Paper Title:
The new translation of The Catcher in the Rye by Haruki Murakami in the Japanese context

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Abstract
Abstract text (no more than 500 words with no figures or tables)

This study examines the significance of Haruki Murakami’s new translation of The Catcher in the Rye by J. D. Salinger compared with two other versions by different translators; Kiken na nenrei [Dangerous Ages] (Salinga 1952) and Raimugi batake de tsukamaete [Catch (me) in the rye field] (Salingya 1964/1984). The latest version of Kyattya in za rai [(The) Catcher in the rye] (Salingya 2003) challenged the previous versions, especially by Nozaki, because Nozaki’s version had become a best seller. I would like to reveal how Murakami differentiated his translation from previous translations and his practice proposed a new way of translation by including two types of notes with his interpretation of the original text.

For instance, we can see the visibility of each translator’s note and title. In Hashimoto’s version, it is said that he decided to select the title Kiken na nenrei because “the original title Raimugi batake de toramaeru mono [The person who catches (someone else) in the rye field] needed some explanation” (Salinga 1952, 252-253, my translation). Nozaki’s version attempted to represent “the voice of the 1950s American teenagers” in his translation (Salingya 1984, 338). Furthermore, it was Murakami (2006, 182) who said that, “That is to say, this novel has functioned as an individual mirror because it has reflected most of the people’s self images”. His new translation was intended to put the reader’s interpretation into his translation which differed from the previous versions. Hashimoto’s version is acceptable to the Japanese context and Nozaki’s version is adequate to the nuance of the original text.

Gideon Toury (1995) pointed out the significance of the translation norms. His method is applied to clarify how translators managed to translate the foreign text from 1952 to 2003 by negotiating the norms. As Yuri Furuno (2002, 120) pointed out, in the Japanese context the norms have changed from faithful to the original text to readable to the general readers since the 1970s due to the institutionalization of professional translation works by translators instead of academics. Each translator attempted to break the
norms. In particular, Murakami’s translation practice, which replaced the word with his writing style and adding the explanatory note and footnote, can be defined as the new way of translation. Murakami’s attempt is based not on the equivalence to the original piece but on the notion of the reader’s interpretation. This is the translation practice that made him a more visible translator to the Japanese readers. (406 words)

**Main references**


