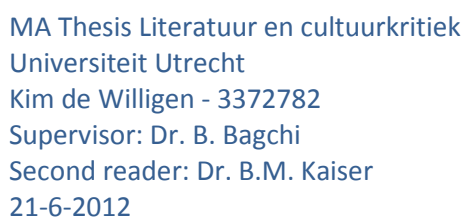


Comparing Haruki Murakami and Kazuo Ishiguro



Content

Content	2
Introduction	3
1: Globalization and Cosmopolitan Authors	8
1.1 Murakami: a Cosmopolite	12
1.2 Ishiguro: the Cosmopolitan Author	16
2: A Westernized Japan	20
2.1 Short Stories: Murakami and Carver	22
2.2 Murakami and Chandler	26
2.3 Murakami and Fitzgerald	28
2.4 Western Influences on Japanese Roots	30
3: Between Japan and England	33
3.1 Japan: Ishiguro and Tanizaki	34
3.2 England: Ishiguro and Austen	40
3.3 Imagined Worlds	45
Conclusion	47
Works Cited	53

Introduction

“National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach,”

this quotation is a comment that Goethe made in 1827 (Damrosch 1). He saw national literature changing into world literature. The epoch of world literature had arrived and it had, and still has, an influence on writers, literature and literary scholars. It is possible to compare literature from all over the world. In this thesis I will compare two authors who are of Japanese descent, but are perceived differently across the world: Haruki Murakami and Kazuo Ishiguro. The reason I compare these two authors is that I want to find out if my hypothesis is falsifiable. My hypothesis is: due to globalization, in determining to which culture an author belongs, his background is less important than the authors he has been influenced by.

Both Murakami and Ishiguro were born in Japan but have lived very different lives. While Murakami lived in Japan most of his life, Ishiguro moved to England at the age of six. Their novels have been translated into many languages and are read all over the world. However, while they both have a Japanese background, some consider Murakami a Western author, as his novels show the strong attachment he has to the Western world. For example, *A Wild Sheep Chase* is said to be appealing to Japanese youth because of “its almost self-conscious Westernization. It is as though the author painstakingly avoided any reference (other than geographical names) to Japan. The music, books, food, and everything else the protagonists favor are American or European” (Seigle 163). Ishiguro’s novels are called Japanese or English depending on their setting. His *The Remains of the Day*, set in a English manor and narrated by a butler, “takes its place within a long-familiar and quintessentially English literary tradition” (Hutchings 463). About *An Artist of the Floating World*, set in

Japan and narrated by a Japanese painter, it is argued that it “does not require that the reader know the Orient to understand his book. His unnamed city is generic, full of Japanese place names that give it the sound of authenticity. ... True to a traditional Oriental delicacy and circumspection, the characters are forever emitting small laughs, saying, "indeed," while essentially disagreeing” (Morton, par. 7). In the works of Murakami and Ishiguro nations that are influenced by other cultures are portrayed. Murakami’s novels are set in Japan but his Japanese characters enjoy the American culture through books and music, while the protagonists in Ishiguro’s novels often show a hostile attitude towards the influence of the West, especially that of America.

Since the cosmopolitan attitude of the authors is shown within the stories, it is important to have an understanding of the terms: globalization, cosmopolitanism and world literature. In this thesis globalization is used in the sense Vilashini Cooppan describes it: “a process of cross-cultural interaction, exchange, and transformation” (15). In the second and third chapter the transformation of literature by cross-cultural interaction will be made visible. Globalization has influenced Murakami and Ishiguro and because of it, they have become cosmopolitan authors. Cosmopolitanism has several definitions but I will use Rebecca Walkowitz’s definition: “allegiance to a transnational or global community, ... multiple or flexible attachments to more than one nation or community” (*Cosmopolitan* 9). The authors’ cosmopolitan attitude has influenced them to write world literature, which is best defined by David Damrosch as a “work that has ever reached beyond its home base” (4). The type of world literature that I will focus on in this thesis are works he calls: “windows on the world”, which show the readers foreign worlds (15). The three terms mentioned above and their uses will be specified more clearly in chapter one. In that chapter I will also relate the background of the authors and show why it can be said that they have a cosmopolitan attitude.

Since both authors have a Japanese background and their works show that they have been influenced by Western culture, it is important to know how Western culture came to Japan. From the first to the twelfth century Japan was mostly in contact with China, but between the seventeenth and mid-nineteenth century it was almost entirely cut off from other nations. Around 1854, Matthew Perry, an U.S. naval officer led an expedition to Japan to start a trading and diplomatic relationship between Japan and the West, which ended the isolation of Japan (“Matthew,” par. 1). However, the stimulation of Meiji, the Japanese emperor, was necessary to modernize Japan into a more Western society: “Meiji himself epitomized the superimposition of Western ideas and innovations onto a base of Japanese culture” (“Meiji,” par. 2-3). Soon after the Meiji regime Western literature started to influence Japanese literature (“Japanese literature,” par.1). In the twentieth century most Japanese novels fell under the literary movement of naturalism, inspired by Émile Zola, but they were adapted to Japanese values by adding “minute descriptions of the lives of unimportant people hemmed in by circumstances beyond their control” (“Japanese literature: The Novel,” par. 1). These minute descriptions of unimportant people can still be seen in the work of Murakami, as will be shown in chapter two. After the war with Russia in 1905, Junichiro Tanizaki, an inspiration for Ishiguro, was one of the most important novelists in Japan. His novels often show a conflict between the traditional Japanese values and Western culture (“Japanese literature: The Novel,” par. 4). This conflict can be seen in Ishiguro’s novels, as can be read in chapter three. Today the Western influences are very clear in Japan, Western music is more common than Japanese and women wear kimono’s only at formal celebrations. The culture of Japan, much like its literature, has become a mixture of Eastern and Western influences (“Japan,” par. 8). Globalization has changed the culture of Japan and this changed society is visible in the literature that will be discussed in chapter two and three.

The second chapter of this thesis is dedicated to Haruki Murakami and the authors that have influenced him. Murakami's novels are set in Japan and his characters are Japanese, but still some see him as a Western author. I believe this is so because he is influenced by Western authors. The authors that have inspired him the most are: Raymond Carver, Raymond Chandler and F. Scott Fitzgerald. Therefore, I have compared some of Murakami's works to theirs. Murakami's *after the quake* (2000) is compared to Carver's *What We Talk About When We Talk About Love* (1981). In this comparison the focus lies on the detailed images that the writers create to form the foundations of their stories in which the characters struggle with their lives. Murakami himself has referred to one of his inspirations by saying that he wanted to write, as Chandler did in his novel, a "mystery without a solution" (Rubin 81). Therefore, the next comparison will be between Chandler's *The Big Sleep* (1939) and *A Wild Sheep Chase* (1982) by Murakami. The last comparison in chapter two will be between *The Great Gatsby* (1926) by Fitzgerald and *Norwegian Wood* (1987) by Murakami. This comparison shows how Fitzgerald inspired Murakami in the portrayal of his characters. Finally, I will show how all these inspirations come together in Murakami's *Sputnik Sweetheart* (1999) and why I believe that Murakami and his novels are not as Westernized as readers may think.

In the third chapter Kazuo Ishiguro will be compared to two authors that have inspired him: Junichiro Tanizaki and Jane Austen. As stated earlier, Ishiguro's novels are divided into two groups: Japanese and English. This chapter is therefore also divided into two parts. First, I will compare his Japanese novels, *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986) to Tanizaki's *Naomi* (1924). In this comparison I will focus on the way the authors show how Japan is influenced by Western culture. In addition, I am going to compare Ishiguro's *The Remains of the Day* (1989) to *Pride and Prejudice* (1813) by Jane Austen. In this comparison I will analyze how both authors depict the repressed nature of the English in

their use of language. To conclude this chapter I will argue why I believe that, even though Ishiguro might have been inspired by other authors, he actually bases his Japanese and English worlds on his imagination and on stereotypes.

In the conclusion of this thesis I will bring Murakami and Ishiguro back together. I will use the results of the analyses in chapters two and three to see if my hypothesis is falsifiable: that Murakami's and Ishiguro's place in a culture is more determined by their inspirations than their backgrounds.

1: Globalization and Cosmopolitan Authors

When looking at literature in the twenty-first century, the terms world literature, cosmopolitanism and globalization cannot be ignored. However, in 1827 Goethe already said: “national literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach” (qtd. in Damrosch 1). From that moment on the term world literature was used, but it is an elusive term as its precise meaning is not explained by Goethe. Many scholars have an opinion as to what world literature entails and Damrosch even wrote a book about it. In it he tries to answer the question he asks in the title *What is World Literature?*. In his introduction, Damrosch claims that Goethe saw world literature not as a set of literary works, but as a network of people. He quotes Fritz Strich who has written that this network was economic and was used to promote ““a traffic in ideas between peoples, a literary market to which the nations bring their intellectual treasures for exchange””(qtd. in Damrosch 3). For a long time, the term was used for economic purposes and it was even used in Karl Marx’s *Communist Manifesto* where he says that: “[n]ational one-sidedness and narrow-mindedness become more and more impossible, and from the numerous national and local literatures there arises a world literature”” (qtd. in Damrosch 4). As can be seen in the quotations, world literature has much to do with the local and national markets being replaced by a world market. World literature is a very broad term and one can wonder if it contains all literature written in the world, literature that has been read outside of the nation it was written in or literature that tells about a different nation than where it was written or read. Damrosch, however, uses an explicit definition in his book. He writes:

I take world literature to encompass all literary works that circulate beyond their culture of origin, either in translation or in their original language... . In its most expansive sense, world

literature could include any work that has ever reached beyond its home base [but] a work only has an *effective* life as world literature whenever, and wherever, it is actively present within a literary system beyond that of its original culture. (4)

In Goethe's time, literature travelled between countries but this was mostly restricted to countries within Europe. In those days Goethe was considered to be a cosmopolite, he has said: "[t]he wide world, extensive as it is, is only an expanded fatherland" (qtd. in Damrosch 8). When looked up in the *Oxford English Dictionary*, the definition of a cosmopolite is as follows: "a 'citizen of the world'; one who regards or treats the whole world as his country; one who has no national attachments or prejudices" ("Cosmopolite"). Goethe seems to fulfil these requirements, were it not that his citation has the following ending: "and will, if looked at a right, be able to give us no more than what our home soil can endow us with also" (qtd. in Damrosch 8). The second part of this quotation shows that Goethe thinks it is unnecessary to read beyond borders, because there is nothing new to find there. Goethe, however, read works from authors from various countries, in their original languages and translations as well. However, even though his literary interest crossed borders, he remained a limited cosmopolite just as many literary scholars have been.

Since Goethe's time the world has changed and literature now travels from and to more places. Globalization has changed the scope of world literature and Damrosch is excited, because now "all periods as well as all places are up for fresh examination and open to new configurations" (17). The definition of globalization I use here is the one Vilashini Cooppan gives in "World Literature and Global Theory: Comparative Literature for the New Millennium": "a process of cross-cultural interaction, exchange, and transformation" (15). This thesis focuses on the cultural process of globalization, where there is an "explosion of a plurality of mutually intersecting, individually syncretic, local differences," there "emerge

hitherto suppressed identities” and where the world-wide media and the technology culture can cause “popular democratization” (Cooppan 16).

Since technology is increasing, literature can now travel all over the world. It is possible to read Japanese authors such as Haruki Murakami in the Netherlands or Dutch authors in America. Therefore, it is also possible to learn about foreign cultures from the comfort of your own home. Scholars who research world literature have been focused on West-European literature. However, in 1909 already someone was calling for a broader view on literature: Charles W. Eliot, the president of Harvard, who edited *The Harvard Classics*. Eliot thought world literature needed to broaden the horizon of the reader through encounters with other cultures from other countries or other eras (Damrosch 121). While researching literature in this age of globalization, it is important to “look anew at literary texts, seeking not the mimetic compact between nation and narrative but rather the presence of certain intra-national and extra-national forces of affiliation and disaffiliation” (Cooppan 25). It is thus important to look at how a work relates to its “motherland” and to the rest of the world.

Damrosch considers three types of novels as world literature: “an established body of classics, as an evolving canon of masterpieces, or as multiple windows on the world” (15). The classic has foundational values, the masterpiece expresses great ideas and the windows on the world show the reader foreign worlds. As world literature evolves, so do the terms surrounding it and therefore the cosmopolite also had to change. Goethe only needed to think the world was his country to be considered a cosmopolite, but now cosmopolitanism is not restricted to this anymore. In her book *Cosmopolitan Style: Modernism Beyond the Nation*, Walkowitz states that a cosmopolitan attitude consists of three parts:

a philosophical tradition that promotes allegiance to a transnational or global community, ... a more recent anthropological tradition that emphasizes multiple or flexible attachments to more

than one nation or community [and] a vernacular or popular tradition that values the risk of social deviance and the resources of consumer culture and urban mobility. (*Cosmopolitan* 9)

In this new description of cosmopolitanism the first tradition states that it is important to see the world as a whole and not as separate nations. The second tradition seems to contradict it by saying that people can be attached to several nations, which implicitly states the world cannot be seen as a whole. The third tradition is based more on culture than on nations as it is about social deviance, a consumer culture and urban mobility. Many scholars have mentioned attributes that a cosmopolite should have. Zlatko Skrbis, Gavin Kendall and Ian Woodward have summed them up in their article “Locating Cosmopolitanism: Between Humanist Ideal and Grounded Social Category”. They have researched how to identify a cosmopolite and came to the conclusion that it is a person that fits in one of three categories: “global business elites, refugees and expatriates” (Skrbis, Kendall, and Woodward 119). The global business elites are cosmopolitan by choice, they “possess forms of intellectual, social and cultural capital highly valued in the global economy ... Refugees, by contrast, not only lack the free will to move but may even consciously prefer to be locals and parochials [sic] – anything, in fact, rather than suffering the tragedy of their supposed cosmopolitanism” (Skrbis, Kendall, and Woodward 120). Expatriates have the possibility to be cosmopolites, they live abroad voluntarily but can also return home. In the mean time, they also have the choice to connect to the community they temporarily live in or not. What all groups have in common is that they travel, but this is not necessary to be a cosmopolite. Skrbis, Kendall and Woodward mention Immanuel Kant as an example of a sedentary cosmopolite, because “cosmopolitanism is about mobilities of ideas, objects and images just as much as it is about mobilities of people. Cosmopolitanism is not only embodied but also felt, imagined, consumed and fantasized” (Skrbis, Kendall, and Woodward 121). This relates to Walkowitz’s idea of feeling an attachment to multiple nations and valuing other cultures or ideas, because it is not necessary

to be in a nation to feel an attachment to it. This is visible in the relationship Ishiguro has to Japan, which will be described further on page seventeen. The attributes that have been ascribed to cosmopolites are:

being willing to engage with the cultural Other (both in an aesthetic and intellectual sense), developing dynamic and interdependent relationships with locals ('there are no cosmopolitans without locals'), having a degree of competence and sense of home, or even better, a consciousness of a point of departure. ... an ability to empathize with others and to celebrate difference, diversity and hybridity. ... a willingness to take risks by virtue of encountering the 'other', the ability to reflexively observe and judge different cultures, the possession of semiotic skills to interpret images of others, and general openness to other people and cultures. (Skrbis, Kendall, and Woodward 122)

Walkowitz made a statement that is important for the concept of world literature and the cosmopolitan writer and reader: "literary classification might depend more on a book's future than on a writer's past" (*Immigrant* 534). Still, in this chapter I will take a look at the past of the authors Haruki Murakami and Kazuo Ishiguro to consider if they are cosmopolitan authors and fit the description of cosmopolitanism and cosmopolites.

1.1 Murakami: a Cosmopolite

Haruki Murakami was born in Kyoto on January twelfth 1949 but as a toddler he already moved to Osaka and he grew up there. Growing up in Japan, he was used to Japanese food and customs. He knew Kyoto University was the only respected university and enjoyed Japanese baseball. His grandfather was a Buddhist priest as was his father for some time, but Murakami does not practice any religion. At the age of twelve Murakami moved to Ashiya

and Murakami's parents subscribed to a world literature library. Both his parents taught Japanese Language and Literature at a high-school, but this seems to have had little effect on Murakami. From the moment the volumes of the library came in, he loved reading works by Western authors. Of the Japanese authors he only read Kenji Nakagami and Junichiro Tanizaki as a young man (Rubin 13-15). About his distaste for Japanese authors he says: "I did n[o]t read many Japanese writers when I was a child or even in my teens. I wanted to escape from this culture; I felt it was boring. Too sticky. ... I just went toward Western culture: jazz music and Dostoevsky and Kafka and Raymond Chandler" (Wray, par. 32-34). In an interview with Sinda Gregory, Toshifumi Miyawaki and Larry McCaffery, Murakami slightly contradicts this. In "It Don't Mean a Thing If It Ain't Got That Swing: An Interview With Haruki Murakami," he says he stopped reading Japanese authors around the age of sixteen as a rebellion against his "father and other Japanese orthodoxies" (113). At this point Murakami appears to meet the third type of cosmopolitanism that Walkowitz has described. He values the risk of social deviance, because he wants to break free from the Japanese tradition. He seems to be attached to the American consumer culture more than to the traditional Japanese culture. Murakami had a quiet and nice childhood, but became an individualist, maybe due to his wish to rebel against orthodoxies, because being part of a group is the norm in Japan.

Murakami started writing in high-school for the school newspaper. After high-school he wanted to study law, but he failed the entrance test and spent the next year reading Truman Capote stories. After that year, he passed the exam to enter the Department of Literature at Waseda University. Until then he had spoken the Kansai dialect but he adapted quickly to standard Tokyo Japanese. Murakami entered the drama programme because he wanted to be a screenwriter, but he was never pleased with what he wrote (Rubin 19-21).

In 1968, his first year at Waseda, Murakami met his future wife Yoko Takahashi. In 1969 there were student riots that were put to an end by the riot police; Murakami never joined the protesting students, but saw two hundred movies that year, another proof of his individualist character. In 1971 he married Yoko and they went to live with her father. Three years later the couple opened their jazz club, Peter Cat, as equal partners. Murakami's parents were against the marriage, because Yoko was not from the Kyoto-Osaka district and Murakami was not doing everything in the proper order. His parents also did not support him opening a jazz club. Yoko's father supported them and even loaned them money; he was not as old-fashioned Japanese as Murakami's parents. Murakami graduated from Waseda in 1975 and a year later Peter Cat was moved from the suburbs to central downtown Tokyo (Rubin 22-29).

In 1978 Murakami saw the baseball player David Hilton hit a ball and he had a revelation that he should write a novel (Rubin 30). He started writing after his club closed at night and won a newcomers award for his first novel *Hear the Wind Sing* (1979). Since he read so many American authors, it was hard for him to write in Japanese. Therefore, Murakami wrote in English which he then translated into Japanese and worked on further. He has said about this: "I did n[o]t know how to write in Japanese – I [ha]d read almost nothing of the works of Japanese writers – so I borrowed the style, structure, everything, from the books I had read – American books or Western books. As a result, I made my own original style" (Wray, par. 36). One thing he took from American literature from the beginning was the word he chose for the first person narrator. His "I" is written as *boku*, this is the word that comes closest to the neutral English "I". In Japanese *watakushi* and *watashi* also mean "I", but they are more formal. After winning his first award, Murakami could not stop writing, however, it still took until 1981 before Murakami and Yoko closed Peter Cat and he became a fulltime writer (Rubin 74).

In 1983 Murakami left Japan for the first time to run the Athens Marathon and since then he has run marathons in Athens, New York, New Jersey, New Bedford and Boston (Rubin 96). Around 1987, Murakami and Yoko started travelling to escape Murakami's status as an idol and the attention that came with it. At first they made a tour through Europe, mostly visiting Greece and living in Rome. Murakami kept writing and they visited Japan so he could meet editors, but returned to Rome afterwards. During this time Murakami wrote *Norwegian Wood*, a novel very different from his other novels because it is more straightforward (Rubin 147-150). After three years in Europe, Murakami and Yoko returned to Japan, but not for long, because Murakami was invited to Princeton as a visiting scholar. Living in America was enjoyed by Murakami, especially because he was not famous there. After a year as artist-in-residence, Murakami stayed and taught about Japanese writers in the late 1950's for one and a half year (Rubin 191-194). In 1993 he and Yoko moved to Massachusetts, where he was a writer in residence with Tufts University for a year. He stayed in Cambridge for two years and in that time he also travelled to Manchuria and Mongolia. During his time in Cambridge the first two volumes of *The Wind-Up Bird Chronicle* (1997) were published in Japan and he finished writing the third volume. However, after having been away for almost nine years Murakami wanted to know more about his homeland (Rubin 230-237).

Murakami loved living in America, but he has said that he felt a stranger: "[m]y strangeness while living in the U.S. differed from the strangeness I feel while in Japan. It was more obvious and direct in the U.S. and that gave me a much clearer recognition of myself" (Wray, par. 57). When looking at the three types of cosmopolitanism that Walkowitz has given, Murakami's attitude is cosmopolitan. He feels like a stranger in America and somewhat of a stranger in Japan as well. It seems as if he has no attachment to any nation at all, but it can also be said that he is attached to both nations. He feels at home in both countries but feels a stranger everywhere. The earthquake in Kobe and the gas attack on the

subway in Tokyo in 1995 made it more important for Murakami to return home and he interviewed the victims of the gas attack for two non-fiction books. At the present, Murakami lives near Tokyo. Even in the time that Murakami lived abroad he wrote about Japan and Japanese characters, he has an explanation for this:

I do n[o]t want to write about foreigners in foreign countries; I want to write about us. I want to write about Japan, about our life here. That [i]s important to me. ... The way people act, the way people talk, the way people react, the way people think, is very Japanese. No Japanese readers—almost no Japanese readers—complain that my stories are different from our life. I [a]m trying to write about the Japanese. I want to write about what we are, where we are going, why we are here. That [i]s my theme, I guess. (Wray, par. 125)

This citation shows Murakami is attached to Japan, even though he found this culture “sticky” in his younger years. He has travelled to many countries and has lived abroad many years, but Murakami is still attached to Japan. However, when he lives in Japan he is still interested and somewhat focused on the Western world. Murakami admits this can be seen in his novels: “many people say that my style is accessible to Westerners; it might be true, but my stories are my own, and they are not Westernized” (Wray, par. 125). His novels are a reflection of his cosmopolitan character but I will come back to that in the next chapter.

1.2 Ishiguro: the Cosmopolitan Author

Kazuo Ishiguro was born in Nagasaki, Japan, on November eighth 1954. At the age of six he moved to Guildford, England with his parents. After he left Japan he did not return there for almost thirty years. To Ishiguro, the biggest difference between Japan and England was the quietness of Guildford. Japan to Ishiguro was “dizzy with images”, while Guildford was

“rural and austere and quite monochrome” (Hunnewell, par. 25). He never struggled with the language because in Japan he had learned English by watching cowboy films and TV series such as *The Lone Ranger*. Already at the age of six Ishiguro was interested in other cultures, which could mean that he was a cosmopolite ready to develop. The Ishiguro family moved to England, because the British National Institute of Oceanography invited his father to pursue an invention of his, which had to do with storm-surge movements. Ishiguro was born in a family he did not consider fully Japanese:

[m]y mother [i]s very much a Japanese lady of her generation. She has a certain kind of manners—prefeminist Japanese by today’s standards ... My father was n[o]t typically Japanese at all because he grew up in Shanghai. He had a Chinese characteristic, which was that when something bad happened, he smiled. (Hunnewell, par. 15-17)

Ishiguro’s father was not typically Japanese, therefore he came in contact with other cultures from early on. Just before he left Japan, Ishiguro was a fan of the children’s books with the superhero Gekko Kamen, but in England Ishiguro read Look and Learn comics and during primary school he became interested in Sherlock Holmes (Hunnewell, par. 30-34). During the first years in England, Ishiguro’s parents prepared him for a return to Japan and gave him Japanese books and magazines. About this he has said: “I grew up with a very strong image in my head of this other country, a very important other country to which I had a strong emotional tie” (Oe and Ishiguro 110). Even in England Ishiguro felt a tie to Japan; this relates to what Walkowitz says about having a tie to multiple nations.

In primary school Ishiguro started writing and he believes that because of that, he can effortlessly make up stories. He thinks that he is never intimidated by the idea of having to make up a story, because he learned it in a relaxed environment. Ishiguro stopped reading

after his Sherlock Holmes discovery in primary school because he became interested in music. His interest in music probably led to his obsession with American culture:

[Bob] Dylan, I suppose it was my first contact with stream-of-consciousness or surreal lyrics. And I discovered Leonard Cohen, who had a literary approach to lyrics. ... Part of the appeal of Dylan and Cohen was that you didn't know what the songs were about. You [a]re struggling to express yourself, but you [a]re always being confronted with things you do n[o]t fully understand and you have to pretend to understand them. (Hunnewell, par. 41)

When Ishiguro turned nineteen he did not immediately go to a University, he went to America:

I was obsessed with American culture. I was in the United States for three months, traveling on a dollar a day. At that time, everyone had a romantic attitude toward these things. You had to figure out where you were going to sleep, or "crash," each night. There was a whole network of young people hitchhiking along the West Coast. ... I was keeping a diary, in this kind of pastiche Kerouac prose. (Hunnewell, par. 47-53)

The summer before he went to America Ishiguro worked as a grouse beater for the Queen Mother. He was fascinated by the world of the Scottish people who ran the estates where the Queen Mother hunted (Hunnewell, par. 65). Ishiguro did not only come in contact with other cultures through his father's Chinese attitude and his emotional connection to Japan, he also sought out other cultures by travelling through America and working in Scotland. Ishiguro shows a strong cosmopolitan attitude by interacting with all these cultures.

A year later Ishiguro enrolled in the University of Kent to study English and Philosophy but found this boring and after a year took a break and went to Glasgow where he

volunteered as a community worker on a housing estate. After he graduated from University he worked as a social worker (Hunnwell, par. 67). Later he enrolled in the M.A. Creative Writing at the University of East Anglia. He says he taught himself how to write the summer before he started that course by locking himself up in a cottage in Cornwall. During the year he took Creative Writing, he discovered something about himself: “I discovered that my imagination came alive when I moved away from the immediate world around me ... when I wrote about Japan, something unlocked” (Hunnwell, par. 11). Since 1982 he has been writing full-time. He still lives in London with his wife and daughter.

2: A Westernized Japan

As the world is globalizing and countries become more connected, literature can travel further and reach readers on the opposite side of the globe. Haruki Murakami was influenced by American writers to a larger extent than by Japanese writers, as I have shown in chapter one on page thirteen. Reading books from a world literature library introduced him to many foreign authors. The most influential ones among them will be discussed and a comparison between their work and that of Murakami will be made. The influence of the West is something familiar to Japanese people, as the following quotation shows:

in the 1980s and '90s ... English and American culture had already penetrated throughout the mass body of the Japanese population, not only by books and education but also by movies, music, mass-media ... Moreover, the exuberant exposure to American literature is not limited to Murakami; a whole generation of young people is familiar with it. (Matsuoka 436-437)

The Japanese background of Murakami can be seen in his choice of subject. Kenzaburo Oe “has said recently that Murakami belongs to the school of Maruya Saiichi, who wrote ‘*shimin shosetsu*’ [stories of (average) citizens]” (Matsuoka 433). Average citizens can be found in all of Murakami’s stories that will be compared below. That Murakami belongs to a Japanese school of writing is often overlooked by Western readers: “the need to label Murakami’s texts as universal or even westernized is proscriptive to the fact that he is from a non-western culture; if, for instance, Murakami had been an American writer, there would be little (if any) need to label his writing as having a ‘western’ writing style” (Hamada 51). Murakami often uses protagonists that, through a strange experience, feel disconnected from their families and confused. These feelings can be related to the “confusion in post-reconstruction Japanese society,” but “a similar kind of confusion is an experience that Americans may have had after

the Depression” (Hamada 44). It cannot be said that the experience of confusion is uniquely Japanese or Western. Therefore, I will focus on the stylistic influences of Western authors on Murakami and on the portrayal of characters, not on the cultural influences shown in the text.

Murakami is influenced by the American short story writer Raymond Carver and has translated his complete works. In *Haruki Murakami and the Music of Words*, Jay Rubin quotes Murakami’s statement about Carver’s writing from the book *Remembering Ray*: “Raymond Carver was without question the most valuable teacher I ever had and also the greatest literary comrade” (Rubin 76). The style of Murakami can be compared to that of Carver. Murakami has said about Carver’s influence on him: “[o]f course, he is not the only writer who has had an influence on me. But Ray Carver is after all the most significant writer for me” (Rubin 76-77). Since Carver is Murakami’s most significant inspiration, their short stories will be compared first.

During his time at his high school Kobe High “Murakami’s reading branched out to the likes of hard-boiled detective novelists ... Raymond Chandler, then ... F. Scott Fitzgerald” (Rubin 15-16). He became more inspired by them while translating their works. In an interview with John Wray he has said: “[t]he people I [ha]ve translated [Carver, Fitzgerald, Irving] have all written books from which I could learn something. That [i]s the main thing. I learn a lot from the realistic writers. Their work requires a very close reading to translate, and I can see their secrets” (Wray, par. 123). In 1982 Murakami translated the short stories of *My Lost City* by F. Scott Fitzgerald. In 1984 he went to Princeton, to view the original manuscripts of Fitzgerald, where he later became a visiting scholar. When people asked him why he left Japan he said: “why shouldn’t I have left Japan? I can work anywhere: I do n[ot] have to be in Japan. I left because I wanted to see new places, to explore a broader world”, showing that he truly has a cosmopolitan spirit (Rubin 188). Below I will compare some writings of Carver, Chandler and Fitzgerald to novels by Murakami.

2.1 Short Stories: Murakami and Carver

The first story by Raymond Carver, Haruki Murakami read was “So Much Water So Close To Home” and this shocked Murakami. He developed a fascination for Carver’s work and translated Carver’s complete works into Japanese. In the translation something changed, namely the objective tone that Carver used. Murakami used a more subjective tone in his translations. Rubin, one of Murakami’s translators, says: “[s]tudents of Japanese literature will know that this shift from outside to inside the character reflects a natural tendency of the Japanese language to interiorize” (77). That Murakami changed the tone of Carver’s writing to a more subjective one is worth noting because some of his own stories seem to be written in an objective tone, as can be seen in the examples below. Rubin thinks this tone attracted Japanese readers to Carver’s stories, but Murakami thinks otherwise. He has suggested to Carver that it might be his “theme of the many small humiliations in life, something to which Japanese people could readily respond” (Rubin 99). Murakami has also said: “it is possible that I have absorbed the rhythm of Ray’s phrasing and something like his view of the world” (Rubin 76-77).

Brian Seemann sees a very clear relationship between the writing styles of Carver and Murakami. He relates both their works to Sartre’s idea, in which existence precedes essence: ““What do we mean by saying that existence precedes essence? We mean that man first of all exists, encounters himself, surges up in the world—and defines himself afterwards”” (qtd. in Seemann 76). Seemann believes the characters of Carver and Murakami project a façade of purpose and meaning to the outside world, while they are actually trying to deal with everyday life, which is difficult, and are trying to understand their essence (77). In the short story “So Much Water So Close to Home,” from Carver’s *What We Talk About When We Talk*

About Love, a group of men find a dead girl during their fishing trip and the reader follows one of the men, Stuart, and his wife, Claire. The first sentence of the story shows that the characters in Carver's story hold up a façade: "[m]y husband eats with a good appetite. But I don't think he's really hungry" (Carver 67). Stuart acts normally, but Claire sees it is an act. She also holds up a façade: "Stuart believes he is letting me sleep this morning. But I was awake long before the alarm went off. ... Twice he looks in and clears his throat. But I keep my eyes closed" (Carver 71). Stuart and Claire do not show each other their struggle. The characters in the short stories in *after the quake* (Murakami insisted on using lower case) are also struggling with their lives, but I would argue that these characters actually show their struggles (Rubin 255). In "Landscape with Flatiron," a man called Miyake builds a bonfire and watches it with a girl, Junko. They have a conversation about their feelings: "[t]here's really nothing at all in here ... I'm cleaned out. Empty", says Junko and Miyake responds with: "I know what you mean" (Murakami, *after the quake* 38). Junko does not know what to do about her feelings; "We could die together", is Miyake's solution (39). These characters share what they are struggling with, which is the opposite of keeping up a façade. Murakami has not copied this characteristic of Carver's writing style.

Seemann divides the struggle of the characters in Carver's and Murakami's stories into two parts: "The pattern of disassociation in Carver's stories connects to Murakami, whose characters also experience physical and emotional trials that separate them from a customary, harmonious existence" (80). In Carver's "Gazebo," the main character Duane, has cheated on his wife Holly, which to her is an emotional trial. Holly is sad and angry with Duane: "'Something's died in me,' she goes. 'It took a long time for it to do it, but it's dead. You've killed something, just like you took an axe to it'" (Carver 20). As Seemann says, in Murakami's stories characters also undergo trials. In "All God's Children Can Dance," Yoshiya is the son of a very religious woman who tells him that his father is God. He is

twenty-five and has struggled with the absence of a father for his own since elementary school: “God belongs to everybody, doesn’t He? Fathers are different, though. Everybody has a different one” (Murakami, *after the quake* 46). This is also an emotional struggle.

Seemann describes the second part of the struggle of the characters as follows: “primarily the notion that characters are in some way displaced—through gender roles, physical changes in surroundings, unfamiliar conditions—and have an opportunity to discover themselves,” this: “signal[s] a strong correlation to Murakami and offer[s] the possibility of viewing Carver as an influence upon Murakami’s short fiction” (80). In “All God’s Children Can Dance,” Yoshiya has the opportunity to learn something about himself when he is following a man who could be his real father. He loses sight of him and starts dancing on a pitcher’s mound in a baseball field. He feels completely connected to the earth and through that to God (Murakami, *after the quake* 59-60). Yoshiya seems to discover that God can be some kind of father to him. In Carver’s “Gazebo,” Duane discovers something about himself when Holly is talking to him about his affair. Duane thinks: “Drinking’s funny. When I look back on it, all of our important decisions have been figured out when we were drinking” (Carver 22). In both stories the characters get to know their true selves.

According to Seemann, another characteristic that connects Carver and Murakami is: “[t]he attention to detail, particularly the focus on precise images to create the foundation of a story’s meaning” (86). The meaning and origin of the scenes can be deduced from the detailed images that are the foundation of the stories. Those images are often not very long. The first sentences of “So Much Water So Close to Home” that are cited above, are a strong foundation for the rest of the story. The image they conjure up is that Stuart is acting normally towards his wife, but that she knows him so well that she can tell he is acting. Claire later describes what happened to Stuart and his friends on their fishing trip: “They saw the girl before they set up camp. ... One of the men – it might have been Stuart – waded in and got her. ... He got

some nylon cord and tied it to her wrist and then looped the rest around a tree” (Carver 69).

This image shows that Stuart has told Claire what happened, but holds back information. He has told about how the girl was tied to a tree, but left out which of the men did this. The foundation that was laid out in the first sentences is built upon, because again Stuart does not trust Claire with his secrets and feelings. In “UFO In Kushiro” by Murakami, a detachment between husband and wife is also sketched. The story begins with:

Five days straight she spent in front of the television ... She never said a word. Sunk deep in the cushions of the sofa, her mouth clamped shut, she wouldn't answer when Komura spoke to her. She wouldn't shake her head or nod. Komura could not be sure the sound of his voice was even getting through to her. (Murakami, *after the quake* 2)

A page later Komura is left by his wife, who leaves him a note saying that living with him “is like living with a chunk of air” (Murakami *after the quake* 3). These are detailed images and they are the foundation for the rest of the story in which Komura tries to find out if he truly is empty inside.

As can be seen above, Carver has been a major influence on the way Murakami has written his short stories. I agree with Seemann that the characters in Carver's and Murakami's stories are struggling with their lives and are trying to find their essence. They both use very detailed images as the foundation of their stories. These images are often found at the beginning of their stories and are short and simple. However, I believe the difference between Murakami and Carver is also shown above. Murakami lets his characters show that they are struggling, while Carver's characters are keeping up a façade. Murakami has been influenced by Carver but he is not copying him.

2.2 Murakami and Chandler

Murakami in an interview told John Wray: “[a]s a high-school student, I fell in love with crime novels” (Wray, par. 64). The crime novels that Murakami liked to read were hard-boiled detectives. The authors of those detectives use “a tough, unsentimental style of American crime writing that brought a new tone of earthy realism or naturalism to the field of detective fiction” (“Hard-boiled,” par. 1). Raymond Chandler was among them and inspired Murakami. Murakami has said:

His books do n[o]t really offer conclusions. He might say, He is the killer, but it does n[o]t matter to me who did it. There was a very interesting episode when Howard Hawks made a picture of *The Big Sleep*. Hawks could n[o]t understand who killed the chauffeur, so he called Chandler and asked, and Chandler answered, I do n[o]t care! Same for me. *Conclusion* means nothing at all. (Wray, par. 70)

Murakami used Chandler’s plot structure for his novel *A Wilde Sheep Chase*. He “wanted to write was a mystery without a solution” and used Chandler’s plot structure as an example: “the protagonist [is] a lonely city dweller [in search] for something, [he will] become entangled in various kinds of complicated situations ... when he finally [finds] what he was looking for, it [was] already ruined or lost” (Rubin 81). The protagonist of his novel has no name, just like most of the other characters. The protagonist is called Boku by Rubin, the Japanese word Murakami uses for “I”, and I will adopt that here.

Philip Marlowe is the protagonist of Raymond Chandler’s *The Big Sleep*. Marlowe says about himself: “I’m a lone wolf, unmarried ... both parents dead, no brothers or sisters, and when I get knocked off in a dark alley sometime ... nobody will feel that the bottom has dropped out of his or her life” (Chandler Preface). When Boku introduces himself to a girl,

who will later become his girlfriend, he says about his life: “It’s your ordinary story. So utterly ordinary, you’d probably doze off in the middle of it” (Murakami, *Wilde* 35). Both characters do not seem interested in founding personal relationships, this is what makes them the lonely characters that Murakami describes. Marlowe searches around LA for an extortionist named Geiger and Boku searches the Hokkaido-region for a sheep with a star on his back, which makes Marlowe and Boku city-dwellers in search for something. Geiger and the sheep are dead when they are found, thus the protagonists’ searches have been in vain because what they were searching for was already lost.

The many complicated situations the protagonists enter differ very much. In *The Big Sleep* the daughters of Marlowe’s employer try to seduce him and he is threatened with guns on many occasions: “If you want to pick lead out of your belly, get in my way”, says the owner of an illegal gambling hall (Chandler 75). The same day another extortionist threatens him: “Brody took a gun out of the cigar box and pointed at my nose” (Chandler 85). This all happens while searching for the murderer of Geiger. When this is solved Marlowe searches for the disappeared son in law of his employer and is almost shot by one of his employer’s daughters: “I was about six feet away from her when she started to shoot,” but he had changed the bullets for blanks (Chandler 238). Boku is not physically threatened, he is threatened on an economical level: “The strange man” gives Boku the instruction to find the sheep within the period of two months and says: “if you should fail to find it, it will be the end of you and your company” (Murakami, *Wilde* 123). Later on, the time span changes and Boku only has a month to find the sheep that nobody seems to have seen anywhere. Eventually, the sheep turns out to be dead.

The lack of explanation that Murakami liked in Chandler’s *The Big Sleep*, the unexplained death of a chauffeur, is also seen in *A Wilde Sheep Chase*. During his search for the sheep, Boku meets “The Sheep Man”, who “wore a full sheepskin pulled over his head.

The arms and legs were fake and patched on ... The hood was also fake, but the two horns that curled from his crown were absolutely real” (Murakami, *Wilde* 251). In short, Boku meets a man dressed as a sheep, but it is never explained why the man is dressed this way.

Murakami perfectly copied the plot structure that Chandler used. The lonely city-dweller who searches something in vain is well portrayed in *A Wild Sheep Chase* and there is also a lack of explanation. However, the story about the sheep has a clear conclusion, because the sheep has died. This differs from the lack of conclusion about the death of a chauffeur in *The Big Sleep*. As with Carver, Murakami has taken characteristics that Chandler uses but used those to create his own style.

2.3 Murakami and Fitzgerald

Another inspiration for Murakami is F. Scott Fitzgerald and Murakami has said about his work: “Fitzgerald’s novels are and will continue to be models for me” (Yamauchi, par. 36). The authors that inspired Murakami have mostly written realistic novels. However, he has only written one realistic novel,

with *Norwegian Wood*, I made up my mind to write a hundred percent realistic novel. I needed that experience. ... I wanted to break into the mainstream, so I had to prove that I could write a realistic book. That [i]s why I wrote that book. It was a best-seller in Japan and I expected that result”. (Wray, par. 8-10)

In “Murakami Haruki and Raymond Carver: The American Scene,” Naomi Matsuoka writes that Professor Koshikawa sees that “the narrative style and form of American Romance of *The Great Gatsby* can be detected in *Norwegian Wood*” (424-425).

Murakami himself has pointed out what inspired him in Fitzgerald's *The Great Gatsby*: "Fitzgerald splits his own point of view into three characters in this novel: protagonist Gatsby, narrator Nick and rival Tom. The portrayal of the three characters is astonishing. This is what any novel should convey" (Yamauchi, par. 27). He has said that he has not written a novel like it yet, but I believe that he has (Yamauchi, par. 28-29). In *The Great Gatsby* and *Norwegian Wood* there are three protagonists. In *The Great Gatsby* they are all men; Jay Gatsby, Nick Carraway and Tom Buchanan. In *Norwegian Wood* there is only one male protagonist, Watanabe, while the other protagonists are female; Naoko and Midori. In both stories the men never get the women they want. Gatsby is in love with Daisy Buchanan, but she is married to Tom. Watanabe is in love with Naoko, but she is mentally ill and eventually commits suicide. Gatsby and Watanabe both spent one night with the woman they love, but do this in a questionable way. Nick, the narrator of *The Great Gatsby*, says: "[Gatsby] took what he could get, ravenously and unscrupulously – eventually he took Daisy one still October night, took her because he had no real right to touch her hand" (Fitzgerald 141-142). The night Watanabe has with Naoko is very different, he goes to her to celebrate her birthday and she begins crying in an incredible way. Watanabe does not know how to comfort her and has sex with her to console her. He says about it: "Was it the right thing to do? I can't tell. Even now, almost 20 years later, I can't be sure. I suppose I'll never know. But at the time, it was all I could do" (Murakami, *Norwegian Wood* 50). Twenty years after sleeping with Naoko, Watanabe still has doubts if he did the right thing, even though it was a loving night. Gatsby, however, took what he wanted "ravenously" and lays claim on Daisy after he sees her for the first time in five years. He tells Tom: "Your wife doesn't love you ... She's never loved you. She loves me" (Fitzgerald 124). Jay Gatsby seems to take what he wants without doubting, while Watanabe doubts what he has done.

As Tom is the rival of Gatsby in *The Great Gatsby*, because he marries Daisy. Midori can be seen as the rival of Naoko. When Naoko is institutionalized, Watanabe meets Midori and falls in love with her. In both novels the rivals are portrayed as somewhat annoying characters. Fitzgerald introduces Tom with the following words:

one of those men who reach such an acute limited excellence at twenty-one that everything afterward savours of anti-climax. ... He was a sturdy straw-haired man of thirty, with a rather hard mouth and a supercilious manner. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward. (11-12)

Midori at first seems a sweet girl but she lies about her father leaving her while he is actually dying, and she is easily hurt which makes her hold a grudge. Her sister describes this: “you’ve got her boiling mad. And once she gets mad, she stays that way. Like some kind of animal” (Murakami, *Norwegian Wood* 319). When Watanabe does not notice that Midori has cut her hair, she writes him a letter in which she says that he is as sensitive as an iron rod and that he cannot speak to her anymore. It takes two months before she speaks to Watanabe again. It seems that Murakami learned from Fitzgerald to portray characters very clearly, even if they are antagonists.

2.4 Western Influences on Japanese Roots

In *Sputnik Sweetheart* the influences of Raymond Carver, Raymond Chandler and F. Scott Fitzgerald meet. As in Carver’s stories, the characters are in search for their essence; K. is a teacher, but has become one through “a process of elimination”, however, he said that while working as a teacher: “I happened to discover *myself*” (Murakami, *Sputnik* 63). Sumire finds her essence when she falls in love with a woman: “I must be in love with this woman, she

realized with a start” (26). The woman she falls in love with is Miu, but she seems to have lost her essence forever. One night she got stuck in a Ferris wheel and could look into her own apartment from there. She is shocked when she sees herself there: “I’m right here, looking at my room through binoculars. And in that room is *me*” (Murakami, *Sputnik Sweetheart* 169). Her essence seems to have disappeared when she saw herself in her apartment.

The protagonist has to search for his disappeared girlfriend, just as Marlowe was in search of someone. K. is called by Miu from a Greek Island where she is on a business trip with Sumire. Miu calls K. to help her find Sumire because “Sumire has disappeared ... like smoke” (Murakami, *Sputnik Sweetheart* 103). Just like in the hard-boiled detectives Murakami likes, Sumire is never found and her disappearance is never explained.

Furthermore, as in *The Great Gatsby*, there is a love triangle. The narrator K. is in love with Sumire: “I pictured us married, living together. But I had to face the fact that Sumire had no such romantic feelings for me” (Murakami, *Sputnik Sweetheart* 64). However, as could be seen above, Sumire loves Miu. This love triangle ends as sadly as the one between Gatsby, Daisy and Tom.

As can be seen above, Murakami is influenced by many Western authors and his novels often allude to Western music or Western novels. For example, *Norwegian Wood* is the title of a Beatles song and *The Great Gatsby* is mentioned in the novel in almost every chapter. Murakami even uses English in his original Japanese text of *A Wilde Sheep Chase*: “*Sorewa dorodarake no tennis shoes to yasumono no beach sandal ni hasamarete, kisetsu hazure no Christmas present mitai ni mieta*” (Matsuoka 435). This makes Slocombe say that “Murakami, rather than being a ‘Japanese’ writer, may be a Western writer who writes in Japanese” (5). This could mean that Murakami’s novels are “Westernized”. However, as Kay Hamada says: “Chandler is something [Western readers] see in Murakami’s writing because it is a style with which they are familiar. This does not necessarily mean Murakami’s writing is

western, like Chandler's, but, instead, that readers may conceive Murakami as being a western writer only when compared to another western writer" (50). It seems as if Western readers want to see these references to Western culture as a sign that Murakami is Westernized. However, because of globalization, Japanese are as familiar to Western artists as Western readers are. As stated in the introduction on page five, Japan has been influenced by the West for ages.

Murakami's stories are actually still related to the Japanese society. The setting of all Murakami's works that have been cited above is Japan. Sometimes the setting is specific, *after the quake* has been written after the earthquake in Kansai and is set in February 1995, exactly between the earthquake in Osaka-Kobe in January 1995 and the gas attack on the subway in March 1995 (Rubin 18). Next to this, all his characters are Japanese. Murakami uses a combination of a Western style of writing and a Japanese setting and in this the cosmopolitanism of Murakami is shown. As a person he feels attached to both worlds and this is shown in his stories. His novels are also cosmopolitan; they fall under the category of world literature because they are a window to a foreign world. In this foreign world Western influences are visible and this can disappoint Western readers, because from a Japanese author they might have expected "to see objects common—and familiar— to the Japanese environment like tatami (straw) mats and cherry blossom trees, spiritual mysticism matching Buddhism and traditional myths of ghosts and animal spirits, actions such as bowing or prostrating, or foods such as sashimi (raw fish) or sushi, mentioned in texts" (Hamada 42). My conclusion is that Murakami shows the foreign world of Japan, but maybe that foreign world is not as exotic as the Western reader may think.

3: Between Japan and England

Just as Murakami's novels have travelled from Japan to the West, Kazuo Ishiguro's novels from England have also travelled all over the world. Murakami, mostly living in Japan, is considered by some, as I have shown in chapter two, to be a Western author. Ishiguro lives in England but is seen as a Japanese author as well as an English one. Few other authors' novels have been translated as often as Kazuo Ishiguro's. His "novels have been translated from English into twenty-eight languages" (Walkowitz, "Unimaginable Largeness" 218). He was born in Japan but grew up in England as could be read in chapter one on page sixteen and seventeen. He uses both these places to set his novels in. Ishiguro thus opens windows to the world of the Japanese and the English; he can consider both as his world. However, those worlds are not necessarily real worlds, he represents what is expected of those worlds by outsiders. Walkowitz says:

Kazuo Ishiguro's novels dare us to read indirect style as cultural content: his strategies of description and narration seem to imitate the characteristics of the place and people represented. Ishiguro's narrative styles evoke national attributes, whose recognition among readers tends to situate his texts within particular cultural traditions: this is true for the apparent Englishness of ... *The Remains of the Day* (1989), and for the apparent Japaneseness of *An Artist of the Floating World* (1986) and *A Pale View of Hills* (1982). ("Ishiguro's" 1049)

Below I will analyse some of Ishiguro's novels in comparison to authors that have inspired him. In *Conversations With Kazuo Ishiguro*, several interviews with the author have been collected and in them he mentions his inspirations. As a Japanese inspiration he mentions Junichiro Tanizaki several times (Shaffer 4, 47, 80). *A Pale View of Hills*, Ishiguro's first novel, and *An Artist of the Floating World* are seen as his Japanese novels, as can be seen

in the quotation above. I will compare these novels to a novel by Junichiro Tanizaki: *Naomi*. The Japanese novels by Ishiguro have in common that they are set in Japan and their protagonists are Japanese. In these novels the relationship between Japan and the Western world is portrayed. However, Ishiguro has said his Japan comes from his imagination. Below I will show that Tanizaki has influenced the way Ishiguro pictures Japan.

Another novel by Ishiguro that I will analyse is *The Remains of the Day*. As can be read above, this novel is considered to be English, it is set in an English mansion and narrated by an old-fashioned English butler. In an interview with Susannah Hunnewell, Ishiguro has said he is a fan of “[Charles] Dickens, [Jane] Austen, George Eliot, Charlotte Brontë, Wilkie Collins—that full-blooded nineteenth-century fiction [he] first read in university” (par. 143). I will show how Austen has influenced Ishiguro in writing *The Remains of the Day*. To do so, I will make a comparison between that novel and *Pride and Prejudice* by Austen.

3.1 Japan: Ishiguro and Tanizaki

Kazuo Ishiguro has used his imagination of Japan to shape his “Japanese” novels. As I have shown in the first chapter, Ishiguro has left Japan at the age of six and did not return for almost thirty years. He admits that the Japan he portrays in his novels is not the real Japan. In an interview with Kenzaburo Oe he has said:

I realized that this Japan, which was very precious to me, actually existed only in my own imagination ... I realized that it was a place of my own childhood ... I think one of the real reasons why I turned to writing novels was because I wished to recreate this Japan – put together all these memories, and all these imaginary ideas I had about this landscape which I called Japan. (Oe and Ishiguro 110)

Ishiguro's parents prepared him for a return to Japan by letting him read Japanese novels. He had his mother as an example of old-fashioned Japanese women: "My mother [i]s very much a Japanese lady of her generation. She has a certain kind of manners—prefeminist Japanese by today's standards. When I see old Japanese movies, I recognize a lot of the women behaving and speaking exactly like my mother does" (Hunnewell, par. 15). Next to his mother, Junichiro Tanizaki may have influenced how Ishiguro imagines Japan, but Tanizaki wrote about Japan in the 1920s. Therefore, the Japan that Ishiguro describes in his novels is somewhat outdated. Both novels by Ishiguro are cosmopolitan novels because they show a foreign world to Western readers, even though the Japan they portray might be imaginary. *Naomi* by Tanizaki was written and published in instalments between 1924. Tanizaki spent his whole life in Japan and studied Japanese literature in Tokyo ("Junichiro Tanizaki", par. 1). After an earthquake in 1923 he moved to a more traditional area: Kyoto-Osaka. Many novels that he wrote after his move "carry an implied condemnation of excessive interest in Western things" ("Tanizaki, Junichiro" 1). *Naomi* or "*Chijin no ai*" highlights a number of critical issues of its time, from Japan's complex relationship with the West and modernity, to the emerging figure of the 'modern girl' (*moga*)" (Suzuki 358).

Tanizaki describes the Japanese society as he sees it, but Ishiguro uses tropes to give his novels an "authentic" Japanese feeling. An example of such a trope is suicide. In Ishiguro's first novel *A Pale View of Hills*, the narrator, Etsuko, tells about the suicide of her daughter: "Keiko ... was pure Japanese, and more than one newspaper was quick to pick up on this fact. The English are fond of the idea that our race has an instinct for suicide, as if further explanations are unnecessary" (10). Apparently, Western people expect Japanese people to commit suicide. *An Artist of the Floating World* conveys the Japanese situation after World War II through the eyes of a painter: Masuji Ono. In this "Japanese" novel Ishiguro also uses the trope of suicide: a manager commits suicide because he is ashamed of his actions during

the war. This is also something Western readers might expect. However, according to Walkowitz it

is not what the West sees when confronted with Japan, but instead it is what Japan invokes and reinvents in its confrontation with the West. Ishiguro thus represents the national allegory of Japanese suicide as an achieved fiction of English convention, ... but he also suggests that Japanese nationalists, Japanese migrants, and even novelists like himself have used this trope to revive and reappropriate the dead metaphors of national identity. (“Ishiguro’s” 1063)

Ishiguro shows the West a Japan they expect, where people are prone to commit suicide. However, he also uses the trope of suicide to revive the metaphor of national identity of the Japanese. For Ishiguro suicide is something he considers to be part of the Japanese identity. “Ishiguro’s Japanese characters attribute innate values to common rituals—the ‘honor’ of suicide, for example—these Japanese fictions are what Roland Barthes calls ‘myths’: ‘less reality than a certain knowledge of reality’” (Walkowitz, “Ishiguro’s” 1063). That suicide may not be as common in Japan as it seems to be in Ishiguro’s novels can be deduced from the fact that it does not appear in Tanizaki’s novel.

Ishiguro estrangement from Japan is not only shown in his use of the trope of suicide, but also in the language he uses. Ono is portrayed as if he speaks Japanese. As Walkowitz says: “Ono is a Japanese man speaking his native language, ostensibly Japanese, in formal English. The difference between English discourse and Japanese setting, rather than calling attention to the English writing of the novel, helps to articulate a cultural estrangement that becomes, for some readers, simply a culture: Japan itself” (“Ishiguro’s” 1053). The Western reader seems to ignore the fact that Ishiguro wrote the Japanese conversations in English and accepts the language in *An Artist of the Floating World* as part of a Japanese novel. The formal English that Ishiguro uses as an example of the Japanese language is seen when Ono

speaks to his daughters. Setsuko wants him to come to a deer park and says: “It would be very pleasant if Father would accompany us” and Ono responds with: “It’s regrettable ... but I have one or two things to attend to” (Ishiguro, *Artist* 39). In the translated version of *Naomi* the language that is used, is not as formal as in *An Artist of the Floating World*. Naomi wants to learn how to dance in a Western manner and she asks the narrator, her husband Joji, if she can join a club where dance lessons are given: “Won’t you let me? Oh, please do! Why don’t you join, too, and we can go together” (Tanizaki 56). This shows that Tanizaki uses a more informal manner of speech for asking a question than Ishiguro, while Ishiguro’s novel is written and set at a later time.

Ono depicts what Western readers expect from a Japanese man: he places great value on traditions and manner. He also assumes women will do what a man wants. In his case he wants his daughters to do as he says. For example, Ono wants his grandson to taste sake and he promises Ichiro that he can taste it. Noriko, Ichiro’s aunt, does not want this and says: “Father this is nonsense”, to which Ono replies: “Nonsense or not, I’ve thought this over carefully. You women sometimes don’t have enough sympathy for a boy’s pride” (Ishiguro, *Artist* 155). This conversation shows that Ono expects his daughters to do as he pleases. In *A Pale View of Hills* another older man is depicted who values tradition. Etsuko’s father in law, Ogata, comes to visit her when she is still living in Nagasaki and he shows that he also expects women to do what a man wants, when he says to Etsuko: “Husband and wife voting for different parties. It’s a sad state of affairs when a wife can’t be relied on in such matters anymore” (Ishiguro, *Pale* 65). In *Naomi* it is made clear that a husband should have some control over his wife, but Joji has lost it over Naomi. When Joji is at work Naomi is supposed to stay home alone, however, she does not obey this rule. Joji tells: “I doubled back after leaving the house and hid behind a sack of charcoal ... Sure enough, at nine o’clock she emerged, all dolled up, even though it wasn’t one of her lesson days” (Tanizaki 169). This

shows that Naomi leaves the house without Joji's permission. It also shows that Japanese women were to do as their husband pleased and Ishiguro might have taken this away from Tanizaki.

Ishiguro also shows that older Japanese people have a different opinion on the West than the younger generations. Ono's grandson feels more connected to the West than Ono does. When Ono sees Ichiro mimicking horse movements and pretending to fight with enemies he assumes that Ichiro is impersonating a Japanese hero: "Lord Yoshitsune perhaps? No? A samurai warrior, then? Hmmm. Or a ninja perhaps?" (Ishiguro, *Artist* 30). When Ono finds out Ichiro pretends to be Lone Ranger, a cowboy, he reprimands Setsuko, Ichiro's mother: "only a few years ago, Ichiro wouldn't have been allowed to see such a thing as a cowboy film" (Ishiguro, *Artist* 36). Ono finds this a poor development and as Chu-chueh Cheng says: "Ono blames American concepts of individualism and democracy for the youth's defiance" (Cheng 231). In *A Pale View of Hills*, Etsuko's husband, Jiro, also feels more connected to the West than his father. Jiro says: "surely the Americans didn't bring all bad" (Ishiguro, *Pale* 65). Ogata responds with: "[t]he Americans, they never understood the way things were in Japan. ... Discipline, loyalty, such things held Japan together once. ... People were bound by a sense of duty. Towards one's family, towards superiors, towards the country" (Ishiguro, *Pale* 65). Next, he tells about how the Americans are changing the school system, but Jiro responds with: "[b]ut surely there were some faults in the old system, in schools as much as anywhere" (Ishiguro, *Pale* 66). The younger generation does not only see Japan is changing, it also sees it is improving by the introduction of Western culture.

In *Naomi*, Westerners are already living in Japan and are influencing the way of life. As mentioned before, Naomi wants to learn to dance like "Westerners". Since she is young this relates to the way Ishiguro has described the attitude towards the West. However, Joji who is somewhat older than Naomi is also very attracted to a Western lifestyle: "I imitated the

Western style in everything. ... I might have gone to live in the West and married a Western woman; but my circumstances wouldn't permit that ... I'd be forgetting my place if I hoped for a wife with the majestic physique of a Westerner" (Tanizaki 67). This is unexpected when comparing the attitude of Joji to that of Ogata, who blames the Americans for the downfall of the Japanese culture. However, Tanizaki still makes it evident that the influence of the West is not good for Japan. As Suzuki says:

Naomi physically progresses, growing up from a girl into a young woman ... and becoming a Westernized beauty who looks "white" and speaks English; Joji ... is eventually called "George." The text celebrates these characters' success in recreating and consuming the West, as they are able to enjoy a luxurious "Western" lifestyle at the end of the story. But at the same time, it ridicules their ultimate inability to advance: the couple is only able to mimic the West in the pseudo-Western space of Yokohama, capturing the West only through film, magazines, and the company of disreputable foreigners. (360)

Even though in all novels discussed above the younger Japanese are inclined to adopt Western manners, they are still attached to some Japanese traditions. In *An Artist of the Floating World* Noriko finds her husband through a *miai*, a wedding arrangement. This *miai* is also mentioned in *Naomi*, but Joji dislikes the tradition and says: "If I'm going to marry, I thought, I'd like to do it in a simpler, freer manner" (Tanizaki 7). In *A Pale View of Hills*, Jiro expects Etsuko to do as he pleases and, as I pointed out above, Joji also expects this from Naomi. However, as Suzuki says: "Joji is nicknamed by his colleagues at work 'virtuous man' (*kunshi*), a title that also doubles in meaning with 'ruler,' but in the end he lives a hedonistic lifestyle, completely dominated by his wife's desires, an outcome ironically symbolized by the characters for his name, literally meaning 'to relinquish rule'" (Suzuki 362). In all the novels the women end up

doing as they please instead of obeying men. This can show the influence from Tanizaki on Ishiguro.

3.2 England: Ishiguro and Austen

Apart from his “Japanese” novels, Ishiguro has also written novels that are considered English. For those, he was inspired by nineteenth-century fiction and has said:

It [i]s realist in the sense that the world created in the fiction is more or less akin to the world we live in. Also, it [i]s work you can get lost in. There [i]s a confidence in narrative, which uses the traditional tools of plot and structure and character. ... Charlotte Brontë of *Villette* and Jane Eyre; Dostoyevsky of those four big novels; Chekhov’s short stories; Tolstoy of *War and Peace*. *Bleak House*. And at least five of the six Jane Austen novels. If you have read those, you have a very solid foundation. (Hunnewell, par. 145)

In this paragraph I will show how Jane Austen has inspired Ishiguro by comparing *Pride and Prejudice* to *The Remains of the Day*. I will focus on the portrayal of feelings by the main characters.

Ishiguro’s *The Remains of the Day* originated in a funny way: “[t]here was a journalist coming to interview me for my first novel. And my wife said, Wouldn’t it be funny if this person came in to ask you these serious, solemn questions about your novel and you pretended that you were my butler? We thought this was a very amusing idea. From then on I became obsessed with the butler as a metaphor” (Hunnewell, par. 96). He saw the butler as a metaphor of “a certain kind of emotional frostiness. The English butler has to be terribly reserved and not have any personal reaction to anything that happens around him” (Hunnewell, par. 98). Just as Ishiguro uses the trope of suicide to convey the Japanese

national identity, he uses the butler as a metaphor for the reserved personality of the English. Raymond Williams has said about the great tradition of nineteenth-century fiction:

Neither element, neither the society nor the individual, is there as a priority. The society is not a background against which the personal relationships are studied, nor the individuals merely illustrations of aspects of the way of life. Every aspect of personal life is radically affected by the quality of the general life, yet the general life is seen at its most important in completely personal terms. (22)

Williams claims that in the great nineteenth-century fiction society influences characters and is reflected in the portrayal of those characters. Just as the characters in *An Artist of the Floating World* and *A Pale View of Hills* are a portrayal of Ishiguro's Japan, the English society is portrayed in the person of Stevens, the butler. Stevens is exactly what an outsider of England expects of a butler. His new, American, employer even hired him for this reason: "you're a genuine old-fashioned English butler, not just some waiter pretending to be one. You're the real thing, aren't you?" (Ishiguro, *Remains* 131).

Susie O'Brien describes *The Remains of the Day* as follows: "a narrative which is thematically constructed around an opposition between what are commonly regarded as Victorian values – formality, repression, and self-effacement, summed up under the general heading of 'dignity'" (788). Stevens thinks this "dignity" is what makes him a real English butler: "[c]ontinentals are unable to be butlers because they are as a breed incapable of the emotional restraint which only the English race is capable of" (Ishiguro, *Remains* 44). This constraint of emotions is something that Ishiguro could have learned from Austen. Brooke Allen said about this:

Many of Austen's finest characters -- Darcy, Fanny Price, Elinor Dashwood, Anne Elliot, Jane Fairfax, Mr. Knightley, Jane Bennet -- struggle not to express but to hide their emotions, and Austen often indicates, by contrast, that emotional transparency springs from an essential vulgarity and light-mindedness, as the easy confidences of Harriet Smith, Lydia Bennet, Wickham, Lucy Steele, Mary Crawford, and even Edmund Bertram show. (par. 30)

Austen and Ishiguro seem to agree that displaying emotions is vulgar for English characters.

Stevens seems to hide all his feelings under his “dignity”. Even when he has feelings he talks about them in a peculiar way: “[o]ne has to confess, at that moment, to being overcome by a certain sense of discouragement” (Ishiguro, *Remains* 170). Walkowitz explains that here Ishiguro uses the language in a way that it portrays Stevens’ personality: “Ishiguro has the wit to notice that the choice of ‘one’ over ‘I’ unites an ‘impersonal’ grammar with the rhetoric of English impersonality. Stevens language seems at once natural—what a butler sounds like—and yet tactical. ‘One’ negates the claim to personal feeling” (“Ishiguro’s Floating Worlds” 1066).

The protagonist of *Pride and Prejudice* is one of the most emotional characters in the novel. When Elizabeth Bennet is proposed to by Mr. Collins she declines, but he believes it is normal for a woman to reject the first proposal only to accept on a later occasion. Elizabeth is annoyed and responds: “I have no pretention whatever to that kind of elegance which consists in tormenting a respectable man. I would rather be paid the complement of being sincere,” she thanks him for his proposal but says she cannot accept because “[her] feelings in every respect forbid it” (Austen 302). She does not have emotional feelings for him and therefore cannot marry him. In *The Remains of the Day* the female protagonist displays emotions, mostly towards Stevens. Miss Kenton is cross with Stevens when he dismisses two maids and says to Stevens:

Mr. Stevens, I am outraged that you can sit here and utter what you have just done as though you were discussing orders for the larder. I simply cannot believe it. You are saying Ruth and Sarah are to be dismissed on the grounds that they are Jewish? ... I will not stand for such things. I will not work in a house in which such things can occur.” (Ishiguro, *Remains* 157)

Stevens responds to the accusation in two ways. First he avoids taking responsibility by saying: “His lordship has made his decision and there is nothing for you and I to debate over” and then he shows his disgust for her display of emotions: “Miss Kenton, I will ask you not to excite yourself and to conduct yourself in a manner befitting your position. ... I am surprised to find you reacting in this manner. Surely I don’t have to remind you that our professional duty is not to our own foibles and sentiments” (Ishiguro, *Remains* 157). Stevens shows here that he finds Miss Kenton’s display of emotions a sign of light-mindedness and that she should do her work without showing emotions.

Most of the times when Elizabeth Bennet speaks about her feelings she does so in an ironic fashion. I believe she does so because she does not want to be frowned upon by society, as Stevens frowns upon Miss Kenton’s behaviour. As the quotation above shows, Austen believed emotional display to come from “an essential vulgarity and light-mindedness” (Allen, par. 30). When Elizabeth first meets Mr. Darcy at a ball, she overhears him saying that he does not want to dance with her because “she is tolerable; but not so handsome as to tempt *me*” (Austen 240). She meets him later at another ball where “Mr. Darcy with grave propriety requested to be allowed the honour of her hand; but in vain” (249). She refuses, even when Sir William, a friend, tries to persuade her by saying it is polite of Darcy to dance with her because he dislikes dancing. Elizabeth responds by saying ironically: “Mr. Darcy is all politeness” (249). The irony of this remark is only known to the reader because Mr. Darcy and Sir William at that moment have no idea that Elizabeth has heard Mr. Darcy’s impolite remark at the previous ball.

Irony also plays a role in *The Remains of the Day*. In this novel, Ishiguro wanted “to examine his narrator’s verbal style and its thematic implications.” However, according to Ben Howard in “A Civil Tongue: The Voice of Kazuo Ishiguro,” “it also represents its author’s increased awareness of his style and guises” (406). He says Ishiguro is being ironic when he lets Stevens react overdramatically when he runs out of fuel. The irony lies in the way Stevens responds to this setback, he is afraid that the reader might believe that “general disorganization [is] endemic to [his] nature” (Ishiguro, *Remains* 168). This is not something a reader would believe after reading Stevens story so far and therefore the remark bears an ironic quality. This use of irony is similar to the way Austen used irony in the conversation between Elizabeth and Mr. Darcy. In both cases the irony is visible to the reader but not to the characters. Stevens reaction, however, is typical for him: “when one remembers that good organization and foresight are qualities that lie at the very heart of one’s profession, it is hard to avoid the feeling that one has, somehow, let oneself down again” (Ishiguro, *Remains* 168). Here again, Stevens avoids the claim of personal feeling by using “one” instead of “I”. The irony here is found in the fact that Stevens does feel let down by himself, but still has the idea that, as a butler, he cannot show personal feelings. However, according to Howard “it would do a disservice to *The Remains of the Day* to read it solely in terms of its ironies. For, if the language of the novel amply illustrates the capacity of elegant prose to hide meaning, it also exemplifies ... the dignity of the English prose tradition” (407). This elegant hiding of meaning and the dignity of the English prose tradition is what I believe Ishiguro has learned from Austen. Apart from this, they both portray the way they see the English society through their characters. They see the English society as repressed and show this in the way they let their characters speak about their feelings.

3.3 Imagined Worlds

Ishiguro's novels are cosmopolitan novels because they show readers the Japanese or English world. However, they show worlds the readers expect. Ishiguro conjures up worlds that are easy to relate to. As said in chapter one on page ten, Walkowitz has three definitions of cosmopolitanism. She believes that a cosmopolite is attached to a global community or to several nations. Ishiguro seems to be attached to both England and Japan but says something interesting: "I was n[o]t a very English Englishman, and I was n[o]t a very Japanese Japanese either" (Oe and Ishiguro 115). He is somewhat of a stranger to both nations. It seems that his novels contain another form of cosmopolitanism: a cosmopolitan view on foreign worlds based on prejudices instead of being embedded in reality. Ishiguro uses language and characters to show the reader a stereotypical Japan or England. His Japanese characters are stereotypically hung up on values and traditions and his English characters have the stereotypical "stiff upper lip". His Japan consists of tropes and is written in a style that Western readers imagine to be Japanese. He uses his mother's formal way of speaking to write in. His England is seen through the eyes of a butler who has a hard time expressing his feelings. I believe Ishiguro's worlds are what he imagines them to be.

Ishiguro has been influenced by writers such as Tanizaki and Austen but he has mostly used stereotypes and his imagination to create his worlds. I believe Tanizaki led Ishiguro to believe that Japanese women should listen to men and that the West had a corrupting influence on Japanese values. In Ishiguro's and Tanizaki's novels there is a double attitude towards the position of women. The women show somewhat of a feminist attitude by arguing with their father or husband, but they also stick to tradition by wearing kimono's or having an arranged marriage. The novelists do not give a clear picture on what their position is on feminism. Tanizaki said that *Naomi* was part of a dream: "society hoped for – dreamed of –

the appearance, sooner or later, of the ‘awakened, self-aware woman,’ but also said: ‘dreams and reality rarely coincide’” (Tanizaki viii – ix). Ishiguro’s female protagonists seem to awaken but they are not completely awakened and self-aware yet.

Austen has shown Ishiguro that English characters should keep their feelings to themselves, which he adopts for his butler. She also showed him that feelings can be shown in a covert way. For example, her protagonist expresses her feelings through ironic remarks. Stevens does not use irony but says “one” instead of “I” when he expresses his feelings.

Ishiguro gives an excellent explanation for how he writes, he says: “I was conscious that I was n[o]t so interested in the history per se, that I was using British history or Japanese history to illustrate something that was preoccupying me. ... I did n[o]t have a strong emotional tie with either Japanese history or British history, so I could use it to serve my own personal purposes” (Oe and Ishiguro 115).

Conclusion

I started my thesis by stating my hypothesis: due to globalization, in determining to which culture an author belongs, his background is less important than the authors he has been influenced by. In the chapters that followed I have researched the backgrounds and works of two authors with Japanese origins: Haruki Murakami and Kazuo Ishiguro. In this conclusion I will put the results next to each other to see if the authors that have inspired them have influenced their writing more than their backgrounds have.

In the first chapter, I quoted Walkowitz's statement that: "literary classification might depend more on a book's future than on a writer's past" (*Immigrant* 534). This quotation combines nicely with my hypothesis. However, I still wanted to see if the authors themselves have a cosmopolitan attitude. I showed in chapter one on page ten that cosmopolitanism consists of three parts: "allegiance to a transnational or global community, ... multiple or flexible attachments to more than one nation or community [or valuing] the risk of social deviance and the resources of consumer culture and urban mobility" (Walkowitz, *Cosmopolitan* 9). Murakami complies with the second and third type of cosmopolitanism described by Walkowitz. He valued the risk of social deviance because he wanted to break free from the Japanese tradition. In his youth he seemed to be attached more to the Western culture than to the Japanese culture. Later on, he has multiple attachments: to Japan and America. He feels at home in America and even when he lives in Japan he is still interested and focused on the Western world. Murakami's attitude can therefore be called cosmopolitan. Just as Murakami, Ishiguro is a cosmopolitan author. He moved from Japan to England at the age of six, but even in England he felt a tie to Japan. He did not have trouble integrating into the English community and this relates to what Walkowitz says about having a tie to multiple nations. From the time of his birth, Ishiguro came into contact with multiple cultures because

his father had a Chinese attitude. In his twenties, he sought out other cultures by travelling through America and working in Scotland. Ishiguro shows a strong cosmopolitan attitude by interacting with all these cultures. Both authors have a cosmopolitan attitude and attributes that Skrbis, Kendall and Woodward ascribe to cosmopolites: they are “willing to engage with the cultural Other (both in an aesthetic and intellectual sense), [have] a consciousness of a point of departure [and] the ability to reflexively observe and judge different cultures, the possession of semiotic skills to interpret images of others, and general openness to other people and cultures” (122).

Since Murakami and Ishiguro have a cosmopolitan attitude, they are not only interested in Japanese literature. Their interest might have been limited because Murakami's parents were teachers of Japanese literature and Ishiguro's parents made him read Japanese literature in preparation for his return to Japan. In spite of that, they were both very interested in Western literature. Globalization gave them the opportunity to read foreign literature because, as Vilashini Cooppan says, it is “a process of cross-cultural interaction, exchange, and transformation” (15). Murakami has read many Western authors and he names Raymond Carver, Raymond Chandler and F. Scott Fitzgerald as inspirations. In the second chapter, I have shown that Carver has mostly inspired Murakami to use detailed images as the foundation of his (short) stories and both their characters struggle to find their essence. What Murakami does differently from Carver is that he lets his characters show their struggle, while Carver's characters keep up a façade. From Chandler, Murakami learned how to write a mystery in the form of a hard-boiled detective, wherein the protagonist is lonely and a city dweller in search for something that has already been lost forever. However, Murakami offers his readers more closure than Chandler does. Furthermore, what Murakami learned from Fitzgerald is how to portray characters very clearly. Even his antagonists are round characters instead of one dimensional bad guys. In contrast to Murakami, Ishiguro's inspiration are not

only Western authors, he was also inspired by Japanese authors. One of his Japanese inspirations is Junichiro Tanizaki. In chapter three I have shown that I believe Tanizaki has influenced the way Ishiguro writes about Japan and especially Japanese women. In their novels they show an ambiguous attitude towards Japanese women. Their Japanese men believe their women should listen to them, but the women show a moderate feminist attitude. The women value traditions, but are influenced by Westerners to stand up for themselves. Next to Tanizaki, Ishiguro was also inspired by Jane Austen. He learned from her to write about the English society and took from her that English people repress their emotions. She showed him how characters can portray their emotions in a covert way. Austen lets her characters use irony to show emotions, but Ishiguro's protagonist in *The Remains of the Day* uses "one" instead of "I" to convey his emotions. Murakami and Ishiguro have been visibly influenced by other authors.

In the novels by Murakami and Ishiguro different worlds are portrayed. Murakami's stories are always set in Japan and all his characters are Japanese. His characters are often interested in American culture, but as Kenzaburo Oe says: "Murakami belongs to the school of Maruya Saiichi, who wrote '*shimin shosetsu*' [stories of (average) citizens]" (Matsuoka 433). The average Japanese citizen is interested in American culture which is not surprising since Japan strove to become Westernized since the mid-nineteenth century. It seems readers want to believe that Murakami is Westernized. Slocum even says: "Murakami, rather than being a 'Japanese' writer, may be a Western writer who writes in Japanese" (5). However, Murakami has said: "my stories are my own, and they are not Westernized" (Wray, par. 125). He is supported in this by Ken Hamada who says: "readers may conceive Murakami as being a western writer only when compared to another western writer" (50). Readers see Murakami as Westernized because they recognize influences of Western authors. I believe this is the reflection of Murakami's cosmopolitan attitude. He has combined a Western style of writing

with Japanese settings. Ishiguro's foreign worlds are different from Murakami's foreign worlds. Ishiguro's Japanese or English worlds are almost exactly what readers expect them to be. He shows the readers stereotypical images of Japan or England by using tropes. As readers expect, his Japanese characters are fond of tradition and the English repress their emotions. He also uses language to portray stereotypical societies, Walkowitz describes this as follows: "Ishiguro's narrative styles evoke national attributes, whose recognition among readers tends to situate his texts within particular cultural traditions" ("Ishiguro's" 1049). He has used his imagination and information from others to create his worlds and has said: "I was conscious that I was n[ot] so interested in the history per se, that I was using British history or Japanese history to illustrate something that was preoccupying me" (Oe and Ishiguro 115). Murakami's world is based on the real Japan and only his style is Westernized, but Ishiguro's worlds are imaginary and not based on reality but on stereotypes.

Real or imaginary, the worlds that Murakami and Ishiguro conjure up are often foreign to their (Western) readers. Their novels "circulate beyond their culture of origin, either in translation or in their original language" and "serve as windows into foreign worlds" (Damrosch 4, 15). Which are attributes that David Damrosch ascribes to world literature. Murakami's foreign worlds are often not what readers expect from a Japanese author. His Western readers might miss "objects common—and familiar—to the Japanese environment like tatami (straw) mats and cherry blossom trees [and] actions such as bowing or prostrating, or foods such as sashimi (raw fish) or sushi" (Hamada 42). His novels are therein opposite to those of Ishiguro because Japanese traditions are often used in Ishiguro's novels. Ishiguro gives his readers foreign worlds based on stereotypes instead of being embedded in reality.

The research and analyses described above serve to determine if my hypothesis is falsifiable. My hypothesis consists of three parts: globalization makes it possible to be influenced by authors from across the globe; the influence of those authors is more important

than the background of the influenced authors; and these influences determine the culture under which an author is ranged. After my research, I believe that it is not possible to determine for certain if my hypothesis is true or false. Looking at the first part, of course globalization has made it possible for literature to spread beyond nation's borders and because of that it is possible to read authors from all over the world. Therefore, Murakami had the possibility to read American authors such as Carver, Chandler and Fitzgerald in Japan and Ishiguro could read Japanese authors such as Tanizaki in England, but also had the option to read an English author as Austen.

Skipping ahead to the third part of my hypothesis: the influence of other authors determines under which culture an author is ranged, this appears to be untrue. In this thesis, I have quoted reactions to works by Murakami and Ishiguro. For example, I have said that some perceive Murakami to be Westernized: "Masao Miyoshi argued ... that Murakami writes not of Japan, but of "what the foreign [book] buyers like to see in it." [and] Nobel laureate Kenzaburo Oe has said that "Murakami writes in Japanese, but his writing is n[o]t really Japanese . . . it can be read very naturally in New York"' (Chozick 62). However, reviewer "Elizabeth Ward ... deemed Murakami's *The Wind-Up Bird Chronicle* an endeavour to 'stuff all of modern Japan into a single fictional edifice'" (Chozick 62). Of Ishiguro it is said by Lawrence Graver in his review "What the Butler Saw" that: "Mr. Ishiguro grew up straddling two societies, the Japan of his parents and his adopted England" (par. 16). That their works are read in different nations shows that they are "actively present within a literary system beyond that of [their] original culture," which makes the novels part of world literature (Damrosch 4). The reactions to the novels by Murakami and Ishiguro show that under which culture an author is ranged might be determined by reader responses, but my research on that subject has been too limited to say this for certain.

While my research shows that Murakami and Ishiguro have cosmopolitan attitudes and are inspired by many things, it is impossible to say that their inspirations play a bigger role in their writing than their background. The place an author was born and raised plays a major role in his writing. This can be seen in the fact that Murakami is very much influenced by Carver, Chandler and Fitzgerald, but his setting and characters are Japanese and his subject, the average citizen, is part of a Japanese school of writing. Murakami's stories show influences of the Western world and Western authors, but are still very Japanese. Ishiguro has also been influenced by his background. He was born in Japan but raised in England and these are the nations he chooses to set his novels in. At first it was even impossible for him to write about England: "When I tried to start a story: 'I came out of Camden Town tube station and went into McDonald's and there was my friend Harry from university,' I could n[o]t think of what to write next. Whereas when I wrote about Japan, something unlocked" (Hunnewell, par. 11). In conclusion, Murakami and Ishiguro have used their backgrounds and the influence of other authors in a creative way to create new worlds of their own.

Works Cited

- Allen, Brooke. "Jane Austen for the nineties." *New criterion* 14:1 (1995): 15-23. Web. 18 May 2012.
- Austen, Jane. "Pride and Prejudice" *The Complete Novels of Jane Austen*. 1813. London: Wordsworth Editions Limited, 2004.
- Carver, Raymond. *What We Talk About When We Talk About Love*. 1981. London: Vintage, 2009.
- Chandler, Raymond. *The Big Sleep*. 1939. London: Penguin Books, 2011 .
- Cheng, Chu-chueh. "Cosmopolitan Alterity: America as the Mutual Alien of Britain and Japan in Kazuo Ishiguro's Novels." *The Journal of Commonwealth Literature* 45:2 (2010): 227-244. Web. 15 May 2012.
- Chozick, Matthew Richard. "De-Exoticizing Haruki Murakami's Reception." *Comparative Literature Studies* 45:1 (2008): 62-74. Web. 26 June 2012.
- Cooppan, Vilashini. "World Literature and Global Theory: Comparative Literature for the New Millenium." *Symploke* 9:1-2 (2001): 15-43. Web. 17 Mar. 2012.
- "Cosmopolite", *Oxford English Dictionary*. Web. 17 Mar. 2012.
- Damrosch, David. *What Is World Literature?* New Jersey: Princeton University Press, 2003.
- Fitzgerald, F. Scott. *The Great Gatsby*. 1926. London: Penguin Books, 1950.
- Graver, Lawrence. "What the Butler Saw." *New York Times on the Web*, 8 Oct. 1989. Web. 6 June 2012.
- Gregory, Sinda & Toshifumi Miyawaki & Larry McCaffery. "It Don't Mean a Thing If It Ain't Got That Swing: An Interview with Haruki Murakami." *Review of Contemporary Fiction* 22:2 (2002): 111-128. Web. 9 Mar. 2012.
- Hamada, Kay S. "Domesticating Wild Sheep: Sociolinguistic Functions and Style in Translations of Haruki Murakami's Fiction." *Journal of Popular Culture* 45:1 (2012): 41-56. Web. 30 Apr. 2012.
- "Hard-boiled fiction" *Encyclopædia Britannica*. Encyclopædia Britannica Inc., 2012. Web. 30 Apr. 2012.
- Howard, Ben. "A Civil Tongue: The Voice of Kazuo Ishiguro." *Sewanee Review* 109:3 (2002); 389-418. Web. 19 May 2012.
- Hunnewell, Susannah. "Kazuo Ishiguro; The Art of Fiction No. 196." *The Paris Review* 184. 2008. Web. 18 March 2012.
- Hutchings, William. "World Literature in Review: English" *World Literature Today* 64:3 (1990): 463-465. Web. 27 May 2012.
- Ishiguro, Kazuo. *An Artist of the Floating World*. 1986. London: Faber and Faber, 2001
- *A Pale View of Hills* London: Faber and Faber, 1982.
- *The Remains of the Day*. 1989. London: Faber and Faber, 2005.
- "Japan. Cultural life. Cultural milieu: Influences" *Encyclopædia Britannica*. Encyclopædia Britannica Inc., 2012. Web. 27 May 2012.
- "Japanese literature: Introduction of Western Literature" *Encyclopædia Britannica*. Encyclopædia Britannica Inc., 2012. Web. 27 May 2012.
- "Japanese Literature: The Novel Between 1905 and 1941" *Encyclopædia Britannica*. Encyclopædia Britannica Inc., 2012. Web. 27 May 2012.
- "Junichiro Tanizaki" *Random House Group Ltd*. Web. 16 May 2012.
- "Matthew C. Perry" *Encyclopædia Britannica*. Encyclopædia Britannica Inc., 2012. Web. 27 May 2012.
- Matsuoka, Naomi. "Murakami Haruki and Raymond Carver: The American Scene."

- Comparative Literature Studies* 30:4 (1993): 423-439. Web. 30 Apr. 2012.
- "Meiji" *Encyclopædia Britannica*. Encyclopædia Britannica Inc., 2012. Web. 27 May 2012
- Morton, Kathryn. "After the War Was Lost." *New York Times on the Web*, 6 June 1986. Web. 27 May 2012.
- Murakami, Haruki. *after the quake*. 2000. London: Vintage, 2003.
- *A Wilde Sheep Chase*. 1982. London: Vintage, 2003.
- *Norwegian Wood*. 1987. London: Vintage, 2003.
- *Sputnik Sweetheart*. 1999. London: Vintage, 2002.
- O'Brien, Susie. "Serving A New World Order: Postcolonial Politics in Kazuo Ishiguro's *The Remains of The Day*." *Modern Fiction Studies* 42:4 (1996): 787-806. Web. 24 May 2012.
- Oe, Kenzaburo & Kazuo Ishiguro. "The Novelist in Today's World: A Conversation" *Boundary 2* 18:3 (1991): 109-122. Web. 20 May 2012.
- Rubin, Jay. *Haruki Murakami and the Music of Words*. London: Vintage Books, 2005. Print.
- Seemann, Brian. "Existential Connections: The Influence of Raymond Carver on Haruki Murakami." *The Raymond Carver Review* 1. 2007. Web. 28 April 2012.
- Seigle, Cecelia Segawa. "A Wilde Sheep Chase." *The Journal of Asian Studies* 49:1 (1990): 161-163. Web. 26 May 2012.
- Shaffer, Brian W (ed.). *Conversations With Kazuo Ishiguro*. Jackson: University Press of Mississippi, 2008.
- Skrbis, Zlatko & Gavin Kendall & Ian Woodward. "Locating Cosmopolitanism: Between Humanist Ideal and Grounded Social Category." *Theory Culture Society* 21:115 (2004): 16 Mar. 2012.
- Slocombe, Will. "Haruki Murakami and the Ethics of Translation" *CLCWeb: Comparative Literature and Culture* 6:2. 2004. Web. 17 Apr. 2012.
- Suzuki, Michiko. "Progress and Love Marriage: Rereading Tanizaki Jun'ichiro's Chijin no ai" *The Journal of Japanese Studies* 31:2 (2005): 357-384. Web. 30 Apr. 2012.
- Tanizaki, Junichiro. *Naomi*. 1924. New York: Vintage International, 2001.
- "Tanizaki, Junichiro" *Columbia Electronic Encyclopedia* (6th edition). Columbia: Columbia University Press, 2011. Web. 16 May 2012.
- Walkowitz, Rebecca L. *Cosmopolitan Style: Modernism Beyond the Nation*. New York: Colombia University Press, 2006.
- . (ed.) *Immigrant Fictions: Contemporary Literature in an Age of Globalization*. Madison: University of Wisconsin Press, 2006.
- . "Ishiguro's Floating Worlds" *ELH: a journal of English literary history* 68:4 (2011): 1049-1076. Web. 15 May 2012.
- . "Unimaginable Largeness: Kazuo Ishiguro, Translation, and the New World Literature." *Novel: a forum on fiction* 40:3 (2007): 216-239. Web. 15 May 2012.
- Williams, Raymond. 1958; "Realism and the Contemporary Novel" *Universities & Left Review* 4 (1958): 22-25. Web. 18 May 2012.
- Wray, John. 2004; "Haruki Murakami, The Art of Fiction No. 182." *The Paris Review* 170. 2004. Web. 10 Mar. 2012.
- Yamauchi, Tadashi. "'Gatsby' The Gold Standard for Japanese Author Haruki Murakami." *Popmatters*. 2006. Web. 11 Mar. 2012.