Globalizing Literatures and the Global Marketplace : Hemingway and Murakami

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Synopsis

Definitions are located within a desire, within a play of subterranean intentions negotiating the boundary of self and other. Categories traverse the history of time and geography. They are flagstaffs of ideological conquest, followed by actual possessions. Definitions and categories conquer the muted reality of civilizations through an artifice of reason. Therefore no definition is absolute, no category benign. Undoubtedly creating world literature or laying down literary standards to evaluate literature depends on the dominant cultural mood, what thinkers and critics find of abiding value during a specific era. Such standards are ethnocentric and impose categorical judgment on other literatures either through ignorance or bias. German philosophy of the late 18th century laid the foundation for the globalizing of Europe. The ascendancy of Europe in the 19th century coupled with colonization gave it unequal advantage over the rest of the world to create a muscular philosophy with overarching categories, thus universalizing its specificity. The spread of European languages and literatures saw the dominance of British English and, after World War II, American English, as the lingua franca of the world creating a global literary audience, marketplace and literary texts in English. The global marketplace has also been created inadvertently by European philosophers and literary critics who laid down standards to universalize European ideas and values. American and Japanese

*writers inherit this global marketplace and gear their writings to cater to an
Anglophonic audience and share cosmopolitan ideas and anxieties.*

Today modern writers and their progeny are aware of the globalizing power of digital
technology, ideological whirligig, YouTube cinema, the English language and the
Anglophonic reading public to make their works into a commercial success. Since the
global reading public is huge, about 1.5 billion, authors consciously gear their theme,
technique and style to suit the taste of such an audience. Modern writers share the legacy
of a globalizing past especially the European past when philosophers like Emmanuel
Kant and Friedrich Hegel began to universalize the specific experiences of Europe and
create overarching categories to define the world. The subsequent Eurocentric bias, and
the dominance of Europe, and European colonization cemented the idea of Europe as
the 'world' and English at its center. The rise of digital technology and the spread of the
internet gave an overwhelming advantage to the Anglophonic world. But the very same
advantage is now changing the construction of world literature. The Institute for World
Literature (IWL) at Harvard University is a leader in this direction. It does not wish to
restrict world literatures to "European masterpieces" only, but also include "literary
cultures" of the world.

The writings of both Ernest Hemingway (1899-1961) and Haruki Murakami
(1949-present) use strategies of thematic relevance, English translation and digital
technology to return to fame or globalize. Hemingway lost popularity in the 1970s due
to the rise of feminism and identity politics but returned to center stage of literary fame
posthumously in the late 1980s while Murakami worked meticulously with his English
translators during the 1990s and 2000s to globalize his works. Hemingway is more
popular today than his contemporaries such as F. Scott Fitzgerald (1896-1940) or Gertrude
Stein (1874-1946), while Murakami enjoys a larger readership than Kenzaburo Oe
(1935-present) or Banana Yoshimoto (1964-present). All writers who globalize subsume

an Anglophonic world of publishers and readers and hence write directly, or in translation, for such a clientele.

Globalizing Literature, World Literature and Global Marketplace

Globalizing literature, world literature and the global literary marketplace are the popular phrases of modern times riding the wings of digital technology and a neo-liberal economy. Everyone is cashing on the word 'global' in the world. From the modern academia and publishers to global readers and writers, all seek the benefits that accrue from embracing globalization. Scholars are re-conceptualizing the three terms, global, world and marketplace, while organizations, both literary and non-literary, are using them to buttress their credentials and gain profit. The global marketplace is abuzz with digital publishing and new technological gadgets to capture the digital natives.

Globalizing literature, national literature, and world literature are all different things. Globalizing literature is a process where national literature finds a global audience in translation, often in the globally dominant language English, while world literature implies a canonical based construction where national literature from time to time escapes its geographical boundaries and begins to exist in a global literary space. In the Anglo-American world the escape of a literary text from its national moorings is aided by literary scholars and audience who find significance and abiding literary merit in it. Creating world literature or laying down standard to evaluate literature depends on the dominant cultural mood, the significant literary value and, the aesthetic temper of an age. Obviously such standards are ethnocentric and impose categorical judgment on other literatures.

Harold Bloom in *Shakespeare: The Invention of the Human* places Shakespeare at the center of the western literary canon and heaps praise on him for inventing the "human." Bloom believes that Shakespeare creates a rational human being who can think "too well" about any "truth" he may espouse. According to him Hamlet and Falstaff are

exemplary representations of "human cognition pushed to its limits as both "think too well to survive" (Bloom, 1999 419). Some might find Bloom's claim preposterous but it does have an element of surprise in it; it draws the attention of the reader to the category of world literature and Shakespeare. However it must be noted that a global writer possesses, either through the endorsement of literary scholars or promotion through the digital media, some popularity, locally and nationally, even before being globalized. Big publishing houses like Penguin, Random House or Harper & Collins also globalize literature just as Google and Amazon do. Contrary to the assertion made by Goethe in a letter to John Eckermann (1827) that national literature has become an "unmeaning term" and the "epoch of world literature" has arrived, national literatures continue to rule the roost (Goethe, 1998 165). Today, national literatures including indigenous movies and SNS messages go beyond national boundaries and globalize. Goethe's hasty judgment was more of a desire and less of a fact in the early decades of the nineteenth century. In the twenty-first century as global literatures expand and transnational audience grow, national literatures continue to assert their identities. Even after the transformations on national literatures wrought by translations, global publishing and a global audience, the original identities of national literatures are not erased. Even within the conflated category of world literature, they get slotted and identified within a rubric. Also since all national and local literatures are mediated through the global lingua franca English and digital media, the translated texts and their constructed categories define their identity.

Digital media and technology may disseminate a text globally and make them popular but it takes something more for a text to become world literature. The popularity of a translated text published on digital media and a large reading public are not the only criteria defining its entry into the overarching category of world literature. J. K. Rowling's Harry Potter series is quite popular but her "ethically rather mean-spirited" novels written in a "kid's fantasy-school novel" style are not a part of world literature as they do not possess literary merit (Le Guin, 2004 1). Literary critics have pontificated

upon what great literature should be, and each one singles out some characteristics for texts to quality as great literature. Wayne Booth in *The Rhetoric of Fiction* (1983) argues that the rhetoric of literature should give significance to life while F. R. Leavis in *The Great Tradition* (1948) campaigns for "openness before life" and "moral intensity." Mathew Arnold refers to literary masters as touchstones to judge great literature. T. S. Eliot explains his idea about objective correlative, while Gustave Flaubert refers to *impassibilite* or impassioned feelings as central to great literature. Even prescribed reading lists of prestigious universities create great literature. Richard Smith believes that great literature should guide human beings through their problems by using evocative images. The global media too create hype, and movies and memorabilia further add to the hype to create world literature. Amongst the elitist circle of literary critics Rowling is not equal to J. R.R. Tolkien or Lewis Carrol as the former lacks literary merit. Obviously after 200 years of Johann von Goethe's pronouncements, national literatures still exist from where world literature draws its resources. Today cultures are mixing faster than before creating a global presence of their local identities in English translations. The globalizing of literatures and their elevation to the category of global literature intersect many trajectories including literary merit and the global marketplace.

Defining and Categorizing the World

The desire to define and categorize the world along ethnocentric lines is a function of European philosophy and culture. The role of the writer in a globalized world is both European ideology and invention that after centuries has concretized into a reality. Kant in the late 18th century transformed the specific bourgeoisie history and political freedom in Europe into a *weltrepublik* or world republic and then into a *volkerbund* or federation of nations. The role of the writer is an invention as it depends on the moral values and literary taste of the times and the position the writer wishes to take. Kant did not create European colonization or the global digital technology but he contributed to the concept of globalization as we experience today. In his essay "Idea for a Universal

History with a Cosmopolitan purpose" (1784) Kant translated the abstract concept of the universal into a concrete geopolitical world governed by modern reason. Kant's belief in the global realization of freedom developed by Hegel's concept of 'world history' encourages the logic of globalization as being the perfect space for modernity. It also creates the epistemological structure of political, economic, military and literary discourses of globalization. In the "Cosmopolitan" essay Kant also suggests that the novel could imagine the world as a totality directed by a bourgeoisie culture. "It is admittedly a strange and at first sight absurd proposition to write a history according to an idea of how world events must develop if they are to conform to certain rational ends; it would seem that only a novel could result from such premises" (Kant, 1970 51-52). Kant believes that imagining the world is the domain of philosophy but the modern novel could also play an important role in this regard. The rise of the modern novel in the 19th century represented the globalizing of bourgeois values and culture. So, philosophy imagined the world as bourgeois freedom, while the novel created the myth of modernity through its representations. The spread of the European novel through colonization of Asia and Africa further strengthened Kant's *volkerbund* and Hegel's world history. The image of the iconic traveler in the works of H. G. Wells, Jules Verne, Eduardo Gomez and William Dean Howells show the spread of the bourgeois culture in the world including outer space. Today the Internet is the Anglo-American outer space.

European languages also played a significant role in creating a Eurocentric bias. In the late 11th century English and French words such as *diffinicion* and *diffinition*, which meant "decision, setting of boundaries," arose to unequally define the world. Though a definition uses a "formal" and "concise" statement to locate the meaning of a word, the act of defining itself has implications of singular control and imprint that does not allow non-European perspectives to flourish. A lot of European academic analysis suffers from this bias. R. Bin Wong points out that one of the shortcomings of Eurocentrism is its "extreme relativism" which privileges European "categories of analysis" and "dynamics

of social change." He argues that we cannot compare just by showing "differences" between western and non-western experiences but should create experiences that are "analytically more equal" in nature (Wong 2000 2). The political and economic power of Europe in recent centuries has given it the arrogance to elide weaker cultures. Recent studies in the area endorse this thesis.

Martin Bernal's *Black Athena* and Kenneth Pomeranz's *The Great Divergence* show that the rise of the West was not a consequence of advances in scientific and technical knowledge in Europe, which could be traced back to Greece and Rome, but a result of scientific innovations in China and the Arab world, that Europeans eagerly took without proper acknowledgement. Wong in *China Transformed* argues that there is no unbroken western intellectual tradition and that the rise of the West was connected to the conquest of the New World which gave it a decisive advantage over China. E. A. Wrigley provides evidence that the use of coal in Great Britain was a "necessary condition" to meet the energy needs of a growing population and enabled it to break the Malthusian and food supply constraint (Wrigley, 1988 30-48). Beginning in the 19th century as Europe began to gain dominance over Asia with the use of coal to fire the industrial revolution and feed a growing urban population it also began to impose its will more aggressively on the rest of the world which set into motion a series of powerful ideas that became global.

Globalizing the novel is, therefore, connected to the colonial enterprise of European bureaucrats, politicians, religious academics and the global agencies that produce, translate and respond to the novel. In India, for example Thomas Babington Macaulay vigorously promoted the idea of British literature by opening up four universities in India which taught English literature in the English medium and cut grants to colleges which taught Sanskrit and Persian. He wanted to create a modern educated class who would be Indian in origin but English in thought and sensibility. The idea of world literature, beginning in the late 19th century, represents the cultural politics of the Anglo-American

world and the academic practices, economic expectations and cultural differences that go along with it. Big publishing houses translate only a few selected writers from different languages and cultures. But digital publishing and preordering has changed the publishing market dramatically. In the last two years Amazon Crossing is increasingly publishing translated books ushering a new era of literary marketing. However we should not assume that modern globalization is a singular and unique historical event.

Cosmopolitan Literature and Sanskrit Literary Space

The phenomenon of globalization also happened at the beginning of the Common Era with the Sanskrit language and literature as it spread through the ancient public space across continents. Sanskrit created a cosmopolitan culture of world friends (*mahandriyaya* or *vishwabandhu*) with shared values of morality, sovereignty and aesthetics. It was only in the beginning of the second millennium that the hegemony of Sanskrit began to be challenged by "local speech forms" (Pollock, 2006 1). Today cosmopolitan culture functions within the trans-cultural ambience of an Anglophonic readership with predominantly liberal and modern thinking. Writing about the spread of Sanskrit literature between 6500 BC to 500 BC Sheldon Pollock calls the literature cosmopolitan literature which was a part of "literary communication that travel[ed] far, indeed, without obstruction from any boundaries at all, and, more important, that [thought] of itself as unbounded, unobstructed, unlocated" (Pollock, 2002 22). Cosmopolitan literature was more "action" oriented than "declaration" based (Pollock, 2002 17). However each reader reads a cosmopolitan text differently in space and time that Kwame Anthony Appiah calls "universalism with difference" (Appaih, 2002 202). By the 11th century writers began to, "reshape the boundaries of their cultural universe by renouncing the larger world for smaller world" (Pollock, 2002 16). The consciousness of a community gives rise to a new vocabulary defining the world.

Pollock problemtizes the underpinnings of world literature and the ways it is

conceptualized in non-western cultures. Obviously most cosmopolitanism from imperial Rome and colonizing Europe to modern globalization are coercive in nature. They dislocate diasporic and migrating populations by taking them away from their familiar national moorings into a utopian world of hope and success. Some achieve success while others do not. "Cosmopolitans today are often the victims of modernity, failed by capitalism's upward mobility, and bereft of those comforts and customs of national belonging" (Breckenridge, Pollock et al, 2002 6).

Just as cosmopolitan literature conceives of itself as boundless and transcending cultures, world literature too opens up "multiple windows on the world," (Damrosch, 2003 239). Each window privileges a worldview yet each accommodating other perspectives. The world reader finds a way to empathize with the sufferings of the world embedded in the stories and joins a global reading community (Butler, 2006 38). The influence of a taste-forming reading community on a new reader is profound in terms of preferences, sympathies and assessment. But a literary text does not become a classic just through an expanding reading community.

What Makes a Classic?

A classic is the foremost work of literature in every sense of the word. Charles Augustin Sainte-Beuve calls a classic writer "an old author canonized in admiration." The making of a classic is a highly subjective thing and depends upon the cultural orientation of a critic, the values of a civilization and its ethnocentric ideas. A classic is defined as a text "judged over a period of time to be of the highest quality and outstanding of its kind." A reading list of books at famous universities and colleges, such as St. John's College and Oxford University or prescribed books at Princeton University as part of official reading can also be termed as classic books. The historian Richard J. Smith writing about the Chinese classic *I Ching* or Yijing enunciates three criteria for a book to be called a classic. First, it must deal with "matters of great [human] importance" and provide "guidance"

to deal with them. Second, human problems should be presented in a "beautiful, moving, and memorable" manner through "stimulating and inviting" images. Third, it must be "complex, nuanced, comprehensive, and profound" hiding power and mystery. If these three criteria are present in a text, as it is in *I Ching*, the text will cut across cultural barriers and last for centuries (Smith, 2012 17). Age distills a work of art and gives it authenticity and increases its literary merit.

The English Victorians

The Victorians anchored great literature in the *longue durée* of great texts. They were quite preoccupied with laying down standards to evaluate good writing especially poetry and felt literature had abiding value in preserving mankind. They were not so much concerned with globalizing British literature but, since they had an ethnocentric view of culture and the world, they undoubtedly considered the western tradition and their national literature superior to the rest of the world. Mathew Arnold had much to say about evaluating good poetry in his essay 'The Study of Poetry' (1880) where he talked about evaluating the literary merit of a work by comparing it to great works of literature such as those written by Homer, Dante, Shakespeare, and Milton (Arnold, 1973 165-171). The works of these writers become touchstones against which a critic should measure present works. Touchstone works also possess "high seriousness" which even great writers such as Chaucer, Dryden, Pope, and Shelley lack (Arnold, 1973 177).

Shakespeare according to Arnold falls short of the touchstone method as he concentrates too much on expression too little on conception. Arnold's recommends the works of poets such as Homer and Sophocles in the ancient world, and gives great importance to Dante, Milton, Goethe and Wordsworth. Arnold singles out Wordsworth as one of the greatest poets because of his "criticism of life". Obviously the touchstone method is a drastic shift from his earlier postulate that good literature should have action and architectonics. A reader or a critic should place a single line or a passage from the works of great poets

and compare with others. However Arnold is also conscious of the pitfalls of such a method. He cautions the reader to steer clear of two fallacious estimates of judging a literary work by locating its historical significance (historical estimate) or evaluating its personal significance (personal estimate). Falling in either of these two fallacies will prevent a reader from finding the true significance of a work. We should only apply the touchstones in literature, such as from Homer or Shakespeare, to works to find their true significance. Arnold finds the essential aspect of great poetry as "a criticism of life" and a great poet applies "ideas to life" in a "powerful" and "beautiful" manner to the question: "how to live?" Obviously with this standard Arnold comes up with three kinds of poets "good-and-great, not-so-good and not-so-great. He believes that "good literature" will always be in "currency and supremacy" as it represents the "instinct of self-preservation in humanity" (Arnold, 1973 188). But Victorian literary evaluation of great literature was also, to some extent, a part of a growing ideology of humanism that operated upon the belief of an autonomous rational self and rooted in Christian dogma. A shift in ideology and ideological concerns in the middle and late twentieth century altered the evaluation of a literary work completely.

Murakami and Hemingway

With the rise of female politics in the 1970s and 1980s Hemingway went into obscurity and suffered ideological death, but soon within two decades he was resurrected by the posthumous publication of *The Garden Of Eden* (1986) a steamy story about female identity, sexual orientation, female madness, lesbianism and creativity. Murakami became popular with the publication of *Norwegian Wood* in 1987. He began to be appreciated in the West not for his positive understanding of a runaway world, but a Kafkesque vision of an alienated society, where individuals are at the mercy of relentless urban forces. Globalizing literatures is a process while world literature is a category. They both ride the wings of digital technology and the global lingua franca English. Both bring financial benefit to national and global organizations through creating an ever-expanding market

and readership. Obviously the writer and their progeny are beneficiaries too. Literatures are also globalized through the power of cosmopolitan taste-sharing audience and the authority of literary critics which may reside in a single individual or a collective body like Oxford or Princeton University. Apart from powerful agencies, interpretations of overarching literary categories are also conditioned by predominant ideology, time and cultural milieu.

A modern writer is conscious of the global Anglophonic audience and the politics of English publishing. He writes for the digital savvy bourgeoisie occupying a global space. He keeps the bare facts of suspense, sex and action to transcend cultural boundaries and cuts out the didacticism of a Dickens or an Austen. If you are writing for a multicultural audience it is always better to concentrate on the story, plot and character rather than the significance of an experience. From its beginning in the Meiji restoration of 1868, Japanese literature looked at European literature — British, German, French and Russian — for models of both cultural modernity and sophistication. Japanese writers like Junichiro Tanizaki possessed an ambivalent approach to western ideas and technology. They found it overpowering, muscling out Japanese essences but yet something interesting and new. After World War II American literature began to play an important role in shaping the sensibility and ideas of some Japanese writers such as Murakami.

Murakami's Global Effect

Murakami's world of the 1960s which brought young Japanese together is now being replaced by the world of dystopia, despondency and distrust. He believes that his novels can give a hypothetical axis to the world which is spinning uncontrollably. His references are to American literature, his music is jazz and his characters dine in Denise. His global appeal is rooted in his first person point of view which reveals the urban independence and unique singularity of his characters. In an interview with John Wray in *The Paris Review* Murakami tells us that his characters choose "freedom and solitude over intimacy

and personal bonds." He calls his style "postmodern" (Murakami, 2013 1-7).

Murakami's global appeal lies also in his unique representation of Japanese urban culture and values. Though the West captivates his imagination, Murakami's characters are typically Japanese and deeply rooted in the urban culture of Japan. Murakami talks about the unique rootedness of his stories in the Japanese ethos though "accessible to Westerners". In a Joyce-an manner he leads the reader seductively through the nocturnal images of Tokyo's love hotels and cafes in his novel *After Dark* (2004), where time collapses and expands depending on the choice characters make — " Time moves in its own special way in the middle of the night. You can't fight it" (AD, 2007 61). In the novel the *terra firma* is always changing into a *terra incognita* where the unstable ground has "inaccessible fissures" in which unwary people fall without reprieve (AD, 2007 168). Though his characters live their lives in Tokyo they are quite global in their preferences and thinking. It is the Murakami effect during the 1980s which made American literature popular in Japan.

Taking a cue from postmodernist writers like Gabriel Garcia Marquez and Salman Rushdie, Murakami tones down his didacticism and ideology. Unlike Mishima or Tanizaki, Murakami is neither a nationalist nor an essentialist. He refuses to pass a comment on his characters allowing the reader to participate in the unraveling of the story. Murakami moves away from the traditional Japanese novel where the role of the family is central in promoting intimacy and personal bonds and concentrates on the loner and rebel seeking freedom and solitude. He also shows the comedy, fakeness, strangeness and video-game-reality of the urban world his characters live in. He uses good English translations and digital pre-ordering to his advantage. His three translators — Alfred Birnbaum, Philip Gabriel and Jay Rubin — believe that Murakami is "found in translation." Rubin believes that Murakami has become the most 'western' of Japanese authors capturing a global audience cutting across cultures.

Murakami's attempt to portray the romance, comedy, angst, dystopia of urban dwellers endears him to a cosmopolitan audience. Though he has been criticized for his slavery to America, he is seen as cool and fashionable which adds to his global appeal. A fashionable garment department chain Parco which emerged in the 1980s, recently opened a bookstore that has a large section for American literature in translation and Murakami is amongst them. Murakami's knowledge of translating American writers such as Truman Capote and F. Scott Fitzgerald into Japanese helped him to understand the demands of a global readership and a global marketplace. Mukesh Williams writes that, "Murakami combines the surreal comedy of Kafka, the Fitzgeraldian angst of the lost generation, the surreal dystopia of Vonnegut, the poetic intensity of Carver, and the racy denouement of Chandler's detective pulp. He fuses this heady cocktail with western classical music like Bach, Beethoven, Brahms, Chopin, Debussy, Handel, Liszt, Mozart, Scarlatti, Schubert, Tchaikovsky, Vivaldi and Wagner and jazz like Nat King Cole, Bing Crosby, Frank Sinatra and Roger Williams" (Williams, 2013 36).

Murakami's fiction is plaintive, mystical and intriguing racing like a detective story to its surprising ending. Often his characters escape time, and his stories escape time and topography, moving through the cosmos as mutants or mythical beings suffering the reality they participate in. There is always magic in Murakami's world as he "switches the world and time that his characters inhabit and places them in another thus absolving them of any moral or legal responsibility" (Williams, 2013 37). Though Murakami alternates between being a pop artist and lone wolf he does possess a postmodernist global sensibility that is rooted within Japanese philosophy.

Murakami presents to us the loneliness of the individual in a conformist society and connects his narrative to the global lonely. He attempts to capture a past through the lyrics of a song, the signpost of a movie, the name of a novel, attempting to create a sad

nostalgia of things passing away or the *mono no aware* of life. In *Sputnik Sweetheart* (1999) the reader understands that there "exists a silent place where everything can disappear, melting together in a single, overlapping figure," a world where we lightly touch the "many beautiful lost things" and comprehend the "fleeting" nature of our reality (*Sputnik Sweetheart*, 1999 226). He paints a psychological landscape of scenic beauty, a landscape where events and their interpretations are filled with surprise. The bewildering beauty of parallel world in his novel *1Q84* can only be assuaged by love and concern for others. Murakami creates global comparisons as his novel progresses through the streets of Tokyo with the music of Vivaldi and Leos Janacek. As the heroine Aomame speeds in her taxi to execute a wife beater the radio plays Janacek's pipe organ music in Sinfonietta symbolizing "modern man's fight for victory" (Williams, 2013 37). She is dressed nattily in Junko Shimada suit, Charles Jourdan high heels, sun glasses and carries a 9mm Heckler and Koch automatic pistol to complete her mission, but once her mission is completed she seeks her true love Tengo. The image of a female warrior hiding a sincere loving heart is a motif repeated in literature from Grendel's mother in *Beowulf* to Tomoe Gozen in *Heike Monogatari*.

By presenting suspenseful events without pontificating Murakami moves away from the narrow Victorian world of the western novel into an amoral post-modern world of surrealism appealing to the sensibilities of his young Japanese readers. In *The Paris Review* interview of 2013 Murakami says that he likes to "observe people" and not "judge them" or draw "conclusions" but "leave everything wide open to all the possibilities of the world." Not judging the actions of his characters endears him to a global audience who may not understand the nuances of the Japanese tradition.

In the absence of certitude and a godless universe Murakami's characters rely on their insight and wisdom to make sense of the world. Often they feel disembodied what Murakami calls, in *South of the Border*, *West of the Sun,* the "cut off sensation" when the

event-connecting chain of our consciousness is broken:

> Therefore, in order to pin down reality as reality, we need another reality to revitalize the first. Yet that other reality requires a third reality to serve as the grounding. An endless chain is created within our consciousness and it is the very maintenance of this chain that produces the sensation that we are actually here, that we ourselves exist. But something can happen to sever that chain, and we are at a loss (*South of the Border*, 2000 201).

In the absence of some overarching explanation of a broken consciousness each individual must make sense of his realities. Young readers are able to understand Daliesque distortion of feeling the novel creates. Undoubtedly the world is disorganized and frenzied; Toru Watanabe in *Norwegian Wood* (2000) feels it, jazz bar owner Hajime in *South of the Border* understands it, the chain-smoking Japanese of *A Wild Sheep Chase* (1989) recognizes it, cram-school teacher Tengo Kawane in *1Q84* is bewildered by it. The blasé, amoral and chaotic world of Murakami is succinctly expressed though his dispassionate emphasis on detail without pontification.

Murakami's characters are forever grappling with their inability to express their adolescent love, finding a locus standi amidst the nostalgia of a lost world and addressing authenticity in middle age. These sentiments cut across cultures and geographies capturing a global audience. Hajime speaks for all when he confesses.

> I closed my eyes, and in the darkness, whirlpools floated before me. Countless whirlpools were born and disappeared without a sound. Off in the distance, Nat King Cole was singing South of the Border … When I opened my eyes, Shimamoto was still moving her fingers along her skirt. Somewhere deep inside my body I felt an exquisite sweet ache (*South of the Border*, 2000 15).

The Songs of Nat King Cole represent the experiences of growing up during the 1960s and 1970s in suburban middle class neighborhoods across the world. The adolescent "whirlpools" of emotions, the "sweet ache" of sexual longings may seem so very alien to a Japanese boy growing up in the 1960s but something an Anglophonic audience will immediately recognize. But we must not take Murakami literally. The story is not so much about unrequited love or nostalgia for a bygone era but about "unreliable memory, confusing sensations and alternate reality that throws individual consciousness in turmoil" (Williams, 2013 38). Murakami is not interested in a realistic representation of Japanese reality but the whirlpools of time spinning in the vortex of amoral universe. This is his Japanese and global appeal.

The Return of Hemingway

When the Swedish Academy gave the Nobel Prize for literature to Hemingway in 1954 it singled out his "art of narrative" and his contemporary style reflected in *The Old Man and the Sea*, but within two decades feminist scholars were criticizing both his style and theme. During the decades of the 1970s and 1980s Hemingway lost his appeal as a popular writer and many women readers under the influence of feminist criticism left him for being phallocentric and racist. Judith Fetterley mounted a strong attack on Hemingway's writing pointing out to the "disparity" between Hemingway's overt emphasis on "idealized romance" and the "radical limitations of love" in the texts; she called his writings "phallocentric, racist, homophobic, and misogynistic" (Fetterley, 1978 48). But by the mid-1980s he was seen as a writer sensitive to gender issues (Moddelmog and der Gizzo, 2015 xxv). Wilma Garcia in *Defense of the Female in the Works of Melville, Twain and Hemingway* found his heroes completing their classical and Christian "quest" through women (Garcia, 1984 151). Lawrence Mazzeno in his book *The Critics and Hemingway, 1924-2014* explains how critics "conspired" and collaborated to create Hemingway as a "literary and cultural icon" (Mazzeno, 2015 6). Just like his protagonist

Santiago in *The Old Man and the Sea*, Hemingway was "destroyed" but not "defeated."
He returned to glory with pride and honor with the posthumous publication of *The
Garden of Eden* (1986), *Under Kilimanjaro* (2005) and *True at First Light* (1999). The
feminists concentrated too much on the overtly male aspects of Hemingway's writings
and missed his tightly constructed dialogues to create a certain effect. Some feminists
went as far to claim that Hemingway's dialogues did not convey the emotions he wanted
to. Feminist scholars like Judith Fetterley attacked Hemingway's writings. There were
yet others who appreciated his starkly realistic finely honed prose but could not come to
terms with his misogyny Hemingway did not enter the minds of his female characters;
either they were agreeable or useful. Hemingway was not into gender politics, nor was
he interested in understanding the constructions of masculinity or femininity. He asserted
the claims of patriarchal power, hyper masculinity of bull fights, drinking, war, violence
and loneliness of a dissolute life, the presence of a macho self, hiding below the iceberg
beyond the battlefield after the closing of a cafe, beyond the dusty road into the heart of
western culture.

Without the proliferation of digital technology and feminism in the 1970s and 1980s
Hemingway would not have lost his popularity nor regained it in the late 1980s. Oblivious
to the vagaries of his popularity Hemingway penned *The Garden of Eden* in the late
1940s which saw the light of day in the mid-1980s. Though the manuscript was rough and
second-rate, Hemingway could anticipate the iconic themes of sexual gratification and
unfulfilled desire during 1960s America (Meyers, 1985 436). It plays upon the biblical
themes of deviance and expulsion but female jealousy dominates the story. The novel
shadows F. Scott Fitzgerald's *Tender is the Night* and takes inspiration from Rudyard
Kipling's *Jungle Book*. Hemingway factors his own relationship with Pauline Pfeiffer
on their honeymoon at Grau-du-Roi in 1927. Both the barbershop "showdown" and the
"lesbian link" are from Fitzgerald as Mark Spilka points out (Spilka, 1990 279-298). With
feminism in decline, women readers now find themes of androgyny, gender bending, and

ménage a trios with which they can identify, though his stories continue to be told from a male perspective. Though the story has all the inexactness that Hemingway always detested it nevertheless caught the heart of readers with its light gossipy style touching the madness, cruelty and bisexuality of our times.

Though both Murakami and Hemingway belong to two different generations, Murakami was 12 years old when Hemingway died, but both received global recognition through a combination of factors ranging from changing ideology, Anglophonic marketplace and an inimitable contemporary style. Both Hemingway's progeny and Murakami's publishers are conscious of the demands of the global marketplace and a changed readership and use it to their advantage. Their works create a global readership that identifies themselves with an emotion, style or ethos and share a world of global sympathies and anxieties. For in the final analysis global literature does not just entertain but represent the confrontation of the individual with the world.

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