

# Bibliography

## Scholarly Books, Dissertations, and English-Language Essays on Mark Twain by Scholars in Japan: 2000-2003

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This bibliography includes scholarly books, dissertations, and essays on Mark Twain published in Japan. It also contains works published overseas by Japanese scholars. The books and doctoral dissertations cited here are either in English or in Japanese. The essays listed are written exclusively in English. All abstracts in this bibliography were provided directly by the authors; otherwise, only the bibliographical information is given. I am very grateful to Nakagaki Kotaro for his assistance in compiling this bibliography. I also wish to thank the scholars who contributed their abstracts.

### Books

ARIMA, Yoko. *Mark Twain Shin-Kenkyu: Yume to Ban'nen no Fantaji* [A New Perspective on Mark Twain: Dream and Fantasy in his Later Years.] Tokyo: Sairyusha, 2002.

The mysteries of the human mind had haunted Mark Twain ever since he first realized that he had plagiarized, unconsciously, Oliver Wendell Holmes's dedication in a book of poems. Despite his lifelong philosophical rejection of religious interpretations, five or six years before his death, Twain rather abruptly began using the philosophical or religious concept of the "soul" in two of his major works, namely, *No. 44, The Mysterious Stranger*, and *What is Man?* This study explores the psychological inclinations and explorations that Twain cherished in private (as known from posthumously published works) and analyzes their influence upon his writings. Inevitably, this essay also takes into account his struggle to find a new literary form; in order to delineate the gloomy and chaotic aspects of the subjective

human mind, realism no longer served Twain's purposes.

GOTO, Kazuhiko. *Meiso no Hate no Tom Sawyer: Shosetsuka Mark Twain no Kiseki* [Tom Sawyer in Metamorphosis: Mark Twain the Novelist.] Tokyo: Shohakusha, 2000.

This book follows Clemens's literary career after *Tom Sawyer*, that is, after the shift in his writing mode from "reportage" to novels. Focused primarily on structural fluctuations in his novels, this study traces Twain's divided efforts at both maintaining his trademark persona of American innocence and also reliving his own past as a reconstructed Southerner.

TSUJI, Kazuhiko. *Sonogo no Huckleberry Finn: Mark Twain to 19-Seiki America Shakai* [Beyond *Adventures of Huckleberry Finn*: Mark Twain and Nineteenth-Century American Society]. Hiroshima: Keisuisha, 2001.

Mark Twain's novel, *Adventures of Huckleberry Finn*, is well known not only to American literary critics, but also to people all over the world. Many readers of *Huckleberry Finn*, however, do not realize that Twain wrote a series of novels after the publication of *Huckleberry Finn*. He tried to write sequels more than a few times, but he did not succeed in completing most of them. The following five sequels, together with *Huckleberry Finn*, are analyzed from both social and biographical standpoints: "Huck Finn and Tom Sawyer among the Indians," *Tom Sawyer Abroad*, *Tom Sawyer, Detective*, "Tom Sawyer's Conspiracy," and "Schoolhouse Hill."

## Dissertations

ISHIHARA, Tsuyoshi. "Mark Twain in Japan: Mark Twain's Literature and 20<sup>th</sup>-Century Japanese Juvenile Literature and Popular Culture." Diss. U of

Texas at Austin, 2003.

This dissertation examines Japanese versions of Mark Twain's literature that have been overlooked by scholars, but have had a significant impact on the formation of the public image of Mark Twain and his works in Japan. It discusses the ways in which both traditional and contemporary Japanese culture transformed Twain's originals and shaped Japanese versions of Mark Twain and his literature. Utilizing the case of Mark Twain in Japan as a vehicle to explore the complexity of American cultural influences on other countries, this dissertation challenges a simplistic one-way model of "cultural imperialism."

OMIYA, Takeshi. "Mark Twain and Europe — Travel in Time and Space, The Influence of European Writers and Darwinism." Diss. Hiroshima U, 2000.

The present study focuses on the relationship between Mark Twain and several European writers, arguing that Twain, who is considered often to be a purely American writer, was greatly influenced by European culture through his experiences in Europe, his friendship with European writers, and knowledge of their works. I emphasize that the European writers' works and Darwin's philosophy became a cultural source for Twain's works, and that without them his works would not have been created.

TAKIOKA, Hiroko. "Mark Twain's Outlook on the Universe: Traveling through Time and Space." Diss. Shirayuri College, 2002.

In his later writings, Twain's growing indignation toward the conceited values of men who approve human rights violations, including slavery, colonialism, and imperialism, is amply evident. Twain's attitude also is revealed through his protagonists' travels through time and space. Twain, possessed of a strong faith in modern American civilization, did not end up a nihilist in his later years, however,

as is generally believed; rather, he finally discovered that the soul and the creative imagination have the potential to sweep away the strains of his time and produce regeneration in the world. This vitality of his inner self was cultivated in the midst of America's great nature.

TSUJI, Kazuhiko. "Phelps Nojo no Kanata ni: *Huckleberry Finn* Zokuhen-gun to 19-Seiki America Shakai [Beyond the Phelps Farm: the Sequel of *Huckleberry Finn* and Nineteenth-Century American Society]." Diss. Hiroshima U, 2000.

Mark Twain's novel, *Adventures of Huckleberry Finn*, is well known not only to American literary critics, but also to people all over the world. Many readers of *Huckleberry Finn*, however, do not realize that Twain wrote a series of novels after the publication of *Huckleberry Finn*. He tried to write sequels more than a few times, but he did not succeed in completing most of them. The following five sequels, together with *Huckleberry Finn*, are analyzed from both social and biographical standpoints: "Huck Finn and Tom Sawyer among the Indians," *Tom Sawyer Abroad*, *Tom Sawyer, Detective*, "Tom Sawyer's Conspiracy," and "Schoolhouse Hill."

Waguri, Ryo. "Mark Twain and Strangers." Diss. Konan U, 2003.

Mark Twain was once a stranger: His experience as a stranger was based on his wanderings and travels during his bachelor years, which allowed him to see the world from the viewpoint as well as understand the alienated feelings of a stranger. In *The Innocents Abroad*, the narrator makes himself appear an uneducated and prejudiced American traveler in European countries. In *Following the Equator*, Twain presents himself in his persona with a face dappled in black and white. Mark Twain readers find in his major novels several kinds of strangers: Strangers who go into isolated places, and revolutionize conventional life there, including the

“strangers” Huckleberry Finn, Tom Canty, Edward, and Hank Morgan. Mark Twain was attracted to such strangers throughout his literary life. Strangers are attractive and, at times, turn a critical eye on established social standards; however, they do not have enough power to persuade weak and common people (such as Sandy and August) of their ideas. When Mark Twain came to this conclusion, he stopped writing about strangers, having discovered the fatal weakness of strangers.

## Essays

CHECKETTS, Randy K. “The High & Low/Rise & Fall Cycle in Mark Twain’s View of Western Monarchy.” *The Journal of Economics Department, Akita University of Economics and Law* 35 (2002): 1-10.

—. “HENRY VIII: A Look at History, Mark Twain, and *Huckleberry Finn*.” *The Journal of Economics Department, Akita University of Economics and Law* 32 (2000): 1-13.

FISHKIN, Shelley Fisher. “Mark Twain’s Historical View at the Turn of the Twentieth Century.” *Proceedings of the Kyoto American Studies Summer Seminar*, July 29-July 31, 1999. Ed. Hiroshi YONEYAMA. Kyoto: Center for American Studies, Ritsumeikan U, Kyoto (2000): 123-39.

During a roughly ten-year period, from 1897 to 1907, Mark Twain’s observations of current affairs prompted him to reflect on the past in new ways; those reflections, in turn, helped push his engagement with contemporary issues in some new directions. Twain’s travels in India and his encounter with current events in France helped spark new insights into the historical past that had framed Twain’s early years; the result was some of Twain’s most trenchant observations about the Slave South. At the same time, the insights Twain developed into the psychological and social dynamics of his childhood world helped hone his awareness of the psychological

and social dynamics of the world in which he lived as an adult. For if thinking about imperialism and anti-Semitism helped clarify his thinking about abusive relations under Slavery, thinking about the usurpations of Slavery sharpened his insight into the true nature of ethnocentrism and racism in all their myriad forms — including the one most visibly at hand at the turn-of-the-century, imperialism.

GOTO, Kazuhiko. “Mark Twain’s Sense of an Ending: A View on His Attitude toward Writing at the Turn of the Century.” *Proceedings of the Kyoto American Studies Summer Seminar*, July 29-July 31, 1999. Ed. Hiroshi YONEYAMA. Kyoto: Center for American Studies, Ritsumeikan U, Kyoto (2000): 157-66.

This paper tries to show how Twain’s varied literary experiments at the turn of the century, particularly as exemplified in his unfinished works as well as in his autobiographical dictations, correspond with his sense of an ending for the divided life he lived as Samuel Clemens and “Mark Twain.”

GOTO, Shoji. “Huck Finn and America in Kenzaburo Oe.” *Postmodernity and Cross-Culturalism*. Ed. Yoshinobu HAKUTANI. London: Associated UP (2002): 31-42.

In this essay, Goto makes subtle comments on the various connections between *Huck Finn* and Oe’s novels. In particular Goto demonstrates that Oe shares Twain’s “historicist imagination,” which connects the social injustices of his contemporary society and those of the past. Goto suggests that just as Twain’s “historicist imagination” inspired his anti-racist views in *Huck Finn*, Oe’s various historicist novels also challenge the social injustices of contemporary Japan. Goto concludes that, “[through Oe] *Adventures of Huckleberry Finn* has indeed had a hand in the recovery of historicity in postmodern Japanese literature.”

IGAWA, Masago. "The Outrage of Young Satan: Mark Twain's Views on the Imperial Age." *Proceedings of the Kyoto American Studies Summer Seminar*, July 29-July 31, 1999. Ed. Hiroshi YONEYAMA. Kyoto: Center for American Studies, Ritsumeikan U, Kyoto (2000): 175-82.

In "The Chronicle of Young Satan," Mark Twain expresses bitter feelings against imperialistic trends at the end of the nineteenth century. However, this paper demonstrates that, despite Satan's cynical and unfeeling diatribes, the story has affirmative elements as well. Igawa tries to show the literary power of Twain's "sense of hope," rather than his so-called pessimism.

MAEOKI, Toshitaka. "From the Recent Education and Research: Mark Twain's Transformation from a Humorist to a Pessimist: Told by *The Mysterious Stranger* (2)." *Bulletin of Hiroshima Kokusai Gakuin University* 34 (2001): 103-11.

—. "Mark Twain's Transformation from a Humorist to a Pessimist: What Made Him Lose Faith in the Dignity of Man and the Value of Human Life? (1)." *Bulletin of Hiroshima Kokusai Gakuin University* 33 (2000): 97-101.

MITSUISHI, Yoko. "Comment on Kazuhiko Goto, 'Mark Twain's Sense of an Ending.'" *Proceedings of the Kyoto American Studies Summer Seminar*, July 29-July 31, 1999. Ed. Hiroshi Yoneyama. Kyoto: Center for American Studies, Ritsumeikan U, Kyoto (2000): 167-72.

Professor Goto's paper is instructive and intriguing in his focus on Twain's failure to find an ending to the bulk of stories that he left unfinished, including, in a way,

his own autobiography. While Goto emphasized Twain's "inability to finish a long literary work," I am more impressed by Twain's ceaseless search for new kinds of expression, which produced, for example, "the radically experimental *Autobiography*" rather than one typical of the Western literary tradition.

MURAYAMA, Kiyohiko. "Comment on Shelley Fisher Fishkin, 'Mark Twain's Historical View at the Turn of the Twentieth Century.'" *Proceedings of the Kyoto American Studies Summer Seminar*, July 29-July 31, 1999. Ed. Hiroshi YONEYAMA. Kyoto: Center for American Studies, Ritsumeikan U, Kyoto (2000): 143-50.

This is a response to Shelley Fisher Fishkin's Keynote Paper read at the Literature Section of the Kyoto American Studies Summer Seminar. While I appreciate Fishkin's view of Mark Twain as a conscientious writer who changed to become an anti-imperialist at the turn of the century, her argument underscores all the more for me the necessity of scrutinizing Twain's persistent duality (duality as both humanitarian reformer and pessimistic determinist, embracing values of the South or West, as well as the North or East), exemplified by Theodore Dreiser's critical essay, aptly entitled, "Mark the Double Twain."

NAGAWARA, Makoto. "The 'Cadaver Episode' in the Random House *Huckleberry Finn*: An Alternative Reading." *Huck Finn: The Complete Buffalo & Erie County Public Library Manuscript — Teaching and Research Digital Edition*. Ed. Robert J. BERTHOLF & Victor DOYNO. CD-ROM. Buffalo & Erie County Public Library (2003). (First presented at Elmira 2001: The 4th International Conference on the State of Mark Twain Studies.)

This paper offers an interpretation of the above-named episode, which differs in

view from the one given by Victor Doyno in “The Textual Addendum” of the Random House 1996 edition of *Huckleberry Finn*. It attempts to read in the newly discovered “cadaver episode” a one-upmanship game between Huck and Jim, a playful tit for tat that nevertheless suggests an insidious racial tension between the two characters.

NAKAHIRA, Naomi. “*A Connecticut Yankee in King Arthur’s Court* as Mark Twain’s ‘Tall Tale.’” *Tabard* 16. The Society of English Literature, Kobe Women’s University (2001): 37-55.

The performance of the tall tale has a social function: the audience proves whether the performer-storyteller is a cultural insider or not by their reactions (Brown, Wonham). In *Connecticut Yankee*, Twain makes use of this function to develop the plot, depicting the multiple reactions of the audience. The outsider Hank Morgan, for instance, reacts differently from the 6<sup>th</sup>-century people around him to the tall tale narrated by Sir Kay, but he later proves his membership in the kingdom by reacting adequately to Sandy’s absurd story. For Twain, the tall tale is not only content material, but also a main structuring device in his fiction.

PERISSE, Bernard R. “Violence and Sensibility in *Adventures of Huckleberry Finn* and *Pudd’nhead Wilson*.” *Journal of the College of Industrial Technology* 36, Nihon University (2003): 19-25.

SUTO, Ayako. “Calms, Storms and Nights: *Adventures of Huckleberry Finn* (1884).” *Tsuda Inquiry* 24 (2003): 143-55.

*Huck Finn*’s storm scenes not only disclose hypocritical, greedy and violent communities, but also such extraordinarily dynamic and sublimely beautiful scenes — condensed in a flash of lightning — that they go beyond the writer’s authorial

territory, implying another world, another kind of “[t]erritory ahead of the rest.” At night, this world becomes terrifying, with implications of death. Nevertheless, this is a world of dead calms and silence, a heart-piercingly beautiful, if temporary, buffer zone that heralds Huck’s final decision to go to the world of absolute silence, “the Territory.”

TAKASHIMA, Mariko. “Mark Twain, Edward House and Japan.” *The Bulletin of the Faculty of Representational Studies* 2, Wako University (2001): 179-190. (First presented at Elmira 2001: The 4th International Conference on the State of Mark Twain Studies.)

Mark Twain’s interest in Japan grew as a result of his friendship with Edward H. House, whose review of Twain’s lecture on the Sandwich Islands marked Twain’s debut as a writer. From his first visit to Japan in 1870 until his death, House was an advocate on behalf of Japan and women’s rights. He was known also as a distinguished correspondent, college teacher of English, publisher, editor of *Tokio Times*, and musician. In House’s *Yone Santo*, modeled on his adopted Japanese daughter Koto, he criticized missionaries. Both House’s and Koto’s influences upon Twain’s works and his family are discussed in this paper.

TAKIOKA, Hiroko. “Mark Twain’s ‘Tall Tale State of Mind’ in His Later Years.” *Studies in Language and Literature* 1, The Shirayuri Research Center for Language and Literature (2001): 14-26.

This article points out that the “tall-tale state of mind” prominent in Twain’s early works is even more brilliantly evident in his later writings, those generally criticized as dark and hopeless. The personifications of this frame of mind are the delightful yarn spinners, No.44 and microbe Huck. From their macro and microcosmic viewpoints, they make striking remarks intended to “vandalize” the

self-centered beliefs of the human race. Twain regarded egocentric humans as a root cause of conflict in the world, so wished to expose mankind as relatively meaningless and small in the infinite universe. Twain invites readers to these tall stories as “listening insiders” to share his views and his ardent hopes for a better world.

UEDA, Osamu. “A Modification of the Idea of Implied Reader — With Some Examples from Mark Twain’s *The Adventures of Tom Sawyer*.” *Fukuoka Jogakuin University Bulletin, Human Relations* 1 (2000): 1-8.

WAGURI, Ryo. “Comment on Masago Igawa, ‘The Outrage of Young Satan’: or Mark Twain’s Mature Face in *Following the Equator*.” *Proceedings of the Kyoto American Studies Summer Seminar*, July 29-July 31, 1999. Ed. Hiroshi YONEYAMA. Kyoto: Center for American Studies, Ritsumeikan U, Kyoto (2000): 183-87.

—. “Following the Equator: Mark Twain’s Mature Face.” *Studies in English & American Literature* 19, Koka Women’s University (2000): 51-65.

Yamanaka, Margaret. “Mark Twain’s Last Travelogue — Twain and Australia.” *Nagara Academia, Bulletin of Graduate School Gifu Women’s University* 3 (2000): 53-78.