

Three Hybrid Japanese Joyceans: Ryunosuke Akutagawa, Sei Ito and Haruki Murakami*

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Introduction

Writing novels had been literally “*nouvel*” for Non-Western writers in modern history. In Japan, many novelists, especially naturalistic writers, have struggled to show their originality and have written novels dealing with the author’s private life or using autobiographical details since the early twentieth century. However, the typical Japanese I-novels had a tendency to expose the secrets of the author’s real life to the public, which could subsequently cause many problems for the writer, his/her community and even the whole society. Then they found James Joyce whose works have greatly influenced modern world literature. Since the introduction to Joyce for Japan by Yonejiro Noguchi in 1918, many ambitious novelists have been influenced by his innovative narrative technique, styles and methods of Modernism: Ryunosuke Akutagawa and Sei Ito were among them. Akutagawa left a

* All English translations of Japanese references were made by Eishiro Ito except *Kafka on the Shore* and *1Q84*.

memorandum in which he confessed how he was shocked with Joyce's narrative technique used in the first chapter of *A Portrait of the Artist as a Young Man*. Ito began to struggle to translate the whole text of *Ulysses* into Japanese soon after discovering it. Probably their reactions to Joyce's works were not unusual for Japanese novelists at that time. On the other hand, Yasunari Kawabata, the first Japanese Nobel Laureate in Literature (1968), decided to transfer from the English Department to the Japanese Department of Tokyo Imperial University in 1921. Three years later, Kawabata started the new literary movement called "Shin-Kankaku-ha" (New Sensationalists), a Modernist group with his Joycean friend Riichi Yokomitsu, etc.

Haruki Murakami has not clearly mentioned that he is influenced by Joyce, although he once used *A Portrait of the Artist as a Young Man* as a metaphor in his novel.¹⁾ On the other hand, he translated some famous American novels into Japanese recently. Probably Murakami wanted to assure his literary roots by translating some influential works. Since Murakami was born after World War II, he is different from the above two Japanese writers in that reading Japanese translations of foreign novels itself affected his style in Japanese.

This paper aims to compare James Joyce with three major Japanese writers, Ryunosuke Akutagawa, Sei Ito and Haruki Murakami. In this article, each chapter starts with the biosketch of each writer for non-Japanese readers who are not so familiar with Japanese literature. It continues the analysis of how the writer's private life is involved with Joyce in their works.

I. Joyce and Ryunosuke Akutagawa Featuring "The Ball"

Ryunosuke Akutagawa (1892-1927) was born a "Japanese national" short story

1) Cf. *Sputoniku no Koibito* (*Sputnik Sweetheart*, Tokyo: Kodan-sha, 1999), p. 9; the English translation by Philip Gabriel: "a *Portrait of the Artist as a Young (Wo)Man*," p. 4.

writer who made his works in the Taisho era (1912-1926) or in the time of what was later called the Taisho Democracy: four months before World War I ended, Takashi Hara (1856-1921) was elected as the prime minister as the first commoner in 1918, which raised the mood of democracy in Japan despite of the post-war recession caused by the growing national debt.²⁾ Ryunosuke was born in Kyobashi, central Tokyo in 1892 as the third child and only son between Toshizo Niihara and Fuku Niihara (née Akutagawa). However, shortly after his birth Fuku suffered from mental disorder, so he was adopted and raised by his maternal uncle, Dosho Akutagawa, which gave him the new family name and his subsequent complex later in his life. As a young boy he was interested in classical Chinese literature, as well as the works of modern Japanese novelists Ogai Mori (1862-1922) and Soseki Natsume (1867-1916). He entered the English Department of Tokyo Imperial University in 1913. In 1914 Akutagawa joined an Irish literature study group founded by Yaso Saijo (1892-1970) and Kounosuke Hinatsu (1890-1971). Akutagawa published his translations of two short stories of W. B. Yeats in the small university magazine *Shin-Shicho* (*New Trend of Ideas*) in which Irish literature was featured at that time: a partial translation of *The Celtic Twilight* (vol. 1, no. 3, April 1, 1914) and “The Heart of the Spring” of *The Secret Rose* (vol. 1, no. 5, June 1, 1914).³⁾ He reportedly read a majority of George Bernard Shaw’s works and gave a presentation titled “Shaw as a Dramatist” when he was a university student. He also wrote “*Salome* at Gaiety” (*Josei [Women]*, vol. 8, no. 2, August 1, 1925; *CWRA* 7, 361-67). He even reviewed the Anglo-Irish Orientalist Richard Burton’s translation of the *Arabian Nights* (*Shomotsu Orai [Book Traffic]*, vols. 1-3, May 5, June 30, August 20, 1924; *CWRA* 7, 19-26).

Akutagawa was naturally familiar with English writers, especially modern

2) Cf. Haruki Murakami, “Introduction: Akutagawa Ryunosuke: Downfall of the Chosen,” pp. xxvi-xxvii.

3) He also tried to translate “The Curse of the Fires and of the Shadows” of *The Secret Rose* (unfinished and unpublished). See Hideo Saito’s article “Yeats” in *A New Dictionary of Ryunosuke Akutagawa*, p. 28.

writers between the nineteenth and the twentieth centuries including Charles Dickens, Robert Browning, Dante Gabriel Rossetti, William Morris, Samuel Butler (novelist), Rudyard Kipling, Orson Welles and G. K. Chesterton, George Bernard Shaw, Oscar Wilde, J. M. Synge and W. B. Yeats, although he also liked English satire, particularly Jonathan Swift: This list suggests that he was deeply influenced by Irish literature.⁴⁾

In 1918 James Joyce was first referred to in Japan by Yonejiro Noguchi (1875-1947)'s article about *A Portrait of the Artist as a Young Man* (*Gakuto* the literary magazine, March 1918 issue) focusing on Joyce's distinctive style and pointing out the historical, social, economical relationship between Ireland and Great Britain, Joyce's challenging Catholicism and a sense of incompatibility between Irish English and British English: "*The Portrait of Stephen Dedalus* cannot be helped but fallen into disgrace everywhere. It is too Irish to be accepted by Ireland" (Suzuki 22). On June 18, 1919, Akutagawa bought two books of James Joyce including *A Portrait* published by Huebsch, New York in 1916. The other book has not been identified yet, although Hiroyoshi Sone (1940-) presumed that it may be *Chamber Music*.⁵⁾ However, it might be *Dubliners*, as it will be discussed later.

He was much impressed with Joyce's technique, especially with the boy narrator of the first chapter of *A Portrait*:

There are various novels dealing with the childhood, but there are few novels written agreeable to how a child feels. The great majority of childhood stories are those written like an adult remembering the childhood. At that point we should admit that James Joyce struck out in a new direction.

Joyce's *A Portrait of the Artist as a Young Man* looks like something a child wrote just as he felt. Rather, he should claim that he wrote as he felt. However, a curiosity is a curiosity. No one else can write in such style. I think it was good to read. (c. August 1920) (*The Complete Works of Ryunosuke*

4) Cf. Kii Nakano, "English Literature," *A New Dictionary of Ryunosuke Akutagawa*, p. 29.

5) Hiroyoshi Sone, "Joyce," *A New Dictionary of Ryunosuke Akutagawa*, p. 292.

Akutagawa, vol. 12, 201)

Presumably in August 1920 Akutagawa translated part of the chapter, which was later titled “Dedalus” by the editors when his first complete works were published: More precisely, he translated from “Sitting in the study hall he opened the lid of his desk and changed the number pasted up inside from seventy-seven to seventy-six” to “Stephen Dedalus is my name, Ireland is my nation. Clongowes is my dwelling place. And heaven my expectation” (*P* 15-16). Why did he translate the passage? To answer the question is difficult. At this scene Stephen thought of the relationship among name, place and identity. He missed the happy and warm atmosphere at his parents’ house in Dublin where he was always the center of people’s attentions, and was gradually accustomed to the rather-cold atmosphere surrounded by his elder schoolmates and teachers: At school he was not in the center of people’s attentions anymore. So he needed to reaffirm who he was and where he was. However, Ireland at that time was under the British control. Precisely he needed to add “The United Kingdom of Great Britain” after Ireland. Wells and Nasty Roche often asked him unpleasant questions about his family and personal habits, although Fleming was one of the few good friends of Stephen. His answers are often what Sigmund Freud calls “family romances” as he vaguely noticed every time he went home that his father’s financial condition became worse and worse: Mr. Dedalus was not “a gentleman” any more as Stephen answered to Nasty Roche (*P* 9).⁶⁾ Here he could think from himself to the Universe as the most external place and God as God (*P* 17). As Katherine Lilly Gibbs explains on the Cliffs Notes, James Joyce and Virginia Woolf were the first English writers to transfer “the stream of consciousness” to English literature and exploit as a literary technique: “Instead of simply stating what the character is thinking, the author writes as though he were inside the mind of the character” (10).

In the case of Akutagawa, he was forced to move to his uncle’s place just as

6) Cf. Patrick Parrinder, “A Portrait of the Artist” in *James Joyce’s “A Portrait of the Artist as a Young Man: A Casebook* (ed. Mark A. Wollaeger), p. 105.

Stephen was forced to move to Clongowes. Writing his autobiographical novels “with an exhibitionistic emphasis on negative aspects of his own life and personality” as Murakami mentions, Akutagawa tried to trace back his life following his mental development.⁷⁾ Probably it was the only way to escape from his ambiguous apprehension about the future.

Joyce’s influence can be seen in Akutagawa’s later works, *Daidoji Shinsuke no Hansei* (*Daidoji Shinsuke: The Early Years*, 1925; incomplete) and *Tsuioku* (*Reminiscence*, 1926-1927): Both of them describe the images left in memory in chronological order with the spiritual growth from the protagonist’s childhood to his adolescence in the former, and from the 4-year-old boy to the junior high school student in the latter. However, Akutagawa could not write his autobiographical novels in the same way Joyce did in *A Portrait*. When he was over thirty, Akutagawa gradually suffered from visual hallucinations and nervousness over fear that he had inherited his mother’s mental disorder. He finally committed suicide by taking an overdose of sleep pills on July 24, 1927. His dying words in his will claimed that he felt only an abstracted anxiety about his future. He was 35 years old. After his death one more autobiographical short story, “Aru Aho no Issho” (“Fool’s Life,” 1927) was discovered and published in 1927. The structure of Akutagawa’s short stories is often considered under the influence of English literature. He recognized earlier than any other contemporary Japanese writer that Joyce’s innovative style in *A Portrait* is the one to be followed.

Akutagawa failed to imitate Joyce’s narrative techniques of *A Portrait*, but what would he learn from Joyce if the other book of Joyce he bought had been *Dubliners*? At least *Dubliners* seems very attractive for Akutagawa who was essentially a short story writer. There seem to be a similarity in the structure between “Clay” and Akutagawa’s “Buto-kai” (“The Ball,” 1919) in that in the early part of the story the female protagonists Maria and Akiko are described from good perspectives which make readers have good impressions of them while, revealing the truths of the protagonists, readers’ good impressions are crushed at the ending:

7) Cf. Murakami, *ibid.*, p. xxx.

Both Maria and Akiko did not notice the truths after all. The story of “The Ball” can be summarized:

Part 1 (Rokumei-kan, Tokyo on November 3, 1886): A seventeen-year-old beautiful *mademoiselle* Akiko, escorted by her father, went up stairs for a party at Rokumei-kan, the symbol of Japanese westernization, for the first time.⁸⁾ On both sides of the wide stairs there was a triple fence of rough-woven large-flowered chrysanthemums. Although Akiko had learned French and Western dances for many years, she was in great anxiety. After greeting the count and the countess who hosted the party, she turned her steps to a group of overdressed gentlewomen. A French naval officer stepped up to her and held out his hand as an invitation to dance. In a little while, Akiko found herself dance with him “An der schönen blauen Donau.” Akiko noticed him watch her with some curiosity. The more he looked at her, her steps became smoother and smoother, and she was proud of the westernization of Japan. After dancing polka and mazurka, they went down to the ground floor and ate ice cream together. She told the officer that Western ladies are beautiful. He responded that Akiko was also beautiful enough to join a ball in Paris. She said to him, “I would like to go to a ball in Paris.” However, the officer said with a cynical smile at the depth of the pupil of the eye, “Balls are the same everywhere.” Then they went to the balcony. She had frank talks with some acquaintances holding hands with the officer who was silent looking up the starlit sky. Akiko told him peering at his face that he must have thought of his country. He responded, “*Non*. Guess what.” At that moment, there went the

8) The Rokumei-kan (lit. “Deer-cry Hall”) was a large two-story hall designed by Josiah Conder and completed in 1883. The name is derived from “Luming” (鹿鳴, welcoming guests) of the *Shih Ching* (詩經) of the *Wu-jing* (五經), China. The hall was a symbol of Westernization in the late nineteenth-century Japan and primarily intended to be used for a housing of foreign guests. It was located in Hibiya, central Tokyo near the Imperial Palace. It was famous for its parties and balls where many Japanese elites learned Western manners and tried to form friendships with Western residents, although the reputation of the hall was not favorable not only among Western residents but also among Japanese people because of its too gorgeous building and running costs, anachronism, domestic disillusion of westernization and rising nationalism. After the Imperial Hotel opened near the Rokumei-kan in 1890, its heyday was over while it was occasionally used for the banquets and balls.

varicolored fireworks beyond the nocturnal sky. He said, gazing on her softly, “I was thinking of the fireworks, the fireworks just like our *vies* [lives].”

Part 2 (on the train for Kamakura, Autumn 1918): Senior Lady H (Akiko at 49) happened to meet her acquaintance who was a young novelist. She noticed that he brought a bunch of chrysanthemums for his friend. Then she began to talk about the Rokumei-kan story she called to mind whenever she looked at the flowers. After listening to her story, the novelist casually asked her a question: “Do you know the name of the French naval officer, madam?” She answered: “Yes, I know. His name is Julien Viaud.” “O, it was Loti, wasn’t he? It’s Pierre Loti who wrote *Madame Chrysanthème*.”⁹⁾ The novelist felt a cheerful excitement. However, Senior Lady H only continued to mutter putting the eye on his face wonderingly: “No, he was not Loti. It’s Julien Viaud.”

In the earlier version (*Shincho*, January 1920) Akiko knew that Pierre Loti was the pseudonym of Julien Viaud (1850-1923) but Akutagawa rewrote it for his 5th short story collection *Yarai-no-Hana* (*Flowers from the Night Before*) in 1921.¹⁰⁾ Why did he change it that way? The source book of “Buto-kai” was Pierre Loti’s “Un bal a Yeddo” of *Japoneries d’Automne* (1889) in which the Rokumei-kan and its ball were observed “as faithful as a photograph before retouching” (17). Joyce’s personal library in Trieste included two of Loti’s works: *The Marriage of Loti* (*Le Mariage de Loti*, 1880; English trans. G. F. Monkshood; London: Siegle, Hill & Co., 1908) and *Pêcheur d’Islande* [*An Iceland Fisherman*] (Paris: Calmann-Lévy, 1906).¹¹⁾ The former is Loti’s second autobiographical novel that describes Loti’s fictional marriage with a beautiful Tahitian girl named Rarahu who was based on many women Loti had liaisons with during his two months in Tahiti. The story was

9) Pierre Loti, who arrived in Japan in 1886, compared the Rokumei-kan building to “au casino d’une de nos villes de bains quelconque” (a casino in one of our second-rate resort towns) (4), and Japanese men in evening dress resemble “singes” (monkeys) (7) in *Japoneries d’Automne*.

10) Cf. Satoru Miyasaka, “‘Buto-kai’ Shiron: Sono Kosei no Hatan wo Megutte” (An Essay on “The Ball”: About the Collapse of the Structure) in *The Collected Essays on the Works of Ryunosuke Akutagawa*, vol. 4, pp. 32-47.

11) Cf. Michael Patrick Gillespie, *James Joyce’s Trieste Library*, p. 151.

adopted to the opera *Lakmé* (1883) by Léo Delibes. It can be regarded as a precursor of Puccini's opera *Madama Butterfly* (1898) which Joyce favored.¹²⁾ Like the story of *Madama Butterfly*, some of Loti's works, including *Japoneries d'Automne* and *Madame Chrysanthème* (1887), are indulged in the mood of what Edward Said called Orientalism, which was probably common among Western residents in Japan and other parts of Asia in the late nineteenth century. Akutagawa's adaptation was so romantic from Akiko's perspective, just like Cio-Cio-san before seeing "her husband" Pinkerton's American wife Kate.

Although we cannot identify the other book of Joyce Akutagawa bought, he must have read the Chapter III of *A Portrait* in which a brief summary of the life of St. Francis Xavier was told by the rector [Fr. William Henry, S.J.] on the three-day retreat at Belvedere College.¹³⁾ The life of St. Xavier, the first modern European missionary to the East Asia, is considered to be one of the significant sources of Joyce's Orientalism which was reflected especially in "Lotus Eaters" of *Ulysses* and the Book IV of *Finnegans Wake*.

II. *A Portrait of the Artist as a Young Man* vs. *A Portrait of the Poet as a Young Man*

Hitoshi Ito, known as his *nom de plume* Sei Ito (1905-1969), was one of the most important novelists and critics in modern Japanese literature. Ito had a sense of incompatibility with the conventional Japanese novels that had been characteristic of the authors' personal autobiographical elements and naturalistic realism. He put a forth a proposal of *Shin-Shinri-shugi* (the New Psychologism) after he read Freud and Joyce. He translated *Ulysses* into Japanese while he tried to adopt Joyce's method to his novels. Born in Sumiyakizawa Village (now part of

12) See *Letters of Joyce*, II, pp. 253, 255-56, 258 and 281.

13) See Eishiro Ito, "Journey to the Far East: Reading Joyce in the Jesuit Context Featuring St. Francis Xavier," pp. 54-61.

Matsumae Town), southern Hokkaido on January 16, 1905 as the eldest son of the twelve siblings of Shosei Ito, veteran from Hiroshima and elementary school teacher/employee at the village office, and Tama Narumi, daughter of a local fisherman. As Shosei was relocated, his family moved with him to Otaru City in central Hokkaido. In 1925, Sei graduated from Otaru Commercial Higher School (now Otaru University of Commerce) and began to teach English at Otaru City Middle School (now Otaru Nagahashi Junior High School). At that time he was deeply influenced by Japanese poets who contributed to some poetry magazines, especially *Nihon Shijin* (*Japanese Poets*), *Shisei* (*Master Poets*) and *Kindai-Fukei* (*Modern Landscapes*) edited by Hakushu Kitahara (1885-1942): Saisei Muro (1889-1962), Sakutaro Hagiwara (1886-1942), Bocho Yamamura (1884-1924), Sonosuke Sato (1890-1942), etc. while he read Arthur Symons, W. B. Yeats, J. M. Synge, Walter John De La Mare, Imagist Poets including D. H. Lawrence, etc. He especially favored *A Selection from the Poetry of W. B. Yeats* (Leipzig: Bernard Tauchnitz, 1913) in which he recognized “the beautiful harmony between Modern Symbolism and Irish sentiments” and learned his own way of thinking as a poet from Yeats (Senuma 44). In December 1926, at the age of 21 in Otaru, he published the first poetry collection *Yuki-Akari no Michi* (*A Road with Snow Lights*) in which he used as the epigraph “He Wishes for the Cloths of Heaven” from Yeats’ third poetry collection *The Wind among the Reeds* and wrote a poem titled “Yeats” quoting “And now am full of tears,” the last line of Yeats’ “Down by the Salley Gardens” in the first and the last lines of the poem. Thus Ito’s literary life started as a Romantic poet living in the north countryside. It is noted that both Akutagawa and Ito liked Irish literature, especially Yeats and Synge.

After working as an English teacher for two years, Ito went to Tokyo Commercial University (now Hitotsubashi University) in April 1928. In early 1929, after he showed a remarkable change in his style of poetry and knew his limitations as a poet, he transitioned to novels and criticism. Ito studied French under the supervision of Professor Aro Naito (1883-1977), who was awarded *L’Ordre national de la Légion d’honneur* (*Chevalier*) in 1931, and regularly attended

Western literature classes, but Ito was often absent from many other classes. His real purpose in Tokyo was not to graduate from the university but to be engaged in literary activities in the metropolitan area.¹⁴⁾ Thus in 1932 Ito left school in midway and began to work on the editorial staff of Kinsei-do Publinsing Co. Ltd.

The first Japanese article about *Ulysses* by Mirai Sugita [=Matsuo Takagaki, 1890-1940] was published in the literary magazine *Eigo-Seinen (Rising Generation)* on the December 15, 1922 issue. In 1925 Daigaku Horiguchi (1892-1981) wrote an article titled “Shosetsu no Shin-Keishiki toshiteno ‘Naiteki-Dokuhaku’” (“Interior Monologue as a New Novel Form”), mentioning that the narrative style of *Ulysses* was influenced by Edouard Dujardin’s *Les Lauriers sont coupes (Shincho* the literary magazine, August 1925 issue). Later Dujardin read a French translation of Horiguchi’s article and admired its adequate explanation of his interior monologue in *Le monologue Intérieur* (1931): “M. D. Horiguchi, explique fort bien que par le monologue intérieur «tous les actes du personnage du roman sont ainsi mis en relief par le jeu continu des ressorts les plus secrets de ses sentiments et non par les développements externes qu’on trouve dans la plupart des romans ordinaires»” (223).

Ito happened to read Horiguchi’s article and Kochi Doi (1886-1979)’s “Joyce’s *Ulysses*” in the *Kaizo* magazine (February 1929 issue) in which Doi introduced and analyzed the structure of the novel and its relationship with *A Portrait*. In May, Ito was indulged in reading some Japanese translations of the works of Sigmund Freud. It took about one year for Ito to write novels and criticism first adopting Freudian theories, and then focusing on the stream-of-consciousness. He showed his interest in the Freudian analysis of dreams in “Yume no Kuroiiku” (“*Cronique* of the Dream,” March 1930), and wrote two Freudian novels, “Kanjo-Saibo no Danmen” (“Cross-section of the Emotional Cells,” May 1930) and “Hifu no Shori” (“Victory of the Skin,” July 1930). Ito also wrote “Jeimuzu Joisu no Metodo Ishiki no Nagare ni tsuite” (“On James Joyce’s Method ‘the Stream-of-Consciousness,’” June 1930)

14) Cf. Rina Kikuchi, “Language Education at Otaru Higher Commercial School: Its Impact on the Literary Works of Sei Ito,” p. 52.

in which he argued that some writers discovered the world of unconsciousness as a way out after all quests were done completely within the existing limitations of the novel. In autumn 1930 Ito began to serialize the translation of *Ulysses* (4 times) in the literary magazine *Shi-Genjitsu (Poetry and Reality)* with Sadamu Nagamatsu (1904-1985) and Hisanori Tsujino (1909-1937) while he worked as a teacher of Mejiro Commercial High School. In December 1931 the first half of their translation of *Ulysses* (“Telemachus” to “Nausicaa”) was published by Dai-ichi-shobo, Tokyo, and warmly welcomed by many readers.¹⁵⁾ Among them was Taewon Park, the first Korean modernist writer according to Taeun Min, as Park mentioned *Ulysses* twice in his novella *A Day of Mr Goobo the Novelist* (1934) and in his newspaper essay “Expression, Description, and Technique” (*Chosun Chungang Ilbo*, December 31, 1934) (106). Since then, many Japanese scholars including Junzaburo Nishiwaki (1894-1982), Yukio Haruyama (1902-1994) have begun to discuss *Ulysses*, comparing it with Marcel Proust, Virginia Woolf, etc. The translation of Herbert Gorman’s *James Joyce: His First Forty Years* by Sadamu Nagamatsu was published by Koseikaku, Tokyo in June 1932. In April 1932, Ito printed *Shin-Shinrishugi Bungaku (New Psychological Literature)*, which was the collection of Ito’s essays on Freud and Joyce including translations of Léon Lemonnier’s article on Paul Valery and Edgar Poe, and Elliot Paul’s on Joyce. *Joyceana: Joyce Chushin no Bungaku-undo (Joyceana: The Literary Movement Spearheaded by Joyce)*, by Yukio Haruyama, was given to the world by Daiichi-shobo, Tokyo in December 1933.

After the first translation of *Ulysses* in 1931, numerous ambitious writers such as Riichi Yokomitsu (1898-1947), Yasunari Kawabata (1899-1972) and Junichiro Tanizaki (1886-1965) imitated the Joycean methods, especially the stream of consciousness. The first James Joyce boom in Japan was seen between 1929-1933.

15) The Japanese translation of *Ulysses* was at first not legally labeled as obscene because the translators and publishers purposely deleted or omitted some obscene sentences from the earlier editions of the translations in order to avoid censorship. See Eishiro Ito, “‘United States of Asia’ (VI.B.3.073): A Postcolonial Reception of James Joyce and Japan,” p. 109.

After May 1934 when Ito's group issued the second half of the translation of *Ulysses* that was banned as an obscene book only five days after the publication, the number of public references to Joyce remarkably decreased. However, Ito published the *Kogai "Ulysses" (A Plot Summary of "Ulysses")* from Kawadashobo, Tokyo in 1938. During the World War II, there were very few possibilities to print something on English literature in Japan as a national policy. In April-May 1950, Ito published the translation of D. H. Lawrence's *Lady Chatterley's Lover* (2 vols.) that was confiscated on the suspicion of being an obscene book by the Public Prosecutors Office in June 1950. After seven year's battle in court, Ito was declared guilty: The revised translation was published after the censored words were replaced by asterisks in 1964. On the other hand Ito and Sadamu Nagamatsu revamped their old translation of *Ulysses* and issued it (2 vols.) from Shincho-sha, Tokyo in 1955. In his later years Ito devoted himself to writing *Nihon Bundan-shi (The History of the Literary World of Japan, 1952-1976, 24 vols.)* while he continued to write some new novels. Ito was through with the first 18 volumes, and the other 6 volumes were succeeded by his best friend Shigeki Sesuma (1904-1988) after Ito's death in 1969 at the age of 65.

In 1956, at the age of 52, Ito published an autobiographical novel *Wakai Shijin no Shozo (A Portrait of the Poet as a Young Man)* from Shincho-sha after rewriting the seven short stories which appeared separately and intermittently in some magazines between 1954-1955. As the title shows, the seven-chapter novel is written conscious of Joyce's *A Portrait of the Artist as a Young Man*. The story begins with the sentence "It was after entering the [Otaru] Higher Commercial School located halfway up the hill with a bird's-eye view of the harbor of Otaru City that I began to feel that I was not a child anymore" (7). It was in 1922 when Ito the protagonist/the I-narrator entered the school at the age of seventeen and dreamed to fly like Icarus as a poet. It deals with the I-narrator's adolescence aged 17-23 (1922-1928) from the school days in Otaru to Tokyo via a three-year working period as a junior-high school English teacher aged 21-24 (1925-1928). The novel describes Ito the protagonist with a sense of incompatibility, who was

about to become a poet, but gradually realized the conclusive sense of unbelongingness after he published his first collection of poems. Most characters appear under their real names although the love story between Ito and Nemiko Shigeta (modeled after Ito's real lover Shigeru Negami) and the episode related to Professors Shigeyuki Okuma and Takiji Kobayashi (1903-1933) are fictional. In short, Ito, over 50, looking back his adolescence memory, assured that he needed many twists and turns before he noticed that reading and writing poems ends up averting his eyes from himself as he was and wearing a mask as a naïve and pristine poet. In fact, soon after going to Tokyo from Otaru, Hokkaido, Ito gave up writing poetry and became active as a novelist/critic. The novel finishes with the train scene going back to Otaru after receiving a telegram saying that his father was dangerously ill when Ito the protagonist took up a new course of life. The story ends with the following passage full of meanings: "I have not understood the inner action of my mind yet. There must have been something like an intricate machine locked up in the darkness. And I don't know what it is yet. I think that it is so horrible to take a look into the inside that I can't do it now" (420).

In the first half of the novel, the I-narrator discloses many names of the novelists and the poets who influenced the I-narrator, including Yeats and Synge who were engaged in the Irish Literary Renaissance. The first classroom scene soon after the entrance ceremony is that of Professor Shozo Kobayashi (1893-1974) who used Synge's plays as the English textbooks (13): he graduated from Kyoto Imperial University where it was then considered as the center of Irish Studies after famous precursors Bin Ueda (1874-1916), Hakuson Kuriyagawa (1880-1923) and Kan Kikuchi (1888-1948). Prof. Kobayashi's wife's younger sister seems to play a mysterious role of "Emma Clery" in the novel (134-36). The I-narrator, seriously conscious of his strange dialect mixing with the Hokkaido fishing village, has an inferiority complex towards some of his classmates from Japan proper (the main island, Shikoku and Kyushu) (14): The linguistic atmosphere of the classroom (Hokkaido vs. Japan proper) can overlap that of Ireland and Great Britain. It is well-known that both Yeats and Synge gathered numerous dialect words of Irish

language and employed them in their works. So the I-narrator studied and felt a relief from the works of Yeats and Synge. Even when he decided to break it off with his girlfriend Nemiko, he quoted Yeats' "The Falling of the Leaves" from *Crossways* (1889): "Autumn is over the long leaves that love us, . . . Let us part, ere the season of passion forget us" (94).

One day he went to Prof. Kobayashi to ask the meaning of the word "salley" of Yeats' "Down by the Salley Gardens" (136-38), which is connected to the famous "tundish" scene of Joyce's *A Portrait* (P 193) where Stephen thought that "tundish" must be Irish because the English dean did not know the word referring to the funnel: Later Stephen found it "good old blunt English" (P 255-56). Both "salley" (=sallow < OE s(e)alh < *Ir.* "saileach," meaning willow) and "tundish" (tun [Celtic?] + dish) are hybrid words after the Anglicization of the Gaelic words.¹⁶⁾ So these two words can be regarded as both English and Irish.

The action of the I-narrator who finally went to Tokyo from Otaru for his literary ambition reminds us of that of Stephen/Joyce, feeling unbelongingness both to the Irish Revival movement and to the English language, who was about to go to the European Continent to realize his literary ambition in Joyce's *A Portrait*. It is considered that the situation and the setting of Ito's *A Portrait* (Hokkaido vs. Japan proper) is similar to that of Joyce's *A Portrait* (Ireland vs. Great Britain) from a postcolonial perspective at that time.

III. *Ulysses* and Haruki Murakami: 1904 vs. *1Q84*

For the time being Haruki Murakami (1949-) seems to be a most successful and popular Japanese writer around the world. Even though most settings in his novels are somewhere in Japan between 1970s-1980s, the absurd metaphors and the I-narrator system, which are Murakami's distinctive attributes, continue to attract

16) Cf. *Oxford English Dictionary Second Edition on CD-ROM* (v. 4.0) and "Online Etymology Dictionary."

readers: “but everything in life is metaphor. People don’t usually kill their father and sleep with their mother, right? In other words, we accept irony through a device called metaphor. And through that we grow and become deeper human beings” (*Kafka on the Shore* 263). Like Joyce, Murakami uses the method of intertextuality borrowing and transforming his own previous novels and numerous literary and philosophical masterpieces as well as historical documents around the world. Many characters appear in more than two novels, like Nezumi (the Rat), the barman J and the I-narrator/main character in the so-called Rat Trilogy, and Ushikawa the investigator who first appeared in *The Wind-Up Bird Chronicle* and was finally killed in *IQ84*. Murakami’s novels are full of Western music including classics, jazz, American and British modern music like “Danny Boy” in *Hard-Boiled Wonderland and the End of the World*, The Beatles in *Norwegian Wood*, and “It’s Only a Paper Moon” and Leoš Janáček’s “Sinfonietta” in *IQ84*. Generally speaking, most of his characters like Western pop culture while some of them, whatever their background, age, job and academic skills, are very familiar with world literary masterpieces and historical events in detail. It is mysterious that very few readers would feel a sense of incompatibility with characters in Murakami’s novels. As Jay Rubin, the established English translator of Murakami’s works, explains that Murakami’s full-length novels are collectivities of short stories, rather than grand constructions except *Hard-Boiled Wonderland and the End of the World* (317). Murakami’s style and method are somewhat similar to those of “Wandering Rocks” of *Ulysses* in which the sequence of many short scenes are narrated one after another like short films. On the other hand, much more characters die in Murakami’s novels than Joyce’s, presumably because Murakami is more deeply influenced by American hard-boiled novelists than conventional European fictionists.

Murakami was born between two high school Japanese teachers in Fushimi Ward, Kyoto City and was raised in Nishinomiya and Ashiya, Hyogo Prefecture. He reportedly felt indolent when his parents argued Japanese literature, and he gradually devoted himself to the study of Western literature in translation (Rubin

20). He spent his teenage reading *Sekai Bungaku Zenshu Kettei-ban* (*World's Literature Series: A Definitive Edition*, 80 vols.) published by Kawade-shoboshinsha, Tokyo in 1953-1959 (including Joyce's *A Portrait*), *Sekai Bungaku Zenshu* (the *World's Literature Series*, 80 vols.) in the Green Book Edition, 1959-1964 (including *Ulysses*) and *Sekai no Bungaku* (the *World's Literature*, 54 vols.) by Chuo-Koron-sha in 1963-1967 (including Joyce's "The Dead"). In his late teen years, he liked to read the nineteenth century European novels like those of Leo Tolstoy, Fyodor Dostoyevsky, Anton Chekhov, Honoré de Balzac, Gustave Flaubert and Charles Dickens as Murakami confesses (*Interviews* 153). However, he also liked to read Lu Xun (鲁迅, 1881-1936)'s *The True Story of Ah Q* (《阿Q正傳》 1921).¹⁷⁾ The first English novel he read is *The Name Is Archer* (1955) by Ros Macdonald from which, as he claims, he learned a great deal (*Interviews* 210). It seems that it is very important for building Murakami's literary background knowledge to be familiar with translations of world literary masterpieces as well as his early childhood atmosphere surrounded by his parents and the traditional Japanese cultural environment in Kyoto and Kobe. He did not read many Japanese literary works. Rather, he learned many things from Japanese translations of European and American literature, which greatly helped him to establish his original style in Japanese as he later discloses (*Interviews* 205). As a student of one of the best high schools in Western Japan, he was said to have had a rebellious spirit and his academic performances naturally became bad even in English classes while he liked to read English paperbacks after school (Rubin 23). So, after graduating from high school, he needed one more year to prepare for the entrance examination of Waseda University. At university, again, he seldom attended classes, and married Yoko Takahashi, "a hundred-percent Tokyoite" in 1971 when both were still undergraduate students (Mizoguchi 3). He took seven years to graduate from the School of Letters, Arts and Sciences I of Waseda University and the campus life atmosphere is described in *Norwegian Wood*. The title of his senior thesis was

17) Shozo Fujii, "Aomame to *AQ-Seiden* no Borei-tachi" ("Aomame and the Ghosts of *The True Story of Ah Q*"), *1Q84 Studies Book 1*, pp. 24-25.

“Amerika Eiga niokeru Tabi no Keifu” (“The Genealogy of Travels in American Movies”) featuring *Easy Rider* (1969).¹⁸⁾

Starting a jazz café “Peter Cat” in Kokubunji, Tokyo with his wife Yoko in 1974, Murakami spent his time in reading English paperbacks and watching baseball games at Meiji-Jingu Stadium, Tokyo. However, he suddenly began to write novels at the age of 29 in 1978 (Mizoguchi 3). He made his debut as a writer with *Kaze no Uta wo Kike (Hear the Wind Song)* in 1979. After the publications of *1973-nen no Pinbolu (Pinball, 1973)* and “Chugoku-iki no Sulo Boto” (“A Slow Boat to China”) in 1980, they divested themselves of the jazz café and Murakami became a professional writer (Mizoguchi 3). In his early years, especially in writing *Hear the Wind Song*, he was influenced by some American writers like Richard Brautigan and Kurt Vonnegut, Jr. whose style was like a collage from fragments or piles of short episodes without psychological dramas (Mizoguchi 4). Since the ages of Akutagawa and Ito in the early twentieth century, Japanese critics have placed a premium on psychological descriptions in traditional literature, or *les belles lettres*. So, like Joyce who did not get a Nobel Literature Prize, Murakami ended up missing the Akutagawa Prize that is named after Ryunosuke Akutagawa and supposed to be the most authoritative literary award of Japan for ambitious writers, although he has been awarded numerous literary prizes inside and outside the country. Unlike Joyce, Murakami is a very prolific writer. His famous novels include *Hitsuji wo Merugu Boken (A Wild Sheep Chase, 1982)*, *Sekai no Owari to Hadoboirudo Wandarando (Hard-Boiled Wonderland and the End of the World, 1985)*, *Noruwei no Mori (Norwegian Wood, 1987)*, *Dansu Dansu Dansu (Dance Dance Dance, 1988)*, *Nejimaki-dori Kuronikuru (The Wind-Up Bird Chronicle, 1995)*, *Suputoniku no Koibito (Sputnik Sweetheart, 1999)*, *Umibe no Kafuka (Kafka on the Shore, 2002)*, *Afuta Daku (After Dark, 2004)* and *IQ84 (IQ84, 2009-2010)*. So far, he has also published approximately 82 short stories, uncountable essays and 2 nonfictions, etc. while he translated about 61 works including the works of John

18) Cf. *I Wake up Every Morning to Dream: Interviews with Haruki Murakami 1997-2009*, p. 328.

Winslow Irving, Chris Van Allsburg, Tim O'Brien, Raymond Carver, Truman Capote, Mikal Gilmore, Bill Crow, J. D. Salinger, F. Scott Fitzgerald, Ursula K. Le Guin and Raymond Chandler.

In the March 1986 issue of the literary magazine *Sekai (The World)*, Kenzaburo Oe, the second Japanese winner of Nobel Prize for Literature (1994), criticized Murakami in that the essence of his literary works consists of the preparation of never taking any “active part” in the society, or even in the most household environment of a personal life (Yoshikawa 118-19). Murakami did not ignore Oe’s criticism and showed some change in *The Wind-Up Bird Chronicle*: The I-narrator (Toru Okada) took an active part in finding his missing wife Kumiko, which is the main theme of the novel. Murakami is a rare “paperback writer” who has been researched and criticized everywhere while he actively continues to publish numerous works. His writing style has been changing partly because he has read some of reviews and critiques. Murakami once claims, “My ideal novel is, so to speak, the hybrid of Dostoevsky and Raymond Chandler. It might be my goal” (*Interviews* 210).

Like Modernist writers such as Joyce and Proust, and Postmodernist writers such as Beckett and Nabokov, Murakami experimented with multilingualism and multiculturalism in order to reflect on the nature of language and culture (Suter 79). In Murakami, it is used to stress the relationship between East and West, with all of its historical, political and philosophical implications (Suter 79): “Western culture plays a major role in Murakami’s attempt to introduce order into chaos, and it represents for this author an equivalent of Joyce’s ‘myth’ as described by T. S. Eliot, ‘a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history.’” (Suter 128)¹⁹⁾

Both Murakami and Joyce do not hesitate to over-describe the sexual scenes and desires. Both aggressively deal with complex religious matters: Joyce narrated Catholicism and Judaism in *Ulysses* while Murakami recounted the fictional

19) Cf. also “*Ulysses*, Order and Myth.” *Dial* 75, no. 5 (1923), pp. 480-83.

Sakigake and Akebono cult groups in *1Q84*, which reminds us of the Japanese cult Aum Shinri-kyo (Aum Supreme Truth). The clearest difference between Joyce and Murakami is that Joyce did not like to describe violent actions while Murakami likes.

Murakami's most recent novel *1Q84* can be compared with Joyce's *Ulysses* in many ways. Both have a definitive source book: Homer's *Odessey* for *Ulysses* and George Orwell's *1984* for *1Q84*. Both novels are of a strict time limitation of the plot: *Ulysses* for one day (precisely 22 hours) and *1Q84* for one year (precisely nine months from April to December). Both have a unique narrative structure to indicate a reality and at the same time an illusion or fictionality. The narrative structure of *1Q84*, focusing on two or three main characters by chapter in turn, is Murakami's distinctive pattern since *Hard-Boiled Wonderland and the End of the World*, which is close to that of the hallucination episode "Circe" where the majority of the hallucinations are psychologically connected to either Bloom or Stephen. It is Aomame who triggered a chance to change the world of 1984 into 1Q84 where main characters can see "two moons" in the night sky, and Aomame and Tengo can encounter each other for the first time in twenty years since they were in elementary school. In *1Q84* music is important like *Ulysses*: "It's Only a Paper Moon" (1933), first used as the epigraph, and Leoš Janáček's *Sinfonietta* (1926), mentioned in the very first line of the novel, connect the main characters Aomame and Shingo Kawana, whose 20-year absence makes their hearts grow fonder for each other. These two musical pieces play recurring music leitmotifs like "Love's Old Sweet Song" and *Don Giovanni* in *Ulysses*. Both writers inserted numerous allusions to literary, psychological, philosophical and musical masterpieces as well as many large and small historical events. The main theme of both novels is "love": From the simplest perspective, *Ulysses* is the love story of Bloom and Molly whose symbolic (mythical) son is Stephen while *1Q84* is also the love story of Tengo and Aomame whose mysterious baby is expected to be born soon in the ending. Also, the playground slide scene where Tengo and Aomame finally reunite after twenty years' absence (*1Q84* 1120-21) can be compared with

Molly's memory of an intimate moment with Bloom on Howth Hill sixteen years ago in the end of "Penelope" (*U* 18.1572-78). In *Ulysses*, Stephen is told by Buck Mulligan, "Ten years, he said, chewing and laughing. He is going to write something in ten years" (*U* 10.1089-90). It can be read that Stephen is going to write something in 1914: It can be *Ulysses* in the metafictional context. In *IQ84* the real world in 1984 was transformed into the fictional world 1Q84 after Aomame "climbing down the emergency staircase of the Metropolitan Expressway in the middle of the day" (*IQ84* 11), and the world of 1Q84 is later turned out to be created as Tengo's novel in progress.

As the title indicates, *IQ84* is based on George Orwell's masterpiece *1984*, a dystopian and satirical novel modeled after the former Soviet Union in the early days of the Cold War. However, in *IQ84*, the Leader (Tamotsu Fukada), who of course corresponds to "Big Brother" in Orwell's *1984*, was willing to be killed by Aomame who actually did it (*IQ84* 591). She learned from the Leader just before his death that it was not the Leader but the Little People who look like the famous Seven Dwarfs in the German fairy tale that have the power: "the king was *the one who listened to the voices*, as the representative of the people" as described in James George Frazer's *The Golden Bough* (*IQ84* 555). After all, readers do not clearly know what the Little People are and for what purpose they make "Air Chrysalis," which is also the title of the novel co-written by Eriko Fukada (Fuka-Eri; "perceiver"), daughter of the Leader ("receiver") and Tengo.

There are no references to Joyce in *IQ84*, but Tamaru, bodyguard of Aomame's boss (the Dowager), eagerly recommended Aomame to read Proust's *À la recherche du temps perdu* (*In Search of Lost Time*) when she lurked in an apartment after killing the Leader, although she was very slow to read it. She explains that "It feels like I'm experiencing someone else's dream. Like we're simultaneously sharing feelings. But I can't really grasp what it means to be simultaneous. Our feelings see extremely close, but in reality there's a considerable gap between us" (*IQ84* 969). Her explanation on Proust leads us to understand the considerable gap between 1984 and 1Q84.

All the descriptions of Murakami's novels cannot be completely understood because the narrator fragmentally tells the story full of mysteries or enigmas carefully interwoven in the minds of the characters. Also at this point, it is not difficult to compare Murakami with Joyce and Proust.

Conclusion

As we have seen, the three Japanese Joycean writers have learned or borrowed some literary techniques from Proust and Joyce; the interior monologue and the stream-of-consciousness. However, none of them seem to have succeeded in using those techniques. Rather, it seems that what they learned from Proust and Joyce was how to use autobiographical elements in writing novels or how to fictionalize the author's private life. Joyce was a milestone for them as well as a touchstone. Akutagawa's influence on Ito and Murakami seems very significant. Ito described Akutagawa's suicide two months after his preliminary lecture in *A Portrait of the Poet as a Young Man* (330-34). Murakami once wrote an introduction to Jay Rubin's English translation of Akutagawa's *Rashomon and 17 Other Stories* in which he tells that he favors Akutagawa next to Soseki Natsume and Junichiro Tanizaki among "Japanese national writers" (xxii). It is noted that both Akutagawa and Ito were influenced by Irish literature, characteristically first by Yeats' poetry and then by Joyce's novels. The two writers learned Romantic poetry and then transitioned to write fictions starting autobiographical novels like Joyce. Murakami has a more complicated literary background than these two Japanese writers but he is influenced by Proust and nineteenth-century European writers as well as American hard-boiled writers. Recently Murakami has shown some change in his attitude towards Japanese literature: For instance, Fuka-Eri, suffering from dyslexia, recites long passages from the classical Japanese literary masterpiece *Heike-monogatari* (*The Tale of the Heike*, c. late 12th-early 13th C) (IQ84 257&318-21). It seems that Murakami has gradually reconciled himself to Japanese literature.

Challenging and developing the Japanese tradition of the I-novels, Murakami writes with some flavors of Postmodernism.

For these three hybrid Japanese writers, James Joyce is a very pioneering writer of multilingualism and multiculturalism. They learned Western literature, especially Joyce, Yeats and Proust, and tried hard to conflate the elements of traditional Japanese literature and Western literature to create their hybrid literature. Aside from Sei Ito's works, many novels of Akutagawa and Murakami have been translated and published in many countries including Korea and China, where there have been some certain blank times of publication related to Japanese culture after World War II. There seems to be no way of researching the three writers' impacts on world literature, but they would "rejoice" that new hybrid writers would appear from any part of the world, carry on their literary heritages and create new hybridities on and on.

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Abstract

Three Hybrid Japanese Joyceans: Ryunosuke Akutagawa, Sei Ito and Haruki Murakami

Eishiro Ito

In Japan, many novelists, especially naturalistic writers, have struggled to show their originality and have written novels dealing with the author's private life or using autobiographical details since the early twentieth century. In Japan, since the introduction of Joyce by Yonejiro Noguchi in 1918, many ambitious novelists, including the first Korean modernist writer Taewon Park, were influenced by Joyce's innovative narrative technique, styles and methods of Modernism while they also learned how to write fictions with the autobiographical elements from him. Akutagawa left a memorandum in which he confessed how he was shocked with Joyce's narrative method used in the first chapter of *A Portrait of the Artist as a Young Man*. Ito began to struggle to translate the whole text of *Ulysses* into Japanese soon after reading it. Probably their reactions to Joyce's works were not unusual for Japanese novelists at that time. Haruki Murakami is different from the two precursors in that reading Japanese translations of foreign novels affected his style in Japanese.

Japanese Joycean writers have learned or borrowed some literary techniques from Marcel Proust and Joyce; especially, the interior monologue and the stream-of-consciousness. However, none of the three Japanese writers seem to have succeeded to use those techniques. It is noted that both Akutagawa and Ito were influenced by Irish literature, characteristically first by Yeats' poetry and then by Joyce's novels. Both learned Romantic poetry and then transitioned to write fictions starting autobiographical novels like Joyce. Although Murakami has a more complicated literary background than these two writers, he is also influenced by Proust and

nineteenth-century European writers as well as American hard-boiled writers.

For these three hybrid Japanese writers, James Joyce is a very provocative writer. They enthusiastically learned Western literature and tried to compound the elements of traditional Japanese literature and Western literature to create their hybrid literature.

■ Key words : James Joyce, Ryunosuke Akutagawa, Sei Ito, Haruki Murakami,
the interior monologue, the stream-of-consciousness,
autobiographical novels

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