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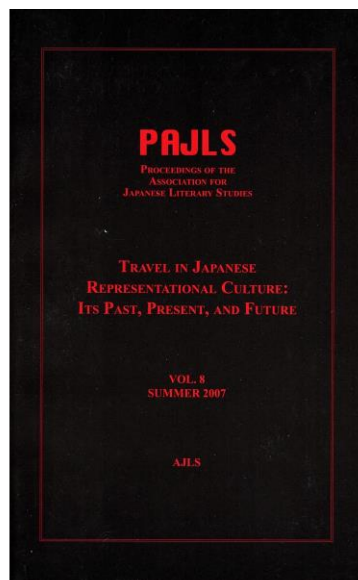
Proceedings of the Association for Japanese Literary Studies 8 (2007): 411–423.



PAJLS 8:
Travel in Japanese Representational Culture: Its Past, Present, and Future.
Ed. Eiji Sekine.

ROAMING CLOUDS, MEMORIES, AND TEXTS: CONFRONTATIONAL INTERTEXTUALITY AND HAYASHI FUMIKO'S *UKIGUMO*

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This essay is an outgrowth of a larger project on what I have termed confrontational intertextuality: the struggle of literary works with textual antecedents both within and across gender, generational, cultural/ethnic, regional, and national boundaries. Scholars have glossed over many of the rebuttals texts launch against literary predecessors, including those that denounce the naïveté if not brazenness of their forebears. Determined to avoid the taint of influence studies—which often blithely presume unilateral causality and the passivity of the "influenced" vis-à-vis a dominant "influencer"—we often take the opposite extreme and deliberately eschew exploring the connections among specific creative works. Yet the webs of intertextual reconfigurations present in nearly all literary fields interrogate a wide range of narratives and thus demand our attention. Much of my research has focused on twentieth-century trans-Asian literary recastings, probing how Chinese, Japanese, Korean, and Taiwanese writers dislocated, revised, and rewrote one another's literary works in the colonial/semicolonial and postcolonial/post-semicolonial contexts.[1] But a deeper understanding of East Asian literary dynamics also requires us to examine the extensive rewriting of creative texts that occurs within national literatures.

Confrontations with earlier works—whether texts from outside cultures or from one's own—often originate in what can be called successor anxiety, a writer's feeling inferior vis-à-vis textual predecessors, particularly those that have enjoyed great acclaim and those the writer especially admires. The creative text tackles elements of its predecessors, jostles for position on the literary field, and frequently struggles to assert dominance. For instance, noting that Boccaccio's

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[1] See my *Cultures and Texts in Motion: Negotiating and Reconfiguring Japan and Japanese Literature in Polyintertextual East Asian Contact Zones (Japan, Semicolonial China, Colonial Korea, Colonial Taiwan)* (Doctoral Dissertation. Harvard University, 2006) and "Japanese Literature in Early Twentieth-Century East Asia: The Enpon Boom, the Uchiyama Shoten, and the Growth of Trans-Asian Literary Networks" (*Proceedings of the Association of Japanese Literary Studies*. Forthcoming).

(1313–1375) writings swarm with hundreds of references to Dante's (1265–1321) oeuvre, Robert Hollander has spoken of Boccaccio's "distant imitation" of Dante as an anxious challenge to Dante's thought.[2] Successor anxiety, like that exhibited by Boccaccio and also outlined by Harold Bloom in *The Anxiety of Influence: A Theory of Poetry*, is at the root of much confrontational intertextuality.[3]

Confrontational intertextuality also frequently stems from some combination of economic, generational, gendered, political, and social frustration or oppression. For instance, literature by women often struggles with and strives to overturn the masculine literary corpus. One regularly cited example is male and female writers' disparate use of similar images, including those of enclosure and escape: male writers have used such imagery to explore the metaphysical and metaphorical nature of the male experience of physical and institutional incarceration, while female writers have discussed the actual social imprisonment to which women are subjected. As Sandra Gilbert and Susan Gubar reveal in their groundbreaking study *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, the prisons, cages, tombs, and cellars in the work of Charles Dickens (1812–1870) and Edgar Allen Poe (1809–1849) and the coffins in the work of John Donne (1572–1631) have ramifications very different from analogous images in the work of Emily Dickinson (1830–1886). Gilbert and Gubar rightly comment that Dickinson "was actually living those constraints in the present . . . Recording their own distinctively female experience, [writers like Emily Dickinson] are secretly working through and within the conventions of literary texts to define their own lives."[4]

Turning to modern Japanese literature, Tsushima Yūko's (1947–) acclaimed novel *Chōji* (Child of Fortune, 1978) contains numerous distorted echoes of Ōe Kenzaburō's (1935–) famed *Kojinteki na taiken* (A Personal Matter, 1964) and is in many ways a turning inside out or mirror image of its literary predecessor. The isolated protagonists of both *Chōji* and *Kojinteki na taiken* are obsessed with glass, but Bird (the protagonist of *Kojinteki na taiken*) successfully searches mirrors, shop

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[2] Robert Hollander. *Boccaccio's Dante and the Shaping Force of Satire*, p. 10 (Ann Arbor: University of Michigan Press, 1997).
[3] See Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1997).
[4] Sandra M. Gilbert and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, p. 86 (New Haven: Yale University Press, 1979).

windows, and other glass objects for reflections of himself, while the narrator of *Chōji* repeatedly refers to the protagonist Kōko as looking through glass, at something/someone else, even in her dreams. Tsushima's text points to woman's inability to see herself, the result of centuries of having been written off as a creature of darkness.[5]

As with most other forms of intertextuality, confrontational intertextuality can be implicit or explicit.[6] Implicit intertextuality—like that in Tsushima Yūko's *Chōji*—most often involves distinct yet distorted echoes of unnamed and uncited literary works. In contrast, explicit intertextuality occurs when a text draws attention to its ties with a literary predecessor by sporting an identical or nearly identical title (intertitularity or titular allusions), including characters with the same names (interfigurality or figures on loan), incorporating citations whether marked or unmarked (quotational allusions), or referring directly to an earlier text (onomastic allusions).[7]

Confrontational intertextuality, again like most other forms of intertextuality, can produce both rectifying and contrastive rewritings. Rectifying rewritings, such as the renowned Nigerian novelist Chinua Achebe's (1930–) recasting in *Things Fall Apart* (1958) of Joseph Conrad's (1857–1924) *Heart of Darkness* (1899) and Joyce Cary's (1888–1957) *Mister Johnson* (1939), revise their predecessors' depictions of individuals, peoples, and events. Achebe portrays culture, philosophy, poetry, and especially dignity as inherent to African society, not as imported products, overturning Conrad's narrative, which

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[5] See Tsushima Yūko, *Chōji* (Tokyo: Kawade Shobō, 1978) and Ōe Kenzaburō, *Kojinteki na taiken* (Tokyo: Shinchōsha, 1964).

[6] Other forms of intertextuality include playfully satiric, (re)appropriative, solidaristic, and bitingly satiric. See Karen Thornber, *Cultures and Texts in Motion* (pp. 418–462).

[7] Udo Hebel outlines modes of allusion in "Towards a Descriptive Poetics of Allusion" (*Intertextuality*. New York: Walter de Gruyter, 1991. Edited by Heinrich F. Plett. pp. 135–164). For more on the significance of intertitularity, see Wolfgang Karrer, "Titles and Mottoes as Intertextual Devices" (*Intertextuality*. New York: Walter de Gruyter, 1991. Edited by Heinrich F. Plett. pp. 122–134.); Leo H. Hoek, *La marque du titre: Dispositifs sémiotiques d'une pratique textuelle* (The Hague: Mouton Publishers, 1981) and *Titres, toiles et critique d'art: déterminants institutionnels du discours sur l'art au dix-neuvième siècle en France* (Atlanta: Rodopi, 2001); and Michael Seidel, "Running Titles" (*Second Thoughts: A Focus on Rereading*. Detroit: Wayne State University Press, 1998. Edited by David Galef. pp. 34–50). For more on the concept of "figures on loan" see Theodore Ziolkowski, *Varieties of Literary Thematics* (Princeton: Princeton University Press, 1983. pp. 123–151).

describes Africa as the antithesis of Europe and thus of civilization, a continent of irredeemable darkness and barbarity. Similarly, in opposition to Cary's focus on a Dionysian Nigerian clerk who gushes emotion, bursts into song and dance, and often appears downright ridiculous, Achebe depicts the Ibo as a noble people beset with tragedy. Unlike rectifying rewritings such as *Things Fall Apart*, contrastive rewritings highlight differences along gender, generational, ethnic, cultural, political, and national lines. For instance, in their novels, plays, poems, and short stories, semicolonial Chinese, and colonial Korean and Taiwanese writers such as Kim Dong-in (1900–1951), Yang Chichang (1908–1995), and Zhou Zuoren (1885–1967) frequently recast modern Japanese creative works by changing settings from Japan to their native lands and exposing Japan's colonies and semicolony as lands as far more brutalized than the metropole, as spaces plagued by innumerable burdens.[8]

Not surprisingly, many literary works both set up contrasts with and rectify textual predecessors. Among these is the Japanese writer Hayashi Fumiko's (1904–1951) acclaimed early postwar novel *Ukigumo* (Floating Clouds, 1951). One of the most remarkable examples of mid-twentieth century Japanese confrontational intertextuality, *Ukigumo* challenges literary depictions of both late nineteenth-century modernizing brashness and early twentieth-century imperial arrogance. Redefining what it means to be a "floating cloud," Hayashi's *Ukigumo* radically overhauls its landmark titular predecessor, Futabatei Shimei's (1864–1909) *Ukigumo* (1889), generally acknowledged as Japan's first "modern novel." Hayashi's text replaces the overall giddiness and confidence of the Meiji period (1868–1912), when Japan was just embarking on its imperial project, with postwar hopelessness and despair.[9] In addition, it challenges many of the assumptions voiced in

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[8] The term *semicolonial* designates the multinational yet fragmented political, economic, and cultural domination of China by Japan, Russia/the Soviet Union, and numerous other Western nations from the mid-nineteenth to the mid-twentieth centuries. Scholars have proposed several other terms, including *multiple colonialism* (Paul A. Cohen), *hypercolony* (Ruth Rogaski), and *politically compromised* (Selçuk Esenbul), but *semicolonial* best describes China's situation.

[9] Citations from Hayashi's *Ukigumo* are taken from *Hayashi Fumiko zenshū*, vol. 8 (Tokyo: Bunsendō Shuppan, 1977. pp. 169–420); citations from Futabatei's *Ukigumo* are taken from *Tsubouchi Shōyō, Futabatei Shimei shū* (Tokyo: Iwanami Shoten, 2002. pp. 197–453. Edited by Aoki Toshihiro and Togawa Shinsuke).

Hayashi appropriated many of her titles from world literature. Her story

early twentieth-century Japanese travel literature, particularly the blanket declarations of difference between Japan and its colonies Korea and Taiwan and semicolony China. Portraying constantly moving characters who obsessively contrast Japan with other lands, regions of Japan, and even parts of the same Japanese city, Hayashi's *Ukigumo* argues that difference is virtually meaningless precisely because of its omnipresence.

An exceptionally popular writer, Hayashi is best known for her novel *Hōrōki* (Diary of a Vagabond, 1930), a semi-autobiographical account of an impoverished itinerant peddler that challenges the unified style of *genbun itchi* prose, as well as naturalist and modernist conventions from Japan and elsewhere.[10] In the years following the release of *Hōrōki* Hayashi traveled extensively throughout Japan, and like many leading writers she also frequently ventured abroad, making more than a dozen overseas trips between 1930 and 1943.[11] From October 1942 to April 1943 she visited French Indochina, Singapore, Java, and other sites in Southeast Asia as a member of the official Hōdōhan (Japan News Corps). This final trip overseas inspired *Ukigumo*,

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"Inazuma" (Lightning, 1946) takes its title from August Strindberg's play *Ovader* (Thunderstorm, 1907), her short story "Gan" (Wild Geese, 1947) takes its title from Mori Ōgai's (1862–1922) novella (1911), while her novella *Onna no nikki* (Woman's Diary, 1935) takes its title from Octave Mirbeau's *Le Journal d'une femme de chambre* (1900). For more on this phenomenon, see Joan Ericson, *Be a Woman: Hayashi Fumiko and Modern Japanese Women's Literature* (Honolulu: University of Hawai'i Press, 1997. p. 78). Ericson rightly notes that Hayashi's works are not mere copies: "Hayashi borrowed titles and imagery liberally [but] her stories were usually wholly unlike their namesake or inspiration, and while her habit may indicate an affectation, her work was not simply imitative" (p. 78). Yet she does not examine how Hayashi's texts actively engage with their predecessors. For more on literary allusions in Hayashi's work see also Susanna Fessler, *Wandering Heart: The Work and Method of Hayashi Fumiko* (Albany: State University of New York Press, 1998. pp. 20–24).

[10] William Gardner. *Advertising Tower: Japanese Modernism and Modernity in the 1920s,* pp. 118–143, 151–168 (Cambridge: Harvard University Asia Center, 2006). See also Hayashi Fumiko, *Hōrōki*, in *Hayashi Fumiko zenshū*, vol. 1 (Tokyo: Bunsendō Shuppan, 1977. pp. 265–547).

[11] Susanna Fessler. *Wandering Heart: The Work and Method of Hayashi Fumiko*, p. 17. Hayashi's first overseas trip, in January 1930, was to Taiwan at the invitation of the Governor General. This voyage was followed by excursions to China in August and September 1930, with visits to Manchuria, Harbin, Changchun, Mukden, Dalian, and Nanjing; to Europe via Korea, Manchuria, and Siberia from November 1931 to June 1932; back to northeast China in October 1936; and to Shanghai and Nanjing as a reporter in December 1937.

the story of Japanese lovers united by war in French Indochina, then separated by repatriation.

Appropriating an instantly recognizable title, Hayashi's *Ukigumo* underlines the great contrasts between Meiji and postwar Japan; appropriating a frequently utilized genre, her novel also implicitly rectifies much early twentieth-century Japanese travel writing. The third-person narrator of Hayashi's *Ukigumo* describes the travel and the memories of Yukiko and Tomioka as they escape from ravaged wartime Japan, move to luscious Japanese-occupied French Indochina (where they meet), return to desolate postwar Japan, and then drift around Japan, where they unsuccessfully attempt to reestablish their careers and their relationship while engaging in numerous love affairs. Depicting her characters as always running away from something, their bodies and minds forever in motion, the narrator of Hayashi's *Ukigumo* radically reconfigures Futabatei's "floating clouds." She replaces Futabatei's indecisive woman obsessed with the West (Osei), his irresolute social climber (Noboru), and his paralyzed modern male intellectual (Bunzō), all of whom float within their relatively comfortable homes and defined social circles, with a woman and man whose drifting encompasses a far greater radius and who enjoy none of the security available to those in the novel's titular predecessor. The narrator of Hayashi's *Ukigumo* also undercuts the distinctions—frequently articulated in early twentieth-century Japanese travel literature—between "Japan" and "somewhere else," between "Japanese" and "from somewhere else." Paradoxically, she does so not by drawing parallels but rather by underlining the ubiquity of difference.

The second *Ukigumo* methodically deflates its namesake. Futabatei's novel takes place in a society that provides a fixed route to personal success and security: move to the city, study hard, master the practical aspects of Western civilization, obey your superiors, marry appropriately, and you are likely to reap benefits. Naturally, despite state rhetoric, the climbing wall of *risshin shusse* (rise in the world) was not open to all; *burakumin* (outcasts), ethnic minorities, non-Japanese, women, and others deemed inferior were excluded. Nor was the climbing wall without danger. Nevertheless, it existed for those willing to take it on. As the novel's title suggests, Futabatei's characters generally drift more than they climb, but they do so in a society still relatively confident in progress.

Bunzō, the protagonist, is a young man from the provinces who lives with relatives in Tokyo and has recently been fired from his government job for refusing to kowtow to his superiors. His aunt Omasa had counted

on him to marry her daughter Osei, but such a union now is out of the question. Enter Noboru, Bunzō's friend, for whom being obsequious is second nature. True to his name, Noboru (lit. to climb) is ascending rapidly through the ranks of the Japanese bureaucracy and is on the prowl for a suitable spouse. Just as Noboru oscillates between Osei and his boss's sister-in-law, who socially is a more desirable catch than Osei, Osei oscillates between Noboru and Bunzō. Many critics have labeled her the ultimate "drifting cloud" for both her flighty heart and her "superficial Westernisms," while others have appended this label to Noboru. But there are multiple floating billows in *Ukigumo*. Both Osei and Noboru are rootless, forever changing, uncertain of their place in society, clamoring to get ahead yet not certain of the ramifications of so doing. Bunzō is yet another drifting cloud, albeit of a very different sort from Osei and Noboru. Although firm in his convictions, he cannot do anything but drift; he is unable to secure a job or a spouse in a society that cannot understand, much less appreciate, what he has to offer.

The postwar *Ukigumo* replaces Osei, Noboru, and Bunzō with Yukiko and Tomioka, characters paradoxically trapped in motion. Like Bunzō, Yukiko moved to Tokyo from Shizuoka, lived with relatives in the city, and took advantage of educational opportunities unavailable at home. But while Bunzō declares that he will only leave his relatives if he cannot capture Osei's attention, Yukiko escaped from her brother-in-law's house; Sugio, the younger brother of her sister's husband, had raped her repeatedly and taking a job overseas had seemed like the best solution. Always already moving around, traveling among lovers, among neighborhoods in Japanese cities, between urban and rural Japan, and between Japan and Southeast Asia (in memory, if not in fact), Yukiko and Tomioka epitomize the "fate"—a term employed frequently by narrator and characters alike in Hayashi's text—of postwar repatriated Japanese.

Yukiko's plight is particularly severe. Her job in Dalat, a city approximately 300 kilometers from Saigon, had allowed her to insert at least physical space between herself and an abusive home life. She enjoyed relative freedom and was fairly comfortable in Southeast Asia, where she became much stronger and more independent. But this is in the past. Having few opportunities in postwar Japan, she in many ways is forced into one unpleasant situation after another and swirls rapidly in a downward spiral. To be a female "floating cloud" in Hayashi's *Ukigumo*,

particularly one floating back from overseas, is to have nowhere and everywhere to go.[12]

Futabatei's text depicts Bunzō as relatively secure within the fishbowl of his house, with numerous opportunities waiting outside. Bunzō is unable to take advantage of these opportunities, but the society painted by Futabatei's narrator—although far from ideal—is one in which the individual able and willing to sacrifice principles can make something of a life for him/herself. In contrast, Hayashi's Yukiko and particularly Tomioka, although repeatedly defying limitations on spatial mobility, paradoxically are trapped in a vacuum of endless movement but no real change, rootless yet stuck in transit. Hayashi's *Ukigumo* lacks much of the optimism that permeates her earlier *Hōrōki*, not to mention Futabatei's text. Cold rain falls throughout the novel, compounding the ubiquitous gloom.

In sum, Hayashi's *Ukigumo* explicitly defies its predecessor, the much lauded *Ukigumo* by Futabatei Shimei. Although Bunzō finds it nearly impossible to do anything but drift about, Noboru's experiences show that possibilities exist, difficult as many find them to grasp. Women born into comfort, like Osei, feel trapped within their homes, but they remain capable of exerting at least some agency. By the late 1940s, Hayashi's *Ukigumo* suggests, the Japanese landscape has become so hostile that even the most ambitious find it extraordinarily difficult to prosper. The novel implies that people—women in particular, but men as well—float much more by necessity than by choice. This phenomenon becomes especially apparent when we compare the closing lines of the two texts. Futabatei's *Ukigumo* concludes with Bunzō roaming around the house and then going upstairs to wait for Osei's return; he vows that he will leave if she does not listen to him. Leaving home in Futabatei's text—whether to go to Tokyo or to move around within the city—is depicted as a major step.[13] In contrast, Hayashi's *Ukigumo* concludes with Yukiko's painful death and Tomioka's declaration that there is little for him in Tokyo, that he is but a floating cloud that will fade away, sometime, somewhere.[14]

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[12] Kawamoto Saburō emphasizes that there was no place in postwar Japan for returnees like Yukiko and Tomioka since postwar society was marching forward too quickly. See Kawamoto Saburō, *Hayashi Fumiko no Shōwa* (Tokyo: Shinshokan, 2003. pp. 326–341). Although *Ukigumo* depicts circumstances as particularly harsh for repatriated Japanese, it underlines the despair of postwar Japanese from all backgrounds.

[13] Futabatei Shimei. *Ukigumo*, p. 453.

[14] Hayashi Fumiko. *Ukigumo*, p. 420.

In addition to explicitly reconfigurating Futabatei's *Ukigumo*, mocking the naïveté and misplaced confidence of an earlier generation and creating an *Ukigumo* more relevant for the postwar period, Hayashi's novel also implicitly rectifies a large fraction of early twentieth-century Japanese travel writing, particularly texts on voyages to East and Southeast Asia. A flood of Japanese educators, journalists, politicians, sinologists, artists, dancers, and writers – including Hayashi – descended on China, Korea, Taiwan, and Southeast Asia in the first half of the twentieth century. In fact, the majority of Japan's prominent early twentieth-century writers traveled widely in Asia and created untold volumes of fiction and nonfiction drawing on their experiences. Many of their texts exoticize or demonize non-Japanese, creating sharp distinctions between colonizer/semicolonizer and colonized/ semicolonized, the invading and the invaded.

Some Japanese writers, including Sakaguchi Reiko (1914–) in her novella "Tokeisō" (Passion-flower, 1943), presented relatively balanced portraits of Taiwanese.[15] But most either exoticized them or portrayed them as barbaric, in desperate need of Japan's civilizing and ultimately assimilating hand. For instance Nakamura Chihei's (1908–1963) short story "Kiri no bansha" (Barbarian Village in the Mist, 1939) depicts the Musha Incident of 1930 as a battle between "savage" and "civilized."[16] Similarly, while some Japanese writers—including Yuasa Katsuei (1910–1971)—offered sympathetic portrayals of Korea and Koreans, many depicted the colony as a primitive and soiled land plagued by rampant squalor; writers spoke of a large gap between Korean "barbarism" and Japanese "civilization." Even when they sketched Koreans as dignified human beings, Japanese lost few opportunities to underline Japan's role as teacher of Korea and East Asia. An excellent example is the Japanese play *Chōsen ō* (Korean King), renamed *Shin koku ō* (New Nation's King), which features a stately Korean prince who

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[15] This did not go unnoticed by Taiwanese such as Yang Kui (1906–1985), one of early twentieth-century Taiwan's leading writers, who commended Sakaguchi for her unbiased portrayals. Sakaguchi lived in Taiwan from 1938 to 1946 and was close friends with a number of Taiwanese writers.

[16] Faye Kleeman. *Under an Imperial Sun: Japanese Colonial Literature of Taiwan and the South*, pp. 27–34 (Honolulu: University of Hawai'i Press, 2003). On October 27, 1930 Tayal tribespeople launched a surprise attack on Japanese attending a student athletic competition; members of the tribe, believed to have been one of the most assimilated aboriginal groups, killed 136 Japanese. See Nakamura Chihei, "Kiri no bansha" (*Taiwan shōsetsushū.* Tokyo: Bokusui Shobō, 1941).

goes to Japan to study at Kyoto University. This work, an adaptation of the German playwright Wilhelm Meyer-Förster's (1862–1934) *Alt Heidelberg* (Old Heidelberg, 1901) that underlines Korea's position as Japan's student, was performed in Japan by the Kawakami drama troupe in 1910. In the German play, the University of Heidelberg is the site of carefree student life, while in the Japanese play Kyoto University is nothing less than the "center of modern civilization" where Koreans—whose court is degenerate and crumbling—flock to become cultivated.[17] Japanese writers also tended to be highly critical of China, contrasting it sharply with Japan. In "Shanhai yūki" (Shanghai Travelogue, 1921) Akutagawa Ryūnosuke (1892–1927)—later chastised by Chinese for his unflattering portrayal of their homeland—wrote that contemporary China was "licentious, cruel, and gluttonous."[18] Musing on the "romanticism" of beggars, he commented sarcastically: "Japanese beggars are not endowed with the supernatural filth of Chinese beggars."[19]

Hayashi's *Ukigumo* distinguishes itself from "Kiri no bansha," "Shanhai yūki," and countless other Japanese travel writings, including several by Hayashi herself, by accentuating the banality of difference. Like their counterparts in other texts, Hayashi's characters obsessively draw parallels and point out differences between sites and to a lesser extent peoples in Japan, both past and present, and those in other parts of Asia. In so doing they create countless varieties of the "other." While in Dalat, Yukiko is plagued by memories of her experiences in Japan. She had traveled to Southeast Asia to escape her lecherous brother-in-law Sugio and had hoped simply to "float away." But spatial separation does not obliterate visions of the site she has departed, and she cannot resist contrasting her life in Japan with her experiences in Southeast Asia.

Flipping through *Ukigumo* and picking pages at random, the reader is virtually guaranteed an encounter with memories and the inevitable comparisons. For instance, early in the novel Yukiko comments that the cyclos in Saigon remind her of Tokyo's bicycle taxies, but the clothes worn by the Vietnamese and the Chinese merchants in French Indochina

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[17] Ayako Kano. *Acting Like a Woman in Modern Japan: Theater, Gender, and Nationalism*, p. 112 (New York: Palgrave, 2001). See Wilhelm Meyer-Förster, *Alt Heidelberg* (Berlin: A. Scherl, 1902). *Chōsen ō* has not been published; the manuscript is available in the Kawakami Archives at Waseda University's Tsubouchi Memorial Theater Museum.

[18] Akutagawa Ryūnosuke. "Shanhai yūki," p. 24 (*Akutagawa Ryūnosuke zenshū*, vol. 8. Tokyo: Iwanami Shoten, 1996. pp. 6–65).

[19] Akutagawa Ryūnosuke. "Shanhai yūki," p. 21.

are nothing like their Japanese counterparts. Yukiko is thrilled to have escaped Japan, but with her departure from Saigon to Dalat imminent, she wants only to return to Japan. On the other hand, as Yukiko approaches Dalat, the narrator remarks that she feels there is something here that far outshadows Saigon, the city Yukiko had been so reluctant to leave just a short time before. After returning to Japan, she experiences the same phenomenon in reverse. Memories of Dalat are all-encompassing—the lush Southeast Asian countryside is a far cry from war-ravaged Japan and the friendliness of the Vietnamese nothing at all like the cold stares of the Japanese.

For his part, Tomioka struggles with memories of Japan while in French Indochina, and he attempts to reconcile the two sites and his existence as a rootless and floating cloud. Once back in Japan, he recognizes that making a life there will require tremendous effort, and so he longs for Indochina. Despite his claims that it is too late to return to Indochina, he repeatedly expresses his desire to make a new life for himself in Southeast Asia. Tomioka finds some solace in writing about his experiences working for the forestry service in Dalat, but nothing comes of this project. For both Yukiko and Tomioka the scenery changes but the problems remain the same; the uncertainty and loneliness that plagued them abroad follow them back to Japan and then around the archipelago. Indeed, if Yukiko, Tomioka, and other characters in *Ukigumo* are not comparing conditions, experiences, and people in Japan and Southeast Asia, they are comparing conditions, experiences, and people in various parts of Japan (for instance, Tokyo and Ikaho, a resort town in Gunma famous for its hot springs), or in different neighborhoods of the same Japanese city or town.

Living in memories, always in an/other place, Yukiko and Tomioka are never at home, yet they can never get away. The importance of location and the creation of the other, the staples of many travel narratives, are undermined by Yukiko and Tomioka's ceaseless physical and mental travel. No matter where they are—or rather no matter where they are traveling, and they are always traveling—they are almost always thinking about another space, either reminiscing or looking back in horror, saying that they want to return, or that they do not want to return, or that they must return, or that they cannot return. Subverting Yukiko and Tomioka's fixation on similarity and difference, Hayashi's narrator reveals that to label specific places and peoples as "other" is nothing but an easily bested intellectual construction.

Discussions of Hayashi Fumiko's *Ukigumo* often highlight the text's memorable depictions of Japanese colonialism and probe its haunting

portrayals of postwar Japan, particularly women's experiences in both environments. Without a doubt, these portraits are part of what makes *Ukigumo* a groundbreaking novel. But acknowledging *Ukigumo*'s confrontational intertextuality—its explicit differentiation from a landmark predecessor and its implicit rectification of many strains of travel writing—gives us greater insights into how this creative work positions itself on the Japanese literary field. Hayashi's text explicitly and implicitly displaces myriad predecessors and is an *Ukigumo* of a generation in despair much more than it is an overtly female *Ukigumo*. By toppling literary depictions of both Meiji optimism and colonial/semicolonial constructions of difference, *Ukigumo* announces itself as a new form of travel writing, one that paints travel much more as a permanent part of existence than a voyage away from home. How this text and others by Hayashi "traveled"—how they in turn became targets of confrontational intertextuality by later Japanese and East Asian writers—is worth thinking about in future examinations of postwar Japanese literature. To what extent is Hayashi's *Ukigumo* a foil for its successors, near and far? What happens to memories, travel, and traveling memories in Japanese and East Asian literature of the 1950s, 1960s, 1970s, and beyond?

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