b> <i>Lecturer, Newcastle University</i>		
<b>1830- 1915</b>	<b>Film Screening</b>		
	<b><i>A Girl, She is 100 Percent</i> (1983)</b>		
	<b><i>Attack on the Bakery</i> (1982)</b>		
	<b><i>The Second Bakery Attack</i> (2010)</b>		
<b>1915-</b>	<b>Question and Answer Session</b>		
	<b>YAMAKAWA Naoto</b> <i>Professor, Tokyo Polytechnic University</i>		
	<b>Carlos CUARÓN</b> <i>Film Writer, Producer and Director</i>		
	<b>Lucas AKOSKIN</b> <i>Film Producer and Actor</i>		
	<b>Kate TAYLOR-JONES</b> <i>Senior Lecturer, University of Sheffield</i>		
	<b>Guy AUSTIN</b> <i>Professor, Newcastle University</i>		
	<b>Philippa PAGE</b> <i>Lecturer, Newcastle University</i>		
	<b>Canapé Reception</b>		

## Academic Conference DAY TWO – 9 March 2018

### 40 Years with Murakami Haruki

Great North Museum, Newcastle-upon-Tyne

<b>Parallel Panels 4</b>			
<b>0900-1030</b>	<p style="text-align: center;"><b>Panel 4A (Hall 1)</b> <b>Politics of Film Adaptations</b></p> <p style="text-align: center;"><b>Miguel CESAR</b> <i>The University of Edinburgh</i> ‘Dealing with loss in Murakami’s “Tony Takitani”’</p> <p style="text-align: center;"><b>HSIEH Hsin</b> <i>University of Reading</i> “‘See the Wind Sing’: Male Narrative and Point-of-view in <i>Hear the Wind Sing</i> (1982) Film Adaptation’</p> <p style="text-align: center;"><b>UEMATSU Nozomi</b> <i>Queen Mary, University of London</i> ‘Self-esteem through Love from Others: Female Masochism in Haruki Murakami’s <i>Norwegian Wood</i> (1987) and its Film Adaptation’</p>	<p style="text-align: center;"><b>Panel 4B (Hall 2)</b> <b>Murakami and Translation</b></p> <p style="text-align: center;"><b>AKASHI Motoko</b> <i>University of East Anglia</i> ‘Murakami Haruki as Translator and Novelist: Investigating the Interaction between the Two Writing Practices’</p> <p style="text-align: center;"><b>Justyna Weronika KASZA</b> <i>Nicolaus Copernicus University</i> “‘Trapped in the World’: The Globalized “I” and the Search of Authenticity in the Works of Murakami Haruki’</p> <p style="text-align: center;"><b>Olga BLOMGREN</b> <i>Binghamton University</i> ‘Shifting Values: Language and Popular Writing in <i>After Dark</i> by Haruki Murakami’</p>	<p style="text-align: center;"><b>Panel 4C (Hall 3)</b> <b>Worlding Murakami</b></p> <p style="text-align: center;"><b>HAYASHI Keisuke</b> <i>Waseda University</i> ‘Murakami’s Metamorphosis: In the Case of “Samsa in Love” by Haruki Murakami’</p> <p style="text-align: center;"><b>Karolina WATROBA</b> <i>Oxford University</i> ‘Thomas Mann’s <i>The Magic Mountain</i> in Haruki Murakami’s <i>Norwegian Wood</i>’</p> <p style="text-align: center;"><b>Alicia BYRNE KEANE</b> <i>Trinity College Dublin</i> “‘Vaguened’ Worlds: Beckett’s and Murakami’s Placeless Writing’</p>
<b>1030-1045</b>	<b>Tea &amp; Coffee Break (Hall 2)</b>		
<b>Parallel Panels 5</b>			
<b>1045-1215</b>	<p style="text-align: center;"><b>Panel 5A (Hall 1)</b> <b>Murakami and Genders 2</b></p> <p style="text-align: center;"><b>Giulia BAQUE’</b> <i>Leiden University</i> ‘Women without Men: A Foucauldian Analysis of Women’s Sexuality in Murakami’s Novels’</p> <p style="text-align: center;"><b>Winnie PEREZ MARTINEZ</b> <i>University of Puerto Rico, Rio Piedras</i> ‘Murakami’s Female Mediums: Cross-gender Doubling in <i>The Strange Library</i> and <i>Colorless Tsukuru Tazaki and His Years of Pilgrimage</i>’</p> <p style="text-align: center;"><b>Riognach SACHS</b> <i>King’s College London</i> ‘Ambiguous Desire and “Lesbian Fluidity” in Sappho and Murakami’</p>	<p style="text-align: center;"><b>Panel 5B (Hall 3)</b> <b>Japanese Influences on Murakami</b></p> <p style="text-align: center;"><b>Tomas JURKOVIC</b> <i>Charles University</i> ‘The Izanagi Myth Theme as a Key to the Interpretation of Protagonists in Haruki Murakami’s Novels’</p> <p style="text-align: center;"><b>Annette Thorsen VILSLEV</b> <i>Waseda University</i> ‘Murakami on Soseki and Their Japanese Coming-of-age Stories/Bildungsromanen’</p> <p style="text-align: center;"><b>Damian FLANAGAN</b> <i>Independent Scholar</i> ‘Haruki Murakami and the Mishima Incident’</p>	
<b>1215-1315</b>	<b>Lunch (Hall 2)</b>		
<b>Parallel Panels 6</b>			
<b>1315-1445</b>	<p style="text-align: center;"><b>Panel 6A (Hall 1)</b> <b>Reading 1Q84</b></p> <p style="text-align: center;"><b>Alexandra BANICA</b> <i>Independent Scholar</i> ‘The “Realityness” of 1Q84’</p> <p style="text-align: center;"><b>Patricia WELCH</b> <i>Hofstra University</i> ‘Trumping 1Q84? Reading Murakami in a Dystopian Era’</p>	<p style="text-align: center;"><b>Panel 6B (Hall 3)</b> <b>Representations: Cityscape, Food and Religions</b></p> <p style="text-align: center;"><b>Barbara THORNBURY</b> <i>Temple University</i> ‘Murakami’s “Other” Tokyo’</p> <p style="text-align: center;"><b>NIHEI Chikako</b> <i>Yamaguchi University</i> ‘The Kitchen in Haruki Murakami: Food Preparation and Consumption as a Form of Resistance to the System’</p>	

	<b>CHIKU Naomi</b> <i>Independent Scholar</i> 'A Polychronic Symphony: Reading Haruki Murakami's 1Q84'	<b>KOMAI Sachi</b> <i>University of Tsukuba</i> 'Representation of New Religions in Haruki Murakami's Works'	
<b>1445-1500</b>	<b>Tea &amp; Coffee Break (Hall 2)</b>		
	<b>Parallel Panels 7</b>		
<b>1500-1630</b>	<b>Panel 7A (Hall 1)</b> <b>Murakami and Transmediality 2</b>  <b>KOJIMA Motohiro</b> <i>Kyoto University</i> 'Transmedial Opera: <i>The Thieving Magpie</i> and <i>The Magic Flute</i> in Haruki Murakami's <i>The Wind-up Bird Chronicle</i> '  <b>Tiffany HONG</b> <i>Nazarbayev University</i> 'Navigating the Murakamiverse through the Discourse of Sequential Art'	<b>Panel 7B (Hall 2)</b> <b>Metaphysics &amp; Philosophy</b>  <b>Gabriel CHIN</b> <i>University of Sussex</i> 'The Fate of Responsibility: Love, Ethics, and Occasionalism in Murakami's <i>Kafka on the Shore</i> '  <b>Sagar Taranga MANDAL</b> <i>University of Kalyani</i> 'Missing Rest: Into Murakami's Art of Tarrying'	<b>Panel 7C (Hall 3)</b> <b>Reception of Murakami</b>  <b>Dian Annisa Nur RIDHA</b> <i>Tokyo University of Foreign Studies</i> 'The Reception of Haruki Murakami in Indonesia'  <b>YOKOMICHI Makoto</b> <i>Kyoto Prefectural University</i> 'Haruki Murakami's <i>Hard-Boiled Wonderland and the End of the World</i> between the Japanese Cultural Context and Worldwide Acceptance'  <b>OCHIAI Yūji</b> <i>Center of Murakami Haruki studies, Tamkang University</i> 'An Enhancement and Osmosis of Acceptance on Haruki Murakami Research: The Activities of Haruki Murakami Research Center'
<b>1630-1640</b>	<b>Restroom Break (Hall 2)</b>		
<b>1640-1750</b>	<b>Plenary Discussion (Hall 2)</b>  <b>KATŌ Norihiro</b> <i>Emeritus Professor, Waseda University</i>  <b>Rebecca SUTER</b> <i>Associate Professor, University of Sydney</i>  <b>Matthew STRECHER</b> <i>Professor, Sophia University</i>  <b>SHIBATA Motoyuki</b> <i>Emeritus Professor, University of Tokyo</i>		
<b>1750-1800</b>	<b>Closing Remarks (Hall 2)</b>  <b>Gitte Marianne HANSEN</b> <i>Lecturer, Newcastle University</i>		
<b>Conference Dinner – 9 March 2018</b> Blackfriars Restaurant, Newcastle-upon-Tyne			
<b>2000</b>	Ticket holders and invited guests only		

Note: Programme content and schedule is subject to change.



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