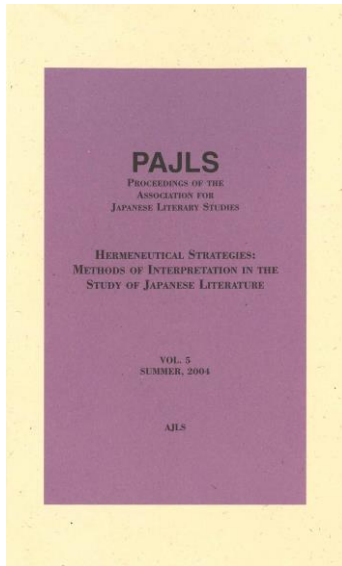


“*Shōjo* and *Yamanba*: Mori Mari’s Literature”

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SHŌJO AND YAMANBA: MORI MARI'S LITERATURE

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INTRODUCTION

A “*Yamanba*” (mountain witch) is a supernatural character derived from Japanese folklore. *Yamanba* are old and frightening. They run around mountains, trap men and devour travelers. *Yamanba* are also nurturing; they are mothers, and sometimes protect people in the village. Unlike the Western idea of a witch, *Yamanba* are not completely ill natured. Neither good nor bad, scary nor gentle, they can not be defined based on the binary standard. What characterizes a *Yamanba* is that she cannot be defined. As Mizuta Noriko points out, “*Yamanba* can not be categorized in any womanhood defined by society. The nature of *Yamanba* is elusive and diverse in its meaning, so it endangers society” (12-13). *Yamanba*'s powerful nature and unconventional femininity fascinate Japanese literary women, providing them with narrative inspirations.¹

This paper will discuss the *Yamanba* element in Mori Mari's literature. Although she does not actually use the term “*Yamanba*,” its quality is aptly witnessed. Mori Mari (森 茉莉, 1903-87), the daughter of Mori Ōgai, is an unique writer; she made her debut as a writer when she was around fifty. Her writings are unconventional and are characterized by “*shōjo shumi*” (girlish fantasy filled with flowery language). Realism is completely eradicated from her works, creating beautiful but mysterious fantasy. Mari's literature was different, not only from mainstream literature but also from the tradition of female writings. Because of her difference, she has been treated as an outcast in the *bundan* (literary circle).² However, examining her works closely, her combination of girly fantasy with the power of *Yamanba* is new, providing an interesting insight to the idea of female writings.

This paper will examine her *Sweet Honey Room* (Amai mitsuno heya [甘い蜜の部屋]). Through this story, it will show how *Yamanba* and *Shōjo* correspond to each other and how the *Shōjo* element is political

¹ Those who use a *Yamanba* motif are Enchi Fumiko, Ōba Minako, Tsushima Yūko, etc.

² Aoyama Tomoko states that literary daughters are “privileged and yet marginalized: they are given opportunities to write, but they are constantly reminded of their peripheral and parasitical position” (168).

enough to be discussed in the arena of female literary study. This paper will, first, discuss Mori Mari's life to see how the outrageousness of her literature comes from Mari herself. Later, it will analyze the text, which is the reflection of Mari's *Yamanba* identity.

YAMANBA AND MORI MARI'S LIFE

Mori Mari's *Yamanba*-ness was nurtured in her childhood. She grew up in a wealthy environment under the protection of her father, Mori Ōgai (Rintarō), who provided her with unconditional love.³ Her love toward her father is expressed in her various essays. In her *Chichi no bōshi* (Father's hat), she writes;

I liked my father in his army uniform, which had a loose collar showing a streak of white shirt. His face was sun-tanned, and his chin was squarish, and his sharp eyes shone bright. Around the immaculate curve of his lips I could almost see the aroma of his Havana.... His jacket bulged open between the buttons. Inside it was the object of my love and trust that completely filled my little heart. "Pappa"—that was the whole of my heart. Inside his breast, too, my little loving heart was always warmly welcomed.⁴ (42)

Mari was a rebellious child; she entered the elementary school of *Tokyo joshi kōtō shihangakkō* (now *Ochanomizu joshi daigaku*) when she was six, but she had trouble with a home education teacher, transferring to *Futsu eiwa jogakkō*, (now *Shirayuri gakuen*) when she was ten years old. Soon after she graduated from school, the sixteen year old Mari married Yamada Tamaki, a military cadet. Mari gave birth to her son, Jack. When Mari was nineteen years old, accompanying her husband who had decided to study French literature, she lived in France, where she was informed of the death of her father.⁵

After the birth of her second son, Tōru, in 1925, Mari, twenty four years old, divorced from her husband. The reason for her divorce, according to Mori Mari, was because Tamaki was an extremely jealous husband, who also told other people how strange Mari and her family were (Mure 37). Also Mari could not get along with Tamaki's mother because

³ Mori Mari was the daughter of Mori Ōgai and Shige, who is his second wife. Mari had a step older brother Otto, younger sister, Annu and younger brothers Furitsu and Rui.

⁴ Translation by Aoyama Tomoko ("Father-Daughter Love in Mori Mari," p. 170).

⁵ See "Chichi no shi" (Father's Death) in *Kioku no e*.

Mari did not have a sense of “traditional domestic duties.” Tamaki's stern mother did not even let her see her own sons for over twenty years after the divorce. There is an episode which characterizes Mari very well: when Mari's mother visited the Yamada family on New Year's Day, Mari was playing with *hagoita* (old-fashioned badminton paddle), while her mother in law and other women were busy preparing the meal for the New Year's guests. Mari was never a conventional mother or wife. Soon after leaving the Yamada family, she remarried with a professor at Tōhoku University, but this marriage did not last long either. After failing in two marriages, she made ends meet by translating foreign literature while living in a cheap apartment in Tokyo. Mari was an outcast who could not adjust to the social system or patriarchal domesticity.

As Mari got older, she became more distant from family, society and reality. She stayed in her apartment all the time and wrote stories on her bed or in the coffee shop nearby, because her apartment was so messy that she did not have space to spread her papers. She was notorious for not being able to clean up. Her room was full of newspapers and magazines, and she often lost manuscripts. Nevertheless, her chaotic apartment inspired Mari and easily took her to the world of imagination. Her imagination contained rich expressions of love and sexuality, which were nourished by her prestigious family background, her childhood memories of her father, and her European cultural education.

NO, YAMA, SATO

Mori Mari constructed her own imaginative world in her tiny and shabby apartment room. Through the magic of her imagination, even a piece of chocolate and a sunny side up egg changed into luxurious foods. In her “Zeitaku binbō” (luxury in poverty), Mari writes;

Mari is extremely poor, but she hates to feel poor. She loves luxurious and gorgeous colors. She tries hard to transform her 6 mat *tatami* room into a room with a gorgeous atmosphere as much as possible. She does that in her own way. For some people, her room does not look gorgeous at all, but the artist will understand that it is decorated with her playful creativity... The glasses with flowers and a white pottery with floating violets reflect morning light, inviting sleepiness in the afternoon. The candle lights at night are mysterious. On the other hand, the ceiling, which nobody pays attention to, is dusty with ash. The walls are dirty and turning brown... but Mari does not care. (7)

Through her literary works, Mari showed how she was capable of subverting reality and constructing her own unique and luxurious world.

The strange and chaotic space of Mori Mari's apartment suggests the unconventionality of her literature and herself. This marginal space was the source of Mari's inspiration. Mizuta Noriko proposes a spatial concept of womanhood associated with Japanese folkloric elements. Mizuta defines a kind of spectrum of womanhood with the Village (*Sato* [里]) representing civilization on one end, and the Mountain (*Yama* [山]) representing free and wild primitiveness on the other end, and the Field (*No* [野]) representing a middle ground in between.⁶ Mizuta insists that the women in the village are "confined to the space of home... [and] made to fulfill the role of maintaining the family bloodline." ("Unconventional" 7-8). Female sexuality outside the family or the system, on the other hand, is "regarded as evil... the female body must be managed and controlled through exclusion and confinement" (7). Women who cannot adjust themselves to the family system, patriarchal culture and society wander about the field. Mizuta explains the idea of the field thus;

[T]he fields are adjacent to the village; they are a space where the borders between field and village, mountain and forest are obscured. When the people of the village enter the space of the fields, they are wandering outside of culture and civilization... The fields are a chaotic, disorderly realm where the laws of culture and civilization cease to function. They are adjacent to the village, they are the outskirts of the village... The body and sexuality that make the fields their dwelling place are not evil, but though untouched by the village, they constantly infringe upon it through their chaotic, opaque, dangerous sexuality of multiple meanings. ("Unconventional" 9-10)

Mari's chaotic apartment is considered as the ambiguous field, *No*, which produces unconventional expressions of female sexuality. The physical space Mari created for herself within her apartment was so eccentric that it was only tenuously connected to the trappings of normal society. Her distance from the society of *Sato* allowed her to estrange herself from social norms, to nurture her imagination and to produce interesting narratives. Her poverty made her ignore the present and her loneliness made her yearn for the past glorious days when she was with her beloved father. Her *Yamanba's* imagination was polished in this

⁶ *Yamanba tachi no monogatari*, pp. 7-40.

unusual chaotic space. It took her to the metaphysical world through subconscious archaic memory. Now, I would like to listen closely to Mari's voice from her apartment.

SHŌJO'S PRIMORDIAL WORLD

Sweet Honey Room (Amai mitsu no heya) was published in 1975 when Mari was 72 years old. It took almost 10 years for her to finish this work. This story summarizes her sexuality, desire, love and imagination. The story also contains autobiographical elements with a hint of decorative aestheticism.⁷ The main character, Mure Moira is considered to be the double of the author herself.

Moira, a motherless child, is the daughter of Mure Rinsaku, the president of a trading company. The story follows her development from a child into a seductive and mysterious adolescent girl under the protection of her father, with whom she exchanges an intimate relationship. Their intimacy is described in the following way;

Moira grew up into an adorable child... She had black big eyes... Her thin lips with wrinkles were red and had never touched anything but her father's forehead, cheeks and palms. Her lips, surrounded by the cheeks and chin with downy hair, were soft. Rinsaku fed pieces of chocolate one by one into her mouth... Rinsaku admired Moira, saying "Moira is wonderful. Even if you steal, if it is you, you steal wonderfully." Rinsaku smelled like cigars (Westminster). When Moira listened to him, rubbing her cheeks against his blazer that smells cigars, she felt a sweet joy, as if she had conquered him. (12-5)

Doted on and never punished by her father, she grows up naturally without being educated with social conventions nor morals. Unlike the fate of the Japanese girls in patriarchal culture, Moira does not need to submit to her father, for he already has surrendered his soul to angelic Moira. Takahara Eiri points out the uniqueness of this father figure, stating that "Rinsaku is a perfect father for Moira, for he means protection. By allowing his daughter to do anything, he abandons his fatherly role of teaching social rules. In the story, he is only presented as the lover of Moira" (242). Moira starts to construct her own narcissistic world free from social influence by receiving her father's unconditional love.

⁷ The facts that the heroine, Moira, suffers from whooping cough, and had trouble with a teacher of home education recall Mari herself. Also, Moira's father, Rinsaku (林作) is modeled after Rintarō (林太郎), Mari's father.

Moira's narcissistic world is characterized by “*Kumori garasu*” (dim glass). At the beginning of the story, Mori Mari expresses it in the following;

Moira had a mysterious room inside her mind. The room was half transparent and made of a heavy and thick glass. Everything outside was filtered through this glass. Moira sensed happiness and sadness. But they were made dull by the blurred glass. Her perception was therefore different from that of normal people. What she saw is all transmitted through this glass. Moira observed the people, flowers, and scenery which belonged to 'the realistic world' as something obscure. (8-9)

The dim glass is a frequently used image in Mori Mari's literature. In “*Garasu tonu fushigi na kōkan*” (Mysterious interaction with glasses), Mori Mari explains the fact that she is fascinated by the bottoms of wine and anisette bottles, and even senses a kind of eroticism in them;

I start to feel eroticism when I look at the glasses. The eroticism I am talking about, however, is different from the one between men and women... The eroticism in the glasses is dull and dense... I have a glass inside myself. Using my dim glass, I depict my heroines. After all, this limitlessly dull and obscure sense indicates the fact that I only love myself and that I create my omnipotent world (269-70).

The bottom of glasses twist what you see, and add color to reality. Mari sees her reality through the filter of colorful glasses; by doing so, she takes control of her own reconstructed reality in which she expresses her love, sexuality and desires freely.

Rinsaku is significantly placed inside Moira's world of a dim glass. Mori Mari writes: “Moira had a secret sweet honey room which is filled with love. Rinsaku lived in it.” (353). As if Moira lives in the world in which an infant does not distinguish between his Mother and self, Moira does not recognize Otherness between herself and Rinsaku. The sweet honey room that she lives in is a prehistoric world prior to the Lacanian stage; therefore, selfhood based on the mirror of Others is not yet constructed.

Considering the outer world to be symbolic, Moira's world is semiotic, consisting of senses. The fact that Moira barely talks throughout the story indicates the semiotic nature of this world. Moira's world, in other words, is a Primordial world. It is a preverbal space between a

Premordial Mother and an infant, and the space is filled with semiotic *chora* (pleasurable sensations). Rinsaku provides Moira with ultimate love and comfort. Moira “loves Rinsaku who loves her unconditionally” (62).

Mori Mari's fantasy makes Rinsaku even a somewhat maternal figure. She describes Rinsaku thus;

Rinsaku's affection was tasty as the golden dew of a fruit for Moira. Moira attempted to devour the last drop of Rinsaku's affection, as if she were an infant who intensively sucks her mother's breasts with her tiny lips and drinks her warm and sweet milk. Watching her, Rinsaku felt satisfied. (62)

Rinsaku raises and gratifies Moira, feeding her with food and affection. Combining both paternal and maternal aspects, he is considered to be what Julia Kristeva calls a loving “imaginary father” who is in the “individual prehistory... It is a combination of the mother and the father. It has no sexual difference” (Oliver 77). According to Kristeva, the role of imaginary father is a mere symbolical function as a Phallus (an agent which satisfies desire), and it is embedded in the Primordial Mother. The important point is that “the father is not yet the Father of the Law of the Symbolic” (Oliver 78). Kelly Oliver explains the concept in the following;

Kristeva claims that the imaginary father allows an identification with the mother's desire for the Phallus. In other words, the identification with the imaginary father allows an identification with the paternal function as it already exists in the mother. The mother's desire is her desire for the Father, her desire to be satisfied, her implication in the paternal function. Insofar as the mother is a speaking being, the Other is already within her... The mother-father conglomerate, then, is the combination of the mother and her desire. It is a father within the mother, a “maternal father.”... The child is identifying with the imaginary father entering the mother... (Oliver 78-9)

Through identifying himself with the imaginary father, the infant reenters the body of the Primordial Mother and reunites with her by being her “Phallus,” gaining a sense of wholeness. Rinsaku is an “imaginary father,” an imaginary Phallus; through him, Moira gains a sense of wholeness. Considering the world inside the dim glass as Moira's omnipotent world, Moira is an infant and also a Mother. The world of the dim glass is the space of Moira's primary narcissism.

Similarly, Mori Mari, in her autobiographical short story, "Kumotta garasu," (A dim glass) articulates a sense of Oneness or wholeness; this time she as a mother in her relationship with her son whom she has not seen for twenty four years. Mari's excitement is expressed thus;

When Maria (Mari) was with Hansu, the atmosphere changed and became something unrealistic. They were more intimate than lovers... As if she had an infant in her body, Maria felt a joyful and chaotic fluid inside herself. As if they were Adam and Eve who obtained the flowers and fruits provided by God, they devoured the sweetness of love. (442)

Maria's satisfaction and fulfillment are related to the primordial pleasure, *jouissance*. In her works, Mori Mari expresses the idea of essential love. Mari's sense of wholeness or Oneness transcends gender, age, blood connection, etc. The world she constructs is her own, so the satisfaction is her own; Otherness is erased in it.

In *Sweet Honey Room*, Moira's primordial world excludes society and Culture. Moira strongly rejects morals, social conventions and obligations. Culture contradicts her world, constantly threatening to destroy the comfort of Oneness. Moira's nanny and a private tutor try to educate Moira and force moralistic teachings. Moira revolts against them; "morals had nasty smell. The moralistic atmosphere approached Moira and gave her nausea, as if they were a kind of food Moira hated" (31). The images of nausea, spoilt foods, waste, etc. are associated with the idea of *abjection*.⁸ Moira abjects morals and social conventions which intimidate her and threaten her identity. She resists being influenced by Culture, insisting to stay in the world with her father.

MOIRA'S PRIMITIVE SEXUALITY

Moira grows up into a spoilt, narcissistic and seductive girl. Men are bewitched by her irresistible beauty and sexuality. Interestingly the male characters who are bewitched by her are all depicted as serious, moralistic and religious, representing Culture or Law of Father. Alexisandol is Moira's stoic French piano teacher. He is enchanted by the six-year old Moira, and mentally afflicted by his own uncontrollable desire for her. Doumitory, a serious and trusted horse groom, also loves Moira; however,

⁸ Barbara Creed explains the concept of abjection; "the place of the abject is where meaning collapses, the place where I am not. The abject threatens life, it must be radically excluded from the place of the living subject, propelled away from the body and deposited on the other side of an imaginary border which separates the self from that which threatens the self" (65).

because of his class, he suppresses himself and hides his emotion. He loyally serves Moira and protects her against various dangers. Peter is a sensitive young boy whom Moira meets on the beach. From the first sight, he falls in love with Moira. Peter explains Moira's irresistible attraction thus;

Moira is mysterious. She always has a heavy and blurred cloud over herself. Her emotion is blurred as if it is hidden under a dim glass... She must be a virgin but she has the atmosphere of an experienced woman who seduces men... Her body is like a fruit, which sucks nutrition from trees. Her shoulders, breasts, stomach, legs and waist are presented to me without shyness as if they want kisses from me. (213-4)

The male characters are attracted to Moira's erotic and dangerous sexuality which are produced within her primordial world. Moira's eroticism is incomprehensible to them because it does not exist in Culture, and it is beyond their understanding of conventional female sexuality. Men are confused, but thoroughly seduced by her dangerous primitive Eros and desire to be the "Phallus" which will satisfy Moira's world. However, they are all rejected and crushed by her power. And they soon find out that Moira is unattainable, for her father is the only one who occupies Moira's "sweet honey room".

In the story, Moira, young and still adolescent, marries Amagami Marius, a religious older man. Marius is another victim, destroying his life because of Moira's sadistic seduction. Marius adores Moira and loves her as if she is "a seductive flower," and is intoxicated with her erotic beauty. He does not expect her to play a domestic role. For him, Moira is an eternal child. Exempt from a wifely role, Moira stays in bed all the time, imagining herself to be "soaked in warm water inside the narrow womb" (263). Moira keeps indulging herself in primordial comfort. She is indifferent to having babies; "Moira was not interested in a baby. She rejected the idea of having a baby. She was different from a woman who does not like a baby. Babies and Moira did not associate with each other" (380). Her distance from conventional womanhood is obvious, when she is compared with Sonoko, a modest and beautiful woman who is rejected by Marius. Mori Mari explains the fair lady quality that Sonoko has; "Sonoko had an atmosphere suggesting that when men fell from humans into animals, she would save them and rescue them. She had a reserved body which was feminine and maternal. Her body suggested her gentleness, that she would love anybody" (299). Moira, on the other hand, has a body which will "destroy male spirit. She had an atmosphere suggesting that she

would intrude into the soul of men without any shame" (299). When Sonoko sees Moira, Sonoko realizes her own defeat, for Moira is special and different from an ordinary woman like herself. Moira's femininity is untamed and natural, free from cultural restriction or oppression. Moira is not mother nor wife. She is a seductive and sexual being, even after marriage. She is not trapped in a patriarchal domesticity or social systems. She rather traps her husband in her primordial world for her own pleasure. Moira hungers for a "Phallus" to fulfill her world. She egotistically desires love and affection, through which her narcissistic self love is intensified.

As Mizuta Noriko insists, female sexuality which is uncontrolled by patriarchy is always a threat to Culture ("Yamanba" 13). Moira's sexuality is beyond the culturally constructed categories of female sexuality. This primitive sexuality is uncontrollable for culture and patriarchal society and has the potential to destroy men. Moira eventually becomes bored with her husband's serious and moralistic personality, and she commits adultery with Peter with whom she once had a physical relationship and learned the pleasure of exploring her bodily sensations. After finding it out, Marius commits suicide.

Moira gradually reveals her *Yamanba* nature throughout the story (Mori Mari calls Moira's powerful nature, *Ma*[魔].) As *Yamanba* eats up men, Moira eats men; she shows "a stream of blood at the corner of her mouth. She looked like a leopard. She was adorable at the same time. She was like a baby leopard walking away with a piece of donkey meat, which she had tore into pieces" (513-4). The ideas of primordial Mother and *Yamanba* are common in that their nature is powerful, chaotic and diverse and their existences are beyond cultural understanding of womanhood. She decoys and devours men, and she empowers herself, developing into a ferocious and monstrous primordial being.

Moira is unmarked by society, and her identity is equivocal; she is a young girl but at the same time she is like a prostitute. She is like a vulnerable infant who is intact from society but she is also like a Great Mother who devours men.⁹ Moira's diverse nature which can not be defined by womanhood based on social standards is that of *Yamanba*. Moira, as *Yamanba*, waits for men to be trapped in her sweet honey room.

SHŌJO AND YAMANBA

Moira is an interesting example of *Yamanba* in the guise of *Shōjo*. *Yamanba*'s self-indulgent feelings and subjective freedom are closely

⁹ Mari confesses that she was inspired by Peter O'Toole when she created Moira; Moira is androgynous or genderless.

related to those of girls (*Shōjo*). Girls hold a culturally unique position. Despite being supervised by their parents, they are relatively free. Because of their immaturity and imperfection, they are not programmed in the social and cultural system and are released from the idea of motherhood and reproduction temporally.¹⁰ Their lack of social responsibilities means their freedom and self-indulgence.

Mori Mari kept a *Shōjo* identity throughout her life. Takahara Eiri insists that Mori Mari writes stories based on her "*Shōjoteki ishiki*" (*Shōjo's* consciousness).¹¹ Never mentally separating herself from her father, Mari was always the daughter of Mori Ōgai. Nevertheless, Mori Mari wrote what her father did not write. She was actually indifferent to her father's literature and she even criticizes him;

I think fiction should be interesting. So I try to make mine interesting. Even great writers produce uninteresting novels. Take, for instance, Ōgai. His writing is beautiful, of course, like exquisite engravings on an ivory plaque. What I don't like about it is that it has no *akuma* [evil mind]. (Quoted in Aoyama, 175)

Mori Mari's fantasy strongly confronts or completely ignores patriarchal culture and master narratives. Yagawa Sumiko suggests the power of daughter's literature in contrast to that of Mother's or Women's.

Mother's literature and Father's literature are not placed equally. But daughter's literature or *Shōjo* literature can be situated equally with Father's literature. *Shōjo* confronts the Patriarchal system. The emergence of *Shōjo* culture is powerful enough to fix society, which is already distorted by Patriarchy. (Yagawa 15)

For Mori Mari, female sexuality does not have to be owned or to be presented to men, for it is her own. Her free expressions of sexuality and love disregard the Law of Father and the patriarchal system; they are produced based on her own feminine instincts. Her literature is different from Women's or Mother's literature. Her *Yamanba*-ness is also distinctly different from such a writer as Enchi Fumiko whose characters are deeply

¹⁰ Girls are provided with a "moratorium period" (Honda, p. 206) in which they are allowed to play in unrealistic fantasy and their imagination, as represented by *Shōjo* culture.

¹¹ Takahara Eiri characterizes *Shōjoteki ishiki* to be "pride and arrogance." Interestingly, he argues that *Shōjoteki ishiki* can be expressed by men.

rooted in realistic domesticity and whose true identities emerge after long suffering through social reality.¹² Mori Mari's literature suggests a new feminism, which I would like to call *Shōjo* feminism.

The value of Mori Mari's works has never been recognized in *Bundan* (literary circle), because of her girlish fantasy.¹³ Mori Mari in her "Han humanism reisan", complains that "*bundan* has a castle of humanism, and only good humanitarians are allowed to go through its gate" ("Han humanism" 204). Furthermore, she states that the humanism that *bundan* protects is "cheap and fake" ("Han humanism" 207). Mari states "what I am interested in is not humanism or serious issues of society; I simply pursue love and eroticism" ("Han humanism" 207).¹⁴

Despite her unpopularity within the *bundan*, her works had great appeal to girls' culture. Many *Shōjo manga* artists were in fact influenced by Mari's beautiful and self indulgent world of love and sexuality.¹⁵ Mari's *Koibito tachi no mori* (1961) and *Kareha no nedoko* (1962) which dealt with love between young men influenced such *manga* artists as Takemiya Keiko and Hagio Moto, and Mari is regarded as the pioneer figure of *Shōjo tanbi* narrative genre.¹⁶ Mari taught her young female audience of the existence of subjective sexuality and made them pursue its expression. Mari expressed the essence of *Shōjo* (the primordial dream and its destructive power over culture), and captured girls' hearts with her *Yamanba's* wild imagination. Her *Yamanba shōjo's* narrative is extremely political and promises a unique venue to the idea of female writings. It suggests the signification of the topic of girl in the discussion of Japanese female narratives.

¹² See Eguro Kiyomi. "Yamanba: ikai no Perusona to shintaiteki gengo." *Rim* 5.1 (2002).

¹³ Enchi Fumiko commented that Mori Mari's literature is "insane" (Shōno 69).

¹⁴ Among those who supported Mori Mari was Murō Saisei, Yoshiyuki Junnosuke and Mishima Yukio. Mishima's expresses his praise in "Anata no rakuen, anata no gin no saji" (*Mishima Yukio Zenshū* vol. 32).

¹⁵ See Hiromi Tsuchiya Dollase's "Louisa May Alcott, Yoshiya Nobuko and the Development of Shōjo Culture," chapter 6.

¹⁶ Mari's depiction of homosexuality love, however, is not mere sexual voyeurism aimed at two men. Mari says that she was inspired by a picture of Alan Delon and Jean-Claude Brialy, and was impressed by their mysterious romantic atmosphere. Mari's origin of love is a sense of Oneness in which gender is obscured. Mori Mari in fact states that "I never wrote stories about sodomy or incest. I am very insulted when people categorize my stories like that. I simply write beautiful stories" ("Han humanism," p. 209).

CONCLUSION

Mori Mari's voice coming from her chaotic apartment allowed her to explore her primitive imagination. Mori Mari observed her childhood and even her archaic memory by distorting them through a narcissistic dream, as if looking through the bottom of a colored glass. Mari's messy apartment was a gateway to her "primordial Homeworld."¹⁷ She enjoyed living there, producing unique stories and essays from this marginal space.¹⁸

Mori Mari later became a TV columnist for magazines.¹⁹ Her unique comments were appreciated and even became a model of later columnists such as Nancy Seki. The fact that Mari was obsessed with TV suggests an interest in this world and its people, despite her inadaptability to them. She enjoyed living in and observing from the Field (*No*), rather than completely isolating herself in the Mountain (*Yama*). In the end, she added humor and optimism to her works and herself. Humor is one of the essential traits of *Yamanba* (Mizuta 8). Mari transformed herself into a real *Yamanba* after her own mayhem in reality.

¹⁷ Anthony J. Steinbock insists that, in the Husserlian idea of Homeworld, "the home is not restricted to the present place, but can exist in the past and preserved, so to speak, through personal or collective memory or through the co-constitution of narrative" (223). Through writing stories, Mori Mari obtains the vivid experience of being in her Homeworld. Husserl, moreover, considers that the Homeworld is only defined by what lies beyond itself. "The home is not a one-sided original sphere, but understood as being co-constituted as home by encountering an Alienworld, and thus through a transgressive liminal encounter there is a becoming alien of the home... This is another way of saying that home can neither constitutively precede the alien, nor the alien precede the home; they are co-constituted as a co-relative structure." (Steinbock, p. 182). Mari, uncomfortable in society, existed in an Alienworld which defined her true Homeworld of personal memory. This actualization by contrast with reality of her fictional Homeworld, to which she gave her true emotional allegiance, allowed her to depict it in her literature more vividly.

¹⁸ This marginal space which connects Homeworld and Alienworld is considered to be a "cross-domain." See Shinagawa Tetsuhiko. "Waldenfels 'Ikyō no naka no kokyō' ni yosete." *Wakayama Kenritsu Ika Daigaku kiyō* (1989).

¹⁹ Her *Dokkiri channel*, an essay series on Japanese celebrities, was bitter but funny and was very popular among young and old. Nancy Seki writes "Mari is totally remote from the realistic world (*ukiyo banare shiteiru*). *Mari observes TV, which represents the most vulgar aspect of the world, from above*" (*Mori Mari: Tenshi no zeitaku binbō*, p. 142).

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