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In this edition

The Style of Interiority: The Zen-
Modern Self in Shiga Naoya's An'ya
kōro

Musicians' Enigma in Kazuo
Ishiguro's Nocturnes

The 'otherness' in the Literary
Experience of Endo Shusaku:
Encounters and Exchanges

"Mukouda Kuniko no Koibumi": A
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Exploring Nagusamegusa (1418):
The Semiotics of Encounter and
Exchange for a Poettraveller in
Muromachi, Japan

Essays in Japanese
Literature

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Editorial Committee Introduction

One of the central missions of The International Academic Forum (IAFOR) is to provide avenues for academics and researchers to be international, intercultural and interdisciplinary. One of the ways in which we do this is through our in-house magazine Eye, our various conference proceedings, our Journals, and now beginning in 2015 are our special editions of the IAFOR International Academic Review. In this edition of the IAFOR International Academic Review we the editorial committee bring together a selection of the most interesting research contributions from our recent conferences with respect to Japanese Art. The papers selected by the editorial committee for this special edition certainly reflect the international, intercultural and interdisciplinary approach that lies at the heart of both IAFOR and Cultural Studies.

We hope you enjoy reading the selection of papers from this IAFOR special review edition.

The Style of Interiority: The Zen-Modern Self in Shiga Naoya's An'ya kōro
Jacob Lee, Brigham Young University, USA

Shiga Naoya 志賀直哉 is famously known as the “god of the shōsetsu” 小説の神様 for his pristine style and commanding personality. In his paper *The Style of Interiority: The Zen-Modern Self in Shiga Naoya's An'ya kōro* Jacob Lee examines the consistency of Shiga's style of interiority and suggests that a knowing naiveté of the limits of language does not hinder the reader from filling in their own gaps or indeed imagining the paradoxically indescribable. Lee notes that words such as hen'na, fushigina, myōna, and shikashi are each characterized by their ability to signify alterity and negativity, yet are also concrete in their typographic and prosodic materiality. The ‘self’ in An'ya kōro is rigidly persistent in its internal structure yet ultimately characterized by its relation with the absolute, and in fact a relationship that may be inexpressible but nevertheless intuitable. Lee contends that perhaps sincerity itself is a matter of being open to such possibilities as intimated incompletely by Shiga's text. If that is the case Lee proposes that, An'ya kōro therefore still has value for in imagining not only our continued encounters with texts but also encounters with ourselves.

Musicians' Enigma in Kazuo Ishiguro's Nocturnes
Yu-min Huang, National Changhua University of Education, Taiwan

Yu-min Huang examines in his paper *Musicians' Enigma in Kazuo Ishiguro's Nocturnes*, the Anglo-Japanese novelist

Kazuo Ishiguro's perspectives on a musicians' career, their aging, marital relationships, separations and their reunions, through the eyes of the protagonist Mikhail Mikhailovich Bakhtin's in Ishiguro's *Nocturnes: Five Stories of Music and Nightfall* (2009). Yu-min Huang argues that Ishiguro intends to provide his readers with consciousnesses in the various examples of musicians and couples in relation in the novel to arouse open-ended meanings of career and marriage in the musicians' world, which the readers comprehend by themselves through the relation of the hero and the characters in each story. Yu-min Huang's papers reveals that the novel focuses its attention on what challenges a musician encounters in different stages of career and how he faces the music and struggles for marriage and love in different career situations, either rising or falling in the fierce business world.

The 'otherness' in the Literary Experience of Endo Shusaku: Encounters and Exchanges
Justyna Weronika Kasza, University of Central Lancashire, UK

In her paper *The 'otherness' in the Literary Experience of Endo Shusaku: Encounters and Exchanges* Justyna Weronika Kasza, from the University of Central Lancashire in the UK discusses the category of “otherness” and the Other in the works of a contemporary Japanese writer Endō Shūsaku (1923-1996). Broadly understood “literary experience” of Endō, first as a reader of Western literature and further as a novelist, is based on constant transition from the “encounter” with what to him is foreign, distant and alien within the Western world to the definitive attempt to appropriate this “otherness” into his fictional works. “Otherness,” in Endō Shūsaku's literary experience is discussed by Kasza through the confrontation of various literary forms, enabling us to acknowledge the writer's encounters with “otherness” and the Other. The significance of his texts lies in exposing the exchange that was developing in a parallel way between what was alien and what he Endo recognized as his own Japanese self.

“Mukouda Kuniko no Koibumi”: A Woman Writer's Lifelong Secret From Her Family
Megumi Ohsumi, Université de Neuchâtel, Switzerland


Megumi Ohsumi, in her paper “*Mukouda Kuniko no Koibumi*: A Woman Writer's Lifelong Secret From Her Family” reveals the life and work of Kuniko Mukoda (1929-1981) of writer who for the most part has eluded scholarly criticism, especially in the English language and

the English-speaking world. Neither a novelist nor a poet, Kuniko Mukoda was one of the most celebrated writers in Japan and a winner of prestigious literary prizes, for her works as a scriptwriter for television. Tragically killed in airplane accident she left many things about her private life untold. **Megumi Ohsumi** reveals by examples from Mukoda's fictional works and the posthumous *Mukoda Kuniko no Koibumi (The Love Letters of Kuniko Mukoda)* work published in 2002 that Mukoda incorporated elements from her real life when writing fiction, including her secret decade long affair with a married man 13 years her senior.

Exploring Nagusamegusa (1418): The Semiotics of Encounter and Exchange for a Poettraveller in Muromachi, Japan
Penelope Shino, Massey University, New Zealand

In exploring explores the fifteenth century Japanese travelogue, *Nagusamegusa* ('Grasses of Consolation', 1418), by the influential poet and Zen priest Shōtetsu (1381-1459) **Penelope Shino** examines in her paper *Exploring Nagusamegusa (1418): The Semiotics of Encounter and Exchange for a Poettraveller in Muromachi, Japan* the encoded significance in historical, social and cultural terms, the encounters contained within Shōtetsu's travels within provincial Japan. The paper interprets encounters

in terms of their highly transitional, symbiotic and socially mobile characteristics of Muromachi society, and the penetration of the culture of the capital into the provinces, and warrior uptake of aristocratic tradition. **Shino** also explores Shōtetsu's need to compose his poetry at richly literary sites so as to show his 'culturally-determined' drive to construct a 'proper' identity for himself as a poet.



Abstract
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The Style of Interiority: The Zen-Modern Self in Shiga Naoya's *An'ya kōro*

JACOB LEE
BRIGHAM YOUNG UNIVERSITY

Shiga Naoya 志賀直哉 is famously known as the “god of the shōsetsu” 小説の神様 for his pristine style and commanding personality. While his technical achievements in modern Japanese literature’s colloquial prose style is virtually undisputed, some critics have been less reverential when it comes to the ethics implied in his autobiographical I-novel writing. Yet many, including Akutagawa Ryūnosuke, have attributed Shiga’s lucid style as a direct product of his sincerity in living life: “志 直哉氏は僕等のうちでも最も純粋な作家——でなければ最も 作家たちの一人である. . . . 志 直哉氏の作品は何よりも先にこの人生を立派に生きてる作家の作品である” (“Shiga Naoya is the most genuine of writers—more genuine than the rest of us. . . . Shiga’s literature is above all the work of a writer who leads a respectable and dignified life”; 11; Suzuki 95–6).

As Tomi Suzuki explains, a similar sentiment pervaded much of the Japanese critical dialogue on the shishōsetsu 私小 from the 1920s to the 60s—the Japanese I-novel was not only placed at the polar opposite of the Western fictional novel but also favored over it for its greater “truthfulness” as “a factual, direct expression of the author’s lived experience” (3). Yet on the other hand, Edward Fowler’s claim—“[t]hat a writer like Shiga really does sound more sincere than others, then, is a tribute not to his honesty but to his mastery of the rhetoric (the intimate voice, ellipses, allusions, etc.) of authenticity” (66)—demands further investigation into how such sincerity is performed textually, regardless of whether such sincerity is real or contrived.

The critical divide on Shiga’s sincerity is perhaps most apparent in debates on Shiga’s magnum opus, *An'ya kōro* 暗夜行路, where the thematic and narrative issue of the psychological development of the protagonist is scrutinized. If the papers presented at a conference dedicated to the novel and held at the National University of Singapore in 1994 can be deemed representative of the scholarship at large, then the following two-part question

emerges as central: does Tokitō Kensaku 時任謙作 achieve an authentic epiphany after his long journey of self discovery? Or does a domineering solipsism compromise his supposed sincerity? Answering yes to this latter question, Cody Poulton criticizes the book for having “absolutely no sense of Kensaku’s internal development” (Shiga Naoya’s 23) even while recognizing that as a shōsetsu it is not obligated to do so, at least in the traditional Western sense of the novel. He sees, rather, only a stylistic expansion and maturation as the story progresses and no change in the narcissism of Kensaku—or Shiga, for that matter. In contrast, Kin’ya Tsuruta and Janet Walker seek to validate the protagonist’s spiritual journey by applying more traditionally Eastern models, the former in terms of *amae* 甘え ‘dependency wishes’ and *yurushi* 赦し ‘forgiveness’ and the latter using Hindu concepts of pleasure, success, duty, and deliverance as the narrative structure. Walker, in this article and elsewhere, also suggests that Kensaku’s spiritual journey that culminates in an epiphanic, mystical union with nature merits consideration within a global Modernist context (Walker). Susan Napier sees Kensaku developing his identity primarily through his interactions with the women of the story, who allow him to explore “various forms of identity” and “get somewhat outside his self-absorption and link himself with the collectivity” (Shiga Naoya’s 146) of a mythic past.

But if this thematic and narrative debate were to be brought back to the more fundamental building blocks of the text in an investigation of style, what could be gained? Tokitō Kensaku, after all, is not Shiga Naoya, despite the autobiographical and confessional nature of the I-novel genre, and remains a textual phenomenon constructed out of language. Examining in more detail how this protagonist’s interiority is structured can, I propose, clarify the nature of the debate on language, self, and authenticity and move away from merely condemning Kensaku’s political and interpersonal naiveté.

And where better to start than with a close reading of the explicit statements of Kensaku’s interiority? The narrator, after all, very consistently and almost obsessively tells us exactly what the protagonist feels after almost any given descriptive scene, incident, or interaction. Could not a

general pattern that emerges here be interpreted as a sort of metaphorical structure of the self? What could the textual stylings tell us about the particular delineations and directionalities of one of modern Japanese literature's canonical selves?



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I here submit that such a pattern indeed emerges, and that the most significant aspects of these statements of interiority are (1) what I will call “defamiliarizing” modifiers, such as *nanika* 何か ‘somewhat,’ *myōna* 妙な ‘strange,’ *hen’na* 変な ‘strange,’ and *fushigina* 不思議な ‘mysterious’; and (2) the use of the contrastive conjunctions such as *shikashi* 然し ‘yet’ and *ga* が ‘but.’ Furthermore, I propose that Shiga uses these defamiliarizing modifiers and contrastive conjunctions to mark or tag moments when the self experiences its own directionality in relation to an absolute other, which, in Shiga’s contemporary discourse of Zen, is a paradoxical relation with absolute nothingness. This self can also be characterized as modern in the sense that it provides a longing directionality in the quest for personal and interpersonal authenticity that, while narratively culminating in Kensaku’s apparent enlightenment atop Mount Daisen 大山, leaves many questions unanswered in the denouement. But again, whether or not Kensaku achieves authenticity is not as important as considering

the limitations and possibilities of the language in which such authenticity is pursued or imagined. I therefore argue that the style of interiority in Shiga’s *An’ya kōro* points to a Zen-modern self that problematizes a linear narratology of personal growth and provides a naively rigid yet beautifully fractured textual trail in the search for an authentic selfhood. Questions of sincerity continue to be valid, but so are those of difference, negativity, and persistently imagined possibility on the way to such sincerity.

After detailing the two principle aspects of Shiga’s style of interiority, I illustrate how this style or structure functions through some examples from the text. I conclude with a rereading of the epiphanic climax and offer possibilities for future directions.

First, Shiga uses modifiers such as *aru* 或る ‘a certain,’ *nanika*, *myōna*, *hen’na*, and *fushigina* to defamiliarize the protagonist’s feelings, impressions, and intuitions, thereby highlighting passages of deep feeling against the merely descriptive or cognitive. These passages of deep interiority offer a kaleidoscopic exploration of the heights and depths of the self, outlining its contours in relation to the absolute or absolute nothingness. The consistency of these modifiers being used throughout the text suggests a non-linear, non-cumulative narrative progression that nevertheless cuts through peripheral material to reveal the many facets of the self-absolute relation.

Second, Shiga seems to favor contrastive conjunctions like *shikashi* and *ga* throughout *An’ya kōro* in order to specify Kensaku’s more important interior experiences; by first making a comparatively general statement of interiority and then negating it or qualifying it, Shiga not only foregrounds the second sentence but also suggests the presence of an intuitive undercurrent by consistently pointing toward it. Though the use of the conjunctions is arguably habitual—it occurs quite frequently in all sorts of narrative contexts—*shikashi* and *ga* also serve as a kind of marker to signal an important statement of interiority that, paradoxically, points negatively to the relational nature of the self to the absolute that is otherwise inexpressible.

The first vignette recounted in the Prologue, entitled “*Shujinkō no tsuioku*” 主人公の追憶 (“The Hero’s Reminiscences”), stands out from the other four in that it most clearly establishes Shiga’s descriptive style of Kensaku’s interiority that continues throughout the rest of the story. Consider for example the second paragraph: “或る夕方、私は一人、門の前で遊んでいると、見知らぬ老人が其処へ来て立った。眼の落ち窪んだ、猫背の何となく すばらしい老人だった。私は何と

いう事なくそれに反感を持った” (“It was evening, and I was sitting idly outside our front gate. A strange old man came and stood over me. He stooped a little, his eyes were sunken, and there was about him a general air of seediness. I took an instant dislike to him”; Shiga 5; McClellan 15). The reasserted first-person subject, *watashi* 私 ‘I,’ the defamiliarizing adverbial phrase *nantoiukotonaku* 何という事なく ‘somehow,’ and the directly stated deep feeling, *hankan* 反感 ‘dislike’—combine to form the prototypical structure of the descriptions of Kensaku’s ever-moving interiority.

The narrative pattern of distilling explicitly stated, deeply intuited feelings from passages of detailed objective descriptions continues in the next paragraph, albeit at a faster tempo, as causation is implied by juxtaposition: “釣上がった口元, それを囲んだ深い皺, 変に下品な印象を受けた” (“The turned up mouth, the deeply creased skin around it—everything about him was common”; Shiga 5; McClellan 15). Here a more obviously uncanny adverb, *hen’ni* に ‘strangely,’ qualifies the determinant *gehin’na* 下品 ‘vulgar’—a polarized term of good/bad, like/dislike—which in turn modifies *inshō* 印象 ‘impression.’ This sequence of adverb, determinant, and noun repeats in the second sentence of the fourth paragraph with *myōni* 妙に ‘strangely,’ *itatamaranai* 居堪らない ‘unbearable,’ and *kimochi* 気持ち ‘feeling’ (Shiga 5). The conjunction *shikashi* debuts in the eighth paragraph and introduces another similar statement of Kensaku’s interiority: “然しこのうわ手な物言いが私を圧迫した” (“The familiarity of his tone filled me with foreboding”; Shiga 6; McClellan 15).

Finally, just before the old man walks away and the scene ends, Shiga summarizes Kensaku’s interior experiences thus far in a couplet of sorts: “この老人が何者であるか, 私には解らなかつた。然し或る不思議な本能で, それが近い肉親である事を既に感じていた” (“I had no idea who this old man was; but already I had the premonition that here was someone closely tied to me by blood”; Shiga 6; McClellan 15). Shiga thus seems to privilege certain signifiers by virtue of their function to point away from themselves and towards alterity in order to suggest that authenticity can be approached by intuiting or feeling this alterity within oneself.

Of course, Shiga does not mechanically apply what I call the style of interiority at every juncture of the book. Yet such a pattern or structure that emphasizes the affective

and uncannily intuitive does seem to underlie most other narratively significant passages. Late in the narrative, for example, Kensaku finally begins to analyze this structure of interiority during a conversation with a friend:

然し 作は自身の過去が常に何かとの争闘であつた事を考え, それが結局外界のものとの争ではなく, 自身の内にあるそういうものとの争であつた事を想わないではいられなかつた. . . . 作はこれまで, 暴君的な自分のそういう気分によく引き廻されたが, それを敵とは考えない方だつた。然し 去の数々の事を考えると, 多くが 局一人角力になる所を想うと, つまりは自分の内にあるそういうものを相手に戦つて来たと考えないわけには行かなくなつた. . . . 知らず知らず解決を矢張り自身の内だけに求めていた事に初めて がついた。実際 な事だと思つた。(Shiga 490)

He was nevertheless forced to think that his struggle in the past had indeed been with something inside him, not outside. . . . Kensaku had always allowed his emotions to tyrannize over him; but he had not before thought to describe his own condition quite in these words. Now, as he remembered the various incidents in his life, he had again to grant that more often than not he had been wrestling with himself, that his enemy had been a creature residing within him. . . . All he was saying, he now realized, was that their problem was entirely his to solve. What a strange thing to have said to her, he thought. (McClellan 341)

In a sudden moment of enlightenment, Kensaku realizes that the restless despair of his life thus far has been coming from a misrelation within himself as opposed to various external causes such as the frantic will of modernity, his incestuous origins, his first child dying, and his wife being raped by her cousin. Shiga once again seems to suggest the authenticity of this realization through the use of *shikashi* and *hen’na*, even though he runs the risk of naiveté in using his stylistic pattern to describe his stylistic pattern.

But perhaps where an awareness of this structure of interiority is most crucial is in a reading of the climactic epiphany atop Mount Daisen. In light of this stylistic pattern of pointing to the authentic through words that can only signify a difference and a negativity, what seems to be experienced is not a mystical union with nature but a dissolution of a concretized concept of the self into a relational one with the absolute or absolute nothingness. The self is no longer set up antagonistically against nature, which is compared to a “limitless body of air” but

is “restored” to it in some sort of harmonious relation. While the rapturous experience is directly described as a fushigina tōsuikan 不思議な陶醉感 ‘strange intoxication’ and a “kotoba ni hyōgen dekinai hodo no kokoroyosa” 言葉に表現出来ない程の快さ (“pleasure beyond the power of words to describe”; Shiga 578; McClellan 400), perhaps the most compelling description of this indescribable relationship is in the gradual unfolding of the panorama of the mountainside and the view below as the sun rises behind him. That is, Kensaku does not directly see the sun, but sees the “sharply delineated outline of the shadow [of the mountain] as it retreated from the bay and crept toward him over land” (402). Shiga’s concluding phrase of the chapter, sore kara Kensaku wa aru kandō o uketa それから 作は或る感動を受けた ‘from this, Kensaku was moved to feeling’ (Shiga 580), in a similar beauty of linguistic inadequacy, points strongly and longingly towards the ineffable.

In conclusion, the consistency of Shiga’s style of interiority suggests that a knowing naiveté of the limits of language does not hinder the reader from filling in the gaps or imagining the paradoxically indescribable. Just as words such as hen’na, fushigina, myōna, and shikashi are characterized by their ability to signify alterity and negativity yet are concrete in their typographic and prosodic materiality, the self in An’ya kōro is rigidly persistent in its internal structure yet ultimately characterized by its relation with the absolute, a relationship that may be inexpressible but nevertheless intuitable. Perhaps sincerity is a matter of being open to such possibilities as intimated incompletely yet compellingly by the text. If so, An’ya kōro still has value for imagining not only our continued encounters with texts but also with our selves.

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Musicians' Enigma in Kazuo Ishiguro's *Nocturnes*

YU-MIN HUANG

NATIONAL CHANGHUA UNIVERSITY OF EDUCATION (NCUE), TAIWAN

Abstract

The globe citizens in the highly competitive material world in the twenty-first century immerse themselves in an enigma, an enigma where they inevitably struggle in their career for fame and fortune as success but they insensibly alienate from their family in daily life. Kazuo Ishiguro, a newly-rising Anglo-Japanese novelist, explores musicians' enigma of how they can achieve success in the music circle in relation to how they can live a happy marriage in *Nocturnes: Five Stories of Music and Nightfall* (2009). The novel focuses its attention on what challenges a musician encounters in different stages of career and how he faces the music and struggles for marriage and love in different career situations, either rising or falling in the fierce business world. In this essay, I examine Ishiguro's perspectives on musicians' career, aging from old to youth together with their marital relationships, ranging from separation to reunion, through Mikhail Mikhailovich Bakhtin's lens. In my argument, Ishiguro intends to provide his readers with consciousnesses in various examples of musicians and couples in relation in the novel to arouse open-ended meanings of career and marriage in the musicians' world, which the readers comprehend by themselves through the relation of the hero and the characters in each story. He aims to further provide his readers with an insight into both issues and with motives to reexamine, revalue and rectify theirs, from the constant alienation from marriage to the close connectedness to it, leading to true happiness in life. The novel as an utterance consists of five stories, each as an utterance *per se*, embedding Ishiguro's suggestion as authorial intent, in the ongoing dialogue with other utterances in the aesthetic literary world.

Keywords: Kazuo Ishiguro, *Nocturnes*, Bakhtin, Dialogism, marriage, career

Introduction

It happens. I had been struggling for my essay for months but felt like I could never achieve anything. I felt haunted and overwhelmed by the fear that the deadline approached me, one day after another, until my temper exploded to my dear family. Suddenly, I realized that I was a common victim to no victor, trapped in Kazuo Ishiguro's description as enigma for every globe citizen of

all walks in the twenty-first century; fortunately, I was saved by Angus and Sharon in their OPEN-chan waffles, Gangnam Style and ballet.

Kazuo Ishiguro, a newly-rising and award-winning Anglo-Japanese novelist with his serious purpose, prefers themes on universality and people's daily life experience to over-plottness; his novels share psychological concerns and follow Western tradition, especially English and Russian writers in the nineteenth century like Dostoevsky, Chekhov, Charlotte Brontë, and Dickens (Krider 153-54; Matthews 116, 118; Shaffer 4, 6, 8-11). He includes in *Nocturnes: Five Stories of Music and Nightfall* (2009) themes like fame, love, marital discord, impossibility of perfection, the inevitability of regret, the marriage of convenience, ambition, and "[t]he beauty, joy and meaning of music"; he portrays acts, emotions and ideas of characters as realistic and vivid, which through repeated encounters and careful study can light up their significance, clarity and power (Robson 44; Garrett 174; Shaffer 11). In this essay, since Mikhail Mikhailovich Bakhtin discusses Dostoevsky's polyphonic novel, I examine Ishiguro's perspectives in the novel on two main directions, the musicians' career, aging from old to youth, together with marital relationships, ranging from separation to reunion, through Bakhtin's lens. In my argument, Ishiguro, dialogical with readers, provides many examples of musicians and couples in relation in the novel to arouse open-ended meanings of career and marriage in the musicians' world, which readers comprehend by themselves through the relation of the hero and the characters, inclusive of their psychology and emotions; and the novel as an utterance consists of five utterances, embedding Ishiguro's suggestion as authorial intent, in the ongoing dialogue with other utterances in the aesthetic literary world (Matthews 121). There are four sections in the essay: Bakhtin's Dialogism; *Nocturnes* as Musician's Career in Relation to Marital Relationships; Kazuo Ishiguro's Authorial Intent; and Conclusion.

I. Bakhtin's Dialogism

Bakhtin bases his idea of self-other relationship, author-hero relationship and utterance on dialogism or Dostoevsky's polyphony, where communication, interaction and dialogue are significant for identity

construction and truth generation; and the social, cultural and historical background plays important in a literary text. Bakhtin emphasizes *transgression*, or *extralocality*, the idea that the external elements of consciousness in its surroundings are indispensable for the making of its completion. Accordingly, this idea manifests itself clearly in Bakhtin's dialogism, where self and other stand separately in different positions simultaneously with their surplus of seeing/vision respectively to each other; where other is defined as other value, consciousness or perspective which he bears on self; where self constructs his identity through other's consciousness, and vice versa; and where the discourses of self and other penetrate each other as co-consciousness or "co-being of being" in their dialogical relation without directly finalizing or explanatory word and judgment (Todorov 94-98; Slater 3; Clark and Holquist 63-73, 77-79, 245-46; Holquist 1990: 18-22, 32-33, 35-37, 68, 164-169; Dentith 12-13, 41-44).

The dialogic self-other relationship in Bakhtin's inference can be applied to the author-hero relationship; from this dialogic relationship between author as other and hero as self, the aesthetic form is generated with moral values, where authors and characters are co-authors and are not objects but independent subjects in their interaction and contention (Dentith 5; Clark and Holquist 63, 245-46). On one side, either hero or character is "a man of the idea" and thus synonymous as consciousness; characters, carrying values or perspectives, are "a plurality of consciousnesses, with [equal weights and] equal rights and each with its own world, combined but [unmerged] in the unity of the event"; and each is the hero's other voice dialogical to him (Emerson 6-7, 85; Bezeczky 321; Bonetskaia 15). On the other, the author as other, in a privileged position with creative reaction to the hero, serves as a reflector for emotional and volitional position of the hero as self, accompanies his life path, and makes him express himself in his identity construction toward the locus, where truth is generated through his perspective without making author's direct judgment but with author's rearrangement of consciousnesses as transredient to him in the aesthetic literary discourse (Holquist and Liapunov 90; Clark and Holquist 88-89, 244-46; Todorov 100; Patterson 57-58; Bonetskaia 15; Dentith 44; Bressler 46).

Bakhtin emphasizes "nonauthoritarian," signifying that a polyphonic or dialogic novel has "no overall outlined structure or prescribed outcome, nor ... a working out of the author's worldview or understanding of truth;" and the novel is "a process that never achieves a resolution" but refuses "to unify the various points of view expressed in the various characters," which neither merge with nor subordinate to the author's but "retain an integrity and independence" (Selden 40; Dentith 44; Bressler 46). For Bakhtin, an utterance is suffused with "*dialogic overtones*" and expressive intonation, to convey the authorial intent and attitude toward other utterances in concrete reality,

and a literary work is an utterance and a rejoinder, responsive to other utterances, preceding and following in its manifestation of the specific historical situation and provides an arena where people utter their consciousnesses or values, agreeing or contending in a dialogical relation of the "complexly organized chain of other utterances" (Emerson and Holquist 67-71, 84-87, 90-93; Holquist 1990: 38, 68; Dentith 44, 46; Todorov 52-54; Morris 76-78; Holquist 1981: 279-80). An utterance, a double-voiced discourse, provides readers with unsecured position, since the becoming of dialogization cannot be secured, nor can the angle and knowledge of the utterance (Dentith 48) Accordingly, a polyphonic novel emphasizes a dialogic relationship among a plurality of consciousnesses in their truth generation, "an active creation in the consciousnesses of the author, the readers, and the characters" as equals (Bressler 46; Holquist 1981: 253). The truth in a polyphonic novel is neither single nor certain, but instead there are many truths in many characters' articulating consciousnesses in their manifestation and performance from their perspectives, all directed to the hero as self and to one another in their dialogical influence, all of which in the reader's watching and hearing, the reader is shaped into his value as the truth from his own perspective, comprehension and judgment (Bressler 46; Holquist 1981: 254).

II. *Nocturnes* as Utterance of Musicians' Career and Marital Relationships

Criticisms on *Nocturnes* are various but partial. Firstly, Barbara Hoffert is right not that the novel conveys scary insights into human misbehavior but that it is about the characters' lives in music (55). Also, John Salinsky stands neutral that the "quintet" in it shares certain common themes with one another, particularly "a tangential relationship" between a musician and a woman in their encounter without her entering his life (419-20). Besides, Stefan Beck plays fair that Ishiguro "forces his creations[, characters,] to tell us more than they know about themselves," and success "will be worse than the alternatives;" but biased that characters lack self-awareness, the theme is in variations of success and failure, or happiness and self-hatred, and "Ishiguro's dialogue, and even his [narrators'] voices, can have an almost spookily stilted quality" (31, 32).

None abovementioned can be sufficient enough to illustrate the novel. Since an utterance, declares Bakhtin, is the manifestation of thought and deed and is sized from a single word to a literary work, I argue that *Nocturnes* is an utterance, composed of five stories, i.e. five utterances, themed on both musicians' career and marital relationships (Clark and Holquist 64; Emerson and Holquist 81-82). The novel, an utterance, portrays musicians' five different stages of career as a reversed life direction, aging from old to youth, similar to

Benjamin's¹; they are five utterances: old age, ambition, perseverance, talent/efforts, and education, respectively and sequentially. The novel, an utterance, also conveys in itself among all the characters as consciousnesses the produced message of significant elements in marriage management: communication, reliance, tolerance, sacrifice, and responsibility.

“Crooner” as Utterance of Old Age and Communication

Each story in *Nocturnes*, in my suggestion, consists of many characters, bearing their consciousnesses in the position of others, joining their dialogical relationship with self for his identity construction toward the truth generation; each is an utterance, forming a meaningful sequence with Ishiguro's authorial intent in the novel.

“Crooner” is the first utterance, a musician's old age in relation to his marital relationships lack of communication. As self, Janeck, a young café guitarist from Eastern European in Venice's Piazza San Marco on his journey to music, encounters many consciousnesses in Ishiguro's plan. He bears his nostalgia for Mother, consciousness of love and admiration, who appreciates Tony Gardner's music and always keeps his worn-out albums in the communist days (Ishiguro 5-6; Beck 31). He meets Tony in his sixties, consciousness of fame, “some crooner from a bygone era,” who invites him to team up for a croon in a gondola to Lindy in her fifties in his attempt to divorce for a career comeback; it is a send-off “to commemorate the end of their loving marriage (a divorce of convenience),” believed beneficial to both (Ishiguro 12, 16; Beck 31-32; Garrett 174; Seaman 9).

Then, Janeck experiences Lindy, consciousnesses of vanity, in her marriage of convenience. Lindy seems ambitious and determined to stand in spotlight to hook a rich and famous husband since youth in a restaurant in California like “her Harvard,” where she learns tricks and maneuvering from Meg the “fountain of wisdom” (Ishiguro 20, 21). Lindy marries Dino Hartman, whom she divorces in his falling career to remarry Tony in Vegas in his rising, neither accused by Dino nor anyone (Ishiguro 21-22). Obviously, Tony and Lindy follow marriage of convenience, the trend that marriage in the music circle is business; they get married for “the trophy the other partner represent[s],” despite true love ensued (Robson 44; Hagen 66).

It is lack of communication in marriage of convenience that leads to divorce of convenience, the turning point where Tony turns from consciousness of fame to loss and Lindy, from vanity to sacrifice. Because of business and love, they both agree on their divorce and remarriage to

others to “stay at the top of their respective career paths” before too late (Hagen 66). Namely, they expect their divorce to create another sensation, fame for Tony and vanity for Lindy in another successful career and rich marriage simply like theirs; otherwise, their career in Tony's falling and Lindy's fading beauty will be disadvantaged in music business.

However, I believe that Janeck disagrees on their divorce. It is pitiful that they follow the business trend and lack communication but sacrifice their true love and happy marriage for an illusional and uncertain career in music business despite Tony's greatness in Janeck's eyes (Ishiguro 33). It occurs to me how many times of comebacks a life can achieve and what can be better to live in happiness at an old age. If they reach full communication in their achieved true love, they will realize the worthlessness to risk their true love and marriage for another unguaranteed career comeback in divorce. Regrettably, the couple neither seize the timely moment nor take instant action to cancel their agreed divorce after the song “One for My Baby,” but one awaits the other to change each mind, in his hesitation and her sobbing (Ishiguro 28-29). Janeck is constructed by consciousnesses to the truth that no musician, even Tony the greatest, can always keep the highest status in the cruel real music circle throughout his life and that despite “schlemiel” in his peers' crooked eyes, he with Mother's love is more successful than those materially successful (Beck 32). “Crooner” is an utterance of a musician's falling at old age combined with a produced significant element of marriage, communication. It is a tragedy that the couple's happy marriage, without communication, end in divorce and that they jump in an endless vicious circle in career and marriage, from falling to rising and rising to falling, leading to an enigma of meaningfulness.

“Come Rain or Come Shine” as Utterance of Ambition and Reliance

“Come Rain or Come Shine” is the second utterance of ambition in career coupled with marital relationships lack of reliance by Ishiguro's broad definition of musicians. As self, Raymond leads a content life in school with his students and colleagues on his journey to happiness. He encounters Emily, consciousness of ambition, and Charlie, consciousnesses of fear in their dissonant marriage, which Charlie claims “superbly well” but counts on him, a reliable mediator to resolve, since he is “the material failure” to sustain their marriage and thus Mr. Perspective for Emily to compare which is the successful (Ishiguro 41, 42-52; Seaman 9; Hagen 66).

Emily, consciousness of ambition, marries Charlie in university, because he, a potential success, compared with Raymond, satisfies her requirement and offers her certain reliance in the material life. She always expects Charlie talented enough to be a head of some worlds whereas he

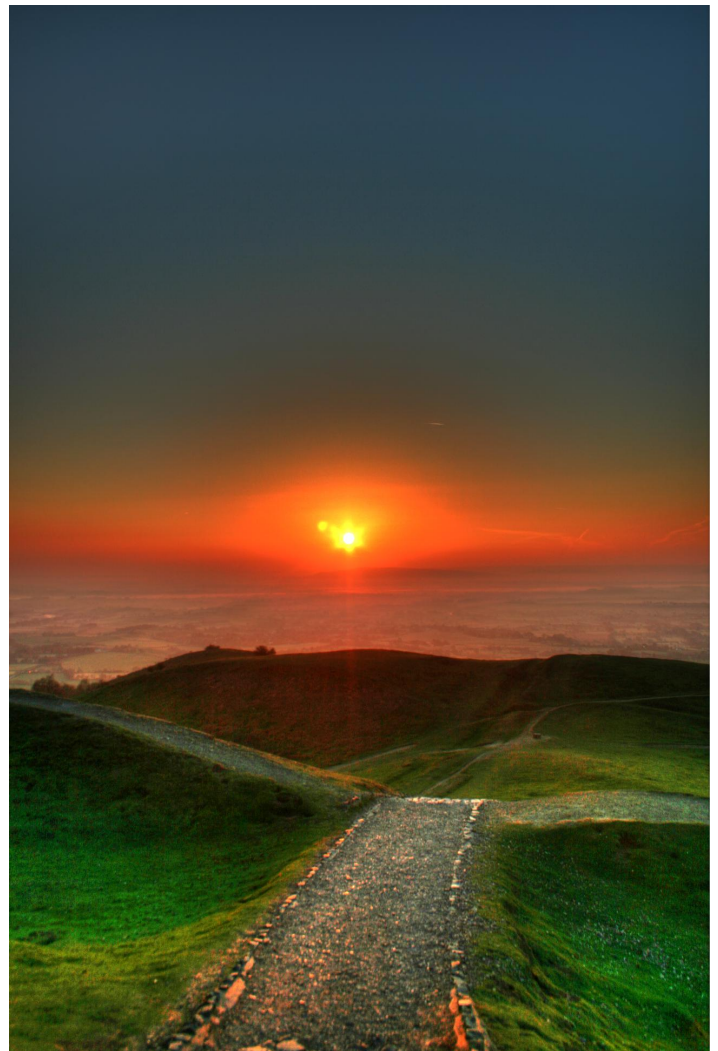
¹ Fitzgerald, Francis Scott Key. *The Curious Case of Benjamin Button: And Two Other Stories*. 3rd ed. London: Penguin Books, 2008. Print.

deems himself ordinary (Ishiguro 50). It seeds Charlie's fear that if someday his career cannot meet her high expectation and ambition, he will lose her to those successful possible rivals in his imaginary competition, and it creates their marriage lacking mutual reliance and in long disagreement (Ishiguro 59).

Their lack of mutual reliance contributes to their difficult communication in events like phone calls and sawing balls off, even with their mediator Raymond, and reasonably their communication cannot be easier without him. On the phone, the two gentlemen talk about different things. Raymond discusses his trouble about peeping into Emily's intimate diary and crumpling the page whereas Charlie expresses his love for Emily, without affairs involved, and complains about his possible rivals, those with high status and achievement like David Corey, Michael Addison and Roger Van Den Berg (Ishiguro 58-61). Subsequently, the couple interpret the sawing-balls-off event differently to Raymond. In Charlie's version, six years ago, Emily is so annoyed about his opening her diary that she threatens to saw off his balls, this anger triggering his suspicion of her love. However, in Emily's, to make him realize his self-worth, she threatens him last year in his depression and inquiry about her reaction to his committing suicide; the emphasized self-worth exposes her ambition about Charlie's career again (Ishiguro 60, 80).

Ironically, the couple, lacking mutual reliance, turn to someone else for reliance. Charlie places reliance on a female dentist by pretending to have tooth problems in their regular appointments because he feels her drawing the real Charlie closer, being trapped inside by Emily, wondering whether he may have a different life with her in marriage (Ishiguro 73-74). It explains why Charlie instructs Raymond to conceal the trouble by destroying their living room, the way he frequently releases his pressure as fightback against Emily and the material world where he is long confined, and the way he tricks Raymond into being humiliated before Emily. Likewise, Emily places her reliance on Raymond with love in her keepsake, "her treasured vinyl collection," because music connects them since college and bridges her true self to him, with whose musical taste, she once belittles Charlie; her act of hiding music is in fact hiding love, which Charlie senses and avoids Raymond's discussion about with her (Garrett 174; Ishiguro 55, 63). However, in his visit, she recalls her old passion for him in her expression of being bothered and disturbed in the handwriting: "Buy wine for arrival of Prince of Whiners," while in fact it is her material world being unwrapped by his spiritual world, which terrifies her (Ishiguro 56). When Raymond and Emily share music like their good old days in their dance, he feels remorse in tears and she confesses discontent with her marriage and desires him in the manifestation of their shared music like Sarah Vaughan (Ishiguro 84-86).

Raymond's imitation of Hendrix offers the best solution to this dissonant marriage. Under Charlie's instruction, he imitates a dog's habitual action to destroy their living room and finds himself more skilled than Charlie in merging into a dog and its destroying things (Ishiguro 68). He sees things from a dog's perspective, in its posture, with its vision, hinting a satire that the couple cannot immerse themselves into each other's spirit and vision as the way he does in a dog's (Hagen; 66; Ishiguro 76-77). Conversely, if the couple are in each other's shoe with mutual reliance, they will reach real communication and true happiness. Raymond is constructed by the couple's different values to the truth that career should be based on moderate ambition and marriage, on mutual reliance.



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“Malvern Hills” as Utterance of Perseverance and Tolerance

“Malvern Hills,” is the third utterance of perseverance and tolerance entangled. To my disbelief, the narrator is an uncreative and selfish young singer-songwriter in his sister's inn (Hoffert 55; Seaman 9). However, I argue that the songwriter, self on his journey to success, encounters many consciousnesses in Ishiguro's

organization. He encounters Malvern Hills, consciousnesses of love, belongingness, affection, nostalgia, calmness, warmth, music inspirations and imagination, in his pleasant memory with his parents and Maggie (Ishiguro 94, 104). He meets consciousnesses of discipline and loneliness, Mrs. Hag Fraser, a twisted teacher in his teenager's years who treats him meanly and isolates him from peers (Ishiguro 95-96).

The songwriter encounters Maggie and Geoff, consciousnesses of disapproval of his music, during his stay in their café to "write a brand-new batch of songs" to play in London in autumn (Ishiguro 93). They hold different values toward music from his. They regard a musician as an indecent career in a practical life and expect him to work hard in their café, where he is considered lazy and loose, whereas he values the contrary. He desires to share his music with Maggie as they did in childhood and win her support and encouragement but in vain. She values family time to watch movies far more than appreciates his music when he in his room endeavors to write songs, noisy to Geoff's ears. In their quarrel over whether his music composition is as decent as Geoff's café work, she favors Geoff's practical side (Ishiguro 115-17). The songwriter, despite his family's disapproval, is perseverant in his dream.

The songwriter encounters Tilo and Sonja, consciousnesses of encouragement, two professionals from Swiss, tour-playing music across the Europe with their parents' support but at cost of their son Peter (Garrett 174; Ishiguro 113). Unlike the manager in the London audition, Tilo and Sonja, the songwriter's audience on the hill, enjoy his guitar performance of his composition in "a look of happy amazement, the way people gaze at a baby. ...[and] the woman was tapping her foot to [the] beat" (Ishiguro 105). Tilo and Sonja, in their big smiles and applause, compliment him on his music and talent, echoing around the hills, as fantastic, splendid and on the radio someday (Ishiguro 107, 114). Tilo even shares with him that their professional music career counts not on material comforts but on their music belief, which they feel content with and the same as his (Ishiguro 108-09). Conversely, Sonja discusses about the Janus-faced music world. She suggests from Tilo's ideal perspective that he should form a band in London and will succeed and from her practical perspective that life is uncertain and sometimes disappointing. She finally favors Tilo's in her reassurance that he, resembling Tilo, can realize his dream even in disappointments and difficulty (Ishiguro 122-23).

Sonja and Tilo match each other perfectly in music and they manifest in the marriage their mutual tolerance of disagreement despite their different perspectives, Tilo, the ideal and bright versus Sonja, the practical and realistic, particularly in their different opinions on the real views in Malvern Hills. Tilo considers views

wonderful beyond his imagination in Elgar's music; however, Sonja deems the real hills as a common park, unmatched with "majestic and mysterious" Elgar's hills, which offends Tilo to walk away from Sonja, in tears, gazing at his figure walking in the distance (Ishiguro 121). Sonja, like Mrs. Fraser, is impetuous and critical but learns to tolerate different perspectives in viewing the world and settling disagreement; hence, not in Fraser's example, she saves her marriage. The songwriter on his journey to music is constructed by love, discipline, disapproval and encouragement toward the truth, perseverance and tolerance.

"Nocturne" as Utterance of Talent/Efforts, and Sacrifice

"Nocturne" is the fourth utterance of talent/efforts and sacrifice intertwined. Steven, "[a] gifted yet unheralded [jazz and] saxophone player[,] is persuaded [by his wife Helen and by his manager Bradley Stevenson] to undergo plastic surgery to enhance his visual appeal in a [business] world that values image over talent" for the improvement of his career (Seaman 9; Robson 44). Despite whim, sympathy and vanity, I believe that Steven, self on his journey to success, encounters Helen, consciousness of sacrifice (Garrett 175). Out of love, Helen divorces Steven for Chris Prendergast's sponsor to a face surgery for his music career to go right to the top with appealing image and his talent (Hoffert 55; Ishiguro 132). Helen is not simply consciousnesses of courage and support, the same as Tilo and Sonja's to the songwriter in "Malvern Hills" but that of sacrifice as Lindy's for Tony. Meanwhile, she saves Steven's dignity by announcing that he deserves the compensation Chris makes due to their happy marriage. Helen sacrifices her love for Steven's success in the same way as Lindy does for Tony's while Steven's divorce with Helen echoes Tony's with Lindy.

Steven meets Lindy as Janus-faced consciousness of talent/efforts in a luxurious hotel in Los Angeles for their recoveries from surgeries. In their encounter, the stereotypes of talent and efforts collapse. On one hand, Lindy believes that everyone has his own position in the hierarchical society, which explains why Jake Marvell, an untalented and even a phony or bluffer in Steven's eyes, wins the statuette, Jazz Musician of the Year, and becomes popular in the music circle. She fights for those untalented or unblest musicians who pay efforts for a place in the world but being unnoticed in her example and Jake's, since they are supposed to be understood by those God-gifted and to deserve recognition, award and honor like them. In her lecture to Steven, both the talented and the diligent have a place in their career or chance to succeed (Ishiguro 152, 164-166, 175).

On the other, Lindy appreciates talented musicians. To Lindy's surprise, Steven is as talented as her ex-husband

Tony when he plays the proud version of his band's "The Nearness of You" to win her approval. In listening, Lindy sways dreamily to slow beat, stands still sometime, bends her head forward sometime, slumps into the sofa like a tense model, and stays stiff and awkward (Ishiguro 153-54). Steven's music reminds her of Tony: She is very astonished at his personal performance and the song interpretation and her love for Tony are aroused at the moment of listening to his CD recording. To her admission, she cannot get the song out of her heart and he is a genius, blessed by God. To express her honor for him, Lindy steals a statuette at night and awards Steven Jazz Musician of the Year. Afterwards, she returns the statuette by stuffing it into a turkey, a hint of failure and an irony itself to compensate or comfort Steven despite fake statuette-awarding, which she intends to make a world of unforgettable significance to him (Hagen 66; Ishiguro 157-59, 172-73).

Despite a good chance that Steven may succeed with Lindy's admiration and support, he knows that Helen is the price he pays. Lindy comforts Steven by persuading him that he will win a place in the world at the sacrifice of Helen, which reveals Lindy's values of vanity and sacrifice: Helen is great but if she does not come back to you, you should get a perspective that "life's so much bigger than just loving someone" (Ishiguro 182). He finally agrees with her that leaving Helen for a surgery is a turning point with a big league awaiting him (Ishiguro 185). Steven is constructed by Helen and Lindy toward the truth that with talent and an appealing image, he is well-prepared to embrace a new career and life.

"Cellists" as Utterance of Education and Responsibility

"Cellists" is the final utterance of education and responsibility interrelated. Tibor, self in quest of musician's success, encounters two different teachers, Oleg Petrovic and Eloise McCormack, consciousnesses of education, formal and informal. Tibor receives formal education from Oleg, formally-educated yet untalented in the Royal Academy of Music in London and lives under his fame and certificate. Later he meets Eloise, informally-educated yet talented, who informs him of his incorrect path but instructs him by inspiration and intuition in their sessions in Excelsior, where they appreciate music, share sense of belongingness and match their talents perfectly. Eloise disapproves of those untalented professionals like Oleg with their teaching approaches and certificates, and to Tibor's realization, Oleg's certificate may not carry the supposed weight as he has expected (Hoffert 55; Ishiguro 198-99). Too intangible as her instruction, it does show a great effect on his playing skills for further improvement and he feels being led to a brand-new beautiful distant garden (Ishiguro 201-02).

Tibor encounters Eloise, consciousness of untimely education and proper instruction. She recognizes their talents as inherent, not through instruction and practice, and their music life as diverged. She insists on protecting her talent from being ruined by untalented professionals and refuses formal education until one talented professional's instruction, which she reminds him to do the same. However, she waits thirty years for regret and lost chance for formal education, unlike Tibor, talented and well-formally-educated, which she feels envious of and ambivalent to. She thus loses temper to him when required to demonstrate her skills in playing the cello since she cannot, but she expresses her inspiration in words. Therefore, he learns not by copying her skill demonstration but by practicing his comprehension of her verbal instruction and inspiration, which opens windows to him (Ishiguro 195-98, 207-08, 211-14). Ironically and surprisingly, it is Eloise informally-educated who instructs Tibor well-formally-educated, and without her, he quits his passion for music but works to manage hotel business in Amsterdam (Ishiguro 219). Tibor is constructed toward the true education that a teacher teaches not by imposing ideas on students but by inducing them and that students learns not by copying a teacher's work but by comprehending the instruction, and toward another that the right and timely education is essential.

Eloise is consciousness of responsibility to Tibor. Surprisingly, Tibor gradually grows love for Eloise under her instruction in their sessions and he fears that she will leave him sooner or later, which "began to haunt him, disturbing his sleep, and casting a shadow as he walked out into the square after another exhilarating session" (Ishiguro 202-03). However, she feels sense of mission to train Tibor and correct his misleading way of playing the cello with his potential (Ishiguro 195-97). In their sessions, Eloise also interprets love as essential in music and life. She evaluates Tibor performance of Rachmaninov in great emotion of romantic love and abandonment because he once experiences lost love, the German girl in Vienna, despite no physical intimacy (Ishiguro 204-05). She shares with Tibor that Peter Henderson, a golfing businessman in Oregon, feels uneasy to live with her because a musician on the music path has difficulty forming a family with someone not there. In her regret for Tibor, she announces her possible marriage with Peter: "she looked at him earnestly, then looked away" (Ishiguro 206-07, 218). Eloise finally chooses Peter her secular love in the material world, expressing her responsibility even in audience's shrug, and in return Peter expresses his with tolerance and persistence in their disagreement, toward which Tibor is constructed (Robson 44; Ishiguro 218).

III. Kazuo Ishiguro's Authorial Intent

As a reader, I endeavor to probe into Ishiguro's authorial intent and the dialogic overtone in the novel: Tony at his

old age should focus not on comeback but on happy marriage with Lindy in full communication; Emily and Charlie should pay full mutual reliance in marriage with proper ambition; the songwriter in “Malvern Hills” should balance between ideal and practical in his perseverance and seek mutual tolerance with family; Steven, talented, should praise the efforts of the untalented and estimate whether his career is worth love loss; and Tibor should employ his talent and formal education independently and respect responsibility, except love. In Ishiguro’s employment of the characters transgredient to the hero toward the produced truth in each story, he intends to solve an enigma for every globe citizen of all walks in the twenty-first century who pursue fame and fortune, that every career has its rising and falling and it is impossible to always stay at the top; that to pursue a career requires both talent and efforts whereas they are likely to contribute to something as expected, or nothing; and that one may lose life to his ambition and neglect his family.

IV. Conclusion

In *Nocturnes*, Ishiguro’s utterance, he employs the examples of musicians’ career in the reversed life direction intertwined with marriage to create a zoom-in-and-zoom-out effect like the effect in Laurence Sterne’s *Tristram Shandy* (Briggs 77 in Freeman 154)—zooming in the old and zooming out the young—for readers to shift their focus from what their ambition may lead to in the future to what they decide to do with their ambition presently, signifying the importance to live a day rather than a life. This way, he provides readers with open-ended meaning of success and happiness; namely, success and happiness should be measured not from one single perspective but from many, where truth will be produced, ensuing a free choice: how one leads a life to achieve success and happiness in his struggle between reality and dream, in thoughtful employment of education, talent/efforts, perseverance and ambition, and in healthy balance of family. It is true that no one can predict the future but the fortune indeed lies in one’s hand, which is my utterance, a reader’s, in my dialogue with Ishiguro.

Full references for this paper are found in the Table of References section.

“Otherness” in the Literary Experience of Endō Shūsaku: Encounters and Exchanges

JUSTYNA WERONIKA KASZA
UNIVERSITY OF CENTRAL LANCASHIRE, UNITED KINGDOM

Introduction

This paper discusses the category of “otherness” and the ‘Other’ in the works of a contemporary Japanese writer Endō Shūsaku (1923-1996). Broadly understood “literary experience” of Endō, first as a reader of Western literature and further as a novelist, is based on constant transition from the “encounter” with what to him is foreign, distant and alien within the Western world to the definitive attempt to appropriate this “otherness” into his fictional works.

The “otherness” of the West is not unfamiliar to modern Japanese literature. The works of leading writers and intellectuals of the Meiji (1868-1912) and the Taishō (1912-1926) periods – Mori Ōgai, Nagai Kafū, Kawabata Yasunari, Watsuji Testurō, Nishida Kitarō – testify to the multiform, multilayered encounters with various Western aesthetical or intellectual currents. The concepts of the Orient (tōyō) and the Western world (seiyō) were employed in the cultural and literary discourse as the means to define Japan’s place in the world. The “otherness” of the West left its trace on the consciousness of the writers and intellectuals but its significance lasted as long as it could be referred to and incorporated to the context of Japan. The binary oppositions of what “belongs to me” (uchi) and “what is foreign” (soto) was clearly delineated, and the point of reference always focused on Japan.

While for the aforementioned writers “otherness” was unidirectional as it referred to the sphere of the foreignness of Europe, for Endō it initiated the sense of the “otherness” towards his own cultural background – that is Japan. This particular approach was linked to both Endō’s faith as a Christian convert and the historical and political conditions that his generation (senchū-ha; war-time generation) experienced. As the critic Watanabe Kazutami argues: [this generation was forced to] ‘re-discover their proper Japan through their Western experiences’. And concludes that:

Before the war it was widely believed that there indeed existed an actual Japan to return to. After the war, however, all of the myths attached to that Japan had dissolved and there no longer was an “actual” Japan that could be shared. The postwar students discovered this for

themselves in their different experiences in Europe (Watanabe, 2002: 123).

When discussing the category of “otherness” in Endō’s writings what we want to find out is not how the writer’s literary identity was shaped through the Western influences. Rather than particular literary or aesthetical influences, what will be of significance are the ways the writer articulates and expresses the experience of “otherness” depending on the means provided by the narrative forms he chooses in order to render this experience: diary, essay, travelogue, fiction. The “otherness” in Endō’s writing takes a number of multiple shapes; it is unavoidably linked to two other important categories: the “distance” and the problem the writer’s subjectivity, his cogito.

In my discussion on “otherness” in Endō’s works, I refer to the category of the ‘Other’ as it was formulated by French philosopher Paul Ricoeur (1913-2005). In his interpretative project, which the philosopher classifies as phenomenological hermeneutics, the category of “otherness” is included in the long and complicated process of “acquiring identity.”

In this process, the subjectivity, identified by Ricoeur as cogito - shattered cogito emerges. Ricoeur refers in this way to the Cartesian tradition of thinking on subjectivity but his cogito is neither the framework nor the foundation of cognition.

Discussion

Ricoeur’s “shattered cogito” renounces the ambition to be the foundation, the basis of cognition; it does not have pretence to direct insight and self-knowledge through auto-reflection but it is still the same cogito that maintains a relationship with the horizon of experience. The path that such a weakened, “shattered cogito” takes in the process of regaining its identity leads through a number of intersubjective and trans-historical connections, and this in turn leads to the requirement to relate them, to give an account of them; that is, to interpret them as a kind of experience. In this sense, “shattered cogito” is touched by “otherness” and its characteristic feature is, according to Ricoeur, polysemy. The philosopher expresses this through three figures of

“otherness” that shape the image of the “shattered cogito”:

1. The “otherness” of one’s own body or flesh that implies strangeness towards the world and towards the ‘Other’.

2 The ‘Other’ that functions as the interlocutor on the level of discourse and the protagonist and the antagonist on the level of interaction. It is the ‘Other’ who possesses other ‘stories that require to be told.’

3. The third, separate figure of “otherness” is the “otherness” of conscience’. Ricoeur himself admits that this last voice of “otherness” brings identity into question. When considering the figure of conscience in relation to the two former figures of “otherness,” Ricoeur admits an inability to point out one single source of the third figure and at the same time, he singles out the number of factors that make up the third figure of “otherness.”

That is why, Ricoeur wonders, whether this Other, the source of the injunction, is another person whom I can look in the face or who can stare at me, or my ancestors for whom there is no representation, to so great an extent does my debt to them constitute my very self, or God – living God, absent God – or an empty place (Ricoeur: 1992: 61).

1. Encounter with the Other

a) First figure of the “otherness”: white man/yellow man

Following Ricoeurian classification of the “otherness,” we begin with the “otherness” of one’s body that implies the sense of strangeness towards the world and the ‘Other’. It results from the physicality that affected the most basic experiences of difference. In case of Endō, it is the physiognomy that distinguishes him from the Europeans.

Endō registers and vividly portrays this form of the “otherness” in his early short stories written soon after his return from Europe, after having spent three years as a foreign student in France (1950-1953). The bodily experience of the “otherness”, led Endō to formulate the concepts of the “world of the white man” and the “world of the yellow man”.

Structurally, the narrative forms that the writer chose as a means to deliver the experiences of being the ‘yellow man in the white world’, remains on the fringe upon fiction and autobiography. Endō either opts for clearly identifiable narrator in first-person (where ‘I’ equals the author) or invents the imaginative ‘I’ that nevertheless remains in accurate relation to the author. If one wants to make a precise classification of these texts, they could, to some extent, be viewed as an example of auto-fictional writing. Let us however put aside these structural dilemmas, as this would necessitate further exploration of

the genres of writing employed by Endō, and focus on how the notion of the “otherness” of one’s body was articulated.

One of the first open depictions on the skin colours that determined Endō’s view of the self and the others – and the self as the other – is the story *Aden Made (To Aden)* from 1954. In this first person narrative set in early 1950s France, we encounter the Japanese student, Chiba (the narrator) who, forced by his deteriorating health, is preparing to return to Japan. These circumstances direct his memories to the time spent among the French, in particular to his close relationship with a white woman called Maggie. The narrator recalls how despite being treated decently and with respect, he nevertheless was not able to create the harmonious unity with the white woman he came to love. Here is how Endō, through the words of Chiba, reveals the dissimilarity between white and yellow:

She was pure white, and my body sank into the light (...) in a dark yellow shade unlike the brightness (...) of the woman. (...) And the two colours of our entangled bodies had no beauty, no harmony. Rather it was ugly. It was like a yellow ground beetle clinging on to a pure white flower. (Logan, 2009: 33)

In the further part of the story, we read that:

Just by loving me, the woman would not become a yellow person, and I was not to become white. Love, theory or ideology, were unable to erase the differences in the skin colour. (...)

The white people are ready to let me into that part of their world that does not harm their self-respect and pride. They have given me a permission to wear their Western-style garments, to drink red wine, and to love their woman.

However, they categorically could not accept the fact that a white woman could love me. It was because the skin of the white people remains white and beautiful. The yellow skin is vague, and indistinct. It was intolerable that a white woman could love someone who possesses such lifeless yellow face. (Endō, 1954/2004: 16).

In his initial testimony to the “otherness” of the skin, Endō emphasises the apparent dichotomy between the West represented by the white race and Japan – the country of yellow people without getting deep into – at least at the moment – the area of more profound deliberations on the nature of the differences. The “otherness” remains on the level of surface. Thus, Endō discovers the meaning of the “horizon of the surface.”

The bodily experience of “otherness” is gradually reinforced by two other experiences that accompanied

Endō during his stay in Europe: Christianity and the aftermath of the war. Endō elaborates the trichotomy of white/yellow-Christianity and war further in his writing, often replacing the issue of the skin colour by the monotheism of the West and the pantheism of the East. This enables him to explore and, with time, expand the notion of “otherness” of the skin to the dissimilarity on the spiritual level. As he noted in the essay ‘Shusse saku no koro’, (The Time of My Promotion, 1967), during his stay in France Endō realized that the Christianity he knew from Japan had an entirely different form in Europe and it was in the post-war Europe that he came to perceive himself as “haisenkokku no ichiseinen” (a young man from the defeated country). These were three features that composed the distance that separated him from the West at that time.

The axis delineated by the physical and spiritual discrepancies between East and West complemented by the consciousness of the historical and political burdens moves the writer’s reflection towards the question ‘what is Japan?’

Okada Sumie in her study *Japanese Writers and the West* aptly points out that:

For Endō Shūsaku (...) it was far more significant to take note of the yellowness of his skin when he was in France than to focus on the impact of cultural differences in Franco-Japanese relationships. Indeed, the physical factor was for him the clearest indication of his national identity, a symbol of his Japaneseness (...) There was a conscious awareness of defeatism in the 1950s as consequence of the misery of loss in the Second World. (Okada, 2000: 95)

The “otherness,” he describes in his texts, progressively initiates the questions concerning his “subjectivity” – his place in the world. The skin colour is being put aside and as seen in the passage below from Endō’s diary he kept his during his stay in Europe, he was determined to define himself; to know ‘who am I?’

I have started to consider my place in the world. I cannot find the answer to that question, because in my world my position is not established yet [my position does not exist yet]. No, definitely I do not have the consciousness of being in the world. My world is limited to my family, friends – to all those matters that surround me. What shall I do to extend my awareness of being in the world? (Endō, 1980/2007: 49).

Reading Endō’s diary, we observe the changing attitude towards the self. It is the transition from the position of the observer registering the outside world as the ‘Other’ (For example the Japanese in France) to more personal character of the account where the outside world is becoming the source of impulses for the intimate

experiences. At the end of the diary, Endō awaiting his return to Japan reveals his longing for his homeland. He notes enigmatically and hastily but tellingly: ‘The unbearable loneliness...the love of Japan. No matter how beautiful France could be, I still miss Japan...’ (Endō, 1980/2007: 432)

Before we move to the second form of the “otherness,” let us quote the section from the essay, ‘Awanai yōfuku.’ (Ill-fitting Western Garments, 1967), which demonstrates how Endō was conscious that ‘the body is (...) the body of the subject (...) and is the body already given same time it is the anchoring already given and prior to it’, as would Ricoeur say.

Basically, we have no choice when it comes to our body. Therefore, the body is both something that is one’s own and something that is alien. According to Ricoeur: ‘one’s own body is revealed to be the mediator between the intimacy of the self and the externality of the world.’ (Ricoeur, 1992: 322).

Being aware of that, Endō created one of the most appealing metaphors that illustrate the experience of “otherness”: “Western garments” (yōfuku). In the essay, he elaborates the notion of “Western garments” and confesses how writing became a means that enabled him to adjust “Western garments” – literally his adopted faith (Christianity) to his Japanese silhouette.

I eventually realized that my faith was like the Western clothes I was made to wear (...). Those Western clothes did not fit my body at all. Some parts were too baggy and loose, other too small. Being finally aware of that, I thought I should take off my Western clothes. These were, I thought, Western clothes, not Japanese kimono, that would fit my body. Between my body and that Western clothes there were empty spaces, that I could not consider myself. (...) But I could not simply take off and abandon my cloths (Endō, 1967/2004: 395)

b) Second figure of the “otherness”: from distance to appropriation

The second forms on the “otherness” is what Ricoeur terms as the “narration of the Other” and in the case of Endō this form is present and the most pronounced in the texts which constitute the writer’s dialogue with the culture and the thought of the West.

Endō’s initial “encounter” with the West takes place in the late 1940s, when he enters French Department at Keiō University in Tokyo. Here, under the guidance of prominent scholars, Yoshimitsu Yoshihiko and Satō Saku, Endō undertakes the academic exploration of leading themes in contemporary French literature and thought: existentialism, personalism and Neo-Thomism. The area of his particular interest would be, however, the

milieu of French Christian writers: François Mauriac, Georges Bernanos, and Julien Green. Their works would inspire young Endō in an attempt to undertake the literary endeavours in the subsequent years; they would become the point of departure for deep and meaningful considerations of the themes that would bind his critical and essayistic writing.

However, already in his initial contacts with French literature and thought Endō recognizes “distance” (in Japanese *kyorikan*), as an important interpretative feature. Distance, as it later turns out, plays a crucial role in his entire relations with foreign literature. It is probably the very first way of speaking about the “otherness.” In his first essay, ‘Kamigami to Kami’ (The Gods and God), from 1947, Endō states that:

When reading Catholic literature, one of the most important issues is absolutely not to respectfully sidestep the ‘sense of distance’ that is naturally evoked in us by the different nature of these texts. Quite the contrary, we should rather start from an awareness of this distance and resist it. But what exactly is this “sense of distance”? What is the basic factor that arouses in us the “sense of distance”? I shall try to investigate this issue (Endō, 1947/2004: 20)

In Ricoeurian hermeneutics, “distance” (or *distanciation*) is a significant element in the process of grasping and understanding the surrounding world. Ricoeur sees it as a medium in an area where a complicated process of transformation takes place. This process obtains on the axis “otherness – appropriation”. Ricoeur expresses it as understanding ‘through distance and in distance’. It allows applying precisely the interpretative practice that is formulated from within the distance and assumes constant dialectical tension between what divides and what mediates. This hermeneutically roundabout way should lead, according to Ricoeur, to the discovery of effectiveness and productivity of distancing that may take various shapes: historical, geographic, spatial or cultural. Ricoeur sees it as a battlefield between “otherness” and “appropriation”.

The encounter with the Western culture and thought motivated Endō to undertake studies abroad – and this was his main purpose to go to France in 1950.

The question is: did Endō manage to comprehend the ‘sense of distance’ and did he manage to overcome it?

I have already discussed the skin complex. I have also pointed out how the issue “yellowness” of his skin – being physically Other in the world of the white – grew wider into the sense of being the Other in the Christian world and the Other in the post-war political context. In the essay ‘Ihōjin no kunō’ (The Anguish of an Alien, 1973, tr. 1974), Endō finds the most appropriate term that defines his predicament: *ihōjin* (the other, alien,

foreigner, non-Japanese, stranger), establishing his position towards the West and Japan.

In university I began to study French Catholic literature and to specialize in twentieth-century Catholic literature. (...) As I read the works of [C Claudel, Mauriac, Green], I kept feeling there was a gulf between us. Their conversion accounts implied to me that they had returned to Christianity as to their own homeplace. But myself had no such feeling. (...) Nowhere in those authors that I studied did I discover what I felt: the anguish of an alien. (...) All I can say at this point is that I have stayed with the theme of anguish of an alien, which sets me apart from foreign Christian writers. (Endō: 1974:179-180 and 183).

Ihōjin incorporates considerable burden of emotions and at the same time it implies “subjectivity”. This is the term full of ambiguity. Adriana Boscaro describes this as the “double-foreignness” of Endō (Boscaro, 1981: 85). It seems that the term *ihōjin* refers to the image of his “self” both towards Europe and towards Japan. Consequently, what emerges is the picture of the writer’s “divided self”: it would manifest in the ambivalent affiliation to one cultural sphere and his hesitance in absolute rejection of the other. In the diary and in the essays, for example ‘Watashi to kirisutokyō’ (Christianity and I, 1963) we read that for Endō this constant oscillation between being Self and the ‘Other’ consists of being between what he specified as ‘Eastern passive attitude’ and ‘Western active attitude’.

The second form of the “otherness” deeply affects Endō’s identity as the writer. The question that is continuously posed in his essays and critical works is ‘how am I supposed to write?’, ‘how am I supposed to deal with certain topics as a writer – as a Japanese writer?’

Ricoeur says the ‘Other’ who possesses ‘stories that demand to be told.’ The Western literature that Endō reads and his discussions with Western thought, constitute a multilayered encounter with texts “narrated” by the Other on the themes that, as he states, interest him the most and which he further elaborates in his own writing.

The significance of the figure of the “otherness” comes out most evidently in the specific relation that the writer built with the French novelist François Mauriac. Although they had never met personally, it was Mauriac’s literature that shaped and formulated Endō’s literary workshop. Mauriac was the guiding figure in Endō’s wanderings through Western literature, history, and thought, eventually inspiring the latter to embark on his own literary projects. He appears in Endō’s earliest essays – ‘The Gods and God’, ‘Katorikku sakka no mondai’ (Dilemmas of Catholic Writers, 1947) and occupies prominent place in Endō’s diary.

The novel written by Mauriac – Thérèse Desqueyroux (1927) – was the piece that became particularly important to Endō. Thérèse Desqueyroux leads him towards and through other literary works of the West. What is more, Endō employs the interpretive remarks he makes upon reading this novel while critically approaching Japanese literature.

In 1952 Endō wrote the travelogue “Terēzu no kage o ōtte” (Following the Shadow of Thérèse) as an account on his trip to southwest corner of France, the settings of Mauriac’s works. In order to deepen his knowledge of French literature – to appropriate the essence of Mauriac’s prose – he considered it vital to visit places, which became the settings for the novel Thérèse Desqueyroux. This was clearly the Japanese way of acquiring the real meaning of the novel through the form of “pilgrimage” – the practice known in Japan since the Heian period (8th – 11th century), which consisted of “being here and now”, physically through his own body. During his trip Endō plunges himself into the landscapes of Mauriac’s Landes; alongside the characters of the novels, he wades through the dense pine forests and marshes in order to confront the imaginary world of fiction with reality. By doing so, Endō seems to discover another aspect of distance and “otherness” that allows us to recognize them as tools applied in order to reconcile, appropriate, make more understandable. It is the feature of “distance” that aims at moving the “otherness” closer, making it ‘one’s own’.

Mauriac represents the ‘Other’ with his own story, with his own narration, whose essence Endō struggles to appropriate, to make it his very own. However, as a mature writer, conscious of his literary heritage, Endō would assume more critical standpoint towards Mauriac’s prose and towards his attachment the French novelist. In the essay ‘Furansuwa Mōriakku to watashi’ (François Mauriac and I, 1970), he openly speaks about the accompanying sense of distance that emerged from his reading of Mauriac:

(...) for a writer like myself, coming from as distant a country as Japan, there have been times when his literature was helpful and supportive, but at the same time, it provided dissatisfaction. (...) Mauriac’s thought developed in France, a country with a Christian tradition, and it turned out that this kind of thinking is absolutely out of reach of the emotions of a man baptised in a country like Japan. At that point, it seems to me that I ultimately started feeling distance towards the writer. (Endō, 1970/2004: 80)

Endō would challenge once again the “otherness” of Mauriac’s prose in his later years when he publishes collection of essays *Watashi no aishita shōsetsu* (The Novel I Have Loved, 1985), which constitutes the

detailed analysis of Thérèse Desqueyroux. The choice of the topic testifies that the encounter with the story of the Other – Mauriac’s novel – is for Endō not finished yet, but conversely he appears to anticipate further confrontations, possibly further attempts to overcome the distance.

(...) saying ‘I have read’ and ‘I have finished reading’ are two different things. I have not entirely closed the book yet. The novel has given me many questions to think about and it confronted me with many problems and, at this stage of my life, it conveniently imposed on me a painful topic (Endō, 1985/2004: 123).

2. Exchange

Oneself as Another: Deep River

Finally, we arrive to the last figure of the “otherness”, named by Ricoeur ‘the otherness of the conscience’. I refer to it as the exchange that is a kind of transformation of “otherness” that can be seen in Endō’s last novel, *Fukai kawa* (Deep River 1993, tr. 1994).

The plot of the novel can be briefly summarized as an account of a journey to India undertaken by a group of Japanese people who do not know each other. In spite of the fact that the action takes place in present-day Japan, through the characters’ memories it switches back to the past and that includes the time of the (Pacific) war. What is significant for our considerations is that the augmented form of “otherness” is introduced into the sphere of fiction.

On the one hand we are dealing with the form of “otherness”, that, to some extent, is comparable to the depiction of the encounter with the Other (from the West) that Endō registered in his essays and critical works. The selected characters of *Deep River* read and interpret exactly the same pieces of Western literature (i.e. Mauriac’s novels) as Endō did or they embark on identical journeys to the corners of France that Endō recorded in his own diary and non-fictional works.

For those characters of the novel, the “otherness” that stems from the encounter with the culture of the West constitutes a significant, momentous event. In this regard, it can be suggested that Endō’s last novel is built upon the polyphony – the multiple voices of invented “selves” (characters) – that make and sort out the author’s biography, his own experience of encounter with the Other. Endō himself confirmed that the characters of his novels are the ‘portions of myself’.

However, apart from the form of the “otherness” that refers to particular characters, their singular experiences in the conditions of their joint journey to India, another form of the “otherness” emerges that initiates a radical revaluations in the lives of each of them.

The whole of the universe where the characters of the novel enter brings to life a series of memories, feelings, experiences whose poetics is grounded on the accumulation of deeply traumatic events that are augmented in the physical reality of the places that they visit in India.

The descriptions of nature, darkness, dusk intertwine with the cultural context they found themselves. In this specific reality, “otherness” becomes closely linked with the tension constructed around the continuum “suffering - death - life”.

The ‘Other’ appears as the one whose “otherness” is culturally and historically determined; it is the subject of this cultural “otherness”. But the Other that is encountered by the Ganges is the same other that speaks of the commonality of destiny and co-sympathy in suffering, features that permanently determine human condition regardless of the cultural context.

In this way, India and the Ganges River become places where a transition that is fundamental for the composition of the novel takes place. It is a transition from the level of individualized, particularly expressed questions of each of the characters to the problem perceived on the principle of the generic, common destiny. As we read in the novel:

The holy river took not only humans, but all living things in its embrace as it flowed away. (Endō 1994: 143-144)

As it flows, the Deep River meanders through features of Hindu and Buddhist religiosity, a certain form of animism, and Christianity that interweaves with them as consubstantial with and complementary to the moment of universality. This moment is expressed through the necessity to resign to the uncertainty, helplessness and fragility of human existence.

The category of “otherness” captured in Endō’s last novel, collects and makes audible what might have gone unnoticed in his essays and critical works. With some risk, it may be argued that “otherness” in this novel is to a certain extent of confessional character. We hear the confession (the voice) of Endō the writer who through his characters was able to retrieve many of his own dilemmas scattered among his non-fictional writings. In

the condition of the novel, these speak in the manner termed by Ricoeur as “otherness of conscience” that result from a number of various factors which in turn lead to the Self becoming obliged to restrain itself and to display respect that is directed to the outside, towards the ‘Other’.

Cogito that has a story to tell is an aggregate of subsequent confrontations and disintegrations. It is a dynamic structure ‘since it comes into being within the dialectical processes, within contradictions, between being oneself and being the ‘Other’. It is something not constant or material; it comes into being while following the changing experience so as to capture what is crucial in it. It is a result of a process of which the most significant medium and its subject was Endō himself as *ihōjin*. Ricoeur would say that ‘the self could return home only at the end of long journey. And it is

Conclusions:

“Otherness” in Endō Shūsaku’s literary experience discussed through confrontation of various literary forms enables to acknowledge that the significance of the writer’s encounter with “otherness” and the Other included in his texts lies in exposing exchange that was developing in a parallel way between what was alien and what he recognized as his own –that is – Japanese.

The category of “otherness,” as understood by Ricoeur, that has been employed to investigate a number of phenomena characteristic of Endō’s works – including the problem of distance and the writer’s subjectivity – could be of considerable research interest. It stimulates us to approach the oeuvre of this writer as well as perhaps many others in a way that does not eliminate the writing persona, the author, contrary to the claims made by contemporary literary criticism that announces the ‘death of author’.

Ricoeurian category of “otherness” reminds us that the subject – the human being, in the form of the “shattered cogito” that has its own story to tell – cannot be eliminated from a series of questions that emerge within cross-cultural contemporaneity.

Full references for this paper are found in the Table of References section.

Mukoda Kuniko no Koibumi: A Posthumous Discovery

MEGUMI OHSUMI, UNIVERSITY OF NEUCHÂTEL

Introduction

Neither a novelist nor a poet, Kuniko Mukoda (1929-1981) for the most part has elided scholarly criticism, especially in the English language and the English-speaking world.¹ Albeit winning the eighty-third *Naoki Sho* in 1980, one of the most prestigious literary prizes in Japan next to the *Akutagawa Sho*, she nevertheless remains most celebrated for her works as a scriptwriter for television. However, Mukoda's life was cut short when she died in a tragic airplane accident on 22 August 1981. She left many things about her private life untold. *Mukoda Kuniko no Koibumi (The Love Letters of Kuniko Mukoda)*, first published in 2002 by Mukoda's sister Kazuko, shed light on Mukoda's relationship with a married man thirteen years her senior.

Referring to him only as "N-shi," the book reveals evidence of the affair, which spanned over a decade. I will first introduce examples from Mukoda's fictional works,

¹ Although Mukoda's works have been included in collections such as Trevor Carolan's *The Colors of Heaven: Short Stories from the Pacific Rim* (1992), *The Name of the Flower: Stories by Kuniko Mukoda* (1994), translated by Tomone Matsumoto, remains the only edition readily available in English. Interestingly enough, some of Mukoda's stories have recently been translated into non-English languages, including the French *Menteur!* (Philippe Picquier, 2000). A Chinese edition of the *Love Letters* has also appeared (Guangxi Normal University Press, 2011). For the most part, Mukoda has only been mentioned in critical biographies. Sachiko Shibata Schierbeck's *Postwar Japanese Women Writers: An Up-to-date Bibliography with Biographical Sketches* (1989) allots only a few pages to each writer, and Chieko Mulhern's *Japanese Women Writers: A Bio-Critical Sourcebook* (1994) attempts to cover authors from the ninth century to the postwar era. Of the latter, Kohl 1997, 143 remarks that it is "a good place to start" for beginners in Japanese studies, but the ambitiously wide chronological coverage does not allow for in-depth analysis of each writer. Fowler 1992, 31 has stated his surprise at the mention of Mukoda's name, as one of "popular writers rarely heard of in academic circles," at a 1988 press conference hosted by the Japan Foundation in Tokyo. Although some publishers, which Fowler mentions have since closed, such as Kodansha International (in 2011, much of its operations being taken across the continent to Kodansha USA, Inc.), his article is a valuable source on the history of English translations of Japanese works in the postwar era and the commercial issues involved in their publications.

which were based on elements from real life. The comparisons will render apparent that Mukoda incorporated elements from her real life when writing fiction. This tendency will then be contrasted to voices from a contemporary critic and a family member who maintain that Mukoda revealed close to nothing about herself. Citing principally from the *Koibumi*, an attempt will be made to uncover the private side of Mukoda's life, which she never disclosed to the public or to her family. This entails her affair with N-shi. I will then proceed to describe her amorous life, or rather, the lack thereof, after she ended her decade-long relationship. I argue in this paper that it was with due deference to her family, especially her parents, that Mukoda never acknowledged the extramarital affair with her clandestine partner.

It is not uncommon to find objects, images, or experiences of an author reflected in her works. In her essay "Satsumaage," Mukoda describes a pair of green high heels, which was on display behind the front window of an old shoe store in Kagoshima. The delicate form of the shoes, with green ankle straps, led the young Mukoda, then only a child of about ten years, to assume that they must have been imported from abroad. In the years before World War II, no female member in her family was a "modern woman" ("modan na onna") who would wear high heels, and she writes that upon returning home that day she practiced walking on her toes, imagining that she was wearing a pair of heeled shoes.² Those green heels, which attracted Mukoda as a child, must have remained somewhere in her mind well into adulthood. Decades later in her 1983 *A, Un*, the character Toyoko Mitamura enters the scene wearing a pair of "modern" green heels ("midori-iro no modan na hai hiiru").³ In addition, Toyoko is described as being wrapped in a fox fur scarf, sporting a stylish haircut, and wearing bright red lipstick. In the plot, she is a young woman who is impregnated by the protagonist, a middle-aged and married factory owner, Shuzo Kadokura. Like the imported heels, which she first saw in pre-War Kagoshima, for Mukoda, the character Toyoko is representative of a chic, "modern" woman who has a special and youthful allure.

² Mukoda 2012, 266.

³ Ibid. 2009, 35.

Similarly, in the 1979 *Ashura no Gotoku*, there is a scene in which the Takezawa family orders sushi. At the table are the mother Fuji, the four Takezawa daughters Tsunako, Makiko, Takiko, and Sakiko, and Makiko's husband Takao Satomi. Takiko points out that Fuji is devouring more than her share of conger eel ("anago") and eggs, that she is eating those of others.⁴ The author's family also had four children, though they were three daughters and one son. Mukoda's sister Kazuko has recently commented on the novelized version of the work, in which she mentions that the scene of the mother stealing conger eel and eggs of others when eating sushi is reminiscent of her own family, as it is exactly what their mother Sei used to do.⁵

Albeit clearly drawn from the author's experience, especially the latter regarding the predilections of her mother, Mukoda in fact barely reveals anything about herself. The Japanese nonfiction writer Kotaro Sawaki has commented that while Mukoda colorfully describes her father and mother, siblings, cats, and friends across many of her essays and offers glimpses of her family life in her fictional works, she rarely incorporates anecdotes about herself, particularly her experiences after reaching young adulthood.⁶ Kazuko commented much the same thing. Even regarding the essays, which Mukoda drafted later in life, Kazuko expresses her impression that her sister did not expose herself completely. In her family, too, Mukoda seldom spoke about herself, Kazuko writes, and she believes that it is not attributable to the nine-year age difference between the siblings.⁷ Thus Mukoda had a tendency to disclose, not only nothing about her love affair but also, close to nothing about her own person and her own experience.

However, Mukoda did incorporate objects and habits of others from real life. Furthermore, Yasunari Kawabata once stated of Japanese women writers: "[they] inevitably reveal their true selves. Even though she may not notice it herself, she is bared naked by her work."⁸ It is not uncommon that an author, regardless of gender, bases his or her fiction on a true, personal experience. The plot and characters may have been altered enough for the work to be called fiction, but the depth of character development and setting, especially when placed alongside the author's biographical data, may uncover the fact that the author has in-depth knowledge of the subject matter about which she writes. Such, I argue, is the case with Mukoda and many of her works, including

Ashura no Gotoku and *A, Un*, in which extramarital affairs are a major theme.⁹



Photo by Born1945 (Creative Commons)

Mukoda was an exceptional woman of her time in that she expressed a desire to receive higher education. After graduating from Jissen Women's College in 1950, she is said to have asked her parents if she could pursue another degree at a different university yet was unable to obtain their permission. She subsequently found employment on her own as a secretary at a company that made educational films. Though a small company, the employees ranged from translators, cameramen, to artists. It is there that she seems to have met N-shi.¹⁰ Kazuko can recall only one instance on a Sunday afternoon in which Mukoda stopped by at her house with N-shi. She describes his physical appearance to have been about the same height as Mukoda, stout, and kind-looking. He may have spoken a few words with her mother, Kazuko is not sure, he then exchanged nods with her father from a

⁴ Ibid. 2011, 61.

⁵ Ibid. 2002, 172.

⁶ Sawaki 2012, 297.

⁷ Mukoda 2002, 155 and 2010, 58.

⁸ Copeland 2006, 7 and 52; translation was done by Kathryn Pierce and Mika Endo. The original may be found in Kawabata (1982).

⁹ Cf. Allinson's depiction of Mukoda's female characters: "Her women are often outspoken, assertive, and venturesome. They expect the worse and often experience it. But they seem more resilient and less self-destructive than the men and better able to adapt" (1999, 198). Likewise, Hara observes: "Mukoda's modern Japanese women are bound by cultural prescriptives... [yet they] usually anticipate all consequences as well" (1994, 252).

¹⁰ Mukoda, 2010, 71-72.

distance, and the two departed. Nobody seemed to notice or take heed of who N-shi was to Mukoda, and Mukoda never brought up his name or volunteered information about him to her family.¹¹

Mukoda's correspondence with N-shi was found only posthumously. In the aftermaths of the fatal accident, her family sorted through Mukoda's possessions in her apartment. It was Michiko, the middle sister between the author Kuniko and Kazuko, who found a brown envelope which contained five letters by N-shi addressed to Mukoda, three letters from Mukoda to N-shi, N-shi's diary, one telegram, and two of N-shi's pocket schedule books.¹² Michiko, though she never questioned Mukoda, seemed to have been aware of the affair and sensed immediately that the contents of the envelope may be connected to N-shi. Without examining the details of each page, she entrusted the envelope and all of its contents to Kazuko. It was only later that Kazuko learned, that the envelope, had been given to Mukoda by N-shi's mother, following his death in 1964.¹³ Kazuko did not feel prepared to uncover the private life of her oldest sister until the spring of 2001, almost two decades after Mukoda's tragic death.

N-shi was a married man with children. Kazuko heard later that the couple was already separated when Mukoda began seeing the man.¹⁴ Though his occupation was a photographer for documentary films, he seems to have suffered from an illness, which incapacitated him from working. He lived alone, in a separate quarter, on the same family plot where his mother also lived.¹⁵ The remaining correspondence between Mukoda and N-shi is from 1963. N-shi's diary entries are between October 1963 and February 1964. Assuming that the two met in the early 1950s, their relationship must have continued for over a decade.

In the letters to her lover, Mukoda shows a side of herself, which she never revealed to her family. At home, she was a dependable eldest child who contributed large portions of her income to the family, took care to sew uniforms for her younger siblings, and was even a confidante to her mother.¹⁶ However, in her correspondence, Mukoda calls her lover by the affectionate, and even childish, nickname "Babu."¹⁷ N-shi also records in his diary and letters that Mukoda often prepared stew and other meals for him, which they shared together or which she left for him for the next day.¹⁸ The dates in the correspondence and diary entries

suggest that no three days passed without them seeing one another.

However, even though she continued the relationship, she remained cautious about leaving any evidence of the affair to her family. Her efforts to keep the presence of her lover a secret are apparent in at least two points. Mukoda had always lived under the same roof as her family. It had become customary for Mukoda to stay at hotels to write in peace in order to meet deadlines. The letters, which she addressed to N-shi were often written on hotel stationery. This suggests that she did not deem it a sagacious decision to write to her lover in the presence of her family at home. Furthermore, N-shi, when sending letters to Mukoda, often used the address of the hotel where she was staying. It may be presumed that Mukoda, and perhaps N-shi as well, did not wish that letters from her lover arrive at her residence, where they may incite unwanted attention from her family.¹⁹

Mukoda was also careful about the time of day in which she visited N-shi and always made sure that she returned home every day, albeit often towards midnight. Kazuko remembers that, although her sister also worked from home and it was not infrequent that she composed scripts from night until dawn, Mukoda usually left the house at three or four o'clock in the afternoon and returned at around eleven o'clock. She also remarks that Mukoda was seldom present for dinner.²⁰ This recollection corresponds to the time, which N-shi noted in his diary of Mukoda's visits. In his entries N-shi recorded at what time he rose in the morning, his daily walks to Koenji in Tokyo, the items and prices of what he purchased that day, details of his meals, and at what time Mukoda arrived and departed. For example, on 28 November 1963, he noted that Mukoda visited him at four o'clock in the afternoon and left at half past ten, adding a comment that she showed signs of fatigue. The last record remains from 17 February 1964, possibly the last time Mukoda saw N-shi. That day too, the two had dinner together at his home and she left at half past ten at night.²¹ These serve as testimonies to the heed, which Mukoda took to keep her relationship - an illicit affair - a secret from her family.

The affair came to an abrupt end when N-shi committed suicide on 19 February 1964, perhaps due to the forlorn state, which he found himself in as a disabled person with scarce hope for recovery. N-shi would have been about forty-seven years old, and Mukoda, thirty-four. About this, too, Mukoda remained silent and expressed no grief in front of her family. In October of that year,

¹¹ *Ibid.*, 73.

¹² *Ibid.*, 57 and 86.

¹³ *Ibid.*, 96.

¹⁴ *Ibid.*, 73 and 84.

¹⁵ *Ibid.*, 33 and 93-94.

¹⁶ See, among others, *ibid.*, 76-77 and 82.

¹⁷ *Ibid.*, 8 and 13.

¹⁸ See, among possible others, *ibid.*, 15, 28, 31, 37, and 39.

¹⁹ See *ibid.*, 8-39.

²⁰ *Ibid.*, 89.

²¹ *Ibid.*, 11 and 44. See also *ibid.*, 22-43 for other entries between 8 December 1963 and 16 February 1964 in which N-shi indicates visits from Mukoda at similar times.

just short of her thirty-fifth birthday, she left the household and moved to an apartment in central Tokyo. Her apartment also became her worksite where she wrote, held meetings with publishers, and frequently invited friends. She was famous and successful. However, notwithstanding her fondness for drinking, the large circle of acquaintances and friends, and the newly acquired independence of an apartment of her own, there were no rumors of romance about Mukoda. Mukoda never married.²²



Photo by Antonio Perez Rio (Creative Commons)

While the writer was still in her twenties, there was a period in which her mother was feverishly intent on matchmaking (*omiai*) for her eldest daughter. Perhaps already in a relationship with N-shi, Mukoda, though she succumbed to her mother's insistence and met several candidates, never married and waited until her mother eventually renounced the idea.²³ All in all, it may seem that, for Mukoda, her career remained a priority throughout her life. However, although she may never have been interested enough in marriage, she did not conceal her desire to be married. In her 1978 essay "Adazakura," Mukoda describes her paternal grandmother who never married yet bore two sons by two different men. In comparing herself to her grandmother, she wonders whether it is fortunate or not for her that she remains unable to leave such accomplishments ("jisseki") as her grandmother did.²⁴ In "Chiiko to Gurande," another essay published the same year, Mukoda calls herself an "old miss" and remembers a Christmas one year in which she sat at home alone with a small cake and beer. In her drunken state, she laughed out, "Merry Christmas!," only to notice a moment later tears welling up in her eyes.²⁵

²² For possible reasons, Allinson 1999, 197 suggests: "Both the need to care for her father until 1964 and a bout with cancer ensured her life as a single woman."

²³ Mukoda 2010, 72.

²⁴ Ibid. 2012, 116-18.

²⁵ Ibid. 2009, 142.

In middle age, Mukoda also developed a habit of jokingly wondering aloud to her friends if any widowed gentleman would take her as a second wife. The critic Yoko Kirishima remembers inviting some female friends, including Mukoda, for dinner in the early 1980s. The critic writes that there as well Mukoda was musing if anyone might be looking for a second wife. Kirishima had heard from others that it was by then Mukoda's habitual phrase, and she adds that she felt a poignant sincerity in her friend's words.²⁶ Another friend and writer, Hitomi Yamaguchi, recalls a similar instance. In the aftermaths of winning the Naoki Prize, Mukoda was confounded by the media attention, camera flashes, and even blackmail recorded on her telephone. Yamaguchi in a conversation with her made a sympathetic comment that it must be hard during times like that to not have a *tsureai* (partner or spouse), to which Mukoda uttered the by then customary phrase: "I wonder if someone wouldn't take me as a second wife."²⁷

Mukoda was fifty-one years old when she passed away. The question remains whether, had she lived to an elderly age, she would have written about her affair in an essay collection or decided to publish an autobiography. After all, Chiyo Uno did so very late in her life in 1983 in *Ikiteyuku Watashi*.²⁸ In Mukoda's case, it is unlikely that she would have published a confessional work detailing her private life. While Mukoda's father passed away due to a sudden heart failure in 1969, her mother outlived her. Sei lived to the age of one hundred and passed away in 2008. Mukoda would not have chosen to shock her elderly parent or potentially bring public disgrace to her family.

In the *Koibumi* from 2002, Kazuko tells an account of a conversation she held with Michiko after Mukoda's death. Kazuko offers her view that Mukoda did not elope because of her family and the possibly devastating impact that an elopement may give them. Michiko expresses assent, saying that their mother is most likely still unaware that such a man existed in her daughter's life. Mukoda must have known, Michiko muses, that their parents would not express approval and must have reached the conclusion that she better keep it a secret from her family.²⁹ In the *Koibumi*, Kazuko also mentions that in the 1950s, when Mukoda was in her mid-twenties, tension arose in the Mukoda household, as there was suspicion in the family that their father may have been involved in an extramarital affair.³⁰ Even if N-

²⁶ Kirishima 2011, 194.

²⁷ Yamaguchi 2011, 91-92; translation is mine.

²⁸ For details about this work and the author Chiyo Uno, see Copeland (1992).

²⁹ Mukoda 2010, 84-85. Cf. Mulhern 1994, 246 who states that Mukoda had a "domineering father."

³⁰ Mukoda 2010, 74. For the social and legal aspects of adultery in Japan, which was a crime until 1947, see Suzuki 2013, 330-31.

shi was separated from his wife, Mukoda must have overlapped her mother's pain with that which she, as the lover, may be inflicting on N-shi's wife.³¹

The fact that Mukoda held onto the N-shi's notebooks and the correspondence with him is testament to the significance of the relationship to her. Mukoda's sisters agree that N-shi was a partner whom Mukoda could rely on and learn from as a writer and, more importantly, as a woman.³² Remakes of Mukoda's television series continue to appear in the twenty-first century.³³ Decades following her death, the posthumous discovery adds another dimension to the legacy of Japanese poet and writer Kuniko Mukoda.

Full references for this paper are found in the Table of References section.



Photo Tokyo Forum (Creative Commons)

³¹ Cf. Mukoda 2010, 84.

³² *Ibid.*, 85.

³³ While not an exhaustive list, I mention here several examples. A television remake of *Fuyu no Undoukai* (1977) was aired in 2005. *A, Un* (1980) was made into a film in 1989, and a remake appeared once again on television in 2000. *Ashura no Gotoku* (1979-1980) was novelized and its 2003 film adaptation, directed by Yoshimitsu Morita, premiered at the Montreal World Film Festival; see Qualls and Chin 2004. The work was also rewritten into a play in 2004. *Dakatsu no Gotoku*, another television series from 1981, was also made into a play in 2004 and a television remake was aired in 2012.

Exploring Nagusamegusa (1418): The Semiotics of Encounter and Exchange for a Poet-Traveller in Muromachi Japan

PENELOPE SHINO MASSEY UNIVERSITY, NEW ZEALAND

The paper applies the conference theme of 'exchanges and encounters' to a fifteenth century Japanese travelogue, *Nagusamegusa* ('Grasses of Consolation', 1418), by the influential poet and Zen priest Shōtetsu (1381-1459). On a number of levels we can find a great richness and diversity of exchanges and encounters; for the present occasion the paper examines two types of encounters for their encoded significance in historical, social and cultural terms. Firstly, on a concrete level, Shōtetsu's travel from Kyoto to sojourn in the provinces brings him into contact with a surprisingly colourful cast of characters representing many different strands of Muromachi society – peasants of various kinds, woman peddlars, merchants, travellers, various types of clerics and warriors.¹ In particular he is welcomed and hosted by a local feudal magnate at Kiyosu Castle² who is keen to

benefit from his literary credentials and connections as a *waka* poet. The paper interprets this encounter in terms of the highly transitional, symbiotic and socially mobile characteristics of Muromachi society, the penetration of the culture of the capital into the provinces, and warrior uptake of aristocratic tradition.

The journey is also one where, in his passage through a geographical locale, Shōtetsu encounters and responds to the cultural landscape of the literary past: in this journey the stages of his travel are marked by tributes to *utamakura*, or places famed in poetry; his need to compose poetry at such richly literary sites show his culturally-determined drive to construct a 'proper' identity for himself as a poet in the classical mode through interaction with the canonised voices of the past.

Thus the paper uses the content of a historical and literary document, *Nagusamegusa*, as a vehicle to demonstrate the semiotics of encounter and exchange. It will focus on the two aspects indicated above, and their significance:

- *Shōtetsu's encounter with the warriors of Kiyosu Castle;*
- *Shōtetsu's encounter and exchange with the cultural landscape of his journey*

Firstly, before addressing the first aspect, it will be helpful to provide a short description of *Nagusamegusa*, and some social information about the narrator of the travelogue, Shōtetsu.

Nagusamegusa is a literary diary completed by Shōtetsu in 1418. It is the account of his travels from the capital part way along the Nakasendō³ around the shores of Lake

¹ The pages of the travelogue provide us with vivid documentary evidence of what scholars describe as the 'Muromachi optimum': '[F]or the half century from the cessation of widespread hostilities in 1368 until the famine of 1420, residents entered an age ... when the new shogunate was at its height and social and economic expansion most vigorous.' (Farris 2006, p. 95) No more vividly does the reader encounter the 'Muromachi optimum' than in the following vignette from the journal, where Shōtetsu describes the castle town of Kiyosu: 'The next day ...I arrived at a place which seemed to be the very centre of this province. Here I discovered all manner of residences and similar dwellings, with people rushing around on provincial and district business, zealously looking after the needs of their peasants from dawn to dusk - it was as busy as a market town. I felt utterly as if I was back in the capital.' (*Nagusamegusa*, in Nagasaki 1994, pp. 439-440) All subsequent quotations from *Nagusamegusa* refer to this edition as translated by the author.

² Kiyosu Castle was located in present-day Kiyosu-chō, Nishi-Kasugai-gun, Aichi Prefecture, in the centre of the Owari Plain. Kiyosu was the territory of the Oda clan; Oda Nobunaga became lord of Kiyosu Castle in 1555 and it became the base from which he set out to unify Japan. The castle town of Kiyosu developed as a post town on the Mino highway. (*Nihon kokugo daijiten*) The castle is said to have been built in the early Muromachi period by powerful Shiba Yoshishige (some other sources give the date 1405), and the present castle was reconstructed in 1989. (Kiyosu Castle, 2012)

³ This was the normal route to Kamakura in the medieval period, passing through Yamashiro, Ōmi, Mino, Owari, Mikawa, Tōtōmi, Suruga, Izu and Sagami provinces. (Shōgaku tosho gengo kenkyūjo 1990, 176-177) The section travelled by Shōtetsu roughly corresponds with

Biwa, through the mountains to the northeast of Lake Biwa and eventually reaching the town of Kiyosu, in the western part of present day Aichi Prefecture. Only about four or five days of his trip were spent on the road, but the journal itself covers a span of about four months, mostly relating his stay in Kiyosu, where Shōtetsu was accommodated in a Zen hall 'Bamboo Shadows' in the castle precinct. During his stay at Kiyosu Castle he is prevailed upon to give an impromptu lecture on *The Tale of Genji* and a complete reading of the work. The journal was written retrospectively, at the request of Shōtetsu's young lover at Kiyosu castle, a warrior youth, to accompany a booklet of poems with commentary from *The Tale of Genji* which Shōtetsu had compiled. A substantial section of the journal lyrically recounts this relationship.



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Of the author, we know that at the time the travelogue was written, Shōtetsu was a Zen monk, and had recently retired from the position of *shoki* (secretary) at the great Rinzaï Zen temple of Tōfukuji in Kyoto. Socially as a priest or monk his status was somewhat ambiguous, and on the margins of the mainstream hierarchy. (Shino, 2006, pp.34-38)

In fact, purely in terms of birth Shōtetsu was of quite humble origins. He was born a commoner (*jige*) from the middle echelons of the provincial landed warrior gentry.

His grandfather, or possibly his father, Hidekiyo, had been the first lord of Kōdoyama castle, in Odanoshō (the Oda estate), Bitchū province (the western part of present-day Okayama Prefecture) after being appointed *jitō* (estate steward) by the Ashikaga shogun and taking up residence in Oda in 1368, governing four villages. (Inada 1978, pp.22-23) During Kamakura times the *jitō* had been the 'major local figure' (Hall and Mass 1974, p.256) but after the formation of the Ashikaga Bakufu, the power of the *jitō* declined and real power in the provinces steadily moved into the hands of the *shugo*, the provincial military governor. (Hall and Mass 1974, pp.182-183)

However, Shōtetsu was not particularly disadvantaged by this provincial start in life, thanks to the combination of shogunal policy and some fortunate real estate decisions by his parents. Aged about ten, his family were obliged to re-locate to the capital, in response to shogunal requirements for provincial lords to return to the capital and establish their households there on a semi-permanent basis. (Hall and Mass 1974, p.27) Their new home was on Sanjō-Higashi no Tōin. (*Shōtetsu monogatari* 1:104, in Hisamatsu and Nishio 1961), a major avenue running south to north through Kyoto, just opposite the residence of Imagawa Ryōshun, who was one of the most important and powerful political and military figures of the day as well as an eminent poet and champion of the Reizei school. Shōtetsu's home was also only about half a mile from the quarter between Ichijō Avenue and Sanjō Avenue where were concentrated the residences of the military elite, the Hatakeyama, the Shiba, the Hosokawa, the Yamana and the Isshiki, as well as the imperial palace and the Ashikaga headquarters. (Hall and Mass 1974, Figures 1.2 and 1.7)

From about this age Shōtetsu began associating with both the military elite and the court. At the age of twelve, we learn from an entry in *Sōkonshū*, he saw a huge chrysanthemum at the palace of retired Emperor Fushimi and was so struck by its beauty that he was moved to plant an identical chrysanthemum in his own garden over forty years later. (Inada 1978, pp. 32-33) Aged about fourteen, Shōtetsu attended his first poetry monthly meeting, held by a group of Reizei school poets at Imagawa Ryōshun's (1326-c.1417) residence. (*Shōtetsu monogatari* 1:104)

Already therefore, long before taking the tonsure in about 1414,⁴ Shōtetsu was acquiring a hybrid identity,

⁴ A poem written on *kaishi* (loose leaves of paper) which refers to his 'charcoal monk's robes' (*sumi no koromo*) is dated 1414: from this we can adduce that he had already taken the tonsure by this time. (Tanaka 1977, p.19) He would have been about thirty-three.

the route followed by the Shinkansen between Kyoto and Nagoya.

domestically warrior, but culturally gravitating towards court and the aristocratic tradition. In this regard his role model was in all likelihood his teacher and mentor Imagawa Ryōshun, the consummate blend of the martial (*bu*) and the literary arts (*bun*). He was also close to Reizei Tamemasa (1361-1417), the head of the Reizei house and poetic line.

His decision to take monastic vows, and then four years later to become a wanderer in the tradition of poet-priest Saigyō (1118-1190) further enhanced his ability to associate with both classes and act as a cultural conduit between them. The following remarks from *Nagusamegusa* underscore the flexibility conferred by ambiguity:

People can tell that I am not a rough warrior, but puzzle over my real identity. I am like a bat, neither bird nor mouse. I have attended the jewelled courtyards of the highborn, and stayed in the humble dwellings of common people. (*Nagusamegusa*, p.430)

It was in this capacity therefore that he made his journey and eventually reached Kiyosu at the end of the fourth lunar month where he stayed for three-and-a-half months. And it is the encounter which took place here which is quite remarkable, not for high drama, but as a first hand account unequivocally documenting the process by which the warrior class accomplished their uptake of the warrior tradition.

The journal, true to the idealised image of the wanderer established in its introductory paragraph, 'I left the capital to wander, "like floating weeds drawn by the waters," entrusting myself to merciful fate,' (*Nagusamegusa*, p.430) depicts his stay in Kiyosu as unplanned. But in all likelihood the castle was his destination from the outset. As Plutschow remarks (1982, p.7): 'Many linked verse poets, apparently reluctant to make their diaries official accounts, did not mention their invitations as the reason for their journeys.' But these famous poets were often invited by such provincial magnates, who welcomed every opportunity to import the refined culture of the capital. Poets were lavishly treated by their hosts, who supplied them with transport such as horses, palanquins, and boats assuring a minimum of comfort and security. (Plutschow, p.50)

Furthermore Kiyosu Castle was in the hands of the Oda clan, at this point in history retainers of the powerful Shiba clan whose patronage Shōtetsu enjoyed,⁵ and who may have provided the introductions necessary for his visit there. It had been built quite recently, possibly in 1405. Later Kiyosu Castle became the headquarters of

⁵ For example Shiba Yoshimasa (1350-1410), referred to in *Nagusamegusa* p. 450.

Oda Nobunaga in his conquest of Japan. No details are provided about Shōtetsu's immediate reception at Kiyosu Castle. He arrives in the company of an elderly lay priest (*ubasoku*) he has encountered on the way, and is accommodated in a Zen hall elegantly named 'Bamboo Shadows', where a couple of other monks were already staying. A telling description of the castle is provided, indicative of the extent to which a synthesis of the warrior and the aristocratic was already in progress:

There is a watchtower and a palisade, designed to defend from enemy attack and deter bandits. Once inside everything is similarly elegant, with a green for archery and arbour⁶ for *kemari*. West of the main *shinden* hall stands another building at the end of a gallery. Its name is 'Bamboo Shadows' ... (*Nagusamegusa*, pp.440 -441)

His first reference to meeting the lord of Kiyosu Castle occurs some paragraphs later:

One day the lord of this residence addressed me, saying 'Well now, I have been informed that you are very knowledgeable about *The Tale of Genji*. For a long time, despite lacking any special talent, one of my interests was *renga* poetry but recently I have given up, too caught up in everyday business and unable to concentrate on this artistic pursuit, turning out poetry which is boring and uninspired. Even so I would like to hear about the history of this tale. Please would you be able to oblige, even if only a small part?' (*Nagusamegusa*, pp. 442-443)

And so Shōtetsu is urged to expound on aspects of the scholarship surrounding *The Tale of Genji*,

Eventually he is cajoled to conduct readings of the entire work: 'We read it aloud little by little, just whenever we had spare time. We finally finished it this autumn.' (*Nagusamegusa*, p.444)

Full details of who attended these gatherings is not provided, apart from the lord of the castle, and a youth accompanying a group of travellers breaking their journey from the east to Koshi,⁷ possibly travelling to another Shiba domain in Echizen province. We can also assume they were probably a warrior group on some business or another and the youth was a page in attendance. But this is the moment that we witness the transmission of the

⁶ *Kakari*. The acme of elegance: refers to trees with spreading branches planted on all four sides of a ground for *kemari*, or by extension the *kemari* ground itself (*Iwanami kogo jiten*). Normally a cherry tree would be planted in the north east, a willow in the south east, a pine in the north west and a maple in the south west (*Nihon kokugo daijiten*).

⁷ The provinces of Echizen, Etchū and Echigo located on the west (Japan Sea) coast of Honshu.

aristocratic culture to the warrior class, taking place. The eagerness of this group of warriors to embrace the trappings of metropolitan culture is palpable. It is obvious in the pressure they placed on Shōtetsu to share his knowledge, and nowhere is this more apparent than in the entreaties of their page. His aspirations to high culture speak through the observation that:

the boy ... was interested in *renga* poetry and ... his handwriting held much promise. He would come here with others and to my embarrassment ask endless questions. He was always asking me the meaning of vague *waka* poems and I tried to explain to him even though frustrated by my own stupidity. (*Nagusamegusa*, p.445)

Before long Shōtetsu had developed a special relationship with this boy and was eventually persuaded by him to write a copy of all the poems in *The Tale of Genji* with commentary. We do not know the identity of the boy, but presumably this enhanced cultural capital benefitted his career in one way or another.

Let us now turn to the second dimension of encounter and exchange to which I referred above. This denotes the symbolically loaded encounters, which Shōtetsu experiences at certain places on his journey, construed in this instance as literary and cultural coordinates of the ritual landscape referred to in classical Japanese poetics as *utamakura*. These places are especially conspicuous in the first few pages of the diary. The concept of *utamakura* had existed in poetics since the Heian period, as indicated by the categorisation of *utamakura* compiled by Heian poet Nōin (998 -1050) known as *Nōin utamakura*. *Utamakura* denote places redolent with symbolic significance in the classical poetic canon, reference to which in poetry prescribed the usage of specific imagistic conventions. As Shōtetsu travels from the capital to the provinces, he refers to a succession of such toponyms.⁸ At each he offers one poem.

- Ausaka Barrier
- Shiga no ura
- Moruyama
- Kagamiyama
- Oiso
- Ono
- Fuwa Barrier

It is not possible here to share all the poems, and detail the evocations and significance of each of these places. Let us take just one example, the first example, which appears in the travelogue: Ausaka Barrier. This famous toll barrier on Mt Ausaka existed at the boundary

⁸ The placenames below are listed as *utamakura* in Yōichi Katagiri's work, *Utamakura utakotoba jiten*.

between present day Kyoto and Shiga Prefectures, and it was regarded as the portal into and out of the capital. (Kindaichi 1972, p. 36) It had been disestablished in 795, that is, it had not existed for over six hundred years by the time Shōtetsu passed through, and yet his poetic homage to it evokes a sense of immediacy and presence.

Today I trod the well-worn path over the rocks of the Ausaka Barrier.

*Travellers' colts
tarry
at the rocks
of Ausaka Barrier
where my heart longs to turn back*⁹

*Kokoro koso
ato ni hikarure
tabibito no
koma dani nazumu
seki no iwakado*

Conventionally in poetry, Ausaka Barrier compels allusion to returning to the capital, or, as in this case, to departing from the capital, full of apprehension of what may lie ahead in the strange provinces beyond the barrier.¹⁰ It could also denote 'crossing the barrier' in a sexual sense. (Katagiri 1983, p.27)

Another set of conventions available to poets involved allusion to horses, as the Ausaka Barrier was the place where handlers took possession of horses brought to the capital from the eastern provinces. (Katagiri 1983, pp.27-28) Shōtetsu's poem refers to both, though the colts of his poem appear to be on their way out of the capital, not arriving.

The stock associations surrounding the Ausaka barrier had accrued over the centuries through the poetry of many illustrious figures, including the blind semi-legendary poet Semimaru, and Ki no Tsurayuki, both of the early Heian period. Through composing a poem at this site, and through the imagistic selection, Shōtetsu situates himself firmly within the tradition of court

⁹ This poem echoes *Shūishū* (the third imperial anthology compiled in 1005), poem 169: 'Over the rocks of the Ausaka Barrier/ I trod the well-worn path / to see in the mist/ rising from the mountains/ the colts of Kirihara.' Kirihara, located in present-day Nagano Prefecture, had been used for grazing since the Heian period (*Nihon kokugo daijiten*).

¹⁰ As in another poem by Shōtetsu alluding to Ausaka, on the topic 'Early spring in the mountains': 'Though we expect to meet the coming spring at Ausaka Pass/ amazed/ we behold snowy mountains/wintry as those /beyond the Shirakawa barrier'. *Shōtetsu monogatari* 1: 100, and *Sōkonshū* 2380. The *Sōkonshū* headnote shows it was written on New Year's Day 1447. *Shōtetsu monogatari* was probably completed in 1448 so the original source was in all likelihood *Sōkonshū*.

poetry. Also by the power of association he posits himself as the heir to the tradition of his eminent poetic forbears, who are as closely linked to this place as the colts or the barrier. Plutschow calls this an act of 'poetic ancestor worship' (Plutschow 1982, p.21) but it was more than that: as Donald Keene comments

The reason for traveling to the places ...was to steep oneself in their atmosphere, savoring both what remained from the past and had changed, and then to join the long line of poets who had made these particular spots immortal. (Keene 1989, p. 220)

Plutschow also remarks that '[P]erhaps, by striving to imbue themselves in the spirit of a celebrated poet, his artistic heirs sought to be graced with his gifts.' (Plutschow 1982, p.57)

This interpretation seems very plausible in the context of Shōtetsu's life and career at that time. As we have seen above, in 1418 Shōtetsu had reached a turning point in his life and his career. He was thirty-eight years old and had just retired from the security of his position of scribe at Tōfukuji, to take up the lifestyle of a wanderer or drifter (*fūryū hyōhaku*). This constituted for a monastic a 'double vow': not only to renounce the world through taking the tonsure, but also to renounce the monastic priesthood which had at this stage in Japanese history become very much part of the 'worldly realm'. (Plutschow 1982, p.39) In addition, his close mentors and teachers Ryōshun and Tamemasa had recently died. It is suggested that Shōtetsu's travels were possibly of a memorial nature, marking the first anniversary of Tamemasa. (Plutschow 1982, p.57) He was coping with his deep loss on one hand, but on the other he was faced with inheriting their status as leaders of the Reizei school of poetry. Thus I would propose that Shōtetsu's departure from the capital and *utamakura* itinerary are ritual, legitimising steps towards the forging of a new identity as de facto poetic leader, a process of self-authentication.

It is not surprising that on his return to the capital after his absence, Shōtetsu exerted a huge influence in the poetic milieu as the de facto Reizei heir, actively involving himself in poetry circles, holding his own monthly poetry meetings, taking on his own pupils whom he trained from boyhood (Shōkō became his pupil in 1424) and becoming very popular with poets from the warrior aristocracy. (Ichiko 1990, p.339) He associated particularly closely with the powerful Hosokawa house. (Inada 1978, pp. 46-47)

In about 1421 he was granted an audience with shogun Yoshimochi, while in 1429 he presented six poems to the retired emperor Gokomatsu (1377-1433) who according to Shōtetsu was greatly impressed. (*Shōtetsu Monogatari* 1: 27) The correlation between status movement and change in spatial position has been commented on by scholars such as Van Gennep in the context of initiation rituals (Turner 1974, p.196) and Shōtetsu's journey and ensuing poetic status would appear to add weight to this theory.

To conclude, I have demonstrated in this paper two ways in which the travelogue *Nagusamegusa* exhibits the dynamics of exchange and encounter, firstly on the level of the narrator's interaction with the warriors at Kiyosu Castle, and secondly on the level of his lyrical exchange with his landscape and invocation of the literary past through *utamakura*. I have also read these exchanges in terms of their deeper signification: of the ebullient hybrid and socially mobile society emerging in the early fifteenth century, the warrior uptake of aristocratic culture, and the need by rising cultural figures for self-authentication by reference to the canons of the past, a phenomenon which was endemic in the society of this era. *Nagusamegusa* in this way reveals its 'worldly and circumstantial' essence, shared with all texts (Said 1979, p.23).

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Musicians' Enigma in Kazuo Ishiguro's Nocturnes
Yu-Min Huang, National Changhua University of
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The Style of Interiority: The Zen-Modern Self in Shiga Naoya's An'ya kōro

Jacob Lee
Brigham Young University

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"Otherness" in the Literary Experience of Endō Shūsaku: Encounters and Exchanges

Justyna Weronika Kasza

University of Central Lancashire, United Kingdom

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Ljiljana Marković, University of Belgrade, Serbia

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Penelope Shino Massey University, New Zealand

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