# Abstracts

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## *Journal of Mark Twain Studies* Vol.1 (2002)

**Special Topic: Mark Twain and Technology**

### Their Other Life: The Lucid Dreaming of Mark Twain and Jack London

ARIMA Yoko

Jack London's rather short writing career, which started in the 1890's and abruptly ended in 1916, coincided with Mark Twain's later years. Despite their differences in age, the two writers shared a variety of interesting characteristics. One of the most intriguing was their tendency to experience unusually vivid dreams, dreams in which images are highly graphic and accompanied by the dreamer's conscious realization of being in the dream state. Such conscious "lucid dreaming" has been studied by Dr. Stephen LaBerge of Stanford University since the 1980s.

Even though Twain and London were both professed realists and materialists, they clearly believed in the dream life as an alternative to reality; indeed, they made it the fertile ground of many of their creative works. The two writers' unwavering belief in such phenomena evolved from concerns shared with their contemporaries; that is, the nineteenth century saw a rebirth of interest in psychic phenomena, as well as a widespread interest in spiritualism and mesmerism, which was, in part, a reaction to the predominance of deterministic ideas. Aware that academics often scoff at such phenomena, Twain and London found ways to express the dream life — "their other life" — in their art.

## The Influence of Mark Twain's Vienna Experience on *The Mysterious Stranger Manuscripts*

NAKAGAKI Kotaro

At the turn of the century, an era of imperialism and nationalism in much of the world, Mark Twain conducted a round-the-world lecture tour. Although Twain limited his travels primarily to British colonies, he twice traveled to Vienna during this period, first in 1897 and again in 1898. While there, Sigmund Freud, the father of psychoanalysis, attended one of Twain's lectures. However, Twain visited Vienna not only to lecture but also out of concern for his daughters. Vienna was a center of medical research, and there Twain sought medical advice regarding his sickly daughter, Jean. Twain had lost his dearest daughter, Susy, in 1896, and also sought in Vienna to gain knowledge of Spiritualism, which he hoped would afford him contact with Susy's soul. Of course, Vienna was also a cultural arts center, and Twain sought a private music teacher for his daughter Clara, who intended to become a musician.

Twain was in Vienna at the height of anti-Semitism, as evidenced by the Dreyfus Affair of 1894 in France. Reflecting on the origins of such discrimination, Twain wrote the essay "Concerning the Jews" (1899) while in Vienna, and furthermore undertook his final major work, *The Mysterious Stranger Manuscripts.*

This essay examines the influence of Twain's Vienna experience on *The Mysterious Stranger.* Through his encounter with anti-Semitism, Mark Twain gained insight into the perspective of the outsider. Finally, however, as an outsider himself, Twain gained a new perspective on problems of discrimination in the United States. Consequently, in *The Mysterious Stranger Manuscripts*, Satan escapes from time and space before Columbus's so-called "discovery" of America.

## The Dialectics of Nature and Technology: Reconsidering Leo Marx's View of America and Twain

SATOUCHI Katsumi

In this paper I reappraise the works of Leo Marx, one of the leading scholars of Mark Twain after World War II, in light of recent revisionist trends in American literary and

cultural studies. From literary criticism in the early 1950s, Marx soon turned to American cultural history, which led to his landmark study, *The Machine in the Garden* (1964). In this work, Marx modified his previous views on Twain in order to adapt them to the book's theoretical scheme. Marx appears to give but scant attention to Twain but, in fact, Twain's inclusion in *The Machine in the Garden* is significant: Marx's lifelong interest in the conflict between technology and nature stems from a dialectical view of "pilot" and "passenger," terms with deep resonance in Twain scholarship.

Ironically, the present generation of scholars severely criticizes Marx for this binary way of thinking. They focus on Marx's connection with Lionel Trilling, who had expressed a conservative stance through his own dialectical theory of culture. Beginning with this assumption, and calling on Raymond Williams's idea of "human agency," Russell Reising and Jonathan Arac recently challenged Marx's influential reading of *Huckleberry Finn*. Although their arguments are often persuasive, I argue that their "New Americanist" approach itself needs some revision. Trilling's rejection of leftist social criticism in favor of individual psychology should not be dismissed merely for reasons of his political conversion. Moreover, both Reising and Arac overlook important aspects of the political and cultural context of the 1960s in which *The Machine in the Garden* was written.

In reading Marx's interpretation of *Huckleberry Finn*, I consider *The Machine in the Garden* as a product of its own time. Moreover, since Marx limited his analysis to the narrative background of *Huckleberry Finn*, I contend it is necessary to apply his theory of technology and the pastoral to Twain's historical moment of writing the novel. Reexamining Marx's works from these perspectives will help us gain a better understanding of Mark Twain.

## The Deluges of the Mississippi and the Novelist's Imagination: *Life on the Mississippi* and Modern Technology

SUGIYAMA Naoto

*Life on the Mississippi* falls into the genre of travel writing. In it, Mark Twain records the transformations that had taken place along the river basin during Twain's two-decade absence from his old haunts. Gone was the time when the pilots boasted

and exercised individual feats. As Twain traveled down the river, he found evidence of increasing modernization and urbanization. Twain did not have a negative attitude towards progress or advanced technologies, even if he was rather indifferent to the development of the railroads that symbolized the arrival of the New South. As a storyteller, however, Twain did not welcome the advance of all modern trends; consequently, he showed his secret revolt against them in such fictional episodes as Karl Ritter's failed revenge and Jack Hunt's "amendment." These episodes seem to superficially interfere with the unity of his travel work as a whole, but they nonetheless reveal the author's 19th century novelistic imagination. Just as the river overflows its banks unpredictably, so too does the novelist's imagination resist containment by modern technologies.

## Twin Nightmares: Mark Twain and Information Technology

TSUJI Kazuhiko

In his personal life, Mark Twain showed a continual fascination with technology's machines. He was one of the first users of the fountain pen, the central gas furnace, and the telephone. His writing was shaped by his voracious reading in technological research and by his feelings toward machines and the progress they represented. He was especially captivated by instantaneous communications; in "Mental Telegraphy,"for instance, he imagined something called a "phrenophone," which could communicate thoughts instantaneously. In "From the 'London Times' of 1904," published in 1898, another futuristic invention, a visual telephone called the "telelectroscope," was used to disprove a murder.

In this essay, I discuss Twain's visionary imagination concerning the field of information technology, and conclude that he anticipated our present-day technotronic society in *A Connecticut Yankee in King Arthur's Court*, and other works. In all likelihood, Twain was concerned that instantaneous communication would result in ontological anxiety and other kinds of individual or societal chaos. Today we may well consider his visionary ideas as significant milestones in the human imagination of technology, while the history of the Internet and nuclear weapons also teaches us just how well his vision hit the mark.

*Journal of Mark Twain Studies* **Vol.2 (2003)**

**Special Topic: Mark Twain and Detective Stories**

## Mark Twain's Scientific Quest for Mystery

ASAHI Yukiko

U.S. cultural trends in the 19th century increasingly were shaped by the dominance of the scientific spirit. Edgar Allan Poe and Arthur Conan Doyle made use of scientific methods in their detective fiction. In *A Study in Scarlet,* Doyle says that the method of deriving a conclusion from a series of events or clues is generally practiced, but that analytical reasoning, in which consequences are traced to causes, is not used by most people in their daily lives. Mark Twain too produced powerful detective stories at a time when detective fiction was popular.

This paper considers the aspects of detective fiction that interested Twain and influenced his later writings. As William Dean Howells pointed out, the scientific mind in Mark Twain's literature is an important key to his work. In the first section, I discuss several kinds of detective works that preceded Twain's, including those related to Poe, dime novels, Allan Pinkerton, and Conan Doyle. Then, in section II, I reinterpret "The Stolen White Elephant" in the context of its social background, and then discuss *Pudd'nhead Wilson* as a detective novel based on the scientific method of Charles Peirce. Finally, I refer to *What Is Man?* as a work in quest of a scientific method.

## Mystery, Crisis and Detectives: "A Study of Traces" by Poe and Twain

HAYASHI Koji

My intention in this essay is to locate the mysteries of Edgar Allan Poe and Mark Twain in the nineteenth-century genre of detective fiction. Although my argument is hardly a complete analysis of both writers' detective stories, its personal and rather impressionistic approach to the problem of mystery itself is meant to contribute to the discussion of "American" mystery from Poe to Ellery Queen. American studies of "traces," in my view, should be separated from those in Europe.

Both Poe and Twain tried to create mystery in new and convincing ways with their

depictions of terror or fear. Both were faced with personal identity crises that affected their pursuit of justice. Poe created Dupin for his detective stories, and in so doing, realized an ideal of art in civilization. Twain, on the other hand, skeptical about the scientific abilities and function of the detective, expressed the tension between American myth and history in *Pudd'nhead Wilson* (1894).

They both tried to problematize American history and to create mystery based on the poetics of crisis, which, in turn, would influence American twentieth-century detective fiction. In this sense, Poe and Twain are distinct from the author of Sherlock Holmes, a Victorian patriot; indeed, they are much closer to Umberto Eco.

## Ken Burns's Mark Twain: *E Pluribus Unum* and Mark Twain's Images in America

ISHIHARA Tsuyoshi

The leading documentary filmmaker, Ken Burns, recently directed a four-hour documentary film on Mark Twain. This documentary, *Mark Twain*, was broadcast nationwide in January 2002 on the Public Broadcasting Service (PBS) television network. It is estimated that more than 12 million people in America watched this documentary. Undoubtedly, this was one of the largest media events on Mark Twain in decades. This essay is an attempt to understand this influential documentary on Twain in terms of the recent transformation of Mark Twain's images in America. In particular, it will examine the relationship between Ken Burns's idealistic vision of America, *E Pluribus Unum*, and his image of Mark Twain in this documentary.

In this essay, first I give an overview of Burns's other documentaries and show the significance of his vision of America, focusing on *E Pluribus Unum* as a metaphor that unites the various subjects in his documentaries. Secondly, I introduce the emergence of multicultural images of Twain in America; in particular, my focus is on recent studies that discuss the impact of African-Americans on both Twain's life and literature. Next, in examining the influence of such recent multicultural Mark Twain images on Burns's *Mark Twain,* I argue that this documentary overcomes a widely shared one-dimensional public image of Mark Twain as a nostalgic symbol of good old small-town America.

In conclusion, I pay close attention to Burns's silence on the attack on *Huck Finn* by African-Americans in his documentary, suggesting it reveals Burns's idealistic vision of Twain as a personification of *E Pluribus Unum* in America.

## "Man's Sole Impulse": Mark Twain's Sense of Ethics in *What is Man?*

SUZUKI Takashi

Many critics have dismissed Mark Twain's *What is Man?*, usually for reasons that include accusations of pessimism or determinism; lack of coherence; ambiguity of argument; or failure to provide helpful guidance for us in our lives. However, I argue that we should pay more attention to Twain's sense of ethics in *What is Man?*, especially the important and timeless themes of morality that he takes up and with which many philosophers to date have struggled. In this essay, I focus on the ethical problems that Twain presents in *What is Man?*, and offer counter-arguments to those who fail to appreciate the moral dimension of this work.

In focusing on his sense of ethics, it becomes clear that Twain does show a consistent and rational guiding principle for living our lives, one which looks like egotistical hedonism on the surface but that is actually quite moral and original. He tells us that, first of all, we must accept *the truth* that we cannot help behaving according to "the impulse to satisfy our own spirit," and therefore we have to bring the pleasure of cause into line with the pleasure of effect *in order to behave morally without hypocrisy*. His argument is very clear and his sense of ethics can be a guide that helps us live morally.

## A Double-Barrelled Detecting in Twain and Poe

TSUJIMOTO Yoko

Edgar Allan Poe is well known as the father of the detective story, and I would like to propose in this essay that Mark Twain is the writer who best succeeded in taking up Poe's legacy of detective fiction. I do not mean that Twain wrote analytical detective stories, but rather that Poe and Twain share the same tendency to both construct, and deconstruct, detective stories.

First, I examine Twain's five detective works in order to show that although Twain

was able to write a proper detective story, he ended up writing a parody in which the detective is slighted and caricatured. His detective succeeds in solving the mystery, but the story concludes by implying that reality is more significant than crime-solving or the letter of the law.

In the case of detective stories by Poe, Dupin is characterized as a man of dual phases: the creative and the analytical. Dupin is able to unravel each mystery because he possesses an innate impulse indistinguishable from that of the criminal mind. After the Dupin trilogy, Poe went on to write a parody in which the detective finally commits the murder himself, repeating the action of the criminal, and thereby undermining the framework of the detective story.

**J*ournal of Mark Twain Studies* Vol.3 (2004)**

**Special Topic: Mark Twain and Fantasy**

## The Secret of Pudd'nhead Wilson's Success: Hank Morgan and the Two David Wilsons

CHIKUGO Katsuhiko

In *A Connecticut Yankee in King Arthur's Court*, Hank Morgan tries to reform the feudal society of Arthurian England, realizing that slaves and enslaved people groan under oppression. He is also ambitious of becoming President of the new Republic. However, he fails to achieve hegemony in England because of an insurrection. It turns out his policy is too imperialistic.

Hank's failure in *A Connecticut Yankee in King Arthur's Court* leads to David Wilson's divided self a few years later in *Pudd'nhead Wilson*. As Michael Rogin points out, there are two Wilsons in *Pudd'nhead Wilson*: Pudd'nhead, the character, and Pudd'nhead, the author of Wilson's calendar. Pudd'nhead, the author, and Hank Morgan both know black people's sorrows, but Pudd'nhead, the character, becomes mayor of Dawson's Landing and advocates on behalf of racial segregation. He does not repeat Hank's failure; he succeeds in life by following social conventions and swimming with the tide.

## The Development of the Supernatural in Henry James's Stories

MIZUNO Naoyuki

This paper analyzes the development of the supernatural in Henry James's stories. In the 1860s, James began to write supernatural stories, deviating from realism. The first story was "The Romance of Certain Old Clothes," in which James rigorously followed the conventions of the Gothic tradition. In his second supernatural story, "De Grey: A Romance," James introduced the so-called "vampire theme," which resulted in a more multi-layered work. In "The Last of the Valerii," James further developed the "vampire theme" by borrowing the story of Prosper Mérimée. In this story we find erotic connotations behind the supernatural occurrences.

With the exception of "The Ghostly Rental," James did not write any supernatural stories for about 15 years after "The Last of the Valerii." One reason for this may be that James, after his unsuccessful attempts at long, realistic novels such as *The Bostonians*, *The Princess Casamassima*, and *The Tragic Muse*, tried his hand at drama. In spite of James's relative failure at drama, his experience resulted in subsequent works that were more sophisticated as well as original. "Sir Edmund Orme" was the first successful supernatural story that James wrote in the 1890s. This work, like "The Turn of the Screw" which was also written in this period, has a frame story that subtly influences the manuscript contained within. The "I" narrator in the manuscript explains how he uses the presence of the ghost to successfully propose to the lady whose mother is haunted. A self-conscious narrator who enjoys telling the story of past events is one feature of James's supernatural stories in this period. James himself was pleased with his technique in "Sir Edmund Orme," especially that of avoiding "a low directness."

## Mark Twain as a Fantasy Writer

SHIBUYA Akira

Despite being a great champion of realism, Mark Twain also published works of fantasy, including the historical romances "The Prince and the Pauper: A Tale for Young People of All Ages" (1882), *A Connecticut Yankee in King Arthur's Court* (1889), and *Personal Recollections of Joan of Arc* (1896). Even his most popular work, the juvenile

fiction *The Adventures of Tom Sawyer* (1876), embraces elements of fantasy: witnessing a murder case, living on Jackson's Island, treasure-hunting, and getting lost in a cave. This novel is full of romantic adventures that ordinary American boys in the antebellum period could not have enjoyed. In Mark Twain's fantasies, anything can happen at any time, even without witches or fairies. In his later years, Twain produced a number of science fiction and fantasy works such as *No.44, The Mysterious Stranger* (1916/1969). The supernatural phenomena Twain depicts in this novel challenge the discursive framework of the Bible. While Mark Twain's fantasy basically aims to criticize human weakness and ugliness, it also exposes how we readers desire even the most unrealistic of fantasies to be true of our reality.

## Mark Twain's Confrontation with "Sivilization": Pap Finn as God of the White Race in the World of the Microbes

TAKIOKA Hiroko

Focusing on Twain's writings after the 1870s, particularly "Three Thousand Years among the Microbes," this essay examines how Twain confronted a "sivilization" that justified slavery and conceived of a God supportive of self-righteous white people.

In *Adventures of Huckleberry Finn*, Twain criticized the God of the American South that approved of slavery based on aristocratic ideals and feudalism. In his subsequent work, *A Connecticut Yankee in King Arthur's Court*, he attacked the idea of the "divine right of kings," which justified monarchies and medieval European aristocracy. In Twain's view, such thinking was little different from that which made slavery possible. During and after his lecture tour of 1895-96, Twain increasingly argued that the colonialism of the British Empire and the imperialism of America were similar to slavery. The world of his time was again about to justify systems of slavery, thanks to the arrogant faith of white people in their God and in themselves as the "chosen ones."

Twain caricatured these unjust systems of oppression in "Three Thousand Years among the Microbes." In this story, Twain rather heretically depicts the God of the white race as a Pap Finn character and conceited white people as trivial, harmful microbes.