

論 文 内 容 の 要 旨

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題 名	Literary Representations of Japan in the Works of Haruki Murakami and David Mitchell		
<p style="text-align: center;">Abstract</p> <p>The purpose of the comparative analysis of English and Japanese literary works performed in this thesis is to reveal both deep analogies and differences in the representation of the image of Japan, actualising the national specificity of the texts. This study allows for distinguishing the connecting sphere between Western and Eastern cultures in the parameters of ‘active dialogical understanding’ as ‘inclusion in a dialogical context’ (Bakhtin 1979, p. 381). The ultimate goal of this research is to advance the understanding of how both general and specific components of literary representations of Japan and Japaneseness are manifested in the East-West cultural dialogue.</p> <p>The research material for this thesis is the works of Haruki Murakami and the ‘Japanese’ novels of David Mitchell. The thesis is divided into three chapters; each of them addresses a different aspect in the representation of Japan in the novels of Murakami and Mitchell. Thus, the first chapter aims to present the two writers as well as analyse all the affinities and common features in their works and to present in what ways Mitchell references Murakami. The focus is on the image of Japan as a country that is unique in its immutable tradition, as well as its radical revision in Murakami’s and Mitchell’s. The main argument is that the general denominator of Mitchell’s artistic concepts is Murakami’s novels. It is proven that the English writer considers his purpose to revise the Orientalist point of view on Japan. Furthermore, the intertextuality of Mitchell’s novels is considered here as not limited to just quoting, but rather an attempt to participate in East-West dialogue in regards to the image of Japan.</p> <p>The second chapter offers a brief overlook of the theoretical framework, which is used for further analysis in this chapter. This chapter addresses the ongoing debate on Orientalism and looks closely into the evolution of orientalist conceptions in regards to representing Japan. The chapter focuses on a variety of exotic images that undergo significant transformations over the centuries and yet remain fundamentally orientalist. In addition, the image of modern Japan is explored here not only as the deconstruction of stereotypical representations of Western cultural discourse but also as reconstruction</p>			

and remediation of techno culture such as cyberspace, computer games and so on. The chapter traces the techno-images that Mitchell and Murakami use in their novels, formulating and recreating the image of Japan.

In the last chapter, the focus is on another famous image/stereotype of Japan as a country of violence, in the eyes of the West, is often associated with, but not limited to, the ethics of samurai. The attention is also given to the phenomenon of Aum Shinrikyo. As it is demonstrated, the authors address the issue of violence differently, using their own particular set of images, characters, and situations. This only proves that Mitchell does not duplicate the novels written by Murakami, but rather engages himself into the dialogue-polemics, which creates not just the chronicles of the modern life of Japan, but the image of illogical cruelty of the world in general.

Therefore, it is proven that Murakami creates and recreates Japan without implementing any orientalist features or exotic imagery. The writer has been long known as one who attempts to depict Japan as close to its real contemporary condition as it is at all possible. On the other hand, Mitchell whose writing about Japan is hugely impacted by Murakami's work nevertheless does not avoid using imagery that can be considered fairly orientalist in its essence. This research deals with the phenomena closely and demonstrates that Mitchell's exotic images are not orientalist in its meaning but rather a parody – an ironic way of depicting Japan as it might be expected from the traditional Western perspective. It is possible to claim that both Murakami and Mitchell create Japan in the most mimetic way achievable within the bounds of contemporary literary reality.

In the works of both authors the intent to depict a new world of Japan stripped of traditional stereotypical traits becomes clear. The difference between Murakami and Mitchell's representation of Japan lies in the difference between Japan as seen by the Japanese and Japan as seen by modern Westerners, but both are "correct" images of Japan. It is a recreation of the global image of Japan. In that sense, the texts of Murakami and Mitchell are complementary representations of Japan through East-West cultural dialogue. Studying the representations of Japan and Japanese national character helps to understand the role of Murakami and Mitchell in the formation of a new image of Japan, the de-stereotyping of anachronistic ideas about Japanese national exclusivity, enriching by doing so the world literature with new visions of the country and its culture.