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Influence of James Joyce on Japanese Novelists

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Since James Joyce was first introduced in Japan in 1918, several Japanese novels have been written under his influence. As it is impossible to give here even a rough sketch of them all, I limit my paper to some phases of early reactions by Japanese novelists to *A Portrait of the Artist as a Young Man* and *Ulysses*, and then an indirect influence of *Finnegans Wake* found in a recently-written Japanese novel.

I. *A Portrait of the Artist as a Young Man* and Japanese Ich-novels

In 1918, two years after the publication of *A Portrait of the Artist as a Young Man* (hereafter cited as *Portrait*) in America by Huebsch, Yonejiro Noguchi

translated some of its passages and wrote an article on its style and psychological descriptions for a magazine. This was the first introduction of James Joyce in Japan. Ryunosuke Akutagawa, one of the foremost novelists of the time, for whose memory the most authoritative literary prize in Japan was to be founded in 1935, read the novel in the original and wrote an essay titled "A Child," praising the first chapter for its viewpoint of a child which he had never found in other novels. He translated fragments of *Portrait* and entitled it "Dedalus." Obviously as a result of reading this novel, he wrote two stories, "The Half Life of Daidoji Shinsuke" and "The Life of an Idiot." The author had intended to write the former from the protagonist's viewpoint how he grew up from his childhood to his early manhood, but he stopped writing at a third of the original plan and did not resume the work.

The first complete translation of *Portrait* by Matsuji Ono and Tomio Horikiri was published by Sogensha in 1932. But the novel does not seem to have been appropriately appreciated at the time in Japan. It ought to have inspired more Japanese novelists, for many of them were eager to write autobiographical novels. Even Akutagawa did not complete his story though he learnt much from the novel. It was chiefly because of the literary climate peculiar to Japan of those days.

There was a tradition of what may be called Ich-novel in Japan. It began around 1907 when Katai Tayama wrote a novel titled *Futon* (Bedclothes) in which the author vividly described his days of sorrow and distress after his female pupil left him. The protagonist weeps smelling the futon which his love left behind. Ich-novels of this kind in which the author makes his own experiences his subject-matter were most flourishing in the 1920s and '30s. Apparently they had no concern about their artistic accomplishments. Their novels were fundamentally different from the Western Ich-romans or autobiographical novels whose writers seem to have a strong sense that the novel is a work of art. The effort of the latter is directed towards how to mold a figure by making use of himself as a model whereas our Ich-novel writers endeavored how to describe themselves nakedly. They thought their own actual lives were in themselves art and could be subject-matters of their writings. They sometimes even produced or dramatized their

lives. This attitude leads finally either to the self-affirmation or the self-negation of themselves. Sei Ito, scholar, critic and novelist, to whom I will refer again, says that, speaking very roughly, there are two kinds of ich-novel writers, one upward-oriented, the other downward. Novelists of the former kind tend to become politicians, moral preacher or revolutionaries, the latter disrupters of their families, drug addicts or suicides. Their tendencies are perhaps the results of what I have mentioned.

Our Ich-novel writers failed to distinguish their art from their lives; theirs was art for life's sake. There were of course other kinds of novelists; some wrote purely for art's sake, but talking from the viewpoint of the autobiographical novel, this was our situation when *Portrait* was first introduced into Japan.

II. *Ulysses* and Japanese Novelists' Response to the Techniques of Internal Monologue and Stream of Consciousness

The first introduction of *Ulysses* to Japan was by Matsuo Takagaki, then a student studying in Chicago who later became a professor of a university in Japan. In December 1922, he contributed an article to a Japanese magazine "Eigo Seinen" for English students, in which he says *Ulysses* conveys not only the mental states of the characters on the surface level but also the chaotic states of their subconsciousness, but that it is doubtful whether *Ulysses* will be estimated to be a great novel.

Horiguchi Daigaku, a poet, was more of insight. While staying in Paris, he read Valery Larbaud's preface to Dujardin's *Les lauriers sont coupés* and came to know the terms monologue intérieur. He introduced them in a magazine in 1924 when he returned home. He says in his essay that there is no plot in the strict sense of the word in the novel and that all the feelings and thoughts, such as remembrances, associations, desires, remorse, hopes, pass by in front of the reader as they occur in the minds of the characters. The technique of interior or internal monologue

interested many Japanese readers.

The most influential article was written by Kochi Doi. In 1929 his article on *Ulysses* was published on "Kaizo," most important general magazine of Japan of the time. He explained its story and structure, and stressed the significance of its stream of consciousness style. which enabled Joyce to present the flow of consciousness without any explanatory comment. Furthermore Doi translated considerable parts of *Ulysses* in a good Japanese. This was the first introduction of the novel on a large scale, and it was his translation of the 18th episode with its techniques of internal monologue and stream of consciousness that gave the strongest impression upon our novelists. Actually the notion of stream of consciousness had already been introduced by a lecture on William James at Tokyo University as early as 1900s. But the impact of Doi's article and translation was far greater.

Novelists were inspired and attempted the internal monologue or stream of consciousness style in their novels.

"Machines," a story by Riichi Yokomitsu which was published in 1930, is composed only of the protagonist's internal monologues, but they are a little different from Joyce's in that they are to some extent regulated by the protagonist's thinking.

In 1930, the above-mentioned Sei Ito wrote a story titled "Kiriko Buried in a Flower Bud" in a sort of stream of consciousness style. It is made up of internal monologues of a playwright who loves actress Kiriko and the sequence of these monologues make what might be called a stream. It begins as follows.

> [Finger. Kiriko's fingers. Thin and smooth. For instance, these fingers..... As I drew one of her hands toward me, I saw my hat hanging on the wall just in front. Those fingers in my hand are too clean and beautiful. It means that, the moment they leave my hand, they get filthy. My hands are not filthy. To me. Viruses of leper, tuberculosis, lockjaw, and dust of the streets, skin of men, knobs of doors, straps of the train. They will touch her fingers. The same will happen to her mouth, eyes, legs, and every other part of her body]. The ship began to roll a little..... (Ito 1972, 333)

What is noticeable is that parentheses are put to show internal monologues, and as in "Machines" by Yokomitsu they are more logical than those in *Ulysses*.

Yasunari Kawabata who was to receive a Nobel Prize in 1968 avowed in an essay that he had once tried Joyce's style (Kawabata 1980, 558). Perhaps he meant his short story "Crystal Fantasy," published in 1931. It is a story of man and wife who have no child. Ironically the wife's father used to be a gynecologist, specialist in women's diseases, her husband an embryologist. The wife indulges in her reverie between discursive talks with her husband. Her reverie or fantasy is shown in a stream of consciousness style.

> Father, he was a gynecologist. His consulting room. The white enamel of the operating table. A big, big frog with its belly upward. The door of the consulting room. The white enamel of the knob. There are secrets within the door with a knob of white enamel. Even now I feel there are. A bowl of enamel. She is ready to touch the white enamel knob, but she hesitates for a moment, many doors of the room, doors here and there. White curtains. On the morning of our school trip, I saw one of my classmates wash his face in a white enamel bowl, and I felt I loved him..... Rats are born of the River Nile, the dewdrop is the mother of insects, the frog is born when the sun shines on the mud of the river, ancient people thought..... (Kawabata 1964, 331)

Her reverie goes around procreation, but it often diverges, as every reverie does; it is discursive and seems to go on endlessly. Her internal monologues are more illogical than those in Ito's "Kiriko."

In 1931 Ito wrote an essay "A Literary Methods of Joyce and Proust" (Ito 1973, 56-67). He argues in it Joyce exhibits the plural aspects of reality simultaneously, which is made possible by his stream of consciousness style. He also points out this style brings about a musical effect to the work which resembles the shifting of the musical scales.

These are some of the early reactions by our novelists to Joyce's *Ulysses*. The technique of internal monologue became popular among novelists, though we must say the free indirect speech which is almost similar to the technique had already

been used by them. The appearance of *Ulysses* in Japan made it more popular. But as for the stream of consciousness which must be discriminated from the internal (interior) monologue and which, roughly speaking, is determined as a flow made of those monologues, it did not become prevalent. Perhaps its too illogical nature did not fit Japanese mentality of the time. Neither Sei Ito nor Yasunari Kawabata made use of the style any more.

Sei Ito, one of the most important figures in introducing Joyce into Japan, challenged with his two scholar friends the first complete translation of *Ulysses*, which was published from 1931 to '34. During almost the same period, six other people attempted another translation and it appeared from 1932 to '35. Thus *Ulysses* began to be more widely read. In 1964 the translation by Saiichi Maruya, Reiji Nagakawa and Yuichi Takamatsu was published by Kawade Book Company. It was revised and published from 1996 to '97 by Shueisha. For the present this is the most authoritative complete version.

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During the World War II our literary activities were restricted, but when the war was over, it became fairly possible to express ourselves freely.

The literary climate before the war in which Ich-novels had been flourishing and novels had tended to be too emotional or sentimental changed and more intellectual and art-minded novels appeared.

Sei Ito wrote a novel titled *Narumi Senkichi* in 1946. It is autobiographical and yet free from the Japanese Ich-novelists' propensity toward art for life's sake.

In 2003 Saiichi Maruya, one of the recent translators of *Ulysses* wrote *Kagayaku Hinomiya* (meaning *Radiant Sun-Prince*). The novel with its plural styles makes us assume the influence of *Ulysses*. This would be a good subject to discuss, but at present I'd like to go on to another novel which will be my main theme of this paper.

III. *Finnegans Wake* and Its Indirect Influence on Nobuo Kojima's Novel *Zanko*[1)]

We can say all the literature of the world after Joyce has been either directly or indirectly influenced by him. But it is difficult to find the influence of *Finnegans Wake* among Japanese novelists. The language is too hard especially for us non-English-speaking people. The first complete translation by Naoki Yanase was published in 1990s. But it was also difficult to understand because it was put into an unconventional Japanese of his own making.

Last February a novel entitled *Afterglow* was published in a literary magazine "Shincho" (in book form in May). The author is 91 year-old Nobuo Kojima who, when young, received an Akutagawa Prize and published many novels. He used to be a university professor of American Literature. When I read *Afterglow*, I felt somehow reminded of *Finnegans Wake*. On the second reading I recognized more affinities between the two than I had thought at first.

Non-linearity

The narrative of *Finnegans Wake* which describes a dream is naturally as non-linear as a dream is. Its narrative goes on led by associations. Incidents, episodes, remembrances or images are called forth to the foreground by associations. It is often difficult to understand why they are called up. The associated matters are seemingly quite irrelevant. Consequently the narrative presents such a non-linear aspect as to look illogical. The use of equivocal words is one of the causes of its non-linearity, for a meaning implied or hidden deep in a word brings about unexpected associations. The non-linearity of the narrative becomes the more conspicuous because of these words.

Kojima's *Afterglow* shows almost the same characteristic.

If we dare to describe the backbone story of this novel in the conventional sense of the word, we could say that it is a history of the novelist's family,

chiefly his relationship with his wife who is now in a nursing home, and his literary activities. These make the time axis of the novel.

The protagonist and narrator of Kojima's *Afterglow* is the author himself and the first personal pronoun "Watakusi" or sometimes "Boku" meaning "I" is used. It begins with a description of his friend Yamazaki. Yamazaki is a scholar of English and American literature and has recently translated a collection of Henry Miller's short stories. He sometimes accompanies the old novelist to regular meetings of a circle of the 20th century literature studies. In the beginning of the novel the narrator talks of this friend and then turns toward Miller's stories. The narrator "I" remembers a scene in one of the stories. A young man takes his deranged aunt to a mental hospital. Taken there, she opens her eyes wide with fear and confusion. This leads abruptly to the remembrance of the protagonist's own wife's eyes. She is suffering from amnesia and now in a nursing home far away from their house. When he visited her, he found her eyes, unlike the young man's aunt in Miller's story, showing no sign of emotion at all. And then he remembers the days when he and his wife walked on the fields near their house and the people they met there. Then the author again goes to the description of the expression of the aunt's eyes of the story of Miller's, which reminds him this time of his own son who was hospitalized because of alcoholism and died a few years ago.

When I summarize the sequence of the novel like this, perhaps it will not sound so illogical. In fact Kojima's associations are not so extravagant; the thread is thin, but not broken. And yet matter after matter, fact after fact is summoned; the narrative goes this way and that. Each of the matters has some substantial independent significance and does not seem to have a close connection with the previous matter, so that the reader sometimes feels that the foregoing subject has been lost or gone behind the scene; in other words, the narrative is non-consecutive, non-linear. It is because of this non-linearity that the novel first reminded me of *Finnegans Wake*, though the latter is far more non-consecutive, for its associations take place on the level of hidden meanings of the words or the half-consciousness or subconsciousness of the characters.

Consequently the so-called axis story of the novel is often lost sight of. And besides the protagonist's great concern is, for the moment, literature because he has promised his publisher to write a book of literary essays. His mind is occupied by the plan and he frequently mentions literary works of several ages and countries, Dostoyevsky, Chekhov, Shakespeare, Gogol, Kafka and so on and many novels of his own. Now he talks of some book and next of his daily life, and then of his wife and then next of some other writer. The mentions of his own life and discussions of literary subjects go on twining with each other, the former often disappearing under the mosaics of the latter.

Bricolage

About this method (if me call it methdo) of writing, the author Kojima gives an explanation in the middle of the novel. According to him, a French novelist Claude Simon, in an interview in the *Vogue Correspondence* published in 1983, calls his writing style a Sunday-carpenter's. A professional carpenter, when he builds a house, usually makes a blueprint, but a Sunday-carpenter works without any precise plan. Claude Simon says he adopts this style. Kojima says he also likes it.

When writing, Kojima has all the materials at hand; they are made up of his rich knowledge of literature and his own experiences of writing novels.

In her *Decentered Universe of* Finnegans Wake, Margot Norris, borrowing a term Claude Levi-Strauss used in his *The Savage Mind*, called this method of writing that of "bricolage" (Norris 130). It is a method of writing by picking up materials according to the present demands without any definite plan. In *The Savage Mind*, Levi-Strauss says, explaining bricolage, "... in our own time the 'bricoleur' is still someone who works with his hands and uses devious means compared to those of a craftsman" (Levi-Strauss 16-17).

Margot Norris says Joyce's method is that of a bricoleur. Joyce chose his materials in the process of writing from among those fragmentary informations and memorandums. "Bits and pieces are picked up and incorporated into the texture with little modification," (Hart 35) says Clive Hart.

This method of bricolage reminds us of another writer, Donald Barthelme. He collects fragmental materials and creates his literary world with them, so that he is called fragmentalist. In fact many of Barthelme's novels and stories are made of fragmental episodes or talks and devoid of conventional plots. Kojima's closest friend Yamazaki translated a collection of Barthelme's stories as well as Henry Miller's. In his afterword of the book Yamazaki mentions that Barthelme is sometimes called "ragman-alchemist" and compared to the Watts Towers in Los Angeles. The towers were built by an Italian immigrant over a period of more than thirty years. He built them mainly on Sundays. They were precisely bricolage works.

Barthelme's novels show verbal collages which resemble those of Joyce's work. Nobuo Kojima neither exhibits this kind of collages nor language of his own making. But he shares a kind of writing style with Joyce and the above-mentioned innovative writers.

Regard for Accidental Happenings

When writing *Afterglow*, Nobuo Kojima was 91 years old and his eyesight was deteriorating. In the middle of the novel where an argument on a young novelist is going on, the protagonist suddenly cries, "I can't see the letters I am writing ... I can't see anything now, the room nor the world. Mr. Yamazaki, where are you? If I fall down, call No.110!" (Kojima 110-111). N0.110 (in reality 119) is our urgent call number. As I mentioned before, Mr. Yamazaki is his scholar friend who always helps him, but at this moment he is away at his own house.

This abrupt insertion of the author's cry reminds me of an episode Richard Ellmann writes in his biography of Joyce. When Joyce was dictating some passages of *Work in Progress* to Beckett, someone knocked on the door. Beckett didn't hear. Joyce said, "Come in." Afterwards Joyce found "Come in" in what Beckett wrote down. Asked by Joyce, Beckett answered, "You said that." Joyce, thinking for a while, said, "Let it stand." Ellmann comments, "He was quite willing to accept accidence as his collaborator" (Ellmann 649).

It is said that the episode is not exactly as it happened. In fact we cannot find any likely "Come in" in *Finnegans Wake*. But whether it is true or not is of no importance. That it sounds probable is significant. For his writing method allows such happenings to be taken in, and this way of writing not restricted by any precise and strict plan, namely the method of bricolage, resulted in the rich and fertile universe, or chaosmos, of *Finnegans Wake*. The same can be said of Kojima's *Afterglow*.

Effect of Chorus

There is another effect the method of bricolage brings about both on *Finnegans Wake* and *Afterglow*. That is the effect of chorus. *The world of Chorus* is the title of a book written by Eiichi Kikuchi, scholar of German literature who was Kojima's teacher when he was a university student. In *Afterglow* the author quotes a passage from Kikuchi's letter. In fact the letter is a fiction of Kojima's own making. In it 'Kikuchi' says, "I always think that the function of imagination is to find a connection among seemingly unconnected things. So when I say 'the world of chorus,' I mean a world in which music is heard from among fragments of descriptions" (Kojima 124). "Do you know the word polyphony? The moment you think the center is here, you find another beyond it" (Kojima 125). Taking over Kikuchi's words, the narrator says, "The world of chorus is brought about by each mass of descriptions sounding upon another. It is a polyphonic world. Each part has its center..." (Kojima 139).

Take for example Barthelme's story "Robert Kennedy Saved from Drowning" or "Alice." One fragmental mass of a few sentences succeeds another, seemingly with no close connection between them. There is no definite center in these short stories, the center existing within each mass and then shifting from one to the next. Now we are reminded again of Margot Norris's notion of *the decentered universe*. She says in her book that "the formal elements of the work, plot, character, point, of view, and language, are not anchored to a single point of reference, that is, they do not refer back to a center" (Norris 120). I understand she means not that

Finnegans Wake is devoid of any center but that there is no absolute one center which everything goes back to. Each fragment has its own small center and produces a sound, and they together give a sound, and they as a whole produce a kind of musical effect. Its effect is not monophonic, but polyphonic like responses we hear in the church.

Intertextuality

Finnegans Wake is written in what is called *Wake* language. The language is made almost by the same rules of dreams which Sigmund Freud formulated. in his *Interpretation of Dreams*. According to him, the dream-content is made from the dream-thoughts chiefly by condensation and displacement. The dream-content is the so-called dream we see while sleeping, and the dream-thought is what the dream-content expresses or hides behind. When we dream this dream-content, we omit many things and combine remaining things by shortening or welding them together. The same process is performed in creating the *Wake* language, the most conspicuous of which is portmanteau words. Collideorscape is made from collide, escape, landscape, kaleidoscope and so on. We will understand the better what is meant by the condensed words if we know the meanings of the original words from which the created words are made. Thus a list of those component original words makes a sub-text of *Finnegans Wake*.

Umberto Eco says in his *The Aesthetics of Chaosmos*, "One is compelled to choose among possible interpretative paths and to disambiguate various levels of sense ... In other words, one is compelled to find an order" (Eco 66). When I translated *Finnegans Wake*, I adopted this principle of Eco's. In order to make my translation understandable to the common readers, I made it my principle to choose one or two meanings of each word and use almost conventional Japanese words as far as possible without coining new words which would carry several meanings of the original words, though of course there were exceptions. As a result I discarded many implied meanings. If I collect them, it will also make a good text to clarify what each word contains.

Finnegans Wake uses or refers to all sorts of books ranging from the ancient to the modern. These books also make texts to consult when we read *Finnegans Wake*. The Lockwood Memorial Library keeps Joyce's many memorandums and notes for *Finnegans Wake*, I hear. The collection will also make a good sub-text.

Nobuo Kojima's *Afterglow* has this characteristic which resembles *Finnegans Wake* in a way. As I mentioned, the author or protagonist of the novel now has to write a book of literary criticisms for his publisher, and his mind is now occupied by the plans and ideas. In *Afterglow* the author refers to many literary works to deal with in his new book. They range from the 16th century to the Modern Age, from famous writers to rather unknown writers like Artsybarshev, Alfred Döblin and the author himself.

Sometimes the narrator even asks the reader to read the books he mentions. For instance, he thinks he must take up Chekhov and talks of this author's exquisite description of the Russian landscape in the novel *The Steppe*. He says, "Excuse me for talking without any explanation of the whole story. Will you read *The Steppe* yourself?" (Kojima 9). Or taking up Dostoyevsky, he advises the reader to read and learn from the scene where one of the characters of *Poor Folk* speaks ill of Gogol's The Overcoat.

The author Kojima does not often asks the reader in this direct way. But as he does not mind the self-completeness of the novel, the reader feels he has to look into those books referred to, or else he will fail to understand his arguments well enough. These books form intertextual relationships with the original text.

In a broad sense all the literary works have an intertextual nature, but *Afterglow* is more than average similar with *Finnegans Wake* in its intertextuality.

IV. Conclusion: From *Finnegans Wake* to *Afterglow*

Umberto Eco says in his *The Aesthetics of Chaosmos* that *Finnegans Wake* rebels against "the narrow-mindedness of modern methodologies which permit us

to define only partial aspects of reality, thus eliminating the possibility of an ultimate and total definition" (Eco 83).

Jacques Derrida argues in the same vein in his *Deconstruction in a nutshell*. He calls *Finnegans Wake* "the most gigantic attempt to gather in a single work .... the presumed totality, not only of one culture but of a number of cultures, a number of languages, literatures, religions," (Derrida 25) and says that Joyce made the totalization of history possible "through the accumulation of metaphoricities, equivocalities, and tropes. Husserl, on the other hand, thought that historicity was made possible by the transparent univocity of language, that is, by a scientific, mathematical, pure language" (Derrida 26). Setting aside what kind of philosopher Husserl really was, I find significance in Derrida's denial of the attitude to understand history as one consecutive flow of causes and effects. This attitude perhaps derives from Descartes or earlier from Plato who believed in the function of logos. Descartes tried to grasp the world with reason and see the universe as a well-ordered whole, namely "cosmos." The world of *Finnegans Wake* is its opposite, "chaosmos" (*FW* 118.21) in the *Wake* language. Descartes' rationalism for a long time dominated philosophy, science and even art. Around the turn from the 19th to the 20th century, skepticism towards the ideas of rationalism, reason, progress, consistency, universality etc. arose. In 1910s and 20s there occurred several art movements such as Futurism, Dadaism, Surrealism and Cubism.

In 1922 *Ulysses* was published with a great impact upon the conventional literary world. But *Finnegans Wake* was a more radical revolt against the tradition. It is a presentation of the method how it is possible to present the chaosmos in words. Eco's and Derrida's comments were firm justifications of *Finnegans Wake*. It has exerted a great influence over many other philosophers. Gilles Deleuze, Felix Guattari, Michel Foucault, Hélène Cixous and so on wrote articles supporting *Finnegans Wake*. Some of them are called post-modernists, some de-constructionists, but whatever name they may be called, these philosophers formed an important current of thought of the latter half of the 20th century, particularly since 1970s.

Novelists have also been inspired by *Finnegans Wake*. William Gass

maintained that the novel is not a mirror to reflect life and wrote a very experimental novel *Willie Masters' Lonesome Wife* (1968). Russell Banks's *Family Life* (1975) also refers to and parodies many novelists. John Barth's *Chimera* (1972) is made of three stories, "Dunyazad" which reminds us of *Arabian Nights*, and "Perseus" and "Bellerophon" which mimic Greek myths. Barth attempted several styles and forms like Joyce. Thomas Pynchon wrote an encyclopedic labyrinthian novel *Gravity's Rainbow* (1973), in which he depicted a chaotic universe opposed to the Western traditional notion of the world. Its difficulty is said to be next to *Finnegans Wake*. Kathy Acker whose *Great Expectations* (1982) is characterized by its fragmental narrative and, as the title which is Dickens's suggests, by its intertextuality with so many quotations from Dickens, Proust, Flaubert, Keats, etc. as to be suspected of plagiarism. Many other writers were either directly or indirectly influenced by *Finnegans Wake*.

Nobuo Kojima was a professor of American literature, so I have given only Americans for examples. But the same can be said of Western novelists. I don't know whether Kojima read these writers, but it is possible that he knew this sort of literary movement. At least he was familiar with Donald Barthelme and Claude Simon. His closest friend Yamazaki translated Barthelme's stories. He (Barthelme) is said to have read Joyce in his father's library in his early teens, and Simon who called Joyce and Proust the two giants of the 20th century in his Nobel Prize Memorial speech wrote his novels inspired by both.

Finnegans Wake which is written in the language of Joyce's own creation with English as its fundamental is difficult for us Japanese and, as I have mentioned, Yanase's translation is also difficult. In one of his essays Kojima says he has read almost nothing of Joyce. He may have read some, but as for *Finnegans Wake* he has neither read it in the original nor in the translation. It may safely be said, I think, that his *Afterglow* which shows characteristics common with *Finnegans Wake* is an indirect result or reflection of the influence this work has exerted on the 20th (and the 21st) century literature. Kojima, without awareness, incorporated and assimilated what had flowed from *Finnegans Wake* into the current of the age and

created his particular literature. This is perhaps the most substantial influence a writer could exert upon another writer.

The novel *Afterglow* does not belong to the conventional Japanese novels, and yet it has been welcomed by many readers, especially by the young. I find in this phenomenon the possibility of a change in literary climate in Japan.

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Notes

1) *Afterglow* in English. Hereafter cited as *Afterglow*.

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Abstract

Influence of James Joyce on Japanese Novelists

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Since James Joyce was introduced in Japan, several novels have been written either directly or indirectly under his influence. But in this paper I limit my argument to some phases. First I deal with the early reactions of our writers to *A Portrait of the Artist as a Young Man* and *Ulysses* and secondly the influence of *Finnegans Wake* reflected on one of the contemporary Japanese novels and this will be the chief subject of my paper.

In regard to the early reaction to *A Portrait of the Artist as a Young Man*, I will refer to the literary climate peculiar to Japan of those days when Ich- or I-novels were flourishing.

Ulysses, with its stream of consciousness style, gave a strong impression upon our writers. Several novelists immediately responded and attempted the style. But it does not seem to have taken root. Perhaps the too illogical nature did not fit Japanese mentality of the time.

In 1991 and '93 the first complete translation of *Finnegans Wake* by Yanase was published. But most of our novelists as well as readers were bewildered or indifferent to this too difficult a work. In February 2006 a novel titled *Afterglow* appeared in a literary magazine. The author Nobuo Kojima had never read *Finnegans Wake*, but there are some affinities with Joyce's work in this novel. Perhaps Kojima was unknowingly inspired by the literary and philosophical trend of the latter part of the 20th century whose source is *Finnegans Wake*. I think that *Afterglow* is a reflection of the effect *Finnegans Wake* has had on the contemporary literature since it appeared in 1939.

■ Key words: autobiographical novels, stream of consciousness, *Finnegans Wake*, nonlinearity, bricolage, regard for accidents, intertextuality, indirect influence