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„Verrückte Sprache und ausgeschmückte Worte" – Zum buddhistischen Diskurs über den Wert der Literatur im Rahmen der *Genji*-Rezeption des 12. Jahrhunderts[1]

Sebastian Balmes (München)

> *Dichter und Priester waren im Anfang Eins, und nur spätere Zeiten haben sie getrennt. Der ächte Dichter ist aber immer Priester, so wie der ächte Priester immer Dichter geblieben. Und sollte nicht die Zukunft den alten Zustand der Dinge wieder herbeyführen?*
>
> Novalis: *Blüthenstaub*, Fragment 71[2]

Abstract

When in the second half of the 12th century the belief spread that Murasaki Shikibu had fallen into hell for writing her famous work of fiction, the *Genji monogatari*, a Buddhist ritual seemed to be the only way of ensuring her salvation. This ritual, which is described in the liturgical text *Genji ipponkyō* [*kuyō hyōbyaku*] by the Tendai monk Chōken, focuses even more on Murasaki's listeners and readers than on the author herself. According to the *Genji ipponkyō*, the emotions of the readership impeding their spiritual progress lead to a karmic bond between them and the author, causing them all to fall into hell. The ritual devised by Chōken links the *Genji monogatari* to the *Lotus Sūtra* and inverts the "faults by elegant words" so that they become the cause of enlightenment.

[1] Dieser Aufsatz ist die überarbeitete und erweiterte Fassung meines Referates für das 14. Treffen des „Arbeitskreises Vormoderne japanische Literatur" (27. – 29. Juni 2014 in Göttingen) zum Thema „Literatur und Ritual". Er basiert außerdem auf meiner überarbeiteten Magisterarbeit (BALMES 2015) und stützt sich auf die darin übersetzten Quellen, um die dort gegebene Analyse eines buddhistischen Diskurses über den Wert der Literatur (v.a. ebd.: 58–71) ausführlicher darzustellen und weiterzuführen. Während sich dieser Aufsatz auf die inhaltlichen Aspekte der erhaltenen Textquellen konzentriert, finden sich in der Buchpublikation detailliertere Angaben zu ihrem historischen Kontext. Die zitierten Übersetzungen werden hier stellenweise sprachlich korrigiert oder in ihrer Terminologie vereinheitlicht, was in den entsprechenden Fußnoten angemerkt ist. Nicht kommentiert sind dagegen neu hinzugefügte Erläuterungen in eckigen und Zitate aus den Quellentexten in runden Klammern.

[2] In *Vermischte Bemerkungen* (Fragment 75), aus denen die Druckfassung *Blüthenstaub* hervorgegangen ist, steht hiervor der Satz: „Der Priester muß uns nicht irre machen." Zitiert nach MÄHL (2005 [1978]): 255, 257 (*Blüthenstaub*), 260 (*Vermischte Bemerkungen*).

Through an analysis of the *Genji ipponkyō* and other liturgical texts, Buddhist conceptions of literature are examined. It is shown that the expression "wild words and fancy phrases" (*kyōgen kigo*) was used in a range of meanings: not only could it be used to posit a critical stance on literature or the interpretation of literature as an "expedient device" (*hōben*), but it could also refer to a non-dualistic view of language, thus corresponding to the expression "coarse words and gentle phrases" (*sogon nango*). Comparing the *Genji ipponkyō* to another text by Chōken evolving around poetry, this article also explores how different literary activities influenced the content of rituals and how Chōken evaluated poetry and fiction. Finally, by contrasting Chōken's thoughts with the monk-poet Jakuchō's defense of Murasaki's writing in his *Ima kagami* it is argued that – as opposed to the premise that Buddhism oppressed literary endeavors in medieval Japan – although Jakuchō uses different arguments to deny Murasaki's guilt, Chōken's ritual is more affirmative in regard to literature.

Einleitung

Das *Sarashina nikki* 更級日記 („Sarashina-Tagebuch"), um 1060 verfasst von der Tochter von Sugawara no Takasue 菅原孝標女 (1008–?), dessen Erzählerin ihr von fiktionaler Literatur bestimmtes Leben bereut, legt nahe, dass die Beschäftigung mit Literatur zu Schuldgefühlen führen konnte.[3] Das Genre der fingierten, d.h. fiktionalen Erzählungen (*tsukuri-monogatari* 作り物語) war dem Vorwurf ausgesetzt, aus „leeren Worten" (*soragoto*

[3] Siehe HARPER 1971: 36 f.; II 1976: 159. Das *Sarashina nikki* ist ein fiktionalisiertes Tagebuch, in dem das Leben der Erzählerin rückblickend geschildert wird. Es beginnt damit, wie sie als zwölfjähriges Mädchen in die Hauptstadt reist und hofft, dort endlich Erzählungen lesen zu können. Als ihre Tante ihr eine vollständige Fassung des *Genji monogatari* schenkt, möchte sie nicht einmal mit der Hauptfrau des Tennō (*kisaki* きさき; SUGAWARA 2009: 50) tauschen. Daraufhin erscheint ihr im Traum ein Mönch, der sie dazu ermahnt, die fünfte Rolle des Lotos-Sūtra (siehe Abschnitt 1) abzuschreiben. Dieser enthält das zwölfte Kapitel „Devadatta" („Daibadatta hon 提婆達多品"), in dem ein Mädchen die Buddhaschaft erlangt (siehe *Das Lotos-Sūtra* 2009: 200–202). Sie geht dieser Empfehlung jedoch nicht nach (siehe SUGAWARA 1973: 30; 2009: 49–51) und scheint sich bis zum Alter von 31 Jahren, als sie beginnt, am Hof zu dienen, ausschließlich fiktionalen Erzählungen zuzuwenden. Mit fortschreitendem Alter unternimmt sie hingegen zunehmend Pilgerfahrten, welche im Tagebuch allerdings nicht ausführlich beschrieben werden. Nach dem Tod ihres Mannes bereut sie erneut ihre intensive Beschäftigung mit der Literatur: „Hätte ich seit jeher nicht mit nichtsnutzigen Erzählungen und Gedichten mein Herz durchtränkt, sondern lieber Nacht und Tag meine Gedanken gesammelt und religiösen Übungen obgelegen, dann hätte ich wohl auch nicht die Welt eines solchen Traumes erlebt." (SUGAWARA 1973: 82; Quellentext in SUGAWARA 2009: 178). Das *Sarashina nikki* lässt sich daher auch als Warnung vor fiktionaler Literatur lesen und kann als „geschicktes Mittel" (*hōben*; siehe Abschnitt 2) verstanden werden, um seinem Publikum die Lehre des Buddha näherzubringen (vgl. SARRA 1999: 113; siehe auch KEENE 1993: 390).

空言/虚言) zu bestehen.[4] Als eine scheinbar sinnlose Literatur scheiterte sie nicht nur an den didaktischen Ansprüchen der Konfuzianer,[5] sondern ihr wurden sogar Verstöße gegen buddhistische Verhaltensregeln angelastet. Solchen Vorwürfen konnte sich – trotz seiner großen Beliebtheit und kulturellen Autorität – nicht einmal das *Genji monogatari* 源氏物語 (frühes 11. Jh.) entziehen. Nachdem seine Autorin Murasaki Shikibu 紫式部 über hundert Jahre nach ihrem Tod in „jemandes Traum"[6] erschienen sein und verkündet haben soll, dass sie aufgrund ihrer Vergehen in eine Hölle gestürzt sei, wurde in einem buddhistischen Ritual die einzige Möglichkeit gesehen,[7] sie zu retten sowie auch das eigene Gewissen zu beruhigen – denn in der Hofgesellschaft glaubte man, dass nicht nur die Autorin Qualen in der Hölle zu erdulden habe, sondern dass dies auch den Hörern und Lesern bevorstehe.[8]

Die in der Folge entstandenen Rituale, die in der Forschung unter dem Begriff *Genji kuyō* 源氏供養 („*Genji*-Opfer") zusammengefasst werden, bezeichnet Komine Kazuaki – neben Kommentaren und der Malerei – als eine von drei Facetten der „*Genji*-Kultur" (*Genji bunka* 源氏文化)[9] des 12. Jahrhunderts. Die beschriebenen Rituale sind keine bloßen Randerscheinungen der Rezeption eines literarischen Textes; sie stehen vielmehr im Kontext eines Diskurses über den Wert japanischer Erzählliteratur. In späteren Jahrhunderten wird das Motiv des *Genji*-Rituals unter anderem in mittelalterlichen Erzählungen[10] sowie in einem Nō-Stück[11] aufgegriffen.

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[4] Abe Akio weist darauf hin, dass der Ausdruck *tsukuri-monogatari* wohl ähnlich verstanden wurde wie heute das Wort *tsukuribanashi* 作り話 („erfundene Geschichte", „Unfug") (vgl. ABE 1985: 283). Im Kapitel „Leuchtkäferchen" („Hotaru 蛍") des *Genji monogatari* führt Genji in seiner Vertei-digung der *monogatari* aus, dass es sich bei den Erzählungen nicht bloß um „leere Worte" handle (siehe Abschnitt 6). Dies zeigt, dass Literatur bereits mit dem Begriff *soragoto* behaftet war. Später wird er in der Bedeutung „Lüge" im Kontext buddhistischer Vergehen auf das *Genji* bezogen, so etwa im *Hōbutsushū* 宝物集 (1177–1181), das Texte zu buddhistischen Themen versammelt (siehe TAIRA 1993: 229).

[5] Vgl. HARPER 1971: 7 f., 10, 12 f.

[6] Die frühesten Beschreibungen finden sich im *Genji ipponkyō* 源氏一品経 (ab 1166) (siehe CHŌKEN 2009: 222; 2015a: 36; 2015c: 169; zum Text selbst siehe Abschnitt 1) sowie im *Hōbutsushū* (1177–1181) (siehe TAIRA 1993: 229). Da in beiden Texten lediglich der Ausdruck *hito no yume* steht, ist unklar, wer genau gemeint ist und ob es sich dabei um eine oder mehrere Personen handelt.

[7] Vgl. BALMES 2015: 19.

[8] Siehe CHŌKEN 2009: 221 f.; 2015a: 35 f.; 2015c: 169.

[9] KOMINE 2007: 240.

[10] Zu den unterschiedlichen Varianten der unter Titeln wie *Genji kuyō no sōshi* 源氏供養のさうし („Heft zum *Genji*-Opfer") bekannten Erzählung siehe BALMES 2015: 102–112. Auch im *Murasaki Shikibu no maki* 紫式部の巻 („Band über Murasaki Shikibu"), das im Jahr Meireki 4 (1658) als vierter Band des *Ishiyama monogatari* 石山物語 („Erzählungen von Ishiyama") gedruckt wurde, steht das *Genji*-Ritual im Mittelpunkt. Eine Übersetzung findet sich in ebd.: 126–140, siehe außerdem ebd.: 121 f.

[11] *Genji kuyō* 1998. In: SNKBT. Bd. 57: 332–337. Für eine englische Übersetzung siehe: *Genji kuyō* 1991. In: GOFF: 203–209.

Durch eine Diskussion des von dem Tendai 天台-Mönch Chōken 澄憲 (1126–1203), dem späteren Begründer der für ihre Predigten bekannten Agui 安居院-Schule,[12] um 1166 verfassten Zeremonialgesangs *Genji ipponkyō* [*kuyō hyōbyaku*[13]] 源氏一品経[供養表白] („[Darlegung der Darbringung der] einzelnen Sūtra-Kapitel für das *Genji*") und einen Vergleich mit anderen Ritualtexten aus der zweiten Hälfte des zwölften Jahrhunderts soll gezeigt werden, welche Auffassungen von Literatur vertreten wurden und wie unterschiedliche literarische Praktiken inhaltliche Aspekte der Zeremonialgesänge prägten. Eine besondere Bedeutung kommt hierbei dem Ausdruck „verrückte Sprache und ausgeschmückte Worte" (*kyōgen kigo* 狂言綺語)[14] zu, der auch als Synonym für Literatur Verwendung findet. Eine Analyse der Primärquellen erlaubt es, verschiedene Nuancen des Begriffs zu differenzieren. Anschließend sollen Chōkens Gedanken mit den im *Ima kagami* 今鏡 („Spiegel der Gegenwart", 1170–1175) des Dichters Jakuchō 寂超, mit weltlichem Namen Fujiwara no Tametsune 藤原為経, respektive in dessen Verteidigung von Murasakis literarischem Schaffen impliziten Bewertungsformen von Literatur verglichen werden. Zuletzt folgen einige Überlegungen zur unterschiedlichen Behandlung von Lyrik und Erzählliteratur in Chōkens Texten.

1 Das *Genji ipponkyō* [*kuyō hyōbyaku*]

Die wichtigste Quelle zum frühen Ritual ist das *Genji ipponkyō* [*kuyō hyōbyaku*] Chōkens.[15] Die Rezitation dieses etwas mehr als 500 Schriftzeichen umfassenden Textes bildete den Höhepunkt der Zeremonie, in der eine Abschrift des Lotos-Sūtra (Sanskrit *Saddharmapuṇḍarīka-sūtra*, jap. *Myōhō renge kyō* 妙法蓮華経 oder abgekürzt *Hok(k)e-kyō* 法華経) dargebracht wurde. Das *Genji ipponkyō* ordnet zunächst die bekannten Literaturgattungen in eine Hierarchie ein: Während die buddhistischen Schriften und die

[12] Für genauere Informationen zum Wirken Chōkens siehe Balmes 2015: 55–58.

[13] Als *hyōbyaku* 表白, wörtlich etwa mit „Darlegung" zu übersetzen, werden Ritualtexte bezeichnet, die üblicherweise in chinesischem Parallelstil verfasst sind und im Ritual vom Liturgen in japanischer Lesung vorgetragen werden. Im Mittelalter entstehen dagegen auch überwiegend in Silbenschriftzeichen verfasste Texte wie das in Abschnitt 5 besprochene *Genji hyōbyaku* 源氏表白. Im *hyōbyaku* werden die dem Ritual zugrundeliegende Absicht deutlich gemacht und die Verdienste des Spenders betont (vgl. Komine 2007: 242; Gülberg 1999: 30). *Hyōbyaku* bilden den ersten Teil buddhistischer Zeremoniale (*kōshiki* 講式), können jedoch auch eigenständig auftreten bzw. Zeremoniale bilden, die nur aus einem Darlegungsteil bestehen (vgl. Gülberg: 29 f.).

[14] Bis zur Edo-Zeit wurde das Schlagwort gewöhnlich *kyōgen kigyo* gelesen – das letzte Schriftzeichen 語 also nach der *kan* 漢- statt nach der *go* 呉-Lesung (vgl. NKD: Lemma *kyōgen kigo*). Da im Folgenden jedoch auch der Bezug zu *kigo* als buddhistisches Vergehen thematisiert wird, wird hier auf eine Differenzierung verzichtet.

[15] Zur Datierung des Textes und den mutmaßlich beteiligten Personen siehe Balmes 2015: 18–31. Siehe außerdem Abschnitt 6 dieses Aufsatzes.

konfuzianischen Klassiker an der Spitze stehen, bilden die Erzählungen (*monogatari* 物語)[16] noch unterhalb der japanischen Gedichte (*waka* 和歌) das Schlusslicht. Tatsächlich ist es jedoch bemerkenswert, dass den *monogatari* in einer solchen Liste der Literaturgattungen überhaupt ein Platz zugestanden wird.[17]

Chōken schreibt zwar, dass die *monogatari* durch ihre Fingiertheit[18] „leeres Geschwätz zu ihrem Inhalt" machen, anstatt „die alten Angelegenheiten der vorhergehenden Generationen" zu überliefern,[19] diese Kritik erscheint jedoch konfuzianisch bestimmt. Von einem buddhistischen Standpunkt aus problematisiert Chōken nicht die Fiktionalität des *Genji monogatari* als Lüge und somit als Verstoß gegen buddhistische Verhaltensregeln; stattdessen nimmt er die Emotionen der Hörer- und Leserschaft in den Blick, die er als hinderlich für die buddhistische Praxis ansieht. Aufgrund dieser Gefühlsregungen „verknüpfen der Geist jener Autorin" und ihr Publikum „gewiss die Wurzeln ihrer Vergehen im *saṃsāra*,[20] und sie stürzen allesamt in den Schwertwald der Hölle".[21] Es handelt sich also nicht nur um eine produzenten-, sondern vor allem um eine rezipientenbezogene Literaturkritik.[22]

In gewisser Weise lassen sich die Ausführungen als buddhistische Erweiterung von Genjis kritischer Darstellung der *monogatari* im 25. Kapitel des *Genji monogatari*, „Leuchtkäferchen" („Hotaru 蛍"), verstehen, bevor er nach Tamakazuras Reaktion zu seiner Verteidigung der Erzählungen ansetzt. Auch Genji problematisiert die Unwahrheit bzw. Fiktionalität (*itsuwari* いつはり)[23] der Erzählungen über die Affekte der Rezipienten: „Obgleich man weiß, daß alles nur erdichtet ist, pocht einem doch laut das Herz [...]. Liest man die Geschichte später noch einmal in aller Ruhe durch, schämt man sich geradezu." Dieser an die Frauen, die beim Abschreiben von Erzählungen kaum merken,

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[16] Genau genommen beschränkt sich Chōken in seiner Argumentation auf die Untergattung *tsukuri-monogatari* (vgl. KOMINE 1995: 42). *Uta-monogatari* 歌物語 („Gedicht-Erzählungen"), in denen Lyrik im Vordergrund steht, finden sich unter den im Zeremonialgesang aufgezählten *monogatari* nicht (siehe CHŌKEN 2009: 221; 2015a: 33; 2015c: 169).

[17] Vgl. TAKAHASHI 1991: 265; BALMES 2015: 65 f.

[18] „Sie schaffen sich [ihre eigenen] Angelegenheiten und Menschen [...]. Sie errichten Zeiten und Generationen [...]" (CHŌKEN 2015a: 34; Quellentext in CHŌKEN 2009: 221; 2015c: 169).

[19] CHŌKEN 2015a: 34. Quellentext in CHŌKEN 2009: 221; 2015c: 169.

[20] Jap. *rinne* 輪廻: Der Kreislauf von Wiedergeburt und Sterben, in dem man gefangen ist, bis man das Erwachen erlangt.

[21] CHŌKEN 2015a: 35 f. Quellentext in CHŌKEN 2009: 221 f.; 2015c: 169.

[22] Vgl. BALMES 2015: 35 f. Anm. 108.

[23] Das Wort wird in der Diskussion im *Genji monogatari* als Gegensatz zu *makoto* まこと verwendet (siehe MURASAKI 1994: 437 f.). Jörg B. Quenzer übersetzt *makoto* mit „Realität" und *itsuwari* mit „Fiktionen" (QUENZER 2008: 67). Da sich im *Genji* noch nicht der von den buddhistischen Verhaltensregeln ausgehende Vorwurf der „Lüge" findet und ein Fiktionsbewusstsein impliziert wird, ist *itsuwari* hier nicht als „Täuschung" zu übersetzen.

„wie wirr in diesen schwülen Regentagen ihre Haare werden“,[24] gerichtete Vorwurf der Realitätsferne stellt wohl einen Allgemeinplatz dar. Die Texte werden in Bezug auf ihre Gebrauchsfunktion betrachtet, wobei der Schwerpunkt auf den Emotionen des Publikums liegt.

Im *Genji ipponkyō* wird zuletzt das Ritual selbst beschrieben:

> Dann leitete die vertrauende große Spenderin, eine Nonne, im Besonderen Ordinierte und Laien sowie Hoch- und Niedriggestellte dazu an, den wahren [von Buddha gesprochenen] Text der 28 Lotos-Kapitel abzuschreiben und auf den Rand der einzelnen Rollen Szenen aus dem *Genji* zu malen, um einerseits die Seele der Verfasserin zu retten und andererseits die ganzen Menschen, die es gelesen oder gehört haben, zu erlösen. Die Begierden werden also in Erwachen umgewandelt. Indem den einzelnen Kapiteln des [Lotos-] Sūtras dann die Kapitel der Erzählung zugeordnet werden, werden die Worte der Liebe in Weisheit umgewandelt. Einst hatte Bái Lètiān [jap. Haku Rakuten 白楽天, d.i. Bái Jūyì 白居易] den Wunsch, seine Fehler durch verrückte Sprache und ausgeschmückte Worte zur Ursache für die Preisung des Buddhafahrzeuges und zur karmischen Verbindung für das Drehen des Rades der Lehre zu machen. Nun bringt die *bhikṣunī* [Nonne] Opfer dar und kehrt die Verfehlungen durch die eleganten Worte der Kapitel um, sodass sie sich zum Prinzip der wahren Erscheinung vereinigen und die Ursache der *saṃbodhi* [des höchsten Erwachens] bilden. Jenes und dieses zur gleichen Zeit. Zusammen entfernen sie sich von dem Meer aus Leid und erklimmen gemeinsam das Ufer des Erwachens.[25]

Wie bereits aus dem Titel des Zeremonialgesangs ersichtlich ist, handelt es sich um ein *ipponkyō* 一品経-Ritual (heute meist *ippongyō* gelesen), bei dem jeder Teilnehmer die Kopie jeweils eines Kapitels aus einer buddhistischen Lehrrede übernimmt – in den meisten Fällen, wie auch hier, das Lotos-Sūtra. Auch die Rezitation des Sūtra gehört zur *ipponkyō*-Zeremonie.[26] Von den 54 Kapiteln des *Genji monogatari* wurden einige zu Gruppen zusammengefasst, sodass die Kapitelzahl der des Lotos-Sūtra entsprach.[27] Durch die Zuordnung der einzelnen Kapitel sowie durch die *Genji*-Bilder auf den Rändern der einzelnen Rollen (sog. *mikaeshi-e* 見返絵) des Lotos-Sūtra wurde eine Verbindung zwischen den beiden Texten hergestellt. Leider ist keine der illustrierten Abschriften erhalten, aber zur Veranschaulichung könnte das *Heike nōkyō* 平家納経 („Von der Taira-Familie dargebrachtes Sūtra“, 1164–1167) dienen,[28] zumal es Illustrationen im Stil der „*monogatari*-Bilder“ (*monogatari-e* 物語絵) enthält. Unter diesem Gesichtspunkt könnte

[24] MURASAKI 1966, Bd. 1: 726. Quellentext in MURASAKI 1994: 438.
[25] CHŌKEN 2015a: 36 f. Quellentext in CHŌKEN 2009: 222; 2015c: 169.
[26] Vgl. TERAMOTO 1970: 725.
[27] Vgl. BOWRING 1988: 99 f.; für eine vollständige Liste siehe II 1976: 175 f.
[28] Vgl. TERAMOTO 1970: 726.

sich das *Genji*-Ritual sogar am *Heike nōkyō* orientiert haben, wenn auch die Bilder aufgrund der finanziellen Situation der beteiligten Hofdamen etwas weniger elaboriert ausgefallen sein mögen.[29] Darüber hinaus existieren anlässlich von *Genji*-Zeremonien geschriebene Gedichte von Fujiwara no Muneie 藤原宗家 (1139–1189) und von Jakuchōs Sohn Fujiwara no Takanobu 藤原隆信 (1142–1205),[30] weshalb vermutet wird, dass die Teilnehmer innerhalb oder nach der Zeremonie Gedichte rezitierten.[31]

2 „Verrückte Sprache und ausgeschmückte Worte"

Auf phänomenologischer Ebene stellt das Ritual eine Verbindung zwischen dem *Genji monogatari* und dem Lotos-Sūtra her, indem die durch einen rezeptionsästhetischen Prozess von einer sprachlichen in eine bildliche Dimension übertragenen Szenen aus dem *Genji* neben den autoritativen, unverändert abgeschriebenen Text des Lotos-Sūtra gesetzt werden. Die Performativität des Rituals im Sinne der Sprechakttheorie liegt in der buddhistischen Umkehrung der „Verfehlungen durch die eleganten Worte" (*enshi no ayamari* 艶詞之過) des *Genji*. In der oben zitierten Beschreibung des Rituals im *Genji ipponkyō* wird auf einen Satz des chinesischen Dichters Bái Jūyì (772–846) rekurriert, den dieser schrieb, als er der Bibliothek des Xiāngshān-sì 香山寺 seine zehnbändige Gedichtsammlung stiftete:

> Ich habe den Wunsch, dass sich das Karma der weltlichen Texte und die Verfehlungen durch verrückte Sprache und ausgeschmückte Worte (*kyōgen kigo*) dieses Lebens in kommenden Generationen zur Ursache der Preisung des Buddhafahrzeuges und zur karmischen Verbindung für das Drehen des Rades der Lehre wandeln.[32]

[29] Vgl. Mukasa 2008: 196 f. Genaueres zur Durchführung des Rituals ist nicht bekannt. Für verschiedene Mutmaßungen, die dabei helfen, sich die Zeremonie vorzustellen, siehe Balmes 2015: 39–43. Mukasa Akira und Nakamura Yōko beschreiben mögliche kunsthistorische Zusammenhänge zwischen den *Genji*-Zeremonien und Gemälden, auf denen der Bodhisattva Samantabhadra (jap. Fugen-bosatsu 普賢菩薩) und die im Lotos-Sūtra beschriebenen zehn *rākṣasī* (jap. *jū-rasetsunyo* 十羅刹女) zusammen abgebildet sind (vgl. Mukasa 2008 und Nakamura 2010). Für eine Zusammenfassung siehe Balmes 2015: 48–55.

[30] In Kanie 2001: 172; *Shin chokusen waka shū* 1983: 271; Fujiwara 1986: 68. Übersetzungen in Balmes 2015: 19 f., 22.

[31] Vgl. Komine 2007: 246; Ii 1976: 170. Siehe auch Balmes 2015: 42 f.

[32] Balmes 2015: 60, hier korrigiert. Übersetzt nach Takahashi 1991: 265. Englische Übersetzungen u.a. in Harper 1971: 57; Childs 1985: 94. Siehe auch Buck-Albulet 2008: 79 f. Der Text findet sich im „Xiāngshān-sì Bái shì Luò zhōng jí jì 香山寺白氏洛中集記" im 71. Band des *Bái shì wén jí* 白氏文集 (jap. *Haku-shi monjū*).

Der Ausdruck *kyōgen* 狂言 findet sich zum ersten Mal bei Zhuāngzǐ 莊子 (4. bis 3. Jh. v. Chr.) und meint sinnloses Gerede.[33] *Kigo* 綺語 bezeichnet ursprünglich eine der Zehn Unheilsamen Handlungen (*jūaku* 十悪)[34] des Buddhismus und geht auf den Sanskrit-Begriff *saṃbhinna-pralāpa* zurück. Der Begriff umfasst alle vom unreinen Geist ausgehenden bedeutungslosen und überflüssigen sprachlichen Äußerungen. Lügen, Verleumdungen und verletzende Worte sind hierin nicht eingeschlossen. Eine alternative Übersetzung für *saṃbhinna-pralāpa* ist *zōego* 雑穢語 („unreine Worte"). Da das Schriftzeichen *ki* 綺 gemusterte Seide darstellt, hat *kigo* als chinesisches Binom die Konnotation „ausgeschmückte Worte" und wurde in dieser Bedeutung später verwendet, um Literatur zu bezeichnen.[35]

Zu einem häufig zitierten Schlagwort wurde *kyōgen kigo* erst in Japan, wo es einer allmählichen Umdeutung unterzogen wurde.[36] Wertete Bái Jūyì damit noch seine eigene Literatur als bedeutungsloses Schmuckwerk ab,[37] wurde der Begriff laut Takahashi Tōru später wie ein „Zauberspruch zur Rechtfertigung der Literatur und der Künste" gebraucht.[38] Nachdem eine solche Deutung in Bái Jūyìs Satz in der Form eines Wunsches bereits angelegt ist, wurde Literatur zunehmend als ein „geschicktes Mittel" (Skt. *upāya*, jap. *hōben* 方便) zur Verbreitung der buddhistischen Lehre interpretiert.[39]

Teramoto Naohiko schreibt, dass es zu einer Verbindung der Konzepte *kyōgen kigo* und *sogon nango* 麁言軟語 („grobe Sprache und sanfte Worte") kam.[40] Letzterer Ausdruck entwickelt sich aus der Formulierung „grobe Worte und sanfte Worte" (*sogo oyobi nango* 麁語及軟語) in den *gāthā* (Versen; jap. *ge* 偈), die König Ajātaśatru (jap. Ajase-ō 阿闍世王) im Kapitel „Reine Übung" („Bongyō bon 梵行品") des *Mahāparinirvāṇa-sūtra* (jap. *Daihatsu nehan gyō* 大般涅槃経) spricht. König Ajātaśatru verkörpert zwar die Fünf Schlimmen Vergehen (*gogyaku* 五逆),[41] durch den Dharma (die Lehre; jap. *hō* 法) des Buddha kann er jedoch den Erleuchtungsgeist (Skt. *bodhicitta*, jap. *bodai-shin* 菩提心) erlangen.[42]

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[33] Vgl. HARPER 1971: 57; BUCK-ALBULET 2008: 81.

[34] Die Zehn Unheilsamen Handlungen setzen sich aus drei Handlungen des Körpers (*shinsan* 身三), vier der Rede (*kushi* 口四) und drei des Geistes (*isan* 意三) zusammen: „Töten" (*sesshō* 殺生), „Stehlen" (*chūtō* 偸盗), „sinnliche Ausschweifungen" (*jain* 邪淫), „unwahre Worte" (*mōgo* 妄語), „sinnlose Rede" (*kigo* 綺語), „Verleumdung" (*akku* 悪口), „Doppelzüngigkeit" (*ryōzetsu* 両舌), „Gier" (*ton'yoku* 貪欲), „Hass" (*shin'i* 瞋恚) und „schlechte Ansichten" (*jaken* 邪見) (vgl. IBJ: 4).

[35] Vgl. IBJ: 194.

[36] Vgl. BALMES 2015: 61.

[37] Vgl. HARPER 1971: 58.

[38] *Bungaku ya geinō o seitō-ka suru jumon* 文学や芸能を正当化する呪文 (TAKAHASHI 1991: 247). Übersetzung nach BALMES 2015: 61.

[39] Vgl. IKEDA 1969: 344.

[40] Vgl. TERAMOTO 1984: 503 f.

[41] Das Töten von Mutter, Vater oder eines *arhat* (jap. *arakan* 阿羅漢), das Verletzen des Körpers des Buddha und die Störung der Harmonie des *saṃgha* (jap. *sō* 僧) (vgl. DDB: Lemma 五逆).

[42] Vgl. auch HATANAKA 2004: 21.

> Die Buddhas halten ihre Worte stets sanft. Weil es für die Wesen ist, sprechen sie das Grobe. Grobe Worte und sanfte Worte gehen alle auf die höchste Wahrheit zurück. Aus diesem Grund nehme ich jetzt im Weltverehrten Zuflucht. Die Worte des So-Gekommenen haben einen einzigen Geschmack wie das Wasser des Ozeans. Dies heißt die höchste Wahrheit, und deshalb gibt es [beim Buddha] keine Worte ohne Bedeutung.[43]

Da die groben und sanften Worte bereits im Einklang mit der höchsten Wahrheit sind, ist eine Umkehr unnötig. Zwar wird mit dem Gegensatz „sanft/grob" auf das *upāya*-Konzept Bezug genommen, dieses wird jedoch so verstanden, wie es auch im Lotos-Sūtra dargelegt wird, das Mittel und Zweck nicht in Hierarchie zueinander setzt. Die Parabeln sind Mittel und Zweck zugleich, weshalb William R. LaFleur auch von „selbstreflexiver Allegorie" spricht.[44] Die Unterscheidung zwischen „wahren Worten" (*jitsugo* 実語)[45] und vorläufiger, an die Bedürfnisse der Wesen angepasster Rede wird dadurch aufgehoben, dass beide auf die höchste Wahrheit (*daiichi-gi* 第一義) zurückzuführen sind.

Diese Vorstellung einer Nicht-Dualität findet sich bereits im *Genji monogatari*, wo sie das letzte Argument von Genjis Verteidigung der *monogatari* im „Hotaru"-Kapitel bildet. Genji greift das *upāya*-Konzept auf und sagt, dass sich das Erwachen von den Begierden nicht mehr unterscheide als gute Figuren von schlechten innerhalb einer Erzählung.[46] Zuvor führt er aus, dass sich Gut und Schlecht beide in der Welt fänden, also „wahr" seien, weshalb Erzählungen nicht vollkommen fiktional (*soragoto* そら事)[47] seien. Genjis Erläuterungen zu den *upāya* beginnen allerdings etwas unvermittelt und fügen sich in seine Argumentation nicht sehr gut ein. Genji schließt mit den Worten „Legt man es richtig aus, verschwindet denn dann das scheinbar Sinnlose nicht von selbst?"[48] Dies verrät, dass es ihm nicht um eine ernsthafte Diskussion der „geschickten Mittel" geht, sondern lediglich darum, seine eigene Argumentation zu stärken.[49]

Es lassen sich also drei wesentliche Deutungsebenen des Ausdrucks *kyōgen kigo* unterscheiden: Während er zunächst auf eine Abwertung von Literatur abhebt, bezeichnet er in Japan später – ausgehend von dem Kontext, in dem der Ausdruck bei Bái Jūyì steht – Literatur als buddhistisches Mittel zum Zweck. Schließlich verschmilzt er mit dem *sogon-nango*-Konzept und verkörpert vor dem Hintergrund eines nichthierarchischen *upāya*-

[43] Übersetzt nach *Daihatsu nehan gyō* 2012: 485a, Z. 7–11.
[44] LaFleur 1983: 87.
[45] Auch dieser Ausdruck findet sich in den *gāthā* des König Ajātaśatru (siehe *Daihatsu nehan gyō* 2012: 485a, Z. 1).
[46] Siehe Murasaki 1966, Bd. 1: 728; 1994: 439; Quenzer 2008: 69 f.
[47] Murasaki 1994: 439. Siehe auch Murasaki 1966, Bd. 1: 727; Quenzer 2008: 69.
[48] Murasaki 1966, Bd. 1: 728. Quellentext in Murasaki 1994: 439. Siehe auch Quenzer 2008: 70.
[49] Genjis Aufwertung der Erzählungen hat Jörg B. Quenzer treffend als eine „Verteidigung der Fiktion als einer zur Liebe analogen Kunst, emotionale Teilhabe zu erzeugen," herausgestellt (Quenzer 2008: hier S. 68).

Verständnisses den Gedanken, dass „alle Dinge wahre Erscheinungen“ (*shohō jissō* 諸法実相) bzw. Erscheinungen der Wahrheit sind. Die Übergänge zwischen den drei Ebenen sind fließend: Während der *upāya*-Gedanke bereits bei Bái Jūyì angelegt ist, basiert der *sogon-nango*-Gedanke auf einer Überschreitung des *upāya* als „Mittel zum Zweck“, indem konsequent ein nicht-dualistisches Denken eingefordert wird.

3 Die rituelle Umkehr der „Verfehlungen durch die eleganten Worte“

Keine der drei Auffassungen von Literatur, wie sie am Beispiel des Ausdrucks „verrückte Sprache und ausgeschmückte Worte“ erläutert werden, scheint den Umgang mit dem *Genji monogatari* in Chōkens *Genji ipponkyō* ganz erklären zu können. Dort wird die Sprache Murasaki Shikibus in ihrer Erzählung wie folgt kommentiert:

> Ihre Sprache schöpft aus den inneren [buddhistischen] und äußeren [nichtbuddhistischen] Schriften, doch der Inhalt [erzählt] geschickt schöne Geschichten von Mann und Frau. [...] Ihre eleganten Worte sind von höchster Schönheit und das Herz ist zutiefst bewegt.[50]

Chōken äußert sich nicht abwertend über die Sprache (*koto* 言) des *Genji monogatari*, sondern lobend. Er hebt ihre ästhetische Qualität hervor (unabhängig von seiner nachfolgenden Kritik an den sinnlichen Eindrücken der Rezipienten) und betont darüber hinaus, dass sich Murasaki Shikibu an chinesischen Texten orientiert habe. Diese stehen am oberen Ende der eingangs implizierten Literaturhierarchie und bedienen sich in ihrer schriftlichen Darstellung der „wahren Zeichen“ (*mana* 真名) der chinesischen Schrift – im Gegensatz zu den japanischen Gedichten und Erzählungen mit ihren davon abgeleiteten und als „entliehene Zeichen“ (*kana* 仮名) bekannten Silbenschriftzeichen.

Als Gefahrenquelle sieht Chōken hingegen den Inhalt des Erzählten (*mune* 宗), dies jedoch nicht wegen der „Sündhaftigkeit“ des Beschriebenen, sondern allein aufgrund der beim Leser bzw. Hörer entstehenden Gefühlsregungen. Die „eleganten Worte“ sind in ihrer verweisenden Funktion nicht die direkte Ursache für die Emotionen, doch indem sie das Medium sind, durch das der Inhalt vermittelt wird, bilden sie – in buddhistischer Terminologie gesprochen – eine Nebenursache oder Bedingung bzw. Verbindung (*en* 縁, Skt. *pratyaya*). Die Sprache des *Genji* bedingt somit auch, dass Murasaki und ihr Publikum „gewiss die Wurzeln ihrer Vergehen im *saṃsāra*“ verknüpfen und „allesamt in den Schwertwald der Hölle“ stürzen. Dieser Effekt wird dadurch verstärkt, dass der ästhetische Wert der Sprache die sinnliche Erfahrung der Rezipienten intensiviert.

Nach ihrer rituellen Umkehrung vereinigen sich die „Verfehlungen durch die eleganten Worte [...] zum Prinzip der wahren Erscheinung (*jissō no kotowari* 實相之理)“. Als

[50] CHŌKEN 2015a: 34 f. Quellentext in CHŌKEN 2009: 221; 2015c: 169.

Erscheinungen der Wahrheit verweisen die „eleganten Worte“ nicht auf eine jenseits liegende höhere Wahrheit – vielmehr sind sie die Wahrheit selbst. Sie sind die „Ursache (*in* 因, Skt. *hetu*) der *saṃbodhi* [des höchsten Erwachens]“ und nicht bloße karmische Bedingungen. Während das „Prinzip der wahren Erscheinung“ eine Parallele zum *sogon-nango*-Konzept darstellt, gehen laut dem *Mahāparinirvāṇa-sūtra* alle Worte von Anfang an auf die höchste Wahrheit zurück, sodass eine rituelle Umkehr nicht erforderlich ist.

Was das *Genji ipponkyō* betrifft, wurde die Rezeptionsbezogenheit seiner Behandlung von Literatur bereits angesprochen. Im Gegensatz zum abgeschriebenen Lotos-Sūtra taucht der schriftliche Text des *Genji monogatari* im Ritual nicht auf. Stattdessen werden die Eindrücke der Rezipienten bildlich umgesetzt und durch die Verbindung mit dem Lotos-Sūtra gleichzeitig die Begierden in Erwachen umgewandelt. Damit soll also die Entsprechung von Begierden und Erwachen realisiert werden (gemäß dem Leitspruch *bonnō soku bodai* 煩悩即菩提, „die Begierden sind das Erwachen“). Es blieb nicht bei einer einzigen Durchführung des Rituals bzw. nicht bei nur einem Ritual. Vielleicht ging man nicht davon aus, dass die Wirksamkeit des Rituals ausreiche, um Murasaki Shikibu zu erlösen sowie alle weiteren Komplikationen durch ihre „eleganten Worte“ zu verhindern. Es spricht aber vor allem dafür, dass es in erster Linie um die Teilnehmer des Rituals ging. Möglicherweise steht somit die Umkehrung der „eleganten Worte“ gleichzeitig sinnbildlich für den durch das Ritual ausgelösten Erkenntnisprozess, der zum Verständnis des *sogon-nango*-Gedankens führt – der Vorstellung, dass alle Worte auf die höchste Wahrheit zurückgehen. Die im Ritual ausgeführten Handlungen sollen diesen Erkenntnisprozess fördern.

Diese These, die den Fokus auf die Teilnehmer des Rituals legt, wird durch einen weiteren Zeremonialgesang Chōkens gestützt, der ebenfalls ein Ritual im Zusammenhang mit dem *Genji monogatari* beschreibt. Im *Ko-totoku sanbon goke amaue gobu daijō kyō kuyō hyōbyaku* 故都督三品後家尼上五部大乗経供養表白 („Darlegung der Darbringung der Fünf Mahāyāna-Sūtras durch die Nonne und Witwe des früheren Dazaifu-Gouverneursgenerals-Oberassistenten des dritten Ranges“ – nachfolgend als *Ko-totoku hyōbyaku* abgekürzt, 1185)[51] heißt es:

> Indem die irrende Anhaftung, [die sich aus] der früheren Wertschätzung [ergibt], vernichtet wird, wird der zügellose Geist des früheren Hochlobens umgekehrt. Dies ist, weil die grobe Sprache und die sanften Worte auf den Stil des Mittleren Weges[52] zurückgehen, und die Sprache der regierten [d.h. friedlichen] Welt (*jisei gogon* 治世語言) zum Mond am Himmel des Netz[-Mondhauses] emporsteigt.[53]

[51] Siehe hierzu Balmes 2015: 25 f.

[52] Der Begriff „Mittlerer Weg“ (*chūdō* 中道) beschreibt hier eine Geisteseinstellung jenseits von dualen Unterscheidungen wie Sein (*u* 有) und Nichtsein (*mu* 無) (vgl. DDB: Lemma 中道).

[53] Balmes 2015: 44, hier korrigiert. Übersetzt nach Chōken 2004: 34.

Auch hier bezieht sich die vollzogene Umkehr auf eine innere Entwicklung der Durchführenden des Rituals: das Tilgen der irrenden Anhaftung (*mōjū* 妄執) an das *Genji monogatari*, die der buddhistischen Praxis ebenso abträglich ist wie die im *Genji ipponkyō* beschriebenen Gemütsregungen.[54] Am Schluss steht die Erkenntnis, dass „die grobe Sprache und die sanften Worte“ auf den Mittleren Weg zurückgehen, eine Nicht-Dualität also, die hier wie die „höchste Wahrheit“ im *Mahāparinirvāṇa-sūtra* verstanden werden kann.

4 Verschränkung der Ebenen: Das *Waka mandokoro hyōbyaku*

Wenn auch keine der oben beschriebenen drei Deutungsebenen von *kyōgen kigo* unmittelbar auf das *Genji ipponkyō* anwendbar ist, so bilden diese dennoch den Rahmen, in dem sich Chōkens Gedanken bewegen. Es sei erneut darauf hingewiesen, dass die Grenzen der drei Definitionen fließend sind und zwischen den einzelnen Ideen keine chronologische Ordnung herrschen muss. Alle drei Aspekte bringt Chōken in seinen Zeremonialgesang *Waka mandokoro ipponkyō kuyō hyōbyaku* 和歌政所一品経供養表白 („Darlegung der Darbringung der einzelnen Sūtra-Kapitel in der Behörde für japanische Dichtung“ – nachfolgend als *Waka mandokoro hyōbyaku* abgekürzt, 1166) ein, das er anlässlich eines Rituals für den Dichter Kakinomoto no Hitomaro 柿本人麻呂 schrieb.[55] Wie

[54] Dazu wird das *Genji* mit buddhistischen Lehrreden in Verbindung gebracht, jedoch auf drastischere Weise als durch *mikaeshi-e*: Das eigens abgeschriebene *Genji* wird zerrissen und zu neuem Papier wiederverwertet. Auf dieses Papier werden die im Ritual dargebrachten Sūtras abgeschrieben. Fabio Rambelli beschreibt diesen Vorgang als eine „ontologische Transformation“, die einen profanen Text in einen heiligen umwandelt, sowie als eine „buddhistische Re-Formatierung“, da das *Genji* nun seine „buddhistische Essenz“ zeige. Er stützt sich hierbei auf eine spätere Überlieferung eines Rituals, bei welcher ebenfalls das Papier des *Genji* wiederverwertet wurde, (RAMBELLI 2007: 250).

[55] Zum historischen Hintergrund des Textes siehe YANASE 1977 sowie BALMES 2015: 29, zu den sogenannten *Hitomaro eigu* 人麻呂影供/人麿影供 („Opferdarbringungen vor Hitomaros Bildnis“) COMMONS 2009: 96–125 und BALMES 2015: 39 (Anm. 125). Hatanaka Sakae untersucht den Text in seiner ältesten überlieferten Fassung; diese ist unter dem Titel *Waka mandokoro kechiengyō hyōbyaku* 和歌政所結縁経表白 („Darlegung [der Darbringung] des Sūtra zur Knüpfung karmischer Verbindungen in der Behörde für japanische Dichtung“) im *Sōanshū* 草案集 („Sammlung von Entwürfen“) enthalten, einer Anthologie mit Texten Chōkens, die in der späten Heian- (794–1185) oder frühen Kamakura-Zeit (1185–1333) entstanden ist und im Shaka-mon’in 釈迦文院 auf dem Kōya-san 高野山 aufbewahrt wird. Im Gegensatz zu den anderen erhaltenen Textzeugen findet sich im *Sōanshū* ein Abschnitt, der eine Predigt enthält und laut Hatanaka das *Mahāparinirvāṇa-sūtra* auslegt (vgl. HATANAKA 2004: 18). Dies weise darauf hin, dass der Zeremonialgesang für das *nehan-e* 涅槃会 verfasst worden sei, mit dem am 15. Tag des zweiten Monats dem Eintritt des Buddha ins *nirvāṇa* gedacht werde, und erst später im Rahmen von Hitomaro-Ritualen gebraucht worden sei (vgl. ebd.: 17, 23 f.). Wenngleich diese Theorie nicht ausgeschlossen werden kann, bleiben zumindest Zweifel, da sich der von Hatanaka zitierte Text nur zweimal direkt auf das Verlöschen des Buddha bezieht und der Zusammenhang mit

aus dem Text hervorgeht, kopierten die Teilnehmer des Rituals nicht nur die 28 Kapitel des Lotos-Sūtras, sondern malten auch ein Bildnis des Bodhisattva Samantabhadra (jap. Fugen-bosatsu 普賢菩薩) auf einem weißen Elefanten mit sechs Stoßzähnen.[56] Samantabhadra gilt als Beschützer derer, die das Lotos-Sūtra rezitieren.

Nachdem Chōken im Zeremonialgesang *kigo* zunächst als buddhistisches Vergehen nennt, ähneln seine Ausführungen zu Gedichten denen im *Genji ipponkyō*:

> Doch selbst wenn es kein schweres Verbot wie Töten oder Stehlen ist, ist es doch wohl so, dass es immer wieder zum Vergehen der ausgeschmückten Worte (*kigo*) einlädt. Erst recht überraschen Gedichte von der herausragenden Schönheit einer Dame durch das Erkennen der eigenen Verbitterung in herbstlicher Einsamkeit. Worte von der Liebe zwischen Mann und Frau bewegen den Staub der Sinne im Frühlingstraum. Gegenseitig lassen sie die Wurzeln ihrer Vergehen im *saṃsāra* gedeihen und alle binden sie die karmischen Ursachen für das Kreisen [im *saṃsāra*] aneinander. Von früher bis heute sind daher alle auf diese Art [im *saṃsāra* gefangen]. Wie können wir für diesen Weg die Befleckung der früheren Weisen durch ihre Vergehen beichten und entfernen? Wie können wir uns auf diesen Weg stützend unsere Wurzel des Guten keimen lassen? Wer durch die Erde stürzt, wird auch wieder durch die Erde aufstehen, und wer sich auf dem Weg verirrt hat, wird auch wieder auf dem Weg [selbigen] erkennen. Es ist besser, den Stil der Gedichte zu erneuern, sodass man den Mond des Erwachens sucht.[57]

Die erste Hälfte der hier zitierten Passage erinnert in ihrer Argumentation stark an das *Genji ipponkyō*[58] und verdeutlicht, worin für Chōken das Verwerfliche am Vergehen *kigo*

Dichterritualen allzu deutlich ist. Darüber hinaus sind Verweise auf das *Mahāparinirvāṇa-sūtra* allein noch kein Beleg für einen Zusammenhang mit dem *nehan-e*.
Da keine vollständige Transponierung des Textes aus dem *Sōanshū* vorliegt, verwende ich die Textfassung in YANASE 1977: 253–261. Diese basiert auf dem von Son'en 尊円 (1298–1356), einem Sohn des Tennō Fushimi 伏見 (1265–1317, reg. 1287–1298), der auch als Tendai-Abt (*Tendai zasu* 天台座主) wirkte, kompilierten *Shūjushō* 拾珠抄 („Abschrift gesammelter Perlen"), berücksichtigt aber auch das vermutlich kurz nach Chōkens Tod von dessen Sohn Seikaku 聖覚 (1167–1235) zusammengestellte *Chōken sakumon shū* 澄憲作文集 („Sammlung von Texten Chōkens"), in dem auch Texte von anderen Autoren enthalten sind. Eine vierte Fassung findet sich in einer weiteren Textsammlung Chōkens, dem von Seikaku relativ früh kompilierten *Shonin zasshuzen* 諸人雑修善 („Verschiedene Übungen des Guten zahlreicher Menschen"). Dieser Text kommt der Version des *Sōanshū* am nächsten und trägt denselben Titel wie diese (vgl. HATANAKA 2004: 19 f.). Für genauere Angaben zu den Überlieferungszeugen und Editionen siehe ebd.: 17–20.

[56] Siehe CHŌKEN 1977: 254, 259; 2015b: 147, 153. Siehe auch YANASE 1977: 269 f.

[57] CHŌKEN 2015b: 152 f., hier korrigiert. Übersetzt nach CHŌKEN 1977: 258 f.

[58] „[...] der Inhalt [erzählt] geschickt schöne Geschichten von Mann und Frau. [...] Wenn deshalb eine noch nicht verheiratete Frau aus den hinteren Gemächern dies liest, regt sich in ihr das Gefühl des Frühlingsverlangens, und wenn ein allein auf kühler Matte schlafender Mann dies aufschlägt, bekümmert ihn zu allem Überfluss das Gefühl der herbstlichen Einsamkeit. Daher

bestand: im Hervorrufen von Emotionen bei den Rezipienten. Anders bewertet wurde das *Genji monogatari* etwa von Taira no Yasuyori 平康頼 in seiner Anthologie *Hōbutsushū* 宝物集 („Sammlung von Schätzen", 1177–1181), die aus Texten zu buddhistischen Themen besteht. Er bezeichnet es als „leere Worte" (*soragoto* 虚言)[59] – ein Ausdruck, der dort im Rahmen der Fünf Laienverbote (*gokai* 五戒, Skt. *pañca-śīla*)[60] als Synonym für *mōgo* 妄語 („unwahre Worte"), die Lüge, erklärt wird und sich auf die bloße Fiktionalität der Erzählung bezieht.[61]

Chōken verzichtet auch im *Genji ipponkyō* auf die Begriffe *mōgo* und *soragoto*. Somit problematisiert er das *Genji* nicht als Lügenkonstrukt – vielmehr nimmt er die Rezipienten in den Blick. In Bezug auf Murasaki Shikibus Erzählung spricht er von „eleganten Worten" (*enshi*). In seiner Kritik schreibt er der ornamentalen Sprache des *Genji* hinsichtlich der buddhistischen Heilsvorstellungen jedoch in gewisser Weise jene Funktion zu, die dem Wort *mōgo* 妄語 durch seine Schriftzeichen inhärent ist: „Worte, die irren lassen" – Worte also, die die Hörer und Leser sich in Gefühlen verlieren lassen, statt ihnen die Lehre des Buddha nahezulegen. Er kategorisiert diese Art der Sprache aber nicht als eine der Zehn Unheilsamen Handlungen. Während die Lüge – unabhängig von ihren konkreten Auswirkungen im jeweiligen Fall – allgemein als Vergehen angesehen wird, konzentriert sich Chōken bei seiner Auslegung von *kigo* und *enshi* auf die Konsequenzen für die Rezipienten.

„Erde" und „Weg" dienen im *Waka mandokoro hyōbyaku* als Metaphern für die Dichtung (bzw. den „Weg der Dichtung", *kadō* 歌道), die hier nicht nur eine Problemquelle ist, sondern auch eine mögliche Lösung darstellt.[62] „Den Stil der Gedichte zu erneuern" heißt, den Gedichten den Sinn einzelner Kapitel des Lotos-Sūtra zu geben, das wie bei den *Genji*-Zeremonien auch für dieses Ritual abgeschrieben wurde. Chōken macht dies an anderer Stelle explizit: „Der Erscheinung der 31 Schriftzeichen tragen wir die Preisung der Bedeutung der 28 Kapitel [des Lotos-Sūtra] auf."[63] Trotz dieser Bemühungen, mit Gedichten auf die reine Lehre des Buddha zu verweisen, kommt Chōken in seinem Zeremonialgesang auch auf die „grobe Sprache und sanften Worte" zurück:

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verknüpfen der Geist jener Autorin und die ganzen Menschen, die es geöffnet und gelesen haben, gewiss die Wurzeln ihrer Vergehen im *saṃsāra* [...]" (Chōken 2015a: 35 f.; Quellentext in Chōken 2009: 221; 2015c: 169).

[59] Taira 1993: 229.

[60] Die „Fünf Regeln der Sittlichkeit" sind: „nicht töten" (*fu-sesshō* 不殺生), „nicht stehlen" (*fu-chūtō* 不偸盗), „sich keinen sinnlichen Ausschweifungen hingeben" (*fu-jain* 不邪淫), „nicht unwahr sprechen" (*fu-mōgo* 不妄語) und „keinen Alkohol trinken" (*fu-onju* 不飲酒) (vgl. IBJ: 317). Die ersten vier Regeln entsprechen den ersten vier der Zehn Unheilsamen Handlungen (siehe Anm. 34).

[61] Vgl. Balmes 2015: 67 f.; siehe auch Taira 1993: 225.

[62] Vgl. auch Hatanaka 2004: 21.

[63] Chōken 2015b: 153, hier korrigiert. Übersetzt nach Chōken 1977: 259.

> Wir hören, wie es überliefert wird: Grobe Sprache und sanfte Worte, sie alle gehen auf den Stil der höchsten Wahrheit zurück. Die Sprache der regierten [d.h. friedlichen] Welt widerspricht jedoch nicht dem Prinzip des So-Seins der wahren Erscheinung (*jissō shinnyo no kotowari* 実相真如之理).[64]

Die parallele Verwendung der Ausdrücke „grobe Sprache und sanfte Worte" und „Sprache der regierten Welt" findet sich auch im in Abschnitt 3 zitierten *Ko-totoku hyōbyaku*. Das *Waka mandokoro hyōbyaku* greift anschließend eine Metapher aus dem fünften Kapitel des Lotos-Sūtra, „Das Gleichnis von den Heilkräutern" („Yakusō yu hon 薬草喩品"), auf, nach der die Lehre des Buddha unterschiedlichen Wesen ebenso gleichermaßen nützt, wie der Regen verschiedene Pflanzen wachsen lässt.

> Wir wünschen, dass sich die Entstehung von Gräsern und Bäumen bei Wind und Wolken dem Schlamm der drei Gräser und zwei Bäumen anvertraut, [...][65]

Chōken legt den Schwerpunkt hier nicht auf den Regen, sondern auf den Schlamm (*dei* 泥),[66] in dem die Pflanzen gedeihen. Der Schlamm ist eine geläufige Metapher für die Begierden (Skt. *kleśa*, jap. *bonnō* 煩悩), welche dem Erwachen (Skt. *bodhi*, jap. *bodai* 菩提) entgegengesetzt sind. Er erinnert zudem an das Bild der Erde in der oben zitierten Formulierung „Wer durch die Erde stürzt, wird auch wieder durch die Erde aufstehen". Indem sie zum Vergehen der „ausgeschmückten Worte" einladen, sind die Gedichte der Sphäre der Begierden zuzurechnen. Gleichzeitig kann mit ihnen als „geschicktem Mittel" das Erwachen angestrebt werden, welches auch als Lotosblüte visualisiert wird: Sie erwächst dem Schlamm der Begierden, ist selbst aber vollkommen rein.

Somit sind im *Waka mandokoro ipponkyō* alle drei Deutungsebenen der „verrückten Sprache und ausgeschmückten Worte" vertreten. Die Grenzen zwischen den einzelnen Aspekten sind fließend, und es ist durchaus üblich, dass sich in einem Text mehr als eine Ebene findet. Als prägnantes Beispiel hierfür kann das 222. Lied aus dem vom ehemaligen Kaiser Go-Shirakawa 後白河 (1127–1192, reg. 1155–1158) kompilierten *Ryōjin hishō* 梁塵秘抄 („Geheime Exzerpte des Staubs auf den Balken") dienen:

> Mit den Fehlern durch die verrückte Sprache und ausgeschmückten Worte
> als Samen für die Preisung des Buddha
> gehen die groben Worte (*araki kotoba*) und die wie auch immer gearteten [Worte]

[64] Chōken 2015b: 153, hier korrigiert. Übersetzt nach Chōken 1977: 259 f.

[65] Chōken 2015b: 153. Übersetzt nach Chōken 1977: 260.

[66] Yanase Kazuos Edition folgt hier dem *Shūjushō*. Im *Chōken sakumon shū* steht *minamoto* 源 („Quelle", „Ursprung") (vgl. Yanase 1977: 264 Anm. 53). Zu den Texten siehe Anm. 55.

etwa auf die höchste Wahrheit zurück[67]

Hier dient der Ausdruck „verrückte Sprache und ausgeschmückte Worte“ als negative Umschreibung für Literatur; er steht jedoch im Kontext des *upāya*-Konzepts, welches nicht wie bei Bái Jūyì als ferner Wunsch auftritt, sondern in bereits realisierter Form. Das Lied schließt mit dem *sogon-nango*-Gedanken und macht deutlich, dass das „geschickte Mittel“ (die „verrückte Sprache und ausgeschmückten Worte“) mit der Wahrheit, zu der es führt, eine Einheit bildet. Auch andere Texte rekurrieren häufig sowohl auf Bái Jūyìs Bitte, seine Lyrik möge als *upāya* auf den Weg des Buddha führen, als auch auf die oben zitierte Stelle aus dem *Mahāparinirvāṇa-sūtra*, der zufolge zwischen allen sprachlichen Äußerungen Gleichheit herrscht.[68]

5 Vergleich mit Seikakus *Genji hyōbyaku* und der Einfluss literarischer Praktiken auf den Inhalt der Zeremonialgesänge

Im *Genji ipponkyō* ist die Abwertung von Literatur teilweise gegenwärtig: Chōken stigmatisiert sie zwar nicht als eine Form der Lüge, betont aber, dass sie zu Emotionen verführt, die der Erleuchtung abträglich sind. Wie aus dem *Waka mandokoro hyōbyaku* ersichtlich ist, stellt dies seine Definition des „Vergehen[s] der ausgeschmückten Worte“ (*kigo no zaika* 綺語之罪過) dar. Die Vorstellung vom *Genji monogatari* als „Mittel zum Zweck“ ist im *Genji ipponkyō* dagegen nicht enthalten. Bái Jūyì steht im Zeremonialgesang parallel zur Spenderin: Während sich der chinesische Dichter „früher“ (*mukashi* 昔) wünschte, dass „seine Fehler durch verrückte Sprache und ausgeschmückte Worte“ der Lehre des Buddha dienen mögen, kehrt die Spenderin „nun“ (*ima* 今) „die Verfehlungen durch die eleganten Worte“ des *Genji* um, „sodass sie sich zum Prinzip der wahren Erscheinung vereinigen“ (siehe Zitat auf S. 6). Anders als bei Bái Jūyì werden die literarisch bedingten Verfehlungen nicht zum „geschickten Mittel“, sondern zur höchsten Wahrheit selbst. So scheint am Ende des *Genji ipponkyō* das *sogon-nango*-Konzept hindurch, steht jedoch nach der Ausführung der rituellen Handlungen. Somit lässt sich die Umkehr der Verfehlungen auch übertragen als Erkenntnisprozess der Teilnehmer verstehen.

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[67] Übersetzt nach *Ryōjin hishō* 1993: 65. Eine problematische englische Übersetzung findet sich in *The Dance of the Dust on the Rafters* 1990: 14, xxi.

[68] So etwa das *Sanjūroku-nin kasen kaigen hossoku* 三十六人歌仙開眼法則 („Zeremonial zur Augenöffnung der sechsunddreißig unsterblichen Dichter“), das ein Kolophon aus dem Jahr Tenshō 4 (1576) enthält und zuerst das *Mahāparinirvāṇa-sūtra*, dann Bái Jūyì paraphrasiert (siehe *Sanjūroku-nin kasen kaigen hossoku*, fol. 9r, 17r). Ich danke Herrn Ibuka Kanjō 井深観譲 (1927–2015), *dai-sōjō* 大僧正 der Tendai-Schule und ehemals Abt des Jūmyō-in 十妙院 in Ōtsu 大津, ganz herzlich dafür, dass ich das Manuskript am 27. März 2014 einsehen und fotografieren durfte.

Das Motiv der Umkehr liegt auch dem vermutlich von Chōkens Sohn Seikaku 聖覚 (1167–1235) gegen Ende des 12. Jahrhunderts verfassten Text *Genji hyōbyaku* 源氏表白 („*Genji*-Darlegung") zugrunde, der in der weiteren Überlieferung der *Genji*-Zeremonien eine weitaus größere Rolle spielt als das *Genji ipponkyō*.[69] Seikakus überwiegend in kursiver Silbenschrift geschriebener Ritualgesang verbindet das *Genji monogatari* kunstvoll mit der buddhistischen Lehre, indem er alle Kapitelnamen des *Genji* in ihrer Reihenfolge semantisch in den Text einwebt. „Die glühenden Gefühle der *Leuchtkäfer* (‚Hotaru 螢') am Bach" sollen „wahrhaftig zum *Leuchtfeuer* (‚Kagaribi かゞり火') der Weisheit" gewandelt werden, außerdem „das Aroma des wohlriechenden Generals" erneuert, der „Duft des *duftenden Militärministers* (‚Niou hyōbukyō 匂兵部卿')" umgekehrt sowie „die Farbe der *roten Pflaumenblüten* (‚Kōbai 紅梅')" umgewandelt werden.[70] Am Ende des Textes wird an Sugata Amitābha (Mida-zensei 彌陀善逝) die Bitte gestellt, „die Fehler durch verrückte Sprache und ausgeschmückte Worte"[71] umzukehren und Murasaki Shikibu zu erlösen.

Während aber im *Genji ipponkyō* „die Verfehlungen durch die eleganten Worte" sich nach ihrer Umkehr „zum Prinzip der wahren Erscheinung vereinigen und die Ursache (*in* 因) der *saṃbodhi* bilden" (S. 6), wird im *Genji hyōbyaku* zum Schluss Maitreya (Miroku 彌勒) angerufen, der das *Genji* in Anlehnung an den Ausspruch von Bái Jūyì „zu einer karmischen Verbindung (*en* 縁) für das Drehen des Rades der Lehre"[72] machen möge. Wenngleich die Grundgedanken der beiden Zeremonialgesänge zunächst ähnlich scheinen, weisen sie doch fundamentale Unterschiede auf: Im *Genji ipponkyō* werden die Begierden nach der rituellen Umkehr gemäß dem Prinzip *bonnō soku bodai* „in Erwachen umgewandelt" (S. 6), wohingegen sie im *Genji hyōbyaku* abgelegt werden sollen. So soll man laut Seikakus Text durch die beschriebene Umkehr „den Leib der Begierden reinwaschen [...] und sich seines anhaftenden Geistes entledigen".[73] Das *Genji hyōbyaku* hat somit eher den Charakter eines Reinigungsrituals und ist in seiner Funktion mit Chōkens *Ko-totoku hyōbyaku* vergleichbar.[74] Letzteres beschreibt ein Ritual, welches dazu dienen soll, sich von der Anhaftung an das *Genji monogatari* zu lösen (siehe S. 11). Auf diese Funktion konzentriert sich auch die spätere mittelalterliche Erzählung, die in verschiedenen Varianten unter Titeln wie *Genji kuyō no sōshi* 源氏供養のさうし („Heft zum *Genji*-Opfer") bekannt ist. Die

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[69] Seikakus Text bildet den Kern der in der Einleitung erwähnten mittelalterlichen Erzählungen sowie – in einer verkürzten Fassung – des Nō-Stücks (siehe Anm. 10 und 11). Zur Entstehung und zum Hintergrund des Textes siehe Balmes 2015: 72–76, zur Diskussion der verschiedenen Überlieferungszeugen mit besonderer Berücksichtigung einer *kanbun*-Version und eines Diskurses über die Erlösung von Frauen siehe ebd.: 83–93.

[70] Seikaku 2015a: 80 f. Übersetzt nach Seikaku 2015b: 171 f.

[71] Seikaku 2015a: 83. Übersetzt nach Seikaku 2015b: 172.

[72] Seikaku 2015a: 83. Übersetzt nach Seikaku 2015b: 172.

[73] Seikaku 2015a: 81. Im Original: *bonnō no mi o susugi [...] aijaku no kokoro o ushinau beshi* 煩悩の身をすゝぎ [...] 愛着の心をうしなふべし (Seikaku 2015b: 172).

[74] Vgl. auch Balmes 2015: 85 f.

Erzählung enthält das *Genji hyōbyaku* und erklärt seine Entstehung damit, dass eine ob ihrer Begeisterung für das *Genji monogatari* besorgte junge Nonne um ein Ritual bittet, nachdem sie das *Genji* zerrissen, daraus neues Papier gemacht und dieses anschließend für ihre Abschrift des Lotos-Sūtra verwendet habe.[75]

Die hier dargelegten Unterschiede zwischen den einzelnen Ritualtexten ergeben sich im Wesentlichen aus den literarischen Praktiken, die sie beschreiben. Das *Waka mandokoro hyōbyaku* steht im Kontext eines Rituals für Dichter, die sich aktiv der Produktion von Gedichten widmeten. Dies erklärt die Hervorhebung der Lyrik als „geschicktes Mittel" durch die Metaphern der Erde und des Weges. Zudem schließt der Zeremonialgesang mit dem nichthierarchischen *upāya*-Gedanken, indem erneut auf die „wahre Erscheinung" verwiesen wird.[76] Das vermutlich nur wenig später entstandene und stellenweise ähnliche Formulierungen aufweisende (siehe Anm. 58) *Genji ipponkyō* wendet sich dagegen dem Hören und Lesen einer fiktionalen Erzählung zu und stellt durch die rituelle Umkehr den bereits abgeschlossenen Rezeptionsvorgang in religiöser Hinsicht unter ein anderes Vorzeichen. Obgleich auch im Rahmen der frühen *Genji*-Zeremonien von den Teilnehmern Gedichte verfasst wurden, die sich mitunter auf die eigens abgeschriebenen Kapitel des Lotos-Sūtra beziehen,[77] und das Ritual laut dem *Hōbutsushū* von Dichtern[78] durchgeführt wurde, liegt der Schwerpunkt des *Genji ipponkyō* eindeutig auf dem bereits erfolgten Rezeptionsvorgang als vergangene literarische Praxis. Das *Waka mandokoro hyōbyaku* hingegen betrifft vor allem das zukünftige Handeln der Dichter.[79]

Seikakus *Genji hyōbyaku* steht stärker im Kontext der Lehre des Reinen Landes (*jōdo-kyō* 浄土教).[80] Der Verfasser stellt hier nicht die Gleichheit der Phänomene in den Vordergrund, sondern das Vertrauen in Amitābha und den zukünftigen Buddha Maitreya. Von den soeben angestellten Überlegungen ausgehend könnte der im *Genji hyōbyaku*

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[75] Siehe die Literaturangaben in Anm. 10. Das Manuskript aus dem Jahr Daiei 1 (1521) mit dem Titel *Genji kuyō* im Besitz des Nationalmuseums für japanische Geschichte (Kokuritsu rekishi minzoku hakubutsukan 国立歴史民俗博物館) enthält eine längere Version des *Genji hyōbyaku*, die, nachdem Buddha Amitābha angerufen wird, die „verrückte Sprache und ausgeschmückten Worte" des *Genji* umzukehren, auf den *sogon-nango*-Topos verweist (vgl. BALMES 2015: 92 f., 110).

[76] „Wir alle wollen uns im Stil des Öffnens des *upāya*-Tores vergnügen und uns gleichsam am Mond des Zeigens der wahren Erscheinung erfreuen." (CHŌKEN 2015b: 156, hier korrigiert; übersetzt nach CHŌKEN 1977: 261).

[77] Siehe die in Anm. 32 genannten Quellen sowie KANIE 2001: 172–175 bzw. BALMES 2015: 23.

[78] *Utayomi-domo* 歌よみども (TAIRA 1993: 229).

[79] Hatanaka interpretiert das *Waka mandokoro hyōbyaku* als ein auf die Zukunft ausgerichtetes *upāya*: Durch den Text werden, so schreibt sie, „die bisherigen Vergehen durch verrückte Sprache und ausgeschmückte Worte von nun an getilgt" (*sore igo kyō made ni itaru kyōgen kigo no zaika o shōjo shi* それ以後今日に至る狂言綺語の罪過を消除し; HATANAKA 2004: 23).

[80] Siehe hierzu auch BALMES 2015: 74 f. Auch im Text selbst finden sich Anspielungen auf Buddha Amitābha und sein westliches Paradies (siehe SEIKAKU 2015a: 77, 79 f., 82 f.; 2015b: 170–172).

stark vertretene *upāya*-Gedanke ein Hinweis auf die Rezeption durch Dichter sein, die sich in ihren Gedichten häufig auf das *Genji monogatari* bezogen. So wurde Murasaki Shikibus Erzählung während der Insei- (1086–1185) und der Kamakura-Zeit (1185–1333) in erster Linie von Dichtern rezipiert,[81] und es wird vermutet, dass das *Genji hyōbyaku* vor allem für sie und für interessierte Krieger nützlich war, um sich die einzelnen Kapitelnamen zu merken und in Kettengedichtwettbewerben erfolgreich bestehen zu können.[82] Die andauernde Anhaftung der Leser an das *Genji monogatari* stellt im *Genji hyōbyaku* ein wichtiges Thema dar, was ebenfalls suggeriert, dass die Rezeption der Erzählung fortwirkt und – im Gegensatz zu dem, was aus dem *Genji ipponkyō* hervorgeht – kein abgeschlossener Prozess ist, der in der Vergangenheit liegt.

6 Die Verteidigung fiktionaler Literatur im *Ima kagami*

In der Forschungsliteratur wird häufig das *Ima kagami* (1170–1175[83]) des Dichters Jakuchō bzw. dessen letztes Kapitel „Die Zukunft der fingierten Erzählungen" („Tsukuri-monogatari no yukue 作り物語のゆくへ") als die älteste Quelle zum *Genji*-Ritual angeführt. Der Grund dafür ist allerdings die oftmals zu späte Datierung des *Genji ipponkyō*. Seit Gotō Tanjis Aufsatz über die *Genji*-Zeremonien aus dem Jahr 1930[84] folgen die meisten Publikationen seiner These, dass das *Genji ipponkyō* frühestens im Jahr Angen 2 (1176) entstanden sei. Gotō zitiert jeweils ein Gedicht von Fujiwara no Muneie und Fujiwara no Takanobu, das sich auf das *ipponkyō*-Ritual bezieht. Wie Takanobus Vorwort zu seinem Gedicht zu entnehmen ist, wurde die Zeremonie von seiner Mutter ausgeführt,[85] weshalb Gotō Takanobus Mutter Bifukumon'in no Kaga 美福門院加賀 (?–1193) mit der im *Genji ipponkyō* genannten „Spenderin, eine[r] Nonne" identifiziert.[86] Da sich ihr Ehemann, der namhafte Dichter Shunzei 俊成 (1114–1204), im Jahr Angen 2 ordinieren ließ, nimmt man an, dass Kagas Ordination ebenfalls in diese Zeit fällt oder kurz danach stattfand.[87]

Im Jahr 2001 lenkte Kanie Kiyoko die Aufmerksamkeit auf ein weiteres Gedicht[88] von Muneie, welches sich ebenfalls auf das *Genji*-Ritual bezieht und in nur einer Handschrift

[81] Vgl. CHEN 2003: 21; II 1976: 171.

[82] Vgl. HIROTA 2004: 152. Siehe auch BALMES 2015: 73.

[83] Vgl. ITŌ 1985: 58; IWATA 2004: 12.

[84] „Genji ipponkyō to Genji hyōbyaku 源氏一品經と源氏表白". In: *Kokugo kokubun no kenkyū* 國語國文の研究 48; später auch in GOTŌ 1943.

[85] Siehe FUJIWARA 1986: 68. Übersetzung in BALMES 2015: 20.

[86] Vgl. GOTŌ 1943: 16.

[87] Vgl. GOTŌ 1943: 19; IKEDA 1969: 367.

[88] In KANIE 2001: 172. Übersetzt in BALMES 2015: 22. Das Gedicht findet sich nur in der 140 Gedichte umfassenden Handschrift von Munemitsus Gedichtsammlung *Nakamikado dainagon dono shū* 中御門大納言殿集 („Gedichtsammlung des Oberkabinettsrats vom Taiken 待賢-Tor") im Besitz des Archivs Shiguretei bunko 時雨亭文庫 der Reizei 冷泉-Familie. Das im zweiten Band der Reihe

seiner Gedichtsammlung erhalten ist. Aufgrund der weitestgehend chronologischen Ordnung der Gedichte müsste jenes zwischen Eiman 2 (1166) und Nin'an 3 (1168) entstanden sein – Kanies Einschätzung zufolge jedenfalls nicht später als in der Ära Kaō (1169–1171).[89] Dies und die Tatsache, dass das *Genji ipponkyō* im *Shonin zasshuzen* und im *Shūjushō* (siehe Anm. 55) direkt auf das *Waka mandokoro hyōbyaku* folgt, welches im *Shūjushō* auf den siebten Monat des Jahres Eiman 2 (1166) datiert wird,[90] sprechen dafür, dass auch das *Genji ipponkyō* in Eiman 2 oder kurze Zeit später entstanden ist. Auch innerhalb der Texte lassen sich Hinweise finden, die darauf hindeuten, dass das *Ima kagami* später geschrieben wurde.[91]

Die hochbetagte Erzählerin in Jakuchōs *Ima kagami* greift bei dem Versuch, Murasaki Shikibu zu verteidigen, alle drei der oben erläuterten Konzepte von Literatur auf. Zunächst weist sie darauf hin, dass sich die Sprache des *Genji* als „ausgeschmückte Worte" (*kigo*), nicht aber als „leere Rede" (*soragoto*) bezeichnen ließe. Es handele sich bei dem Erzählten nicht um Lügen, sondern eher um Beschreibungen von „Dingen, wie man sie sich wünscht" (*aramashigoto* あらましごと).[92] Der durch das Verbalsuffix *-mashi* markierte hypothetische Modus (hier einen Wunsch bezeichnend) erinnert an die Idee des „Als-Ob", das nach Wolfgang Iser eine Unterscheidung der Fiktion von der Täuschung erlaubt.[93] Ein solches Fiktionsbewusstsein tritt auch in Genjis einleitenden Bemerkungen zu den Erzählungen im

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Shikashū taisei 私家集大成 (Meiji shoin, 1973–1976) edierte Manuskript im Bestand des dem Kaiserlichen Hofamt (Kunai-chō 宮内庁) zugehörigen Büros für Handschriften und Grabstätten (Shoryō-bu 書陵部) ist dagegen unvollständig (vgl. auch KANIE 2001: 80, Anm. 29).

[89] Vgl. KANIE 2001: 175.

[90] Vgl. BALMES 2015: 27 f. Hatanaka zweifelt im Rahmen ihrer Neukontextualisierung des *Waka mandokoro hyōbyaku* an der Glaubwürdigkeit dieser Datierung, da sie davon ausgeht, das Ritual habe anlässlich des *nehan-e* im zweiten Monat stattgefunden (siehe Anm. 55); außerdem ist das *Shūjushō* der späteste der erhaltenen Textzeugen (vgl. HATANAKA 2004: 20, siehe auch 24). Aber wie nachfolgend erwähnt wird, gibt es auch in den Texten selbst Hinweise darauf, dass das *Genji ipponkyō* vor dem *Ima kagami* entstanden ist. Kanies Fund des zweiten Gedichts von Muneie spricht ebenfalls für eine frühere Datierung des *Genji ipponkyō*, sodass die Angabe des Jahres Eiman 2 durchaus glaubhaft erscheint. Zudem bleiben Hatanakas Ausführungen, der Ritualtext habe wohl in der Ära Shōji (1199–1201) oder Kennin (1201–1204) im Rahmen der *eigu utaawase* 影供歌合 („Gedichtwettstreite zu den Opferdarbringungen vor dem Bildnis") um Minamoto no Michichika 源通親 (1149–1202) und den ehemaligen Tennō Go-Toba 後鳥羽 (1180–1239, reg. 1183–1198) stattgefunden (siehe ebd.: 25 f.), äußerst spekulativ. Weiterhin zitiert das auf das späte 12. Jahrhundert datierte *Kakinomoto kōshiki* 柿本講式 („Zeremonial für Kakinomoto [no Hitomaro]") Passagen des *Waka mandokoro hyōbyaku* (vgl. BALMES 2015: 59 f., 72 (Anm. 280)) – eine Entstehung um 1200 kann somit ausgeschlossen werden.

[91] Vgl. BALMES 2015: 71.

[92] JAKUCHŌ 1956: 385. Eine Übersetzung dieses Abschnitts findet sich in BALMES 2015: 68 f.

[93] Vgl. ISER 2009: 42.

Kapitel „Leuchtkäferchen“ zutage.[94] In seiner Verteidigung der *monogatari* führt Genji zudem an, dass Menschen in Erzählungen nicht dargestellt werden, wie sie wirklich sind (*ari no mama ni* ありのまゝに), dennoch sei es falsch, die Erzählungen als vollkommen fiktional (*soragoto* そら事) abzutun.[95]

Jakuchō geht es im *Ima kagami* jedoch nicht um eine Literaturtheorie, sondern ausschließlich darum, seine Leser davon zu überzeugen, dass Murasaki Shikibus Vergehen nicht allzu schwerwiegend sein können. Dass sich das Wort *kigo* bei ihm auf das oben erwähnte buddhistische Vergehen bezieht, wird deutlich, wenn er das Synonym „unreine Worte“ (*zōego*) als alternativen Begriff verwendet.[96] Entscheidend ist jedoch, dass es sich hierbei um ein geringeres Vergehen als die Lüge (*mōgo* 妄語 oder *soragoto*) handelt, die nicht nur wie *kigo* den Zehn Unheilsamen Handlungen (siehe Anm. 34), sondern auch den Fünf Laienverboten (siehe Anm. 60) zugerechnet wird.[97] Anschließend bereitet Jakuchō seine *upāya*-Theorie vor:

> Zwar kenne ich selbst die Ereignisse in unserer Welt kaum, doch habe ich gehört, dass in Táng jemand namens Bái Lètiān [Jūyì] siebzig Schriftrollen [das *Bái shì wén jí* 白氏文集, jap. *Haku-shi monjū*] verfasst hat, [in denen er] seine Worte färbt [d.h. schmückt] sowie Gleichnisse aufnimmt und [dadurch] die Herzen der Menschen [zur Lehre des Buddha] führt. Über ihn scheint man zu sagen, dass er eine Inkarnation des Mañjuśrī (Monju 文珠) gewesen sei. Der Buddha sprach Gleichnis-Lehrreden, in denen er nicht Vorhandenes erfindet. Diese sind sicher keine Lügen (*koto-komō* こと虚妄). Da [Murasaki Shikibu] im weiblichen Körper ein solches Werk verfasst hat, scheint sie kein gewöhnlicher Mensch gewesen zu sein. Ehrwürdige Weise wie Gadgadasvara (Myōon 妙音) oder Avalokiteśvara (Kannon 觀音) werden zu Frauen und führen die Menschen, indem sie den Dharma predigen.[98]

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[94] „Obgleich sie wissen, daß die Geschehnisse in den vielen bebilderten Erzählungen nur zum geringsten Teile wahr sind [...]“ (MURASAKI 1966, Bd. 1: 726). Siehe außerdem S. 3 in diesem Aufsatz.

[95] MURASAKI 1994: 439. Siehe auch MURASAKI 1966, Bd. 1: 727; QUENZER 2008: 69.

[96] JAKUCHŌ 1956: 385; BALMES 2015: 69.

[97] Vgl. BALMES 2015: 67–69.

[98] Übersetzt nach JAKUCHŌ 1956: 386. Englische Übersetzungen finden sich in HARPER 1971: 53 und IWATA 2004: 57 f. Anders als etwa die Editionen in der Reihe SNKBT, in die das *Ima kagami* nicht aufgenommen wurde, lässt Itabashi Tomoyukis Edition des ältesten Textzeugen, der Hatakeyama-Handschrift 畠山本, keine Rückschlüsse auf die Schreibung der einzelnen Worte in der Handschrift zu (siehe die entsprechenden Vorbemerkungen in JAKUCHŌ 1956: 48). Der Übersichtlichkeit halber habe ich bei Zitaten die Schreibung der Edition übernommen, es ist jedoch zu erwarten, dass viele der Worte in der Handschrift in Silbenschrift geschrieben sind. So steht in Itabashis Edition neben dem Schriftzeichen „詞“ einmal die Lesung *kotoba*, ein andermal *koto* (siehe die Passage auf S. 23 dieses Aufsatzes bzw. Anm. 105). In der auf einem anderen Überlieferungszeugen basierenden Edition in JAKUCHŌ 1911 (hier S. 526) wird *Monju* in der geläufigeren Schreibweise 文殊, und *koto-komō* nur mit *komō* wiedergegeben.

Hier wird beschrieben, auf welche Weise Gottheiten fiktionale Texte hervorbringen. Sowohl Bái Jūyì als Inkarnation des Bodhisattvas Mañjuśrī als auch der Buddha Śākyamuni selbst erfinden oder fingieren Geschichten, die als Gleichnisse funktionieren und deshalb nicht als Lügen verstanden werden können. Es wird nahegelegt, dass auch Murasaki Shikibu eine Inkarnation von Gadgadasvara oder von Avalokiteśvara ist, unter deren im Lotos-Sūtra beschriebenen Erscheinungsformen sich auch weibliche finden.[99] Dem schließt sich eine buddhistische Deutung des *Genji monogatari* an:

> Indem sie schwere Vergehen zeigt, lässt sie Menschen den Namen des Buddha rezitieren. Damit es für diejenigen, die ihr eine Gedenkzeremonie abhalten wollen, zum Auslöser des Führens [zur Lehre des Buddha] wird, zeigt sie ein fühlendes Herz. Auch die, die dabei sind, in der bitteren Welt zu versinken, führt sie auf den rechten Weg. Indem sie die Vergänglichkeit der Welt darstellt und den schlechten Weg beschreibt, ist [das *Genji monogatari*] sicher ein Mittel (*kata* 方), um auf den Weg des Buddha zu führen. Denkt man darüber nach, so gibt es eine [Geschichte über Hachi-no-miya 八の宮], der unter der Trennung [von seiner verstorbenen Frau] litt und die Vorschriften für *upāsaka* [d.h. Laienpraktizierende] einhielt, sowie eine über [seine] Tochter [Ōigimi 大君], die diese Welt durchlebte, indem sie den reinen Weg bewahrte und nicht gegen die Ermahnungen [ihres Vaters] verstieß.[100] Dies hat sicherlich einen Sinn, von dem man lernen kann.[101]

Der Inhalt des *Genji monogatari* wird in Gutes und Schlechtes unterteilt und hat die Funktion eines abschreckenden Beispiels bzw. eines positiven Handlungsmusters. Somit dient das *Genji* als ein „Mittel" – das im Text verwendete Wort *kata* 方 bildet die erste Hälfte des Begriffs *hōben* 方便 (Skt. *upāya*) – zu einem bestimmten Zweck: der buddhistischen Unterweisung. Das *Genji monogatari* fungiert als religiöses Werkzeug und verliert als fremdbestimmter Text seine Autonomie, die oft als wesentliches Merkmal von Fiktionalität und Literarizität gesehen wird.[102] William R. LaFleur warnt davor, von einem westlichen Literaturverständnis ausgehend Texte mit didaktischem Gehalt als unliterarisch anzusehen[103] – wiewohl sich korrigierend ergänzen lässt, dass es sich hierbei eher um ein

[99] Siehe *Das Lotos-Sūtra* 2009: 303 f., 308 f.

[100] Diese werden auch im *Genji hyōbyaku* erwähnt (siehe CHŌKEN 2015a: 81 f. und Anm. 323). Die genannten Ereignisse werden in den Kapiteln 45 bis 47 des *Genji monogatari*, „Das Mädchen auf der Brücke" („Hashihime 橋姫"), „Am Fuß der Eiche" („Shiigamoto 椎本") und „Agemaki 総角", erzählt (in MURASAKI 1966, Bd. 2: 449–602).

[101] Übersetzt nach JAKUCHŌ 1956: 387. Englische Übersetzungen in HARPER 1971: 54; IWATA 2004: 60–62.

[102] Dies ist auf die allgemeine Annahme zurückzuführen, dass es Fiktionalität „erst mit der sog. Autonomie von Literatur im 18. Jahrhundert" gebe (PETERS 2007: 83). Diese Autonomie stellt eines der Postulate dar, durch die das moderne Literaturverständnis geprägt scheint (vgl. KIENING 2005: 157).

[103] Vgl. LAFLEUR 1983: 18.

Problem der Moderne als des Westens handelt, zumal auch Texte des europäischen Mittelalters oft wesentlich heteronom bestimmt sind.[104] Dennoch bleibt festzuhalten, dass das *Genji* in Chōkens Ritual einen größeren gestalterischen Freiraum genießt als im *Ima kagami*, was umso bemerkenswerter scheint, da Chōken zu Beginn seines Zeremonialgesangs – dem konfuzianischen Standpunkt entsprechend – die *monogatari*-Literatur gerade aufgrund ihrer fehlenden Heteronomie kritisiert.

Chōken sieht den Inhalt des *Genji* aus buddhistischer Perspektive als negativ an. Statt das Werk jedoch zu einem Beispiel für schlechtes Handeln zu erklären, konstituiert er ein Ritual, in dem die durch die Emotionen der Hörer und Leser entstandenen Vergehen umgekehrt werden. Eine inhaltliche Änderung des *Genji* erfolgt nicht. Anstatt wie im *Ima kagami* den Text des *Genji* durch eine nachträgliche Änderung des Produktionsprozesses umzudeuten, indem Murasaki als die Erscheinung einer Gottheit und der Text als ihr Werkzeug erkannt werden, konzentriert sich Chōken auf den Rezeptionsvorgang.

Auch die Verknüpfung des *Genji* mit dem Lotos-Sūtra im Ritual geschieht nicht nach inhaltlichen Kriterien. Die Zuordnung der einzelnen Kapitel ergibt sich nicht aus textuellen Parallelen – sie erfolgt rein numerisch. Es geht nicht um eine Signifikant-Signifikat-Beziehung; vielmehr sollen die Praktizierenden realisieren, dass die Begierden und das Erwachen eine Einheit bilden. Erkannt werden soll die Nicht-Dualität von *Genji monogatari* und Lotos-Sūtra. Dies folgt den Leitsprüchen *bonnō soku bodai* (siehe S. 11) und *shohō jissō* („alle Dinge sind Erscheinung der Wahrheit") – in den literarischen Kontext gesetzt: „Grobe Sprache und sanfte Worte gehen alle auf die höchste Wahrheit zurück". Die Umkehr der „Verfehlungen durch die eleganten Worte" führt zum Erkennen der Nicht-Dualität. Unerwartet taucht auch im *Ima kagami* kurz der *sogon-nango*-Topos auf:

> Es ist sicher der Wille des Buddha, sowohl die groben Worte (*araki kotoba* 麁き詞) als auch die geschmeidigen Worte (*nayobitaru koto* なよびたる詞)[105] etwa in die

[104] Es wird allgemein akzeptiert, dass vormoderne Literatur stärker in heteronome Funktionskontexte eingebunden ist als moderne Literatur, wenngleich binäre Oppositionen zwischen vormoderner und moderner Textkultur im Rahmen der Alteritätsdebatte der germanistischen Mediävistik zunehmend hinterfragt werden (vgl. PETERS 2007, besonders S. 81; siehe auch BRAUN 2013: 22 f.). Die Heteronomie stellt nichtsdestotrotz eine wichtige Beschreibungskategorie zur Analyse vormoderner Literatur dar (vgl. KIENING 2005: 162). Hans Robert Jauß schreibt, „die Unterscheidung von zweckbestimmt oder zweckfrei, lehrhaft oder fiktional" sei im Mittelalter nicht unternommen worden (JAUSS 1977: 15). Die oben erwähnte konfuzianisch inspirierte Kritik Chōkens zeigt jedoch, dass solche Kategorien nicht ganz abwesend waren. Für eine Kritik an Jauß, der das Mittelalter „in unzulässiger Weise [...] archaisiert", siehe BRAUN 2013: 13–15 (zitiert hier S. 14).

[105] Zur variierenden Lesung des Schriftzeichens „詞" siehe Anm. 98. Die Edition in JAKUCHŌ 1911: 527 liest das Schriftzeichen dagegen *kotoba* und schreibt *araki kotoba* in Silbenschrift.

> höchste Wahrheit zurückzuführen.[106] Aber weil [das *Genji monogatari*] trotzdem kein von Trübungen unbeflecktes Dharma-Wort ist, gibt es wohl viele Worte, die einen mit Tau und Reif verbinden. Wer auch immer sich der Morgensonne des Dharma hinwendet und voller Gefühle ist und eine Gedenkzeremonie [für Murasaki Shikibu] abhalten will – ganz gleich, ob deshalb, weil er [das *Genji monogatari*] wertschätzt, oder weil es in sein Herz vorgedrungen ist –, wird sicher eine noch tiefere Verbindung [mit Murasaki eingehen].[107]

Doch gerade hier wird deutlich, dass Jakuchō in seiner *upāya*-Idee das Mittel dem Zweck unterordnet. Das *Genji* ist kein ungetrübtes Buddhawort und schafft daher karmische Verbindungen zu Vergänglichem – jedoch nicht, indem es den Leser die Vergänglichkeit erkennen lässt, sondern in dem Sinne, dass es nicht die höchste, unwandelbare Wahrheit ist. Das wie Tau Vergängliche verdampft wiederum in der „Morgensonne des Dharma“. Kleinere Paradoxien im *Ima kagami*, wie hier durch die Einbindung des Motivs der „groben Sprache und sanften Worte“, sind durch die fließenden Grenzen zwischen den oben genannten Konzepten zu erklären sowie durch die Vermutung, dass Jakuchō alle Argumente zur Verteidigung des *Genji* aufgriff, die ihm in den Sinn kamen.[108] Der Grundtenor ist jedoch das *upāya*-Konzept.

7 Chōkens Bewertung von Epik und Lyrik

In einem der in der Anthologie *Tenpōrin hiden* 転法輪秘伝 („Geheime Überlieferung vom Drehen des Rades der Lehre“) erhaltenen Texte betont Chōken die Bedeutung der japanischen Dichtung für die Prediger, welche die Worte des Buddha nicht durch die „Sprache der weltlichen Begierden“ (*sezoku jinrō no gongo* 世俗塵労ノ言語)[109] beflecken sollten:

> Prediger müssen unbedingt über das Herz der japanischen Lyrik verfügen. Die Qualität, geschmeidig und sanft (*koto-nabiraka ni, yawaraka ni* コトナビラカニ、ヤハラカニ) den Grund der Dinge ausführlich zu erklären, schön und zugleich unterhaltend zu sprechen, dies ist das Wirken des Herzens der japanischen Lyrik.

[106] [...] *daiichi-gi to ka ni mo kaeshi-iremu* […] […] 第一義とかにもかへし入れむ [...] (Jakuchō 1956: 388). Die durch die Postpositionen *to ka* (hier als „etwa“ übersetzt) vermittelte Unsicherheit findet sich auch im oben (Abschnitt 4) übersetzten Lied aus dem *Ryōjin hishō*: „gehen [...] etwa auf die höchste Wahrheit zurück“ ([...] *daiichi-gi to ka ni zo kaeru naru* […] 第一義とかにぞ帰るなる; *Ryōjin hishō* 1993: 65).

[107] Übersetzt nach Jakuchō 1956: 388. Englische Übersetzungen in Harper 1971: 55; Iwata 2004: 63 f.

[108] Vgl. Balmes 2015: 70. Die Erzählerin stellt ihre eigenen Ausführungen als bloße Hypothesen heraus, da man, wie sie sagt, „doch nicht weiß, welche Vergeltung es [für Murasaki] gab“ (Balmes 2015: 69; Übersetzung nach Jakuchō 1956: 386).

[109] Balmes 2015: 63 f.

> Nicht das Grobe (*arakumashikarazu* アラクマシカラズ), sondern das Sehnsüchtige ist ihr Herz.[110]

In der zitierten Passage klingt, auch wenn diese Interpretation ein wenig spekulativ sein mag, die Unterscheidung von grober und sanfter Sprache aus dem *Mahāparinirvāṇa-sūtra* an. So lässt sich *yawaraka ni* auch mit dem ersten Schriftzeichen aus *nango* 軟語 schreiben und *arakumashikarazu* als Verlängerung von *arashi* verstehen, das mit dem ersten Schriftzeichen aus *sogon* 麁言 geschrieben werden kann. Zudem erinnert das adverbiale „geschmeidig" (*koto-nabiraka ni*) an die „geschmeidigen Worte" (*nayobitaru koto*), mit denen im *Ima kagami* die „sanften Worte" (*nango*) umschrieben werden. Darüber hinaus erklärt die sanfte Sprache „ausführlich" (*komagoma to* コマゴマト), wie es auch im *Mahāparinirvāṇa-sūtra* impliziert wird, dem zufolge die Worte des Buddha ursprünglich sanft sind, er aber für die Wesen „grob" spricht, was dort auch „abgekürzt" genannt wird.[111] Vor diesem Hintergrund lässt sich die zitierte Stelle so auslegen, dass Chōken, während er in seinen Zeremonialgesängen die wertende Unterscheidung von Mittel und Zweck transzendiert, hier innerhalb dieser dualen Ebene die Lyrik von der Alltagssprache absetzt und sie auf eine Stufe mit den „aufrichtigen Worte[n] des goldenen Mundes" (*konku no shōgon* 金口ノ誠言)[112] des Buddha hebt.[113]

Wie sich mit Blick auf die untersuchten Texte zudem feststellen lässt, wurde japanische Lyrik weniger stark problematisiert als Erzählliteratur. Dass die *waka* in Chōkens Gattungshierarchie im *Genji ipponkyō* über den *monogatari* stehen, ist vor allem mit der Fiktionalität der Erzählungen zu begründen. Chōken vertritt zunächst den konfuzianischen Standpunkt, der die vermeintliche Nutzlosigkeit fiktionaler Erzählungen verurteilt. Das Dichten hingegen war nicht nur als soziale Praxis etabliert, sondern diente auch der realen

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[110] BALMES 2015: 64, hier korrigiert. Übersetzt nach KOMINE 1995: 44.

[111] „Allerlei umfassende Worte legt er, weil es für die Wesen ist, abgekürzt dar." (*Arayuru kōhaku no kotoba o / shu no tame no yue ni ryakusetsu shi* [...] 所有廣博言 爲衆故略說; *Daihatsu nehan gyō* 2012: 485a, Z. 3; Lesung nach *Daihatsu nehan gyō* 1929: 419). Auch in Genjis Argumentation im Kapitel „Leuchtkäferchen" ist das „Ausführliche" (*kuwashiki* くはしき) positiv konnotiert (siehe MURASAKI 1994: 439; 1966, Bd. 1: 727).

[112] BALMES 2015: 63 f.

[113] Es sei angemerkt, dass die japanische Dichtung (*waka* 和歌) bereits dem Namen nach „sanft" ist, da das erste Schriftzeichen ebenfalls *yawaraka* oder verbal *yawaragu* gelesen werden kann. Vergleiche hierzu das sogenannte „japanische Vorwort" (*kana-jo* 仮名序) zur ersten kaiserlichen Gedichtsammlung *Kokin waka shū* 古今和歌集 (905), dem zufolge die japanische Lyrik „die Beziehung zwischen Mann und Frau vertrauter [bzw. „sanfter"] macht" (*otoko-omuna no naka o mo yawarage* 男女の仲をも和らげ; *Kokin waka shū* 1989: 4). Dieser Aspekt findet sich auch im Nachwort (*Kokin waka shū no jo* 古今和歌集序) von Ki no Yoshimochi 紀淑望 (?–919), das auch als „chinesisches Vorwort" (*mana-jo* 真名序) bekannt ist: *fūfu o wa suru koto* 和二夫婦一 (ebd.: 338 f.). Chōken zitiert die Stelle im *Waka mandokoro hyōbyaku*: „machen Eheleute miteinander vertrauter" (*fūfu o yawaraguru koto* 和クルコト二夫婦ヲ一; CHŌKEN 1977: 256; siehe auch CHŌKEN 2015: 150).

Kommunikation. Wie bereits aus den Vorworten zur ersten kaiserlichen Gedichtsammlung *Kokin waka shū* 古今和歌集 („Anthologie japanischer Gedichte aus alter und neuer Zeit“, 905) hervorgeht, wurden japanische Gedichte als Versprachlichung realen Gefühls gesehen.[114]

Chōken betrachtet die „eleganten Worte“ des *Genji*, anders als Taira no Yasuyori in seinem *Hōbutsushū*, nicht als „Lüge“. Stattdessen behandelt er sie auf gleicher Ebene wie die „ausgeschmückten Worte“ der Gedichte, indem er den Fokus auf die Emotionen der Rezipienten legt. Doch während die Leser von Gedichten laut dem *Waka mandokoro hyōbyaku* lediglich gegenseitig „die Wurzeln ihrer Vergehen im *saṃsāra* gedeihen“ lassen und „die karmischen Ursachen für das Kreisen [im *saṃsāra*] aneinander[-binden]“, verknüpfen Murasaki Shikibu und ihre Leser laut dem *Genji ipponkyō* „gewiss die Wurzeln ihrer Vergehen im *saṃsāra*, und sie stürzen allesamt in den Schwertwald der Hölle“. Dieser weitaus fatalere Ausgang lässt darauf schließen, dass der Vorwurf der Lüge, den Jakuchō in seinem *Ima kagami* auszuräumen versucht, auch im *Genji ipponkyō* implizit vorhanden ist.

Im Gegensatz zu *monogatari* sind *waka* weiterhin als Werkzeug religiöser Praxis in den Kontext der Rituale eingebettet. Die erhaltenen Gedichte von Muneie und Takanobu, die sich auf das im *Genji ipponkyō* beschriebene Ritual beziehen, wurden bereits erwähnt. Im *Waka mandokoro hyōbyaku* stellen Gedichte sowohl Problem als auch Lösung dar, was den starken *upāya*-Gedanken des Textes erklärt. Im Hinblick auf das *Genji monogatari* bleibt Chōken dagegen nur die Möglichkeit einer rituellen Umkehr der „eleganten Worte“. Indem sich die Worte „zum Prinzip der wahren Erscheinung vereinigen“, wird die Fiktionalität des Textes auf einer übergeordneten Ebene aufgehoben, wodurch auch die im *Genji ipponkyō* eingangs beschriebene Gattungshierarchie ihre Gültigkeit verliert.

Itō Takako schreibt zur letzten der oben zitierten Passagen aus dem *Ima kagami*, Jakuchō habe übersehen, dass Literatur nach dem *sogon-nango*-Gedanken keinen eigenen Existenzgrund mehr benötige.[115] Sie scheint zu befürchten, dass der *sogon-nango*-Topos für die Literatur ein noch größeres Problem darstellen könnte als das *upāya*-Konzept, da alle Sprachwerke – unabhängig von ihrem literarischen Wert – unterschiedslos als Erscheinung der Wahrheit angesehen werden. Die Aufhebung der Unterscheidung erfolgt jedoch nur in Bezug auf die alles umfassende „höchste Wahrheit“, während eine Differenzierung von „groben Worten“ und „sanften Worten“ weiterhin möglich ist.

[114] Vergleiche hierzu den Beginn des japanischen Vorworts: „Die japanischen Gedichte werden mit dem menschlichen Herz als Samen zu Myriaden von Wortblättern. Weil die Menschen in dieser Welt zahllose Beschäftigungen haben, drücken sie das, was sie im Herzen fühlen, über die Dinge aus, die sie sehen und hören.“ (übersetzt nach *Kokin waka shū* 1989: 4). Siehe auch das chinesische Vorwort in ebd.: 338 f. oder in englischer Übersetzung in *Kokinshū: A Collection of Poems Ancient and Modern* 1984: 379.

[115] Vgl. Itō 1985: 62.

Ebenso verhält es sich mit der rituellen Umkehr im *Genji ipponkyō*. Auch wenn die Texte nicht mehr nach ihrem Wahrheitsgehalt unterschieden werden, wirkt sich dies nicht auf den ästhetischen Wert der Sprache des *Genji monogatari* aus, die Chōken als „von höchster Schönheit" beschreibt. Die Literatur behält zudem ihre kreative Freiheit ohne Einschränkungen – anders als beim *upāya*-Konzept, in dessen Rahmen sie die Funktion eines „Mittels" erfüllt. Da Jakuchō das *Genji* in einzelne Lehrstücke unterteilt, ordnet er es zudem deutlich seinem Zweck unter. Entgegen Itōs Befürchtung würden durch den *sogon-nango*-Gedanken eher noch autoritative religiöse Texte in ihrem Verhältnis zu *monogatari* eine Abwertung erfahren, da letztere nun genauso „wahr" sind. Indem der „unwahre" Status des *Genji* aufgehoben wird, lösen sich die mit fiktionaler Literatur assoziierten Probleme auf und der Text ist den buddhistischen Schriften gleichwertig.

Es wurde gezeigt, dass Chōken den *waka* generell einen höheren Wert beimisst als den *monogatari*, und sie als ein Werkzeug zur Verbreitung der buddhistischen Lehre ansieht. Anders als die Erzählungen werden die Gedichte auch als japanische Entsprechung zu den *dhāraṇī* (jap. *darani* 陀羅尼) interpretiert[116] – aus buddhistischen Schriften entnommene Sanskrit-Formeln, deren Laut eine magische Kraft zugeschrieben wurde. Um das *Genji monogatari* zu verteidigen, legt Chōken den Fokus auf die Nicht-Dualität von Begierden und Erwachen. Da Murasakis Erzählung dadurch auf einer Stufe mit den Lehrreden des Buddha steht, erfährt das *Genji* im Ritual gewissermaßen eine größere Aufwertung als die Gedichte, bei denen ein solcher Schritt weniger notwendig erscheint.

8 Schlussbetrachtung

Obwohl das Erkennen der Nicht-Dualität hierarchisierenden Vorgängen entgegenwirken sollte, ist paradoxerweise die Erhebung des *Genji monogatari* zu einem Klassiker laut Komine Kazuaki eine Folge des Rituals.[117] Nicht nur, dass Chōken das höfische *Genji* in einer Zeit der schwindenden Autorität der aristokratischen Ordnung in die buddhistische „Werte-matrix"[118] einfügt, auch als Literaturkommentar stellt das *Genji ipponkyō* eine Pionier-leistung dar. Der einzige bereits existierende Kommentar war das *Genji shaku* 源氏釈 („Kommentar zum *Genji*", verfaßt um 1160 von Sesonji Koreyuki 世尊寺伊行), das jedoch nur aus Notizen zwischen den Zeilen des *Genji monogatari* sowie Randbemerkungen besteht.[119] Koreyuki sucht nach historischen Vorlagen für Episoden im *Genji*[120] und behandelt es nicht als *monogatari*[121] – also auch nicht als fiktionalen Text. Chōken

[116] Siehe hierzu Klein 2002: 130–133; siehe auch Buck-Albulet 2008: 83 f.
[117] Vgl. Komine 2007: 248.
[118] Iwata 2004: 32 f.
[119] Vgl. Cook 2008: 129.
[120] Vgl. Cook 2008: 142
[121] Vgl. Shirane 2008: 5, 15.

hingegen wertet das *Genji* in literarischer Hinsicht auf, indem er die [*tsukuri*-] *monogatari* in seine Literaturhierarchie aufnimmt und zudem unter diesen das *Genji* als das großartigste Werk herausstellt.

Es wurde deutlich, dass Chōken und Jakuchō, beide ordiniert, fiktionaler Literatur sehr viel positiver gegenüberstehen als der Laienbuddhist Taira no Yasuyori in seinem Text *Hōbutsushū*. Für Yasuyori besteht das *Genji monogatari* nicht aus eleganten oder ausgeschmückten, sondern aus leeren Worten (*soragoto*), also aus Lügen – womit Murasaki Shikibu gegen die Fünf Laienverbote verstoßen hätte. Diese Diskrepanz zeigt, dass die These, die Literatur sei im Mittelalter durch den Buddhismus unterdrückt worden, nicht haltbar ist.[122]

Das im *Genji ipponkyō* beschriebene Ritual verfolgt mit Rücksicht auf seine Klientel sowohl ein religiöses als auch ein literarisches Interesse. Das *Genji* wird als literarischer Text gelobt, und in religiöser Hinsicht werden den Teilnehmern ihre Ängste und Gewissensbisse genommen. Es ist bemerkenswert, wie sehr Chōken in seinen Ausführungen den Rezeptionsvorgang in den Blick nimmt, was gleichzeitig belegt, wie groß der persönliche Wert war, den das *Genji* für die Ritualteilnehmer hatte. Der Einfluss der buddhistischen Zeremonien auf die *Genji*-Rezeption kann nicht genug betont werden. Das Motiv des Rituals zieht sich durch über achthundert Jahre der japanischen Kulturgeschichte. Es bildet nicht nur den Kern der bereits erwähnten mittelalterlichen Erzählungen sowie eines Nō-Stücks, es findet sich auch im Vorwort von Ueda Akinaris 上田秋成 (1734–1809) Erzählsammlung *Ugetsu monogatari* 雨月物語 („Erzählungen unter dem Regenmond“, 1768)[123] und zuletzt in einem Theaterstück von Mishima Yukio 三島由紀夫 (1925–1970).[124]

In diesem Aufsatz wurde eine textorientierte Interpretation der Zeremonien versucht, die sich auf die darin enthaltenen Bewertungen von Literatur konzentriert. Es wurden drei Deutungsebenen des im japanischen Diskurs wiederkehrenden Ausdrucks „verrückte Worte und ausgeschmückte Sprache“ (*kyōgen kigo*) herausgearbeitet. Im Vergleich mit weiteren Zeremonialgesängen wurde deutlich, dass sich eine Differenzierung der verschiedenen Ebenen im Einzelfall als schwierig erweist und graduelle Unterschiede zu berücksichtigen sind.

Darüber hinaus wurde dargestellt, wie sich die von den Teilnehmern ausgeführten literarischen Praktiken auf den Inhalt der Ritualgesänge auswirken. Das *Genji ipponkyō* stellt die bereits abgeschlossene Rezeption einer fiktionalen Erzählung in den Vordergrund und kehrt „die Verfehlungen durch die eleganten Worte“ rituell um, sodass sie zur Ursache

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[122] Vgl. BALMES 2015: 141–143.
[123] Siehe UEDA 1991: 1; 1988: 49.
[124] Es handelt sich hierbei um das 1962 erstveröffentlichte moderne Nō-Stück *Genji kuyō* 源氏供養, enthalten in der Gesamtausgabe der Werke Mishima Yukios aus dem Jahr 2002 (MISHIMA 2002: 621–636).

des höchsten Erwachens werden. Das *Waka mandokoro hyōbyaku* hingegen beschreibt ein Ritual für aktive Dichter und hebt den *upāya*-Gedanken hervor, um die Teilnehmer durch japanische Gedichte auf den Weg des Buddha zu führen. Gedichte erscheinen Chōken weniger problematisch als fiktionale Erzählliteratur, doch dadurch, dass sich ihm zur Rettung von Murasaki Shikibu und ihrem Publikum – einschließlich seiner Auftraggeberin – keine andere Möglichkeit als eine rituelle Umkehr bietet, erfährt die Erzählung im Ritual eine größere Aufwertung als die Gedichte in der Zeremonie für Kakinomoto no Hitomaro.

Im Gegensatz zu Chōken versucht Jakuchō in seinem *Ima kagami* das *Genji monogatari* zu verteidigen, indem er seinen Inhalt in gute und schlechte Vorbilder als Mittel für einen höheren Zweck trennt. Chōken stellt hingegen keine Interpretationen an, welche die Autonomie der Erzählung infrage stellen. Er behandelt das *Genji* in seinem Ritual auf einer übergeordneten Ebene, ohne den Text selbst zu funktionalisieren.

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Abkürzungen

DDB	*Digital Dictionary of Buddhism*. MULLER, Charles (Hg.). URL: http://www.buddhism-dict.net/ddb/ (zuletzt aufgerufen: 22.08.2017).
IBJ	*Iwanami Bukkyō jiten* 岩波 仏教辞典. 2. Aufl. NAKAMURA, Hajime 中村元 *et al.* (Hg.). Tōkyō: Iwanami shoten, 2010 [2002].
NKD	*Nihon kokugo dai-jiten* 日本国語大辞典. Tōkyō: Shōgakukan, 2007. Online-Zugriff über JapanKnowledge (zuletzt aufgerufen: 22.08.2017).
SKT	*Shinpen Kokka taikan* 新編 国歌大観. „SHINPEN KOKKA TAIKAN“ HENSHŪ IIN-KAI 「新編国歌大観」編集委員会 (Hg.). Tōkyō: Kadokawa shoten, 1983–1992.
SNKBT	*Shin Nihon koten bungaku taikei* 新日本古典文学大系. Tōkyō: Iwanami shoten, 1989–2005.
T	*Taishō shinshū daizōkyō* 大正新脩大藏經. TAKAKUSU, Junjirō 高楠順次朗 *et al.* (Hg.). Tōkyō: Taishō issaikyō kankōkai, 1924–1935. Online-Zugriff über *The SAT Daizōkyō Text Database* (Version 2012). URL: http://21dzk.l.u-tokyo.ac.jp/SAT/index_en.html (zuletzt aufgerufen: 22.08.2017).

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Gescheiterte Enthüllung unter dem Himmel von Nason: Kim Masumis postkoloniale Erzählung *Nason no sora* (2001)

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Abstract

Although the Korean minority in Japan is of colonial origin, most studies dealing with *zainichi* literature do not focus on its (post)coloniality. This paper argues that analyzing *zainichi* writing from the perspective of postcolonial theory provides a fruitful contribution to the study of *zainichi* literature. Since postcolonial theory is usually biased towards Western (post)colonialism, emphasizing the dichotomy between Western colonial powers and their colonies, it is necessary to adapt it to the case of Japan. The first part of this paper therefore maintains that the dichotomy between Japan and its former colony Korea is fundamentally interwoven with a third factor: The West. The second part of this paper concentrates on the text *Nason no sora* (2001) by the *zainichi* author Kim Masumi, stressing its postcolonial character and illustrating the potential of a postcolonial reading.

1 Einleitung

Die postkoloniale Theorie bietet einen fruchtbaren theoretischen Ansatz für die Analyse von Texten der japankoreanischen[1] Literatur, der in der Literaturwissenschaft innerhalb und außerhalb Japans und im Ausland zunehmend Berücksichtigung findet. Dennoch stellt ein explizit postkolonialer Zugang noch immer eher eine Ausnahme dar, und es existieren erst wenige Studien, die ihren Fokus tatsächlich hierauf richten.[2] Vorherrschend war und

[1] Ich verwende die Begriffe „japankoreanische Literatur" bzw. „Japankoreaner" (in Anpassung an die Gepflogenheiten der Zeitschrift gebrauche ich entgegen meiner üblichen Schreibweise das Maskulinum auch dann, wenn beide Geschlechter gemeint sind) statt der häufig verwendeten Termini *zainichi bungaku* (在日文学) bzw. *zainichi chōsen kankokujin* (在日朝鮮韓国人) (als Bezeichnung für die Angehörigen der japankoreanischen Minderheit), da im Begriff „zainichi" die Konnotation eines temporären Aufenthalts in Japan mitschwingt. Dies entspricht jedoch nicht mehr der Situation der japankoreanischen Minderheit. Hierin folge ich KÖNIGSBERG (1995: 18).

[2] Pionierarbeit leistete diesbezüglich YI/RI 2001 (angegeben ist hier die koreanische und japanische Lesung des selben Namens-*kanji*). Des Weiteren lassen sich z.B. WŎN 2002 und MATSUURA 2010 nennen. IWATA-WEICKGENANNT (2008: 143–149) setzt sich ebenfalls mit der Postkolonialität japankoreanischer Literatur auseinander. Eine postkoloniale Perspektive nehmen außerdem mehrere themenverwandte Studien ein, die sich nicht mit japankoreanischer Literatur als solcher beschäftigen. Hierzu zählen soziologische Arbeiten zur japankoreanischen Minderheit,

ist hingegen die Kategorisierung der japankoreanischen Literatur als Minderheitenliteratur, was – aus postkolonialer Perspektive betrachtet – die Gefahr birgt, deren kolonialen Kontext zu verschleiern.

Im vorliegenden Beitrag[3] möchte ich zunächst skizzieren, inwiefern sich die postkoloniale Theorie zur Untersuchung japankoreanischer Texte eignet und was dabei zu bedenken ist.[4] Anschließend illustriere ich anhand der exemplarischen Analyse einiger Auszüge eines Textes der japankoreanischen Gegenwartsliteratur, in welcher Weise die Forschung zur japankoreanischen Literatur bereichert wird, wenn man den Aspekt der Postkolonialität einbezieht. Hierfür habe ich die 2001 erschienene Erzählung *Nason no sora* („Der Himmel von Nason“, 羅聖(ナソン)の空) der japankoreanischen Autorin Kim Masumi 金真須美 (*1961) als Fallbeispiel ausgewählt.

2 Japankoreanische Literatur als postkoloniale Literatur

Die postkoloniale Theorie als diskursanalytisches Verfahren beschäftigt sich zum einen mit der Untersuchung der Macht von Repräsentationsformen, die im Rahmen (post)kolonialer Herrschaftsbeziehungen erzeugt und aufrechterhalten werden und das Machtverhältnis stabilisieren; zum anderen befasst sie sich mit der Analyse jener diskursiven Praktiken, die die Macht (post)kolonialer Herrschaft unterlaufen.[5] Dabei wird davon ausgegangen, dass die zu Kolonialzeiten entwickelten Machtstrukturen in die „post“-koloniale Gegenwart

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wie beispielsweise jene von Chapman (2008: 85–96) und dem Sozialwissenschaftler Lie (2008), wobei Lie unter anderem Bezug auf Kim Masumis Erzählung *Moeru sōka* („Das brennende Grashaus“, 燃える草家; 2005 [1997]) nimmt (Lie 2008: 168 f.). Darüber hinaus lohnt sich der vergleichende Blick auf einige Studien, die sich unter Bezugnahme auf die postkoloniale Theorie auf Japan und seine ehemalige Kolonie Taiwan konzentrieren: Genannt seien in diesem Zusammenhang z.B. die literaturwissenschaftlichen Untersuchungen von Kleeman (2003) und Tierney (2010), deren Erkenntnisse sich teilweise auf die japankoreanische Literatur übertragen lassen.

[3] Eine frühe Version dieses Beitrags basiert auf einem Vortrag, den ich auf dem 16. Deutschsprachigen Japanologentag im August 2015 in München in der Sektion „Moderne Literatur“ unter der Leitung von Prof. Dr. Evelyn Schulz und Prof. Dr. Lisette Gebhardt gehalten habe. Den Sektionsleiterinnen und Teilnehmern möchte ich an dieser Stelle für ihre anregenden Hinweise, von denen einige in den vorliegenden Text eingeflossen sind, meinen Dank aussprechen. Von großem Wert waren zudem die hilfreichen Anmerkungen der Gutachter dieses Beitrags – ihnen gilt ebenfalls mein ausdrücklicher Dank.

[4] Dabei ist zu beachten, dass sich die Situation der Japankoreaner von der der Süd- und Nordkoreaner – und dementsprechend auch die postkoloniale Beziehung dieser drei Gruppen zu Japan – deutlich unterscheidet. Mein Fokus richtet sich auf die japankoreanische Minderheit und ihre Literatur, weshalb sich meine Ausführungen – wenn nicht anders angemerkt – ausschließlich auf diese beziehen und nicht ohne Weiteres auf Süd- oder Nordkorea übertragen werden können.

[5] Vgl. Castro Varela/Dhawan 2015: 17.

hineinwirken. Sie prägen nicht nur weiterhin die ehemals kolonisierten Gebiete und ihre Bevölkerungen, sondern auch ehemals kolonisierte Subjekte und deren Nachkommen, die – wie die Angehörigen der japankoreanischen Minderheit – als Folge der Kolonialisierung emigriert sind:

> It has been suggested that it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism. Such a position would allow us to include people geographically displaced by colonialism such as African-Americans or people of Asian or Caribbean origin in Britain as 'postcolonial' subjects although they live within metropolitan cultures.[6]

Auffallend und in gewisser Hinsicht problematisch ist der immense Umfang und die innere Diversität des Untersuchungsfeldes der postkolonialen Theorie,[7] das neben einer Vielzahl unterschiedlicher Forschungsmethoden, -objekte und -perspektiven verschiedenste geographische Regionen, Kulturen, Gesellschaften, Diskurse und Praktiken umfasst.[8]

Dennoch richtet die postkoloniale Theorie ihren Fokus vor allem auf die europäischen Kolonialstaaten und ihre Kolonien. Die japanische Kolonialmacht hingegen wird in den Hauptschriften zur postkolonialen Theorie kaum zur Kenntnis genommen.[9] Angesichts der geographischen und zeitlichen Ausdehnung der europäischen Kolonialherrschaft im Vergleich zu derjenigen Japans ist dies zumindest auf den ersten Blick nicht verwunderlich. Dementsprechend vermittelt die postkoloniale Theorie häufig die Vorstellung einer Dichotomie zwischen – vereinfacht gesprochen – dem Westen[10] mit seinem

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[6] LOOMBA 2005: 16.

[7] Insbesondere erscheint es angesichts dessen nahezu unmöglich, eine klar umrissene, allgemeingültige Definition dieser Theorierichtung zu formulieren. Die postkoloniale Theorie muss sich somit ständig davor verwahren, ihre Erklärungsmacht einzubüßen, sei es durch die beliebige Ausweitung ihrer Grenzen auf der einen oder durch unzulässige Verallgemeinerungen partikularer Aspekte innerhalb der Theorie auf der anderen Seite. Vgl. CASTRO VARELA/DHAWAN 2015: 286.

[8] Vgl. LOOMBA 2005: 2 f., CASTRO VARELA/DHAWAN 2015: 16–18. LOOMBA weist folgerichtig darauf hin, dass „[e]ach scholar, depending on her disciplinary affiliation, geographic and institutional location, and area of expertise, is likely to come up with a different set of examples, emphasis and perspective […].“ (LOOMBA 2005: 3).

[9] Vgl. TIERNEY 2010: 3. Dieser Umstand hängt sicherlich auch mit der Beobachtung LOOMBAS zusammen, dass sich die Vertreter der postkolonialen Theorie naturgemäß auf ihr eigenes Fachgebiet beschränken (s. Anm. 8). In Japan wiederum fand die postkoloniale Theorie relativ spät Verbreitung, unter anderem wohl deshalb, weil viele Texte, die eine Schlüsselposition in der postkolonialen Theorie einnehmen, erst mit deutlicher zeitlicher Verzögerung ins Japanische übertragen wurden (vgl. IWATA-WEICKGENANNT 2008: 145, Anm. 181).

[10] Der Ausdruck „Westen“ bzw. „westlich“ steht hier und im Folgenden weniger für eine geographische Bezeichnung als für ein ideelles Konstrukt. Ausführliche Überlegungen hierzu finden sich z.B. bei HALL 1992.

eurozentrischen Selbstverständnis auf der einen und den vom Westen als „die Anderen“ definierten Kolonisierten auf der anderen Seite. Dies geht nicht zuletzt auf Edward Said und seine im Jahre 1978 erschienene Schrift *Orientalism*[11] zurück, die manchen als „Gründungsdokument der postkolonialen Studien“[12] gilt. Said bemüht sich darin, ein dichotomes Repräsentations-system nachzuweisen, welches darauf beruht, dass die europäischen Kolonialmächte einen imaginierten Orient entwerfen, um ihn zu erforschen und zu beherrschen. Er bezeichnet den hieraus erwachsenden kolonialen Diskurs als Orientalismus. Dieser basiert „auf einer ontologisch und epistemologisch gesetzten Differenz zwischen Orient und Okzident“[13] und der Annahme der grundsätzlichen Überlegenheit Europas. Im Falle Japans als Kolonialmacht ist dieses dichotome Repräsentationssystem allerdings nicht ohne weiteres auf eine Beschreibung seines Verhältnisses zu seinen Kolonien übertragbar, d.h. es genügt nicht, einfach den Westen bzw. Europa in der oben geschilderten Dichotomie durch Japan zu ersetzen. Stattdessen vertrete ich die These, dass eine Dichotomie im Verhältnis zwischen Japan als Kolonialmacht und Korea als Kolonie zwar durchaus gegeben ist, aber von einem wesentlichen dritten Aspekt durchbrochen wird: dem Westen. Dessen Präsenz und Wirkungsmacht sind immer mitzubedenken, da sein ökonomisches, politisches und vor allem geistiges Herrschaftsstreben für den japanischen Imperialismus (sowie für Korea) von großer Relevanz ist. Melissa L. Wender äußert sich diesbezüglich ähnlich:

> Postcolonialist critics frequently have portrayed the world as divided into two distinct camps: the white, Christian, Euro-American, quick-to-modernize colonizers, and everyone else. This scheme may work fine for understanding the modernizing process of much of the world, but Japan does not fit into it so well. Japan, although it too is a colonial power, has sometimes been lumped together with those oppressed by imperialist modernity. […] Surely this is because the Japanese, like the Koreans (and others) they oppressed, are nonwhite and traditionally non-Christian, and they came to modernity and capitalism later than other imperialist states. It was only after the threat of being colonized by the United States that Japan embarked on its own imperial ventures. The relationship between Japan and Korea, in other words, has long been triangulated by the ‘west’ generally and the United States specifically.[14]

[11] *Orientalism* wurde 1986 von Imazawa Noriko 今沢紀子 ins Japanische übersetzt.

[12] Castro Varela/Dhawan 2015: 93.

[13] Castro Varela/Dhawan 2015: 98.

[14] Wender 2005: 12. Wender allerdings schließt daraus: „[…] [P]ostcolonial theories alone will not suffice to explain the diverse ways in which Koreans and Japan have defined themselves both politically and culturally.“ (Wender 2005: 13). Dieser Folgerung kann ich – abgesehen davon, dass die Betrachtung von Phänomenen aus unterschiedlichen Blickwinkeln grundsätzlich immer erkenntnisversprechend ist – nicht zustimmen. Wender stellt zu Recht fest, dass die

Mit seiner gewaltsamen Öffnung 1854 betrat Japan eine bereits vom europäischen und amerikanischen Imperialismus durchdrungene Welt, für deren Beschreibung Stuart Halls prägnante Formulierung „The West and the Rest“[15] treffend scheint. In dieser vom eurozentrischen Machtanspruch geprägten Weltordnung gab es eigentlich außerhalb der Dichotomie zwischen dem ‚Westen‘ und dem ‚Rest‘ keine Position, die eine nicht-westliche Kolonialmacht hätte besetzen können. Tierney stellt deshalb fest: „[…] [Japan’s] place in the history of modern empires is paradoxical. Modern Japan was never colonized; nevertheless it was the product of a semi-colonial collision between an Asian society and the expanding West.“ [16] Dementsprechend scheint es folgerichtig, dass das Selbstverständnis und die Positionsbestimmung Japans als Kolonialmacht dieser Dichotomie verhaftet bleiben, indem sie auf der Suche nach einem „eigenen“ Ort höchst ambivalent zwischen beiden Polen changieren:

> When facing the West, the people of modern Japan felt inferior, perceiving themselves as a ‚coloured‘ people threatened by the Western powers. When facing the people of their own colonies, however, they saw themselves as superior members of an Imperial Power.[17]

Dass Japan im 19. Jahrhundert trotz des erheblichen Macht-Ungleichgewichts zwischen ihm und dem Westen der Kolonialisierung entging, stattdessen selbst als imperialer Aggressor auftrat und schließlich den Status einer Kolonialmacht nach westlichem Vorbild erlangte, verdankt es zu großen Teilen seiner Entscheidung für eine am Westen orientierte, radikale Modernisierung des Landes. Vor diesem Hintergrund beschreibt Tierney den japanischen Imperialismus als hybrid, da dieser sich zum westlichen Imperialismus mimetisch verhielt, sich zugleich aber auch von ihm unterschied.[18] Dabei wurden die europäischen Mächte und die USA allerdings nicht nur als Vorbild, sondern auch als

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Kolonialmacht Japan sich nicht in jenes dichotome, eurozentrische Schema der postkolonialen Studien einordnen lässt. Das bedeutet allerdings nicht zwingend, dass die postkoloniale Theorie im Fall Japans an ihre Grenzen stößt. Vielmehr sind Anpassungen und Ergänzungen vonnöten, wenn wir uns mit der japankoreanischen Literatur als postkolonialer Literatur beschäftigen möchten.

[15] HALL 1992.

[16] TIERNEY 2010: 3.

[17] OGUMA 2002: 331. Es sei angemerkt, dass das Verhältnis zum Westen und zu den eigenen Kolonien vielschichtiger und ambivalenter ist, als aus dem obigen Zitat hervorgeht: In Japan ist der koloniale Diskurs nicht nur von einem Minderwertigkeitsgefühl dem Westen gegenüber bestimmt, sondern er stilisiert das Land zuweilen auch als die dem Westen moralisch überlegene Kolonialmacht. Vgl. ATKINS 2010: 26 f. Zugleich ist der Blick auf die Kolonien ebenfalls ambivalent, bilden sie doch im Zuge des raschen Modernisierungsprozesses Japans die Projektionsfläche für anti-modernistische Sehnsüchte aller Art. Anti-modernistische Tendenzen weist im Übrigen auch der europäische koloniale Diskurs auf. Vgl. ebd.: 56.

[18] Vgl. TIERNEY 2010: 3 f. Vgl. ebenfalls DUUS 1998: 424 f. und ESKILDSEN 2002: 389.

potentielle Bedrohung wahrgenommen. Die Etablierung als Kolonialmacht wurde unter anderem als Selbstverteidigungsstrategie gegenüber der Macht des Westens artikuliert, der Japans koloniale Bestrebungen zum Teil erfolgreich eindämmte und Japan den Status einer ebenbürtigen Macht konsequent verweigerte.[19] Die zunehmenden Spannungen zwischen Japan und insbesondere den USA führten zum Ausbruch des Pazifischen Krieges, den die japanische Propaganda zu einem Krieg erklärte, der im Interesse Asiens[20] geführt werde, und für den Japan dementsprechend auch die Bevölkerung seiner Kolonie Korea mobilisierte. Nach der bedingungslosen Kapitulation Japans 1945 erkannten die europäischen Siegermächte und die USA als Besatzungsmacht Japan den Status als Kolonialmacht schlagartig ab. Dies verdeutlicht ebenfalls, welch eminente Rolle der Westen für den japanischen Kolonialismus spielt. Zudem unterschied sich die Dekolonisierung der japanischen Kolonien von derjenigen vieler westlicher Kolonien, die – oft nach langwierigen Kämpfen – von den Kolonialmächten in die (zumindest) formale Unabhängigkeit entlassen wurden.[21]

Das Gefühl der eigenen Überlegenheit, das die westlichen Kolonialmächte kennzeichnet, wird im Falle Japans demnach von zwei Seiten zugleich in Frage gestellt: nämlich nicht nur von den Kolonisierten, wie dies auch bei den westlichen Kolonialmächten der Fall war, sondern ebenso vom als fortschrittlich und bedrohlich empfundenen Westen.

In ihrem auf den westlichen (Post-)Kolonialismus fokussierenden Einführungswerk betonen Castro Varela und Dhawan:

> Tatsächlich beruht der koloniale Diskurs essentiell auf einer Bedeutungsfixierung, die in der Konstruktion und Festsetzung der ausnahmslos Anderen zum Ausdruck kommt. Die gewaltvolle Repräsentation der Anderen als unverrückbar different war notwendiger Bestandteil der Konstruktion eines souveränen, überlegenen europäischen Selbst […].[22]

Der koloniale Diskurs in Japan basiert ebenfalls wesentlich auf der Konstruktion der „ausnahmslos Anderen“ – nur sind dies mal die kolonisierten Subjekte und mal die

[19] So konnte Japan z.B. 1919 bei der Pariser Friedenskonferenz nicht durchsetzen, dass in die Satzung des Völkerbundes Antirassismus-Bestimmungen aufgenommen wurden, da insbesondere die USA und Großbritannien dies ablehnten. Im Unterschied zu den europäischen wurde den asiatischen Völkern und somit auch Japan kein Selbstbestimmungsrecht zugestanden – Japans Status als einzige asiatische Großmacht unterschied sich also von dem der europäischen Großmächte.

[20] Ähnlich wie „der Westen“ ist auch die Bezeichnung „Asien“ als ideelles Konstrukt aufzufassen.

[21] Die besondere Bedeutung, die den USA hinsichtlich des japanisch-koreanischen Verhältnisses zukommt, hängt nicht zuletzt mit der Rolle zusammen, die sie in der Nachkriegszeit militärisch und politisch für Japan ebenso wie für Korea bzw. später für Süd- und Nordkorea spielten.

[22] CASTRO VARELA/DHAWAN 2015: 22.

Europäer (und Amerikaner), je nachdem, ob die Konstruktion eines „souveränen, überlegenen" japanischen „Selbst" in Abgrenzung zum Westen oder in Abgrenzung zu Asien erfolgt. Die geographische und kulturelle Nähe allerdings, die zwischen Japan und seinen Kolonien, insbesondere Korea, besteht und sowohl von Japan selbst als auch vom Westen als solche perzipiert wurde, findet sich bei den westlichen Kolonialmächten und ihren Kolonien in der Regel nicht.[23] Dies mag ein Grund dafür sein, dass sich – im Unterschied zum westlichen – der japanische Kolonialdiskurs sowohl im Hinblick auf seine Kolonien als auch auf den Westen zwischen Argumentationsfiguren der völligen Andersartigkeit und der relativen Ähnlichkeit bewegt.[24] Einen weiteren wesentlichen Grund hierfür sehe ich in dem oben erläuterten Umstand, dass es Japan nicht gelang, einen Platz außerhalb der vom Westen gesetzten Dichotomie zwischen ‚dem Westen und dem Rest' zu besetzen. Die Ambivalenz und Inkohärenz eines Kolonialdiskurses, bei dem die kolonialen Subjekte je nach Kontext durchaus zeitgleich als „Andere" und als „Ähnliche" gelten können, stellen im Grunde genommen kein Spezifikum des japanischen Kolonialismus dar. So hat bereits Homi K. Bhabha, ein Vertreter der postkolonialen Theorie, festgestellt, dass in der Ambivalenz des kolonialen Diskurses auch seine Wirkmächtigkeit liegt.[25]

Es überrascht daher nicht, dass sich die japanische Kolonialpolitik in vielen Punkten nicht wesentlich von der des Westens unterschied: Die Kolonien Korea und Taiwan wurden ökonomisch ausgebeutet und politisch wie auch kulturell kontrolliert. Die Ideologie der Großostasiatischen Wohlstandssphäre (*daitōa kyōeiken* 大東亜共栄圏) markiert meines Erachtens hinsichtlich ihrer herrschaftsstabilisierenden Funktion ebenfalls keinen qualitativen Unterschied zum westlichen Imperialismus: Zwar grenzte sich Japan vom Westen ab und gerierte sich im Hinblick auf den westlichen Imperialismus als Schutzmacht Ostasiens, doch stellten auch die westlichen Kolonialmächte ihre zweifellos den eigenen Interessen dienende Kolonialpolitik häufig vordergründig als Entwicklungshilfe und Zivilisierungsmission zum Wohl der kolonisierten Gebiete und ihrer Bevölkerung dar. Beiden Argumentationsmustern ist also gemeinsam, dass sie der Legitimation der kolonialen Herrschaft dienten.

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[23] Als Ausnahmen können jene als ‚interne' Kolonien bezeichneten Gebiete wie z.B. Irland angesehen werden. Eine vergleichbare geographische und kulturelle Nähe wäre vielleicht auch im Hinblick auf Frankreich und seine Kolonie Algerien gegeben. Vgl. ATKINS 2010: 106–108.

[24] Ausführliche Überlegungen zu diesem kolonialen Ähnlichkeitsdiskurs finden sich bei TIERNEY (2010: 28–35). Allerdings darf hierbei nicht übersehen werden, dass der japanische Diskurs der Ähnlichkeit in Bezug auf seine Kolonien ebenso wie der westliche Diskurs des „ausnahmslos Anderen" herrschaftsstabilisierend wirkte und eine tatsächliche Gleichberechtigung der Kolonisierten nie ernsthaft angestrebt wurde (auch wenn manche Intellektuelle diese durchaus ernsthaft forderten). Vgl. IWATA-WEICKGENANNT 2011: 116 f. Dementsprechend war die Rhetorik der Ähnlichkeit der kolonialen Subjekte eine Strategie, um die japanische Kolonialherrschaft zu legitimieren.

[25] BHABHA 1994: 66 f.

Im Anschluss an die bisherigen Überlegungen bleibt zu fragen, was japankoreanische Literatur als postkoloniale Literatur eigentlich auszeichnet. Meines Erachtens gilt für japankoreanische Texte eben jenes, was Ashcroft, Griffiths und Tiffin in Bezug auf die westlichen Kolonialmächte und ihre Kolonien als wesentliches Charakteristikum für postkoloniale Texte erachten:

> […] they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre.[26]

Dabei ist zu beachten, dass – wie oben ausgeführt – Japan in Bezug auf japankoreanische Texte nicht das einzige „imperial centre" darstellt: die imperiale Macht des Westens, die in Spannung zum imperialen Machtanspruch Japans steht, ist ebenfalls von zwingender Relevanz.

Die Anwendung postkolonialer Theorie auf japankoreanische Literatur muss also unter Einbeziehung des Westens erfolgen, da sich Japan vor dem Hintergrund des globalen politischen, ökonomischen und epistemischen Machteinflusses des Westens als Kolonialmacht konstituierte. Ob sich Japan nun in Anlehnung oder in Abgrenzung zum Westen definierte – er blieb in beiden Fällen zentraler Bezugspunkt für die Konstruktion des japanischen „Selbst" und damit auch für die Konstruktion des kolonialen „Anderen".[27] Demzufolge ist der Westen für eine postkoloniale Lektüre japankoreanischer Literatur in jedem Fall von Bedeutung, selbst dann, wenn er nicht ausdrücklich thematisiert wird.

Nichtsdestotrotz lassen sich in einigen japankoreanischen Texten im Sinne einer postkolonialen Lesart explizite Bezugnahmen auf den Westen, und dabei insbesondere auf die USA, finden. Exemplarisch seien hier die Erzählungen *GO* (2000; *GO!*, 2011) von Kaneshiro Kazuki 金城一紀 (*1968) und *Saihate no futari* („Zwei Menschen am Rande", さいはての二人; 1999) von Sagisawa Megumu 鷺沢萠 (1968-2004) genannt, auf die ich im Folgenden kurz eingehe.

Kaneshiro Kazukis Erzählung *GO* weist zahlreiche Bezüge zur europäischen und amerikanischen Kultur auf, insbesondere zur Populärkultur, wobei diese häufig – wenn auch nicht ausschließlich – positiv besetzt sind.[28] Im Zentrum der Handlung der Erzählung

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[26] Ashcroft *et al.* 2002: 2.

[27] Die Verwobenheit zwischen Japan, seinen Kolonien und dem Westen bei der Konstruktion eines japanischen „Selbst" (hier in Anlehnung an den Westen) hebt auch Iwata-Weickgenannt hervor: „[…] die asiatischen Nachbarländer [wurden] als ein dem Westen unterlegenes Anderes konstruiert, durch dessen koloniale Unterwerfung die eigene Überlegenheit (und folglich die Zugehörigkeit Japans zum Westen) bewiesen werden konnte. Die Schaffung eines inferioren kolonialen Anderen trug somit wesentlich zur Definition eines japanischen Eigenen bei." (Iwata-Weickgenannt 2011: 115 f.).

[28] Die mitunter sehr positive Darstellung des Westens in der Erzählung, die sich beispielsweise darin äußert, dass ethnische Minderheiten im Westen nach Ansicht des Protagonisten Sugihara

steht der japankoreanische Jugendliche Sugihara. Dieser geht eine Liebesbeziehung mit der Japanerin Sakurai ein, der er seine koreanische Herkunft zunächst verschweigt. Der Vater von Sakurai, Absolvent der renommierten Tōkyō Universität (Tōkyō daigaku 東京大学), gibt sich gerne weltgewandt: Er liebt Jazzmusik, nennt „Schwarze“ (*kokujin* 黒人) „African Americans“ und die indigene Bevölkerung Amerikas „Native Americans“, mag Japan nicht und erzählt sogar, dass es ihm, wenn er sich im Ausland befinde, geradezu peinlich sei, sich als Japaner zu bezeichnen.[29] Dieser Vater jedoch, der bei der Benennung amerikanischer Minderheiten so sehr um eine korrekte Ausdrucksweise bemüht scheint, ist für Sakurai, als sie von Sugiharas Herkunft erfährt, der Grund für ihre vorübergehende Trennung von ihm. Der Vater, erklärt Sakurai, habe ihr immer eingeschärft, sie dürfe keinen koreanischen oder chinesischen Partner wählen, denn „Koreaner und Chinesen haben schmutziges Blut“.[30] Die oben erläuterte Anlehnung an den Westen, verbunden mit einem Gefühl der Unterlegenheit, ist demnach verknüpft mit einer scharfen Abgrenzung und Abwertung von Asien.

In *Saihate no futari* wird das komplexe Dreiecksverhältnis zwischen Japan, Korea und den USA bereits mit der Figurenkonstellation entfaltet: Die Protagonistin Mia, Tochter einer Japanerin und eines amerikanischen Soldaten, geht eine Beziehung mit dem Japankoreaner Pak ein. Was beide Figuren vereint, ist ihre Existenz am gesellschaftlichen Rand. Ob diese im Falle Paks durch seine Herkunft bedingt ist, kann nur vermutet werden, im Falle Mias hingegen wird diese Verknüpfung deutlicher: Obwohl sie als besonders hübsch gilt, wird sie aufgrund ihres nicht-japanischen Äußeren ausgegrenzt. Beispielsweise wird sie bereits als Schulkind wegen ihrer hellen Haare von ihren Mitschülern gemobbt.[31] Auch vermutet Mia, deren sehr junge, alleinerziehende Mutter sie früh in ein Heim gab, dass der japanische Mann, den ihre Mutter später heiratete, ihr den Wunsch, die Tochter wieder bei sich aufzunehmen, deshalb verweigerte, weil Mias Aussehen sofort verriet, dass sie nicht sein Kind sein konnte.[32] Pak stirbt schließlich an Leukämie; die Krankheit ist eine Spätfolge des amerikanischen Atombombenabwurfs auf Nagasaki, denn Pak wurde zwar erst in der Nachkriegszeit geboren, doch seine Mutter gehörte zu den zahlreichen Koreanern, die sich im August 1945 in Nagasaki aufhielten. Die Erzählung endet mit Mias

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oftmals bessergestellt seien als die japankoreanische in Japan, ist dabei durchaus kritisch zu hinterfragen. Zu überlegen ist darüber hinaus, inwiefern dabei möglicherweise eine Rückständigkeit Japans im Vergleich zum Westen angezeigt wird – was gewissermaßen als Gegenentwurf zum kolonialen Diskurs der eigenen Überlegenheit in Japan verstanden werden könnte.

[29] Vgl. KANESHIRO 2007: 117 f.

[30] *Kankoku toka chūgoku no hito wa chi ga kitanainda* 韓国とか中国の人は血が汚いんだ (ebd.: 177). Vgl. auch ebd.: 176 f. Die Übersetzungen japanischer Textstellen ins Deutsche in diesem Beitrag stammen von mir.

[31] Vgl. SAGISAWA 1999: 18.

[32] Vgl. ebd.: 34–36.

Feststellung, dass sie ein Kind von Pak erwartet – ein Kind also, welches in gewissem Sinne das Erbe koreanischer, japanischer und amerikanischer Herkunft in sich trägt.

In der in diesem Beitrag zur näheren Analyse ausgewählten Erzählung *Nason no sora*, wird die Rolle des Westens in Bezug auf die Postkolonialität japankoreanischer Literatur ebenfalls explizit dargestellt, wie im Folgenden gezeigt wird.

3 Zur Handlung der Erzählung *Nason no sora*

Die in Kyōto geborene und aufgewachsene japankoreanische Autorin Kim Masumi wurde 1994 für ihre bis dahin noch unveröffentlichte Erzählung *Nise daiya o tomurau* („Trauern um den gefälschten Diamanten“, 贋ダイヤを弔う； 2014 [1995]) mit dem Frauenliteraturpreis von Ōsaka (*Ōsaka josei bungei shō* 大阪女性文芸賞) ausgezeichnet. Für ihre Erzählung *Mesoddo* („Methode“, メソッド; 1996) erhielt sie den *Bungei shō* (文芸賞), den Preis der Literaturzeitschrift *Bungei* (文芸).[33] Sowohl in den beiden preisgekrönten Texten als auch in *Nason no sora* und weiteren Erzählungen setzt sich Kim Masumi mit der Situation der japankoreanischen Minderheit auseinander und wird daher im literarischen Rezeptionskontext als japankoreanische Autorin wahrgenommen.[34]

Nason no sora wurde zunächst 2001 in der Literaturzeitschrift *Shinchō* publiziert und anschließend vom Verlag Sōfūkan (Tōkyō) 2005 gemeinsam in einem Band mit der Erzählung *Moeru sōka* veröffentlicht. Die Handlung spielt außerhalb Japans und lässt sich wie folgt zusammenfassen:

Die Japankoreanerin Nara lebt mit ihrem ebenfalls japankoreanischen Mann Tatsuo seit drei Jahren in Los Angeles, wo ihr Mann, der als Biochemiker eine wissenschaftliche Karriere verfolgt, vorübergehend arbeitet. Nara ist nicht berufstätig, und die Rückkehr des noch kinderlosen Paares nach Japan steht kurz bevor.

Im Unterschied zu Tatsuo, der aus bescheidenen Verhältnissen stammt, wuchs Nara dank ihres Vaters, der es trotz widriger Umstände zu einigem Wohlstand gebracht hatte, ohne finanzielle Sorgen auf. Von ihrer koreanischen Herkunft erfuhr Nara erst in der Grundschule und ihr Vater schärfte ihr ein, diese für sich zu behalten. Trotzdem war er strikt dagegen, sich einbürgern zu lassen, und beharrte zudem – ebenso wie Tatsuos Mutter – auf einem Heiratspartner koreanischer Herkunft, den Nara in Tatsuo fand.

[33] Eingehender besprochen wird die Erzählung in einer Monographie von Kim Hun-a, die ihren Fokus vergleichend auf Texte von sechs japankoreanischen Autorinnen richtet (vgl. Kim 2004: 172–200).

[34] Kim Masumis Erzählungen *Mesoddo*, *Moeru sōka* und *Nason no sora* wurden in die 2006 im Verlag Bensei shuppan (Tōkyō) erschienene achtzehnbändige Ausgabe japankoreanischer Literatur aufgenommen. Die von Isogai Jirō und Kuroko Kazuo herausgegebene Sammlung enthält eine umfangreiche Auswahl an als repräsentativ erachteten Texten (vgl. Isogai/Kuroko 2006).

Bislang haben Nara und Tatsuo sowohl in Japan als auch in den USA ihre koreanische Herkunft streng geheim gehalten. Aus beruflichen Erwägungen ließ sich Tatsuo noch in Japan, kurz nach dem Tod von Naras Vater, einbürgern und Nara entschloss sich schließlich widerstrebend ebenfalls zu diesem Schritt. Doch zeitgleich mit ihrer Einbürgerung begann sie, unter körperlichen Beschwerden wie Schwerhörigkeit und übermäßigem Schwitzen zu leiden. Diese verschlimmern sich in den USA, zusätzlich wird sie von nächtlichen Panikattacken heimgesucht.

Nach ihrer Ankunft in Los Angeles bewegt sich Nara zunächst vor allem in japanischen Kreisen vor Ort, wo sich die japanischen Frauen, die ihren meist vorübergehend in Los Angeles beruflich tätigen Ehemännern gefolgt sind, gegenseitig unterstützen und sich um Neuankömmlinge wie sie kümmern. Doch Nara lernt auch dauerhaft in Los Angeles lebende Angehörige der japanischen Gemeinschaft kennen – darunter die Japankoreanerin Reiko und deren in den USA geborene Tochter Lucy. Neben Reiko, die ein japanisches Restaurant führt und wie Nara ihre koreanische Herkunft verheimlicht, freundet sich Nara mit der 89-jährigen Liz an, die einer japanischen Familie entstammt und in zweiter Generation in den USA lebt, wobei sie einen Teil ihrer Kindheit in Japan verbracht hat. Nach einer Weile beginnt Nara, die in Japan bereits in der traditionellen japanischen Tanzkunst (*nihon buyō* 日本舞踊) ausgebildet wurde, in *Koreatown*, einem koreanisch geprägten Stadtteil von Los Angeles, bei der Koreanerin Eja koreanischen Tanz zu erlernen. Für Eja, die ihre Kindheit und Jugend in Südkorea verbracht hat, ist Nara aufgrund ihrer koreanischen Herkunft eine Landesgenossin, während Nara in den Augen ihrer japanischen Bekannten und Freunde, denen gegenüber sie ihre Herkunft verbirgt, eine Japanerin ist.

Die Auseinandersetzung mit ihrer Japanizität und ihrer Koreanizität vor dem Hintergrund des ethnisch heterogenen Stadtbildes von Los Angeles führt bei Nara zu einem Gefühl der Orientierungslosigkeit. Zugleich verspürt sie den immer stärker werdenden Drang, ihre lang verheimlichte koreanische Herkunft öffentlich zu machen. In der Schlussszene der Erzählung beabsichtigt sie, diese auf der Abschiedsfeier vor ihrer Rückreise nach Japan im Laufe einer Tanzaufführung symbolisch zu enthüllen – dies missglückt jedoch gleich zweifach: Zum einen ist sie sich nicht mehr sicher, welche Aussage sie damit eigentlich über sich treffen möchte. Zum anderen wird die Botschaft von den Anwesenden nicht verstanden.[35]

[35] Die Schilderung der Handlung offenbart bereits in dieser zusammengefassten Form, dass neben dem Aspekt der Ethnizität auch die Differenzkategorien der Klasse bzw. Schichtzugehörigkeit und des Geschlechts, ebenso wie die offensichtlichen Generationsunterschiede, bei einer umfassenderen Analyse des Werkes nicht ignoriert werden sollten. An dieser Stelle möchte ich mich auf die Untersuchung nur einer der genannten Dimensionen – nämlich jene der Ethnizität – beschränken und mich mit dem Hinweis auf die in der Erzählung angelegte Vielfalt an Differenzierungen und ihrer Verflechtungen begnügen.

4 *Nason no sora* als postkoloniale Erzählung – Annäherungen von außen

Auf der oberen Hälfte des himmelblauen Einbands der 2005 erschienenen Hardcover-Ausgabe von *Nason no sora* prangt horizontal in weißer Schrift der Titel „羅聖の空“.[36] Zwischen die *kanji* von „*Nason*“ (羅聖) ist vertikal in kleinerer Schriftgröße die Lesung in der Silbenschrift *katakana* eingefügt: „ナソン“. Das Wort „*Nason*“ dürfte der durchschnittlichen japanischen Leserschaft weder hinsichtlich der *kanji* noch der in *katakana* hinzugefügten Lesung vertraut sein. Nach 47 Seiten der insgesamt 91 Seiten umfassenden Lektüre der Erzählung wird die Bedeutung von *Nason* schließlich aufgelöst: Die *kanji*, so heißt es, stünden im Chinesischen für den Schauplatz der Erzählung, nämlich die Stadt Los Angeles. *Nason* sei die koreanische Lesung der Schriftzeichen und eine unter Koreanern verbreitete Bezeichnung für Los Angeles.[37]

Die Praxis, koreanische Wörter zu verwenden, ohne deren Bedeutung gleich oder überhaupt aufzuklären, oder *kanji* mit koreanischen Lesungen[38] zu versehen, gilt als ein gängiges Charakteristikum japankoreanischer Literatur.[39] Kim Masumi greift im Verlauf der Erzählung immer wieder auf solche Stilmittel zurück, insbesondere wenn es um kulturelle

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[36] Wie bereits erwähnt, enthält der Band neben *Nason no sora* auch Kim Masumis Erzählung *Moeru sōka*. Diese spielt ebenfalls in Los Angeles und handelt von einer Japankoreanerin, die sich mit den blutigen Unruhen im Frühjahr 1992 konfrontiert sieht, bei denen mehr als 50 Menschen starben. Unmittelbarer Auslöser der Unruhen war der vor allem von der afroamerikanischen Bevölkerung mit Empörung aufgenommene Freispruch von vier mehrheitlich ‚weißen‘ Polizisten, denen die durch Videoaufnahmen belegte Misshandlung eines Afroamerikaners vorgeworfen wurde. Um dieselbe Zeit gelangte darüber hinaus eine Videoaufnahme an die Öffentlichkeit, die zeigte, wie eine koreanische Ladenbesitzerin einem 15-jährigen afroamerikanischen Mädchen namens Latasha Harlins in den Hinterkopf schoss. Sie hatte sie des Diebstahls verdächtigt und nach einer kurzen handgreiflichen Auseinandersetzung zur Waffe gegriffen. Von den Medien wurden die Unruhen, in denen zahlreiche von koreanischen Einwanderern geführte Geschäfte, insbesondere im Stadtteil *Koreatown*, mutwillig zerstört wurden, als Ergebnis gravierender ethnischer Spannungen auch zwischen der afroamerikanischen Bevölkerungsgruppe und den koreanischen Immigranten und deren Nachkommen interpretiert. Vgl. z.B. ABELMANN/LIE 1995: x. In *Nason no sora* erfolgt eine Anspielung hierauf, als eine Äußerung Reikos, Koreaner hätten in den USA ein noch schlechteres Ansehen als in Japan, von Nara sofort mit der Ermordung Latasha Harlins assoziiert wird. Vgl. KIM 2005 [2001]: 20 f.

[37] Vgl. ebd.: 50 f.

[38] Hierbei können die Lesungen sowohl in koreanischer Schrift (und somit für denjenigen, der die koreanische Schrift nicht beherrscht, nicht lesbar) als auch in japanischer Schrift angefügt sein. In *Nason no sora* sind sie in *katakana* angegeben, womit sie für den japanischen Rezipienten dechiffrierbar sind und zugleich optisch als Fremdwörter ausgewiesen werden. Hierbei ist anzumerken, dass diese Praxis nicht nur das Japanische verfremdet, sondern zugleich auch das Koreanische, da die japanische Umschrift die koreanische Aussprache in der Regel nicht adäquat wiedergibt.

[39] Hierzu vgl. z.B. KÖNIGSBERG 1995: 148–150, 157–166, WENDER 2005: 34–38, IWATA-WEICKGENANNT 2008: 160 f.

Objekte wie z.B. koreanische Tanzutensilien geht.[40] Die in der Sprache der ehemaligen Kolonialmacht geschriebenen Texte sprachlich zu verfremden, indem auf die Sprache und Kultur der ehemals kolonisierten Subjekte verwiesen wird, ist eine häufige Strategie postkolonialer Texte.[41] Sie lässt sich auf mehreren Ebenen als eine Form des Widerstands gegen den imperialen Herrschaftsanspruch lesen. So wird die im kolonialen Diskurs als rückständig dargestellte, unterdrückte Kultur und Sprache sichtbar gemacht und widersetzt sich auf diese Weise den Versuchen der ehemaligen Kolonialmacht, diese auszublenden. Zudem wird das ungleiche Machtverhältnis zwischen ehemaligen Kolonisatoren und ehemals Kolonisierten auf subtile Weise umgekehrt. Dem japanischsprachigen Leser wird die ihm fremde koreanische Sprache regelrecht aufgezwungen, so wie Japan der koreanischen Bevölkerung seinerzeit die japanische Sprache aufzwang. Natürlich ist ersteres Aufzwingen im Unterschied zu letzterem nur ein symbolisches, da es dem Leser schließlich jederzeit freisteht, das Buch beiseite zu legen. Doch tut dies der These, dass diese Praxis als Widerstandsstrategie gelesen werden kann, keinerlei Abbruch.

Ein weiterer Aspekt fällt bei der Betrachtung des himmelblauen Bucheinbandes ins Auge, nämlich der unter den Titel in schwarzer Schrift gedruckte Name der Autorin, der sowohl in *kanji* („金真須美") als auch in lateinischer Schrift („Kim Masumi")[42] aufgeführt ist. Die Namenswahl stellt aufgrund der Namenspolitik Japans während der Kolonialzeit und in der Nachkriegszeit für die Angehörigen der japankoreanischen Minderheit immer auch eine eigene Entscheidung dar, weshalb es gerechtfertigt scheint, ihr besondere Aufmerksamkeit zu widmen. Kim Masumi kombiniert den japanischen Vornamen „Masumi" mit dem koreanischen Familiennamen „Kim" und weist sich so erkennbar als Japankoreanerin aus. Ob nun beabsichtigt oder nicht, erinnert sie damit an jene imperiale Politik Japans, die der koreanischen Kolonialbevölkerung im Zuge ihrer Assimilationspolitik japanische bzw. japanisierte Namen aufzwang, und unterläuft diese zugleich. Dieses Vorgehen Japans im Hinblick auf die Namensänderungen wiederholte sich später gewissermaßen für die Angehörigen der japankoreanischen Minderheit, als fast alle von ihnen im Rahmen des 1947 in Kraft getretenen Immigrationsgesetzes in Japan aus

[40] Vgl. z.B. KIM 2005 [2001]: 7 f. Darüber hinaus verwendet Kim Masumi koreanische Wörter in *katakana*-Schreibung ohne *kanji* (vgl. z.B. ebd.: 11 f.).

[41] Ausführlich wird dies dargelegt in ASHCROFT *et al.* 2002: 58–76.

[42] Es sei daran erinnert, dass die dem Koreanischen entsprechende Lesung „Kim" im Japanischen nicht möglich ist. Auf ihrer Homepage schreibt sich die Autorin in lateinischer Schrift mit der Lesung „Kin" für „金" (s. Kin Masumi Homepage: http://anrights.jimdo.com/ [zuletzt aufgerufen: 03.03.2017]), was der japanischen Aussprache des Schriftzeichens entspricht. Denkbar wäre ebenfalls die im Japanischen geläufige Lesung „Kimu", die der koreanischen Lautung nachempfunden ist.

verschiedenen Gründen unter ihrem japanischen bzw. japanisierten Namen erfasst wurden.[43]

Kim Masumis Namenswahl widersetzt sich des Weiteren einer Sichtweise, die ethnische Kategorien als einander ausschließend begreift. Die Autorin legt in ihrer Erzählung eine solche einer Japanerin in den Mund, die Lucy kennenlernt: „Lucy [heißt du]? Du hast doch bestimmt auch einen ordentlichen japanischen Namen."[44] Lucy, Reikos Tochter, wird von der Frau augenscheinlich für eine Japanerin gehalten und offensichtlich ist sie der Meinung, dass ‚ordentliche' Namen der ethnischen Zugehörigkeit entsprechen müssen. Der Umstand, dass Lucy eigentlich einer japankoreanischen Familie entstammt und kein Wort japanisch spricht[45], lässt sich als Hinweis auf die Unzulänglichkeiten einer solchen Denkweise lesen.

Im selben Gespräch, an dem sich mehrere Frauen der japanischen Gemeinde beteiligen, fällt folgende Bemerkung über einen Japankoreaner, der von den Anwesenden bis vor kurzem für einen Japaner gehalten worden war: „Warum verwenden diese Leute eigentlich einen japanischen Namen? Es wäre doch besser, sie würden von Anfang an geradeheraus ihren koreanischen Namen verwenden."[46]

Zum einen blendet die Figur hier aus Ignoranz oder Unwissenheit die Namenspolitik des imperialen Japan und des Nachkriegsjapan aus. Zum anderen schwingt in ihrer Äußerung ein Unwohlsein bezüglich der „Durchsichtigkeit" bzw. Unsichtbarkeit der Angehörigen der japankoreanischen Minderheit (*tōmei ningen* 透明人間) mit[47]: Da sich Japankoreaner visuell nicht von Japanern unterscheiden, lassen sie sich unter Umständen

[43] Vgl. KÖNIGSBERG 1995: 18 f., 173 f. Eine ausführliche Zusammenfassung der 1940 in der Kolonie Korea in Kraft getretenen Namensreform (*sōshi kaimei* 創氏改名) und der praktischen Folgen dieser für die in Japan verbliebenen Koreaner findet sich bei IWATA-WEICKGENANNT 2008: 107–112. Ein weiterer Faktor, der zur Verwendung japanischer Namen führte, war, dass ein solcher vor Diskriminierung schützen konnte, da er die koreanische Herkunft verbarg. Dies wiederum ist nur deshalb möglich, weil sich Japaner und Koreaner visuell nicht unterscheiden und die ethnische Differenz somit nicht unmittelbar sichtbar ist. Hierin unterscheidet sich die (post)koloniale Beziehung zwischen Japan und Korea von dem Großteil der westlichen Kolonialbeziehungen, in denen die ethnische Differenz auch optisch markiert wurde.

[44] *Rūshī? Kichinto shita nihonmei ga aru deshōni*. ルーシィ？きちんとした日本名があるでしょうに。(KIM 2005 [2001]: 53).

[45] Vgl. ebd.: 16, 20.

[46] *Daitai, ano hitotachi wa dōshite nihonmei tsukauno kashira. Saishokkara dōdōto minzokumei tsukaeba ii noni.* だいたい、あの人達はどうして日本名使うのかしら。最初っから、堂々と民族名使えばいいのに。 (Ebd.: 53). Der oben als ‚koreanischer Name' übersetzte Ausdruck bezeichnet im Japanischen allgemeiner den „ethnischen Namen" (*minzokumei* 民族名).

[47] Diese Bezeichnung zielt eigentlich mehr auf das Phänomen der Ignoranz der japanischen Mehrheitsgesellschaft in Bezug auf die Existenz der japankoreanischen Minderheit als auf die Fähigkeit der Japankoreaner, sich bis zu einem gewissen Grad als „Japaner" in der japanischen Gesellschaft zu bewegen. Vgl. IWATA-WEICKGENANNT 2011: 114. Dennoch scheint der Begriff der Unsichtbarkeit für beide Aspekte zutreffend.

nur schwer identifizieren. Das bedroht – ganz im Sinne der postkolonialen Theorie – das Machtgefälle zwischen ehemaligen Kolonisatoren und Kolonisierten. Denn trotz des Japanisierungszwangs, der von Japan in zunehmendem Maße mit Verschärfung des Pazifischen Krieges ausgeübt und im Nachkriegsjapan unter anderem hinsichtlich der Einbürgerungspolitik fortgeführt wurde, stützt sich diese Machtungleichheit doch wesentlich auf die Unterscheidbarkeit von ehemaligen Kolonisatoren und Kolonisierten: „[…] würde zwischen den beiden tatsächlich eine absolute Wesensgleichheit bestehen, verlören die kolonialen Rechtfertigungsideologien ihre Gültigkeit […]. Sie verkörpern eine absolute Differenz zwischen ‚Überlegenem' und ‚Unterlegenem', um die Beherrschung einer Bevölkerungsgruppe durch die andere zu rechtfertigen".[48]

Ambivalent scheinen dementsprechend die Bemühungen von Staat und Gesellschaft, die Angehörigen der japankoreanischen Minderheit auf der einen Seite möglichst nicht zu „sehen"[49] und sich auf der anderen Seite darum zu bemühen, sie – ihre Unsichtbarkeit als eine Form der bloßen Tarnung oder gar böswilligen Täuschung begreifend[50] – weiterhin „entlarven" zu können.[51] Ersteres zielt darauf ab, die japankoreanische Minderheit ihrer Stimme und somit ihres Widerstandspotentials zu berauben, während letzteres dem Zweck dient, sie nach wie vor identifizieren und somit kontrollieren zu können. Obwohl diese Bestrebungen gegensätzlich erscheinen, lässt sich aus der oben zitierten Bemerkung tatsächlich beides herauslesen: Zum einen wird gefordert, dass die angenommene Differenz durch die Verwendung des koreanischen Namens erkennbar sein soll, zum anderen wird gerade durch diese Forderung und die in ihr liegende historische Ignoranz die postkoloniale japankoreanische Minderheit nicht „gesehen" – aus dem Japankoreaner wird

[48] Castro Varela/Dhawan 2015: 231.

[49] Vgl. z.B. Harajiri 1998: 4.

[50] Eine solche Argumentation verfolgte die Firma *Hitachi* zu Beginn der 1970er Jahre in einem Gerichtsprozess, in dem der nicht eingebürgerte Japankoreaner Pak Chŏng-sŏk gegen das Unternehmen klagte, weil ihm mit der Begründung, man beschäftige keine Ausländer, die Einstellung verweigert worden war. Pak hatte sich unter seinem japanischen Namen Arai Shōji bei *Hitachi* zunächst erfolgreich beworben. Nachdem er die Firma darüber informiert hatte, dass er in Bezug auf die für den Arbeitsvertrag einzureichenden Dokumente statt der Kopie seines Eintrags ins japanische Familienregister (*koseki tōhon* 戸籍謄本) (die er, da er kein japanischer Staatsbürger war, nicht besaß) eine Kopie seiner Ausländerregistrierungskarte (*gaikokujin tōroku shōmeisho* 外国人登録証明書) einreichen werde, war seine Einstellung nachträglich abgelehnt worden. Im Gerichtsprozess, den *Hitachi* schließlich verlor und dessen Urteil deshalb für die Verbesserung der Situation der japankoreanischen Minderheit von großer Bedeutung war, argumentierte das Unternehmen, Pak habe die Firma über seine Identität getäuscht und das Beschäftigungsverhältnis sei ihm letztlich verweigert worden, weil er sich dadurch als nicht vertrauenswürdig erwiesen habe. Vgl. hierzu beispielsweise Chapman 2008: 33 f., Wender 2005: 73–77.

[51] Dies wird z.B. von staatlicher Seite aus dadurch erleichtert, dass die Abstammung eingebürgerter Japankoreaner durch ihren Eintrag in das japanische Familienregister (*koseki* 戸籍) ohne weiteres zurückverfolgt werden kann. Vgl. auch Iwata-Weickgenannt 2008: 91.

ein bloßer Anderer („diese Leute") ohne (Kolonial-)Geschichte, der außerhalb der japanischen Gesellschaft verortet wird.

Die Unsichtbarkeit der japankoreanischen Minderheit ist auch für die Japankoreaner problematisch. Zwar bietet sie – trotz der Gefahr, „enttarnt" zu werden – eine Möglichkeit, der Diskriminierung zu entgehen[52] und die Macht des ehemaligen Kolonialstaates auf diese Weise zu unterlaufen. Doch kann das Verbergen der koreanischen Herkunft auch einen Akt der Selbstkolonisierung darstellen. Zudem leistet dies, wie Kristina Iwata-Weickgenannt anmerkt, dem „für den im nachkolonialen Nationaldiskurs zentralen Mythos ethnischer Homogenität"[53] in Japan weiter Vorschub.

Die Unsichtbarkeit der japankoreanischen Minderheit lässt sich als eine besonders ausgeprägte Form der Mimikry im Sinne Homi K. Bhabhas begreifen. In Bezug auf das Bestreben der Kolonisatoren, die Kolonisierten zu „zivilisieren", sie also zur Nachahmung anzuhalten, schreibt Bhaba: „[…] mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge."[54] Als Beispiel hierfür nennt er die britischen Bemühungen, die indische koloniale Bevölkerung zu anglisieren, wobei die Differenz zwischen Kolonisierten und Kolonialherren wohlweislich gewahrt werden sollte, indem deutlich zwischen „Anglisiertsein" und „Englischsein" unterschieden wurde.[55] Die Parallele zu den Bemühungen Japans, seine kolonialen Subjekte zu japanisieren, ist hier offensichtlich. Für Bhabha ist Mimikry jedoch – in Entsprechung zur oben geschilderten Ambivalenz der Unsichtbarkeit der japankoreanischen Minderheit – nicht ausschließlich als eine effektive Herrschaftsstrategie zu verstehen, die vermeintliche Gleichheit verspricht. Vielmehr ist sie zugleich eine effektive Widerstandsstrategie gegen eben jenen Herrschaftsanspruch, da sie, gelingt sie zu überzeugend, den wesentlich auf der Diskrepanz zwischen Original (Kolonisator) und Imitat (Kolonisierter) beruhenden Kolonialdiskurs ins Wanken bringt: „[…] mimicry is at once resemblance and menace".[56] Die Form der Differenz, die die Mimikry ausmacht, beschreibt Bhabha mit der Wendung *„almost the same but not quite"*[57], um im Anschluss mit einem Wortspiel auf ihre im westlichen

[52] In den vergangenen Jahrzehnten hat das Ausmaß der staatlichen und gesellschaftlichen Diskriminierung, obwohl sie zweifelsohne noch existiert, deutlich abgenommen. Dies zeigt sich auch in der Anerkennung, die japankoreanischen Autoren in Form von positiver Berichterstattung und literarischen Auszeichnungen entgegengebracht wird. Zugleich wird allerdings der Aspekt der Postkolonialität im Hinblick auf diese Minderheit verdeckt, wenn japankoreanische Literatur primär als Minderheitenliteratur kategorisiert wird, weshalb es – im Sinne der oben angesprochenen Ambivalenz – zugleich berechtigt scheint, von einer Vereinnahmung der japankoreanischen Literatur im Interesse einer Stabilisierung der ungleichen Machtverhältnisse zu sprechen.

[53] Iwata-Weickgenannt 2008: 100.

[54] Bhabha 1994: 85.

[55] Vgl. ebd.: 87.

[56] Ebd.: 86. Vgl. auch ebd.: 88 f.

[57] Ebd.: 89. Hervorhebungen im Original.

Kolonialismus vorherrschende, auf die Haut fokussierende Sichtbarkeit zu verweisen: „[a]*lmost the same but not white*“[58]. Dieser Aspekt der optischen Unterscheidbarkeit fehlt im Falle der japankoreanischen Minderheit, was die ambivalenten Effekte der Mimikry möglicherweise sogar verstärkt.

In diesem Abschnitt wurde gezeigt, dass als gängige Charakteristika und Themen der japankoreanischen Literatur geltende Phänomene wie die Verfremdung japanischsprachiger Texte durch den Gebrauch von Elementen der koreanischen Sprache, die Frage der Namenswahl oder die Unsichtbarkeit der Japankoreaner vor dem Hintergrund der postkolonialen Theorie gewinnbringend gelesen werden können. Dabei ging es nicht darum, neue Phänomene zu beschreiben, sondern darum, hervorzuheben, dass wohlbekannte Charakteristika japankoreanischer Literatur eine große Rolle in vielen postkolonialen Texten weltweit spielen, obwohl bis heute die Verknüpfung jener Phänomene mit der postkolonialen Theorie eher selten explizit erfolgt.

5 *Nason no sora* als postkoloniale Erzählung – Exemplarische Analyse der Schlussszene

Die Abschiedsfeier von Naras Ehemann, auf der die Protagonistin und ihre koreanische Tanzlehrerin Eja am Strand von Santa Monica einen koreanischen Tanz aufführen, stellt den dramatischen Höhepunkt der Erzählung dar. Aus diesem Grund eignet sich diese Szene in besonderer Weise, um mittels einer exemplarischen Analyse aufzuzeigen, inwiefern die postkoloniale Theorie im Hinblick auf die japankoreanische Literatur weiterhin Anwendung finden kann und welche Rolle dabei die eingangs vorgestellten Überlegungen zur Bedeutung des Westens für den (Post)Kolonialismus japankoreanischer Texte spielen.

Zur Abschiedsfeier von Nara und ihrem Ehemann Tatsuo eingeladen sind amerikanische Kollegen von Tatsuo sowie Japaner und deren japanische Ehefrauen, welche zur japanischen Gemeinde, in der sich Nara bewegt, gehören.[59] Tatsuo weiß, dass Nara ihre koreanische Herkunft offenbaren möchte, und fürchtet, dass dies berufliche Nachteile für ihn in Japan nach sich ziehen könnte. In seiner Abschiedsrede bittet er sie deshalb in verschlüsselter Form und von den Gästen somit unbemerkt um Verschwiegenheit:

[58] Ebd.: 89. Hervorhebungen im Original.
[59] Vgl. Kim 2005 [2001]: 83.

> Was mir in diesem Land wieder bewusst geworden ist, ist, dass man Tiefe gewinnt, wenn man erträgt statt alles offenzulegen, ein Gedanke, der auf japanischem Boden gepflegt wird.[60]

Tatsuo appelliert an Nara, ihre Herkunft weiter zu verbergen, indem er sich auf die moralische Autorität der ehemaligen Kolonialmacht Japan beruft. Tatsuos Worte lassen sich so deuten, dass er von Nara die Unterdrückung ihrer Koreanizität im Namen Japans fordert – eine Parallele zum Japanisierungszwang durch die japanische Kolonialmacht und gewissermaßen ein Akt der Selbstkolonisierung. Die seiner Forderung zugrunde liegende Gewaltsamkeit wird besonders deutlich im Ausdruck „ertragen" (*taeru* 堪える).

Zugleich erinnert die Wortwahl an die Kapitulationserklärung Japans 1945, nämlich den Text des *Kaiserlichen Erlasses zur Beendigung des Großostasiatischen Kriegs* (*Daitōa sensō shūketsu no shōsho* 大東亜戦争終結ノ詔書), der vom Tennō Hirohito in Form einer Radioansprache an das Volk verlesen wurde. In dieser ersten öffentlichen Übertragung der Stimme des Tennō überhaupt fordert er sein Volk auf, „das Unerträgliche zu ertragen und das Unerduldbare zu erdulden" (*„tae gataki o tae, shinobi gataki o shinobi"* 「堪え難きを堪え、忍び難きを忍び」). Tatsuos Bitte kann daher mit der bedingungslosen Kapitulation Japans assoziiert werden, die gänzlich verschiedene Aspekte umfasste: Sie stellte eine für Japan sehr bittere Erfahrung dar, der die Atombombenabwürfe auf Hiroshima und Nagasaki unmittelbar vorangegangen waren und auf die die Besatzungszeit durch die USA und der Verlust der eroberten Gebiete und Kolonien folgte. Für Korea hingegen war der Tag der Kapitulation Japans zunächst ein Tag der Befreiung, der allerdings statt in die erhoffte nationale Souveränität in die Teilung Koreas durch die Besatzungsmächte der USA und der Sowjetunion mündete. Einer der Gründe, warum viele der nach der Kapitulation zunächst in Japan verbliebenen Angehörigen der japankoreanischen Minderheit in den folgenden Jahren nicht nach Korea zurückkehrten, waren die instabilen Verhältnisse in ihrem Heimatland.[61] Dass Korea nach der japanischen Kapitulation nicht den Status eines unabhängigen, souveränen Staates erlangte, sondern stattdessen seine Teilung und der Koreakrieg folgten, ist für die Entstehungsgeschichte der japankoreanischen Minderheit in Japan also ein wesentlicher Faktor. Demnach lässt sich diese Minderheit in mehrfachem Sinne als postkolonial begreifen: Sie ist nicht nur ein Produkt der Kolonialpolitik Japans, sondern auch der bereits vor der Kolonialisierung Koreas von Europa und den USA geschaffenen kolonialen Weltordnung sowie – nach der Kapitulation Japans – des imperialen Selbstverständnisses der Sowjetunion und der USA. Für die USA hingegen, auf deren Boden Tatsuo schließlich seine auf den japanischen Boden verweisende Rede hält,

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[60] *„Boku ga kono kuni de saininshiki shita no wa, subete o akiraka ni sezu taeru koto de fukaku naru, sō itta nihon no dojō de tsuchikatta shisō desu."* 「僕がこの国で再認識したのは、全てを明らかにせず堪えることで深くなる、そういった日本の土壌で培った思想です。」 (Ebd.: 84 f.).

[61] Vgl. IWATA-WEICKGENANNT 2008: 125.

stellte der Tag der Kapitulation einen Tag des Sieges dar und eröffnete die Möglichkeit, die eigenen imperialen Interessen in Ostasien erfolgreich durchzusetzen, wobei Japan und Korea diesbezüglich gerade im Kalten Krieg eine wichtige Rolle zukam. Diese Textstelle zeigt gewissermaßen *in nuce* die Notwendigkeit, den Westen miteinzubeziehen, wenn japankoreanische Literatur postkolonial ausgelegt wird.

Trotz Tatsuos Appell hält Nara an ihrem Vorhaben fest, ihre koreanische Herkunft zu offenbaren. Während ihre koreanische Tanzlehrerin Eja eine *chima chogori*[62] trägt, ein traditionelles koreanisches Gewand, trägt Nara einen japanischen *kimono*, unter dem sie jedoch eine *chima chogori* verbirgt. Das Offenbaren ihrer koreanischen Herkunft soll durch das Freilegen der *chima chogori* beim Tanz geschehen.[63] Eja ist in ihr Vorhaben eingeweiht und beabsichtigt, sie zu unterstützen.[64]

Da Eja in Korea aufgewachsen und als junge Erwachsene nach Los Angeles ausgewandert ist,[65] sind ihr die japanische Kultur und die Lebensumstände der japankoreanischen Minderheit allerdings fremd. In den Gesprächen der beiden wird deutlich, dass Nara mit der koreanischen Kultur wenig vertraut ist und Eja in gewissem Sinne die Aufgabe zukommt, Nara – nicht nur durch den Tanzunterricht – an diese heranzuführen.[66] Eine vergleichbare, durch Nara vermittelte Auseinandersetzung Ejas mit der Lebenssituation der japankoreanischen Minderheit in Japan findet hingegen nicht statt.

Bereits zu Beginn der Erzählung wird die kulturelle und sprachliche Distanz zwischen Nara und Eja dadurch deutlich, dass sie keine gemeinsame Muttersprache haben: Sie kommunizieren auf Englisch miteinander, wobei Ejas Englisch sich durch einen koreanischen, Naras Englisch hingegen durch einen japanischen Akzent auszeichnet.[67] Ungeachtet dieser Distanz nimmt Eja Nara als Koreanerin wahr.[68] Nara hingegen ist sich ihrer Koreanizität nicht sicher: „Warum kann ich nur das, was man als das Blut meines Volkes bezeichnet, selbst nicht feststellen? Ich weiß nicht, wo ich einen Beweis des Koreanischen in mir entdecken kann."[69]

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[62] Die koreanische Tracht wird im Japanischen *chima chogori* genannt, während im Koreanischen *ch'ima jŏgori* sehr viel allgemeiner Rock und Bluse meint. In Südkorea bezeichnet man die koreanische Tracht als *hanbok*, in Nordkorea als *chosŏnot*.

[63] Vgl. KIM 2005 [2001]: 83, 89 f.

[64] Vgl. ebd.: 85.

[65] Vgl. ebd.: 7.

[66] Vgl. z.B. ebd.: 7–10. Hierbei ist zu berücksichtigen, dass Eja selbst seit fast zwei Jahrzehnten nicht mehr in Korea lebt – um eine direkte Berührung mit koreanischer Kultur handelt es sich also keineswegs.

[67] Vgl. ebd.: 6.

[68] Vgl. z.B. ebd.: 14.

[69] *Dōshite, jibun wa minzoku no chi to iu mono o kakunin dekinai no darō. Jibun no doko ni korian no shō o mitomete ii no ka wakaranai.* どうして、自分は民族の血というものを確認できないのだろう。自分のどこにコリアンの証を認めていいのかわからない。 (Ebd.: 25).

Deshalb verwundert es im Grunde genommen nicht, dass Nara schon zu Anfang der Tanzaufführung starke Zweifel kommen, die das Misslingen ihres Vorhabens bereits ankündigen: „Was denkst du, wie es werden soll, wenn du hier in *Nason* die Wahrheit enthüllst? Wo du dir doch selbst dieser Wahrheit nicht einmal wirklich sicher bist?“[70], fragt sie sich selbst.

Doch dann bewahren Ejas einsetzende Trommelschläge sie zunächst vor ihren aufkommenden Zweifeln. Das Schlagen der Trommel, mit dem Eja den Tanz begleitet, übernimmt die Regie über Naras Körper und sie gerät in einen tranceähnlichen Bewusstseinszustand. Wie von selbst entledigt sie sich des *kimono*.[71] Die Reaktion der Gäste daraufhin fällt jedoch ganz anders aus als erwartet: Die amerikanischen Zuschauer halten Naras Häutung für einen tänzerischen Kostümwechsel, ein reines Showelement also. Die Japaner scheinen Naras Botschaft ebenfalls nicht zu begreifen.[72] Nara denkt bei sich: „Die Leute verstehen die Bedeutung des Trachtenwechsels irgendwie nicht. Stimmt, das war es. – Auch wenn sie die Kleidung wechselte, blieb die Tänzerin dieselbe.“[73]

Weder der *kimono* noch die *chima chogori* sind, das scheint Nara auf einmal bewusst zu werden, Ausdruck ihrer selbst. Dies stuft ihre als Offenbarung beabsichtigte Enthüllung tatsächlich zu einem Showelement herab. Die *chima chogori*, die ihr nach der Häutung verblieben ist, entpuppt sich bloß als weitere Haut. Japanizität und Koreanizität – symbolisiert durch den *kimono* bzw. die *chima chogori* – lassen sich daher als Kategorien auffassen, denen Nara nicht zu entsprechen vermag.

Kaum hat sich Nara des *kimono* entledigt, lenkt eine der japanischen Ehefrauen die Aufmerksamkeit der Gäste durch einen begeisterten Ausruf auf den Sonnenuntergang. Die Gäste wenden sich daraufhin von Naras Tanz ab und der Abendsonne und somit geographisch Japan zu, das in Richtung der untergehenden Sonne liegt.[74]

Nara findet nach ihrer äußeren, in ihrer Absicht gescheiterten Verwandlung nicht in den koreanischen Tanz hinein. Zudem erfährt sie Eja, die ihre Tanzbewegungen wiederholt kritisiert, nun nicht mehr als unterstützend, sondern vielmehr als weiter verunsichernd.[75] Sie wird von ihr angefahren, dass sie vergessen habe, die japanischen *tabi* aus- und die

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[70] – Kono nason de jijitsu o rotei shita tokoro de, dō naru to iu noda. Jibun ni wa, sono jijitsu sae sadaka de wa nai to iu noni – —この羅聖で事実を露呈したところで、どうなるというのだ。自分には、その事実さえ定かではないというのに— (Ebd.: 88).

[71] Vgl. ebd.: 88–90.

[72] Vgl. ebd.: 90.

[73] *Hitobito wa koromogae no imi o nanra rikai shite inai. Sōda, sōdatta. – Ishō o kaetemo, maibito wa onaji datta* – 人々は衣替えの意味をなんら理解していない。そうだ、そうだった。—衣装を変えても、舞人は同じだった— (Ebd.: 90).

[74] Vgl. ebd.: 90. Eine gewisse Ironie liegt drin, dass von Los Angeles aus gesehen hinter Japan auch die koreanische Halbinsel liegt, weshalb die Abwendung vom koreanischen Tanz in Richtung Japan zugleich eine vermutlich nicht intendierte Hinwendung zu Korea darstellt.

[75] Vgl. ebd.: 91.

koreanischen *poson*, die entsprechende koreanische Fußbekleidung, anzuziehen.[76] Auf diese Weise, so wirft Eja ihr vor, mache sie den Tanz ihres gemeinsamen Landes Korea zum Gespött.[77] Naras vermeintliche Enthüllung scheitert aus dieser Perspektive also nicht nur an der Reaktion des Publikums, sondern auch an ihr selbst, da es ihr nicht gelingt, eindeutig auf Koreanizität zu verweisen. Stattdessen wird sie durch ihre Vermischung von koreanischen mit japanischen Elementen und ihre Unfähigkeit, die Tanzbewegungen des koreanischen Tanzes korrekt auszuführen, unfreiwillig zur komischen Figur.[78] Nara entgleitet die Situation immer mehr und in ihrer Not wechselt sie in eine Art freien, nur von ihren Gefühlen geleiteten Ausdruckstanz.[79] Doch Eja weist sie sofort barsch zurecht: „Versuche es noch einmal neu. So geht das nicht. Versuche es noch einmal ganz von vorn!“[80] Naras Selbstausdruck entspricht somit nicht ihren Vorstellungen von Koreanizität und Naras Tanz scheint durch und durch gescheitert zu sein. Nara blickt hinaus aufs Meer und denkt:

> Hinter dem silbernen Strand, die Länder, die sich an dieses Meer anschließen.
> Diese Länder sollten eigentlich nicht so weit entfernt sein.
> Von diesem Himmel aus gesehen, sollten beide kleine Länder sein, die sich da vorne anschließen.
> Aber das Blut, das in diesen beiden Ländern kreist, unterscheidet sich, sagt man…[81]

Die Blutmetapher, die an die im Zeitalter des Imperialismus populären Rassetheorien erinnert, repräsentiert hier die Auffassung, dass Japanizität und Koreanizität unvereinbar seien. Nara teilt diese nicht, kann ihr aber offenbar kein alternatives Konzept entgegensetzen. Es ist erwähnenswert, dass der titelgebende Himmel von *Nason*, auf den hier rekurriert wird, an anderer Stelle der Erzählung für grenzenlose Weite steht.[82] Von diesem grenzenlosen amerikanischen Himmel aus betrachtet, wirken Japan und Korea wie kleine Länder – dies lässt sich als Anspielung auf die Machtverhältnisse zwischen der

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[76] Vgl. ebd.: 91 f.
[77] Vgl. ebd.: 92.
[78] Vgl. auch ebd.: 90.
[79] Vgl. ebd.: 92.
[80] *Yarinaoshi yo. Kore de wa dame. Saisho kara yarinaoshinasai!* やりなおしよ。これではだめ。最初からやり直しなさい！ (Ebd.: 92).
[81] *Ginsha no mukō, ano umi ni tsuzuku kuni.*
Sore wa, sahodo tōi kuni de wa nakatta hazu da.
Kono sora kara mireba, sono dochira mo ga, kono saki ni tsuzuku shōkoku datta hazu da.
Daga, sono futatsu no kuni no ikichi wa kotonaru to iu….
銀砂のむこう、あの海に続く国。
それは、さほど遠い国ではなかった筈だ。
この空から見れば、そのどちらもが、この先に続く小国だった筈だ。
だが、その二つの国の生き血は異なるという……。 (Ebd.: 93).
[82] Vgl. ebd.: 51.

Weltmacht USA und Japan bzw. Korea lesen. Zugleich erlebt Nara in den USA keine Befreiung. Verweist dies auf die Einflusskraft der ehemaligen Kolonialmacht Japan, die Nara bis auf den amerikanischen Kontinent folgt? Einiges spricht dafür, nicht zuletzt der Umstand, dass die japanische Gemeinde in Los Angeles und die sich in ihr unerkannt bewegenden Japankoreaner eine Art japanischen Mikrokosmos zu bilden scheinen, indem sie an den heimischen Verhaltensweisen und Denkmustern festhalten.

Dennoch möchte ich an dieser Stelle – unabhängig von der ersten Interpretation – eine andere Deutung anregen: Nara findet unter dem Himmel von *Nason* keine Freiheit, weil die USA ebenso vom Imperialismus durchdrungen sind wie Japan. Deshalb erfahren auch ihre physischen und psychischen Beschwerden in den USA keine Besserung, sondern verschlimmern sich sogar.[83] Die imperialistische Ignoranz Japans gegenüber der japankoreanischen Minderheit, die sich – wie oben gezeigt – an anderer Stelle der Erzählung z.B. in der Kritik äußert, dass Japankoreaner statt ihres koreanischen Namens japanische Namen verwenden, findet ihr Pendant in der Unwissenheit der amerikanischen Gäste in Bezug auf koreanische und japanische Trachten. Die Tanzaufführung – für Nara von existentiellem Ernst – ist für die amerikanischen Gäste nur exotische Show. Und es liegt eine gewisse Ironie darin, dass sich die japanische Zuschauerin von dem vermeintlich koreanischen Tanz in Richtung Japan abwendet, die Koreanerin Eja sich sorgt, Nara ziehe ihre koreanische Kultur durch ihre „unkoreanische" Darbietung ins Lächerliche, während die amerikanischen Gäste der Tanzvorstellung beiwohnen, ohne einen Unterschied zwischen japanischer und koreanischer Darstellung zu bemerken. Das Verhalten der Japanerin, die Naras nun nicht mehr japanischem Tanz keine Aufmerksamkeit mehr schenkt, kann symbolisch als imperiale Geste der Abwertung Koreas und seiner Kultur interpretiert werden. Ejas scharfe Kritik an Naras Tanzstil hingegen lässt sich als eine Form des nationalen Widerstands gegen die ehemalige Kolonialmacht lesen: In Ejas Augen verzerrt Nara das Koreanische dadurch, dass sie es mit japanischen Elementen wie ihren *tabi* und ihre für Eja vermutlich japanisch anmutenden Tanzbewegungen vermischt[84] – worauf Eja vehement mit Abwehr reagiert.[85] Die Ironie dieser Szene erwächst also daraus, dass jener tief in der kolonialen Vergangenheit verwurzelte Konflikt zwischen Japan und Korea vom amerikanischen Publikum völlig unerkannt bleibt – es unterscheidet gar nicht zwischen den beiden Ländern. Der westliche Blick, so ließe sich der Bogen schlagen, erkennt Japan nicht als ebenbürtige koloniale Macht an, sondern rückt es in die Nähe

[83] Vgl. ebd.: 18.

[84] Dass Nara in Japan bereits japanischen Tanz erlernt hat, ist Eja bekannt. Vgl. ebd.: 14.

[85] Tatsächlich herrschte als Reaktion auf die ehemalige Kolonialisierung durch Japan und die damit einhergehende Unterdrückung der koreanischen Kultur und Sprache in Südkorea ein Kulturverbot, das u.a. die Aufführung von japanischen Filmen und japanischen Liedern untersagte. Dieses wurde erst 1998 schrittweise aufgehoben. (Näheres hierzu bei KOHARI 2003: 162).

seiner Kolonie. Nicht verwunderlich erscheint es also, dass die japanische Zuschauerin sich in Anwesenheit der amerikanischen Gäste demonstrativ vom vermeintlich koreanischen Geschehen abwendet und so versucht, maximale Distanz zu Korea zu schaffen – obwohl diese Botschaft das amerikanische Publikum nicht erreicht. Die Situation der Tanzaufführung erinnert zugleich an eine zutiefst imperialistische Schaulust: Im kolonialen Zeitalter erfreuten sich gerade in den USA und in Europa Aufführungen traditioneller Tänze indigener Volksgruppen großer Beliebtheit. Gleiches galt für die Ausstellung kultureller Objekte und Trachten und nicht zuletzt der Angehörigen dieser Volksgruppen selbst. Um die Entwicklung eines tieferen Verständnisses der indigenen Kulturen ging es dabei selten, zumeist stand die Faszination des projizierten „gänzlich Anderen" im Vordergrund, über die sich der Westen wiederum seiner epistemischen und kulturellen Überlegenheit vergewisserte.

Diese imperialistische Schaulust lässt sich auch aus dem zweifelhaften Kompliment herauslesen, das eine amerikanische Zuschauerin Nara nach der Vorführung macht: „Wonderful! It's so funny!"[86] Daran schließt sie die Feststellung an: „You are [a] real Japanese woman!"[87] Die Erzählung endet mit Naras Antwort hierauf: „… Yes, I am"[88]. Diese kann als doppelte Unterwerfungsgeste gelesen werden, nämlich sowohl dem amerikanischen als auch dem japanischen Imperialismus gegenüber.[89]

6 Resümee

Im vorliegenden Beitrag wurde aufgezeigt, dass die postkoloniale Theorie ein geeignetes und erkenntnisversprechendes Instrument zur Analyse japankoreanischer Texte darstellt. Anhand von theoretischen Überlegungen zum postkolonialen Ansatz wurde dabei zunächst erläutert, dass das in der postkolonialen Theorie vorherrschende dichotome Schema zwischen einem imperialen Westen und seinen Kolonien im Falle Japans nicht einfach übernommen werden kann. Denn die Dichotomie zwischen Japan und seiner Kolonie Korea

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[86] *Wandafuru! Ittsu sō fannī!* ワンダフル！イッツ・ソー・ファニー！ (Kim 2005 [2001]: 94).

[87] *Yū ā riaru japanīzu ūman!* ユー・アー・リアル・ジャパニーズ・ウーマン！ (Ebd.: 95). Der Satz ist grammatikalisch nicht korrekt, was hier jedoch nicht von Belang ist.

[88] *… Iesu ai amu* ……イエス・アイ・アム (ebd.: 95).

[89] Die Amerikanerin in dieser Szene ist die Assistentin Tatsuos und Afroamerikanerin, was verschiedene Deutungsmöglichkeiten eröffnet. Ist dies als Anspielung auf die koloniale Besiedelung Amerikas und die Sklaverei in den USA zu lesen? Als Kritik am japanischen (und koreanischen) nationalen Diskurs, der ethnische Kategorien als einander ausschließend begreift? Denn anders als in Japan (und Korea) gilt die Afroamerikanerin in den USA als Amerikanerin (obwohl sie nichtsdestotrotz wegen ihrer Hautfarbe zu einer diskriminierten Bevölkerungsgruppe in den USA gehört), während die japankoreanische Nara in Japan und Korea weder als Japanerin noch als Koreanerin Akzeptanz findet. Vor diesem Hintergrund hätte Naras Antwort, dass sie Japanerin sei, vielleicht sogar eine kämpferische Qualität.

unterscheidet sich vom genannten Schema insofern, als der Westen und seine imperiale Wirkungsmacht sowohl für Japan als auch für seine Kolonie Korea von fundamentaler Bedeutung sind, weshalb der Westen bei der Beschäftigung mit japankoreanischer Literatur aus postkolonialer Perspektive immer mitzubedenken ist. Als weiterer Unterschied zum westlichen Kolonialdiskurs wurde die perzipierte geographische und kulturelle Nähe zwischen Japan und seinen Kolonien, insbesondere Korea, hervorgehoben. Beide Faktoren, so wurde herausgearbeitet, führen dazu, dass der japanische Kolonialdiskurs Argumentationsfiguren der unverrückbaren Differenz und der Ähnlichkeit zugleich aufweist und in Bezug sowohl auf seine Kolonien als auch auf den Westen zwischen Abgrenzung und Anlehnung changiert. Anhand der Besprechung der ausgewählten Erzählung *Nason no sora* von Kim Masumi als Fallbeispiel konnten das Potential einer postkolonialen Lesart japankoreanischer Texte und die Plausibilität der eingangs geschilderten Thesen verdeutlicht werden. Dies geschah zunächst auf Basis einer äußeren Annäherung an den Text, die darauf abzielte, gängige Charakteristika japankoreanischer Literatur mit postkolonialen Erkenntnissen zu verknüpfen. Mittels einer Textanalyse der Schlüsselszene der Erzählung konnte exemplarisch veranschaulicht werden, in welcher Weise die postkoloniale Theorie das Verständnis japankoreanischer Literatur zu vertiefen hilft.[90]

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Text and Film in Interaction – A Critical Introduction to Selected Papers of the International Japanese Studies Conference in Berlin 2016

Martha-Christine Menzel and Oliver P. Hartmann (Berlin)

Abstract

This paper introduces a group of five articles dealing with interrelations of text and film in the field of Japanese studies. The articles are based on presentations given in February 2016 at a Japanese studies conference hosted by the Seminar of East Asian Studies (Japanology) of Freie Universität Berlin.

On two days in late winter 2016, February 25th and 26th, researchers from Britain, Ireland, Italy, Norway, Japan and Germany convened in Berlin to launch a new research initiative. Operating under the title "Text and Film in Interaction", the participants of the international Japanese studies conference explored various kinds of correlations between text and film, both on a theoretical and practical level.

Questions relating to the interdependence of text and film are nearly as old as the medium film itself.[1] In Western literary and cultural studies this topic first emerged in the so-called cinema debate of 1909–1929 between authors, film scholars, and critics of literature and culture. Later, in the academic discourses of the 1960s and 1970s regarding analogies and entanglements of film and literature, the continued significance of this line of inquiry was expressed in the development of terms such as the filmic writing style, the literarization of film, or the field of Film and Literature Studies.[2]

Looking at the literary and cultural history of Japan, it is possible to assert that due to the arrival of the kinetoscope of Thomas A. Edison in November 1896 and the cinematograph of the Lumière brothers in February 1897, the medium of film developed in Japan in a more or less parallel manner to Hollywood or Western film, drawing as it did on comparable artistic features, technical devices and structures of production, distribution and institutions.[3] In Japan, early film was indeed confronted with a similar set of problems and critical debates as the film in the West. Established Nō and Kabuki actors initially viewed film as a rival to the traditional Japanese arts and thus widely dismissed it. Nevertheless, at

[1] Cf. RAJEWSKY 2002: 29.
[2] Cf. RAJEWSKY 2002: 30–31, RAJEWSKY 2014: 203–204.
[3] Cf. YOMOTA 2007: 18–19, 35.

the end of the 19th century, the moving pictures of film had come to reflect the "aesthetics of modern culture"[4], not to mention represent "together with modern literature a symbol of the prevailing Western culture"[5]. It is hardly surprising that notable Japanese authors and literary critics began to embrace and develop an interest in the new evolving medium of film, as did the writer Tanizaki Jun'ichirō 谷崎純一郎 (1886–1965).

In her article "The Novel *Ave Maria*: The Legacy of Cinema in the Construction of Tanizaki's literary World of Dreams", Luisa Bienati from the Università Ca'Foscari in Venice focuses on a text that had been neglected by Western academia for many years. Using *Ave Maria* アヴぇ・マリア (1923) as a case study, a novel of Tanizaki's Yokohama period (1921–1923), she explores various ways of interactions between this work of literature and film. She starts with an introduction of Tanizaki's view on the new evolving medium by referring to some of his essays on film. In particular, she demonstrates that Tanizaki was well aware of international cinematic discourses and philosophical debates (i.e. Henry Bergson). In the second section of her article, Bienati investigates references to specific Hollywood movies and actors as well as to the apparatus and techniques of the moving pictures in *Ave Maria*. After analyzing the impact of black and white movies and the influence of cinema on the construction of the narrative in this text, she sums up Tanizaki's experience as a screenwriter and film director and concludes that his art of storytelling is an inversion of the relation between image and reality.

Tanizaki's interaction with the medium film was threefold: He was deeply engaged in his studies of early Western cinema, experimented with filmic techniques in his writing, and was continuously confronted with adaptations of his novels to the movie screen,[6] even though he rarely appreciated these film versions.[7] One can only wonder what he would have thought of Liliana Cavani´s Italian movie version of his novel *Manji* 卍 ("Swastika", 1928–1930) with the title *Interno Berlinese* (*The Berlin Affair*, 1985). In his article "Transculturally Visualizing Tanizaki: *Manji* in Liliana Cavani´s *Interno Berlinese*", Daniele Resta of Daitō Bunka University in Tōkyō explores if and how Cavani tried to adapt the aesthetic pattern of exoticism prevailing in Tanizaki's original work into her movie, which changes the setting quite drastically from Ōsaka of the late 1920s to Berlin in Nazi Germany. Resta compares storyline, character-constellation and narrative structures of both novel and movie. The case study concludes with a detailed evaluation of Cavani's discussion and interpretation of Tanizaki's aesthetics and poetological conceptions. Resta's observations regarding a Japanese novel and its Italian adaptation successfully combine intermedial and transcultural aspects.

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[4] CAVANAUGH/WASHBURN 2001: xxiv.
[5] YOMOTA 2007: 36.
[6] For a list of movies based on Tanizaki´s novels, see RICHIE 1998: 167–169.
[7] RICHIE 1998: 163.

Of course, Tanizaki was not the only prominent writer fascinated by the emergence of film as a new medium. Led by Kawabata Yasunari 川端康成 (1899–1972), Yokomitsu Riichi 横光利一 (1898–1947) and Kataoka Teppei 片岡鉄兵 (1894–1944), members of the group Shinkankaku-ha 新感覚派 ("New Perceptionists") centered around the magazine *Bungei jidai* 文芸時代 ("Literary Age") theorized about the medium of film and even produced a notable film example entitled *Kurutta ippēji* 狂った一頁 (*A Page of Madness*, 1926). In her article "For the Eyes Only: The Sensory Politics of Japanese Modernism", Irena Hayter of Leeds University gives a detailed analysis of the differing philosophical concepts of sensation and perception of the three main Shinkankaku-ha members. Focusing on a variety of literary and theoretical texts, she discusses Japanese literary modernism as a phenomenon strongly interconnected with the "technologized visuality of cinema" as a new medium. Her analysis reveals the aim of the sensory theories of the Shinkankaku-ha to propagate a disembodiment of the senses with a strong focus on visuality as the primary and most important mode of perception. Hayter intertwines these ideas with the "pure film movement" (*jun'eigageki undō* 純映画劇運動), in which the Shinkankaku-ha writers actively participated in both theory and practice. In her discussion, she also takes the capitalist socialization of Taishō Japan into consideration, which sets the stage for the Shinkankaku-ha writers dealing with the new medium film.

The contribution of Reiko Abe Auestad from the University of Oslo leads us from the 1920s and 1930s to Postwar Japan. Her investigation entitled "Ibuse Masuji's *Kuroi Ame* (1965) and Imamura Shōhei's Film Adaption (1989)" deals with different modes of perception and the converting of Japanese memories of the Pacific War. She compares Ibuse Masuji's 井伏鱒二 (1898–1993) novel *Kuroi ame* 黒い雨 (*Black Rain*, 1965) with Imamura Shōhei's 今村昌平 (1926–2006) film version *Kuroi ame* (1989) by focusing on three central aspects: the historical context of their production, the specificities of the media text and film as a frame for their range of expression, and the artistic strategies of both Ibuse and Imamura. In Ibuse's novel, the memories of the atomic bombing of Hiroshima and Nagasaki were still a vivid topic in the Japanese society, whereas in Imamura's case, the majority of the Japanese people had started to lose their memory of the horrific consequences of the bombing and the radiation. In her analysis, Abe Auestad draws our attention to the strategies of Ibuse as an author and Imamura as a filmmaker. She detects a predominantly historical documentary style in the novel and a rather dramatizing way of storytelling in the movie. Abe Auestad further concludes that Imamura's version follows mainly the original story, but also includes another novel written by Ibuse for an additional emotional plot line in order to "strik[e] emotional chords in the traumatic war memories of the Japanese people". The article offers a noteworthy example of the transfer processes involved in any adaptation from text to film and elaborates on how the presentation of a specific historical topic or trauma takes form in accordance with the options and limitations of the chosen medial form.

In his paper "Miyazaki Hayao's *Kaze tachinu* (*The Wind Rises*) as an Homage to Hori Tatsuo", Niels H. Bader of Freie Universität Berlin expands the interrelation of text and film to the medium of Japanese animation. Bader offers a detailed analysis of the various biographical and literary sources which form the basis of Miyazaki Hayao´s 宮崎駿 (*1941) animated movie *Kaze tachinu* 風立ちぬ (*The Wind Rises*, 2013). While the film is widely discussed as an homage to the engineer Horikoshi Jirō 堀越次郎 (1903–1982), the article points to another, so far rather unnoticed source of inspiration for the animated movie: The writer Hori Tatsuo 堀辰雄 (1904–1953) and his novel *Kaze tachinu*, which shares not only the title of the movie but also major motives and themes. The article explores how Miyazaki based its main character Jirō on the biography of not one but two real persons (Horikoshi Jirō and Hori Tatsuo) as well as on a fictional narrator from the works of Hori´s novels. Bader's paper also discusses an earlier comic version of *Kaze tachinu* drawn by Miyazaki Hayao as an intermediate step between text and film which allows interesting conclusions on Miyazaki's approach to the topic. In his reflections on story and storytelling of novel, manga and animated movie, Bader takes the specific possibilities and limitations of each medium into consideration, including their treatment of the predominant theme of wind as a metaphor based on the famous verse by Paul Valéry and other works of world literature.

The five selected papers presented here explore a wide range of examples for text and film interacting with each other. They investigate the extent to which literary texts refer to films, actors, and moviemakers, the way texts address and experiment with the perception of the new evolving medium film at the beginning of the 20th century, the way texts relate to film techniques and vice versa, and the objective with which literary texts are adapted into movies or even animations across time, space and cultures.

In Japan's modern cultural history, the medium of film emerging in the early 20th century provided a new source of inspiration for writers of the Taishō and early Shōwa period. In this time, when the confessional autobiographical novel (*shishōsetsu* 私小説) became the leading genre of Japanese prose literature, promising objectivity in the form of utmost subjectivity of the self-revealing narrator, the technical objectivity of the camera perspective called for a new discussion of the process of perception itself. It questioned existing narrative techniques and modes of artistic expression which had formed a basis for literary writing and theatrical acting. Hence, the early medium film competed with these established art forms, but due to its technical possibilities such as blending visual images, montages and cuts, it also provoked and inspired many writers to experiment with new styles of literary expressions, not only in Japan but worldwide.

After film had freed itself of the additional voice narrators (*benshi* 弁士) and started to establish itself as an independent, autonomous art form in Japan, more and more literary works were adapted to the movie screen. While early moviemakers experimented with

entirely new narrative strategies unique to the medium of film, the adaptations of literary works challenged them to find cinematic effects equivalent to certain literary modes of expression. As with all adaptations, however, the increasing intervals between the publication of the original work and its new version in another – or even the same! – medium, necessitate the infusion of a certain amount of background knowledge into the medial transformation process to allow the audience to understand certain information it might be no longer familiar with. This process becomes even more complicated when the time gap is combined with a cultural one in form of a transcultural adaptation as the articles by Resta and Abe Auestad demonstrate. A comparative study on text and film in interaction must take this transfer of knowledge into consideration, because it constitutes one of the factors determining the choice of narrative strategies of moviemakers and writers.

Finally, when we discuss media such as text, film, anime or the sometimes quite cinematic, yet written, drawn and printed form of manga, we should keep in mind that our understanding of these media relies on constructions and distinctions.[8] The character of a medium is not static, but rather flexible. Every single medium is subject to a constant change, which is often accompanied by technical improvements, and is nothing but a historical reflection of a specific medial conception of a certain time. The historicity (*Historizität*)[9] of media is an important aspect that should be reconsidered when discussing media and intermedial phenomena. Furthermore, the way in which we perceive media products highly depends on our own experience with media and our media-recognition (*Medienerkenntnis*)[10]. As Irina Rajewsky highlights:

> In fact, the criterion of historicity is relevant in various ways: with regard to the historicity of the particular intermedial configuration itself, with regard to the (technical) development of the media in question, with regard to the historically changing conceptions of art and media on the part of the media's recipients and users, and finally with regard to the functionalization of intermedial strategies within a given media product.[11]

If we consider the history of film, its beginning as silent movie in black and white, its further development to sound and color films and finally to animated movies, 3D and dolby digital, it becomes very clear how dramatically this medium changed over the last century. But not only the properties and the technical tools of the medium film have progressed. Our habits of consuming movies have changed as well, from public movie theatres to TV sets at home and online video data. As André Gaudreault and Philippe Marion point out, "a good understanding of a medium […] entails understanding its relationship to other me-

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[8] Cf. RAJEWSKY 2014: 198.
[9] Cf. HELLER 1986: 279–280.
[10] RAJEWSKY 2005: 51.
[11] RAJEWSKY 2005: 50–51.

dia"[12]. Especially when dealing with film, a comparative look at the older but equally narrative medium of literary texts enables us to identify various cultural practices of storytelling and sheds light on the functions of these media and their interdependence. It can be assumed that the relationship of text and film in Japan in the 1920s and 1930s differs decidedly from the interactions of these two media in the Postwar era and even more in post-modern literature and film production at the turn of the millennium. The study of all these various phenomena regarding text and film in interaction represents (or remains) a very comprehensive and promising project in the field of Japanese film, literature and media studies in the future.

The selected papers of this section are the result of a first attempt to bring together an international group of researchers who share an interest in text and film studies in order to intensify joint research on these medial interactions. As organizers of the conference in Berlin, we would like to express our deepest thanks and appreciation to all our participants, especially to the submitters of these five papers. We are proud to present this first group of articles of this fruitful scholarly dialogue and hope that readers will feel inspired and motivated to conduct intermedial or transmedial research in the vibrant interrelations of text and film.

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The Novel *Ave Maria*: The Legacy of Cinema in the Construction of Tanizaki's Literary World of Dreams

Luisa Bienati (Venice)

Abstract

The aim of my paper is to highlight the influence of cinema and of visual techniques in Tanizaki Jun'ichirō's narratives of his Yokohama period (1921–23). Famous novels by Tanizaki have been adapted for the screen, and they are widely studied by critics of the history of Japanese cinema. My perspective is not these filmic adaptations, nor the correlations between text and film. I will focus instead on the impact of Tanizaki's experience of cinematic production during his stay in Yokohama on his narrative style. In Yokohama he actively cooperated with the Taishō Katsuei film company and with the director Thomas (Kisaburō) Kurihara after the latter's return to Japan from Hollywood. The focus of my paper is on the novel *Ave Maria* (1923), which has not yet been studied from this point of view, and on the effect cinematic techniques had on Tanizaki's literary world of dreams. I will examine in particular the references to films and Hollywood actresses, literary descriptions influenced by close-ups and motion pictures as well as the black and white cinema as sensual and aesthetic experiences of light and shadow.

1 "A beautiful dream"

> Going to the cinema is for me like going to buy a beautiful dream. […] I often think of a film as a dream with many details that men have managed to create by means of a mechanical device[1].

This quotation is one of the many passages in which, through the voice of Emori – the narrator and protagonist of the novel *Ave Maria* (1923) – Tanizaki Jun'ichirō (1886–1965) connects and creates a congruence of film and dreams. I think this concept shows the strongest interaction between Tanizaki's experience of cinema as a filmmaker and screenwriter, and his realization of his world of dreams in literature. The creation of a world between reality and dream is a recurring motif in his narrative, from his early works to the most famous novel of his mature years, *Yume no ukihashi* (1959; *The Bridge of Dreams*, 1963), inspired by the plot and the atmosphere of *The Tale of Genji* (*Genji monogatari*).

[1] "*Ave Maria*". In: TJZ, 8: 554; all translations in this text are mine, if not stated otherwise.

First of all, I would like to depict the definitions of cinema in Tanizaki's essays; second, I will analyze both the significance of Tanizaki's experience with cinematic production during his stay in Yokohama – where he actively cooperated with a film company (the Taishō katsuei kaisha or Taikatsu)[2] – and its relevance to his narrative style.

In Western criticism, the strong interaction between Tanizaki's experience in the world of cinema during his period at Yokohama and his narrative style has been the focus of recent analyses, such as those by LaMarre, Ridgley or Sakaki.[3] These studies highlight how the cinematic experience has transformed the experience of reality and influenced the writer's perception and sensibility. The overlap between film and text generates a dynamic relation between Tanizaki's cinematic experience and his fictional techniques. Tanizaki developed his theory of cinema in essays written between 1917 and the end of the 1920s. He also wrote several stories in which he refers to watching a film.

The aim of my paper is to deepen this perspective by discussing the novel *Ave Maria*. First, I would like to focus on the explicit references in the text to American films and Hollywood actresses, and then move on to the literary description influenced by the close-up shot and finally to the influence of black and white cinema as a sensual and aesthetic experience of lights and shadows. I will also go into some detail about the legacy of cinema in the construction of *Ave Maria*'s narrative structure and of Tanizaki's literary world of dreams.

I believe this novel to be one of the most interesting of his oeuvre to analyze in this context, even though critics have generally given little importance to this work. In Western literature about Tanizaki and the literary use of cinema, *Ave Maria* is not even mentioned. In addition, Japanese scholars have written very little about it, and only two recent articles highlight some aspects of the many links between this work and cinema. The article by Satō Mioko points in particular to the influence of the film-maker Cecil DeMille (1881–1959) on Tanizaki's story, while Ubukata Tomoko examines how "the shock of the screen" provokes physical sensations in the viewer-narrator, which trigger further narrative fantasies.[4]

There may be a historical reason for this lack of critical interest. Tanizaki had excluded *Ave Maria* from his first "Complete Works" (*Tanizaki Jun'ichirō zenshū*, Tōkyō: Kaizōsha 1931) and it was not even inserted in the following edition published by Chūōkōronsha in 1957 (Shōwa 32); finally it was included in the 1966 collection (Shōwa 41). The reason for

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[2] Between 1920 and 1921, Tanizaki cooperated with the director Thomas Kurihara (1885–1926) on five productions: *Amachua kurabu* (Amateur club, 1920); *Katsushika sunago* (The Sands of Katsushika, 1920); *Hinamatsuri no yoru* (The Night of Doll Festival, 1921); *Tsuki no kagayaki* (The Splendor of the Moon, 1921), *Jasei no in* (The Lust of the White Serpent, 1921). For Tanizaki's Taikatsu film scripts see BERNARDI 2001: 141–165. In 1926, Tanizaki wrote a short essay on Thomas Kurihara: *Kurihara Tōmasu kun no koto*. See TJZ, 22: 192–195.

[3] Cf. LAMARRE 2005; RIDGLEY 2011; SAKAKI 2010.

[4] Cf. UBUKATA 2013; SATŌ 2011.

this choice has been suggested in Tanizaki's preface to the *Tanizaki Jun'ichirō zenshū* (1957–58)[5], where he outlines the differences between a collection published after the death of an author, and one selected by the author himself, affirming that the author has the freedom to select as he pleases. However, *Ave Maria* is not the only work missing in the collection. Another famous instance is that of *Konjiki no shi* ("The Golden Death", 1914), which was reappraised by Mishima Yukio (1925–1970) in his preface to another collection of Tanizaki's works. Mishima presents his ideas with regard to the reasons that led Tanizaki to exclude the piece and reconsiders its discussion of art, starting from its aesthetic conception.[6]

From the point of view of Chiba Shunji, Tanizaki scholar and editor of the recent *opera omnia*[7], the reason why Tanizaki did not value *Ave Maria* is not clear, but he thinks it would be interesting to analyze his motivations as it has been done for *Konjiki no shi*.[8] In my opinion the main reason is the image that Tanizaki conveys of the world of Yokohama and of the story's protagonist. It is a world that is decayed and peripheral, an unusual vision compared to the Yokohama, the mirror of the idealized West, that he describes in other stories of the same period and in his autobiography *Minato no hitobito* ("People of the Harbour", 1923). This image of Yokohama forms the historical-cultural background which brings the "dream world" of Hollywood films even more to the fore; right from the beginning the protagonist feels the desire to blend the suffering of his real world with the dream of unattainable happiness and beauty.

2 The cultural background

Ave Maria is one of the so-called "Yokohama stories", one of the novels of the period clearly influenced by the culture and the urban space of Yokohama where Tanizaki Jun'ichirō lived from 1921 to 1923. He was forced to leave the city after the Great Kantō Earthquake of September 1, 1923. Before, he had lived in Tōkyō in the most traditional neighborhoods of the *chōnin* culture of the Edo period (1600–1867). In his youth, he had been particularly attracted by the Western culture that had recently arrived in Tōkyō, and was able to enjoy the charm of the popular district of Asakusa, the great leisure center of the Taishō era (1912–26).

"To represent Asakusa" – writes Ito – "Tanizaki chooses the image of a whirlpool, which 'year by year spreads in circumference, sending out frequent waves, growing by swallowing whatever floats within its reach' (TJZ, 7: 82–83). [...] In the whirlpool, traditional class and sexual identities are lost in the jumble. Asakusa rejects the very idea

[5] Tanizaki 1957–58: 1–4.
[6] Mishima 1973–82: 379–395.
[7] *Tanizaki Jun'ichirō zenshū* 2015–.
[8] Cf. private correspondence, January 2017.

of tradition. Here, there is no meaningful past. Change itself shines as the single value; ceaseless transformation defines the very core of cultures”.[9] In his essay *Asakusa kōen* (“Asakusa Park”, 1927), Tanizaki defines the district as “the melting pot of all kinds of arts and entertainment in the new era”.[10] Among these amusements it is the cinema that absorbed and fascinated the young Tanizaki. And it is his passion for film that led him to Yokohama, where in 1921 he was hired as a writer for the famous film company Taishō Katsudō shashin kabushiki kaisha (then Taishō katsuei or Taikatsu).

The reason for Tanizaki’s attraction to Yokohama has been identified in the character of the city as “the anti-Tōkyō” by definition: “For Tanizaki, Yokohama represents ‘anti Taishō Japan’, and ‘anti ‘Taishō Japan’ in particular is synonymous with ‘anti-Tōkyō’.”[11] It is the capital, the symbol of modernity and of the transformation process that began with the Meiji Restoration (1867), where the writer was born and grew up, and which he often criticized. Tanizaki did not stigmatize the process of modernization, but rather how it was implemented in the Tōkyō of his time, an approach he saw as being “unnatural” and “non-Western”. Tanizaki criticized the superficial modernization that had deprived the city of all that was “good in the old days”.

Yokohama, on the contrary, had no past to compare with. It was the “anti-Tōkyō” in the sense that it was considerably different from the capital. “One would have believed to be abroad”[12], Tanizaki writes describing the Yamate area in *Hitofusa no kami* (“A tuft of hair”, 1926). And in *Aoi Hana* (1922; tr. *Aguri*, 1963[13]): “Yokohama was just an hour by train from Tōkyō but it gave him the feeling of having arrived at a distant place ...”[14] In *Tomoda to Matsunaga no hanashi* (1926; *The Strange Case of Tomoda and Matsunaga*, 2016[15]), referring to places of pleasure, he states: “It seemed not to be in Yokohama in Japan, but in a tavern in Paris or some other town”.[16] Unlike the Tōkyō of his time, an artificial imitation of the West, Yokohama is in Tanizaki’s eyes, a true Western venue.

For Tanizaki, Yokohama is the real urban space, as described in the autobiographical account *Minato no hitobito*, and the place of the “desire” that has inspired works of fiction like *Aoi Hana*, *Ave Maria*, *Tomoda to Matsunaga no hanashi*, *Nikkai* (“Flesh”, 1923), *Honmoku yawa* (“The Parties at Honmoku”, 1924), *Hitofusa no kami*, up to the most famous novel *Chijin no ai* (1924, tr. *Naomi*, 1985). The influence Tanizaki’s experiences inYokohama had on his cinema is not limited to this short period of time; the “Yokohama stories” explore themes and settings that he also recreates in his mature works. It is no

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[9] ITO 1991: 70.
[10] TJZ, 22: 59.
[11] KŌNO 1998: 68.
[12] TJZ, 10: 505.
[13] “Aguri”. In: TANIZAKI (1963).
[14] TJZ, 8: 238.
[15] “The Strange Case of Tomoda and Matsunaga”. In: TANIZAKI 2016.
[16] TJZ, 10: 457.

exaggeration to say that the imaginary West of the works of his literary maturity was formed at this particular locus: in Yokohama and its urban context, in a sphere of artistic and cultural intricacies that set the ground for discussion and definition of identity.

3 Tanizaki's philosophy of cinema

In many of his early essays Tanizaki repeatedly attempts to explain what film means to him. One of the constantly recurring points is the comparison between cinema and other arts. In *Asakusa kōen*, Tanizaki states clearly the superiority of cinema compared to other art forms:

> In my opinion the moving pictures are a true art form and the one with the greatest potential for development in the future. They are in no way inferior to the other arts – to drama, of course, as well as to music, literature, painting, or sculpture. The moving pictures, on the one hand, convey realism with a strong dreamlike quality, and on the other hand, they are superior to all other art forms because of the vastness of their range.[17]

Tanizaki's first famous essay on cinema *Katsudō shashin no genzai to shōrai* ("The Present and Future of Moving Pictures", 1917) is the most effective in contributing to the discussion about the reform movement in Japan called *jun'eigageki undō* ("Pure film movement").[18] In his opinion there are three reasons why moving pictures are superior to stage drama: whereas each stage performance can be seen only once by the audience, a moving picture can be shown repeatedly to different audiences in various locations; as a photographic medium, films are better suited to the portrayal of both realistic and fantastic subject matters and allow the author more freedom in comparison to the stage of a theatre.

In the same essay the author is already aware of the "film medium's superiority over all other art forms" and of the "ability to depict both realistic images and illusions".[19] For Tanizaki, cinema is the "true art" because it is both realistic (*shajitsuteki*) and fantastic (*mugenteki*).

Cinema is realistic because it does not appear to be artificial or pretending as theatre does; the characters are so varied that, whether they are realistic or imaginary, they never give the impression of being false. At the same time, cinema's realism suits both realistic and imaginary themes.

Tanizaki describes the realistic effects of cinema in the following passage:

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[17] TJZ, 22: 60.
[18] Cf. Bernardi 2001, LaMarre 2005, Gerow 2010.
[19] TJZ, 20: 17. Engl. trans. LaMarre 2005: 68.

> In particular, as a result of the actors being made larger than in life, the distinctive features of their faces and physiques, which would not be thus remarked in a stage performance, are projected with extreme clarity down to their finest detail. […]
>
> The human face, no matter how unsightly the face may be, is such that, when one stares intently at it, one feels that somehow, somewhere, it conceals a kind of sacred, exalted, eternal beauty. When I gaze on faces in 'enlargement' within moving pictures, I feel this quite profoundly. Every aspect of the person's face and body, aspects that would ordinarily be overlooked, is perceived so keenly and urgently that it exerts a fascination difficult to put into words. This is not simply because film images are made larger than actual objects but probably also because they lack the sound and color of actual objects. Rather than a flaw, the absence of sound and color may become an asset.[20]

Tanizaki claims that cinema is an art form that allows "crystallization" – a natural purification that is necessary for art, and hence he sees the possibility that cinema can develop into a higher art form than theatre.

The realism of the cinema technique is such that it reveals details that cannot be seen in reality, thus the image on the screen is not a surrogate for reality, it is the reality in its entirety.

Two further important passages on reality and dreams can be found in his essay *Eiga zakkan* ("Miscellaneous Observations on Cinema"), written in 1921:

> In a sense, moving pictures are dreams made more vivid than ordinary dreams. People like to dream not only while asleep but also while awake. When we go to a moving picture theatre, we go to see daytime dreams. We want to experience dreams while awake. This is probably why I prefer to go to films during the day rather than at night. […]
>
> Even once I've returned home and settled into bed at night, the fantasies continue to play in my mind mingling with my dreams in sleep. In the end, I am no longer sure if it was a dream or a film, but it lingers long in the depths of my memory, as a beauteous fantasy. Indeed, I would have to say that films are dreams people make with machines.[21]

In another passage he describes his feelings in the darkened room of the studio in Yokohama during a projection of a film:

> […] the sudden darkness in a room previously so full of light, and above all, the images of moving objects, so vivid and distinct, that were projected in miniature,

[20] TJZ, 20: 17. English trans. LaMarre 2005: 67–68.
[21] Both TJZ, 22: 100. English trans. LaMarre 2005: 121 and 122.

> like glittering jewels on the wall, gradually lulled me into a strange dream state. A world of light, scarcely three feet square, cut off the darkness … as I gazed on it, I forgot that there was any other life beyond this small world.[22]

These quotations reveal one of the features characteristic of Tanizaki's narrative: the blurring between reality and dream. The dream is a link between the past, the memories and their perception. This concept can be traced back to Henri Bergson and his analysis of dreams. In his work *Le rêve* (1901; tr. *Dreams*, 1914) Bergson writes: "When a union is effected between the memory and the sensation, we have a dream".[23] Satō Mioko has recently pointed out how Tanizaki's conceptions of image and film are based on the philosophical assumptions of Bergson.[24] There are many direct references to *Le rêve* in Tanizaki's works, for example, in *Jōtarō* ("Jōtarō", 1914)[25], or in *Itansha no kanashimi* ("The Sorrow of the Heretic", 1917).[26] Tanizaki's quotations indicate that he also knew of other works by Bergson, such as *Essai sur les données immédiates de la conscience* (1889; tr. *Time and Free Will: An Essay on the Immediate Data of Consciousness*, 1910). The dream world of Tanizaki's novels is directly inspired by Bergson's works.

One of the points that brings Tanizaki's thought close to Bergson's, and which is found also in *Ave Maria*, is the concrete view of the cinema as the technical device used to project animated images. This position finds its place within the rich context of film-making and film theory that fed the cinematic imagination of the period. Like Bergson, Tanizaki rethinks the foundations of the image (neither "thing" nor "representation") and its relation to movement.

What I would like to stress here is that regarding the contemporary debate Tanizaki was also aware of the Western viewpoint. In particular, I would like to highlight two points: first, Tanizaki's reflections were considered important for the reforms advocated by the *jun'eigageki undō*; second, these reflections fit into a theoretical debate with a very clear position that was uncommon, even in the West: the recognition of the artistic value of the "seventh art", moreover, of its superiority compared to other classical arts. The superiority of the medium of cinema is due not only to this philosophical perspective but also to technical innovations.[27] According to the quotations above, it is the novelty of the cinematic medium that attracted Tanizaki. The attribute of the medium that intrigued him most is its ability to portray both realistic (*shajitsuteki*) and fantastic, dreamlike (*mugenteki*) images in an equally convincing manner. With regard to the realistic depiction, Tanizaki

[22] TJZ, 22: 102. English trans. LAMARRE, 2005: 123.
[23] BERGSON 1914: 20–22.
[24] Tanizaki International Shanghai Symposium, Shanghai, 20–22 Nov. 2015.
[25] TJZ, 2: 357.
[26] TJZ, 4: 388.
[27] Cf. *Eiga no tekunikku*, TJZ, 22: 113–120.

was fascinated by innovative techniques such as the close-up shot, which he praised in *Katsudō shashin no genzai to shōrai*:

> In particular, as a result of the actors being made larger than in life, the distinctive features of their faces and physiques, which would not be as remarkable in a stage performance, are projected with extreme clarity down to their finest details.
>
> Every aspect of the person's face and body, aspects that would ordinarily be overlooked, are perceived so keenly and urgently that it exerts a fascination difficult to put into words.[28]

Images exceed the dramatic action, are imposing at times and, as is usually said, "jump out of the screen".

4 *Ave Maria*

Now I would like to examine how Tanizaki's philosophy and aesthetic of cinema are reflected in *Ave Maria*. The fourth chapter of the novel deals with cinema and dreams: the film which the narrator-protagonist analyses in the text interrupts the thread of the story, forming a separate sequence. As this work is not well known and has not been translated into Western languages yet, I shall provide a brief outline of the context in which this sequence is intertwined.

Ave Maria is actually a series of letters and has the unusual feature of being a first-person narrative in which the narrator and the protagonist tend to coincide. In place of a narrator who introduces and orders the series of letters, it is the protagonist Emori who takes on the role of narrating voice – indirectly, through the mediation of Sayuriko, the recipient of Emori's letters. This is evident from the beginning, when she is addressed as "My adored Sayuriko", but the epistolary nature of the narration is not immediately revealed. Although it is clear that the letters are addressed to a woman, the narrator-protagonist, who is obviously writing a letter, does not appear in the first chapter. The section could also be a diary in which the writer, although he is addressing others, is speaking to himself. Indeed, at the precise moment in which the narrator-protagonist reveals the literary form that frames his narration, he casts doubt on its very validity. The word "letter" is inserted in these terms: "I haven't decided yet whether to send you this letter. Even if I did send it, you wouldn't read it; but rather than talk to myself I find more comfort in having someone like you to talk to".[29]

In the following chapters, it becomes more and more obvious that the reader of the letter is merely a conventional narrative device. The first letter to Sayuriko is well

[28] TJZ, 20: 11–22. English trans. LaMarre 2005: 67–68.
[29] TJZ, 8: 528.

motivated and plays a decisive role regarding the storyline. However, as we continue reading, we increasingly have the feeling that the correspondent is writing for himself. The presence of Sayuriko as the addressee provides continuity to a story that is broken and fragmented.

In the first chapter, Emori, the narrator-protagonist, introduces himself as being in a bleak phase of his life. Abandoned by his lover, he is leaving the places where he lived with the woman, as well as "hateful Tōkyō" and "the Japanese" to move to the Western district of Yokohama.

The story oscillates between the world of fantasy and the reality of Yokohama of the 1920s. The protagonist interweaves the threads of his life with those of the world of the shows in Asakusa, the images of Western movies, and the faces of the most famous American actresses. In the opening chapter, he conjures up theatre pieces as a means of expression for his artistic inspiration and an opportunity to stage the roles of his favorite actresses.

His role of an abandoned lover at the beginning of the story has already been reshaped, due to the memories of the narrator, mingled with fantasies. His eye seems to be that of a camera that forever captures the lights and movements of those scenes in the dressing room of a theatre, layered in his memory like a montage:

> I saw the moving red lips and white teeth of the actresses. These radiating images were perceived as blossoms which are opening that moment. Everybody clapped their hands in a rhythmic wave and tears came to my eyes, as I was overwhelmed by this beautiful kaleidoscopic image.[30]

Describing the details of the woman he loves or of other actresses is like an act of peeping; the description equals the perception of details in the focus of a film camera:

> I imagine the two wrinkles that form between your eyebrows… the limpid jewels of your large eyes dimming the downward turn of your lips in a frown.[31]

Or:

> I imagined these women as girls, and the places where they were born. I imagined mothers and nurses that shook their warm breasts, their nipples held in those adorable lips, gently supporting the baby's soft bottom.[32]

Emori is dreaming of the world of theatre, of writing a play, and of being the director of the performance, giving concrete shape to his dreams by directing the actresses. At the

[30] TJZ, 8: 520.
[31] TJZ, 8: 521.
[32] TJZ, 8: 523.

end he recognizes that there is no chance of bringing his script on the stage because, in reality, it lives only in the world of his fantasy: “It is the world of my imagination, in which the figures move in a kaleidoscopic vision of my mind”; “It is nothing but a world of uncertain visual contours, but, compared to the reality of every day, who could say which is the more vague?”.[33] And eventually, the protagonist seems not to recognize that the play could represent “his script” and concludes: “I prefer, then, the staged scenario of my fantasy to enjoy the drama alone, imagining myself as the creative director of the leading roles”.[34] The dream of the narrator is always linked to the possibility of representing the beauty of the young women.

From the brightly-lit world of Asakusa, the place of beautiful women and “theatrical fantasies”, Emori comes to his new home in Yohokama. He has moved from the West he has dreamed of in his youth to a real West that is quite different from the world of his imagination. The Yokohama depicted in *Ave Maria* is surprising: it does not correspond to the modern fashionable Yokohama described in his autobiographical story *Minato no hitobito*, nor does it have the appeal and fascination of *Aoi hana*. The description of his Western-style house immediately gives the impression of decadence, neglect and abandonment, and his former illusion soon clashes with reality. In the second chapter, the moods expressed in the first chapter are replaced by the description of his surroundings: his new Western house where he lives with two foreigners, Nina and Mrs. W. It is a dilapidated environment accentuating his sadness as an abandoned lover and failed writer. When his feelings for Nina begin to grow, he becomes aware of the unbridgeable gap between them. His inability to establish a love relationship with a woman represents his condemnation to solitude.

As the story progresses, the state of dilapidation turns out not to be the exception but the rule. The deterioration of his environment mirrors the poverty and the changed conditions of the resident Westerners. Tanizaki refers in particular to the Russian community. The Western characters in the story – young Nina and the child Vasilij – are all Russians who live in such destitution that it is said “in Yokohama the Japanese are generally better off than the Westerners.”[35] There is a clear difference between people who “have been in Yokohama for a long time” (in the decades after the opening of the port) and the Russian immigrants from Siberia in the 1920s.[36] Another of Tanizaki’s stories set in Yokohama, *Hitofusa no kami*, describes the destitution of the Russians and, through the

[33] TJZ, 8: 524.
[34] Ibid.
[35] TJZ, 8: 534.
[36] Many White Russians who fled after the October Revolution found refuge in the Western quarter of Yokohama.

character of Mrs. Orloff who lives in better circumstances, Tanizaki emphasizes the poverty of most of the Russian families living in groups of "five or six in a room".[37]

Here the Western houses of the foreign concession in Yokohama seem to be a symbol of the shattered dream of modernity. Tanizaki dedicates several pages to the description of his shabby bed full of bugs and the poverty which dictates Tanizaki's daily life and that of his foreign neighbors: "I hit rock bottom. Before I moved in, even poorer people lived in these apartments […]".[38] The conditions of the Westerners living in Yokohama that Tanizaki describes, certainly have a historical basis, but at the narrative level his descriptions play a symbolic role.

In *Ave Maria* the West has two sides: the brilliant, fascinating and unreachable world of the Hollywood actresses (white Americans) and the nearby real world of the 1920s Yamate neighborhood, evident in the descriptions of the life of the residents who arrived from Eastern European countries and Siberia (white Caucasians). Tanizaki depicts the differences between these worlds as if he is describing the differences between human bodies, between racial and physical features. These "foreign" human bodies seem to be fascinating; they approach an ideal of beauty which, even if it is tied to ethnicity, is reprocessed by the author's aesthetic sensitivity. In none of Tanizaki's other stories we can find such a strong emphasis on the difference of skin color as in *Ave Maria*. When Emori describes the fascinating Nina, he conveys an implicit feeling of inferiority, inherent to Japanese men with regard to white women; he stresses persistently and repeatedly the contrast between his yellow skin and the Russian woman's white skin.

For Tanizaki "white" is a symbol charged with multiple meanings and it recurs in many of his works, from *Shisei* (1910; *The Tattoo*, 1962; *The Tattooer*, 1963) to *Fūten rōjin nikki* (1962; *Diary of a Mad Old Man*, 1965).[39] In *Ave Maria* "white" is associated with the body of the Western woman, but also with the dirty, smelly feet of the Russian boy Vasilij who loves to wash them with white Western soap. Numerous childhood memories allow Emori to identify a continuous pattern in the awareness of this attraction. The protagonist traces this passion back to a childhood memory: hearing Gounod's *Ave Maria* he recalls the image of the Virgin he saw on the wall of the "deserted semi-dark" room in which his grandfather lived.[40] In *Yōshō jidai* (1955–56; *Childhood Years: A Memoir*, 1988), Tanizaki writes:

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[37] TJZ, 8: 567.

[38] TJZ, 8: 583.

[39] For a discussion on the color "white" as a symbol in Tanizaki's oeuvre cf. ORSI 1998: 4–8.

[40] This process recalls synesthesia which, as LaMarre has shown, is typical of Tanizaki's early works. Its use makes the opposition between Western modernity and Japanese tradition all the more complex: "The synesthetic moment is one of encounter with foreignness, and the emphasis falls on the hybridity of the encounter. The mixing of the senses entails a mixing of cultures." LAMARRE 2005: 33.

> Gazing with inexpressible reverence into the Virgin Mother's eyes, so full of tenderness and mercy, I felt I never wanted to leave her side.[41]

In the essay *Ren'ai oyobi shikijō* ("Romantic Love and Sexual Desire", 1931) Tanizaki notes that Western men often see the figure of the Virgin Mary in the women they love, representing the image of the "eternal feminine". This is a Western idea which did not exist in modern Japan, but which he nevertheless finds in the culture of the Heian period when a man could bow to a woman paying her greater respect than to himself.[42]

The white face of the Virgin conveys superiority and an aura of sanctity, of divine presence: all the references to "white" refer back to this archetype in the author's mind. It becomes a symbol for absolute beauty – a beauty that transcends the boundaries between East and West, a synthesis all the fascinating faces ever seen, as Emori's words reveal in *Ave Maria*:

> Who can deny that since I moved to Yokohama this summer and saw the faces of Western girls from dawn till dusk, my childhood-image of Maria has reemerged from the depth of my memories before I even realized it? Nina, Bebe Daniels, Gloria Swanson – I perceive vaguely the reflection of Maria in each glance, in each of those women's faces and I look at them now as I venerated then the Queen of Heaven.[43]

The face of the Virgin Mary in the darkness of the room, the white of the light that projects the faces of American actresses in black and white films onto the screen, Vasilij's white feet against the dirt of his body – all that evokes the white face of the Madonna of Tanizaki's childhood-memories which he saw in the semi-darkness of the *tokonoma* and which he will extol in the novel *Ave Maria* as the ideal of classical Japanese beauty.[44]

At the end of *Ave Maria* it seems that now the perception of the senses, the "truth" of the mind matters rather than the reality of the places and the human bodies. "For Tanizaki, from the beginning, fantasies, including the fantasies of 'race', Westernization and orientalism, were clearly fantasies and as such neither to be suppressed by the state nor confused with reality".[45]

We have proof of this at the end of the novel, when reality gains its fullest symbolic power and the ideal of beauty takes human form in the crippled body of Sofia, a lame girl.

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[41] TJZ, 17: 64.
[42] Cf. TJZ, 20: 239–78.
[43] TJZ, 8: 601.
[44] The white that attracts Tanizaki is the one that "thickens" in the shadow, as he writes in *In'ei raisan*, and not the shiny white of porcelain or of the walls of the Western houses that he dislikes. M. T. Orsi notes that in *In'ei raisan* the latter kind of white represents an ideological rejection of the West, with a negative overtone. Cf. Orsi: 8.
[45] Pinnington 2007: 89.

The cruel reality of Emori's experience of the life in Yokohama penetrates into his Hollywood fantasies ("I have to try and take these fantasies seriously in order to live") and, almost as a counterpoint, the crippled body of Sofia becomes an ideal of perfection: "Each time I look at Sofia's face, this poor lame child, I cannot help but recall the image of the Madonna".[46]

5 The Affairs of Anatol

The poverty and sadness of the life of the protagonist of *Ave Maria* contrast strongly with the dream of Hollywood beauty. The film that Emori and Nina are going to see is an American film by Cecil B. DeMille, *The Affairs of Anatol*, with Wallace Reid, Gloria Swanson and Bebe Daniels. DeMille's film was launched in Los Angeles in 1921 and was immediately an enormous success, thanks to the fame of the actors and actresses. The story comprises sensual and seductive tales of love set in lavish surroundings, with fashionable clothes and sumptuous interiors. The settings are sometimes bizarre and always have an exotic, almost oriental touch.

The Affairs of Anatol represents the crisis of moral values and sensuality freed from traditional moral ethics. The women are beautiful lovers and no longer faithful wives and devoted mothers. The male protagonists are vacuous, but rich and successful. The film presents to the spectators a world of winners, which is actually a world of dreams.

The film starts with the narrator-protagonist of *Ave Maria* explaining that the director has been inspired by a work of Arthur Schnitzler, but admits that there is no trace of the original play throughout the film, whether intentionally or not. The characters are called Anatol and Max, and in the American version they are portrayed as carefree wealth-loving young Yankees. The film's attraction lies in how it manages to transform sad stories into a lovely dream:

> The Austrian Anatol is melancholic, but every time he crosses the Atlantic he immediately turns into a happy young man. Whatever author they deal with, be it Schnitzler, Dumas or Balzac, the Americans end up interpreting the text as they please, following their own tastes. It makes me angry to think that the film is based on Schnitzler's original. But when I consider that the Americans engage lots of lovely actresses, use marvelous, almost extravagant costumes and sets, sparing no expenses, and use their own ideas to create a luxurious play and to transform it into a film, and when I think that all this contributes to the creation of a beautiful dream made for me, then I guess, all things considered, that it will be an unsurpassable beautiful dream. When I watch those scenes I think that America is today's Roman Empire. The Romans exceeded all limits and reached the greatest

[46] TJZ, 8: 601.

> heights of entertainment. And these lavish films are magnificent dreams produced by means of the wealth of an empire.[47]

These words are uttered in accordance with the general attitude of that time: in contrast to European films which were considered politically and socially involved and d'élite, American films were popular because they symbolized modernity, progress and freedom.[48] Going to see an American film meant to relax and to escape from everyday reality instead of thinking about challenging themes.

> Hollywood dominated the world's screen time by excelling in what Marshall McLuhan defined as a chief cultural function of movies, that is, in 'offer[ing] as product the most magical of consumer commodities, namely dreams'. American movies served as an imagined utopia, a utopian site for wish fulfillment where dreams came true, impossible ideas and actions were magically attained.[49]

For Tanizaki as an author, cinema is the medium in which women are idealized. The figure of the *femme fatale*, which is so typical of his early stories, is appreciated in American films and in the Japanese films of the 1920s: "The way of representing women was learned from American and European major films in the 1920s. […] Modeled on western actresses such as Mary Pickford, Greta Garbo, Clara Bow, Marlene Dietrich, Gloria Swanson, and Joan Crawford, the modern girls cut Japanese-style long hair short, wore western dress, and enkindled eroticism".[50] The introduction of the *femme fatale* helped to transform the cinema into a place of dreams. In *Ave Maria*, too, the protagonist exploits and enhances the illusory nature of the cinema.

The quotation at the beginning of my paper continues in a very interesting way:

> Before, everybody could not help but to dream on his own, but since the introduction of this kind of technique many people can gather in one place and dream together. The images that are projected are nothing but reflections of reality […] To what extent is the dream inspired by the film, to what extent is it a product of my imagination?[51]

The projected images of the American film are reflections of reality that creep in the spectator's mind where they merge, and the imagination creates new dreams. Yet the boundaries are not clear and we cannot determine whether these dreams we are generating are inspired by the movie or whether they are a product of our imagination.

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[47] TJZ, 8: 555.
[48] Cf. Tosaka 2003: 221–222.
[49] Ibid.
[50] Ima-Izumi 1998: 127.
[51] TJZ, 8: 554.

However, it is not only an individual experience; as quoted above, the cinema is the place where "many people can gather […] and dream together". While Emori is watching the film with Nina, a young Russian woman he met in Yokohama, film and reality begin to merge and enter the scene of the film:

> In the world of my imagination, it is as if you, Bebe Daniels, Gloria Swanson and I were all alive and we were entering into [the fictional reality] of a movie.
>
> You and Karen Landis, are walking down arm in arm a Hollywood avenue. You turn right into an alley with a bakery on the corner. In what frame have I seen that bread shop?[52]

Watching this film becomes a physical experience for the narrator of *Ave Maria*, when he becomes aware of the beam of light coming from the projector, whizzing over his head like a "comet".

> Suddenly, a bright animated object, a flaming arrow appears above my head. It collides with the darkness and emerges in a halo of fire as a soul of a dead man. Only this flame is alive. I look at it, transfixed. The light of that fire gradually takes shape and outlines a clear white square. On the screen the symbol of Paramount appears, then the handsome young Anatol.[53]

This quotation is taken from one of the most important passages that show Tanizaki's interest for the technical equipment of the cinema and for the lighting effects that can be perceived both in the images of the film and inside the safe, self-contained space of movie theaters. For Emori, however, the figment of his imagination seems to be more important than the fictional world of the film. In fact, the dream in his mind seems to pass beyond the film, when he expresses his disappointment to see Wallace Reid, as if the actor in the film did not live up to his expectations.

> In the expression of his face, however, there is something that does not coincide with my illusion. There is something that threatens to destroy the dream I am visualizing. I am annoyed that his eyelids droop a little and there is something unpleasant both in his gaze and in his mouth. As a Don Giovanni he is not very refined.[54]

A little later, Emori describes the beginning of the film, focusing in detail on the scenes, but we have to consider that he actually reflects his recollections of those scenes. In fact, when he describes the feet of Anatol's wife, he ends abruptly, switching to his fantasies about

[52] TJZ, 8: 554.
[53] TJZ, 8: 556.
[54] TJZ, 8: 557.

Gloria Swanson's feet, which could be seen in another movie called *Why change your wife*?, directed by DeMille as well.

Fantasies on feet are reminiscent of Tanizaki's famous obsession with feet. It is no coincidence that in *Ave Maria*, the narrator appreciates the presentation of feet by DeMille, in other words that he and DeMille have the same propensities!

The physical sensation becomes more intense when the image of the actress appears, in particular with regard to the light reflected on the face of Nina, the woman next to him:

> In the moment when her picture appears, I have the feeling that the expanding light beam transforms into an immense pillar of fire, because the body of the woman is as white and as translucent as snow. Everything is white, the dress, the face, the hands, the feet; the intensive light blazing like silver on the screen surface. I am looking at Nina who is next to me, her face standing out in the dark because of the reflections of the silvery light! As if it were suddenly bright daylight, the body of Bebe Daniels appears. Nina, your figure is now bathed in the light of the American vamp's skin! Her white soul washes you with light.[55]

The dynamic tension between fantasy and film has an impact on the reality of his life at that moment: on the one hand he is attracted by the seductive presence of the person sitting next to him; on the other, he immerses in the filmic reality of the actresses in the movie. In his imagination Emori is watching now Bebe Daniels, waking in her bed; this becomes almost a sexual experience: "I do not envy your lover because even if I do not touch your skin, in my own country, it is enough to kiss the dazzling light that emanates from your body".[56]

Comparing the film, *The Affairs of Anatol*, and Tanizaki's description in the novel, it is very interesting to note which scenes the writer decided to describe. There are four: Gloria Swanson's feet; the cheerful world of dancers and theatres; the sudden appearance of a white statue behind the curtain of the stage; finally, Bebe Daniels' appearance in a theatrical position on the stage with her shining white body.

The theme of white feet and white skin is central to Tanizaki's reflection in *Ave Maria* and is an important link to DeMille's film. For the writer the fetish is both "an image that generates truths, and an appearance that produces essences"[57]. White is a symbol full of multiple meanings in his works, as I have already mentioned.

Many childhood memories allow the protagonist to find continuity in the awareness of this addiction: "The white thing changed continuously. At one time, you were the

[55] TJZ, 8: 560.
[56] TJZ, 8: 561.
[57] Cf. LaMarre 2005: 315.

'whiteness', even Nina and Bebe Daniels were the 'whiteness' and now, it is the soft body of Vasily".[58] The concept of "whiteness" coincides with its ideal of female beauty, with "the epitome of perfect beauty": "White = woman. And, she is not only the mother of my body. Is she not the mother of all things that are in me? My art, my thoughts, my ideal?"[59]

While the title of the novel *Ave Maria* is linked to a childhood memory, the white skin motif originates from the DeMille films.

The sudden appearance of a white statue behind the curtain of a stage is another proof that some of Tanizaki's narrative motives can be traced back to Hollywood films of that period. It can be found in *Ave Maria*, as well as in *Aoi Hana* and in *Chijin no ai.* In *Aoi hana* the protagonist is walking around Yokohama with his beloved Aguri and imagines her as a white and perfect marble statue:

> […] when he thought of Aguri, his head became a dark room with a drawn curtain of black velvet, just like the curtain a magician uses for his magic tricks – in the centre of the dark room is a marble statue of a naked woman. Was that "woman" really Aguri? He thought it really had to be her. The Aguri he loves must be that woman – she must be that statue in his head – the person that moves and lives in this world is Aguri, the woman who is now walking by his side in the foreign quarter of Yamashita chō. In her body wrapped in soft flannel he can see the shape of a woman and visualize the female statue under that clothing. He clearly recalls the marks of the elegant chisel, one by one.[60]

In *Chijin no ai* Naomi's body is repeatedly admired for the whiteness of her skin, and this becomes even more evident when the woman's absence triggers the protagonist Joji's imagination:

> […] when I expanded my daydreams by following the lines of her lips or her feet, others parts of her body – ones I hadn't seen in reality – came miraculously into view, like an image on a negative, until, suddenly, a figure resembling a marble statue of Venus appeared in the depths of my bewildered heart. My head was a stage wrapped in a curtain of black velvet, and on the stage stood a single actress, named Naomi.[61]

What does this image of a white body that suddenly appears behind a black curtain of a stage mean? It is the contrast between black and white, between light and shadow. It is Tanizaki's fascination with film and with the projection of the light beam in the dark room. It is the culmination of his aesthetic conception, illustrated in the famous essay *In'ei raisan*,

[58] TJZ, 8: 595.
[59] TJZ, 8: 597.
[60] TJZ, 8: 237.
[61] Tanizaki 1985: 221.

to which we can put in context the image of “a faint, white face” in the darkness. Physical images and sensations are intertwined in the man’s sensory perceptions when he is faced with the often overwhelming beauty of the female figure.
Admiring the image of Bebe Daniels on the screen, Emori, the protagonist in *Ave Maria,* comments:

> At that moment I had the impression that those feet, which were only two or three *shaku* away, were trampling on my face. Here again were her feet, veiled in silk, which I saw as often as those of Gloria Swanson. Oh, who knows when I’ll stop writing things like this! My dream is not a Paramount film. It is only a “Fool’s paradise”.[62]

The film he is watching recalls the footage of other films and produces new fantasies that merge with the conscious act of his writing. “Fool’s Paradise” is a title of another film by DeMille. Emori admits that he does not remember how the plot of the film developed because his imagination is always generating new images without any relation to the plot of the script.

Films and dreams are surpassing reality in constructing an idealized image of the woman. In *Ave Maria*, references to film, actors and techniques are part of the plot – they are intertwined with it. While, on the surface, the function of the chapter dealing with film is not immediately evident, it conjures up the “white” linked to the beauty of the Western body, evoking eternal beauty. Films, like dreams, have a link with eternity. It is the protagonist himself who finally offers this interpretation to the reader: “For me, everything becomes an expression of eternal beauty and holds a place in my heart”.[63]

Abbreviations

Abbreviation	Full Title
TJZ	*Tanizaki Jun’ichirō zenshū* 谷崎潤一郎全集. 30 vols. Tōkyō: Chūōkōronsha, 1981–83

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[62] TJZ, 8: 562.
[63] Ibid.

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Transculturally Visualizing Tanizaki: *Manji* in Liliana Cavani's *Interno Berlinese*

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Abstract

Manji (1928–30) is probably one of Tanizaki Jun'ichirō's best known works. The novel is structured as the confessional monologue of Sonoko, a married upper-class young woman who, at some point in her heterosexual life, falls in love with Mitsuko, a seductive fellow student. Their sapphic relationship is complicated by the intrusion of the ambiguous, impotent Watanuki, Mitsuko's ex-fiancé, and Kotarō, Sonoko's anhedonic husband. In an attempt to put an end to his wife's momentary bewilderment, even Kotarō will find himself entrapped in Mitsuko's web of voluptuosity and deception. As many of other Tanizaki's stories, *Manji* has been adapted to film several times. This article focuses on one of the most controversial of these adaptations, namely the 1985 film *Interno berlinese* (*The Berlin Affair*). Directed by the Italian auteur Liliana Cavani, the film has, among others, the peculiarity of transplanting the original Ōsaka four-way love affair into Nazi Germany. This and other unusual adaptation choices will be discussed, in an attempt to grasp Cavani's understanding of the story and, more broadly, of Tanizaki's poetics.

Introduction

Manji (literally "swastika, Buddhist cross") can be considered one of Tanizaki Jun'ichirō's (1886–1965) best known and more intriguing works. Initially serialized for the general magazine *Kaizō* ("Reconstruction") between 1928 and 1930, the novel takes the form of the confessional monologue of Sonoko, an Ōsaka upper-class young woman stuck in a marriage with lawyer Kakiuchi Kotarō, a union only happy on the outside. At some point in this somewhat unsatisfying, heterosexual life, Sonoko finds herself irremediably attracted to the mesmerizing Tokumitsu Mitsuko, a beautiful fellow student in the drawing class she is attending at a local art school. Their fiery, lesbian liaison, however, is complicated by the presence of Watanuki Eijirō, an impotent dandy to whom Mitsuko is bound by an ambiguous relationship, and by Sonoko's husband. In an attempt to divert his wife from what seems to be a momentary bewilderment, Kotarō will find himself falling under Mitsuko's enchantment as well.

As with many other Tanizaki's stories, *Manji* has been adapted to film several times, mostly by Japanese filmmakers. Masumura Yasuzō's 1964 version of the same title, screenwritten by Shindō Kaneto and starring Wakao Ayako and Kishida Kyōko, is probably among the most fortunate of these adaptations. The focus of this paper, however, is *Interno berlinese* (literally "Berlin interior", translated in English as *The Berlin Affair*), a film directed by Italian auteur Liliana Cavani in 1985 that stands out for its transnational nature. An Italo-German production, the film has indeed, among others, the peculiarity of transplanting the original Ōsaka four-way love affair into nothing less than the 1938 Germany, at the eve of World War II. Thus, the film does not only mark the institutional encounter of two different artistic forms, but also an intimate one between two fascinating yet controversial personalities. On one side we have Tanizaki Jun'ichirō, one of the greatest writers of twentieth-century Japan, a master of literary eroticism, well known for his capability in amusing the reader with "such varied activities as fetishism, orgy, sadomasochism, voyeurism, scatology and other perversions".[1] On the other side there is the universe of Liliana Cavani, one of the few prominent women in the Italian film industry, and in film historian Gian Piero Brunetta's words, "one of the most troubled, both stylistically and thematically, and erudite authors of her generation".[2] Cavani is probably best remembered worldwide for her 1974 film *The Night Porter* (*Il portiere di notte*), on the scandalous relationship between Lucia (Charlotte Rampling), a former concentration camp victim, and Max (Dirk Bogarde), the former Nazi officer with whom she had a relationship of abuse and sadomasochism while imprisoned. Accidentally, the two meet fifteen years later and choose to revive that relationship even after many years from the end of the war. In fact, Cavani's work spans from documentaries for television to fiction, and counts a number of literary adaptions as well. *The Night Porter* is only the first chapter of the director's so-called "German Trilogy", a series of three movies directed over eleven years and all set in Germany, of which the last episode is *The Berlin Affair*.[3]

Although both *Manji* and *Interno berlinese* have been singularly discussed from perspectives as various as literary studies, film studies, Japanese studies, Italian studies and gender studies, there is not, to date, a discussion in English that examines them from a comparative viewpoint, focusing on the transculturalizing processes that Cavani actualized in rendering into a European cultural framework the Japaneseness within

[1] GANGLOFF 1976: 217.
[2] BRUNETTA 2003: 280. Unless otherwise indicated, translations are those of the author.
[3] The second chapter of the trilogy, released in 1977, is *Beyond Good and Evil* (*Al di là del bene e del male*). Starring Dominique Sanda, Erland Josephson and Robert Powell, the drama film follows the controversial relationship between Friedrich Nietzsche, Lou Andreas-Salomé and Paul Rée at the end of the 19th century.

Tanizaki's story.[4] A closer focus on both works from a comparative perspective reveals that they both engage, although each in its own way, in an interesting relationship with issues of exoticism and orientalism. It is particularly this aspect what this analysis will emphasize.

Manji: intrigues, deceits, and the seduction power of Western Japan

Manji appeared for the first time in the March 1928 issue of *Kaizō*, a general-interest magazine that focused mainly on labor and social problems, but that hosted literary works from popular writers such as Shiga Naoya and Yokomitsu Riichi as well. The novel was serialized until the April 1930 issue of the magazine, and then published as a single volume (*tankōbon*) in April 1931. *Manji* is also one of the last Tanizaki's major works to have appeared in English. Howard Hibbett translated it only in 1994, under the title *Quicksand*. The *manji* of the title, however, is the Buddhist symbol of prosperity that can be seen at the entrance of Japanese temples and as such, another reference to the sacred imagery by which the novel is infused. A signifier of complexity and twines for its shape, the swastika has been read as a metaphor of the singular and multifaceted relationships that intertwine the main four characters of the novel.[5]

The story is narrated in first-person as the spoken confession by Sonoko, the daughter of a rich merchant family, to an indistinct figure she refers to as Sensei, a writer who seems to have acted as her confident before, when she had an affair with a young man. Sensei presumably records and rearranges her story in the way we read it. The narrative style suggests that Sonoko is conversing with Sensei, although his replies are not recorded. Some passages in the text, however, reveal Sonoko's narrative as

[4] The only discussions written from this perspective are in Italian, PELUSO 1999, and in Spanish, ARRIETA DOMÍNGUEZ 2014, the latter, however, only briefly discussing Cavani's work among four more film adaptations of the novel. Even Gaetana MARRONE's award-winning monograph, *The Gaze and the Labyrinth*, the most complete and well-researched book in English on Liliana Cavani, contains a chapter on *Interno berlinese*. Despite providing an undoubtedly fascinating reading of the movie, however, Marrone confuses Tanizaki's third wife's name, Matsuko, with that of Mitsuko, one of the main characters in the novel, and also attributes the authorship of Ishikawa Kon's 1959 film *Kagi* ("The Key", *Odd Obsession*) to the writer Mishima Yukio. Such inaccuracies seem to remind us how confusing Japan can be for those not familiar with its linguistic and cultural expressions, and highlight the importance of looking at such a transcultural adaption from a Japanologist perspective.

[5] See ITO 1991: 280. The recent Spanish translation *Arenas movedizas* by Carlos Manzano (2010) literally follows Hibbett's rendering. Other translations include the Italian *La croce buddista* ("The Buddhist cross") by Lydia Origlia (1982), the French *Svastika* ("Swastika") by René de Ceccatty and Ryōji Nakamura (1985), and the Portuguese translation *Voragem* ("Whirpool") by Leiko Gotoda (2001).

dialogic rather than purely monologic.[6] Sometimes she jumps ahead in the narration, giving hints of the tragic epilogue of the adventure; sometimes she makes use of flashbacks to reflect on a previous episode in the light of some fresh insight. Sonoko's monologue is continuously interspersed with comments or documents written by Sensei and labelled as "Author's notes" (*sakushachū*).

Sonoko's confession starts with her first encounter with Mitsuko at a local school they both attend. Sonoko is drawing a picture of a model posing in gauzy white robe as the Willow Kannon (Yōryū Kannon). The portrait, however, as the school director points out, does not look at all like the posing model; it rather resembles Tokumitsu Mitsuko, a fellow student in the same course. The episode generates rumors about a possible sapphic liaison between the two, although according to Sonoko's confession they did not even know each other yet. It is only when Mitsuko approached her later to reveal that the speculations about their relationship were being prompted by her enemies, that the two women talked for the first time. In her words, Mitsuko had received a marriage proposal from a young man belonging to one of the wealthiest families in Ōsaka. For such proposal, she had become the target of a councilman who aimed at giving his own daughter as a spouse to the rich man. With all her allure, Mitsuko was a formidable rival, so the councilman had tried to discredit her in many ways, even bribing the director of the school to have his help. However, heedless of the increasing gossip, Sonoko's and Mitsuko's encounter soon evolves into an intimate friendship. They start to see each other regularly, go to Nara together for a trip, and soon after Sonoko invites Mitsuko to her bedroom with the clear intent of drawing a picture of her naked body. Once there, things become carnal, and the two women have their first physical contact. Right after, Sonoko's husband, Kotarō, returns home and meets Mitsuko for the first time. This encounter, however, does not seem to hinder the two women's relationship. Their love grows up in an alternation of affection and jealousy, as proved by some letters exchanged between them and shown to Sensei by Sonoko. Their idyllic relationship, however, cannot last too long. The telephone calls Mitsuko makes to Sonoko in the middle of the night and the feeling that their friendship is evolving into something different make Kotarō jealous to the extent that in a quarrel with his wife, he accuses Mitsuko of intruding into their bedroom, with the intent of breaking their union. Sonoko reacts violently, accusing him back of being a coward who married her only so that her rich family could support his studies.

When the lesbian relationship between Sonoko and Mitsuko seems to solidify enough to compromise the heterosexual one between Sonoko and Kotarō, Tanizaki pushes into the scene Watanuki Eijirō, an ambiguous man bound to Mitsuko by an unclear relationship. He seems to be very in love with her, to the extent of being ready to do anything to steal her

[6] SAKAKI 1999: 194.

from Sonoko. His presence anguishes Sonoko, who starts to doubt about Mitsuko's feelings. Mitsuko, however, reveals that the mysterious dandy suffers from an erectile dysfunction, which makes it impossible for him to have normal relationships with women. Despite an escalation of intrigues including hysterical pregnancies, phantom abortions and blood pacts, Sonoko and Watanuki realize that they are probably both victims of Mitsuko's seduction games and lies, but at the same time, they recognize the impossibility to cut their ties with her. Even the anhedonic Kotarō, incapable of dissuading his wife, will rather soon end himself entrapped into Mitsuko's vicious circle.

In the meantime, Watanuki threatens the three that he will disclose their sordid affair to the press, but Kotarō manages to buy his silence with some money. Nevertheless, in the end, the turbid liaison is unexpectedly disclosed by Mitsuko's maid O-ume, in a rush of revenge for being unfairly fired by the girl's family. The feelings of shame deriving from this act bring then Mitsuko to finally resolve the situation with a conjunct suicide of all the parties. However, after drinking the lethal potion that Mitsuko herself prepared for the three of them, only she and Kotarō will die, leaving Sonoko shut in the eternal mourning of their deaths. Mitsuko probably deliberately decided to die with Kotarō, leaving Sonoko apart. With a considerable amount of ambiguity, Tanizaki leaves to the reader the decision of determining if this was an act of love, or just another layer of lies in Mitsuko's cruel seduction project.

Manji is then, above all, a tale of human frailty with regard to relationships, sex, and corruption. With *Manji*, Tanizaki returns on one of his most recurrent fantasies; the conflict, in Howard Hibbett's words, between "the venerated and the debased woman"[7], or to say it with a more provocative synthesis, between "the mother and the whore"[8].

Set mainly in Ōsaka, *Manji* represents also an additional statement of the infatuation with Kansai that Tanizaki started to develop after moving with his family to the region in 1923, as a consequence of the Great Kantō earthquake. This fascination is testified in a number of other essays (*zuihitsu*) that the writer penned in those years, such as *Toshi jōkei* ("Cityscape", 1926), *Okamoto nite* ("At Okamoto", 1929), and above all *Watakushi no mita Ōsaka oyobi Ōsakajin* ("Ōsaka and Its People seen by myself", 1932) and *Tōkyō o omou* ("My thoughts on Tōkyō", 1934), where he crystallizes all his nostalgia for the gradually disappearing Tōkyō *shitamachi* (low town) in which he was born and bred, his repudiation of what the city was progressively becoming, and, at the same time, all his enthusiasm for the vitality and authenticity of Western Japan, of Kansai in particular, his new homeland.[9]

Obviously enough, Tanizaki's take on Kansai and its people was far from being neutral, and clearly marked by a conspicuous dose of exoticism. In the above-mentioned

[7] HIBBETT 1973: 160.
[8] GANGLOFF 1974: 217.
[9] TANIZAKI 1981, vol 20: 167–79; 347–397; vol. 21: 1–76; vol. 22: 182–86.

"Watakushi no mita Ōsaka oyobi Ōsakajin", for instance, he goes as far as to compare the voice of Tōkyō women to the mandolin, and that of Ōsaka women to the sound of a guitar, much more seductive and fascinating.[10] These pages appear strongly infused by the charm of the unfamiliar, that fascination for a cultural and physical otherness not found in the inner self that outlines, by definition, exoticism.

This exotic haze pervades *Manji* in its wholeness, but it peremptorily resurfaces in specific sections of the novel. In describing a picture of the two main female characters, for example, the author notes that:

> The "matching kimonos" in the photograph were of the gaudy, colorful sort that is so much to the Osaka taste. Mrs. Kakiuchi wore her hair pulled back in a chignon; Mitsuko's was done up in a traditional Shimada, but her eyes were rich, liquid, extraordinarily passionate for a young city-bred girl of Osaka.[11]

Here and there, Kansai inhabitants are often recognized as having a taste for the gaudy and the colorful. In other parts of the novel, this preference is more clearly counterposed with Tōkyō's sober, but somehow less authentic taste. The letters exchanged between Sonoko and Mitsuko, described in the "Author's notes" as follows, provide a good example of this dichotomy:

> The letters that the widow Kakiuchi called "just a few" from their correspondence filled a silk-crepe parcel about ten inches square almost to bursting; the four corners of the cloth had been knotted together with difficulty. Her fingertips crimsoned as she pinched the hard little knot to undo it. What finally came pouring out was a flood of figured paper: all those letters were in envelopes adorned with coquettish, brilliantly colored woodblock designs. The envelopes were small, only big enough to hold a sheet of women's letter paper folded in four, and they were decorated with evening primroses, lilies of the valley, tulips, portraits of beauties in the manner of Takehisa Yumeji, printed in four or five colors. I was somewhat taken aback at the sight. Doubtless no Tokyo woman would choose such garish envelopes. Even for a love letter, she would prefer something plainer. If you showed her such things, you may be certain she would disdain them as hopelessly vulgar. And a man who received a love letter in an envelope like that, supposing he was a Tokyo man, would surely take an instant dislike to the sender. In any case, the taste for that sort of gaudy excess is indeed typical of Osaka women.[12]

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[10] Tanizaki 1981, vol. 20: 364.
[11] Tanizaki 1994: 13.
[12] Ibid.: 37.

It would be difficult not recognizing in the Tōkyō man of the passage above the *shitamachi*-born Tanizaki himself. The writer appears seduced and, at the same time, puzzled by an abundance of garishness that includes, among other amenities, references to the colorful art of Okayama-born painter Takehisa Yumeji (1884–1934).

In addition, another important device used to highlight the exotic allure of Kansai and its inhabitants is the language adopted. Much has been written about *Manji*'s language and peculiar writing style. In the preface of the first *tankōbon* edition, Tanizaki himself asserts that the novel was the result of his fascination with the "Kansai speech spilling from the crimson lips of the women of the region", as well as the desire to write "a story where both dialogues and narrative were rendered in the Ōsaka dialect".[13] Whilst his voice, barely readable through the "Author's notes", comes in the form of standard Japanese, the voice of the other characters, expressed in Sonoko's monologue, comes in Ōsaka dialect. Several studies revealed that when *Manji* was first serialized in *Kaizō*, the early chapters were completely written in standard Japanese, dialogues included. Regional speech started to appear in the third chapter, while the ninth chapter was entirely told in Ōsaka dialect. Only later did Tanizaki unify the narrative by adapting the early chapters to this regional vernacular.[14]

Interestingly, as Ken Ito points out, Tanizaki's gradual insertion of dialect into the serialized version of *Manji* increased alongside with the novel's lesbian affair. The more the story grows sexual explicit, the more the Ōsaka vernacular is used. Thus, as Ito remarks, this linguistic choice has a specific function: *Manji*'s exotic style "developed as a means of linguistically constructing a world of exotic erotic possibilities".[15]

Unfortunately, the effect of exotic displacement achieved through the use of dialect in the narration did not entirely survive in translation. A closer focus on the first translation of the novel, 1982 Lydia Origlia's Italian one, that served as a source for Cavani's adaptation, reveals that all the Japanese local linguistic varieties found in the original text were rendered by standard Italian. Language standardization was also the preferred approach in Howard Hibbett's 1994 English translation, but an important question then arises: if geo-linguistic variations, as we have seen, are one of the most prominent feature through which Tanizaki reaches that exotic dimension that characterizes the novel, how does Liliana Cavani deal with such an issue? In other words, how does Cavani transform into images a feature of the novel that is not identifiable in the translation that was the basis for her personal film retelling?

[13] See TANIZAKI 1981, vol. 23: 137. For a detailed account in English on *Manji*'s peculiar writing style see ITO 1991 and SAKAKI 1999. In Japanese, particularly informative readings are KŌNO 1976, CHIBA 1994 and MAEDA 1998.
[14] See KŌNO 1976: 188; ITO 1991: 118.
[15] ITO 1991: 120.

Transculturalising Tanizaki's world: A Japanese Idol in Italo-German interiors

Adaptation, as we know, inevitably brings with itself a number of changes to the original story. These variations can be induced by several factors, such as the new expressive form, the ideology of the adapter, and the particular audience to which the work is addressed. To say it with Linda Hutcheon's words, adaptation takes to a "repetition with difference", or "repetition without replication"[16]. If film adaptation can be undoubtedly defined as a complicated process, a transcultural film adaptation that, like in this case, intertwines two so different cultural worlds, it is at the very least a challenging one.

However, it must be remembered that Cavani's film is not the first transcultural film adaptation of a Tanizaki work. Only two years before the release of *Interno berlinese* indeed, another Italian author had taken on the challenge of bringing to the big screen Tanizaki's literature: Tinto Brass with *La chiave* (*The key*), an adaption of the same-name novel *Kagi* (1956). An erotic production that aroused scandal because of many explicit shots of nudity and sex scenes involving the popular Italian actress Stefania Sandrelli, the film relocated the original story into Fascist Venice. Thus, despite the obvious differences in Cavani and Brass styles, the two movies share an important feature: they both transplant a Tanizaki novel in the context of a European regime.

Nevertheless, Cavani hastened to add that it was not Brass' work that inspired her to adapt a Tanizaki novel. A fervent reader of the Japanese writer, she had been fascinated by his writings since publisher Bombiani had started to publish the Italian translations of some of his works in the 1960s. Of particular appeal to the film director was the universality of Tanizaki's stories, that apart from some exceptions, she noted, do not have national connotations, but rather concern the whole of humanity for the complexity and psychological depth of the characters.[17] She refined the concept in an interview released in August 1985 for *Tuttolibri*, the cultural supplement of the Italian newspaper *La Stampa*, a few months before the première of the film:

> I have always read everything of what has been translated of Tanizaki. He is a classic like Shakespeare, Dostoevsky, Mann or Balzac, namely a writer who bases his narrative on archetypical ideas of the human experience. It is true that Tanizaki read some European classics and maybe let them influence him, but it is also possible that many mythologems are common to both cultures. This is the reason why, although in different contexts, the core of his narrative captivates me and its differences fascinate me. It must be said that in the eleventh century court world of the great Murasaki there was already something of the atmosphere and costume (albeit at a more subtle and

[16] HUTCHEON 2006: 143.
[17] ROBYONI 1985: 20.

> refined level) present then in European courtly literature of the thirteenth and fourteenth centuries. Experts will perhaps be able to say whether the myths have a path of which you can find traces or whether, after all, they are spontaneous and existing in different cultures with different masks. Ultimately, Tanizaki and Japanese culture are less distant from us on a deeper level than they are at the level of history. In my film, a real Japanese artist who does not know any European language, Tsujimura Jusaburō, has collaborated as a costume designer. We spoke through an interpreter, but in fact we talked through the language of images and imagination (which is precisely the language of myths) and we felt very similar.[18]

Among the many translated works of Tanizaki, the filmmaker was particularly enchanted by *Manji*, one of the last of his works to be translated in Italian by 1985:

> I always read all of Tanizaki, but this *The Buddhist Cross*, which is the latest of his works in Italian, struck me particularly: it is a very symbolic book, religious in a sense... The title refers to the Buddhist cross with four arms, because it is a story about four characters involved by the same complicity and passion: the story of an idol and his three devotees, of the girl Mitsuko and two men and a woman that she is able to involve in the private worship of herself.[19]

It appears clear that Cavani was charmed by the conniving passion interweaving *Manji*'s characters, a feeling in which the filmmaker perceives a certain religiosity and mysticism that she identifies as part of her historical present as well: "In an era such as ours, a total passion is always mystically charged, and in order to nourish itself can only refer to faith in the transcendental", she added in the same interview. A faith reaching metaphysical and moral values, that the filmmaker recognizes not purely as a reality of the 1930s, the period in which the two works are set, but also of the 1980s, when the film was released.[20]

If this sentiment is not a prerogative of the 1930s, however, one might ask why Cavani chose to postpone Tanizaki's story by only a few years. Setting a film in a more recent historical period well recognizable by spectators might be certainly read as a trend typical

[18] CAVANI 1985: 3.

[19] MORI 1985: 19. In this interview, released to Anna Maria Mori for the Italian newspaper *la Repubblica* in April 1985, Cavani herself erroneously defines the book as Tanizaki's latest production in Italian. In fact, Lydia Origlia's Italian translation of *Manji*, published by Guanda in 1982, was succeeded in those years by a number of other works, including the collection *Pianto di sirena e altri racconti* ("The mermaid's lament and other stories"), edited by Adriana Boscaro (Feltrinelli, 1985), that contains inedited translations of short stories such as *Ningyo no nageki* ("The mermaid's lament", 1917) and reprints of other stories such as *Shisei* ("The Tattoo", 1910).

[20] Ibid.

of adaptations in not being "back-dated but rather updated to shorten the gap between works created earlier and contemporary audience"[21]. This is particularly true as the chosen time was the eve of that Second World War with which virtually everybody has, through direct experience or hearsay, some degree of tragic familiarity. Furthermore, Cavani explained that Nazism was the perfect counterpart for emphasizing the religious-like boundaries between the characters of the story:

> Dictatorship is in my opinion the most irreligious moment in history, because the leader and hierarchies in power take the place of a divinity and become its caricature, making, consequently, outrageous and impossible fantasy; and religion itself, which is nourished by fantasy... In the background of this reality, which, however, you will not see at all in the film – no swastikas and brown shirts, as *Interno Berlinese* will take place entirely, in fact, in interiors – my characters, with their religious passion that has nothing to do with dictatorship, are not anti-Nazi, but definitely "other" than Nazism, to which they end up being counterposed, even without this being explicitly stated.[22]

Thus, not only the austerity of a regime provides an ideal background for the passionate, religious nature of *Manji*'s intrigues, but Europe, and Germany in particular, represents an ideal middle-earth closer to Cavani's own cultural background, and at the same time, is able to provide a credible connection to a more remote cultural and geographical context such as Japan:

> I could not and I did not want to do a Japanese film because I belong to another culture. But then I realised that around 1935 was the first real encounter between Japan and Europe, which ended up tragically, as we know. The Berlin of those years could provide me with an atmosphere that would serve as a gloomy and moralistically intolerant background for this story, an intrigue of private passions, and for this encounter.[23]

Deprived of the original geographical landscape and historical setting, Tanizaki's story relives in the film following basically its own narrative structure. In the Berlin at the eve of the institution of the Rome–Berlin–Tōkyō Axis, according to which Italy, Germany and Japan agreed to fight the Allied Powers in World War II, four characters live out their convoluted passion pervaded with intrigues and deception. The spoiled Sonoko, the daughter of a rich Ōsaka merchant, turned into Louise von Hollendorf (Gudrun Landgrebe), a noblewoman who is married to Heinz (Kevin McNally), a German senior diplomat at the Ministry of Foreign Affairs. The Teutonic couple's routine is interrupted, more than

[21] HUTCHEON 2006: 146.
[22] MORI 1985: 19.
[23] PISU 1985: 25.

by the historical events, by the encounter with Matsugae Mitsuko (Takaki Mio), the young and alluring daughter of the Japanese Ambassador in Germany. Needless to say, Mitsuko is another, if not the most, important link to the original Tanizaki novel: "I wanted to keep something of the original, the soul, a certain depth"[24], admitted Cavani for justifying her presence.

While Louise's role was immediately given to Gudrun Landgrebe, better known at that time for starring in Robert van Ackeren's *A Woman in Flames* (*Die flambierte Frau*, 1983) and Edgar Reitz's *Heimat* original series (1984), the role of Heinz was given to Kevin McNally, a then less-known British actor coming from the theatre world. Mitsuko's casting required much more effort. Chronicles of the time, some of which are pervaded by a sort of orientalist curiosity, recount Cavani flying all the way to Tōkyō for the selection of an "exotic face" for the protagonist of her new film.[25] The encounter with local girls and the fashion of Tōkyō of the early 80s proved not to be completely rewarding for the filmmaker, interested as she was in a type of beauty that would remind one of early Shōwa (1926–1989) canons. She found an exception in Takaki Mio, a young actress at an early stage of her career:

> Today's Japanese beauty is a girl who resembles Westerners, with short hair, the Asian features little or not marked at all, an overall American or Americanized style... I was looking for a 1930's-style Japanese beauty: one that resembled the mothers or grandmothers of today's Japanese girls, and that would be convincing in the role of the idol. I found her in a young, almost debuting actress.[26]

A native of the Fukuoka prefecture grown up in Yokohama, Takaki Mio debuted in the film industry in 1981 after a brief, not very fortunate experience as a bank employee for the Dai-ichi Kangyo Ginkō, now part of the Mizuho Financial Group. Cinema, initially, was for her a mere hobby:

> I had just started my first job in a bank when I was taken by a passion for cinema. I used to spend almost all my free time at the movie theatre and would never miss a major film, be it Japanese, American or European. I used to watch some of them, the most interesting, several times in the retrospectives. For example, I went to see *Death in Venice* seven times.[27]

Noted by a Japanese model agency, she started modelling and shortly afterwards obtained a role as protagonist in the film *Mōningu mūn wa sozatsu ni* (Morning moon,

[24] Ibid.
[25] Anonymous 1985: 21.
[26] Mori 1985: 19.
[27] Antonelli 1985: 7.

roughly), becoming a teen idol. At the very same time, she started a parallel career as a pop-star, releasing several singles and albums, including the 1982 hit *Dansu wa umaku odorenai* ("I can't dance very well"), that topped the Japanese hit parade and sold about eight hundred thousand copies.

Takaki has a pivotal role in the film. With her somehow reassuring, teen idol-like figure reshaped, according to Cavani's aesthetics, into a priestess exuding austerity and seduction, she provides the deepest bond to Tanizaki's universe. The other important connection with the Japanese novel is the basic narrative structure, preserved almost entirely.

Similarly to the novel, *Interno berlinese* opens with a spoken confession: that of Louise to her former literature professor, a writer of novels banned by the Nazi regime for their audacious contents. In a studio that reminds one of the American professor in Luchino Visconti's 1974 film *Conversation piece* (*Gruppo di famiglia in un interno*), which is an important reference for the film even in the title, the very first scene seems to set the real leitmotif of this adaptation: the contrast between interiors and exteriors, and particularly the exploration of the interiors as metaphors of the inner side of the characters. A Schopenhauer's quote that the man is typing at a typewriter seems to underline this dichotomy: "It is not, as the philosophy of professors would foolishly claim, in universal history that we find plan and unity, rather in the life of individual." A concept further stressed in another scene, where Mitsuko is studying in her studio under the guide of her private Japanese tutor: "You have to take serious things lightly, and small ones very seriously", he utters in Japanese just before being interrupted by Louise's visit.

Nevertheless, historical circumstances, albeit in a marginal way, condition events in the lives of the characters. It is because of the regime suspending her literature professor from his position at university, that Louise loses interest in the academia and starts instead taking a drawing course at the German Institute of Fine Arts. And it is there that she meets Mitsuko and, captivated by her exotic beauty, starts sketching her instead of the Arian model provided by the institute. Her attentions do not pass unobserved by their half-Italian drawing instructor Joseph Benno. Played by Italian actor Andrea Prodan, Benno subsumes two of the most treacherous characters of the novel: the school director and Watanuki, since he is, as it will emerge only later in the movie, in an ambiguous relationship with Mitsuko.

As in the novel, the two women prove to be careless of rumors about them being romantically engaged, and have their romantic encounters first at Louise's house and later at the Japanese embassy in Berlin where Mitsuko lives.[28] Even here, the husband grows suspicious of the women's relationship and confronts Louise, who minimizes her

[28] In fact, the location chosen for the few outdoor shootings was Wien, the European city that, to Cavani's eyes, best recalled Berlin's prewar architecture. See ROBYONI 1985: 20.

involvement even in the face of clear evidence. Not only is Heinz jealous, but also worried that his wife's indiscretions might damage his position and political ambitions. Nevertheless, this does not seem to dissuade Louise, completely absorbed in the worship of the captivating Japanese idol.

Even in the film, however, a call made by Mitsuko in the middle of the night, reveals to Louise's eyes a disconcerting reality. In the shabbiness of the Hotel Leipzig interiors where she was requested to go, Benno confesses to Louise that Mitsuko has had an affair with him and that, since the two of them were planning to marry, they had spread the lesbian rumors to distract from their own relationship, unacceptable for differences in their race and social extraction. Repelled and disillusioned, Louise repents and returns in her husband's arms, searching for consolation.

Unlike in Tanizaki's novel, the political dimension bursts into the film narration with the intent of emphasizing the displacement of the characters. The regime of moral rigor implemented by Nazism in which a sordid private affair is taking place, manifests itself in an episode that cannot be found in the novel. Wolf von Hollendorf, Heinz's cousin and a high-ranking Gestapo officer, invites Louise and Heinz to participate in a ploy to expose General Werner von Heiden's homosexuality. Without Louise completely realizing what was happening, General von Heiden and his lover, a young pianist, are invited to von Hollendorf's house; once there, Wolf discloses the homosexual relationship between the two men, destroying the general's career.

A month later, while Louise is trying to cope with the pain of Mitsuko's absence, Mitsuko reappears, faking illness and pregnancy. Although Louise seems to understand that it is only a farce, she rekindles her affair with the Japanese girl even with greater intensity. Subsequently, even Benno re-emerges, with a written agreement in which he promises to not interfere with the relationship between the two women if Louise helps him to marry Mitsuko. Louise, albeit reluctantly, agrees, and put her blood on the agreement as a signature mark. Benno then hazards blackmailing Heinz with that document, but he ends up being deported to Italy by Wolf's men.

Heinz is then determined to separate his wife from Mitsuko, but the two women simulate an attempted suicide in order to scare him and convince him to accept their relationship. However, Mitsuko wakes up earlier and seduces Heinz, who ends up having intercourse with her while Louise witnesses the scene in a state between sleep and wakefulness.

At this point, even Heinz is seduced and a self-destructive *ménage à trois* begins to take regularly place, with every component member growing more and more jealous of each other. Mitsuko is the real leader, the goddess who rules the couple's daily routine, drugging them with sleeping pills to prevent them from having sex when she is not around. In the end, Benno manages to publish, through a friend, an article unequivocally titled *Blutpakt und sapphische Liebe in den höchsten diplomatischen Kreisen* ("Blood

pact and sapphic love in the highest diplomatic circles"), exposing the threesome to the Nazi regime. Heinz is then asked to resign and leaves Berlin, but when Louise and Mitsuko disappear together, their passports are withdrawn. Escape gradually becomes a mirage, so the Japanese idol decides what *grand finale* to give to the story: all three of them will kill themselves by drinking poison in a macabre, farewell ceremonial rite. In the end, however, only Louise will survive, discovering that both Heinz and Mitsuko are dead.

The *mise en scene* returns to the professor's studio, the slightly dark interior where the whole confession takes place. As Sonoko in the novel, Louise reveals that only the doubt that she was intentionally left behind by Mitsuko and betrayed by both her lovers prevented her from committing suicide. Nevertheless, hate is not the sentiment harbored in her soul; instead, she feels nostalgic. Cavani adds then a conclusive scene not found in the novel. The professor encourages Louise to publish her story and gives her the manuscript of his last novel, asking her to save it somehow. He is then arrested and taken away by the Gestapo, again another inexorable, feral incursion of history in the characters' private, interior space.

Despite some unavoidable variations, Cavani's film succeeds in respectfully preserving the main themes of Tanizaki's story: the supremacy of the female heroine, the fragility of human beings and the impossibility for them to win over a passion bordering on religiosity. The most important loss regards the ambiguous, exotic gaze towards Kansai linguistic and cultural aspects characterizing the original novel.[29] Interestingly, despite having been lost in the Italian translation that inspired the film, the exotic dimension provided by the Ōsaka vernacular seems to be substituted here by an orientalist imagery that somehow fulfills a similar function. Costumes, lights, music, intertextual incursions into other Tanizaki's works and the incorporation of elements quintessential to Japan's theatrical and cinematic cultures seem to purposely work in this direction.

In this sense, the use Cavani makes of traditional Japanese garments such as kimonos is particularly noteworthy. Designed by Tsujimura Jusaburō, an artist well known in Japan not only as an art and costume designer, but especially as a puppet maker and puppeteer, kimonos are used strategically throughout the film, contributing to a visualization of the female main characters' emotions and an accentuation of the erotic tension between them. Tsujimura himself underlined how kimonos were carefully selected in an array of colors that would express the evolution of characters' feelings, from temptation to innocence, ambiguity and seduction, until the inexorable kimono

[29] Several elements suggest that the dichotomy Kantō/Kansai was not a priority of Cavani's adaptation. In an interview for the Italian newspaper *Corriere della Sera*, Cavani goes as far as erroneously stating that the novel's story takes place in Tōkyō. Although this could be a mere lapse or a mistake of the reporter, there is also a possibility that this peculiar aspect of the novel was not grasped at all by the filmmaker. See PORRO 1985: 23.

of death.[30] The scene depicting the first physical contact between Mitsuko and Louise is an example of this aesthetic choice. Whilst in *Manji* Sonoko invites Mitsuko to her room for sketching a nude picture of her, and particular emphasis is given to the sensuality of her naked white body, initially barely covered by a white sheet, in *Interno berlinese* Mitsuko remains shielded by her kimono while posing for the sketch. Kimonos are indeed an essential part of Mitsuko's seduction ritual. It is by giving a kimono as a present to Louise and helping her wear it that Mitsuko has an excuse to approach her physically. From her side, by renouncing the elegant formality of her Western clothes in exchange for the dark-green kimono she just received, Louise visually extricates herself from the impositions of her daily routine and officially accepts becoming a proselyte of a new lascivious creed. Similarly, in the following scenes depicting lesbian intercourse, the two women are always in kimono, albeit of different colors and patterns that change accordingly to the evolving state of their feelings.

Extremely codified, the scene also wisely incorporates ritualized gestures and body movements echoing kabuki theatre, that confer a highly theatrical tension. After helping Louise to wear her kimono, Mitsuko embraces her from the back and grasps Louise's *obi*, loosening it. Initially perplexed, Louise falls for her provocation, and grabs Mitsuko's *obi* in return, untying it. The Japanese girl swivels around and steps back, in order to grasp the other extremity of her own *obi* and pull it on her side. Then, she genuflects, while continuing to pull the *obi* towards herself so that Louise can come closer to her. In kabuki, the *obi-hiki* (pulling off the *obi*) preludes sexual intercourse. A voluntary loosening of the *obi* indicates a consensual acceptance of a lover's advances. On the contrary, the forced unwinding of a woman's *obi* symbolizes sexual violence. Usually, a conventionalized struggle with the lady follows, with the villain ending with striking a triumphant pose while grasping the end of the *obi*, sometimes between his teeth.[31] The pull of the *obi* between the two women precedes intercourse even in the film, something which is additionally sublimated by the oriental touch of Pino Donaggio's background music. Cavani rummages through the entire kabuki repertoire and appropriates its most exotic essence, transforming the two Tanizaki women into theatrical objects that somehow typify two cultural opposites: an exotic, seducing Japan and a seduced, mesmerized Germany, or more broadly, Europe.

In a following scene preceding another case of sapphic intercourse, Louise and Mitsuko are in a tatami room at the Japanese girl's residence. Mitsuko lies asleep on the tatami, wearing a white *hadajuban*, an undergarment usually worn under a kimono. Taken by a growing desire, Louise, who sits at her side, unties Mitsuko's undergarment, exposing her naked back. On Mitsuko's lower back there is a tattooed flower: a red peony, a symbol of

[30] CERVONE 1985: 23.
[31] See HALFORD 1956: 448.

romance, but also of honor and respect.[32] Captivated by the flower, Louise starts to kiss it, only to realize that it was not tattooed, but painted, probably very recently. Disturbed, Louise asks Mitsuko who painted her back, but the Japanese girl silences her, telling her that she made it by herself. The seducing beauty of a tattooed back seems a reference to another classic of Tanizaki's repertoire: *Shisei*, the short story published in 1910 that first brought the writer's name to fame. In the story, a tattoo artist incises a giant black spider on the white, luminous back of a naïve, beautiful girl. The adornment on her skin radically changes the young woman, making her demonically aware of her incommensurable appeal and seductive power. As with *Manji*, this fulgurating story was also adapted into film by Masumura Yasuzō and, once again, screenwritten by Shindō Kaneto. In *Irezumi* (1966), the human-faced spider tattoo empowers Otsuya, the young woman, with a vengeful spirit for having been kidnapped and forced to prostitution. Once turned into the most seductive and cruel of all geisha, Masumura's heroine does not hesitate to kill her men at the end of her services. Interestingly, both the roles of Mitsuko in *Manji* and Otsuya in *Irezumi* were played by the same actress, Wakao Ayako, a visual continuum that somehow relives in Takaki Mio's acting performance. Later, in one of the most beautifully shot scenes of *Interno berlinese*, Takaki appears dressed up as a geisha, her face covered in a mask of white make-up and her teeth blackened, performing a sort of religious ritual. She sits on several cushions at the center of the tatami room, while Louise sits on her kneels in front of her, in a slightly lower position. Mitsuko's static movements and austere pose confer on her a Kannon-like aura, although the nudeness of her nape emphasizes her intent to seduce. Charmed and ravished, Louise sits in her classic shoulder pads shirt, in a pose of devotion. Mitsuko, in her words, is a geisha from Shimabara, one of the best-known courtesans' (*yūkaku*) and geisha (*hanamachi*) districts in Kyōto. While she is trying to seduce her with barely uttered words, some Nazi officers irrupt in the residence for a control, guided by their dogs. Only their shadows are visible, projected through the translucent paper of the *shōji* encircling the room. The sound of their steps becomes stronger and more invasive, to the extent of almost matching the background music accompanying Mitsuko's ritual. "Are you afraid?", Mitsuko asks to Louise. The German woman firmly denies so, ensconcing herself into her Japanese idol's arms. Again, a West/East dichotomy is set. On one side, we have the feral incursion of the Nazi regime, trying to invade the intimate, interior sphere of the two protagonists. Despite belonging to the same cultural sphere, Louise does not hesitate to choose the East: the exoticized Japan represented by Mitsuko provides her an ideal shelter, an imaginative space where she can escape from the oppressiveness of her daily routines and find her true self.

[32] The red peony tattoo might be also read as a cinematic reference to the popular *Hibotan Bakuto* series (*Red Peony Gambler*, 1968–1972), a saga of eight films produced by Toei studios and starring superstar Fuji Junko.

Conclusion

Despite providing a strictly codified and slightly stereotyped image of Japan, *Interno berlinese* does not specifically mark itself as an orientalist film. Cavani's Orient, indeed, seems to distance itself from Edward Said's definition of the Orient as a "stage on which the whole East is confined in order to make the Eastern world less fearsome to the West".[33] Even the visualization of Mitsuko as an evil, tantalizing Asian heroine is not to be connected to what Joanne Sharpe identifies as a tendency of some orientalist films in portraying "the lead heroic characters as being from the Western world, while the villains come from the East".[34] Cavani's gaze is rather marked by an exotic fascination with Japan's most prestigious artistic traditions, a desire to internalize them into her aesthetic poetics with the punctiliousness that characterizes her style. This attention to details and the elegance of her filming style have not gone unnoticed, and are the elements of Cavani's work that critics have acclaimed with more enthusiasm, drawing her name up alongside with that of Luchino Visconti, her friend and master.[35] The idea of resetting a Japanese affair in the Nazi Germany, instead, was generally criticized, particularly at the 1986 Berlin Film Festival where the film, in competition, was welcomed with "laughs, whistles and inconsiderate squalls".[36] One doubt remains: what would the unsatisfiable Tanizaki himself have thought of Cavani's adaptation? Unfortunately, the Japanese writer passed away exactly twenty years before the film's release, and Cavani's work was never distributed in Japanese theatres. However, if it is true that, as Donald Richie remembers, few authors can have been as disappointed and displeased with film adaptations of their work as Tanizaki was[37], it must be recognized that Cavani's Japan is not that different from Kansai in Tanizaki's novel. The gazes of both authors appeared deeply marked by a fascination for a cultural and physical otherness not belonging to the self that emblematizes exoticism, and this is probably the most important feature that their works undoubtedly share.

[33] SAID 1979: 363.
[34] SHARP 2009: 25.
[35] See, for example, Maurizio Porro's article for *Corriere della Sera*, unequivocally titled: "La Cavani: Più pignola di Visconti" ("Cavani: more meticulous than Visconti"; PORRO 1985: 23).
[36] AUTERA 1986: 21. See also TORNABUONI 1986: 7.
[37] RICHIE 1998: 163.

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Ibuse Masuji's *Kuroi Ame* (1965) and Imamura Shōhei's Film Adaptation (1989)

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According to John Treat in his monumental work on A-bomb literature, Ibuse Masuji's 井伏鱒二 *Kuroi Ame* 黒い雨 ("Black Rain"; 1965) is "far more widely read, translated, and taught than any other single example of Japanese A-bomb literature."[1] It won him the Noma Literary Prize in 1966, and with its excerpt often included in the high school textbooks, its canonical status as a pedagogical tool to draw lessons from Hiroshima is indisputable. Ibuse himself however is said to have been somewhat embarrassed by all the attention. As someone without the first-hand experience of the A-bomb himself, Ibuse famously refused to have it included in the anthology of A-bomb literature.[2] Imamura Shōhei's 今村昌平 filmatization of the novel, twenty-four years later, also received ample critical and popular attention, winning him five Japanese Academy Awards, even though it controversially missed the Golden Palm at Cannes.

Comparing these two works across media with focus on the process of adaptation will be the aim of the present essay, and there are a number of obvious axes of comparison for this: the change of time from 1965 to 1989, the change of medium from book into movie, and the difference between Ibuse Masuji and Imamura Shōhei,[3] their strategies and concerns as individual artists. Needless to say, the trajectories of these axes crisscross each other, making it sometimes difficult to distinguish between them. To complicate the comparison even more, there is another factor that we must reckon with, which is related to the position of the reader/spectator, a medium in its own right. Our response as the reader/spectator is triggered not only by the total sum of what a given novel and film have to offer, but also by the total sum of our insight accrued from our own life experiences. Both books and films, words and visual images, especially those dealing with traumatic events (which is definitely the case with *Black Rain*) are known to invoke widely disparate emotional reactions in us precisely because they do not mean things on their own. I will therefore give some thoughts to the reception of these works, acknowledging at the same

[1] Treat 1995: 263.
[2] Treat 1995: 270. Kuroko 2014: 8.
[3] Imamura's *Black Rain* is a result of his collaboration with his team—most importantly Ishidō Toshirō 石堂淑朗 (1932–2011), who penned the film manuscript, and not least, Takemitsu Tōru 武満徹 (1930–1996) who provided the music score in the film, just as Ibuse's *Black Rain* is a product of his collaborative efforts with a number of archival materials and diaries.

time that what I present here is an interpretation based on my insight. According to Carl Plantinga, film studies now enjoy a healthy pluralism which allows one to combine different methods as the occasion demands, thanks to critics such as Noel Carroll and David Bordwell, who have made efforts to counter the effects of what they call "medium foundationalism."[4] Following their cue, I will use a piecemeal approach, trying to answer specific questions about certain aspects of the two artworks, both of which are results of a complex synergy between words, images and history in the broadest sense of the term.

The Change of Time: 1965 and 1989

First of all, I will examine the change in historical context, the first axis of comparison already mentioned. In his book on war memories in Japan, Tsuboi Hideto 坪井秀人 discusses the changing perceptions of Japanese war memories in the postwar-era through readings of *shasetsu* 社説 ("editorials") in major newspapers. Comparing the 1960s with the 80s, he points out that in 1965, the year of Ibuse's *Black Rain*, those who had first-hand experience of the war were still a majority (51% to be precise) in the population, whereas the 1985 *shasetsu* in the Mainichi Shimbun, 4 years before Imamura's film, problematizes the fact that those with experience of the war had become a minority (31%). Tsuboi senses a concern in the 1985 *shasetsu* that something needed to be done to educate the younger generations of what happened during the war.[5] In other words, when Ibuse wrote his *Black Rain* in 1965, the memory of the war and the Hiroshima bombing were more freshly etched in the minds of the majority of the Japanese people, while in the 1980s, they had long lost that immediacy. Less and less people cared to remember, or could remember, these traumatic events. And no doubt, the death of the Shōwa emperor in January 1989, which lifted the taboo on discussing the emperor's war responsibilities provided welcome opportunities for "soul-searching over personal war guilt," as James Orr points out, and unleashed a resurgence of interest in World War II.[6] Imamura's film joined this popular trend in reevaluating the Japanese people's war experience.

It should also be mentioned that the historical context around the relationship between Japan and the U.S.A. had drastically changed. By 1989, Japan had entered the era of the so-called bubble economy, and its economic hegemony in the world was drawing negative media attention in the U.S. The respect and awe in Ezra Vogel's *Japan as No.1*

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[4] Plantinga 2006: 217. Noel Carroll calls it "mediumistic essentialism" and defines it as "the sort that attempts to deduce the potentials and deficits of every element of film in light of a putative identification and assessment of the essential medium of cinema." He advocates instead a "piecemeal" approach "limited to answering […] specific questions about this or that aspect of the moving image" (Carroll 2003: xxiii).

[5] Tsuboi 2005: 138.

[6] Orr 2001: 15.

(1979) had changed into a mood of "Japan-bashing". Ridley Scott's famous Japan-bashing film, titled *Black Rain* featuring Michael Douglas and Takakura Ken 高倉健, was launched in 1989, the same year as Imamura's *Black Rain*. The screening of Imamura's *Black Rain* in the U.S. was delayed, most likely to avoid the association with Ridley Scott's movies. In response to this atmosphere of Japan-bashing, the Japanese attitude toward the U.S. had perhaps become less "deferential," which may have made it easier to "make a bolder claim of victimization," as Carole Cavanaugh argues.[7] Another historical factor worth noting is the dispute surrounding the French nuclear tests in the South Pacific in the 1960s and 70s, which most likely reminded the Japanese public of earlier, controversial nuclear tests by the U.S.A.[8] The lingering menace of nuclear proliferation may have heightened the sense of urgency for Imamura to spotlight the threat of radiation, especially its after-effects. According to some sources, the film's focus on the pernicious effect of radiation is, in fact, likely to have influenced the decision of the jury at the Cannes film festival in 1989 not to award *Black Rain* the Golden Palm, despite the enthusiasm with which it was received.[9] Whether or not these speculations are legitimate, they speak to the serious implications of the radiation issue that the film took up. What might appear to be Imamura's "bolder" claim can, indeed, be seen as his response to these changes in the historical context, the increasing need to remind the public of the war, the A-bomb in Hiroshima and its devastating effects—there are, in fact, no less than four deaths from radiation sickness in Imamura's film, which were not in the novel. I would argue, however, that the renewed focus on the Japanese victims in the film does not necessarily lead to a nationalist victimization claim "unencumbered by wartime responsibility," as Cavanaugh suggests[10], to which I will return later.

Ibuse Masuji's Concerns in *Black Rain*

With regard to Ibuse's original concerns as an artist, there is one issue that everyone seems to agree has loomed over the making of *Black Rain*; that is, how to represent in words an atrocity of such an unfathomable dimension without appropriating the survivor's experience by subjecting it to a willful interpretation. Ibuse is not only a war-veteran and an ex-soldier, but is also a native of Hiroshima, who, however, does not have first-hand experience of the A-bomb himself. With a keen awareness of his outsider status, the problem of representing, on behalf of his fellow Hiroshima-citizens, something that is

[7] CAVANAUGH 2001: 254.

[8] The notorious Lucky Dragon incident, a nuclear fall-out exposure of 1954, triggered anti-American, anti-nuclear movement in the 1960s. See also CHRISAFIS 2013.

[9] See for example "Kannu eiga sai no butai ura" (2015) and "Shikin'nan datta kuroi ame: Imamura kantoku ni atta kuroi sūokuen no ofā" (2012).

[10] CAVANAUGH 2001: 266.

ultimately unrepresentable apparently weighed heavily on his mind. As many critics have suggested on various occasions,[11] it was most likely this concern not to compromise the otherness of the incomprehensible tragedy of Hiroshima that dictated Ibuse's choice of narrative strategies—its mosaic-like structure, multivoicedness, and its documentary style in subdued, unsentimental voices. How does Imamura as a film director, who has also endured the war, but also lacks first-hand experience of the Hiroshima atrocity, visually translate such a traumatic event? How does he cope with Ibuse's ethical concern about representation in his film? These are questions that I want to address in my paper, in dialogue with critics who have written on Imamura's *Black Rain*. No doubt partly because of the change of time, context and medium, Ibuse's novel and Imamura's film are very different, despite the superficial similarities of the theme and the setting. While Ibuse's novel strives to take a documentary approach with focus on August 1945, Imamura's film dramatizes the narrative present of 1950 through a number of cinematic as well as narrative techniques. Even though the film's black and white footage from the carnage in Hiroshima does give a documentary touch in the opening scene and another scene, these two flashbacks[12] together last a little over twenty minutes in a nearly two hour screening time, whereas in the original, the diary part which functions as a series of flashbacks constitutes nearly eighty percent of the novel, in my rough estimate. Imamura's priorities as he was adapting the source text for the cinematic audience of 1989 were obviously not the same as Ibuse's. Before discussing Imamura's strategies, I will examine some salient characteristics of Ibuse's source text.

As many critics have pointed out, Ibuse's *Black Rain* has a complex narrative structure of both a "palimpsestuous" and collage-like nature. Direct quotations from various diaries written after the bombing—Yasuko's diary, Shigematsu's diary, and Dr. Iwatake's diary, which the protagonist Shigematsu transcribes, dominate the novel, accounting for approximately eighty percent as noted. The longest is Shigematsu's diary: there are also records of the family's diet during the war and of Yasuko's illness by her aunt, which are added on to Shigematsu's main journal. As the narrator points out on the opening page, Shigematsu's major preoccupation is to find a suitable marriage partner for his young niece Yasuko, and to copy and present their diaries to refute the rumor that Yasuko was in the city center when the A-bomb fell. His own diary as well as Yasuko's trace the family's whereabouts in the days after the bombing and make it clear that Yasuko was in Furuichi at a safe distance from the nuclear blast. The remaining twenty percent, the non-quoted

[11] John Treat insightfully summarizes the Japanese literary critics' almost unanimous embracement of *Black Rain* as an exemplarily non-obtrusive work of a non-victim, on one hand, and Ibuse's concern on the other, not to exploit the positive attention of the media out of consideration for the feelings of the victims (TREAT 1995:270–272).

[12] In addition to these flashbacks, there is a very brief flashback without a voice-over later in the film, triggered by Shigematsu's memory of Mr. Katayama, as he reads a sutra at his funeral.

part of the novel, is narrated by a third-person narrator who provides the context for the journals in retrospect, five years after, from Shigematsu's perspective.

As Ibuse himself openly acknowledges, the main diary by Shizuma Shigematsu 閑間重松 is based on a so-called true story, a "Journal of the Bombing" by a real-life Hiroshima survivor, Shigematsu Shizuma 重松静馬 (note that the last and first names were switched and *kanji* altered in the novel), which has invited discussions on whether or not it should qualify as fiction.[13] In fact, Ibuse borrowed so profusely from Mr. Shigematsu's journal that it has provoked irks of some A-bomb survivors, particularly a poet by the name of Toyota Kiyoshi 豊田清史 who called it a work of downright plagiarism. Toyota's insistent, emotionally loaded attack on *Black Rain* has resulted in a heated debate, engaging many critics over the years. The consensus among most seems to be, however, that there are sufficient alterations by Ibuse to make it novelistic rather than documentary writing, even though the controversy is far from settled.[14] Whether one calls it "plagiarism", "documentary" or not, I believe his attempt to rely on external sources (on Shigematsu's diary and other archival materials) tellingly throws into relief the extent of Ibuse's concern about the difficulty of representation. The necessity that Ibuse must have felt to draw on the voices of real-life survivors should be taken seriously. As Shigematsu reads and copies out his own diary, the third-person narrator zeroes in on Shigematsu's mind, as if it is "Shigematsu" from "real life" who has witnessed the bomb, that is telling the stories.[15]

It should be noted that it is this multivoicedness that echoes through the text that distinguishes Shigematsu's journal in Ibuse's version—its "polyphony" as it were, through which various voices from the past and present are layered and juxtaposed at the same time. As Ibuse's Shigematsu transcribes his own diary written earlier, he supplements its content with many forms of commentary; footnotes called *fuki* (付記) as well as

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[13] Not only the main diary, but also other "sources", Dr. Iwatake's diary and the record of the Shigematsu family's diet during the war, for example, are based on real life sources according to Ibuse's own account (KUROKO 2014: 132).

[14] Defending Ibuse, Kuroko Kazuo has criticized Toyota Kiyoshi for his unreasonable claim of plagiarism, and has summarized the controversy in his book (KUROKO 2014:159–184). As Takiguchi rightly points out, however, even as recent research has found many faults with Toyota's claim, we must take his emotional reactions as a victim of the A-bomb seriously (TAKIGUCHI 2014: 274). Ibuse's modest dismissal of *Black Rain* as a "failure" (because of its failure to "communicate just how horrible" Hiroshima really was) may be seen as his efforts to respect the negative reactions not only by Toyota, but also by other *hibakusha* to his novel (TREAT 1995: 270). See also KURIHARA 2008:282–310.

[15] That is to say, even as the reader must be aware that "Shigematsu" in Ibuse's pen is ultimately a fictive persona. One might say that Ibuse's ethical concern here is comparable to that of the *shi shōsetsu* writers, their mission-like urge to ground their voices in real life personas outside the text, and even though it is narrated in the third person, it reads as if it is told in the first person, because of the substantial use of dramatic presence, monologues and omission of the third-person pronouns (which is not uncommon in Japanese narratives).

qualifications that come in parenthesis as *gojitsu dan* 後日談 ("postscript") providing new information that was not available when it was written the first time—an endeavor that layers knowledge acquired at different times. Also included in the journal are various accounts and stories from the ruins of Hiroshima after the bombing. Some are direct quotes from *harigami* 張り紙 ("poster") pasted on electric poles, *kabe-shinbun* 壁新聞 ("wall newspaper") and *keiji* 掲示 ("notice") from the municipal authorities, and *rakugaki* 落書き ("graffiti") around them that protest against the official message; some are stories paraphrased by Shigematsu that he has heard on the train, or from people whom he has happened to exchange words with. In other words, his journal is interspersed with intertextual fragments of a palimpsestic as well as collage-like nature, either superimposed on, or set against each other (we should also remember that Shigematsu's diary is already a "rewriting" of a "Journal of the Bombing" by Shizuma in real life).

The view of the communicative potential of language that comes to the fore through Shigematsu's journal is rather pessimistic. As he observes a young boy on the train, showing reluctance when asked by a talkative old lady how he escaped the bombing, Shigematsu intuits the tragedy behind his flight, and becomes anxious, on behalf of the boy.[16] The boy was hesitant, but once he opened his mouth, words gushed out in a wave of uninhibited emotion, and the whole train got to hear how he miraculously escaped the encroaching fire from under the rubble, after being abandoned by his own father, and the awkward moments they endured when they were accidentally united afterward. He is now on his own, searching for his mother, he says, which, in turn, effectively shuts up the old lady's mouth. Thrown into relief anew are the awkward moments of silence with all sorts of emotions and questions swirling in the air, that ensued, this time, among the passengers of the train, all victims of the A-bomb. Shigematsu presents himself as someone who has sensitive ears attuned to the subtle nuances in the tenor of the victims' feelings, which necessarily vary according to the circumstances under which they became victims. The extent and the nature of their physical injuries and mental wounds differ widely, and consequently, the feelings that they induce in them are different, too. There is no language that can encompass or transcend them all. Sometimes silence is wisdom's best, if not only, ally.

It is also worth noting that "polyphony" cuts across both the diary part of the novel in the past, and the third-person narration in the present. As Shigematsu becomes increasingly absorbed in copying his diary, his writing consciousness in the present is drawn into dialogue with what he transcribes. Reading anecdotes and rumors from the past triggers Shigematsu's memory, which is sometimes commented on and entered into the diary as postscripts, or other times, remains in his consciousness as afterthoughts. In other words, throughout the whole novel, stories from different times are interpolated

[16] IBUSE 1970: 150–151.

into the narrative to cast doubt on the veracity of any one account of the bombing, or of any other issue at hand. They all contribute to giving a palimpsestic, and collage-like impression with multiple perspectives, that the entire novel is woven out of many smaller texts, based on hearsay, some of which are more reliable than others, but none completely so. And the narrative voices throughout are kept matter-of-fact, unsentimental, and unobtrusive to match the documentary "feel" of the archival materials. The ultimate irony is that the "truth" about his niece Yasuko, which Shigematsu seeks to present through copying the diaries, turns out to be untrue after all. As noted, a pretext for transcribing the journals was to refute the negative rumors about Yasuko's health. When they discover, with only three days of copying left, that Yasuko has had symptoms of radiation sickness for quite some time, the mission loses its original purpose. She *was,* after all, exposed to enough radiation, mostly from black rain, to develop radiation sickness. Shigematsu nevertheless continues to work on his diary. It is almost as if the novel, by being written down, throws into relief the irony of such an impossible mission itself, confirming Shigematu's suspicion about the limit of language itself: "I haven't got down on paper one-thousandth part of the truth, all the things I actually saw. It's no easy matter to put something down in writing."[17]

Despite the obvious limits he sees in verbal communication, Shigematsu continues to write. Or, rather, Ibuse does not let Shigematsu abandon his project of writing about Hiroshima, as if to tell us that it is the process of writing itself, of a struggle to write itself, that is worthwhile, that has a therapeutic effect on our lives, and not necessarily its end-product. As John Treat ends his chapter on Ibuse, "[l]ike the lives of the victims it portrays, *Black Rain* too is a struggle, albeit not one between life and death [nor truth and gossip] but rather between the wholeness of life and our recent, irrefutable evidence to the contrary."[18] Writing is valued for its performative effect rather than for its communicative one—for what "words do" rather than what they mean, as in reading sutras or composing poems, to come to terms with one's past or imagine the wholeness of life. The question is how Imamura lets the characters cope with this irony and struggle in his cinematic adaptation.

Adaptation from Novel to Film

In a book titled *A Theory of Adaptation*, Linda Hutcheon tries to dismantle a bias many of us have about adaptations from the telling-mode on the printed page, typically novels, to the showing-mode, typically cinema, that they are necessarily derivative or inferior to the original. She urges us to focus on the process of adaptation, transcoding from one set of

[17] IBUSE 2012: 60 (slightly modified).
[18] TREAT 1995: 299.

convention to another, rather than to deplore the loss that it is often said to suffer. While it is admittedly more difficult to represent in the movie the complexity of interiority in minute detail, Hutcheon reminds us that there are a wealth of techniques that can do interiority, such as voice-over, close-up shots, long shorts, slow motion, rapid cutting, lighting, music. Quoting Susan Sontag, she points out that editing becomes “an equivalent to the magician’s sleight of hand.”[19] That said, however, she also notes that there are certain generic, media related differences that the “magician’s sleight of hand” cannot do so much about. One is a relatively common phenomenon of reduction in scale that usually happens in the cinema because of the time-limit.[20] Another difference is that the novel relies predominantly on the realm of imagination, whereas the cinema relies on the realm of direct perception. Even though there are, no doubt, overlaps between those two modes in each media, these differences might have implications, to which I shall come back later.

With these general practical points in mind, I will discuss Imamura Shōhei’s strategy in translating Ibuse’s novel into the medium of film. Even as Imamura follows most of the plot line in Ibuse’s novel that I have just outlined, the particular aspect of Ibuse’s novel, its multiple narrative perspective which calls into question the status of the truth, was not transferred into the film. The irony of pursuing truth through writing is less poignantly foregrounded. Imamura shoots the entire film in black and white with the camera stably placed at a low angle, in a quasi-Ozuesque manner, which does give a sober, documentary feel, as critics have argued. However, reporting on the aftermath of the bombing in the two flashback scenes with a voice-over, as noted, occupies less than twenty percent of the entire film.[21] In the rest of the film, the focus moves to the drama that transpires in the narrative present in 1950, with a colorful gallery of additional characters from various stations of society in Kobatake village, struggling to adjust to a new way of life after the war. Imamura’s *Black Rain* draws a lively, sometimes tragi-comic picture of the villagers with a far more zestful, action-packed, and dramatic impact than in Ibuse’s novel. In other words, the dramaturgy in most of the film sharply distinguishes itself from the unsentimental minimalism of the novel. A middle-aged widow selling cigarettes, and her daughter, a cabaret waitress who comes home to escape her gangster-boyfriend, and their loud complaint about the discrimination among the villagers, adds very much to the folkish or even the proletarian touch in the film.[22] The most important additional character, however, is Yūichi, a farmer’s son and veteran soldier suffering from PTSD (post-traumatic

[19] HUTCHEON 2006: 59.

[20] Hutcheon talks about the “pragmatic necessity of cutting a sprawling novel to make it fit the screen in terms of time and place because it usually takes longer to perform an action than to read a written record of it” (HUTCHEON 2006: 37), which may be relevant here too.

[21] As noted in an earlier footnote, there is a brief, third flashback without a voice-over, but this is connected to Shigematsu’s memory rather than to his diary.

[22] For a detailed description of the human drama in the village added in Imamura’s version, see Tachibana Reiko’s thoughtful analysis of the film (TACHIBANA 1998).

stress disorder), who falls in love with Yasuko. He spends most of his time carving *jizō*[23] figures in stone, with emotionally distraught faces. Every time he hears the sound of a motor from any vehicle passing by, he stirs up a commotion in the neighborhood by imagining himself on a battlefield, noisily charging against an "American tank". The neighboring villagers led by his own mother all run out to play along with the crazy Yūichi, trying to convince him the mission is completed so that he can return home.

Commenting on his romance with Yasuko, Carol Cavanaugh argues that by leading the audience to "transfer Yasuko's indisputable innocence to Y[ūi]chi," it invites us to feel that "her genuine victimization is shared equally by him" and that soldier and civilian have both suffered and their suffering is the same.[24] She reads the novel ultimately as a "documentation of the current consensus in Japan" on "national victimization unencumbered by wartime responsibility, a consensus [as of 2001] defended by the bombing of Hiroshima."[25] In critical response to Cavanaugh's claim, I would like to problematize what Yūichi and Yasuko are victims of—they are not simply victims of the war alone. In adding the character Yūichi, Imamura has obviously drawn on Ibuse's novella, *Yōhai taichō* 遥拝隊長 (1950; *Lieutenant Lookeast*, 1971), which is about an ex-lieutenant with the exact same name, who refuses to acknowledge the Japanese defeat, a lunatic and a laughing stock of the entire village. True enough that Yūichi in the film is portrayed as less tyrannical, and more innocent than Yūichi in *Lieutenant Lookeast*, but what comes across most poignantly in the insertion of Yūichi, I would argue, is the film's implicit criticism of a certain post-war attitude prevailing among the villagers which marginalizes victims such as Yūichi, as in Ibuse's original short story.[26]

The narrator in Ibuse's *Lieutenant Lookeast* draws attention to the fact that the villagers not only did not consider him strange when the mentally injured Yūichi came home during the war, but they were also rather proud of him (his physical injury was a limp, just as in Imamura's film). He only became an embarrassing lunatic in their eyes after the war ended, because Yūichi persisted in his militaristic manner of behavior and language. The narrator inserts an episode about an ostensibly democratic youth who indignantly shouts at Yūichi for being "such a crazy ghost of imperialism" in the "pacifist, anti-militarist country" that Japan has become. The narrator sarcastically refers to him "as a skillful master of fashionable words in the spirit of time."[27] Highlighted here is the swiftness with which some people learned to act according to the dictates of the new age.

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[23] *Jizō* is the Japanese version of the bodhisattva Kṣitigarbha, regarded as the guardian and savior of (deceased) children and as the savior of souls suffering in hell.

[24] CAVANAUGH 2001:255.

[25] CAVANAUGH 2001: 259 and 266.

[26] In his insightful analysis of *Lieutenant Lookeast*, Takiguchi Akihiro points out that the novella poignantly throws into relief the villagers' complicity as victimizers by acknowledging Yūichi's own double role as both victimizer and victim (TAKIGUCHI 2012: 268).

[27] IBUSE 1953: 154.

As Takiguchi Akihiro 滝口明祥 points out, the phrase, "a skillful master of fashionable words in the spirit of time," was added by Ibuse in the new 1951 edition, one year after its original publication, presumably to make his critique explicit.[28] It perhaps demonstrates Ibuse's increasing critical awareness of the complacent postwar mentality. And in that sense, the inclusion of Yūichi's story in Imamura's film is a tribute to Ibuse's concern, even though Yūichi was not in *Black Rain* itself.

Just as in Ibuse's short story, village people deal with the symptoms of Yūichi's wounds when they create problems for their everyday life routines, but no one takes his post-traumatic, emotional needs at the root of the problem seriously (except possibly his mother). As a lunatic, he is left to his own devices as long as he does not make trouble. Yasuko is also marginalized albeit in a less obvious manner than Yūichi, and it is this feeling of alienation that unites them as a couple across the class difference. She is in a double-bind, because of the invisible pressure to act normal, being exerted on her through Shigematsu's tireless pursuit of a suitable bridegroom for her, on the one hand, and her growing suspicion that she might be actually getting sick on the other. Their single-minded efforts at correcting the wrong rumors about Yasuko, with the best intention, make it morally difficult for her to come out of the closet about her radiation sickness. The village people, including Shigematsu and Shigeko, refuse to see the real suffering of both Yūichi and Yasuko, and a nudge at them can be seen as a warning against hasty aspirations toward normalcy.

There is an episode both in the novel and the film, which gives us a similar example of the problematic postwar attitude. A war widow by the nickname of "cigarette woman" in the film (a war widow referred to as auntie from Ikemoto in the novel) observes Shōkichi and Shigematsu fishing in a pond, and sarcastically comments that they are lucky to be fishing while everyone else is busy working. The infuriated Shōkichi retorts the "cigarette woman" as follows:

> "That's enough! Shut your mouth! […] I suppose you've forgotten how you came to see me when I got back from Hiroshima, have you? Or were they crocodile tears? I remember you blubbering and calling me a 'precious victim' at the time."
>
> "*Did* I now? But that was before the end of the war. Why---everybody said that kind of thing during the war. If you ask *me*, I think you're trying to pick a quarrel or something, to start bringing up things like that now."[29]

[28] He inserted in the text "*Jiryū ni tōjita genji o rōshite*" 「時流に投じた言辞を弄して」 (TAKIGUCHI 2012: 253).

[29] IBUSE 2012: 28–29 (with emphasis as in the original). This dialogue is reproduced in the film in its entirety.

Shōkichi indignantly adds that everyone forgets Hiroshima, Nagasaki, and the hell of fire, and is just "prancing and shouting" about "damned anti-bomb rallies."[30] As if to echo the narrator's critique of fashionable words in *Lieutenant Lookeast*, Shōkichi criticizes their eagerness to follow the dictates of the new era, glossing over the traces of wounds suffered during the war. The "cigarette woman", along with others, said things that were expected of them before the end of the war. A wounded survivor of the bomb (like Shōkichi), and a wounded soldier of the war (like Yūichi), were both honored and respected as "precious victims". The value of their sacrifice for the nation was indisputable. But now that it has become clear that they were all duped, fighting for a terribly wrong cause, their attitude toward the victims has subtly changed. They are not so "precious" anymore—they are perhaps pitied, but are treated more like burdensome guests who do not productively contribute to the new vision of the nation, or as an unwelcome reminder of the "wrong" past at best. In that sense, the insertion of Yūichi into the story is an important addition that connects Imamura's film to Ibuse's concern that the past is quickly being dismissed as irrelevant or uninteresting.

In this caricature of the postwar mentality in Imamura's film (which the tragi-comic figure of Yūichi definitely enhances), I would argue, one can read a subtle criticism of the "victimizer" aspect of the Japanese people. It is surely the same sort of passive, uncritical mentality of the ordinary Japanese who lived according to their survival instinct, adjusting their antenna to the winds of the time, which indirectly contributed to spreading of the nationalist ethos both before and during the war. The setting has changed, and so have the values of the time, but the people's thoughtless, and yet shrewd (some might call robust or even resilient) mentality has remained more or less the same and Shigematsu was perhaps no exception, until Shōkichi jolted him out of habitual stupor.[31] The decisive and climactic jolt for Shigematsu in the film comes when Yūichi's mother unexpectedly comes to ask for Yasuko's hand on behalf of her son—a marriage match across class division, which would have been unthinkable in older times. Responding to Shigematsu's bewilderment, Shigeko slowly opens her mouth:

> Since the go-between has always kept the talk about radiation sickness secret, Yasuko has never had a relationship she felt completely at ease in. When I think of Yasuko and Yūichi together, talking about the war and radiation sickness that weigh

[30] Ibid.: 30.

[31] In their review of Imamura's film, Thomas Keirstead and Deidre Lynch see an ambivalence in this: Constructing a "people's history", Imamura seems both to admire the resilience of ordinary people and to condemn them for acquiescing in their role as those who look on while history happens (KEIRSTEAD/LYNCH 1991: 1117).

> heavily on their mind, to their heart's content, I cannot help but sympathize. It may be cruel not to let them spend time together.[32]

To which Shigematsu replies with thoughtful pauses in between: "Is that what you think? That may really be the case. You may, indeed, be right," as if to slowly acknowledge the "true" state of the matter.[33] As it apparently dawns on Shigematsu's mind for the first time here, what unites the two is their shared lot as unwelcome reminders of the painful past everyone wants to forget. They have both been prevented from addressing their not-so-visible wounds and anxiety head-on because of the aforementioned postwar mentality, which necessarily marginalizes them as non-productive members of the new order. With his "you may indeed be right," Shigematsu, for one, clearly signals that he is capable of change. He realizes that he may have been too blindly caught up with traditions (with regard to marriage, class distinction, and social propriety), which have a conservative tendency to prize stability and the status quo. It is not an exaggeration to say that this mental inertia is an extension of the same conservative inclination that led him to support the nationalist ethos during the war.[34] Seen this way, I believe Imamura's film does take a critical stab at the victimizer aspect of the Japanese people.

One can also say that the insertion of Yūichi in Imamura's film expands on the theme of victimhood present in Ibuse's novel, in a way that problematizes an easy dichotomy between victims and victimizers—an assumed dichotomy in what James Orr calls "the mythologies of Japanese war victimhood." These mythologies, which dominate the popular sentiment in postwar Japan according to Orr, thrive on an "image of self as victim, to the neglect of consciousness of self as victimizer."[35] Scapegoating the military as the sole bearer of responsibility, they have exonerated ordinary people (and the emperor) as victims, and in his view, popular works of classics such as *Black Rain* (both the novel and the film) have helped reinforce them. Contrary to Orr's suggestion, then, I would argue that Imamura's Yūichi, the war veteran, is an epitome of someone who bears the burden of guilt for both the military and the ordinary people, bridging the gap between what were thought to be a decisive division among the Japanese people.[36] Contrary to Cavanaugh, who is skeptical of their romantic union because it transfers Yasuko's innocence to Yūichi, I

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[32] IMAMURA 1989: 01:37:29–01:38:22. (My translation).

[33] "*Sōka nō, sō kamo shiren nō, sō iyā, sō yo nō*." IMAMURA 1989: 01:38:32–01:38:40. (My translation).

[34] Ibuse's Shigematsu admits to his habitual stupor during the war more explicitly in his journal (IBUSE 1970: 360). In Imamura's film, the reader must interpret Shigematsu's facial expressions as he speaks to his wife and others on various occasions.

[35] ORR 2001: 3.

[36] Especially if you supplement Imamura's film with Ibuse's *Lieutenant Lookeast* as an intertext, the ambivalence in Yūichi becomes even greater, because he was clearly a victimizer during the war, and yet, comes across as such a helpless ordinary man of common origin, a farmer's son after the war.

would argue that it transfers the burden of responsibility to both across this divide by making even Yasuko realize her own complicity in the race toward normalcy.

There is also a more media specific aspect of Imamura's version of *Black Rain* which might be considered. As Hutcheon points out, both the realm of imagination (novel) and the realm of perception (film) have their respective strengths and weaknesses. One might say, however, that there is a special challenge in the latter, when the aim is verisimilitude, and the object, the A-bomb carnage. Because a film necessarily provides concrete pictures, it gives less room for imagination to expand or compensate, if one, for example, detects that the shabbiness of the appearances is not real, or that the actors and actresses are not fatally wounded.[37] The artificial nature of the carnage constructed from scratch in a studio might be visible in a way that is not for the reader of the novel, and this can explain, at least partly, why Imamura drastically cut down on the flashback scenes from the past.

On the other hand, the realm of direct perception can effectively evoke powerful emotions, especially if it is combined with a close-up shot and music. Throughout the film, the camera is stably placed at a low height, shooting from a distance, only occasionally interrupted by close-up shots of the characters' faces at the most dramatic moments. But precisely because there are relatively few of them, these interruptions work effectively in soliciting the spectator's emotional reactions. When we see Yasuko's uncanny look at discovering her hair falling off, or her aunt's horrified look at Yasuko staring at her own hair through the bathroom window in close-up shots, accompanied with the loud, ominous music of Takemitsu Tōru 武満徹 (1930-1996), whipping up a sense of anticipation, our reactions are visceral, making us feel as if we are witnessing the scenes here and now. Even as it should be possible to achieve the same sort of effect in a written account, for example, through the use of indirect free discourse or interior monologues, Ibuse, the writer, does not choose these tactics. In the novel, the truth about Yasuko's condition is first mentioned in Shigematsu's five page *gojitsuki* 後日記 ("postscript") in his diary, reflecting upon the unfathomable effect and *osoroshisa* 恐ろしさ ("scariness") of the A-bomb which makes people sick many years after the initial exposure,[38] and is also later alluded to by her aunt. In other words, Yasuko's inner experience of the impact of the discovery is never depicted in the novel. Her radiation sickness is reported as one of numerous cases that instill pity, fear and awe in Shigematsu, whereas in the film it is part of the ongoing event that materializes at the narration time.

Following up on the "scariness" of radiation in Ibuse's *Black Rain*, Imamura chooses a different strategy, by dramatizing, through the various use of close-up shots, not only the

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[37] Even though in principle, you can argue that a poorly described scene in a written document can do the same damage, you can resort to a minimalistic description, leaving the rest to the reader's creative imagination—the same option is not available in a film, at least in one of the "realistic" kind.

[38] IBUSE 1970: 279.

sudden eruption of sickness in Yasuko, but also in other survivors—Mr. Katayama, Shōkichi and Kōtarō. After showing the dramatic collapse of Mr. Katayama in front of the house, gasping for air and water, the camera swiftly moves to his funeral scene. With a close-up shot on Shigematsu's face as he reads the sutra, there is a flashback scene from the survivors' shelter in Hiroshima the day after the blast, where Shigematsu is united with Mr. Katayama, Shōkichi, and Kōtarō (this two-minutes flashback, mentioned earlier, functions as a cinematic probe into Shigematsu's consciousness, triggered by his memory of Mr. Katayama, and echoes Shigematsu's postscript about the deaths of many participants in the rescue operation at the shelter in Ibuse's novel). Among those who rejoiced at having survived the bomb, one after another dies of radiation sickness except for Shigematsu. After Katayama, Shōkichi falls ill. A shot of many feet wrapped in white *tabi* 足袋 ("Japanese socks") and *zōri* 草履 ("sandals") walking in the funeral procession is followed by a close-up shot of Shōkichi's widow holding his picture. We catch a sight of Kōtarō's wary face moving right behind her only to see his picture in a black frame in the next shot, following this time his funeral procession. The whole sequence ends with Shigematsu's voice-over[39] that he has lost two of his friends in a month, while he is still miraculously alive—the words that build up tension and suspense, prefiguring yet another death. Imamura eventually lets even Shigeko, the wife, die of radiation sickness, increasing the number of victim to the total of four. These deaths uncannily bring back the image of an earlier flashback scene from Hiroshima, in which Yasuko frantically tries to wash off the dark traces of black rain in her clothes. Like the stains from black rain, insidious radiation cannot easily wash away, and catch you unawares when you least expect them.[40]

To sum up, Imamura's emphasis on insidious radiation can be seen as his response to the need to alert the public, as a series of atmospheric nuclear tests were being conducted by France in French Polynesia in the 1960s and 70s.[41] Imamura's strategy, which is much more oriented toward human drama centered around the life and death of *hibakusha* 被爆者 ("survivors of the A-bomb") five years after the war, invites us to identify emotionally (some might say excessively or even sentimentally) with the characters in the film, to a greater degree, than in Ibuse's novel. With the help of the skillful performances of his actors—Kitamura Kazuo 北村和夫 (1927-2007), Ichihara Etsuko 市原悦子 (1936–), Tanaka Yoshiko 田中好子 (1956-2011) and his team,[42] he lets words, images and sound work in collusion to elicit the spectator's emotional reactions, inviting us to participate in the

[39] There is no counterpart for this voice-over in Shigematsu's diary in Ibuse's *Black Rain*, because none of them die in the novel.

[40] James T. Dorsey and Naomi Matsuoka have a thoughtful discussion on the symbolic role of black rain (DORSEY/MATSUOKA 1996: 208–209).

[41] CHRISAFIS 2013.

[42] Tanaka Yoshiko and Ichihara Etsuko won the 1989 best actress, and best supporting actress award respectively in Japan for their role in *Black Rain*.

ongoing event of victimization seen from the characters' points of view. Ibuse's novel, in contrast, focuses more on the impossibility of getting at the truth status of numerous stories that are in circulation in the aftermath of the Hiroshima bombing, and the therapeutic effect of writing.

Conclusion

Imamura's film has won both critical and popular recognition as one of the most important films on Hiroshima in Japan, and if you judge from the numerous blogs and comments of recent origin posted in Japanese, it apparently continues to move its audience, thanks to the availability of the film on DVD.[43] Even though Imamura has presumably said "that this film should not speak loud, but must speak in a low voice" and has taken care to be relatively faithful to the original plot,[44] he has made strategic adjustments to make it appeal to the popular sentiment of the Japanese audience. Some of them were perhaps motivated by the historical context in the eighties, and the specificity of the media; others, perhaps by his artistic vision and even commercial interests that a film production necessarily involves. Whatever reasons, the film singles out Yasuko as the protagonist of the story, dramatizing her love relationship with Yūichi and the wounds that unite them, turning Ibuse's multiple testimonial narratives into a more straightforward linear narrative. For critics such as Cavanaugh, this transformation is symptomatic of the larger ideological battle on war memories and victimization being fought in the Japanese discourse on a macro-level, and Imamura's film, in her view, gives support to the nationalist side. By adding "the mentally tormented veteran Yūichi to Yasuko's story", the film gains an "ideological supplementation that encourages the audience to fill in the victim status of Hiroshima," as she puts it.[45] Referring to Yūichi's therapeutic stone carving, Cavanaugh argues that the *jizō* statues "iconically cement together the victims of Hiroshima with Japanese soldiers in battle," and claims that the film thereby "*styles itself as history* to give validity to a consensus in Japan on national victimization unencumbered by wartime responsibility" (emphasis added).[46]

[43] See for example, KIMURA 2012: "Kuroi Ame/Black Rain (89nen Nihon)".

[44] Imamura has made a 19 minute epilogue for the film, in which Yasuko in shabby appearance is seen making a pilgrimage to graveyards in Shikoku in 1965. It was filmed and edited, but after much deliberation, Imamura decided not to include it in the film. The epilogue is however included in the DVD version of *Kuroi Ame* as an independent short sequel. This might be also indicative of the degree to which he prioritized being faithful to the original plot in Ibuse's novel. See NISHIOKA 2007: "Kuroi ame (Imamura Shōhei) no mikōkai bubun."

[45] CAVANAUGH 2001: 255.

[46] CAVANAUGH 2001: 265 and 266. Albeit less explicitly, James Orr also seems to suggest that *Black Rain*, both the novel and the film, reinforce the myth of Japanese victimhood at the expense of victimizer consciousness (ORR 2001: 109).

I wish to counter her claim, however, by arguing that her view of history is rather narrow—as her rhetoric, "styling itself as history" seems to suggest, she does not consider Imamura's film properly historical. Drawing on Pierre Nora's analysis of an explosive interest in commemoration, Tesse Morris-Suzuki asks us to acknowledge an inherent tension between two dimensions of history, "history as interpretation" (scholarly history with focus on reason) and "history as identification" (history that involves empathy and emotion), arguing that "our understanding of history is never just an intellectual matter, but any encounter with the past involves feelings and imagination as well as pure knowledge."[47] Warning us that academic history has tended to be "too wary of emotions, treating history as though it were a form of pure reason existing beyond the sullying realm of passion, fear, hope or sheer pleasure," she argues that we must acknowledge the necessity of both dimensions, and try to understand how they are intertwined.[48] She is certainly not alone in reminding us of the need to come to terms with both, as David Lowenthal and others have discussed a similar tension between history and heritage.

While distinguishing history and heritage as separate lines of practice, Lowenthal emphasizes their complementarities at the same time, especially regarding the role which heritage plays in making history more accessible to laypersons by enlivening it. "Dealing with distant times and events beyond their own ken, many see history as inaccessibly alien," and "[e]ven the most striking events fade away as they recede into the distant past," he writes. Heritage necessarily entails emotional identification and empathy, and thus "[f]or Israelis, the Holocaust is heritage; elsewhere, the most vigilant memorialists cannot keep it from fading away into history."[49] Even as he justifiably warns against the chauvinism inherent in heritage, he argues that history nevertheless needs heritage to carry conviction in order to make it "alive and kicking." Imamura's film strikes emotional chords in the traumatic war memories of the Japanese people first of all because the human interaction dramatized in it concerns them. It not only reminds them of the presence of marginalized victims of the war among their fellow citizens, but also gives them an opportunity to reflect on their own attitude, the post-war mentality that has single-mindedly strived after prosperity by forgetting the painful past. This realization can perhaps make it easier to imagine the existence of other marginalized victims *elsewhere*. We can even envision the possibility that it might prevent the most striking *atrocities* all over from fading away, making them "alive and kicking" for the future generation.

I do not mean to suggest that Ibuse's novel is less emotionally appealing, however. Fictional writing has its own coding and decoding system, and can manipulate your feelings just as well, albeit on different premises. Using different techniques and strategies, as we have seen, both Ibuse's novel and Imamura's film invoke affective reactions in us, helping

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[47] MORRIS-SUZUKI 2005:22.
[48] MORRIS-SUZUKI 2005: 24–25.
[49] LOWENTHAL 1998: 123.

us emotionally connect with the past. Not all of us respond equally enthusiastically to their call, as already mentioned. Some remain critical (Cavanaugh, to the film); others get angry (the poet, Toyota Kiyoshi at the novel), or are doubtful or even envious (*hibakusha* readers of Ibuse's *Black Rain*)[50] and yet others respond under the influence of external agenda or interests (presumably the jury at Cannes Film Festival). Some might find Imamura's dramaturgy surrounding love and deaths among the villagers sentimental or overwhelming. Needless to say, there are also variations in reception among the enthusiasts, especially with regard to Ibuse's *Black Rain*. Conservative critics embraced it as an "affirmation of traditional Japanese values," thereby making "atomic victim mythology more acceptable" in Orr's words, while others have countered that claim by nuancing or refuting the argument from various perspectives.[51] As many affect theorists have reminded us in recent years, the feedback mechanism of affect/emotion is complex, and its trajectory, often unpredictable, as it is influenced by both worldly and personal contexts.[52] The diversity and controversy in the reception of Ibuse's novel and Imamura's film speak to us about the messiness of history, precisely because history can never free itself from emotions. And I suggest that the disparate reactions to the novel and the film should be seen as a token of the vibrant openness of the reader-text/film exchange and the web of emotional networks that they create or do not create. Emotions sometimes mess things up, but other times they help us empathize with strangers, making us more charitable.

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[50] Joh Treat writes: "Many of these doubts came from hibakusha themselves, who perhaps understandably resented the fact that such success was to be earned not by one of their own, such as Hara [Tamaki] or Ōta [Yōko], but by a non-hibakusha such as Ibuse" (TREAT 1995: 271).

[51] ORR: 10, and 109. See also John Treat's thoughtful summary of the initial reception by prominent Japanese critics, such as Etō Jun and Ōe Kenzaburō, in his chapter on Ibuse Masuji, TREAT 1995: 261–299.

[52] See GREGG/SEIGWORTH 2010, for example.

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For the Eyes Only: The Sensory Politics of Japanese Modernism

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Abstract

Japan's modernization entailed, amongst other things, a new distribution of the sensible and the privileging of visuality by the state's regimes of power and knowledge. Larger historical and technological forces demanded the specialization and commodification of the senses: photography and film froze sight and detached it from the totality of experience, while the radio, the phonograph and the telephone separated hearing from seeing.

It is tempting to see literature and especially the modernist movement of Yokomitsu Riichi, Kawabata Yasunari and Kataoka Teppei from the 1920s as a site of resistance against these historical processes and the gradual specularization of experience: after all, they called themselves "shinkankaku-ha", "New Perceptionists". Close readings of their fictional and critical texts, however, reveal a much more ambiguous stance. *Kankaku* ("sensation", "perception", "sense impression") emerges as purified from the fleshy materiality of the body and reduced to the visual only. Regardless of whether they wrote on literature or on film, the modernists emphasized a new sensation that was free from the mediations of the writer's psyche, in the case of literature, and purged from intertitles and the narration of the *benshi*, as far as cinema was concerned. Their ideas about sensation and perception resonated with the so-called "pure film movement" (*jun'eigageki undō*) from the 1910s and with later debates on "absolute cinema" (*zettai eiga*), which argued for a disembodied, intensely absorbed spectatorship that focused on the visual. The fragmented syntax, distorted temporalities and deinteriorized characters of Kawabata and Yokomitsu owe a lot to technologized visuality. This alienation of the self and its split into pure consciousness and objectified body, motifs that we find in both writers, could be ideologically problematic.

In the cultural histories of modern Japan, the 1923 Tōkyō earthquake is always seen as a point of rupture; a figure for radical urban, social and cultural change. The appearance of the journal *Bungei jidai* ("Literary Age") in October 1924 stands for the waning of literary naturalism and the birth of a new literature.[1] The first issue carried work by young writers

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like Kawabata Yasunari (1898–1972), Yokomitsu Riichi (1898–1947) and Kataoka Teppei (1894–1944), who experimented with startling shifts of perspective and endowed mundane objects with life, completely indifferent to the divisions between organic and inorganic, subject and object. The critic Chiba Kameo (1878-1935) welcomed them enthusiastically and called them "shinkankaku-ha", "New Perceptionists". The response of the *bundan* ("literary establishment") as a whole, however, was outright hostile. Prominent critics dismissed "New Perceptionism" as modish-sounding and vaguely decadent. But the term was eagerly taken up by the newspapers, despite the initial misgivings of the writers themselves. Yokomitsu, for example, was uncomfortable with a label thought up by an outsider; at the same time he felt compelled to explain this potent, but ambiguous slogan of a name.[2] Some literary historians have seen the name as arbitrary: an attempt to impart some sort of identity to a gathering of heterogeneous talents and sensibilities united only in their opposition to the older naturalism and to the proletarian literary movement that was gathering momentum at the time.[3]

The heated exchanges between the *Bungei jidai* writers and their critics are preoccupied with attempts to define and philosophically anchor the meanings of *kankaku* ("sensation", "new sensation" and "perception" in general). This essay will argue that far from being arbitrary, the concern with perception is deeply motivated, in a way symptomatic of the technological and cultural moment of 1920s Japan. As Jonathan Crary argues in his transdisciplinary studies of the historical constitution of perception and the relationships between visual technologies and modern subjectivity, the dynamic logic of capital undermines any stable and enduring structure of perception.[4] In Japan the interwar years represent a particularly intense moment in these processes. The appearance of *Bungei jidai* and the controversy around it happened at a time of intense visual modernization and reorganization of sensory experience. My essay will focus on perception and the senses in some key texts of New Perceptionism: the editorial statement in the inaugural issue of *Bungei jidai* and other important theoretical pieces on both literature and film, as well as some of Kawabata's early *Palm-of-the-Hand Stories* (*tanagokoro no shōsetsu)* from 1923–1925 and Yokomitsu's novel *Shanghai* (1928–1932).

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of the textual analysis of Kawabata's and Yokomitsu's works have been published under a different title in *positions: asia critique* (25:2), 2017, by Duke University Press.

[1] In his literary memoir *Shōwa bungaku seisuishi* (1952; "The Rise and Fall of Shōwa Literature"), Takami Jun describes the excitement of the literary youth when *Bungei jidai* appeared: "Our eyes were shining when we bought the inaugural issue [...]. I opened it straight after I left the bookshop and began to read whilst still walking. Here was the literature we, the young generation, had been passionately seeking; the literature we were hungry for" (Takami 1967: 24). All translations from the Japanese in the main text and in the footnotes are mine, if not stated otherwise.

[2] Toeda 2002: 123.

[3] See, for example, Odagiri 1975: 347 and Isogai 1967: 54.

[4] Crary 1995: 47.

The aim is to grasp the sensory politics of these texts in an attempt to elucidate how literary modernism related to the technologized visuality of cinema.

The essay follows earlier work by Seiji Mizuta Lippit (2002), William Gardner (2006) and Gregory Golley (2008) that situated 1920s Japanese literary modernisms in their cultural, political and technological contexts, instead of discussing them within a framework of influence and dismissing them as secondary gestures, as previous scholarship had often done. Japanese writers, artists and intellectuals were certainly aware of Western modernist and avant-garde movements.[5] However, we should be wary of the trope of "influence": influence is always linear and one-directional, with the West as the sole origin of modernity and modernism; it implies mimicry and colonial inauthenticity. As a concept it cannot do justice to the multiplicity and diversity of cultural flows and appropriations that we find in 1920s Japan. It cannot capture the active agency involved in interpreting, re-casting, citing and even parodying Western works. Rather, like William Gardner, we should be thinking of practices of flexible and strategic citation that were employed by writers and artists for their own purposes, as interventions in their own cultural and (geo–)political context that was marked by the presence of the hegemonic West as well as Japan's own colonial adventures.[6]

Modernity, Perception, Visuality

The upheavals of modernity always meant a gradual tearing of older perceptual formations and a new distribution of the sensible. The very idea of separating the senses and thinking them as discrete entities in shifting hierarchies implies modern analytical thinking, very different from that primordial connection between self and world that the sensorium supposedly represents. The Western philosophical tradition denigrated touch and taste, because they necessitated contact and bodily engagement. Edmund Burke, for example, excluded them from the romantic sublime because the sublime necessitated distance. Smell was also considered too primal and too feminine. While hearing can also imply distance, it is more pervasive and penetrating, more proximate and suggestive than sight. Sight, on the other hand, *demands* distance; it can analyze and measure, it is objectifying and judgemental. The perceptual field of modernity is therefore "fundamentally nonreflexive, visual and quantitative", the domain of the mechanical sciences and the logic of capitalism that reduces everything to monetary value and exchange, as Donald Lowe

[5] For accounts of the reception of Western avant-garde movements in Japan see CHIBA 1978: 13–14 and SAITŌ and KAGAMI 1987. In the case of the *Bungei jidai* writers, the publisher of their journal, Kinseidō, also produced a series of translations of German expressionist drama that included works by Georg Kaiser and Reinhard Goering, as well as Karel Čapek's *R.U.R*. (SAITO and KAGAMI 1987: 4–5).

[6] See GARDNER 2006: 47–8.

describes it in his ground-breaking reconceptualization of Western intellectual history, *History of Bourgeois Perception* (1982).[7] Reflexivity for Lowe means "conscious[ness] of the interacting, interdependent relationship between self and world".[8] The modern visual regime, exemplified by Alberti's perspective and Cartesian dualism, posits an observer who is not an embodied subject, but a disincarnate eye/I, occupying a fixed and static viewing position. These perceptual divisions engender the other divides that are central to Western modernity: between mind and matter, subject and object, humanity and nature. Lowe's ideas about the historical shifts in perception and the bourgeois compartmentalization of embodied life under the effects of industrialized modernity, positivist philosophy and the mechanical sciences, can be traced back to the early Marx: "The forming of the five senses", Marx asserts, "is a labour of the entire history of mankind down to the present".[9] Other scholars have brought in some nuance and complexity to the argument: Martin Jay, for examples, writes about plural "scopic regimes of modernity" and traces tensions between Cartesian visuality and other, alternative modes.[10]

The epistemological shocks of Japan's aggressive modernization extended also to the field of perception. The ideology of the Meiji state emphasized utilitarian knowledge and moral training and discouraged the indulgence of the more corporeal senses. The version of Western science imported during the Meiji era and internalized through school education and university study was emphatically positivist, cut off from its rich roots in Pythagoras and Newton.[11] Visuality was privileged by the state's regimes of power and knowledge. Under the influence of the work of scientists such as Hermann Helmholtz and Wilhelm Wundt, in Japan as well sensuous experience was carved into discrete objects of scientific study that were assigned to disciplines such as physics and experimental psychology. Motora Yūjirō (1858-1912), the pioneer of experimental psychology in Japan who established it as an academic field, regarded vision and hearing as superior. Touch, smell and taste, on the other hand, were low in his epistemological hierarchy, because their representations were incomplete and diffuse.[12]

The academic partitioning of the senses paralleled other perceptual changes brought about by industrialization, urbanization and the state-orchestrated movements for the rationalization of everyday life, especially in the years after the 1923 Tōkyō earthquake. The earthquake sped up the transformation of Tōkyō from a historical city into a functionally planned modern metropolis dominated by the visual register, with wider

[7] Lowe 1982: 6, 13.
[8] Lowe 1982: 162.
[9] Marx 1978: 89.
[10] See Jay 1988.
[11] Ichiyanagi 1994: 85.
[12] Motora 1907: 129–137.

streets and open vistas. The shift in urban entertainment from Asakusa to Ginza also implied a new perceptual relationship to the city. Asakusa's traditional *misemono* side shows retained something tactile and corporeal; it was all about being amongst people and jostling in crowds. In the first decades after its arrival in Japan, the cinema was often associated with the *misemono*, which modernizing discourses saw as outdated and unhygienic. Watching a film was a raucous and distracted affair, an embodied experience that did not privilege the visual: there were the famous *benshi* narrators, the music band, the food sellers, and the waitresses serving beer. There was eating, talking, shouting at familiar actors on screen, even flirting: a contemporary observer wrote about the "fallen women" (*daraku shita onna*) (maids, bar waitresses, low-grade geisha, nannies) who went to the pictures to chat up men, and the students, idlers and gamblers who were there to pick up women.[13] Spectatorship became more settled and disciplined after the late 1910s, when regulations concerning film exhibition were introduced. The audience was segregated along the lines of gender and age – there were separate areas for men, women and children. On the other hand, highbrow critical discourses argued for the modernization of Japanese film and its purification as an art form and called for the removal of the *benshi*. They demanded that films tell their stories with intertitles and through properly filmic techniques such as parallel editing and variations in camera distance and angle. The ideal of the "pure film movement" (*jun'eigageki undō*) in the late 1910s was a disembodied, intensely absorbed spectatorship that focused on the visual. After the earthquake, new cinemas with functional modern designs appeared in new urban centers such as Shinjuku and Ginza. Ginza, with its department stores, show windows and neon lights was the space where the spectacle of modern life was unfolding; its dynamic, unlike that of Asakusa, was largely visual.[14]

In the 1920s, *pure film* and the emerging mode of absorbed spectatorship remained largely a discourse; in reality, the institution of the *benshi* persisted well into the 1930s, after the introduction of the talkie. Even as a discourse, however, it was a potent manifestation of the larger historical forces that further separated the senses and amplified certain single sensory pathways. The senses were to be managed by different media and included in capitalist circulation and exchange. If cinema was becoming an intensely visual experience, then the telephone, the phonograph and the radio, on the other hand, were working to detach hearing from seeing. I do not mean to affirm a certain technological determinism here, but to emphasize the forces of specialization and abstraction. The film camera was an *agent* of perceptual transformation, not a cause. It *validated* the perceptual dislocations of modernity: the Taylorization of labor and time against lived temporality and the organic body, the industrial and urban environments that

[13] See KITADA 2004: 213.
[14] See YOSHIMI 2008: 228–253.

assaulted the senses. It is important to historicize cinema in 1920s Japan as this was the time when different discourses were trying to define what the cinema was.[15] Rather than see it as a fully formed, self-evident and distinctive medium or art form, it might be more productive to think of it as an element of the mobile spectacle of modernity that also included railway stations, exhibition halls and department stores: all these places encouraged a mobilized gaze, real or imaginary, that created new, montage-like perceptual connections.

How did Japanese cultural producers think these perceptual transformations? In 1919 the respected journal *Chūō kōron* ("Central Review") asked prominent writers, artists and critics for their thoughts on the motorcar, the moving pictures and the café: proof, if one were ever needed, that the cinema indeed was not thought in isolation, but within the new urban culture. The novelist Tanaka Jun (1890–1966) wrote that life was becoming more disjointed in both form and spirit; the cars, the cinemas and the cafés were the modern institutions of pleasure and pleasure itself was becoming technologized and fragmented.[16] In the view of another writer, Nagata Mikihiko (1887–1964), busy urban people could no longer watch the long and slow-moving kabuki plays, dense with traditional elements; instead they sought "the condensed diagram of life that is film".[17] Rather surprisingly, some contributors expressed an intense, almost visceral dislike for the *benshi*. The painter Ishii Hakutei (1882–1958) insisted that the cinema needed to be cleansed of the *benshi*, and the sooner, the better.[18] The writer Satō Haruo (1892–1964) agreed: regardless of how good they were, the *benshi* were superfluous and unpleasant. Satō Haruo stressed that he actually liked the absence of the voices and sounds of everyday life: this absence brought a certain special flavor to silent film. The experience of watching a film for him meant being in a crowd of people, but still retaining one's solitude. The feeling of a familiar actor appearing on screen, on the other hand, was for him like an encounter with a close friend.[19]

In other words, cinema had to be for the eyes only, purified from the contamination of other sensory experiences. Satō Haruo makes it clear that the visual intensity of film originates in sensory divisions. Paradoxically, this perceptual dismemberment makes the distance between the spectator and the world on screen evaporate and arouses feelings of intimate proximity to the star. The fragmentation of experience seems to go hand in hand with artificial intimacies, with new affective unities.

[15] See GEROW 2010.
[16] YANAGISAWA *et al*. 1919: 78.
[17] YANAGISAWA *et al.* 1919: 89.
[18] YANAGISAWA *et al.* 1919: 83.
[19] YANAGISAWA *et al.* 1919: 76.

The Controversy around New Perceptionism

How did the non-visual arts react to this partitioning of the senses and hegemony of the eye? It would be tempting to see literature and especially the modernist movement of Yokomitsu, Kawabata and Kataoka as a site of resistance against the gradual specularization of experience: after all, New Perceptionism seems to imply a focus on the senses. The first issue of *Bungei jidai* carried a collective editorial statement in which the young writers announced their break with literary naturalism in a language libidinally invested in the new: the statement is titled "New Life and New Literary Arts" (*Atarashii seikatsu to atarashii bungei*). Kawabata declared their resolve to create new literature and emphasized the unity of art and life.[20] The other contributions echo this call for regeneration through literature. The young writers did not actually welcome unequivocally the new and the modern; on the contrary, in this text modernity is often figured negatively and in purely biological images, as sickness and decadence. There is criticism of Western materialism and a call to the Japanese people to rediscover their spirituality. The modern condition is diagnosed as existential homelessness, as exhaustion of body and spirit. Nakagawa Yoichi's (*1897–1994)* contribution is structured around the metaphors of sickness and health and the motif of decadence.[21] There is hope in literature: it is compared to an open would from which the sick tissue has been excised.

Nakagawa's nuanced optimism is in sharp contrast to Kataoka Teppei's negative views. For Kataoka, culture and civilization are unavoidably heading for destruction; today's decadence comes after two millennia of historical necessity. His unease is revealed to be about class and gender: the threat of class struggle, the uncoupling of sexuality from the consciousness of sin. In the 1920s especially, capitalist modernity in Japan brought about dramatic reconfigurations of gender and sexuality and Teppei's anxieties are not difficult to understand, but at times the tone becomes openly misogynist: birth control, he writes, "can be called a movement to expel maternal women and increase the number of women of the prostitute type (*shōgatafu*)". Modern people have abandoned the spiritual communion with God, Kataoka laments; "they live only with sensations and nerves, the organs of pleasure".[22]

In his article on the birth of New Perceptionism, Chiba Kameo describes the contemporary literary field as a conflict between "pure realists" (*jun genjitsuha*) and modernists, the latter focusing their efforts on technique and artifice. The pure realists stand on the pinnacle of a visual field and from this vantage point they aim to penetrate all surfaces of life and express them in concrete form. The *Bungei jidai* writers, in contrast, peep into existence as if through a keyhole, using symbol and delicate allusion. The young

[20] KAWABATA *et al*. 1973 [1924]: 423
[21] KAWABATA *et al*. 1973 [1924]: 423.
[22] KAWABATA *et al*. 1973 [1924]: 427.

writers want to "extract the sensations of the moment"; they are "most sensitive to mood, emotions, nerves, feelings".[23] Chiba admires the freshness of their perception, the vividness of their leaps. But he also warns that "perception is nothing more than one of the human functions; there is the danger that the intoxication with sensation will turn into pure play, becoming autonomous from the life force of the whole (*zentai no seimeiryoku*)".[24] It is notable here that Chiba conceives of literary method through visual metaphors: he associates realism with a panoptic gaze that objectifies and dissects, while the more restricted viewpoint of the modernists is compared to peeping.

Chiba's article was followed by some heated exchanges between the young writers and more established literary figures. In an essay in the December 1924 issue of *Bungei jidai,* Kataoka Teppei takes Chiba's New Perceptionism and makes it his own in an attempt to define a theoretical stance and a method. His focus is on the beginning of Yokomitsu Riichi's story "Heads and Bellies" (*Atama narabi ni hara*, 1924): "It was high noon. The crowded express train ran at full speed. The small stations by the tracks were ignored like stones".[25] Here, according to Kataoka, the author was not content with simply stating the facts: he willed to convey the relationship between the express train, the small stations and his own perception: "The writer's life breathing in the material object: the most direct and realistic power source for this intervention is sensation".[26] If the author's psyche and mind mediate between him and the express train, this would be a secondary experience, coming *after* the sensation. In the passage from Yokomitsu above, the author's (and the reader's) sensation lives, merging with the thing. Here we find a vitalist fusion between life and technology (the train is humanized), between reader, writer and depicted object. Kataoka insists on an immediacy that is stripped of phenomenological hierarchies of sensing, feeling, emotion and expression and cut off from the psyche and the truth of the body; camera-like: an idea that will be taken up by Kawabata and Yokomitsu as well.

Kataoka's close-up on the three opening sentences of the story is typical of the radically fragmented aesthetics of the group. Indeed, the critics Hirotsu Kazuo (1891-1968) and Ikuta Chōkō (1882–1936) took him to task for isolating this passage and putting it under a magnifying glass, as it were. For Hirotsu, Kataoka's elevation of heightened sense experience is sick; what is needed instead is a healthier perception, one that can grasp the spirit of the age. While in the past art used to have relative autonomy from "the stench of the rotting flesh of an overripe capitalism", now it is permeated by it.[27] It is quite striking that Hirotsu's language here is one of smells and textures, in contrast to the rather abstract ideas of sense and sensation of the *Bungei jidai* writers. Hirotsu is aware of the

[23] CHIBA 1956 [1924]: 194.
[24] CHIBA 1956 [1924]: 195.
[25] KATAOKA 1956a [1924]: 198.
[26] KATAOKA 1956a [1924]: 198.
[27] HIROTSU 1956 [1924]: 242.

historical and social embeddedness of art, but he also remains within the rhetoric of sickness and health, decay and renewal.

This rhetoric reveals the hybrid and contradictory effects of modernity. Modernity does involve the forces of rationalization and bureaucratization, but it is also profoundly uprooting: it destabilizes traditional economic and social forms. It involves what Jonathan Crary, pace Deleuze and Guattari, calls the deterritorialization of bodies, objects and relations: making them abstract and interchangeable, before fixing them into new hierarchies, orders and institutions.[28] From the position of established social norms, especially the rigidly gendered divisions of public and private promoted by the Japanese state, modernity could mean disorder, hedonism, androgyny. Kataoka's focus on birth control is symptomatic because decadence is often associated with excessive femininity; female sexuality out of control can threaten rationality. The literary suprematism passionately advocated by the young writers is a typical modernist defense in which the pure work of art would provide transcendence and redemption from a degraded reality.[29]

Ironically, however, although in their editorial statement the young writers called for regeneration against the decadence of modernity, their opponents would always associate them with an unhealthy hedonism. An interesting moment in the critique of Ikuta Chōkō is his claim that such writing achieves its effects not through vision and hearing, the superior sense of classical aesthetics, but through the lower senses. For him the singular pursuit of sensuous joy has a disjunctive effect on experience – it reduces human beings to biology.[30] Kataoka Teppei, in a response to Ikuta, rejected the group's putative pan-Perceptionism (*hankankakushugi*): "It is true that for us sensations are more important than for previous literary movements, but we have not said that everything in life is sensation. We believe, however, that the liberation of the senses is the first step towards a new life".[31]

Kawabata's Sensuous Immediacies

In his essay *Shinshin sakka no shinkeikō kaisetsu* ("New Tendencies in the Emerging Writers"; hereafter "New Tendencies"), published in January 1925, Kawabata juxtaposes the radical experimentation of the *Bungei jidai* group with the methods of realism, following the line of argument established in the earlier interventions of Chiba Kameo and Kataoka Teppei. "Sugar is sweet", Kawabata writes, "in the literature we have, sweetness is taken from the senses to the head, and it is the head that writes 'sweet'. Now, the aim is to write 'sweet' with your tongue".[32]It is not difficult to see here why the New Perceptionists

[28] See CRARY 1992: 10*n*8.
[29] For a development of this argument see HAYTER 2014.
[30] IKUTA 1956 [1925]: 221.
[31] KATAOKA 1956b [1925]: 242.
[32] KAWABATA 1982a [1925]: 170.

were criticized for their "sensualism" and de-intellectualization, which Ikuta Chōkō regarded as regressive and almost animalistic. The image of close contact between the sugar and the tongue is vaguely erotic in its immediacy. Interestingly, it privileges that quintessentially primal sense, taste, invoking a mode of sensory cognition.

The essay is an ambitious attempt to articulate not only a literary approach, but also a theory of knowledge (*ninshikiron*). In Kawabata's example, a lily can be perceived, known and depicted differently: in literary naturalism or what he calls "old objectivism", *furui kyakanshugi*, the lily is separate from the writing subject. New Perceptionism adopts a different position: "I am the lily. The lily is inside me. These two are ultimately the same thing".[33]

There is a striking disregard for Cartesian distinctions in this epistemology. These ideas of immediacy are also present in an essay published five months later, in which Kawabata explains his approach in the *Palm-of-the-Hand Stories*, short elliptical pieces close to poems in prose. Rejecting a removed intellectualist stance which judges life through the operations of "wit, satire, irony, dissection, synthesis", Kawabata writes, "I scoop life in my hands and this is how I comment on it [...]. I shorten even more the distance between life and the writer's interpretation of it. I colour life with my interpretation; I assemble them together and treat them as one pattern".[34]

It should be stressed, however, that in the actual stories this annihilation of distance and the affirmation of contagion and immediacy are achieved through devices typical for the European avant-garde cinema at the time: shifts of point of view, unstable subject positions, fragmented temporal and spatial patterns. There is a certain mobility and fluidity to the central narrative perspective, although this does not imply multiple points of view: on the contrary, the other characters can be very flattened. Thus mobile perspective can jump from a panoramic shot to a close-up in a free play of dimensions, loosened from specific time and space. The first piece in this cycle, *A Sunny Place*[35] (*Hinata*, 1923), performs some abrupt shifts in the first couple of sentences:

> In the autumn of my twenty-fourth year, I met a certain girl at a seaside inn. It was the beginning of love.
>
> With her head held high, the girl suddenly lifted her kimono sleeve and hid her face. (23)[36]

Here we have a leap, both in terms of temporality and from one type of narrative to another, from the abstract and condensed to the concrete. The story itself is centered on

[33] KAWABATA 1982a [1925]: 170.
[34] KAWABATA 1982b [1925]: 202.
[35] KAWABATA 1988: 3–4.
[36] Figures in brackets indicate page numbers in KAWABATA 1980.

the return of the past in the present. The narrator's habit of staring back at people, which makes the girl feel so awkward, comes from his orphaned childhood and the hours spent staring at his blind grandfather. Past and present can co-exist together, spatialized. Temporality can be annihilated and scenes can be frozen in still tableaux or, contrarily, time can proceed in jumps and jolts, as in *The Girl Who Approached the Fire*[37] (*Hi ni yuku kanojo*, 1924):

> The lake looked small in the distance, the water shimmering. It had the colour of a decaying spring in an old garden on a moonlit evening.
>
> The trees on the far bank of the lake were burning silently. The flames unfurled as I watched. It looked like a forest fire.
>
> The fire engine, hurrying along the far bank like a toy, was reflected vividly in the surface of the water. The hill was black from the swarm of people endlessly climbing up [...].
>
> A girl cut smoothly through the crowd and walked down the slope alone [...].
>
> When I saw the girl heading directly towards the sea of fire, I could not bear it. (28).

The narrator talks to the girl, entering what had been previously described as a removed panoramic scene. After that, the perspective pulls back, in a camera-like movement, and the girl becomes again a black dot in the narrator's field of vision. Then comes the big reversal: he wakes up – the preceding scenes have been a dream. The story also presents one of the central figures in modernist writing: the divided self. Kawabata's narrator can smile bitterly at his naïve self: "Even as I sneered at this self, I secretly wanted to bring it to life" (29).

The ontological reversal between dream and reality – a prominent motif in European cinema at the time – also structures other stories from the same period such as *The Weaker Vessel*[38] (*Yowaki utsuwa*, 1924) and *A Saw and Childbirth*[39] (*Nokogiri to shussan*, 1924), both published a month before the launch of *Bungei jidai*. The title of the latter is a montage-like juxtaposition of the abstract (childbirth) and the stubbornly material (the saw). In *The Weaker Vessel*, the reversal is less abrupt because the dream is explicitly marked as such: "So this is the dream I had" (26), "I tried to interpret this dream" (27). The writing is emphatically paratactic rather than syntactic, no causal or temporal relationships are there to anchor it. In the dream a statue of the Buddhist deity Kannon, as tall as a girl of twelve, comes alive: "The Kannon's body was about to fall straight on me. The statue

[37] KAWABATA 1988: 7–8.
[38] KAWABATA 1988: 5–6.
[39] KAWABATA 1988: 9–11.

suddenly reached out with its long, full, white arm and embraced my neck. The sheer uncanniness of something inanimate coming to life and the cold feel of the porcelain against my skin made me jump" (26). The language oscillates between the literal and the figurative. The story does not unfold via the linear movement of plot, but through free association. The narrator tries to interpret his dream along Freud's psychoanalytic method, through a verse from the Bible: "'Give honour unto the wife as unto the weaker vessel'. These words from the Bible often came to my mind. I always associated the words 'weaker vessel' with a ceramic vessel. And with her" (27). The divisions between the inorganic and the animate are blurred. The statue *is* the girl, they are interchangeable. The story ends with the striking image of the girl gathering the shards of her own fall. This happens in dreams, but it is also a conscious gesture that empties out interiority, a larger reflex present in these stories.

In *A Saw and Childbirth*, the language itself is explicitly filmic: "What happened after that? The scene changed to my native village." (30); "I continued my duel with the woman with the feeling that I was just watching distractedly a fight scene from a film" (31). This last sentence again draws on that central trope of modernist writing: the split self. What is notable here is that the alienation of the self is conceived in very visual terms: "Suddenly, I looked back over my shoulder and I saw myself in the middle of the garden, flashing a shiny sword and already fighting with the woman. I knew this was a dream, but the sight made my heart leap" (31).

The dream is about a duel with a woman; like many of Kawabata's stories from the mid-1920s, the focus is on bodily interactions and physicality. The dialogue is very sparse, as if again deliberately refusing straightforward psychological interiority, that haloed trope of modern Japanese narrative. This can be seen as a return to the senses, especially since there are some striking sensory images interspersed through the stories: in *The Silverberry Thief*[40] (*Gumi nusutto*, 1925), for example, the sour coldness of the berry makes a woman think of her native village (105); a child walks, rolling a metal hoop that makes the sound of autumn (106). In *A Saw and Childbirth*, however, vision remains the dominant perceptual framework. "The smell of the surf was like green light" (32): this synesthetic image is again dominated by the visual.

A Page of Madness

Any discussion of Japanese modernism and the cinematic should mention *A Page of Madness* (*Kurutta ippēji*; Kinugasa Teinosuke, 1926), the film in which Kawabata, Yokomitsu and Kataoka were actively involved and which announced itself as created by the "New Perceptionist Film Alliance" (*shinkankaku-ha eiga renmei*). Aaron Gerow has

[40] KAWABATA 1988: 45–48.

situated the film in the context of what is loosely described as French impressionist cinema and the elaborations of pure or absolute film (*junsui eiga*, *zettai eiga*). In 1925–26, film journals were dominated by rapturous reviews of Alexandre Volkoff's *Kean* and Jacques Catelain and Marcel L'Herbier's *La Galerie des monstres*. Early 1926 saw the Japanese release of another L'Herbier film, *L'Inhumaine*, and of Abel Gance's *La Roue*.[41]All of these featured dynamic cutting whose principle was rhythm rather than plot. A variety of camera techniques – lens distortions, overlaps, and especially flashbacks and point-of-view editing – were used to express inner psychological states, dreams and fleeting sensations. Together with Murnau's *Der letzte Mann* (released in Japan in 1926), which notably did not use intertitles, these films were often discussed in debates about cinematic essence. It was argued not only that cinema was primarily a visual medium that had to be returned to its origins, to itself, but also that it was a unique form of art that had to free itself from literature and drama and rely on purely cinematic devices. The most important among those was rhythm, in editing as well as in visual composition.

The writings of both Kawabata and Kataoka about *A Page of Madness* and about film in general resonate strikingly with these discourses of purification. In an essay from February 1925, Kawabata described "cinematic art" as equal to but distinctive from both drama and literature; reigning over a different realm. Openly hostile to Japanese cinema, Kawabata stated that simply filming a theatre performance and projecting it on screen was just a flawed imitation of stage drama. Film is conceived within a developmental, almost teleological narrative. There is a clear consciousness in the piece of high art and popular culture; Kawabata distinguishes between the pictures (*katsudō shashin*) and film (*eiga*) (albeit admitting then when in Tōkyō, he goes to the pictures almost every evening).[42]

Writing about the discussions with director Kinugasa in April 1926, Kawabata stresses that they intend to make not a literary film (*bungei eiga*), but a proper, film-like film, liberated from literariness. For Kawabata, cinema is radically different from literature because it affects perception directly; it can be regarded as the art of perception (*kankaku geijutsu*). The idea behind the "New Perceptionist Film Alliance" is to produce aesthetically superior films; their concern is artistic conscience rather than profit, exploration rather than spectacle.[43] There is again the modernist motif of redemptive, non-instrumental high art opposed to a degraded commercial culture, in which Kawabata includes Japanese

[41] GEROW 2008: 10.

[42] KAWABATA 1982C [1925]: 29–33. Kawabata is somewhat skeptical towards claims that identify popular culture with Americanism, "the enemy invading art", but he does muse on its effects on both art and society. Like Kataoka, he brings up birth control, mentioning the prominent American activist Margaret Sanger (1879–1966), and wondering if it represents another instance of Americanism. Although the piece is titled *Nonkina kūsō* ("Careless musings"), it is possible to detect an undercurrent of anxiety: about the advancement of science undermining traditional sexual roles; about population growth and the spread of socialism.

[43] KAWABATA 1982d [1926]: 511–513.

cinema. Each art form should achieve uniqueness, but Kawabata also asserts that the New Perceptionists' collaboration with Kinugasa will reinvigorate their literature cinematically.[44]

Around this time Kataoka also suggested that the direction in which film art should advance coincides in spirit with that of New Perceptionism. Most contemporary films, according to Kataoka, have abandoned the artistic and productive elements of cinema and have been defeated, in a depressingly trivial way, by a utilitarian theory of literature.[45] Writing about *A Page of Madness* before it opened, he insisted that viewers should not look for narrative and stated that the film was a work of art, indifferent to people who demanded plot.[46]

It is striking indeed how much *A Page of Madness* has in common with new perceptionist writing from that time, both fictional and critical. It is difficult to piece together, especially in the extant version, this story of a janitor in a mental hospital, his wife, who is a patient there, and their daughter. *A Page of Madness* exploits to the full the newly found abilities of the medium to fragment perceptual and ontological planes. The film flaunts almost perversely its indifference to linear time and spatial continuity through the rhythmic editing and the dizzying variety of camera techniques it employs. One of its famous moments is the superimposition, through double exposure, of a wedding car onto a funeral hearse. Like Kawabata's *Palm-of-the-Hand Stories* from that time, *A Page of Madness* features reversals between dream and reality, but it also goes further and blurs the distinctions between daydream and recollection. At times the film refuses the cinematic cues that demarcate subjective visions from objective reality and even implicates the viewer (through camera position and movement) into this radical ontological uncertainty, as Aaron Gerow has shown in his analysis of the dancer sequence from the beginning of the film.[47]

A Page of Madness played a role not only in the debates on cinematic essence, but also in discourses of sense purification in general. William Gardner has stressed the film's attention to the gaze and its reliance of optical effects: lens distortions, double and multiple exposures, jarring camera movements.[48] When it opened in September 1926, the film was shown with *benshi* narration but without intertitles. It was Yokomitsu who recommended removing the intertitles. The film critic Iwasaki Akira hailed it as "the first film-like film produced in Japan", closer to absolute film than *Der letzte Mann*, and predicted that from now on plot will not be a major concern for cinema; instead the focus will be on more intuitive things (*chokkantekina mono*).[49] Others were more ambivalent:

[44] KAWABATA 1982d [1926]: 512.
[45] KATAOKA 1926: 10–11.
[46] See KATAOKA 1926a: 31 and 1926b: 87.
[47] See GEROW 2008: 72–83.
[48] GARDNER 2004: 69.
[49] KINUGASA *et al.* 1926: 61.

the lack of plot could mean too much reliance on the *benshi*; too much literature was still left in the film; it differed too radically from mainstream Japanese films; it was just an extravagant game, a series of transient impressionistic scenes that didn't form a whole.[50] Most critics, however, situated *A Page of Madness* within the lineage of French impressionist films and recognized it as a groundbreaking achievement for the Japanese cinema.[51] Critics praised the makers for the courage to address it to viewers other than young boys and housemaids, different from the usual noisy and excited audience of Japanese film.[52] In other words, *A Page of Madness* demanded a mode of spectatorship that was disciplined, focused on the visual only, liberated from the body.

Kataoka Teppei defended robustly the decision not to use intertitles: films with intertitles were simply bad novels with moving illustrations. Cinema, according to Kataoka, had to break free from immature literature and from narrative in general; the age of narrative film was coming to an end.[53] This was, of course, a motif typical of the discourses on absolute cinema: "Oh film, may you escape from the shackles of narrative, from being a slave to literature!...", pleaded in 1925 the critic Okada Shinkichi, who introduced a lot of French impressionist cinema to Japan.[54] Kataoka stressed that film had to rely solely on "the mutual understanding that arises between the moving images and the sensation of watching them".[55] This emphasis on visual comprehension purged from both intertitles and *benshi* echoes Kataoka's own earlier ideas about the New Perception, also abstract and disembodied, and Kawabata's radically immediate perception.

Yokomitsu Riichi and Technologized Visuality

Yokomitsu Riichi's essay *Shinkankakuron* ("Theory of the New Perception") was published in February 1925 and is conscious of its coming after Kawabata's 'New Tendencies'. In both texts questions of narrative form and perspective are elevated into larger epistemological problems. Both are concerned with the literary and both figure it in visual terms. There are also differences: the theoretical density and obscurity of Yokomitsu's text is often noted. The style is provocative, deliberately terse and unabashedly abstract. The tone becomes easier to understand if we see the essay as a response to the criticisms hurled at *Bungei jidai.* Yokomitsu's agenda is to give a certain philosophical clout to New Perceptionism and rescue from the associations with base sensuality. The essay shares with Kawabata's text a historical understanding of the shift of perception from objective to subjective, an

[50] See KINUGASA *et al.* 1926: 60; FUJIMORI 1926: 15.
[51] See FUJIMORI 1926: 15; TATEISHI 1926: 43; MIYAMORI 1926: 55.
[52] MIYAMORI 1926: 55.
[53] KATAOKA 1926: 33.
[54] Quoted in YAMAMOTO 1983: 151.
[55] KATAOKA 1926: 33.

emphasis on intuition (*chokkan*, literally "direct feeling") and a belief in unmediated understanding. "Perception", Yokomitsu writes, "is an intuitive explosion of subjectivity that rips off the external aspects of nature to give direct access to the thing itself".[56] But while Kawabata seeks a form of cognition that would mystically transcend rationality, with Yokomitsu things are more complex: for him cognition is a synthesis of intellect (*gosei)* and affect (*kansei*). He stresses the rational in response to the claims that the *Bungei jidai* writers are concerned only with instinct. Sense impressions are received intuitively, but they need to be reworked by the intellect. "Without this work of the intellect, we remain at the level of animals". He rejects the sensualisation of life (*seikatsu no kankakuka*) and calls for its intellectualization instead (*seikatsu no riseika*).[57]

For Yokomitsu, as for Kawabata, New Perceptionism is a revolution in *literary* form: "It is the lines of words on the page and the rhythm of poetry that incite this new perception".[58] Inverted, made-strange perspectives; condensations, repetitions and reversals of the plot; a non-linear and three-dimensional cubist perception that aims for simultaneity of mental images: these are the techniques that for Yokomitsu unite the different European avant-gardes. He uses Kawabata's *Palm-of-the-Hand Stories* as examples of such writing because they ignore progressive temporality for a more dynamic constructivist form. Yokomitsu also focuses on manipulations of narrative time and perspective and declares his admiration for Akutagawa Ryūnosuke's *In a Grove* (*Yabu no naka*, 1922; tr. 1952), in which a rape and a murder are narrated from seven different points of view without privileging any account as the truth.[59] It is remarkable that the devices awakening New Perception are in a way quite cinematic, similar the techniques of French impressionist film: rhythm instead of plot, distortions of temporality, shifts of point of view. In order to describe their effects, on the other hand, Yokomitsu refers to the visual modernisms (cubism, constructivism).

The senses, however, are strangely absent from the essay. Instincts are denounced as too primitive, while the reliance on the senses – here Yokomitsu is in accord with Ikuta Chōkō – is animalistic. The huge intellectual presence looming behind the essay seems to be that of Kant. Yokomitsu uses Kantian terms like *mono jitai*, the thing in itself and *shukan*, the Kantian epistemological subject. (The Japanese translation of Kant's first Critique, *Critique of Pure Reason*, was published in 1921). In the first Critique, as Susan Buck-Morss has pointed out, the senses are the source of all cognition, but in the second Critique (*Critique of Practical Reason*) they play no role at all and in the third Critique (*Critique of [the Power of] Judgement*) the aesthetic judgement is robbed of the senses.[60] The moral

[56] YOKOMITSU 1982: 76.
[57] YOKOMITSU 1982: 78.
[58] YOKOMITSU 1982: 78.
[59] YOKOMITSU 1982: 79–80.
[60] BUCK-MORSS 1992: 9.

will is cleansed from the uncivilized residue of the senses, from messy entanglement in the world. Kant's aesthetic ideal is not the artist, who still works with representations, but the statesman and the general who shape reality itself or the warrior who ignores the signals of danger given by the senses.[61]

Yokomitsu's ideas about an abstract and disembodied "new perception" come across in his first novel *Shanghai,* a tale of expatriate experience in the eponymous city during the anti-colonial riots in May 1925 that employs cutting-edge new perceptionist techniques of disjointed sentences and shifts of perspective. The novel describes almost obsessively debris and decomposing organic matter, but odors and bodily sensations curiously do not affect the reader. There are hardly any references to how these may assault the senses of smell, touch or taste. The guiding perceptual mechanism of the work is vision. Yokomitsu's descriptions are overwhelmingly visual. "Chinese cabbages, mangos, candles, beggars": in this sentence, for example, the juxtaposition of objects detached from any natural orders or hierarchies recalls the non-selectivity of the camera.[62] Anthropocentrism is refused: the beggars are just another element in this montage. The camera-eye, like capitalism itself, equalizes what in essence is radically heterogeneous. Later in the novel, the protagonist Sanki would attempt to determine the position of his own heart "as if bringing a blurred film into focus".[63] Yokomitsu did not write on film as much as Kataoka and Kawabata, but in a rare contribution to a roundtable discussion in 1929, he described the cinema as "an assemblage of the movements of physical objects seen through the lens", stressing how much this perception differed from that of the human eye. He emphasized that this was an entirely new assemblage of sensations (*kansei no raretsu*) and that was why it was natural for theories of absolute film to appear.[64]

This cinematic perception is behind the shifts of point of view and the staccato style of his novel; behind the blurred dichotomy between life and technics, geology and flesh:

> A crumbling brick neighborhood. In the narrow streets a crowd of Chinese men in black long-sleeved robes rhythmically rose and then stood still like seaweed on the bottom of the ocean. Beggars crouched on the cobbled street. From the shop counter above their heads hung fish bladders and the bodies of carp, blood dripping from them. In the fruit shop next door, piles of mangos and bananas spilled onto the pavement. Next to it was a pig butcher. Numerous skinned pigs hung by their hooves, forming a dark meat-collared cave. Deep inside this hollow, between the walls of densely packed pigs, the white face of a clock shone like an eye.[65]

[61] Buck-Morss 1992: 9–10.
[62] Yokomitsu 1981: 27.
[63] Yokomitsu 1981: 174.
[64] Yokomitsu *et al.* 1929: 134. See also Toeda 1992.
[65] Yokomitsu 1981: 7.

In an eloquent analysis of this passage, Gregory Golley has written: "[I]nert matter bleeds (even literally, in this scene), into the realm of human commerce, which, in turn, takes the appearance of a natural phenomenon". While for him "the gratuitous precision [...] both repels and informs the reader", I would argue that, on the contrary, it does not produce a strong affective response because it remains too *cinematic*, clearly an image.[66] The sheer number and uniformity of pigs suggest technology; in the mechanized environment of the slaughterhouse the organic morphs into the inorganic or the technologized. The next image compares the clock to an eye and the logic is reversed: a mass-produced mechanical object is endowed with life.

The disjunctive effects of industrialized modernity on human perception and subjectivity come across most strikingly in the scene where Sanki is thrown by a group of Chinese men in the river, landing in raw sewage:

> Suddenly, Sanki became aware that his body had stopped moving and was holding on to the edge of a piece of wood [...]. He looked around and saw his body immersed up to his neck in the soft surface of the night soil. He tried to raise himself up [...]. He fell back in the night soil, his face turned up; closed his eyes and began to feel his head moving freely again. He followed the action of his own head, wondering how far it would move. Then he realized that his body, as if measuring its own specific gravity, was lying completely submerged in excrement, and grinned.[67]

Yokomitsu's protagonist is so detached from his bodily sensations that he can laugh at the situation. Sanki does not recoil in primal horror at this immersion in the unclean. There are hardly any references to smell or texture. The description is emptied of affect. Sanki becomes aware that his body has stopped moving and that it clutches a piece of wood; the waste soaks it up to his neck; he feels his head moving and follows its motion. The split between Sanki's consciousness (*kare)* and his objectified body (*jibun no karada* or *kare no karada*) is quite unsettling. Unlike the rioting bodies around him, at certain moments Sanki can be pure consciousness unencumbered by corporeality. Even his appearance is not described, despite the novel's frequent shifts of point of view. In this passage sensation is raw and disarticulated, divorced from the totality of experience. Such a split might be common to the modern – and modernist – subject in general: witness this from Husserl's *Ideen II*, originally published in 1913:

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[66] GOLLEY 2008: 135. Cf. BUCK-MORSS 1994: 56–57: "Sitting, facing forward, in the darkened theatre, totally subjected to what [Valerii] Podoroga calls the 'tearless eye of the camera', the viewer is bombarded by physical and psychic shock, but feels no pain… In the cinema, we endure the most erotic provocations, the most brutal acts of violence, but we do nothing."

[67] YOKOMITSU 1981: 232.

> If I cut my finger with a knife, then a physical body is split by the driving into it of a wedge, the fluid contained in it trickles out, etc. Likewise, the physical thing, 'my Body', is heated and cooled through contact with hot or cold bodies [...]. and one can elicit noises from it by striking it.[68]

Here, as Susan Buck-Morss writes,

> The separation of the elements of the synesthetic experience would have been inconceivable by Kant. Husserl's description is a technical observation in which the bodily experience is split from the cognitive one, and the experience of agency is split from both of these. An uncanny sense of self-alienation results from this perceptual splitting.[69]

The passage from *Shanghai* describes similar self-alienation brought about by the split between cognitive and perceptual experience. It is close to the idea of self-consciousness advanced by another contemporary of Yokomitsu's, the German writer Ernst Jünger (1895–1998), in a text from 1932. Technology for Jünger brings a second nature and a second consciousness that should not be confused with the self-reflexive stance of traditional psychology: "[T]his second, colder consciousness shows itself in the ever more sharply developed ability to see oneself as an object".[70] We encountered this motif with Kawabata as well, in the protagonist from "A Saw and Childbirth" who in his dream could see his second self, as if he was watching absent-mindedly a film. With both Kawabata and Yokomitsu, the extreme alienation of the self is rendered in visual terms, explicitly cinematic in Kawabata's case.

Earlier in Yokomitsu's novel, Sanki thinks of his body as a territory, the territory of Japan, and imagines it flowing out of his mother's flesh. When smell appears in the passage in which he is submerged in excrement, it is the smell of his village.[71] If the monad is now split into objectified body and alienated consciousness, what becomes important are aggregates bigger than the individual. Modern media technologies were indispensable for this dissolution of the ego into a bigger sphere of significance; as Buck-Morss has pointed out, "the mass as a coherent visual phenomenon can only inhabit the simulated, indefinite space of the cinema screen".[72]

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[68] Husserl 1989: 168 quoted in Buck-Morss 1992: 30–31.
[69] Buck-Morss 1992: 31.
[70] Jünger 1987 [1932]: 207.
[71] Yokomitsu 1981: 49, 174, 232.
[72] Buck-Morss 2002: 147.

Conclusion

Close readings of the New Perceptionism debate reveal some deeper discursive unities behind the disagreements between the *Bungei jidai* writers and their critics. Both sides regard modernity as a social and cultural malaise. All bemoan the loss of spirituality and see sensuous experience as a regression to some sort of base corporeality. Sensuality is conflated with sexuality; the senses seem to represent a dangerous, feminized excess. It is symptomatic that both Kataoka and Kawabata bring in birth control and the potential release of female sexuality in essays that are otherwise focused on the modernist purification of the arts. Perhaps the controversy about the "new perception" can be understood as a symbolic response to the threats presented by the rioting bodies of women, workers and colonial subjects thronging the streets of imperial Japan in the 1920s. There is also a palpable urge to dissociate highbrow modernism from the embodied, noisy, messy delights of mass culture.

The new perception of Kataoka and Yokomitsu emerges as somehow purified from the fleshy materiality of the body, reduced to the visual only, camera-like. Both stress a unity with the object of perception. With Kawabata things are more complex: the visual is held in tension by more embodied modes of experience, as seen in his insistence on writing sugar with one's tongue and in his synesthetic images. There are contradictions and ambivalences at the heart of the New Perceptionist project, but there also is a shared will to immediacy.

The unravelling of interiority, a motif present in the work of Kawabata and Yokomitsu, could free new immediacies and libidinal intensities, a pleasurable loss of self, but such states could be ideologically vulnerable: these destructured subjects could be manipulated into different political assemblages. Walter Benjamin was the thinker most sensitive to the contradictory effects of modern technologized visuality and the reorganization of perception. For Benjamin, the old structure of aesthetic contemplation was giving way to new visual experiences. Instead of distance, the cinema brought proximity and institutionalized perception in the form of shocks. Benjamin, as we know, had high hopes for the politically emancipatory effects of cinematic perception for a new subjectivity (not immersed, but distracted), especially in the work of the Soviet avant-garde. At the same time he was conscious of the disengaged, alienated stance from which humanity could watch its own destruction with aesthetic enjoyment.[73]

The cultural politics of the 1920s and 1930s in Japan are often read, rather predictably, as the anxieties of high literature menaced by the technologically enhanced visuality of photography and film. But perhaps we need to go beyond ideas of modernism that privilege the medium, demanding that each art strive towards its own essence and

[73] BENJAMIN 1999 [1936].

distinctiveness. We need to conceive of modernism more broadly and examine its relationships to all those historical and technological regimes that involved the specialization of the senses and the disciplining of bodies, relationships that include tension and resistance, but also alignment and complicity.

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Abbreviations

GNBR	*Gendai Nihon bungaku ronsōshi* 現代日本文学論争史. 3 vols. Tōkyō: Miraisha, 1956.
KYZ	*Kawabata Yasunari zenshū* 川端康成全集. 35 vols. Tōkyō: Shinchōsha, 1980–84.
KBHT	*Kindai bungaku hyōron taikei* 近代文学評論体系. 10 vols. Tōkyō: Kadokawa shoten, 1971–75.
TYRZ	*Teihon Yokomitsu Riichi zenshū* 定本横光利一全集. 16 vols. Tōkyō: Kawade shobō shinsha, 1981–1983.

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Miyazaki Hayao's *Kaze tachinu* (*The Wind Rises*) as an Homage to Hori Tatsuo

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Abstract

This study analyzes Miyazaki Hayao's movie *Kaze tachinu* as an homage to the writer Hori Tatsuo's famous novel *Kaze tachinu*, and also takes into account Miyazaki's earlier comic version of *Kaze tachinu* (by the same title). While both titles are taken from Hori's famous novel, Miyazaki's movie, in contrast to his comic, strongly diverges from the book's plot. Still, in both cases, the narrative centering on the female protagonist and her fatal illness contains conspicuous similarities regarding images and locations, as well as structural parallels concerning for example the omission of major events such as death. These structures, just as the role of the verse "Le vent se lève!…" and the connected motif of wind, both of which exhibit similarities to Hori's novel, are noticeably incorporated into the seemingly unrelated main plot, focusing on the main protagonist Horikoshi Jirō's dreams and on his work constructing war-planes. The multilayered identities embodied in him reflect on several real and fictional persons, amongst them Hori Tatsuo himself, underscored by various techniques of authentication and fictionalization. This paper analyzes all three works comparatively to find out if – and how – movie and comic are inspired by and related to Hori's novel *Kaze tachinu*, and will in the process show how Miyazaki changes meanings, statements, and motifs in his works.

Introductory remarks

Miyazaki Hayao 宮崎駿 (*1941), co-founder of the animation film studio "Studio Ghibli" (スタジオジブリ; founded in 1985), can without doubt be ranked as Japan's most famous and acknowledged director and screenwriter of animated movies. His latest work, *Kaze tachinu* 風立ちぬ (English title: *The Wind Rises*), which premiered on July 20, 2013, shares many of its themes with his other films – illness, airplanes, ambivalence about technical progress, and negative images of war. Yet, in sharp contrast to Miyazaki's earlier works, the slow, quiet and serious plot of *Kaze tachinu* unfolds against a backdrop of real historical events of the 1920s and '30s. As emphasized by Studio Ghibli's promotional website, it is also Miyazaki's first feature movie based on "real persons".[1] Most conspicuous is the main

[1] The exact phrasing is "real persons as models" (*shinjitsu no jinbutsu no moderu* 真実の人物のモデル) (http://kazetachinu.jp/prono.html).

protagonist, who is closely modeled upon and even explicitly named after the aeronautical engineer Horikoshi Jirō 堀越次郎 (1903–1982). In the 1930s and '40s, Horikoshi designed warplanes for the Mitsubishi company, amongst them the famous A6M Zero. These planes were in turn manufactured for the military and used in war. Still, not only is Horikoshi as the main protagonist of the film depicted in a very positive light, the movie is dedicated to him. Expectations among the audience for a much more explicit war-critical movie were not met.[2] The critics were split over the portrayal of Horikoshi and the Zero fighter.[3]

While a great number of reviews, commentaries, and studies of the film *Kaze tachinu* have been written, the main focus has remained consistently on Horikoshi Jirō, the protagonist and his real-life model. A second historical person central to the movie has been mentioned only in passing or has remained entirely unnoticed: the writer Hori Tatsuo 堀辰雄 (1904–1953). Not only is the movie's title taken from one of Hori's books,[4] it is – as shown after the last scene – explicitly dedicated to Horikoshi Jirō *and* Hori Tatsuo. The wording Miyazaki uses here – *kei'i* 敬意 which translates best as "out of deference" – clearly identifies the movie as a twofold homage. In his review – probably the earliest in a Western language – Reinhard Zöllner pointed out that prior knowledge is necessary to understand (and enjoy) the movie, as the background and most historical facts are left unexplained. Amongst others, he points out the relevance of Hori Tatsuo (Zöllner 2013). Still, as Hori's life and œuvre remain virtually unknown outside of Japan, these explicit references were mostly ignored there.[5] An exception is Jonathan R. Lack, who offers some conclusions, but is limited by the scarcity of Western language sources regarding Hori.[6] Yet,

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[2] Even though Miyazaki had stated repeatedly that he did not want to make an anti-war movie, promotion material published well before the premiere of *Kaze tachinu* suggested otherwise (cf. Akimoto 2014: 48). To make their stance against war and against the rightwing clear, Miyazaki and producer Suzuki Toshio, on the occasion of the opening of *Kaze tachinu*, published a note condemning any planned changes to the so-called "peace constitution" (cf. ibid.: 62 ff.).

[3] The movie was still generally rated rather positively, maybe since Miyazaki was widely known as a public critic of war and right-wing policies. Amongst those trying to interpret *Kaze tachinu* as an anti-war movie, Akimoto Daisuke offers the most elaborate argumentation, claiming that Miyazaki sees "war and peace issues in the light of war memory, war responsibility, and anti-war pacifism" (Akimoto 2014: 47).

[4] Outside Japan, it was often understood only to be a reference to Valéry's famous poem, from which Hori adopted the title of his book.

[5] The bits of information available in the internet often led to considerable confusion and numerous mistakes. John Dale Rucinski's study (Rucinski 1977) represents the only major academic study in English, but has been ignored by critics. While most of the five translations into English listed by the Japan Foundation (www.jpf.go.jp) are virtually unobtainable, the newest one by Francis B. Tenny (Hori 2005), as well as a Daniel Struve's French translation – much closer to the original than Tenny's – had been widely available even before the movie started. Translations in this article are my own.

[6] His study certainly has its merits, but rather regarding his analysis of Miyazaki's movies than Hori's influence. His only source concerning Hori is Tenny's translation which is quite free and skips

even in Japan, while the homage to Hori was widely noticed, and has been – rather briefly – treated by Kanō Seiji, Murase Manabu and Sasaki Takashi[7], there has been to date no profound analysis written. As so far only one aspect of Miyazaki's homage – to Horikoshi – has been discussed extensively,[8] this study aims to fill a gap in the reception of the movie and analyze it under the aspect of its being an homage dedicated to Hori Tatsuo.

To put the movie into its context, this study will also comparatively focus on its direct predecessor: Miyazaki's comic "*Kaze tachinu: Miyazaki Hayao no mōsō kamubakku*" 風立ちぬ 宮崎駿の妄想カムバック ("The Wind Rises: Miyazaki Hayao's Delusion Comeback"). It was published in nine chapters over the course of nearly a year from 2009 to 2010 in *Model Graphix* モデルグラフィックス (*Moderugurafikkusu*), a hobby magazine devoted to scale modelling of planes, ships, vehicles etc. The comic differs significantly from its successor and has mostly been ignored in its relations to the film, yet by juxtaposition, it is a useful work to better understand Miyazaki's movie with its twofold homage.

An homage is not only positive by definition, implying reverence and similar feeling; in works of art, it normally entails intertextual or intermedial techniques, showing how the creator was inspired by the person or subject of the homage. In the case of a movie being an homage to a writer and, by implication, to his work, it can come close to an adaptation. As *Kaze tachinu* shares its title with a book by Hori, this study will concentrate on comparing plots, structures, images, protagonists, place and time between Hori's novel and Miyazaki's comic and movie. In addition, this article will probe into the use of poetry and the theme of wind. The set of questions to be tackled includes not only the significance of the writer and the novel for Miyazaki's movie, but also if – and how – meanings, statements and motifs of the film are emphasized or changed by this homage.

1 Adapting an Adaptation into an Homage

"In those summer days, while you stood in the middle of the plain, overgrown with *suzuki*-grass, and diligently painted, I was always lying in the shadow of a birch next to you."[9] In this manner, the novel *Kaze tachinu* takes off with the unnamed first-person protagonist spending a seemingly timeless and unchanging summer in a mountain resort with the

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over many important nuances. Accordingly, Lack's analysis concerning Hori's life and work remains rather shallow and shows inaccuracies and some mistakes. His effort to interpret the movie as dualistic leads to some simplifications, as well; see, for example, Lack 2014: 87 f.

[7] See Kanō 2015, Murase 2015: 225 and Sasaki 2015: 88–91.

[8] Hence, the subject will not be taken up again in this context. For a detailed analysis of Horikoshi's role cf. Akimoto 2014: 45–72.

[9] *Sorera no natsu no hibi, ichimen ni Suzuki no oishigetta kusahara no naka de, omae ga tatta mama nesshin ni e o egaite iru to, watakushi wa itsumo sono katawara no ippon no shirakaba no kokage ni mi o yokotaete ita mono datta*. それらの夏の日々、一面に薄の生い茂った草原の中で、お前が立ったまま熱心に絵を描いていると、私はいつもその傍らの一本の白樺の木蔭に身を横たえていたものだった。 Hori 1977: 452.

woman he loves. It is undoubtedly one of the most striking scenes in the book. Conspicuously, a young woman painting on a meadow was featured early on posters for Miyazaki's movie, turning it into one of its most prominent images. There are some differences, as neither birch nor *suzuki* are depicted; instead, a parasol is added. On later posters, the male protagonist joins, standing next to her. Nonetheless, this image immediately brings to mind the opening of the book.

Supplemented by the title and Miyazaki's dedication, the promotion suggested that the film is an adaptation of Hori's book. Accordingly, while the main plot is focused on Jirō's dreams and his work designing planes, many critics – spurred on by the above image and centering on the couple depicted – have categorized the plotline in the second half of the movie as an adaptation of Hori's novel. However, this plotline strongly deviates from the novel's plot. To clarify this point, it is expedient to first juxtapose the earlier comic with the book.

Miyazaki's comic, as can be expected by its publication in a scale modelling magazine, is dedicated even more to Horikoshi's work than the movie, delving at times deeply into aeronautical details. The first chapter shows a young Jirō dreaming of the Italian engineer Caproni – based on the aeronautical designer Gianni Caproni (1886–1957) – and some planes he had designed.[10] The following three chapters are entirely devoted to Jirō's early work as aeronautical engineer designing planes. Only in the middle of the entire comic, close to the end of the fifth of nine chapters, when, in the summer of 1933, after a failure and overworked, he drives to the mountain resort Karuizawa, does Jirō meet the girl, called Naoko, for the first time, when he happens to see her painting a picture on a meadow (MIYAZAKI 2015: 33). This image gains prominence by being conspicuously depicted two more times in the next chapter, once in a chronology with the comment "Jirō's summer" (ibid.: 35) and once in a daydream (ibid.: 37). It is somewhat closer to the book than is the movie poster, as there is no parasol but some plants that could represent *suzuki*. The scene also marks a dramatic break with the former narrative, as it starts the second, albeit minor narrative, to which the entire sixth chapter is devoted.

Seeing this unknown girl, Jirō stumbles and flees, which is in this context indicating he has fallen in love. In the sixth chapter, Jirō, at the hotel that both he and the girl are staying in, gets her attention with a paper plane. Spurred on, he designs yet another, special, paper plane. She and her father, whom Jirō gets to know on a walk and in the smoker's lounge, witness the virgin flight by accident. That evening Jirō asks the father for Naoko's hand – this is the first time her name is mentioned. The father in response tells him about her tuberculosis, when she appears and accepts.

The first chapter of Hori Tatsuo's novel *Kaze tachinu*, titled *Jokyoku* 序曲 (*Prelude*), takes place in the village K. – although this is disclosed only in the last chapter. It is well-

[10] Caproni appears frequently in Jirō's dreams in both of Miyazaki's works (cf. AKIMOTO 2014: 60 f.).

known to critics and readers alike that K. stands for Karuizawa, the location adopted by Miyazaki as well. The date is only given in the fourth chapter, which is set two years later in 1935. So in this regard, the comic follows the book, too. Apart from the similarites of time and place, there are significant differences between the comic and this short chapter in the book. A major difference is the name of the woman, who in the novel is called Setsuko. In the course of the first chapter, her name is also mentioned only once, she is referred to as "you", so it would seem that the story is being narrated directly to her. The first event to start time and plot is a sudden wind, blowing down Setsuko's easel. In the next section, Jirō and Setsuko take a walk together through the surroundings. As her father is expected to arrive at the resort, they are afraid that they will not be able to be together anymore. In the next section, Setsuko's father has arrived and the protagonist can only watch her from afar in the dining hall. After they have left, he starts working again and finally, in early autumn, takes a walk to where they had spent their summer.

In contrast to the comic, in the novel itself, there is no contact between Jirō and Setsuko's father, and accordingly, neither the proposal nor the disclosure of an illness take place in this chapter. Yet, in the second chapter of the book, *Haru* 春 (*Spring*), it is soon disclosed that the couple by now is engaged. Two years have passed when the first-person protagonist visits Setuko at home. He first meets her father in the garden. Their talk reveals to the reader that Setsuko is by now suffering from a desease. While it is never explicitly identified, contemporary readers will have understood the disease to be tuberculosis, as this illness was widespread in Japan. Setsuko's condition and her thoughts about going to a sanatorium are also the topic when Jirō visits Setsuko in her sickroom. Later, a doctor visiting Setsuko afterwards on the way to the train station secretively explains her condition to the protagonist. In the final scene, the couple departs by train for a sanatorium. Setsuko's father sees them off at the station.

In the seventh chapter, Miyazaki's comic returns to the former main narrative, Jirō's work as an engineer. Embedded in this plot, comprising only about a fifth of the chapter, is a reference to the book. Here Jirō visits Naoko at her father's place, where she is already ill in bed. Her father tells Jirō on the way to the train station that the doctor has recommended that she go to a mountain sanatorium. This scene is an obvious reference to the book, albeit very short and considerably modified.

The couple's time in the mountain sanatorium, called F., encompasses the longest part of Hori's novel, stretching over the next two long chapters. The third chapter, bearing the same title as the entire novel, *Kaze tachinu*, describes the journey to and the everyday life in the sanatorium. Towards the end of the chapter, the protagonist starts to take long walks and to work on a novel about their happiness. The fourth chapter, *Fuyu* 冬 (*Winter*), is written in the form of a diary, from 20th October until 5th December 1935. The protagonist continues to take walks, but, being caught in thoughts and doubts, is soon unable to work well and finally gives up. All the while, the woman's condition is getting

critical. The fifth chapter, *Shi no kage no tani* 死の影の谷 (*Valley of the Shadow of Death*), represents a sharp break. Still written in diary style, it is set in December 1936, one year later. Setsuko has died, most probably soon after the story line of the former chapter ends. The protagonist spends a lonely winter in a mountain cabin next to the mountain resort depicted in the first chapter.

In Miyazaki's comic, Setsuko arrives with her father at the highland train station close to the sanatorium in a short scene at the end of the eighth chapter. The rest of the chapter is devoted to aeronautical designs. Unlike in the novel, where the couple departs for the sanatorium together, in the comic, Jirō has taken off from work and awaits Setsuko and her father at the train station close to the hospital. In the last chapter, Jirō is shown with Naoko in the sanatorium, taking up roughly two fifths of the space in the middle of this chapter. He is working at night next to her bed, but has to leave the next day. Her subsequent demise is not depicted. One difference is the date; in Miyazaki's comic, the year is 1934, one year earlier than in the novel, just as the visits to Naokos home occur already in autumn and winter 1933. The reason for this is that the main plot of the comic immediately afterwards comes to an end with the test flight of the Mitsubishi Navy Type 96 Carrier-based Fighter. This is on the one hand the climax of Jirō's career; on the other hand, he is depicted as unhappy and alone. As this historical event took place in February 1935, Miyazaki had to change the date.

All in all, the comic stays remarkably true to the novel regarding the whole tragic love narrative. The similarities between comic and novel are close enough to speak of an adaptation in this case – creative and free as it may be. This storyline of the comic, however, also signals a sharp break and deviation from the plot by centering on Jirō's work. As previously mentioned, this can be explained by the fact that the comic was published in a scale modeling magazine. In taking up roughly twelve of forty-five pages, the whole side-narrative constitutes about a quarter of the complete work, all of it in the second half.

Miyazaki's later movie *Kaze tachinu* shows some resemblance to the comic. The main-plot similarly takes up about three quarters of the work and is focused on Jirō's professional career. Yet, there are fewer technical details and less historical information presented in the movie, and the narrative moves more straightforwardly, undoubtedly to be better suited to the different medium. While the scene with the woman painting on the mountain meadow is again nearly in the middle of the work and represents a break in the narrative, Jirō's and Naoko's first meeting is shown close to the beginning of the movie, thereby embedding it deeper into the whole narrative. They meet in a train which is brought to a stop shortly afterwards by the Great Kantō earthquake (in 1923). Jirō takes her back to her home in Ueno, yet is unable to find her again later, as a firestorm has devastated this part of Tōkyō. This represents a major deviation from both comic and novel.

After many years, in the early 1930s,[11] they meet again by accident when Jirō takes a break from his stressful work in a mountain resort and, while on a walk, sees a young woman paint a picture on a meadow. The newly added parasol's function is to be blown away by a sudden gust of wind so that Jirō can catch it and give it to her father who just arrives. They later see each other from afar in the hotel's dining hall. Only when the two meet again in the forest does she recognize him to be the man who brought her home after the earthquake, for which she thanks him. They stroll together and get soaked by a rainfall, which damages her painting. Afterwards, a fever keeps Naoko in bed for some time. When she gets better, both she and Jirō play with paper planes Jirō constructs. One evening, Jirō asks her father for her hand. She arrives at that moment and accepts instead of her father, but also tells him about her tuberculosis. Closing and framing this part, the couple is shown again happily on the meadow with the easel. The whole narrative taking place in the mountain resort – its name is not disclosed here – resembles the comic regardless of the many smaller changes. Their walk in the forest, not featured in the comic, slightly resembles the walk in the first chapter of the book.

Jirō is bound up in his work again when he is informed that Naoko's illness has broken out. He pays Naoko a short visit at her home. While he has to go back to work, Naoko is going to a sanatorium. Here, there is a second major change compared to the comic: In the film, Naoko's life in the sanatorium is shown only shortly, as she soon flees to be with Jirō. They get married and live together, with Naoko staying in bed and Jirō working next to her at night. When Naoko feels her end approaching, she leaves again for the sanatorium without letting him know. Her death is not depicted, instead, the film ends with Jirō witnessing the test flight of the Type 96 Carrier-based Fighter and a last dreamlike sequence.

With two major changes, the first meeting and Naoko's flight from the sanatorium, but also with many details differing in the story parts taking place in the mountain resort and at Naoko's home, Miyazaki's adaptation of the comic's narrative centering on Naoko can only be called very free. Quite a large number of changes can be found in the main narrative as well. Still, there are enough similarities to justify discussing the movie as an adaptation of the comic. Many of the differences between comic and movie certainly owe much to the different media, the publication backgrounds, and the anticipated audiences. While the comic strays into side-narratives, breaks, and technical details, it appeared monthly in separate parts. Miyazaki obviously felt the need to instill a much more rounded off and dramaturgical narrative in the movie. This is certainly the case with the early meeting with Naoko and the subsequent earthquake, as it better integrates the plot

[11] The exact date is unclear. A test flight of the Mitsubishi 1MF10, preceding the scene, indicates 1933, while a newspaper shown shortly afterwards refers to the "Shanghai Incident" which took place in 1932.

centering on Naoko into the whole narrative.[12] The second major change, Naoko's flight from the sanatorium, is harder to explain from this perspective.[13]

The differences between the film's plot and the novel, on the other hand, are significant. Most of the similarities between comic and novel are erased in the movie. Little is left, apart from the most general resemblance of the narrative theme: The protagonist loves a woman who suffers from tuberculosis and eventually succumbs to it. Naoko is the key figure for this whole plot, inspired in the comic by Hori's novel and inspired in the movie by the comic. Her person links all three works as all similarities and parallels are centered upon her.

Irritating in this connection is the change of name from Setsuko to Naoko, which had already occurred in the comic.[14] This name obviously refers to another famous novel by Hori Tatsuo, his later work *Naoko* 菜穂子 (1941). Not surprisingly, this allusion has led some viewers to mistake the movie for an adaptation of *Naoko*.[15] Both women have tuberculosis, but this pertains to Setsuko as well. The most conspicuous similarity is that Naoko in the book, just as in the movie, goes to live alone in a sanatorium and later sneaks out despite her illness. While *Kaze tachinu* is written solely from a first-person perspective, *Naoko*, being narrated in the third-person, shifts between the perspectives of different protagonists, among them the heroine's.[16] Similarly, some scenes of the movie are dedicated exclusively to Naoko's life apart from Jirō. Sasaki Takashi points out that both women act decidedly more than Setsuko in the novel *Kaze tachinu* does.[17] Yet, there are major differences between them as well, with a realized love narrative absent from *Naoko* and the outcome of her illness left largely uncertain.[18] In Miyazaki's comic *Kaze tachinu*,

[12] The integration and unfolding of this plotline is nonetheless one feature of the movie that has been frequently criticized (cf. PENNEY 2013b: 5).

[13] Miyazaki said that he himself was not fully convinced of this part of the plot, but followed the request of his staff (cf. HANDŌ and MIYAZAKI 2013: 169).

[14] A possible reason could be the use of the name Setsuko in *Hotaru no haka* 火垂るの墓 (1988; English title: *Grave of the Fireflies*), an adaptation of the novel of the same title by Nosaka Akiyuki (1930-2015) directed by Takahata Isao for Studio Ghibli. Still, this should not have posed a problem, as Miyazaki had not originally intended to adapt the comic.

[15] Cf. KANŌ 2015.

[16] It is not narrated solely from Naoko's perspective, as Sasaki suggests (cf. SASAKI 2015: 91).

[17] SASAKI 2015: 91. In addition to leaving the sanatorium, Naoko in the movie accepts the proposal herself and later decides to leave Jirō. Being even more independent-minded than Naoko in the novel, who shows considerable weaknesses, she is still far from the typical strong girl often playing an important role in Miyazaki's movies (cf. LACK 2014: 130; PENNEY 2013b: 5 f.).

[18] Naoko is married unhappily. A friend from her youth in K. village (a storyline unrelated to the scenes taking place in Karuizawa in *Kaze tachinu*, although sharing the location) has loved her ever since, but when they meet again there is no understanding between them and no love affair begins. Also, while she is seriously ill, it is still uncertain at the end of the book whether or when she will succumb. Resignation and enduring acceptance of fate are two main topics of

similarities to Hori's novel *Kaze tachinu* abound as described above, moving it even further away from Hori's *Naoko*, despite the use of the name Naoko for the heroine. Here, the use of the name Naoko might denote the fact, that, notwithstanding the many similarities, the comic *Kaze tachinu* is meant to be an independent work, dissociating it from the novel. It also could already indicate Miyazaki's devotion to Hori and his work in general. This is reinforced in the movie by adding further inspirations from *Naoko* in exchange for the closeness to the plot of Hori's *Kaze tachinu* as seen in the comic. The homage to Hori's larger œuvre is significantly broadened.

Notwithstanding these references to *Naoko* and the changes of plot in Miyazaki's movie, there are still obvious links and references between Naoko and Setsuko. Most prominent is her painting in a natural setting. Naoko's hat also resembles Setsuko's hat as described in the second chapter of the book.[19] Another particular detail would be the French door at Naoko's home as well as the western interior, with the protagonist arriving from the garden. Naoko's family situation also shows parallels to the novel: Her mother is absent[20] – she has died of tuberculosis in the movie, in the book she is not mentioned once, possibly indicating a similar fate – and the only relative featured is her father.[21] Furthermore, all three main locations from the book are taken as backgrounds for the narrative centering on Naoko.[22] While Naoko goes to live with Jirō in the movie, in the comic Naoko is never shown anywhere else than in these locations, separating her from the main plot.

Another similarity concerns the work of the protagonist: In the novel this is addressed a few times by Setsuko and her father; both are worried that his relationship to Setsuko will impinge upon his work. In the comic, her father, when taking Jirō from their home to the train station, does not want to let him go to the sanatorium with his daughter because of Jirō's job. The depiction of Jirō working while Naoko rests in bed – in the comic in the sanatorium, in the movie at their room – also resembles some scenes in the book when

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Naoko (cf. RUCINSKI 1977: 152 f.). In the movie, Jirō's superior shares his last name, Kurokawa, with Naoko's husband in the novel, yet no other similarities are noticeable in this context.

[19] Different from the movie, this hat is featured only in the second chapter of the novel (HORI 1977a: 463).

[20] There are actually very few protagonists in Hori's novel. They stay in the background and do not get much attention, going so far that none is mentioned by name apart from Setsuko. Additionally, all three works feature a German foreigner in Karuizawa. In comic and movie, he is a mysterious guest in the hotel, in the last chapter of the novel a strange priest.

[21] In the comic, the father is depicted as much more similar to Setsuko's father, especially with his sorrows betrayed by his posture (MIYAZAKI 2015: 44; HORI 1977a: 472).

[22] In all cases, their identification is inconsistent, starting with the novel rendering them anonymous – paratexts to the book add the well-known facts: K. as Karuizawa and the F.-Sanatorium as the Fujimi-Sanatorium. In the comic, Karuizawa is named while the sanatorium can only be identified by its location – similar to the book. In the movie, Karuizawa is not identified, while a sign explicitly reads Fujimi-Sanatorium.

Hori's first-person protagonist, being an author, starts to write a tale about their own life. In both of Miyazaki's works, the woman cannot see the masterpiece any more. In the book as well, the protagonist does not manage to finish his tale in time.

There is another, most conspicuous parallel pertaining to the woman in the dramaturgical structure of all three works. In all cases, her demise is certain, yet its actual occurrence is omitted. In Hori's book, Setsuko's death is foreseen in one of her dreams and in a vision of the first-person protagonist, yet the fourth chapter breaks off suddenly when her condition is becoming critical. Likewise, comic and movie omit Naoko's death. In the comic, after Jirō leaves the sanatorium, her demise is revealed by comments. In the movie, it is hinted at in advance; its complete omission at the end comes as a surprise. This ellipsis of the heroine's demise strongly resembles the novel's narrative structure.

In Hori's book, four central events are not narrated: The first meeting of the protagonists, the proposal, the beginning of the illness and the death of the heroine. The narration consists in the main of many small and day-to-day changes. There is not a lot of explicit emplotment, as the narrative of the novel develops at a very quiet pace, often delving into uneventful everyday life, thoughts of the first-person narrator, and descriptions of nature. The seasons change, but the actual passage of time is only explained after the fact. Imaginations, recollections, visions, dreams, and streams of thought further blur the feeling of a chronology. The five parts of *Kaze tachinu* resemble a collage of biographical episodes in different narrative styles, focusing on the normal day to day life, while major occurrences can only be presumed to happen in the gaps.

This structure can be explained partly given the history of its creation. Hori actually wrote four works, published first in different magazines and only thereafter as a book: Chapters 1 and 3 were published together as *Kaze tachinu* in December 1936, *Fuyu* in January 1937 and *Kon'yaku* 婚約 ("Betrothal"; the eventual *Haru*) in April 1937.[23] Only when the last chapter, *Shi no kage no tani*, was finished and published as late as March 1938, after a creative crisis, could the book be published in its final form in April 1938. Another rather short novel of Hori's from 1934, *Utsukushii mura* 美しい村 ("Beautiful Village"), consisting of four chapters also published separately first, is set in spring and early summer of presumably the same year in which the *Prelude* of *Kaze tachinu* starts.[24]

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[23] Cf. HORI 1978b: 571 f. and 212–292 for this first version.

[24] Complimenting *Kaze tachinu*, both works have also been published together several times. With even less plot – Rucinski characterizes the narrator of *Utsukushii mura* as "a distant, analytical observer of nature, other characters, and his own emotions" and emphasizes Hori's stance of passivity (RUCINSKI 1977: 135) – the first-person protagonist mostly takes leisurely walks through K. village, the location of chapters 1 and 5 of *Kaze tachinu*. The third and fourth chapters focus on the first and subsequent meetings with a girl who likes to paint, easily recognizable as Setsuko. The depiction of sunflowers near the hotel in comic and movie might be a reference by Miyazaki's: In *Utsukushii mura*, the protagonist first sees Setsuko standing at a window, but mistakes her for a sunflower because of her shining straw-hat.

The structural peculiarities of the novel can also be interpreted intratextually. As mentioned, Hori's narrator in the third and fourth chapter starts to write a tale focusing on their life and happiness together. This accounts for the different perspectives, such as the prelude's use of the second person and the use of diary style when he feels he will not be able to write an end to their story. It further explains the above structures, since their happiness is located in uneventful daily life accentuated by its fragility.[25] On the other hand, the book's narrator tries to keep death suppressed and hidden. He even doubts the sheer possibility to depict it. He has to stop working in the fourth chapter when Setsuko's condition gets critical and his awareness of their happiness begins to fade. Only in the last chapter, while staying alone in the mountain resort, is he able to remember and experience a sort of happiness again, as he can still occasionally feel Setsuko's presence around him. He sometimes continues to talk to the deceased, turning her once again into a second-person protagonist. This, together with musings over Rainer Maria Rilke's (1875-1926) *Requiem für eine Freundin* (1908), walks, and contemplations of nature, helps him to find some peace of mind and also to finish his tale.[26]

The omission of the heroine's demise in Miyazaki's works can hardly be accidental. It might even indicate an explanation for the second major difference between comic and movie. Naoko's flight from the sanatorium to Jirō, quickening her death, is an expedient narrative sequence to gently and completely omit her death. In the comic, rather indirect comments suggest her passing. As the movie does not feature a narrator, instead of Jirō leaving her in the sanatorium, her leaving him serves as a clear signal, such that it is not necessary to explicitly refer to or show her demise.

Notably, the end of the movie differs from the comic as well. In the scene after Naoko's secret departure back to the sanatorium, Jirō watches the test flight of his masterwork. His face suddenly changes and betrays the most appalling feelings. The last scene, following this test flight, starts with a nightmarish vision of Jirō's planes being destroyed, signaling World War II is over already. The landscape shifts to an endless meadow. Jirō is joined by his dream mentor, the aeronautical designer Caproni: They watch Zeros fly by and afterwards see a short apparition of Naoko, before she dissolves into the wind, after which Jirō and Caproni wander off. This reappearance of the deceased alludes to the novel's final chapter.

While we have so far seen a clear separation between two narratives, one centering on Jirō's professional work and one on the terminal illness of his love, with similarities regarding plot and images to Hori's novel being limited to only the second narrative, parallels in structure can be noticed throughout Miyazaki's movie: The omission of the war, which has been frequently commented upon, obviously parallels the omission of the

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[25] Cf. HORI 1977a: 481, 502, 517.

[26] On Rilke's strong influence, cf. TOZUKA 2013.

heroine’s death. Jirō’s creations, his planes, are going to be destroyed. Yet, their destruction is not shown. They reappear as an apparition just as the dead woman does. Similarly, in the comic, while Naoko is no longer shown, apparitions of Jirō and Caproni visit the year 2009 to witness the first flight of a Zero-model.

Other structural similarities become apparent: Omissions of other central events[27] like Jirō’s traveling around the world, but also breaks in the chronology where narrative elements are related in memories like Jirō’s failure before visiting the mountain resort, in visions like Naoko spitting blood, or in dreams like the design of Jirō’s masterpiece. Like Hori’s book, Miyazaki’s works are centered upon dreams, happiness, and life, not death and destruction. This has been further highlighted by a production note of the Studio on the film, one of the sparse commentaries on Hori’s role for the movie: The movie “depicts a person who, based on [...] Horikoshi Jirō, incorporates the essence of his contemporary, the writer Hori Tatsuo, and tries to live cherishing every single day even while being torn to bits”.[28] While sounding ambivalent, “essence” here seems also to refer to Hori’s novels. In many of Hori’s novels, there are few events and little plot, but in *Kaze tachinu* this is integrated into the narrative and self-referentially addressed by the first-person protagonist’s thoughts and work. The discreteness of plot, even a lack of plot, with only a few events that could be counted as major, but also the depiction of daily life, dreams, visions, and memories in Miyazaki’s comic and movie strongly allude to Hori’s novel.

2 The Poeticity of Wind

Wind obviously is a dominant motif of the movie. Still, it is difficult to approach, as it is not only extremely rich and ambiguous in symbolism,[29] but also occupies a special position in Miyazaki’s entire œuvre, starting with the name of the studio, Ghibli, which refers not only to a plane designed by Caproni, but also to a Sahara-wind. Wind is featured in conspicuous ways in Miyazaki’s other movies, so it is tempting to analyze his earlier works as starting

[27] The use of narrative ellipsis in the novel and the movie has also been noted by Lack (LACK 2014: 111).

[28] *Horikoshi Jirō o bēsu ni, dōjidai o ikita bungakusha Hori Tatsuo no essensu o torikomi, zutazuta ni narinagara mo ichinichi ichinichi o totemo taisetsu ni ikiyō to shita jinbutsu o egakidasu*. 堀越二郎をベースに、同時代を生きた文学者・堀辰雄のエッセンスを取り込み、ズタズタになりながらも一日一日をとても大切に生きようとした人物を描き出す。 (http://kazetachinu.jp/prono.html).

[29] Taking any generally acknowledged symbolic value of wind as a starting point seems to be too gratuitous. Sasaki points out the mythical significance of wind in Japan, adding the example of *kamikaze* 神風, which he probably does not (only) relate to the World War II suicide missions but to the historical topos (SASAKI 2015: 92). He also shortly reflects about pneuma and the souls of the dead (ibid.: 96).

points to understand this last one.[30] Conversely, *Kaze tachinu* might be productive for re-analyzing his entire œuvre. Even if we are to treat this subject only in the movie *Kaze tachinu*, there are intermedial references to other works like the calligraphy "Great wind over the sky" (天上大風) by Ryōkan 良寛 (1758–1831)[31] and the recitation of the poem "Who has seen the wind?" (1893) by Christina Rossetti (1830–94). As an exhaustive treatment seems impossible, this chapter concentrates on the motif of wind in Miyazaki's movie and comic in relation to Hori's novel *Kaze tachinu*, to find out if roles, contexts, functions, and symbolic meanings are related and can be seen as inspired by or possibly directly adopted from the book. As the poeticity of this motif is linked to its occurrence in the well-known verse, this is the most reasonable point of departure for any deeper analysis.

"Le vent se lève!... il faut tenter de vivre!" ("The wind rises!... one[32] must try [or: venture] to live!") This famous verse from Paul Valéry's (1871–1945) *Le cimetière marin* (1920) is of central relevance for Hori's novel as well as for Miyazaki's comic and movie. All three of them share the same title, adopted from this verse. It is quoted in important scenes and affects the poeticity of the recurring subject of wind. While Valéry has been regularly mentioned as an influence on Miyazaki's movie, especially by Western viewers unfamiliar with Hori, the impact of the complete poem – let alone other works of Valéry – on the movie or the comic is questionable.[33] Likewise, it seems uncertain in the case of Hori's novel.[34] But even the possible implications of the single verse, notwithstanding the crucial role it plays for Hori's and Miyazaki's works, are altered by its translations.

Using the 5–7 morae typical for classical Japanese poetry, Hori chooses a very archaic language – reminiscent of the oldest poetry-collections in Japan – for his translation: "*Kaze tachinu, iza ikime yamo*" 風立ちぬ、いざ生きめやも. The first part is actually in the literary

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[30] Sasaki gives a short summary of the depiction and role of wind in Miyazaki's other movies (ibid. 2015: 93 f.). A more detailed study on the topic is provided by Murase (MURASE 2015: 250–261).

[31] Studio Ghibli's production notes provide a possible interpretation for this quote: Even if there seems to be no wind on earth, a great wind above the sky – linked with Buddhas compassion – is always blowing and watching over us (http://kazetachinu.jp/prono.html).

[32] Although this is an indefinite pronoun in French, in the context of Valéry's poem, a generalizable meaning or a first person singular's perspective can be expected.

[33] Valéry's poem is, with 24 strophes, quite long. Wind only appears in the last three strophes and signifies for the poet a return to himself after a quiet meditation on a wide array of things, including the sea, the sun, life and death, time, being and non-being. As Valéry connects and merges them in a constant flow, the motif of the wind and the imperative to venture to live are very hard to understand in their many implications. Cf. VALÉRY 1957: 147–151.

[34] Hori did not translate anything else by Valéry and rarely mentions him in his writings at all – quite in contrast to many other French poets and Rainer Maria Rilke. While only one verse by Valéry is of significance for the first four chapters of *Kaze tachinu*, the last chapter dwells much longer on Rilke's poetry, cf. TOZUKA 2013. It is possible that Hori obtained his knowledge about Valéry from Rilke's writings, as Hori knew about the influence of Valéry's poetry on Rilke (HORI 1979: 271).

perfect tense, so "the wind has risen" already.[35] "*Iza*" translates as "well, then…", linking the two sentences together more strongly. Similar to the French original, the subject of the second part of the verse is not specified and has to be guessed relating to the context. The Suffix "*-me*" after "*iki-*" (live) can indicate the future tense, an intention, a wish, a necessity, but also uncertainty and doubts, according to the context. This is provided here by the particle "*yamo*", which implies a doubtful rhetorical question, and changes Valéry's quite positive and energetic verse to one comprising the suggestion or even presumption of failure for any striving or wishing to live. The obligation or imperative visible in Valéry's poem is undermined by this negative prevision.[36] Hori's translation of the verse greatly changes its meaning and can be judged as very free, at best.[37]

In Hori's narrative, the verse is only quoted twice. The first occurrence is immediately after the first section: The couple is peacefully taking a rest under the birch one late summer afternoon. "Then, suddenly, out of nowhere, the wind rose."[38] This wind throws Setsuko's easel to the ground:

> I held you, who were about to get up and go over, forcibly back, just as if I might lose something of this present moment, and I did not let you leave my side. You complied.
>
> Kaze tachinu, iza ikime yamo.

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[35] For the designation of the auxiliary verb *-nu* as "literary perfect" cf. MARTIN 1975: 574. While Valéry uses the present tense here, in his poem the wind does actually rise two strophes earlier already. While it is unclear how important the distinction is, it has led to some confusion (cf., for example, LACK 2014: 122).

[36] A direct translation could be: "Well, then: Will [or: shall/should/would/could/wishes] one live? – no, one will not!"

[37] As the archaic grammar is hard to understand, a large number of readers seems not to have noticed all its connotations. Among those who did, some have even deemed Hori's translation of the title to be wrong, while others think Hori deliberately changed the meaning to go well with his work. Cf. WATABU 2013: 158 ff. We might bear in mind Rilke is also considered to have understood Valéry as it suited his own views. Rilke's translations become new lyrical works, fitting well into his own œuvre but differing from Valéry's poems. One example in case is Rilke's translation of "il faut tenter de vivre!" as "Leben: ich versuch es!" which defines the subject as "I" and drops the generalizable imperative. Even if not verifiable, it seems possible that Hori's translation was inspired by Rilke's. In an essay from 1936, Hori translates the verse into modern Japanese as "*Kaze ga tatta, ikin to kokorominakereba naranai* 風が立った、生きんと試みなければならない" (HORI 1977c: 240). Apart from the first part still being in the past tense, the second part is an accurate translation.

[38] *Sono toki fui ni, doko kara to mo naku kaze ga tatta*. そのとき不意に、何処からともなく風が立った (HORI 1977a: 452).

> This verse, that had unexpectedly entered my mind and come out my mouth, while I put my hand on your shoulder leaning against me, I repeated it again in my mouth.[39]

This verse seems to be inspired by the wind, evoking, as an invisible agent, the words of the verse in the protagonist's mouth without his doing. Contrarily, it might signify a concomitance, a close connection or even identification, as it is entirely unknown from where they both come. They denote not only the beginning of the narrative but, in contrast to the seemingly timeless opening, also set time itself into motion.

At first, the verse seems to be very positively connoted, showing a will to live, most probably in reference to the first-person protagonist or to both of them. The protagonist's wish to stay together with Setsuko is also implied. The deep impression of the first sequence's happiness is still present. Yet, as indicated before, the verse contains an ambivalent undertone: Life, and in consequence love and happiness, are endangered, delimited. The gust of wind occurring at this moment emphasizes this by damaging Setsuko's painting, luring her from the man's side, as, after the protagonist's repetition of the verse, she gets up and tries to retrieve it. She mentions her father whose due arrival threatens their relationship in this chapter. Other indications of the ephemerality of wind are "clouds like sand"[40] just before the wind's rising, and the tree's leaves in the wind.

The second and last quotation of the verse occurs in the second chapter:

> These were happy days, even more heartrending, more lifelike than life itself, in a sense preceding life – to an extent that this verse,
>
> Kaze tachinu, iza ikime yamo
>
> [...], though we had long since forgotten about it, suddenly came back to life for us again.[41]

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[39] *Sugu tachiagatte ikō to suru o-mae o, watakushi wa, ima no isshun no nanimono o mo ushinaumai to suru ka no yō ni muri ni hikitomete, watakushi no soba kara hanasanaide ita. O-mae wa watakushi no suru ga mama ni sasete ita.*

Kaze tachinu, iza ikime yamo.

Futo kuchi o tsuite dete kita sonna shiku o, watakushi wa watakushi ni motarete iru o-mae no kata ni te o kakenagara, kuchi no uchi de kurikaeshite ita.

すぐ立ち上って行こうとするお前を、私は、いまの一瞬の何物をも失ふまいとするかのように無理に引き留めて、私のそばから離さないでいた。お前は私のするがままにさせていた。

風立ちぬ、いざ生きめやも。

ふと口を衝いて出て来たそんな詩句を、私は私に靠れているお前の肩に手をかけながら、口の裡で繰り返していた。 (HORI 1977a: 452 f.).

[40] *Suna no yō na kumo* 砂のような雲 (Ibid.: 452).

[41] *Sore wa* […]

Kaze tachinu, iza ikime yamo

While the illness has already broken out, the positive context of the verse is explained directly thereafter by the comment that the couple has started to prepare to leave for the sanatorium. The first person protagonist has earlier confessed an old dream of his to Setsuko: to live alone with a beautiful woman in the mountains (Hori 1977a: 464). Accordingly, he plans to go with her to the mountain sanatorium. Just before the quotation of the verse, with her condition a bit better, Setsuko declares that she somehow suddenly wished to live, thanks to the protagonist (ibid.: 467). Nonetheless, the sequence following the verse brings the doctor's visit and his inauspicious diagnosis, resulting in the anxiety of the first-person protagonist and signaling the difficulties and the tragedy to come. Now it is Setsuko's turn to calm him: "Don't be worried about it… From now on, let's really try to live as good as we can…"[42]

Although the verse is not quoted anymore, since its first part constitutes the title of the book, it affects the whole work.[43] It is also conspicuously the title of the third chapter. The self-reference of the first-person protagonist's intention to write about their happiness, originating in this chapter, is strongly connected to the verse's first quotation, as implicit point of origin for his tale and first inspiration. The second quotation links it with Setsuko's illness and the underlying theme for their efforts to live.

In the third chapter, the first person protagonist's wish to live in the mountains seems to be fulfilled, but ill omens and the presence of death become more and more clearly discernable. Life in a sanatorium is defined as "dead end".[44] Fear, helplessness, and doubts arise. As the first and third chapters make out the original core of *Kaze tachinu*, we discern here that death lingered behind the verse from the very beginning as well. The verse becomes associated with death as the other, inseparable side of life, looming behind it and casting its shadow, thereby providing a contrast to life and accentuating its importance.[45] The motif of wind as a part of the verse in Hori's translation and in the context of the role

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to iu shiku ga, sore kiri zutto wasurete ita no ni, mata hyokkuri to watakushitachi ni yomigaette kita hodo no, – iwaba jinsei ni sakidatta, jinsei sono mono yori ka motto ikiiki to, motto setsunai made ni tanoshii hibi de atta.
それは、[...]
風立ちぬ、いざ生きめやも
という詩句が、それきりずっと忘れていたのに、又ひょっくりと私達に蘇ってきたほどの、——云わば人生に先立った、人生そのものよりかもっと生き生きと、もっと切ないまでに愉しい日々であった。 (Ibid.: 468).

[42] *„Konna koto ki ni nasaranaide ne… Watashitachi, kore kara hontō ni ikirareru dake ikimashō ne…"* こんなこと気になさらないでね……。私達、これから本当に生きられるだけ生きましょうね…… (ibid.: 471).

[43] This is further emphasized by the use of the verse in French as an epigraph to the fourth chapter when the episode was first published. In the completed book, this epigraph has been moved to the opening of the first chapter.

[44] *Ikidomari* 行き止まり (ibid.: 479).

[45] The complexity of the poeticity thus evoked is underestimated by Lack who proposes a simple dichotomy (Lack 2014: 107).

of the verse for the narrative adopts these connotations of life and happiness before a background of death and inexplicable anxiety. It underscores the wish to go on to live together, the possibility of which seems more and more remote, and serves as a reminder of seemingly eternal, yet foregone happy times together.

While Miyazaki adopts Hori's title for his comic, the complete verse is not quoted. Still, Miyazaki freely refers to its first part. In the end of the first chapter, when we see the young Jirō dreaming about Caproni's planes, being incited to create something beautiful and taking a vow to become a designer, the commentary is added: "And thus the wind rose…"[46] Like in the novel, it indicates a beginning – of the tale of Jirō's life. This connection with a dream and life shows parallels to the broader context of the verse as a central theme in Hori's book, although its content is different.

Conspicuously, in connection with wind, Miyazaki in the comic directly quotes another work written by Hori. In the third chapter, Jirō meets the "real" Hori Tatsuo (see below, part 3). They have a short conversation, in which the engineer recounts that on the occasion of his planes' first flight tests, he would always get a feeling similar to one he associates with one of Hori's poems.[47] Afterwards he recites a part of it: "Wind seeps into my skin / As under the skin / There are violins of bones / Will not the wind all of a sudden / Make them resound?"[48] This surrealistic imagery reminiscent of shamanism or esoteric Buddhism might conjure up images of illness or death. Yet, the poem can on the other hand be understood as referring to artistic inspiration, creativity, and beauty. Freely making use of the inherent openness of the verse's poeticity, Jirō connects it to his own work. When Hori afterwards encourages him to create a beautiful plane, Jirō experiences a vision marking his professional breakthrough: "Suddenly, wind blew through Jirō, and he could see his own plane".[49] Poetry becomes a prominent source of inspiration, imagination, and creativity in connection with technology. It is the polyvalence, the inherent freedom to associate, interpret, and think independently from common logic, that bestows poetry this power.

Additionally, in the comic, the imperative of the original verse is shifted from the second to its first part: When Jirō for the first time searches for an inspiration, a narrative comment adds: "The wind has to blow."[50]. Jirō remembers these words again in the last chapter (Miyazaki 2015: 54). He is close to his professional breakthrough, so the sentence

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[46] *Kakute kaze wa tatta…* かくて風はたった… (Miyazaki 2015: 7).

[47] The first two lines of this poem, first published in 1927, are omitted in the comic and here. See Hori 1978a: 324 and cf. Rucinski 1977: 24 f. for a differing, complete translation.

[48] *Kaze wa boku no hifu ni shimikomu / kono hifu no shita ni wa / hone no vaiorin ga aru to iu no ni / kaze ga fui ni sore o / narashi wa senu ka.* 風は僕の皮膚にしみこむ/この皮膚の下には/骨のヴァイオリンがあるというのに/風が不意にそれを/鳴らしはせぬか。(Miyazaki 2015: 21).

[49] *Totsuzen kaze ga fukinuketa Jirō ni jibun no hikōki ga mieta.* とつぜん風が吹きぬけた次郎に自分のヒコウキがみえた。(Ibid.: 21).

[50] *Kaze ga fukaneba*. 風がふかねば。(Ibid: 18).

either relates to the eventual use of his planes for war and their consequent destruction, or to Naoko and her illness, as he afterwards visits her in the sanatorium.

References are confined to the plot centering on Jirō's work, thereby associating the verse – and Hori's novel – with trying to live one's dream, inspirations, and creativity. This plot sequence seems to be quite positive in meaning, yet its tragic ending is well-known. No direct references to the verse are to be found in the plot centering on Naoko. The adaptation of the book in the latter half of the comic again displays rather a parallel and side-story.

In Miyazaki's movie, the role of the verse is noticeably enlarged. Already the first preliminary first movie poster additionally featured the second part of Hori's translation "*iza ikime yamo*" for its motto, completing the verse. When we consider the difficulties for contemporary readers to understand the archaic language, it is not all too surprising that Miyazaki later opted for translations into modern Japanese. When the promotion actually started, the catchphrase was changed to "*ikineba*" 生きねば[51] – "[one] must live!" This strong imperative indicates Miyazaki's reading of the verse, as it was also the final sentence in his epical comic *Kaze no tani no Naushika* 風の谷のナウシカ[52] (English title: *Nausicaä of the Valley of the Wind*).

The movie, directly after displaying the title, shows Valéry's verse with Hori's translation, explicitly pointing the writer out as translator. Yet Hori's version is not used in the rest of the film, as Miyazaki switches again to translations into the modern language. The first and only complete recitation of the verse in Japanese takes place when Jirō and Naoko first meet. While riding on a train, Jirō's hat is blown off by the draught, and Naoko, who happens to be standing close by, catches it. She addresses him with the first part of the original French verse, which Jirō then completes. Afterwards, Jirō adds the exact translation: "*Kaze ga tatsu, ikiyō to kokorominakereba naranai*" 風が立つ、生きようと試みなければならない. Again the verse occurs in a beginning: It is the first scene after Jirō's childhood and it is the first meeting with his later bride. Similar to the book, it is set in motion by an airstream – the wind as actor. Linking the verse to the plot centering on love and fatal illness constitutes a major divergence from the comic and deepens the symbolic reference to Hori's book, although the plot moves away from it. Even if it is the only direct reference to the verse in this plotline, significantly, this narrative is closed by Naoko's apparition at the end of the movie, urging Jirō to live on.[53]

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[51] While a direct translation would be "if [any grammatical person] do[es] not live on…", thereby showing some degree of vagueness and doubt as in Hori's translation, the most common reading would be as an imperative "must try to live", being the shortened form of "*-neba naranai*".

[52] Cf. MIYAZAKI Hayao 1995: 223. The seven parts of the comic were published between 1984 and 1995.

[53] She says "*Ikite*!" 生きて！ ("Live!"), an informal plea, and repeats it.

As in the comic, the verse is connected again with the main plot centering on Jirō's dream and work constructing planes. In the movie, Caproni's role as imaginary mentor is enlarged. He appears in four dreams, regularly talking about beautiful and cursed dreams, which are identical to each other: Beautiful planes with a cursed fate. Structurally close to the first-person protagonist's dream in Hori's book, the eventual fulfillment of this dream encloses doubts, fear and death.

When Jirō helps to fight the fires after the earthquake – the wind has changed and nourishes the flames – Caproni appears the second time, now in a day-dream, and asks him if the wind is still blowing. Jirō answers, yes, a big wind. Caproni continues: "*Ikineba naran*!" 生きねばならん ("You have to live"), and additionally quotes the verse in the French original. Like in the movie's catchphrase "*Ikineba*", the imperative shifts from "trying" to "living" itself. In both modern translations of the second part of the verse, living entails a much stronger imperative than in Hori's version, regardless of the eventual outcome. Likewise, when Jirō visits Germany, Caproni, whose appearance marks the beginning of a dream, greets him with the same question. He tells Jirō about a period of ten years in which people have to live to the full extent of their genius to fulfill their dreams and likens this span to the wind that rises, blows on and finally is exhausted – a notion not related to Hori at all, yet becoming tied in to inspirations taken from him.[54] In the last dream-vision at the end of the movie, Caproni accordingly asks Jirō if the wind is exhausted. Now, although everything Jirō had cherished has been taken from him, Caproni still urges him on: "You must live."

Compared to the comic, Miyazaki's movie is far closer to the book in its use of the poetical potency. The verse is also used to generate a structured narrative, by trying to aid in merging the two plotlines. By not using external commentaries, but having the protagonist quote the verse, the poem is in addition more strongly personalized. Still, to find out if and how the motif of wind in the verse affects the depicted motif of wind as a natural phenomenon, or to what extent this in return influences the verse, these elements must be analyzed in their contexts and functions.

In Hori's novel, wind as a meteorological phenomenon is only connected on its first appearance simultaneously to the poetical motif of the verse and thereby to the self-referential narrative structure of dreams, memories, life, happiness, doubt, fear, and death. It is the only wind in the book to directly intervene into the couple's life as an invisible agent out of nowhere, destroying the creativity and beauty of Setsuko's painting and inducing the first-person protagonist to try to hold her back at his side, feeling as if he might lose something of this moment. We might therefore propose this decisive occurrence of wind at an intersection between nature and lyric to symbolize the wish to

[54] Miyazaki acknowledges the notion of spent energy to originate with the writer Hotta Yoshie 堀田善衛 (1918–1998) (http://kazetachinu.jp/prono.html).

approach, live and hold on to the present moment which is always at stake. Wind occurs in a liminal time between the past that seems to be surrealistically eternal and paradoxically both unattainably gone yet present all the while, as the protagonist often tries to evoke its vision, and the future, marked by dreams and hopes as well as fears and doubts, since – at the time the self-referential narrative is narrated to be written down in the third and fourth chapter – only death can be discerned with certainty.

A rather positively connoted wind occurs in the second chapter, just before the above described exclamation made by Setsuko that she suddenly wanted to live thanks to the first-person protagonist. They both stand silently outside, watching the garden of her home, "[…] as if it were even slightly possible to hold fast onto this present life that was like the scent of these flowers".[55] A "soft wind" now and then blows "somehow like breath" through the hedge, lifting up leaves close to them, but leaving the couple untouched.[56] With Setsuko's slight recovery and plans to go together to a sanatorium, there is hope for their dream to live together. Their connection is much stronger than in the first chapter. Yet, while the wind is unintrusive, it is again connected with the ephemerality of life. The fear to lose something of the moment has substantiated into a fear to lose life itself.

Most winds occurring at the sanatorium take on distinctively threatening characteristics. This applies even to the first occurrence when the first-person protagonist feels strongly disconcerted after their arrival and so passively watches the weather outside; the wind is dragging oppressively at black clouds and tears piercing sounds from the woods (HORI 1977a: 476). A particularly terrifying wind blows after the first-person protagonist reveals to Setsuko that he cannot find an end for his tale, tearing sounds out of the woods and rattling the windows. As if frightened, Setsuko holds the first-person protagonist's hand while they silently listen (ibid.: 519 f.).

In Hori's novel, many winds and storms rise and abate, too many to be dealt with exhaustively here.[57] Doubts arise in the reader about their significance, as their meaning seems to be changing, to be open to many interpretations. As a herald of change, wind changes together with the seasons. Yet, there often seems to be a correlation to the feelings, thoughts, and physical conditions of the couple. This is not always possible to tell, as the first person protagonist's narrator's voice regularly raises doubts even about his

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[55] […] *Kō iu hana sakiniou yō na jinsei o sono mama sukoshi de mo hikitomete oku koto ga deki de mo suru ka no yō ni.* […] こういう花咲き匂うような人生をそのまま少しでも引き留めて置くことが出来でもするかのように (HORI 1977a: 466).

[56] Cf. HORI 1977a: 466: *Tokiori yawaraka na kaze ga mukau no ikegaki no ma kara osaetsukerarete ita kokyū ka nan zo no yō ni oshidasarete, watakushitachi no mae ni shite iru shigemi ni made tasshi, sono ha o wazuka ni mochiagenagara, sore kara soko ni sō iu watakushitachi dake o sokkuri kanzen ni nokoshita manma tōrisugite itta.* ときおり軟らかな風が向うの生墻の間から抑えつけられていた呼吸かなんぞのように押し出されて、私達の前にしている茂みにまで達し、その葉を僅かに持ち上げながら、それから其処にそういう私達だけをそっくり完全に残したまんま通り過ぎていった。

[57] Teramoto offers an extensive overview (TERAMOTO 2009: 39 f.).

own inner workings.[58] Many feelings, thoughts, and dreams are often only hinted at or not spelled out at all.

A particularly mysterious wind is depicted in one of Setsuko's dreams. Anticipating her own death, she lies in a coffin and watches the barren winter landscape. Meanwhile, she hears the tone of the lonely wind blowing in the firs, audible even after she wakes up. (ibid.: 490). This wind is clearly connected with death, yet its meaning remains questionable.

In such ways, wind sometimes seems to symbolize or even represent death as the background for living, as a motivation to live or as a threat to life. Yet, the overall depiction of wind with its mysterious, liminal character seems rather to bridge life and death, to indicate that both belong together and even depend on each other. Of course there are still winds blowing after Setsuko has died. In the last chapter, an accidental remark by a strange German Catholic priest about such a beautiful blue sky only being visible when it is a cold, windy day, strangely touches the first-person protagonist's heart (ibid.: 540 f.) On his return after this unexplicable feeling, he receives the poem *Requiem für eine Freundin* by Rilke, marking another turning point. With musing's over this poem linking living and dead, as well as long walks and contemplations of nature and weather, in the last section of the book the first-person protagonist finally arrives at the conclusion of being neither happier nor unhappier than other people (ibid.: 545). After these final thoughts, he listens to harsh wind blowing far away, while the valley he lives in rests nearly windless. Thereupon, he declares the name of the location as given by foreigners as *Valley of Happiness* to be very appropriate, although it had earlier been named *Valley of the Shadow of Death* (ibid.: 546). This shift of mind not only points at a recovered will to live, but also at the complex poeticity of wind linking life and death as two sides that are mysteriously interconnected. Wind remains liminal and inscrutable, as the novel ends with the first-person protagonist listening to the raging winds in the distance and some quiet tones made by weak winds arriving from there to the trees behind the cabin. "Next to my feet, as well, something like a remainder [or: surplus] of this wind somehow moved two or three fallen leaves over other fallen leaves, raising a weak, rustling sound".[59]

Hori is careful not to betray his aesthetic, lyrical style by deploying all too easy symbols. He often manages to create an atmosphere where things seem to withhold a hidden meaning that remains ungraspable and unknowable just as the wind itself, which arises from unknown places and passes invisibly, only showing itself in rustling leaves. Other meteorological phenomena and many parts of nature, depicted aesthetically and poetically

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[58] Cf. ibid.: 41.

[59] *Mata, dō ka suru to sonna kaze no amari-rashii mono ga, watakushi no ashimoto de mo futatsu mitsu no rakuyō o hoka no rakuyō no ue ni sarasara to yowai oto o tatenagara utsushite iru.* 又、どうかするとそんな風の余りらしいものが、私の足もとでも二つ三つの落葉を他の落葉の上にさらさらと弱い音を立てながら移している。 (HORI 1977a: 547).

by Hori, share the mysterious and liminal characteristics of wind. These include storms, snow and clouds, fogs, vapors and shimmering air, light and shadow, noises from unseen sources. Similar to the wind, they seem to be connected with feelings, memories and thoughts of both protagonists. Their significance remains outside the grasp of the first-person narrator and of the reader with him. Nature is awe-inspiring but mysterious, without any clearly discernable, concrete symbolic value. It remains ungraspable, unknowable and ephemeral, just like the wind itself.

Most if not all spaces depicted in the novel betray liminal characteristics,[60] even the eternal mountain scenery changes with the time of day, the seasons, and meterological phenomena, and participates in the poeticity of verse, dreams and doubts. When, in the first chapter, in the evenings of the timeless summer, the couple sits and watches the clouded horizon, "from this horizon, where it started to grow dark, it seemed as if, to the contrary, something was born."[61] In the end of the first chapter, the protagonist sees this horizon without clouds, with mountain ridges far away revealed. He grows aware of something hidden within him, of what nature has assigned for him (ibid.: 457). In the fourth chapter he finds out that this mountain on the horizon is none other than the mountain next to the sanatorium (ibid.: 512). He remembers the dream of living together with Setsuko, fulfilled now under just this mountain. The mystery of the horizon still lingers on: What was about to be born behind it? This mountain or the wind? Life or death? A dream which turns out to be much sadder than hoped, bringing doubts and fear? The poeticity of Hori's novel offers many clues, bringing together even opposites, without providing clear answers.

Representing profoundly different mediums, book, comic, and film accordingly diverge in their depiction and contextualization of wind. The movie makes use of being the best medium to depict the movement of the invisible motif and features the largest number of winds. As it is shown often and prolonged, it gains contexts and connotations. In the comic, on the other hand, much less wind is depicted, and it is less discernable due to the medial limitations. The liminal and mysterious character of the wind or other phenomena is harder to express in both works, as they always become involved in the imagery. Of the many depictions of wind, sky and landscape in the movie,[62] the scene best representing the above seen poeticity is when Jirō, after Naoko's secret departure, suddenly watches

[60] Lack points out that Karuizawa is a liminal space, but underestimates its significance (see below, section 3) as well as the liminality of other locations (LACK 2014: 106, 111).

[61] […] *Kureyō to shikakete iru sono chiheisen kara, hantai ni nanimono ka ga umarete kitsutsu aru ka no yō ni…* […] 暮れようとしかけているその地平線から、反対に何物かが生れて来つつあるかのように…… (HORI 1977a: 452).

[62] Lack shortly compares the depiction of landscapes, clouds etc. in the novel and the movie (LACK 2014: 107 f.).

the horizon and his face betrays intense, negative emotions. Conspicuously, all sounds fade away, but a wind rises.

Wind is regularly depicted in context with the above treated occurrence of quotes and references to the verse. Thereby winds participate in its poeticity and also emphasize its bearing on the narrative. Concerning the plot centering on Naoko, in the comic, going along with the omission of direct references to the verse, there is nearly no wind portrayed. It ocurrs mostly in the context of the paper planes, as a paper plane gets Naoko's attention seemingly by accident, but the beginning of its flight is commented as "catching slight winds".[63] Wind is depicted also when Jirō, while designing his special paper plane, has a daydream of Naoko painting on the meadow (MIYAZAKI 2015: 37), and on a sketch in a chronology of plane designs and events leading to war, where, in the column of 1933, Naoko paints on the meadow, while Jirō, losing his hat, lets a paper plane fly (ibid.: 35). Headed "Jirō's summer", it captures the timeless beginning of Hori's book.

In the movie, wind has an active function in the plot centering on Naoko. As invisible agent, it initiates both their meetings and consequently the whole narrative. While this resembles the book's use of the motif, wind is depicted in new, more cheerful contexts. One example would be Jirō's hat blown into Naoko's hands, and later Naoko's parasol and hat blown into Jirō's hand, playfully emphasizing the connection between them. Naoko underlines the positive role of wind with her statement that she loves Jirō since the wind brought him to her. Yet, just as in the book, wind is also negatively connoted, showing an ambivalent character. In Jirō's vision of blood spilling out of Naoko's mouth onto her painting, a sharp wind is blowing.

Strong wind is also depicted in the last scene of the movie, blowing over the grass-plain of Jirō's dream. Just as Hori's book equates the Valley of the Shadow of Death with the Valley of Happiness, Caproni identifies this "Kingdom of Dreams"[64] both with hell and paradise, the beginning and end of beautiful and cursed dreams. Then, Naoko appears, urges Jirō to live on and dissolves into wind, to which Caproni comments: "She is like a beautiful wind".[65] Not only does this apparition resemble the book, in which the protagonist feels Setsuko's presence after her death and even converses with her, but in addition, the liminality and mystery inherent in the motif of wind in the book find expression in this scene. The equation of Naoko with the wind is intriguing and connects her role to the poeticity which has been generated by the verse and the motif of wind. It might refer to the fleetingness of her life, or, in the context of the verse, to her struggle to live. It might also point to Naoko's role as muse, inspiring and motivating the protagonist's work which he explicitly acknowledges when he has finished his design. Miyazaki's equation of the woman with the wind cannot be found in the novel, yet it relates it to

[63] *Wazuka na kaze o toraeta*. わずかな風をとらえた。 (MIYAZAKI 2015: 35).
[64] *Yume no ōkoku* 夢の王国.
[65] *Utsukushii kaze no yō na hito da*. 美しい風のような人だ。

many of its contexts and roles described above. Naoko as a wind might even symbolize Hori's work, as being the inciting inspiration for Miyazaki.

Parallel to the depiction of winds in the plot centering on Naoko, winds are featured in connection to Jirō's work, emphasizing genius, inspiration, creativity, and innovation. Wind is perpetually coupled with dreams and visions. It is referred to and shown to blow when Jirō meets Caproni, calling him regularly back to his vocation as engineer and emphasizing the need to live and work on in times of crisis. Wind is also associated with Jirō's actual work: When he starts working the first time, wind is not only depicted outside of the office's window, an imaginary storm starts to engulf Jirō. Furthermore, every time Jirō gets to a breakthrough in his designs, the movie switches to vision-like states featuring strong winds. This positive depiction has its negative equivalent. When Jirō fails in his work, wind takes on threatening characteristics, blowing, for example, his hat away before one of his planes crashes.

Miyazaki is also productive in broadening the symbolic significance of the motif beyond what can be found in Hori's novel. One additional association of the wind is with modernity itself in the form of technical progress. Wind is coupled with trains as airstreams and of course with the whole process of aerodynamics: Planes generate it themselves and need it to fly. As usual in Miyazaki's movies, the symbolic value of scientific progress extends far into ambiguity as well. *Kaze tachinu* delves deeply into the aesthetics of planes. Yet, their potentially destructive power as tools of war and harbingers of death follows closely along. Creation and destruction of planes parallels the tragic love narrative with the associated motif of wind.[66]

In the comic, underlining this main plot, winds are depicted in connection with planes in a fashion similar to the movie. The role of the paper planes is also extended in this regard. In the sixth chapter, where planes are otherwise only featured in the above-mentioned uncanny chronology of war planes, paper planes provide a stark contrast. Jirō's second paper plane is referred to as a "white bird that flies on the winds of the green plains".[67] This peaceful design anticipates Jirō's master piece. While the paper plane is just as short-lived as the A5M – when it gets wet on its virgin flight, it cannot fly anymore and shares the fate of Jirō's later designs – it is peaceful and not suitable for war. It represents the link between the two narratives, as Naoko declares her wish to stay healthy until the plane based on the white bird-paper plane will fly (cf. MIYAZAKI 2015: 39). She even brings the paper plane as talisman to the sanatorium, but dies before the A5M is tested. In the end, just as in the movie, his creation is destroyed. Without depicting it, its "sad" fate is shortly commented as "violent wind" (*reppū* 烈風; ibid.: 57).

[66] On modernity and technology in the movie cf. BREEN 2016.

[67] *Nohara no kaze ni notte tobu shiroi tori*. 野原の風にのってとぶ白いとり。 (MIYAZAKI 2015: 36).

While wind in the movie regularly serves to underline jumps in the timeline of the plot, symbolical of change – it is windy, for example, when the young Jirō walks off before the cut to his student time in 1923 – it is also linked to major devastating events in history. The first such event, occurring without warning, is the Kantō earthquake in the scene immediately following the first recitation of the poem.[68] While having visual similarities to the approaching gust of wind later on the mountain meadow, it turns into a firestorm, foreshadowing the destruction of Tōkyō in World War II.[69] Likewise, Jirō views the first victims of the Great Depression in a strong airstream from a train. It might be argued that it is the unfolding and working of history itself that is emphasized by the motif. Sasaki suggests the title "*Kaze tachinu*" as a reference to the raging storms of the era (Sasaki 2015: 92). The portrayal of the historical era as a "difficult time to live" has been ranked a central topic of the movie.[70]

Winds are also depicted in the nightmarish visions of the coming war and the devastation it will bring. Beautiful dreams and the will of the protagonist to realize them are linked to the wind, but they have as their inextricable reverse side cursed dreams, as declared by Caproni in the movie and Miyazaki himself on different occasions.[71] Both the tragedies of Naoko's death and of the planes causing deaths and being destroyed themselves are predicted in nightmares and visions and are intimately connected with beautiful dreams. The question of guilt[72] is left open,[73] as it remains unclear whether the

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[68] The sound of the quake is quite unique, as Miyazaki uses human voice actors hissing and roaring, a technique that is used also for other sounds like motors and storms. It is unclear, though, if Miyazaki tries to hint at a link between wind and breath like the Hebrew *ruah (רוּחַ)* that could be widened to the soul or the fatal respiratory illness. As shown above, Hori also likens wind to breath once.

[69] The beginning of the new post-Kantō-Earthquake and pre-war era is marked by the immediate danger of the firestorm to the university, its books and the entire city by the alerting exclamation: "The wind has changed!" (*Kaze ga kawatta*! 風が変わった！).

[70] More precisely, Miyazaki's goal would have been to portray someone who tried to follow his dreams "despite the difficult age he lived in" (cf. Akimoto 2014: 46).

[71] Cf. for example the documentary movie *Yume to kyōki no ōkoku* (2013; English title: *The Kingdom of Dreams and Madness*). The topic of positive and negative sides of dreams in *Kaze tachinu* is treated in detail in Sasaki 2015: 82–86. He interprets Caproni's and Jirō's dream of flying as a wish to become themselves like the wind (ibid.: 86), a wish expressed explicitly in *Tonari no Totoro* となりのトトロ (1988; English title: *My neighbor Totoro*) (cf. ibid.: 98).

[72] This pertains also to Jirō's egoistically having Naoko live with him, quickening her demise. Yet, one might argue as Murase does, linking Hori to Defoe and Camus, that Jirō ignores the danger of infecting himself with tuberculosis by living close to Naoko (Murase 2015: 244 f.).

[73] In this context, a possible reference to *Faust* should be mentioned. While not explicit in movie or comic, Miyazaki purportedly told Caproni's voice cast to think of the Italian designer's role as someone like Mephistopheles in *Faust* (cf. Murase 2015: 233). In an analogy to *Faust* we would obviously have to identify Jirō as Faust and Naoko as Gretchen. Ignored by Western critics, this reference has been treated by Murase (Murase 2015: 230–235) and Sasaki (Sasaki 2015: 81 f.). Murase's observation that Valéry wrote a version of *Faust* seems dispensable, as this *Faust*

cursed dreams become reality because of inevitable natural laws or because of the protagonist's striving to realize his vocation. The whole topic of war is critically portrayed by broadening the poeticity of Hori's translation and use of Valéry's poem and the pertaining themes. Yet, likewise, linked as it is to a fatal illness, there is no escape visible, no means of resistance. In this quite negative vision of the seemingly inevitable unfolding of history, only the imperative to live is left. Jirō has to live, to work and to love regardless of death, destruction, and war looming in the near future. Even after everything he cherished has been erased at the end of the movie, he has to move on and live.

3 The Main Protagonist's Multi-Layered Identity

Jirō, as he is depicted in Miyazaki's movie, seems to be a realistic and close representation of the historical Horikoshi – sharing the same name, living in the same time, and designing the same planes.[74] Comparing Horikoshi's biography to the life of Jirō, the most striking divergence is found in the narration centered on Naoko and her illness. Horikoshi's real wife was called Sumako 須磨子, lived a long life and had children with him. While this fact is betrayed neither in movie nor comic, it was noticed by informed viewers and has since been regularly hinted upon by critics. Yet, there are many other deviations from Horikoshi's biography.[75] This tinges the whole movie in a subjective, fictional light, counteracting other markers of authenticity and exposing the movie as Miyazaki's own creative invention. While Miyazaki has repeatedly declared his biography of Horikoshi to be fictional,[76] this fact is not explicitly disclosed in the movie. In the promotion, statements like the mentioned "real persons as models" on the movie's homepage instead tend to veil this fictionality.

Reflecting the context of Miyazaki's homage to Hori, Sasaki stresses that *Kaze tachinu* is neither a work of biography nor of non-fiction (SASAKI 2015: 88). Instead, he views Hori's sanatorium novels as an important inspiration in order to illustrate – in contrast to pure biography – history in a fresh and authentic way, evoking the atmosphere and real feelings like the depicted pure love (ibid.: 88 f.). Still, in contrast to a large number of freely

shows no similarities to *Kaze tachinu* at all. In this context it might rather be added that Hori's *Utsukushii mura* starts with a quote from Goethe's *Faust: Der Tragödie zweiter Teil* (HORI 1977a: n.p. [330]).

[74] In this article, the protagonist of both movie and comic will be called Jirō to differentiate him from the historical person Horikoshi.

[75] To give an example, Horikoshi did not have a sister. Still, it seems Horikoshi did not reveal much of his private life, which gave Miyazaki the opportunity to be inventive. On the other hand, as Sasaki suggests, Miyazaki perhaps did not want to poke into the designer's private life (SASAKI 2015: 88).

[76] Miyazaki even called the whole movie "complete fiction" (*kanzen na fikushon* 完全なフィクション; cf. KANŌ 2015).

contrived fictions, the realistic style of the movie, together with the depiction of actual historical events and historical details, is highly productive in affecting its reception. Nowhere in the movie are historical facts explicitly dissociated from the fictional parts. Neither are they explained to uninformed viewers.[77]

This represents a stark contrast to Miyazaki's earlier comic. Thanks to its drawings of locations, planes etc., it also seems to be quite realistic. It is quite artistic, handwritten and water-colored, showing Miyazaki's dedication to it. While being serious and committed to historical and technical details like the movie, it is also often playful and experimental, including fictional and even surrealistic elements[78] – the majority of protagonists (excluding Hori, Caproni, Naoko and other women) is drawn with pigs' faces.[79] Yet, the major difference to the movie are the many added commentaries. These are often self-referential meta-texts, posited in- and outside of the comic frames, even in between them. Many times, they are voiced by a stylized pig-Miyazaki himself. Some of the comments concern the fictionality of several scenes, some on the other hand give information about historically accurate depictions – like Hori smoking cigarettes even though he had tuberculosis himself (Miyazaki 2015: 21). They explain historical events, economy, politics, military and war, adding charts and graphs with historical data etc.

Through such meta-comments, the title of Hori's book is also directly referred to in the narrative. The first occasion is when the "pig-narrator" Miyazaki gives an introduction about tuberculosis and sanatoriums, naming Thomas Mann's (1875–1955) *Der Zauberberg* (1924) and Hori's *Kaze tachinu* as two literary works that treat the topic (Miyazaki 2015: 44). Explicit comments and references such as this embed the plot into the broader history, as a generalizable and exemplary narrative of what can be conceived to have, tragically, been a common fate in Japan and around the globe at that time. A second such comment ends the last scene with Jirō and Naoko in the sanatorium, indirectly indicating her fate: "In the following year, 1935, Hori Tatsuo went to a sanatorium with his fiancée Yano Ayako and later wrote his famous works *Kaze tachinu* and *Naoko*" (ibid.: 56). By invoking the title of Hori's book in its narrative, the comic seems to create distance to it by presenting it as a distinct work of literature. Yet, at the same time, it strongly relates to it by emphasizing parallels and similarities. Additionally, the main protagonist Jirō, by being involved in

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[77] Miyazaki reflects on his mixture of historical facts and fictional parts in Handō and Miyazaki 2013: 33 f., 64, 93 f., 185.

[78] This is also referred to by the subtitle of the comic *Miyazaki Hayao no mōsō kamubakku*: *mōsō* 妄想, "delusion", "illusion" or "wild fantasy" might be understood as qualifying either the "comeback" or Miyazaki himself. Especially in the latter case, the fictionalization of the work is pronounced. As indicated by "comeback", Miyazaki had earlier published two comics under the subtitle *mōsō nōto* 妄想ノート, unrelated in content, but showing some stylistic similarities.

[79] In some earlier comic's, Miyazaki also made use of pigs' faces, most notably in the protagonist of a short strip adapted as the movie *Kurenai no buta* 紅の豚 (1992; English title: *Porco Rosso*). Cf. Penney 2013b: 3, 6.

narrative sequences similar to the book's plot, images, locations etc., shares Hori's first-person protagonist's experiences. This is emphasized by the parallels between the two characters Naoko and Setsuko, as described above. Thereby, it can be inferred that Jirō, at least in this part of the narrative, represents the first-person protagonist of the novel.[80]

In this context, we additionally need to consider that Hori's novel *Kaze tachinu* is autobiographically inspired, suggested already in the narrator's profession and the stylistic and narrative peculiarities. The autobiographical background of the novel is commonly known, as it is generally directly accessible to Japanese readers by paratexts to the novel. Many articles and academic papers are devoted to this relation as well. We are well-informed that Hori's fiancé, Yano Ayako 矢野綾子 (1911–1935), died in the Fujimi sanatorium on the 5th December 1935, one day after the fourth chapter of the novel breaks off. This extra-textual knowledge adds a dramatic dimension to the novel.

We still have to be very careful not to overrate the biographical similarities, pronounced as they are.[81] Undisputedly, the general outline of the narrative resembles Hori's own and Ayako's biographies, the meeting with her, her illness, and their life in the sanatorium together.[82] Yet, some verifiable details differ, indicating a degree of fictionality not to be underestimated. To name but a few, Hori did not work on a story of their happiness while in the sanatorium.[83] Also, in reality he did not stay all the time at Ayako's side but made trips to Tōkyō.[84] Showing some symptoms of being sick, the first-person protagonist never states that he is suffering from tuberculosis like Setsuko, while Hori

[80] Sasaki identifies Jirō in the tragic love narrative with Hori's protagonist (SASAKI 2015: 88). Cf. also Lack who identifies Naoko as Setsuko and Jirō as "characterized akin to Hori's narrator" (LACK 2014: 106).

[81] Hori himself disapproved of autobiographical writings belonging to the immensely popular and widely spread genre known as *shishōsetsu* 私小説 (I-novel). The specific connotations of the term have led to different estimations about Hori's literature. As *shishōsetsu* is seen as a typically Japanese practice, Hori was even rated as not writing in this genre because Karuizawa and many other subjects in his novels are tinged with European flair (RUCINSKI 1977: 21). Hori is rather to be seen in relation to Akutagawa Ryūnosuke (1892-1927), and Japanese modernist circles around the young Kawabata Yasunari (1899-1972). Beyond that, he was devoted to French and German literature, with Marcel Proust (1871-1922) and Rainer Maria Rilke, among others, being cited as strong influences on his *Kaze tachinu*. Rucinski points out: "Even in works which critics take as the most autobiographical, it cannot be automatically assumed that we are seeing an unadorned Hori. His heroes amount to a kind of self-creation, not a betrayal of the self he was." (RUCINSKI 1977: 82).

[82] Rucinski suggests that Hori himself later maybe felt that *Utsukushii mura* and *Kaze tachinu* were too autobiographic (ibid.: 151).

[83] While Hori in reality wrote *Monogatari no onna*, the protagonist of *Kaze tachinu* writes a story that can be identified with the first three chapters of the novel. Both, however, express dissatisfaction with their respective works. Cf. HORI 1978a: 239.

[84] Hori's letters from the time at the sanatorium can be found in HORI 1978c: 108–114.

contracted it long before in 1923 and after nearly thirty years of recurring attacks finally succumbed in 1953 (Rucinski 1977: 25).[85]

In the novel *Kaze tachinu* as well as in the movie and the comic, fictionalizing and authenticating elements can be found next to each other, working in both directions. While Ayako's name is changed to Setsuko, Ayako and Setsuko share their passion to paint. As Naoko is also shown painting, she obviously represents both Ayako and Setsuko.[86] Naoko's name additionally refers to Hori's novel *Naoko*, as seen above, a book which shows a stronger fictionality of the protagonists than *Kaze tachinu* while still relying on real models.[87] Likewise, as the "I" of the novel *Kaze tachinu* is commonly identified with Hori himself, Jirō takes on features not only of the book's unnamed protagonist but also of Hori Tatsuo himself – as envisioned by Miyazaki. Both Jirō and Naoko are thereby simultaneously fictionalized by referring to a work of fiction and at the same time authenticated by referring to real persons, which is especially pronounced in Jirō's case, as he can even paradoxically be identified with two real persons.

This identification of Jirō with Hori himself is further emphasized and conspicuously enlarged by Miyazaki's comment that he took verifiable similarities between Horikoshi and Hori as a starting point for his creative work of merging two biographies and a novel in his main protagonist Jirō, the most important likeness being their closeness of age and their highly productive time in the 1930s – the "ten years" of creativity mentioned in movie and comic by Caproni. Both also wore thick glasses, and it is not easy to tell whom the depiction of Jirō in fact resembles more. Before the promotion actually started, Miyazaki had claimed that he thoroughly jumbled up (*gochamaze ni shite*) the two contemporaries Horikoshi and Hori to make up the protagonist Jirō.[88] This probable original intention to unite Horikoshi and Hori into one protagonist, to embed two identities into Jirō, had been

[85] The obtainable sources allow us to understand the extent of fictionalization, especially for the last chapter: Hori was inspired to write this chapter, which is set in 1936, only in 1937/38, when he read Rilke and spent the winter in Kawabata Yasunari's vacation house in Happy Valley – like the first-person protagonist in his book. Yet for most of the time, he was not alone there, but with other visitors. For the development of this chapter cf. Hori 1977c: 69–75.

[86] While Setsuko's paintings are never described, Ayako's paintings were very expressionistic and Naoko is also shown to paint with strong brush strokes.

[87] Amongst the different protagonists who are all assumed to have real-life models, Naoko is commonly thought to be a rather free fictionalization of Hori's youthful friend Katayama Fusako 片山総子 (1907–1982) (cf. Rucinski 1977: 80 f.). She inspired also other works by Hori, amongst them *Utsukushii mura*, where the protagonist manages to get over an unrequited love of his youth. The novel Hori really worked on while in the sanatorium with Ayako, *Monogatari no onna* 物語の女 (1934), is regarded as predecessor to *Naoko*.

[88] This claim is accordingly quoted, for example, in Murase 2015: 225 and Kanō 2015 and is still featured on the movie's website (http://www.ghibli.jp/kazetachinu/message.html).

widely ignored after the premiere of *Kaze tachinu*.[89] Even Miyazaki himself afterwards expressed his intention differently, referring rather generally to the atmosphere or the essence of Hori, as seen above,[90] or appraised Hori's sanatorium novels as representative for the historical era (MIYAZAKI 2015: 2 f.).[91]

In both movie and comic, Miyazaki uses specific real locations as backgrounds to further generate authenticity. In connection with Hori Tatsuo, two locations are noteworthy. First is the mountain resort of Karuizawa, a famous getaway for Western foreigners living in Japan in the first half of the twentieth century. While it is only called K. village in many of Hori's works, it is the background for a large portion of his literature.[92] Second is the Fujimi Highland Sanatorium (*Fujimi kōgen ryōyōsho* 富士見高原療養所). Both places are depicted very accurately and close to their historical appearance, and in the comic are even furnished with comments serving as an introductory study.[93] As Karuizawa has changed a great deal and the old sanatorium has been demolished in 2012,[94] Miyazaki's two works function as a memorial to the locations in this historical era, thereby evoking feelings of nostalgia. Apart from bestowing reality to the depicted early Shōwa-period, they also link Jirō and Naoko to Hori's novel and Hori's life, since comic and movie take place in the same locations at the same time.

As outlined before, the interplay of fiction and reality is much stronger and openly commented upon in Miyazaki's comic. One such case, that seems to offer an argument against Jirō being identifiable with Hori, is that Jirō actually gets to meet Hori Tatsuo. Again Miyazaki uses a "real", and thereby authenticating background, as we are told in

[89] Murase, for example, while quoting Miyazaki's intention, repudiates this explanation directly afterwards and instead regards the two protagonists Jirō and Naoko as the outcome of the mixing of Horikoshi and Hori, respectively.

[90] It should be added that Miyazaki has suggested being himself not sure about the exact degree of this mixture (HANDŌ and MIYAZAKI 2013: 89) and about in what way exactly Hori's works influenced him (ibid.: 155).

[91] Yet, he sometimes widens this again to Hori and Horikoshi, "as representative of that historical era". (*Ano jidai o daihyō suru* [...] あの時代を代表する) (HANDŌ and MIYAZAKI 2013: 180).

[92] Hori spent considerable time in Karuizawa and the neighboring village of Oiwake. Both locations are of such a central importance for many of Hori's works that the writer and the area are now linked in public consciousness. Hori is mentioned in pamphlets and guidebooks, and a museum is devoted to him.

[93] In the new publication of the comic as a book, the sanatorium is closely described in an extra commentary written by the editor Kichijōji Kaito 吉祥寺怪人 (MIYAZAKI 2015: 52). Other locations, unrelated to Hori, are of course similarly accurately drawn.

[94] This demolition is mentioned critically in a new extra commentary for the re-publication of the comic (MIYAZAKI 2015: 52). In the comic, a commentary next to an image of the sanatorium informs the reader that the woods in the background have disappeared (ibid.: 54). Miyazaki has lived in the area, so he seems very devoted to it and also visited the sanatorium himself. Cf. HANDŌ and MIYAZAKI 2013: 167 f.

comments (Miyazaki 2015: 20 f.), the restaurant *Perikan* ペリカン (*Pelican*).[95] The two discuss literature and aeronautical design in a short scene. Most remarkable is the imagery: While most of the people in the comic resemble pigs, Hori is depicted as a dog. As the meaning of the pig-like faces is not easily graspable, neither is this dog's face – it does though indicate a prominent and special role of the writer in the concept of Miyazaki, also featured in another, earlier comic.[96] Still, Hori only appears in this scene and might be termed a minor side-character of the comic. The depiction of Hori also does not exclude the possibility of identifying Jirō with the protagonist of the novel and with Hori himself, but possibly further supports it, by emphasizing Hori's importance. As the pig-Miyazaki points out: "I like Hori Tatsuo" (Miyazaki 2015: 21).[97]

The complex layering and merging of fictional and realistic intermedial references allows us to identify different real and fictive persons in Jirō. Additionally, as all of these are merged in him, bestowing traits and imagery, Jirō can reflect certain characteristics of each of his identities on every other one. Through Miyazaki's protagonist, Hori's sensibility and creativity, and the novel's protagonist's emotions and thoughtfulness can be associated with Horikoshi. In the other direction, Horikoshi's talent and diligence can be projected on Hori.

By this cross-identification with Hori, the movie might imply further perspectives on Jirō's and, by extension, Horikoshi's attitude to militarization and war. The writer – unlike nearly all of his colleagues – never wrote anything, be it negative or positive, about contemporary political happenings.[98] This is rated positive by postwar critics: Katō Shūichi for example sees Hori Tatsuo as one of only a handful of writers who managed to keep their distance to the militaristic spirit. This assessment is sufficiently positive for Katō, as he deems open resistance useless in Hori's times.[99] Jirō is depicted as being explicitly critical from time to time, but likewise does not resist.

As Katō writes, Hori seems to have entered some sort of exile in Karuizawa, far away from the militarist center, surrounded by the rests of cosmopolitan spirit available in Japan (ibid.: 183). Protected by tuberculosis from being drafted, sanatoriums provided a refuge

[95] While Miyazaki seems convinced they really knew each other from this place (Miyazaki 2015: 21), no other sources could be found on the question. As both studied at the same university, they might have very well met in reality (Sasaki 2015: 99).

[96] In Miyazaki's comic *Tainmasu e no tabi* タインマスへの旅 (2006; "A Trip to Tynemouth"), his pig-alter ego visits the writer of warplane-stories Robert Westall (1929–1993) who is also depicted as a dog (cf. Kanō 2015).

[97] Miyazaki describes how he came to appreciate Hori's works in Handō and Miyazaki 2013: 151 f.

[98] Katō 2001: 182. Rucinski reasons on Hori's silence: "Perhaps the secluded life he was already leading allowed him the rare luxury of aloofness; certainly it is consistent with his theories of literature" (Rucinski 1977: 148).

[99] Katō 2001: 184. Katō widens his critique to postwar-Japan, with individual freedom more valued, but also with better methods of manipulating the people (ibid.: 185).

for him as well. Furthermore, Hori seems to have withdrawn into an inner emigration, retreating into French and German literary worlds, and later even into the depths of time to classical Japanese literature.[100]

Similar notions are engendered by Miyazaki's explicit references to Thomas Mann's *Der Zauberberg*. In the comic, the *Zauberberg* is linked by a commentary with the highland-sanatorium from Hori's novel, but also in a talk between Jirō, Naoko's father and the nameless German identified with the mountain resort Karuizawa with its foreign ambience (MIYAZAKI 2015: 38). In the movie, this German guest is called Castorp like the protagonist in Mann's novel. Castorp plays a more conspicuous role than in the comic. He stresses the necessity to enjoy living in the present by singing "*Das gibt's nur einmal*" (1931) and compares the mountain resort to *Der Zauberberg* as well. Furthermore, he warns of the coming war and ensuing destruction. *Der Zauberberg* is thereby multiply related to Karuizawa, the sanatorium and the different identities embodied by Jirō. As Mann's novel portrays a hideaway from the worldly maelstrom leading to war, Karuizawa and the sanatorium can be perceived to be similar locations. That Thomas Mann, as a famous active opponent of the Nazi regime, is associated with Hori bestows a certain implicit critical attitude on the Japanese writer as well.[101]

In the end of *Der Zauberberg* World War I starts; Castorp has to leave his hideaway and is sent to the front. Miyazaki's Castorp is persecuted by the militaristic state organs even before World War II,[102] implying there was no such exile in Japan in the 1930s. Jirō also has to leave Karuizawa and Naoko and is even in danger of being persecuted because of his work. This suggests Horikoshi had considerably fewer possibilities than Hori to escape being dragged into the machinery of militarism.

To complicate things, we can postulate even other identifications with real persons.[103] There is the hint of Jirō representing Miyazaki's father, a spare part deliverer for warplanes in the times of World War II.[104] Miyazaki's mother suffering from tuberculosis in this context has been mentioned as well as an impetus for the story of Naoko, also shedding light on the recurring theme of disease in Miyazaki's movies.[105] The peculiar choice of

[100] Viewed from this angle, his last part of *Kaze tachinu* already seems to resemble hermit literature, *sōan bungaku* 草庵文学.

[101] The dog Hori in the comic additionally quotes Hermann Hesse (1877–1962) (MIYAZAKI 2015: 22), referring to yet another opponent of militarism.

[102] Miyazaki's Castorp has been linked to the spy Richard Sorge (1895–1944), cf. SASAKI 2015: 97.

[103] Kanō even adds Hori's pupil Tachihara Michizō as a possible influence, as he is considered to have been the model for Naoko's childhood love in the novel *Naoko* (KANŌ 2015).

[104] Cf. PENNEY 2013a: 2. Miyazaki elaborates this in HANDŌ and MIYAZAKI 2013: 51, 53 ff., 89, 135, 138, 149 f., 159, 221 ff.

[105] Cf. HANDŌ and MIYAZAKI 2013: 135 f., 141, 144 f.

Miyazaki’s pupil, the animator and film director Anno Hideaki 庵野秀明 as Jirō’s voice actor also affects his identity.[106]

Relevant but puzzling is the identification of Jirō with Miyazaki himself. While in the movie this is not obvious, in the comic, the pig-stylized alter ego of Miyazaki likens himself with Jirō several times, regarding the work of being creative and drawing at the plotting board, being stressed by the weight of other’s expectations, overworked, and worn out (MIYAZAKI 2015: 25, 19, 57). The dream of flying without having the necessary eyesight and the devotion to drawing planes further link Miyazaki with Jirō. Still, searching for more parallels becomes highly speculative, especially when it comes to the negative aspects of striving to realize one’s dreams.[107]

4 Concluding Remarks

The homage to Hori Tatsuo and his novel *Kaze tachinu* can be considered to have much more significance for Miyazaki’s movie than the freely inspired narrative centering on Naoko at first suggests. In terms of plot, the comic can be seen as an adaptation of the novel, while the movie as an adaptation of the comic moves too far away from this point of origin to be similarly called an adaptation of the novel. Still, images very strongly reminiscent of Hori’s novel are featured in the comic as well as in the movie. They are, especially in the movie, mostly placed in entirely new contexts. Still, for those who have read the novel, they work effectively to evoke images, scenes, and scenery.

As the narrative of love and tragic illness narrative centering on Naoko is the main part of the movie which refers to the novel, it is not surprising to find that the largest part of references to the book pertain to Naoko as well. With major changes of plot and many details in the adaptation of the comic, Naoko, while showing some parallels to Naoko in the novel of the same name, still most clearly represents Setsuko. The locations, the love for the protagonist, her illness and indicated but omitted death, her painting, her absent mother and her worried father all are indications, substantiated by the described images and motifs.

The most striking similarities, on the other hand, can only be found in the structure. The dichotomy of two plotlines is broken up by parallels between uneventful daily life, love, dreams, and work, and the undepictable threat of death and destruction. In contrast to the comic, the movie strategically makes use of such structures, but also of Hori’s

[106] Cf. HANDŌ and MIYAZAKI 2013: 194 f., 197 f.

[107] Miyazaki for example expresses doubts about animated movies for an adult audience, which he not only sees applying to *Kaze tachinu* but to *Kurenai no buta* as well (cf. *Yume to kyōki no ōkoku* 2013; cf. KANŌ 2015). The possible applicability of a creative period of ten years to him is a mystery as well (cf. LACK 2014: 127). Regarding the question of war, Miyazaki is also not convinced he would not have participated if he had been born in that time (cf. PENNEY 2013a: 2).

appropriation of Valéry’s verse and the poeticity it generates for the motif of wind. Thereby, Miyazaki interconnects the two narrative strands and broadens the meanings, propositions and suggestions conveyed by the movie.

The comic offers a useful contrast to the movie and helps to understand many points of origin, yet it raises new and perhaps even more numerous questions on the deeper meaning of the movie as well as on the intentions, dreams, and doubts of Miyazaki. It certainly underpins his claim that he did not want to make a movie about war. His doubts about the success of the film also seem credible, as the distance between the creative, playful and self-referential comic delving into technical, historical, and literary details and the serious, realistic, and dramaturgically plotted movie is great indeed. In both works, multi-layered identifications of fictional and real persons are discernable in the main protagonist, and these in turn, by reflecting on each other, add new perspectives. The complicated intermingling of different layers of images, identities and associations, creating new contexts and dimensions, certainly is still not easy to unravel in all its implications and remains open to different interpretations and conclusions.

Finally, the question remains what Miyazaki’s homage signifies for Hori and his œuvre. Of course, the legacy of the movie creates a strong impetus for current and future reception of Hori. The novel *Kaze tachinu* is now being sold with advertisement dust jackets featuring a picture from the movie. Some reader’s expectations might be disappointed, as neither planes nor references to historical events or the looming war are featured in the book. Many might benefit from the powerful images Miyazaki provides. Especially the depiction of no longer extant historical locations and the 1930’s atmosphere in movie and comic enrich the experience of reading the novel.

Also potentially productive for the future reception of Hori is the co-identification of the writer with the film’s and comic’s protagonist Jirō, the historical Horikoshi Jirō, the first person protagonist of Hori’s novel, and Miyazaki himself. Furthermore, by mentioning Hori in the same breath with Mann, Hesse, Ryōkan, and Rossetti, amongst many others, Miyazaki effectively lifts Hori’s œuvre to the status of an early modern classic and ranks the writer as a silent opponent of the war,[108] who tragically lived in dark times, yet tried to make the best out of it and realize his dreams, even if this should turn out to be in vain. Hori and his *Kaze tachinu* might gain a renewed actuality – if only because they are rediscovered thanks to the movie.

[108] Sometimes this works perhaps too well, as can be inferred from the following quote: “[…] [T]his movie attempts to remind audience of the Asia Pacific War without depicting the war itself, just as the novel by Tatsuo Hori” (Akimoto 2014: 48).

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This Chaos Called Reality, Or: What is a Handbook? (Review Article)

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Rachael Hutchinson and Leith Douglas Morton (eds.) (2016): *Routledge Handbook of Modern Japanese Literature*. London, New York: Routledge.[1]

A *Handbook of Modern Japanese Literature* is certainly a superb idea. Not least because, as the editors state in their "Introduction", "There are of course many books available on the topic of modern Japanese literature" (p. 1). So in order to assess the particular usefulness of this work, we will have to ask: What is new about this publication? What do we find here that we do not find elsewhere? And how does it function as a "handbook"? Let us first examine its structure or architecture and screen its "contents".

1

After an introduction by the editors, the volume offers 23 chapters by 23 authors, grouped by three or four in altogether seven sections. The sections are "Literature, space and time", "Gender and sexuality", "Literature and politics", "Writing war memory", "National and colonial identities", "*Bunjin* and the *bundan*", and "Literature and technology". While many scholars and students may find their research interests mirrored in one way or another in these headings, we have to admit that the section formation is relatively contingent, situated on different axes. Some of these are thematic, others theory-driven, or related to framing conditions such as the media change from the late 20th into the 21st centuries subsumed under "Literature and technology", a title which, of course, could as well suggest a thematic concern. In this section, however, dealing with the "rise of the Japanese cell phone novel" (ch. 21), "Japanese Twitterature" (ch. 23), and the transition "from light novel to web serial" (ch. 22), the focus is clearly on the refashioning of "content creation through participation" (p. 326) in the age of digital dissemination.

The single sections could have profited from a brief introduction explaining the overarching concepts or theoretical approaches for the various contributions lumped together under the respective heading. Instead, it is left to the readers to find out what connects essays on *haiku* and *tanka* (ch. 2), a novel by Kawabata Yasunari (ch. 3), and

[1] ISBN 978-1-13-879229-6, 354 pages.

"isolation, inclusion, and interiority in modern women's fiction" (ch. 4) to the framing topic of "Literature, space and time". Fortunately, in the case of this section, we do have the first contribution titled "Space and time in modern Japanese literature" (ch. 1) addressing in a systematical manner "theoretical approaches to space and time" (pp. 14–16) and touching on the "broader Japanese cultural genealogy" before presenting "modern Japanese literary theories of space and time" (pp. 17–20) and giving a close reading of a particular early 20th century text as a case in point. Most sections, however, may not share more than a set of keywords like "politics", "identities", or "*bundan*". But then it is also obvious that the editors did not aim at a consistent use of central terms or concepts within or beyond the sections. While it comes as a surprise that they call the handbook a "study" repeatedly, it is, after all, their aim to "look at literature in a number of different ways" and to "present a multifaceted picture to the reader" (p. 2).

The articles show great variation in scope and focus. They may deal with broad issues such as genres or modes of writing like the last three chapters on new narrative forms resulting from digital media, or with topical issues such as war memory, with a chapter on "Critical Postwar War Literature" (ch. 12), and another one introducing and discussing fictional and non-fictional writing about the battle of Okinawa (ch. 13). Other essays in chapter 12 ("Writing War Memory") and in other sections concentrate on one author or even a single work, such as in chapter 17, in the section on "National and colonial identities", when a discussion of the "languages of the body in Kim Ch'ang Saeng's novella 'Crimson Fruit'" is to serve as an example for the topic of *zainichi* literature.[2] The first chapter in this section goes as far as to introduce reverberations of "The Japanese Empire and its aftermaths in East Asian literatures" (ch. 15) and thus transcends the realm of "Japanese" literature. To measure out the extreme range of mode and scope in the chapters, let me mention just two more sets of examples. One is the chapters on "Feminism and Japanese literature" (ch. 6), and on "Queer reading and modern Japanese literature" (ch. 5), both appearing in the section on "Gender and sexuality." The other set is a chapter focusing on the writings of a single author, the philosopher-poet Kuki Shūzō (ch. 18), and a chapter on a literary dispute known as the Akutagawa/Tanizaki debate (ch. 19). The difference in scope strikes the reviewer as unusual for this kind of work.

Few articles give systematical overviews over the research history or sketch the whole terrain of their topic before turning to a particular example. Most chapters assume a pre-knowledge of their central notions or refer the reader more or less explicitly to previous research. All chapters end on "Notes" and a "Bibliography", which may comprise several

[2] *Zainichi writers* are explained in the "Glossary" as „authors resident in Japan, and writing (mostly) in Japanese, who are descendants of Koreans brought to Japan in the prewar and wartime eras" (p. 345).

pages in one particular case, and only a few titles in the other. The “Bibliographies” do not distinguish between sources and research literature.

The “Handbook” comes with a “Glossary”, comprising roughly 3 pages, and one single “Index” on 7 pages.

2

Now, after briefly screening the “contents” of the “Handbook”, let us discuss its setup. In spite of its at first sight neatly arranged and balanced content, it is not easy to navigate due to the diverse nature of the individual chapters and the lack of additional explanations such as instructions on its use. We also look in vain for a mapping of the fields covered (and omitted) or even charts and tables that would guide us into and through what the editors and article authors regard as modern Japanese literature. If we want to get hints at how to understand “modern”, “Japanese”, and “literature” and other key words and learn how to use the *Handbook*, the “Introduction” is the only clue, so we will have to read it carefully.

The first thing that we learn in the “Introduction” is that the *Handbook*’s title is to be understood in a specific way. The wording “Handbook of Modern Japanese Literature” makes us expect an orientation of a basic nature by experts in the field, an exploration, with sub-divisions, of the vast terrain outlined in the title’s key words or a more or less systematic introduction into selected paradigmatic sections. Interestingly enough, the flip text and “Introduction” modifies the title’s general claim by announcing “a comprehensive overview of *how we study* Japanese literature today” (p. 1, emphasis added). The focus thus shifts from “modern Japanese literature” as ‘object’ to “the ways in which it is possible to read modern Japanese literature and situate it in relation to critical theory” (p. 1). Is it then a book on different approaches, which introduces its readers to a wider representative set of theories and analytical methods as applied to “modern Japanese literature”, with a view to their histories, applicability, and reception? Are we being attuned to a meta-critical level on which to reflect the study of “modern Japanese literature” as its own history of knowledge, taking into account its implications and its capacities for a wider scholarly and non-scholarly context? Not really, even though the editors mention, on the first page of the “Introduction” alone, a number of approaches which they attest to be in need of assessment “with respect to the impact on the field and its usefulness in understanding modern Japanese literature” (p. 1) such as “feminism, queer literature, the impact of colonialism, or fluidity between Japanese and other literatures” or “identity and representation studies, as well as history and memory studies” (p. 1). It is all rather bewildering that they mention Donald Keene’s voluminous 1984

literary history *Dawn to the West*[3], which, they write, “set the mold for critical surveys”, but is “now outdated” (p. 1), as well as the *Columbia Anthology of Modern Japanese Literature*[4], as more or less alternative works to their *Handbook*, rather than referring to these two tomes as complementary material with distinctly different purposes. Thus it is not even clear from the context whether the editors speak of the *Columbia Anthology* or their own *Handbook* when they write: “The aim of this book is thus to provide an overview of major authors and genres by situating them within broader themes that have defined the way writers have produced literature in modern Japan [...].” (P. 1).

One reads through the rest of the “Introduction”, which, with only 9 pages, is astonishingly brief for a work of its scope and ambition, with rising confusion, as the editors proceed to substantiate their concept. In meandering prose, interspersed with embarrassingly empty phrases such as “there is still much work to be done in these areas” (p. 2), they declare that “there is no one overarching mode of understanding that will apply to the whole of modern Japanese literature” (p. 2), for, as the next sentence informs us: “The twentieth century itself is extremely disjunctive by nature, and literature written in that time period cannot be treated as a unified discursive structure.” (P. 2). Do we expect this of any other century? At least we get a clue from this statement concerning the underlying periodization. But is “modern Japanese literature” confined to the twentieth century? One looks in vain for a clear outline of what is to be understood as the historical-chronological and terminological framework of “modern Japanese literature”. Is there a meaningful grid to apply in order for the implied readership to make comparisons and carve out possible developments on a “national” (provided that “Japanese” here applies to “nation” at all) and a trans-national level? The authors of the “Introduction” work with much verbal hullaballoo to sketch the book’s subject as untamable: “Even though human beings construct continuity and themes out of chaos, it remains the fact that *chaos is still the reality*” (p. 2, emphasis added). The word “construct” is a clue here. Should it not be the task of the editors of a *Handbook of Modern Japanese Literature* to offer orientation in full awareness, made available also to their readership, of the arbitrariness and “constructedness” of all attempts at understanding and interpreting the world? And yet, this is what scholarship is all about, and the humanities in particular, precisely because they are and must be highly self- and meta-reflexive, dealing, as they do, with “soft” objects such as culture and society and thus with “interpreted facts” as opposed to the deductive-nomological approach of empirical sciences. To “encourage the reader’s own thoughts and interpretation, while also suggesting further avenues of research” (p. 2), is an all-too commonplace evasion from the task of offering, with all the necessary precaution

[3] KEENE, Donald (1984): *Dawn to the West. Japanese Literature in the Modern Era*. 2 vols. New York: Holt, Rinehart and Winston.

[4] RIMER, J. Thomas, Van C. GESSEL (eds.) (2005–07): *Columbia Anthology of Modern Japanese Literature*. 2 vols. New York: Columbia University Press.

and restraint, models for the configuration of their topic, which are, as we all know, models and not representations of reality.

What is more, these nebulous statements serve to obfuscate the fact that the editors do have firm ideas about their topic, yet they convey them mainly *ex negativo.* “In terms of structure”, they write, “we believe it is necessary to *deconstruct the privileged position* that *prose fiction* has held over the critical imagination with respect to modern Japanese literature” (p. 2, emphasis added). This statement, however, should not be understood as pointing to a substantially diminished portion of contributions on prose fiction in the volume, which still occupies the majority of them. In a somewhat contradictory move, the “Introduction” then explains: “The book will focus mainly on fiction and poetry, with some consideration of the critical essay.” (P. 2). Other textual forms “such as drama and manga will not be considered in the volume, since they include a significant visual and performative aspect” (p. 2). While editors are, of course, free to and actually have to define their conditions, this blunt statement comes as a surprise to readers who expect a mapping of “modern Japanese literature”. Can literature in the 20th and 21st centuries, and Japanese literature for that, really be conceived of without “significant visual and performative aspects”? This would have deserved more than one sentence in the “Introduction”, as well as many other tacitly postulated decisions concerning the affiliation or non-affiliation of genres with “literature”. As the decision stands, it smacks of a fairly conventional and static definition of “modern Japanese literature”, quite in opposition to the declared fluidity and disjunctive nature of the period under discussion.

Speaking of genres, the editors announce that they would rather “avoid genre categories”, as “genres of writing in modern Japanese literature overlap and cross boundaries” (p. 3), a statement in which we might detect something of a fallacy. Yes, they contend, “genres as a category of literary criticism or history (and we should add: as a marketing tool) have [not] disappeared completely. Japanese critics still use categories like historical fiction, mystery, science fiction and romance” (p. 3). The editors suggest not to pursue the topic of genre further but rather to examine works “in terms of their fundamental themes, as commentaries on Japanese society, or in relation to discursive practices of patriarchy or the literary establishment” (p. 3). The alert reader will register with astonishment here that the editors’ agenda, time-bound and contingent as it is concerning possible approaches to “modern Japanese literature”, clearly limits the claimed variety of “approaches to this dynamic and exciting subject” (p. 2) and obviously privileges non-Japanese accesses. But the editors provide yet another “good reason” for avoiding genre categories, as “significant works of literature, in a sense, create a category of their own” (p. 3). The more serious question as to what genre theory can and has so far contributed to our understanding of the literary system and whether it can be disposed of

without collateral damage for the field of literary study is buried under painfully banal everyday wisdom.

Some aspects of the *Handbook* that the editors proudly proclaim to be innovative, widely unnoticed or underrated so far are not quite as unique as they want us to think. That Kawabata Yasunari and Ōe Kenzaburō "operated in multiple modes of literary production, including poetry, 'palm-of-the-hand' short fiction, the novel, the essay, and journalistic reportage" and Murakami Haruki "is equally adept at novelistic fiction, critical essays and translation" (p. 3) is taken, on the one hand, as evidence that "in many ways the aspect of literary production in Japan is like that of France" (p. 3). Should we then compare famous Meiji writers like Mori Ōgai or Natsume Sōseki, who likewise excelled in various fictional genres as well as critical and theoretical writing and translation (and classical Chinese as well as *haiku* in the case of Sōseki) with early 20th century French literature? But why not to other literatures, where "operating in multiple modes of literary production" is equally commonplace? Or is this fact perhaps not that remarkable at all?

There is some curious reasoning in the "Introduction" as to why Murakami "missed out" on the Nobel prize in 2013, before the editors state that Murakami's work "is perhaps the most translated of any contemporary author" (do they mean Japanese author or any author in the world?).[5] Nevertheless, they conclude this paragraph by letting us know that they "have not included a full chapter on Murakami here, but interested readers will find much on Murakami in the bibliography" (p. 3). It is unclear which bibliography is meant here, as the *Handbook* does not contain such a device. Is this an indication that there was more of an apparatus planned for the work?

This could be the right moment to abandon the "Introduction" and take a closer look at the rudimentary apparatus which the book offers.

3

As mentioned before, there is a glossary and an overall index. As in the case with monographs, index, glossary, and bibliography as well as the notes are a convenient "backdoor entrance" into a scholarly work in order to assess its substance, rigidity and sophistication. This should apply much more so in the case of a handbook which addresses a wide variety of users with different backgrounds and purposes.

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[5] Why not consult translation bibliographies in order to be a little more precise? The United Nation's *Index Translationum*, for all its problematic sides (as discussed, e.g. by Wolfgang SCHAMONI as well as by myself for the case of Japanese literature), lists, as the top ten authors Agatha Christie, Jules Verne, William Shakespeare, Enid Blyton, Barbara Cartland, Danielle Steele, Vladimir Il'ič Lenin, Hans Christian Andersen, Stephen King, and Jacob Grimm. (http://www.unesco.org/xtrans/bsstatexp.aspx?crit1L=5&nTyp=min&topN=50, retrieved Feb 4, 2017.)

Unfortunately, since no explanation is given, the reader has to find out by him- or herself what should and can be found in the index and glossary. In a work that covers so many diverse areas, genres (yes, genre names do occur in many of the chapters), authors, and works, over more than a century, with reference to geographical, historical, socio-cultural and other facts specific to Japan, index and glossary can substantially facilitate the book's use. Needless to say, a person in charge of index and glossary must have command of the subject area, or have support and control from a specialist.[6] As is, both index and glossary are thoroughly disappointing. They are selective, almost completely lacking cross-references, sometimes erratic, highly unsystematic, and in part nonsensical. Who would, for example, look up the name of a Japanese journal under its *ad hoc* English translation (without a due cross-reference to the Japanese original)?[7] The same applies for literary works, translated or untranslated, which feature under an English title, again without a cross-reference.[8] Why do we find sub-entries such as Neo-Classicism under a personal name (Maekawa Samio)? Or Kawabata and New Art School under Marxism (p. 349)? Index and glossary are not matched, so many a literary term from the glossary is not to be found in the index, e.g. *jibunshi.* Obviously compiled without a specialist's eye for meaningfulness, the glossary includes one-time occurrences of Japanese lexemes such as *bōkūzukin*, explained as "protective fire-hood", when one would rather expect and appreciate aesthetic and literary technical terms such as *mitate* (p. 29) or *zange* (p. 51), which are listed neither in the glossary nor in the index. The (mostly very meager) word explanations in the glossary are sometimes embarrassingly wrong and often seriously defective[9], and one wonders about the unhelpful explanations of words like *bunkashugi* ("'culture-ism'"), "cross-border literature" ("literature written in Japanese by non-Japanese"), *higaisha* ("victim"), *iki* ("a type of stylishness cultivated during Japan's premodern times"), or *kokubungaku,* explained as *"national literature,* a term that eventually came to mean Japanese literature" (pp. 342–343). Let these few examples suffice to show the painful lack of professional execution of these important apparatuses, which can therefore not be used in a meaningful way. It is also out of the question to analyze the index statistically, which could otherwise have been an attractive way of finding out more about the *Handbook'*s approaches and preferred topics.

[6] It is not uncommon to give the name of the person in charge of index and glossary in a scholarly book, thus pointing out the necessary competence and responsibility.

[7] See, e.g., "The Magazine of Books" for *Hon no zasshi*, or "Literature Yearbook" for *Bungei nenkan*, p. 349.

[8] See, e.g., "May darkness" (for *Satsuki yami*), p. 349. We have to look into the respective chapter to find out whether it is a novel or a story contained in a collection as is the case here. A more professional index would have indicated its author as well as the year it was written (or published).

[9] Cf., e.g., *shi-shōsetsu*, *tengu*, *tanpen shōsetsu*, *tennōsei*, "Orientalism" or "plurilingualism".

One service to the users could have been fulfilled by providing separate indexes: for example, an index of authors (including biographical dates)[10] and titles[11], and a subject index[12]. Needless to say, there are many other possibilities of enhancing the practical value of a "handbook of modern Japanese literature". From a Japanese Studies viewpoint, providing the Japanese original spelling of names, titles, and terms in the text would have been a welcome addition; if not throughout the whole book, this could have easily been realized in the index and glossary, at the very least. Other handbook-like publications also indicate whether there exist (English) translations of a Japanese work. This could have been accomplished in different ways. Once you start thinking about desirable information in a *Handbook of Modern Japanese Literature,* ideas begin to swarm, and one need not even consult the existing materials for pre-modern Japanese or other literatures to find inspiration.

But let us be realistic and not make up wish lists, although these may be helpful in outlining the potentials of a work like a handbook, which is to serve many different uses. Let us therefore first of all set down minimum prerequisites:

1. A handbook needs a systematic approach, which is transparent to its users and well-adopted to its topic.
2. A handbook needs professional copy-editing in its entirety[13], including the glossary and index.
3. A handbook's usefulness is defined by the practical value of all its respective parts.
4. The practical value of each part is determined, among others, by consistency and comprehensiveness (or well-defined selectivity).

Embarrassing as these platitudes may sound, they do help us to focus on the vital capacities of the type of a book which we are discussing: a handbook or manual for an

[10] Biographical dates are given in many cases in the text, but not consistently, so it would make sense to create consistency in the index.

[11] It goes without saying that it would be desirable to identify the author of a work title immediately in the index, without further search. This and many other obvious necessities seem not to have been considered.

[12] Again, there are professional rules for compiling a subject index, which seem not to have mattered here.

[13] The lack of professional copy-editing is striking from the beginning of the book. One would have wished that a knowledgeable copy-editor had corrected obvious mistakes such as a wrong referral (to "Section IV" instead of "Section V" on p. 8) as well as repetitions and empty jargon in the "Introduction" ("fluid boundaries", "liminal spaces between chapter content", p. 2). This should also include the correction of romanizations of Japanese, e.g. *Tade kū mushi* > *Tade kuu mushi*, 49; *syōben* > *shōben* (37), or consistent, but unsubstantiated deviation from transliteration rules: Touno Mamare > Tōno Mamare.

avowedly wide range of uses and users, who look for non-selective and reliable information and who may be inspired by different forms of presentation. Let me therefore suggest a few alternative ideas.

A comprehensive and thematically subdivided bibliography[14], which would begin by listing relevant dictionaries, bibliographies, biographical dictionaries, etc.,[15] and a timeline would be among the most desirable assets for this kind of publication.[16] Reference to such works and major studies offering overviews and in-depth research on certain styles, artistic movements, groups of authors or other research could help fill the lacunae that are unavoidable in a work of this kind and should be announced more prominently, e.g. in the "Introduction".

As for the main body of the book, there are, of course, alternative ways of organization. The editors decided on a mixture of topical, close-up and wide-angle articles, many of which, however, give the impression of being tailored not so much according to an overall handbook scheme, but rather following the authors' own current research agenda. References are mainly made to the English-language research, and less so to the existing Japanese scholarship. What is more, many chapters are still informed by the conventional thematic and writer/work approach to a considerable degree.

In the "Introduction", the editors address a number of topics which crisscross the beaten tracks. They mention *ronsō* or literary debates and suggest looking into "the production and dissemination of literature" (p. 9). It would have been innovative indeed, had they pursued these ideas more systematically. One could think here of quite a few more: literary-sociological issues such as prizes, censorship, literature before the court (privacy or obscenity libel suits), the publishing industry with its diverse actors and means. Other crisscrossing topics could be literature and its neighboring media and modes of expression, from film – what would the Japanese cinema be like without literature from its very beginning? – to video games. Or one could take up the topics more affine to literary theory and consign sophisticated articles on issues such as the relationship between fact and fiction, orality and scripturality, visual elements in literature, or translation in its diverse functions for modern Japanese literature (into and from Japanese as well as intra-lingual, in respect to the huge amount of modern translations of classical literature), to name just a few. This wish list is, of course, as arbitrary as any other setup. Its rationale

[14] One could also think of an annotated bibliography with standardized information.

[15] It seems to this reviewer that such a general list of reference works could be enhanced by including not only English and Japanese, but also materials in other languages, which could complement this list by other kinds of bibliographies.

[16] The timeline could take the multipartite chronological tables for the Shōwa period ("Shōwa bungaku dainenpyō") in the supplementary volume (*bekkan*) of the *Shōwa bungaku zenshū* as a model.

would have to be carefully argued, but it seems to bear the chance of covering issues that are of relevance to many readers of a *Handbook of Modern Japanese Literature.*

Models for a consistent and at the same time creative organization of chapters and articles can be found in many languages, first of all of course in Japanese with its myriad of reference works, its literary dictionaries and *hikkei* ("Companions") of all sorts. It is a pity indeed that so much of what is contained in the *Handbook* will probably not be retrieved because of the book's poor organization. Most of the chapters seem misplaced in the context of the *Handbook,* as one would not normally look for the information they offer here. In and by themselves, many of them are instructive and inspiring, but they would have been better placed in a relevant, thematically focused context.

4

In closing, it has to be admitted that this review has not done justice to the many contributions in the book's main body, leaving them undiscussed and without pointing out their respective achievements or problematic aspects. To give a fair assessment of each of the 23 chapters would, however, explode the frame of this article and certainly cause a certain fatigue to the readers.

To the reviewer, this kind of critical discussion is not at all the gratifying task that it may seem to some. It is always painful to criticize a work which, no matter how it is executed, costs lots of time, effort, and all its editors' and authors' blood, sweat and tears. Would it then not have been wiser in this case to do without a review altogether? From a psychological standpoint, the reviewer's answer can only be "yes". If this book was a less visible one, this would certainly have been the better solution. But if we take seriously our profession – and the *Handbook* functions as its showcase –, we should not shirk the responsibility to discuss in order to improve in the long run. We cannot discuss desirable or alternative concepts for a handbook without considering the constantly changing conditions for such an endeavor. Our age is fast-paced, and it seems that neither scholars nor publishers have the patience and long breath that is required to compile solid and comprehensive scholarly tools like those from the earlier generations. I am thinking of a number of volumes in Section 5 of Brill's *Handbuch der Orientalistik* or *Handbook of Oriental Studies*[17], most of which only have one author; the *Princeton Companion to*

[17] BLUM, M., R. KERSTEN *et al.* (eds.) (1988-): *Handbook of Oriental Studies / Handbuch der Orientalistik*. Section 5 Japan. Series. Leiden and Boston: Brill. In this context, volume 7 is of particular interest: KORNICKI, Peter (1998): *The Book in Japan: A Cultural History from the Beginnings to the Nineteenth Century*.

Classical Japanese Literature[18]; or some German efforts such as the monumental *Japan-Handbuch,* edited by Martin Ramming (1941)[19] and its successor, the *Japan-Handbuch,* edited by Horst Hammitzsch (1981)[20]. Lewin's *Japanische Chrestomathie* (1965)[21], the bibliography of modern Japanese literature in German translation, 1868-2008,[22]or the full-text bibliography of "Japanese literature as mirrored in German-language newspaper reviews"[23] are examples of work which had required many years and patient publishers during a time when economic considerations and the pressure for scholars to "produce" were less overriding. It seems that the *handbook* format is still marketable, as we see all kinds of titles in the series announced from the same publisher, be it an *International Handbook of Sandplay Therapy* or a *Handbook of Talent Identification and Development in Sport,* all with roughly the same scope and the same price. It is difficult for a reviewer to judge whether the responsibility for some of the *Handbook*'s perceived shortcomings, such as the insufficient effort to mold the contributions into an overall handbook concept or the sloppy editing, lies more with the editors or with a publisher's demands. Publishers, too, have their constraints. In an academic context, however, it must be permitted to point to the problematic consequences of some developments in the publishing industry for our field. After all, a handbook is expected to set and maintain standards.

These critical considerations will certainly not impede the *Handbook*'s circulation in any way. It will find its place in the libraries worldwide and will surely be consulted by a wide range of professionals and non-professionals who will be attracted by its very title. Many readers will find in it not the announced "overview of major authors and genres" (p. 1), but perhaps an unexpected inspiration and a plethora of detailed if not entirely well-systematized information about the wide area that is labeled "modern Japanese literature". Perhaps we can hope for another "Companion" to the field in the future to balance and supplement the *Handbook*'s scope, not least by reaching out and integrating more international research to lead our field out of the 'prison-house of language' and incorporate research in idioms other than English and Japanese.

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[18] MINER, Earl Roy, Robert E. MORRELL *et al.* (1985): *The Princeton Companion to Classical Japanese Literature*. Princeton (N.J.): Princeton University Press.

[19] RAMMING, Martin (Hg.) (1941): *Japan-Handbuch. Nachschlagewerk der Japankunde*. Im Auftrag des Japaninstituts Berlin. Berlin: R. Hobbing.

[20] HAMMITZSCH, Horst (ed.) (1984): *Japan-Handbuch*. Wiesbaden: Steiner.

[21] LEWIN, Bruno (1965): *Japanische Chrestomathie*. 2 vols. Wiesbaden: Otto Harrassowitz.

[22] STALPH, Jürgen, Christoph PETERMANN *et al.* (2009): *Moderne japanische Literatur in deutscher Übersetzung. Eine Bibliographie der Jahre 1868-2008*. Munich: Iudicium; with 7 indexes.

[23] ANDO, Junko, Irmela HIJIYA-KIRSCHNEREIT *et al.* (eds.) (2006): *Japanische Literatur im Spiegel deutscher Rezensionen.* Munich: Iudicium; featuring reviews of Japanese literature in full text from newspapers and journals with nation-wide and international distribution in (former) West- and East Germany, Switzerland, and Austria, with 4 indexes, from 1968 through 2003.

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Rezension – Matthias Wittig (2016): *Identität und Selbstkonzept – Autobiographien japanischer Unternehmer der Nachkriegszeit*. München: Iudicium (Iaponia Insula 31).

Reinold Ophüls-Kashima (Tōkyō)

Die vorliegende Studie von Matthias Wittig, Vollzeitlektor an der germanistischen Abteilung der Dokkyō-Universität, zu der Autobiographie japanischer Unternehmer schließt, so kann konstatiert werden, eine Lücke in der wissenschaftlichen Beschäftigung mit autobiographischen Texten im deutschsprachigen Raum. Wittig selbst hat das Erkenntnisinteresse seines Werks, eine überarbeitete Fassung seiner 2015 an der Freien Universität Berlin im Bereich der Japanologie eingereichten Dissertation, folgendermaßen formuliert:

> Der vorliegenden Untersuchung von Autobiographien japanischer Unternehmer der Nachkriegszeit geht es, wie in den nachfolgenden Unterkapiteln detailliert auszuführen sein wird, durch weitestgehende methodische Offenheit und eine synoptische Herangehensweise an die Texte, darum, die vier Unternehmer, deren Texte der Analyse zugrunde liegen, in verschiedenen Beziehungsnetzwerken sowie Handlungszusammenhängen auf der Grundlage ihrer Texte, zu verorten. Dabei wird den Texten selbst der Status eigener sozialer Realitäten mit eigenen Wirkungsabsichten zuerkannt, auf deren Grundlage die Existenz bestimmter, wiederkehrender unternehmertypischer Erinnerungs- und Schreibmotive sowie Selbstdarstellungs- und -konstruktionstechniken nachgewiesen wird. (S. 18).

Das heißt, dass es Wittig um die Texte als einer Form von Literatur geht und nicht die Frage gestellt wird, inwieweit die Darstellung der eigenen Biographie der „Wirklichkeit" entspricht. Methodisch gesehen arbeitet die Studie mit im weitesten Sinn philologischen (in Bezug auf die Erschließung fremdsprachlicher Texte), geschichtswissenschaftlichen und literaturwissenschaftlichen (insbesondere hermeneutischen, also textinterpretatorischen) Verfahren, während in dem obigen Zitat auch so etwas wie eine strukturalistische oder diskursanalytische Fragestellung mit anklingt. In Abschnitt 5 des ersten Kapitels wird dies so formuliert: „Ziel der intensiven und textnahen Analyse der vorliegenden Untersuchung ist es, Techniken der Selbstkonstruktion aufzuzeigen und bewusst zu machen." (S. 55).

Das Werk ist im Aufbau systematisch und sprachlich adäquat, und es entspricht den Normen wissenschaftlichen Arbeitens, wie sie in den geisteswissenschaftlichen Fächern, vor allem in der Literaturwissenschaft, Usus sind. In der sehr ausführlichen Einleitung (Kapitel 1) werden zunächst der Begriff der Autobiographie und ihre möglichen Definitionen diskutiert. Im Folgenden wird auf die Forschungslage eingegangen, woran sich ein Exkurs zum menschlichen Gedächtnis anschließt. Im darauf folgenden Abschnitt der Einleitung steht die „Narrative Selbst-Konstruktion – Autobiographien (japanischer) Unternehmer als progressive Lebenserzählungen" als Teil der Fragestellung im Mittelpunkt, während in den Abschnitten zu der Entstehung des modernen japanischen Unternehmertums und zum japanischen Unternehmertum der Gegenwart weitere relevante Fragen thematisiert werden. Dann folgt eine ausführliche Begründung der Textauswahl und eine Darstellung der Quellenlage sowie eine abschließende Klärung von „Gegenstand, Zielsetzung und Methode" (S. 95–108).

In dem umfangreichen Hauptteil der Arbeit (Kapitel 2) werden vier Autobiographien der folgenden Unternehmer ausführlich dargestellt und analysiert: Tsukamoto Kōichi (1920–1998), Gründer des Damenunterwäscheherstellers Wakōru (Wacoal), Ishibashi Nobuo (1921–2003), der durch die Gründung des Unternehmens Daiwa hausu (Daiwa house) bekannt wurde, der Banker und Unternehmensberater Higuchi Hirotarō (1926–2012) sowie Inamori Kazuo (*1932), der die Unternehmen Kyōsera (Kyocera) und KDDI gründete. Jedem der vier Abschnitte (S. 109–448) wird zuerst eine biographische Skizze und eine Beschreibung des Textaufbaus vorangestellt, bevor dann ausführlich der jeweilige Inhalt, meist chronologisch, dargestellt, diskutiert und analysiert wird.

Nach der Lektüre dieser Teile vermisst nun der Rezensent ein eigenes Kapitel, in dem die vier Texte einer umfassenderen allgemeinen Analyse unterzogen werden, um die wiederkehrenden unternehmerischen „Erinnerungs- und Schreibmotive" und die „Selbstdarstellungs- und -konstruktionstechniken" als Teil eines sich reproduzierenden autobiographischen Diskurses näher zu beleuchten. Dies geschieht ansatzweise in Kapitel 3 der Arbeit („Schlussbemerkungen – Ausblick"), wenn Wittig schreibt:

> Es kann daher konstatiert werden, dass der ‚werthaltige, valorative Endpunkt' das Ziel, auf das die in den Texten beschriebenen Ereignisse hinauslaufen bzw. ihre Autoren hinarbeiten, das Ausscheiden aus dem aktiven Berufsleben, das mantraartig wiederholte Weiterreichen des Staffellaufstabes, ist [...]. Dementsprechend werden die geschilderten Ereignisse bis auf eine Ausnahme [...] in einer zeitlich linearen Abfolge angeordnet und kausal miteinander verknüpft präsentiert, so dass durch die Berücksichtigung dieser Erzählkonventionen letztlich der Eindruck von Kohärenz und Gerichtetheit im Sinne der narrativen Form einer progressiven Erzählung entsteht [...]. Ferner konnte die Existenz wiederkehrender unternehmenstypischer Erinnerungs- und Schreibmotive sowie Selbstdarstellungstechniken anhand der ausgewählten Texte nachgewiesen werden. (S. 452).

Genannt werden weiter u.a. das „Narrativ des Überlebenden“ (ebd.), die Teilnahme am Wiederaufbau, das Auserwähltsein, Schicksal und Glück, „Mutter-Kind-Narrative“ (S. 455), „die Stilisierung des Vaters als Rollenvorbild“ (ebd.), weitere familiäre und soziale Bezugsgruppen oder auch religiöse Überzeugungen. (S. 452–466).

Vielleicht wäre in diesem Zusammenhang die Anwendung eines der vielen strukturalistischen oder diskursanalytischen Verfahren nützlich gewesen, um eine Grundstruktur unternehmerischer Autobiographien in Japan herauszuarbeiten. Jedenfalls hätte sich der Rezensent gewünscht, dass die durchaus erhellenden Ausführungen in Kapitel 3 noch etwas ausführlicher, systematischer und methodisch fundierter ausgefallen wären. Trotz dieser Einschränkung ist es beeindruckend zu lesen, welchen Erkenntnisgewinn Wittig aus der Analyse der vier Texte ziehen konnte.

Auf die Schlussbemerkungen folgt das Literaturverzeichnis, das in „Primärliteratur“, „Sekundärliteratur“, „Internetquellen“ und „Nachschlagewerke“ aufgeteilt ist, sowie ein Verzeichnis der insgesamt 27 Abbildungen, welche das Textkorpus auflockern und ergänzen.

Noch einmal soll hier der Autor selbst zitiert werden:

> Es steht zu hoffen, dass die vorliegende Arbeit einen Beitrag zur Debatte über Identität und Selbstkonzeption japanischer Unternehmer, aber auch allgemein von Unternehmern nichteuropäischer Kulturen, zu leisten vermag. Die vorliegende vergleichende Analyse der ausgewählten Texte, der es auch um das Hinterfragen japanischer ‚Besonderheiten‘ geht, liefert zahlreiche Anknüpfungspunkte für weitere Forschungen im Rahmen der Selbstzeugnisforschung [...]. (S. 461).

Diese quantitativ gewichtige wie qualitativ überzeugende Studie von Matthias Wittig leistet, so kann festgehalten werden, genau dies. Darüber hinaus verschafft sie Einblicke in die diskursive Struktur der Autobiographien japanischer Unternehmer. Ihr ist daher eine breite Rezeption im Rahmen der „Selbstzeugnisforschung“ respektive der literaturwissenschaftlichen Forschung zur Autobiographie, aber auch allgemein innerhalb der Japanologie zu wünschen.

Tagungsbericht
2. Deutsch-Asiatischer Studientag Literaturwissenschaft: „Deutsch-Japanische Komparatistik im weltkulturellen Kontext“
am 2. November 2016 an der Freien Universität Berlin

Eva Wasserheß (Berlin)

Globalisierter Wissenstransfer, interkulturelle Lebens- und Arbeitsbedingungen und weltkulturelle Konvergenzphänomene schlagen sich auch im Bereich der asiatisch-deutschen Literaturwissenschaft nieder und stellen sie vor neue Herausforderungen. Sie provozieren einen Wandel in der gegenseitigen Wahrnehmung, der die Notwendigkeit schafft, den Vergleich von deutscher, japanischer und chinesischer Literatur jenseits des Alteritätsparadigmas neu anzugehen. Diesem Anliegen war der „2. Deutsch-Asiatische Studientag Literaturwissenschaft“ mit dem Titel „Deutsch-Japanische Komparatistik im weltkulturellen Kontext“ gewidmet, der am 2. November 2016 unter der Leitung der Tagungsorganisatoren Stefan Keppler-Tasaki (The University of Tōkyō), Nawata Yūji (Chūō University, Tōkyō) und Tomas Sommadossi (Freie Universität Berlin) an der Friedrich Schlegel Graduiertenschule der Freien Universität im Rahmen des von der Berliner Einstein Stiftung geförderten Projekts „Transpacifica“ stattfand.

Nawata und Keppler-Tasaki führten in das Thema ein, indem sie den methodischen Rahmen einer deutsch-japanischen bzw. -asiatischen Komparatistik umrissen. Für **Keppler-Tasaki** hätte eine deutsch-japanische Komparatistik jenseits von Nostrifizierungs- und Altrifizierungsimpulsen die Ethik einer gegenseitigen Perspektivübernahme fortzutragen. Zugleich müsste sie sich mit dem historisch belasteten Diskurs über die vermeintliche deutsch-japanische Wahlverwandtschaft auseinandersetzen und dementsprechend ins Verhältnis zu einer chinesisch-japanisch-koreanischen Komparatistik gesetzt werden, die sich in den vergangenen Jahren verstärkt entwickelt habe. Weltkultur bestimmte er als einen Komplex von genealogisch sich gegenseitig bedingenden Hervorbringungen, d.h. als einen zusammenhängenden, wenn vielleicht auch noch windungsreichen intertextuellen Raum, der sich durch die Einzel- und Regionalkulturen hindurchziehe und für immer mehr Menschen immer leichter begehbar werde.

Nawata ging von dem Standpunkt aus, auf dem auch sein Forschungsprojekt für die Japanese Society for the Promotion of Science „Deutsche Literatur und Philosophie aus der Perspektive einer globalen Kulturgeschichte“ aufbaut, und den er im „Vorschlag für ein

Rahmenthema: Deutsch-japanische Komparatistik im weltkulturellen Kontext" vertrat.[1] Er schlug vor, Germanistik als Teil einer globalen Kulturgeschichte zu verstehen, wobei deutsche und japanische Literatur aus älterer und jüngerer Zeit im Kontext einer Weltgeschichte der Medien zu betrachten sei. Weiterhin legte er eine globale Germanistik nahe, die vergleichend die Rezeption deutscher Literatur, Philosophie sowie deutscher Begriffe in verschiedenen ostasiatischen Ländern und Sprachräumen in den Vordergrund stellt.

Irmela Hijiya-Kirschnereit (Freie Universität Berlin) eröffnete anschließend die Reihe der Vorträge mit einem kritischen Blick auf Rolle und Selbstverständnis der Philologien. Ausgehend von den Japanstudien, die als Forschung der Nicht-Muttersprachler in Japan selbst immer noch der *kokubungaku* gegenübergestellt, sogar untergeordnet würden, betonte sie die Notwendigkeit einer Kooperation von ausländischer und inländischer Philologie, wie es schon verstärkt in der Anglistik und der Germanistik geschehe. Hierin liege ein wichtiges Element der Reaktion der Philologien auf neue Herausforderungen und Möglichkeiten im Kontext der Globalisierung, in denen eine nationsgebundene Abgrenzung der Fächer kaum mehr haltbar sei. Im zweiten Teil ihres Vortrages richtete Hijiya-Kirschnereit den Blick von der fächerübergreifenden Perspektive zurück auf die westlichen Ostasien-Philologien und deren Beitrag zur Wissenschaft: Gerade deren spezifisches Sprach- und Kulturwissen ist für die Berliner Japanologin ein aussagekräftiges Argument der Selbstlegitimierung dieser Fächer.

Auch Professor **Ōmiya Kan´ichirō** (The University of Tōkyō) griff das Stichwort einer „nationalen Wissenschaft" auf. Er spannte den Bogen von der Philologie des *kokugaku* im späten 18. Jahrhundert zu der vom erstarkenden Nationalismus und Faschismus geprägten japanischen Romantik der 1930er Jahre und beleuchtete die Auseinandersetzung Japans mit der eigenen kulturellen Identität in erster Linie durch die Abgrenzung von fremdkulturellem, vor allem chinesischem Einfluss. Das Paradox liegt nahe, zumal sich die Verflechtung der beiden Kulturen sogar in ihrem Schriftsystem manifestiert, das Japan von China übernahm. Hierbei griff Ōmiya auf die These des *kokugaku*-Gelehrten Motoori Norinaga zurück, nach der die Verbindung der Funktionalität und Präzision chinesischer Schriftzeichen mit der Vieldeutigkeit und „Geschmeidigkeit" der japanischen *kana*-Schrift Voraussetzung für die Kodierung der „japanischen Seele" und des *mono no aware* als einer ihrer wichtigsten Ausdrucksformen sei. Motoori Norinagas Naturbegriff *jinen* verstand Ōmiya dabei als das Prinzip der „erosiven Aneignung", durch die Elemente fremder Kulturen übernommen und in Eigenes umgewandelt würden, sodass das Fremde letztendlich dem Produkt dieses Syntheseprozesses zwar inhärent, in seiner ursprünglichen Bedeutung und Form jedoch nur noch latent vorhanden sei. Das von unauflösbarer

[1] Keppler-Tasaki, Stefan, Nawata Yūji, Nishioka Akane und Thomas Pekar (2016): „Vorschlag für ein Rahmenthema: Deutsch-japanische Komparatistik im weltkulturellen Kontext". In: *Jahrbuch für Internationale Germanistik*. Bd. 48, Nr. 2: 187–188.

Koexistenz und gegenseitiger Bedingung geprägte Verhältnis von chinesischer und japanischer Schrift verdeutlichte Ōmiya anhand des „Tableau de la sexuation“ aus dem strukturalistischen Analyseansatz von Jacques Lacan als jeweils männliches bzw. weibliches Element. Gerade die von Motoori Norinaga konstatierte Untrennbarkeit des „Nicht-Japanischen“ von der „japanischen Seele“, wie sie am Beispiel des Schriftsystems deutlich werde, unterscheidet nach Ōmiya die Philologie des *kokugaku* von den im Kontext des Panasianismus und Expansionismus stehenden ästhetischen Idealen der japanischen Romantik.

Die auch in Ōmiyas Vortrag verdeutlichte Verflechtung von japanischer und chinesischer Literaturgeschichte machte es unabdingbar, das Programm nicht auf die japanologische Perspektive zu beschränken. Von einem sinologischen Blickwinkel ausgehend, stellte im Anschluss **Li Shuangzhi** (Fudan University, Shanghai) Möglichkeiten der Annäherung an Goethe vor. Er zeigte auf, wie das Wissen um chinesische Literaturgeschichte und Philosophie außergewöhnliche Perspektiven auf alte Themen (wie etwa Goethe) und damit Neuinterpretationen ermöglicht, die über die westeuropäische Kultursphäre hinausgehen und im interkulturellen Fokus unerwartete Gemeinsamkeiten sowohl des Stils als auch der ihnen zugrunde liegenden Wesenskultur herauszuarbeiten helfen. Als ein Beispiel nannte Li hier den Sinologen Richard Wilhelm, der in der ersten Hälfte des 20. Jahrhunderts in Goethes *Faust* taoistische Elemente nach Laotze aufzuzeigen vermochte. Der Übersetzer und Germanist Feng Zhi hingegen setze Goethe mit dem chinesischen Lyriker der Tang-Dynastie Du Fu in Beziehung. Wenn auch keine direkten Kontakte bestünden, ließe sich bei beiden Dichtern eine Wesensverwandtschaft beobachten, die sich in einem komplementären Ideal der Aufklärung und Erziehung des Menschen zum „Edlen“ und der Vorstellung eines dialektischen Naturgesetzes widerspiegele. Die von Li präsentierten Beispiele betont nicht-genetischer Vergleiche warfen bei allen Chancen eines interkulturellen Vergleiches jenseits von kulturinternen hermeneutischen Erklärungen in der anschließenden Diskussion die Frage auf, inwieweit Komparatistik über das Aufzeigen von Gemeinsamkeiten und Unterschieden hinaus einen wissenschaftlichen Mehrwert erzielen könne.

Rebecca Mak (Freie Universität Berlin) beschäftigte sich am Anfang der zweiten Arbeitssektion des Studientags mit einem besonderen Phänomen der japanischen Literaturwelt, dem sogenannten *bundan* (Literatenwelt, literarische Bühne). Mak wollte mit ihrer Annäherung an den *bundan* keinen Beitrag zur Diskussion um die Definition dieses Begriffs leisten, sondern zielte vielmehr darauf ab, erstmals seine Funktionsweise durch die Betrachtung des Zusammenspieles seiner einzelnen Akteure zu erklären. Dabei analysierte Mak die Verquickung von Produktions-, Distributions- und Rezeptionsprozessen anhand der Akteur-Netzwerk-Theorie (ANT), die es ermöglicht, neben menschlichen Akteuren (Literaten, Kritikern, Verlegern) auch abstrakte Einflussfaktoren wie Marktverhältnisse und Institutionen in die literatursoziologische Analyse miteinzubeziehen.

Neben der Darstellung eines theoretischen ANT-Modells für die Erschließung literarischer Netzwerke galt Maks Augenmerk den Bedingungen der Kanonisierung von Autoren und Werken im Spannungsfeld von künstlerischer Ambition und der Pragmatik von Marktgesetzen. In der anschließenden Diskussion, in der die Frage aufkam, was am *bundan* spezifisch japanisch sei und welche Relevanz er für die japanische Gegenwartsliteratur habe, verwies Mak darauf, dass gerade das Festhalten an *bundan* als Schlagwort für den geschichtenumwobenen japanischen Literaturbetrieb eine eigene Dynamik innerhalb des Netzwerkes seiner Akteure kreiere. Diese sorge für eine ständige Reproduktion des *bundan*-Mythos und halte den Diskurs zu diesem Begriff und damit auch seinen Einfluss auf Kanonisierungsprozesse und die Bewertung japanischer Literatur aufrecht.

Im folgenden Beitrag standen wiederum China und dessen motivische Präsenz in der deutschen Literatur im Mittelpunkt. **Ring Weijie** (Universität Erlangen) analysierte anhand des Gedichts „Aber wir lassen es andere machen" das stereotypisierte China- und allgemein das Ostasien-Bild im Werk Theodor Fontanes. Der Figur des anonymen Chinesen wird eine undifferenzierte „asiatische" Lebenshaltung zugeschrieben, die sich in den Augen Fontanes in der Abkehr vom hedonistischen Hasten nach oberflächlichem Glück und in einer beobachtend-reflektierenden, Lebensweisheit versprechenden Einstellung manifestiert. Die unterschiedliche Positionierung zum Leben, räumlich wie geistig, spiegele sich nach Ring in dem gegensätzlichen Verhältnis zum Tanz wider, welches in der westeuropäischen Ballkultur durch Partizipation und Selbstdarstellung gekennzeichnet sei, sich in der chinesischen Kultur traditionell aber vor allem auf das Zuschauen und ein passives Unterhaltenwerden beschränke. Eine eindrucksvolle Probe chinesischer Tanzkunst konnten die Tagungsgäste im Anschluss an den Vortrag bei einer Performance durch Ring selbst genießen.

Hane Reika (Chūō University) beschwor in ihrem Vortrag die Gespenster bei Ōe Kenzaburō herauf und analysierte die kritische Auseinandersetzung des Autors mit der japanischen Vergangenheit in seinem Roman *Dōjidai gēmu* (1979; „Das Zeitgenossenschaftsspiel"). Diese sei geprägt von einem Geschichtsbegriff, der die Grenzen zwischen Überlieferung, Erinnerung, historischen Fakten und einer von politischem Kalkül bestimmten Vergangenheitsdarstellung verschwimmen lasse. Vor dem Hintergrund dieser Verflechtung von Mythos und Historie wies Hane außerdem die Querbezüge des Romans zur Figur des Schriftstellers Mishima Yukios sowie zu politischen Ereignissen der Entstehungszeit nach. Auf komparatistischer Ebene ging sie auf die vielseitige Verwendung von Elementen der Mythen aus dem *Kojiki* und dem *Nihonshoki* ein. Insbesondere das Urgötterpaar Izanami und Izanagi stelle weit über Ōes Roman hinaus ein wiederkehrendes Motiv sowohl in der japanischen wie auch in der deutschen Literatur dar.

Einen alternativen Blickwinkel auf die Geschichte der Pazifikregion im zwanzigsten Jahrhundert stellte abschließend **Tomas Sommadossi** mit dem unveröffentlichten Drama *Das Zweite Gesicht* von Mark Siegelberg vor. Der österreichisch-jüdische Autor war 1939

vor der Judenverfolgung der Nationalsozialisten nach Shanghai geflüchtet. Dieses bislang nur als Manuskript überlieferte Werk der deutschen Exilliteratur spiegle in einer internationalen Figurenkonstellation die Konflikte, Allianzen und ideologischen Hintergründe der Ost und West umspannenden Auseinandersetzungen in den 1930er und 1940er Jahren wider und bringe mit seiner zeitlichen Ansiedlung um den japanischen Angriff auf Pearl Harbour herum ein Schlüsselereignis des Pazifikkrieges auf die Bühne. Mit seiner Kritik an den Achsenmächten und der mahnenden Bewertung der Weltlage bereichere Siegelbergs Stück den Kanon der deutschen Asienliteratur der Kriegszeit um eine Perspektive, die ein Gegengewicht zu der zumeist von Heldenverklärung und Kriegsverherrlichung geprägten NS-Propagandaliteratur über Japan darstellt.

Der „2. Deutsch-Asiatische Studientag" warf ein Licht auf die vielfältigen Möglichkeiten, deutsche, japanische und chinesische Literatur in Bezug zueinander zu setzen, ohne jeweils auf eine nationale Interpretationshoheit zu beharren oder sich auf gegenseitige Exotisierung zu beschränken. Aus der methodologischen und inhaltlichen Reflexion der Tagungsbeiträge und im Bewusstsein der fachinternen Kompetenzvorteile zeigte sich die Notwendigkeit einer fächerübergreifenden Verständigung auf interkultureller Augenhöhe als Grundvoraussetzung für eine transnationale Komparatistik im Zeitalter der Globalisierung.