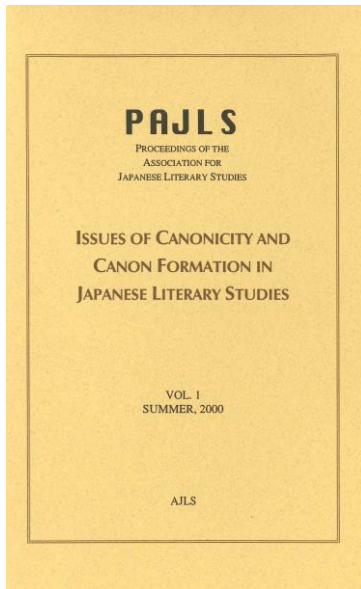


“‘Chocolate Translations,’ ‘Bittersweet
Revolutions,’ and ‘*Tanka* and Photo’: Tawara
Machi’s New Renditions of *Midaregami* and
Questions of Canonicity in Modern Japanese
Classical Poetry”

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**“CHOCOLATE TRANSLATIONS,” “BITTERSWEET REVOLUTIONS,” AND
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MIDAREGAMI AND QUESTIONS OF CANONICITY IN
MODERN JAPANESE CLASSICAL POETRY**

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Introduction¹

A few years back, in these pages, I had the audacity to write about Yosano Akiko and Tawara Machi, two *tanka* poets who are interesting, if nothing else, for their controversy and the raised eyebrows they cause. I compared some of Yosano’s poems from *Midaregami* with those from Tawara’s *Sarada Kinenbi* (“Salad Anniversary”).² I found that the explicit “tangled hair” subjects discussed by Yosano around 1900 articulated nicely with the humorous depictions of the problems of the everyday young Japanese housewife or office lady—for example, facing a preoccupied hairdresser on a bad hair day—given by Tawara a century later. I argued that both Yosano and Tawara were exemplars of a certain kind of feminist con-

¹ In this paper, Japanese words are italicized, except in the indented main examples where I reserve italics for English loanwords in the Japanese rendition and their corresponding English gloss; also, there, underlinings indicate some graphic inconsistencies between modern spelling and Yosano’s versions. In transcription I follow the recommendations of the *Japan Style Sheet: The SWET Guide for Writers, Editors, and Translators* (Society of Writers, Editors, and Translators. Berkeley, CA: Stone Bridge Press, 1998), except that vowel length is indicated by repeating the vowel instead of a macron. I wish to thank Dr. Nobuko Adachi, who helped me gather materials and checked all of the translations in the text (though because of my stubbornness, I did not always follow all of her advice, which probably would have made for better renditions). This paper would no doubt have been impossible without her kind advice and patient help.

² “‘Tangled Hair’ on a ‘Bad Hair Day’: Feminist Tresses, Marxist Practices, and Ethnopoetics in Yosano Akiko’s *Midaregami* and Tawara Machi’s *Sarada Kinenbi*,” *PMAJLS* 2 (Summer 1996): 277-312.

sciousness at two very critical junctures in Japanese social history: the Meiji-Taisho modernization and the Showa economic miracle.

In 1901 the unknown twenty-two-year-old Yosano Akiko—fledgling feminist activist, literary innovator, and social radical—produced her first volume of poetry, *Midaregami* (“Tangled Hair”). The graphic and sensual nature of many of her images and the intensity of her passion were thought to be scandalous by many general readers, to say nothing of professional poets. She, along with others in her circle (most notably, Yosano “Tekkan” Hiroshi, her husband) did much to revitalize the somewhat stilted and mortified *tanka* form early in the twentieth century.

In the late 1980s Tawara Machi, an unknown high school teacher, did perhaps as much as anyone to rekindle an interest in the classical *tanka* among the general public. While maybe not a literary revolution, her gentle and humorous verses—often stated straightforwardly in vernacular women’s speech—certainly showed some new possibilities that these poetic forms held.

When I first presented my paper to the MAJLS audience, I mentioned that the comparisons between these poets merited closer study than the meager thirty pages I had devoted to them. I even suggested, mostly in jest, that Tawara might learn much by such a comparison herself. Imagine my surprise when at the end of last year Tawara took my advice and decided to reinterpret *Midaregami* in her own unique style. In a two-volume set, Tawara made new renditions of each the four hundred poems in *Midaregami*, calling her work *Chokoreeto Goyaku Midaregami* (“The Chocolate Translation of *Midaregami*”).³ Here, Tawara’s versions are juxtaposed side by side with the Yosano originals which inspired them. At the same time, Tawara and photographer Nomura Sakiko released a third companion volume of sensuous pictures to accompany many of these poems, which they called, aptly enough, “*tanka* and photo.”⁴

³ *Tawara Machi's Midaregami: Chokoreeto Goyaku Midaregami* [“The Chocolate Translation of *Midaregami*”], in two volumes (Tokyo: Kawate Shuboo Shinsha, 1998), hereafter referred to as *Chocolate*.

⁴ *Tanka and Photo: Vijiariu-han 'Chokoreeto Goyaku Midaregami' Best Selection* (Tokyo: Kawate Shuboo Shinsha, 1998). Hereafter referred to as “*Tanka and Photo*.”

Tawara's expressed intent was not to create a re-interpretation of the admittedly rather difficult verses found in *Midaregami*. Instead, what she wished to do was to convey some of the same depth of feeling that she found in her reading of Yosano: the celebration a young body's awakening sexuality or the obsession of love. But because of her own experiences, Tawara's poems are made of "chocolate": they are sweet, but also a little bitter; they are small and bite-sized, but you should not eat too much.

This paper, then, is in some ways "'Tangled Hair' on a 'Bad Hair Day' Part Two." I will begin by giving a brief background of both Yosano and Tawara's life and work. I then will examine what I feel are a dozen key points of technical and stylistic comparison that need to be made to more fully appreciate the depth of these authors. I believe that by looking at both together, each can be understood better separately. I then look at some issues of canonicity that such a comparison almost automatically entails.

While imitation may not actually be the sincerest form of flattery, it is certainly one of the best litmus tests of canonicity. The different renditions of, say, *The Tale of Genji*, or the many new Hollywood Shakespeare films not only demonstrate their strength in their respective cultures, but act to reify them as well. But how do such new versions relate to established texts, whether in the minds of critics or the general public? What is considered to be literary "canon," of course, can either be the taken-for-granted standards of taste generally used to judge works of art or that collection of works that the culture seems to regard as its classic texts. Yet they must be well known enough in society—though ironically not necessarily be actually read—that their mere mention conjures up particular images and responses from most people.

I suggest that *Midaregami* is one such case; further, I believe that it is not coincidental that Tawara choose to reexamine this work at this time. Issues of modernization and social change, the new role of women in modern society, men's and women's relationships, and the tension between sensual passion and social decorum in Japan are matters that since Yosano's time have not been resolved. I also argue that because of the "Machi fad" a few years back, Tawara actually speaks with a great deal of literary authority, at least in the minds of many young Japanese women. Thus, her decision to reevaluate Yosano was not a trivial one, and it will no doubt have some lasting effects in the directions *tanka* poetry will take, as well as in the way it will be received by the general public.

Yosano Akiko and Her Work⁵

By the turn of the twentieth century, many had become dissatisfied with the traditional 5-7-5-7-7 syllabic structure of traditional *tanka* poetry. In 1896, *haiku*—the 300-year-old sister form of *tanka* verse—was going through major reforms initiated by Masaoka Shiki and his followers.⁶ One of the things they advocated in their various poetic manifestos was a direct appeal to emotion and an abandonment of many of the stifling and staid conventions of the past. One of these poetic visionaries was Yosano Hiroshi, known by his pen name “Tekkan.”

Tekkan was the founder of the magazine *Myoojo* (maybe best translated as “Bright Star” or “Morning [Venus] Star”) in 1900. Two of the others in this group were Hoo “Shooko” Shoo and Yamakawa Tomiko. Shooko even-

⁵ The primary source for the Yosano poems is the reprinted edition of *Midaregami* published by Kadogawa in their Kadokawa Bunko Classic series (No. 1231), 1989. As this is the cheapest and most readily available edition, all citations are from the page numbers in this book. Other text sources include Yosano Hikaru and Shinma Shinichi, *Yosano Akiko Senshuu* [Yosano Akiko Anthology], Vols. 1-5 (Tokyo: Haruaki Shahan, 1966)—which includes the complete text of *Midaregami* in Vol. 1—and Shinshuu Wakamaki, *Yosano Akiko Zenshuu* [The Complete Works of Yosano Akiko], Vols. 1-13 (Tokyo: Bungoo Shoten, 1972).

In all cases, translations of the poems are mine. However, English versions of some of the poems in the *Midaregami* collection can be found in Sakanishi Shio, *Tangled Hair: Translated from the Works of the Poet Akiko Yosano* (Boston: Marshall & Co., 1935); H.H. Honda, *The Poetry of Yosano Akiko* (Tokyo: Hoku-seido Press, 1957); Ooka Makoto, *A Poet's Anthology: The Range of Japanese Poetry* (Sante Fe, NM: Katydid Books, 1994); Sanford Goldstein and Seishi Shinoda, *Tangled Hair: Selected Tanka from Midaregami* (Lafayette, IN: Purdue University Press, 1971); Dennis Moloney and Hide Oshiro, *Tangled Hair: Love Poems of Yosano Akiko* (Freedonia, NY: White Pines Press, 1987); Glen Hughes and Yozan T. Iwasaki, *Three Women Poets of Modern Japan: A Book of Translations* (Seattle: University of Washington Bookstore, 1928); Kenneth Rexroth and Ikuko Atsumi, *The Burning Heart: Women Poets of Japan* (New York: New Directions/Seabury Press, 1977).

⁶ See for example, Janine Beichman, *Masaoka Shiki* (Tokyo: Kodansha, 1982).

tually married Yosano "Tekkan" and began to write under the name Yosano Akiko ("Akiko" being another way of reading the characters for "Shooko" 晶子). There is little doubt that Akiko was both infatuated and obsessed with Tekkan. However, Tekkan's continued affections for Yamakawa Tomiko, previous wives, and girlfriends, and his own weak character, caused Akiko no end of frustration and misery. Various public and private liaisons between Tekkan, Akiko, and Tomiko often caused literary and familial scandals throughout the first decade or so of the century. Much of her work—especially the early writings—resulted from the joy and grief of her life with Tekkan.⁷

In 1901 Yosano Akiko published her first work of *tanka* poetry, *Midaregami*. As Donald Keene, the famous historian of Japanese literature, said,⁸ "the first poem in the collection announced the arrival of an important [new] poet."

EXAMPLE 1. Yosano Akiko (*Midaregami* #1)

夜の帳にささめき尽きし星の今を下界の人の髭のほつれよ

yo no choo ni
sasameki tsukishi
hoshi no ima o
gekai no hito no
pin no hotsure yo

In the curtain of the night
a star collapsed
becoming a person
of the Earth
with stray locks of hair

⁷ There is a fair bit written on the lives of Akiko and Tekkan. See, for instance, Shin-bunge Dokuhon, eds., *Shin-bunge Dokuhon: Yosano Akiko* [New Literature Reader: Yosano Akiko] (Tokyo: Kawate Shuubo Shinsa, 1991); Hirako, Kyooko, *Nenpyoo Sakka Dokuhon: Yosano Akiko* [The Literary Chronologies of Yosano Akiko, or as on the cover "All Time and Space of Yosano Akiko"] (Tokyo: Kawate Shuboo Shinsha, 1995); Watanabe, Junichi, *Kimi mo Kokuriko Ware mo Kouriko: Yosano Tekkan, Akiko Fusai no Shoogai* ["You Are Kokuriko, I Am Kokuriko": The Life of the Yosano Tekkan and Akiko Couple], in two vols. (Tokyo: Bunge Shunshuu, 1999).

⁸ *Dawn to the West: Japanese Literature in the Modern Era. Poetry, Drama, Criticism* (New York: Henry Holt, 1984), 22.

There are many ways of reading this poem, of course.⁹ Her ideas are bold and her syntax complex. However, Yosano is most well known for her sensual images, her rather sexually explicit language (at least for the time), and her penchant for using Chinese-based readings of words. These were all things that pushed the envelope of *tanka* respectability back in 1900. We see several of these elements in the following poem, perhaps the most famous in the *Midaregami* collection:

EXAMPLE 2. Yosano Akiko (*Midaregami* #260)

くろ髪^の千しち^の髪^{のみ}だれ髪^{かつ}おもい^みだれおもひ^みだるる

kuro kami no	Thinking of the thousands
chi suji no kami no	of my tangled
midare-gami	black hairs
katsu omoi-midare	makes my hair
omoi (omohi)-midaruru	more tangled

The ambiguities in her verse are both cognitively and grammatically apparent here. One other way of reading this poem would be something like “Thinking of my tangled black hair makes my thoughts tangled, making my hair even more tangled.” Thinking of Tekkan . . . thinking of the other edge of the triangle, Tomiko . . . all this makes her head spin. Almost everywhere “disheveled” or “tangled” hair carries special connotations of sexuality, but hair slightly awry was thought to be especially erotic in Meiji Japan.¹⁰ The title of Yosano’s book, then, was especially provocative (which one translator¹¹ even calls “hair in sweet disorder”). But as seen here, Yosano conflates this sexual image with psychological states, emotions, thoughts, and memories. Regardless of translation, the richness of Yosano’s verse is unmistakable.

⁹ I discuss some of these various readings in “‘Tangled Hair’ on a ‘Bad Hair Day,’” 284-85.

¹⁰ Goldstein and Shinoda, 22-23.

¹¹ Honda Heihachiro; in Honda, op cit., v.

Tawara Machi and Her Work

Where Yosano was the radical sensualist, flaunting social convention for the sake of love and passion, Tawara Machi literally pales by comparison. This shy and unassuming ex-high school teacher from Tokyo burst on the scene in the late 1980s with her first book of new *tanka*, *Sarada Kinenbi* ("Salad Anniversary").¹² She is a best-selling author, having sold more than 3,000,000 books, not counting the assorted spinoffs like comic books,¹³ TV appearances, films, and the like. Critical acclaim has not been absent either, as she received the Kadokawa prize for *tanka* in 1986 and the Modern Poetry Association prize in 1987.

The tremendous appeal of Tawara is her fresh language and images. It might even be said that she has brought into *tanka* an almost conversational tone, and she discusses the most common of everyday subjects in her verse. Young women seem to be especially drawn to her work. For example, what woman has never had to deal with the fear of being attended to by a pre-occupied hairdresser (as seen in the following poem)?

EXAMPLE 3. Tawara Machi (*Sarada Kinenbi*, 135)

我が髪を三度切りたる美容師に「初めてですか」と聞かれて座る

waga kami o	"Is this your first time here?"
san-do kiritaru	asks my beautician,
biyoo-shi ni	who has cut my hair
"hajimete desu ka?" to	at least three times,
kikarete suwaru	as I sit down

The "hair" images here are not those of tremendous passion or the complexities of a young woman trying to find her sexual or intellectual self. Here Tawara looks at the more mundane—but no less important—issues of

¹² *Sarada Kinenbi* (Tokyo: Kawade Shoboo Shinsha, 1987). A small English translation appeared in 1990 published by Kodansha, translated by Juliet Winters Carpenter.

¹³ For example, see the comic version *Sarada Kinenbi KC Delux*, Tawara Machi and Ide Mayumi (Tokyo: Kodansha KC Delux, 1988).

routine life: "Everywoman's" fear of having a bad hair day, "Everyman's" fear of facing his woman on a bad hair day.¹⁴

Tawara's Goals in Her "Chocolate" Translations and Photos

As Tawara has explicitly stated,¹⁵ her intent in writing the "chocolate" versions of *Midaregami* was *not* to be make a new rendition or translation of Yosano's work. She was *not* trying to make a more simplified set of poems or to make them more approachable to twenty-first century audiences. She says she is not writing *for* the younger generation as, after all, she *is* part of the younger generation. Actually, she implies that she really could not translate Yosano very well, as *Midaregami* is grammatically very complex (perhaps occasionally to the point of being technically incorrect or ungrammatical). But, she says, this is Yosano Akiko's first work, and this immaturity is to be excused.¹⁶

What *is* important, however is her sense of passion and love and feeling. This is the message that Tawara feels Yosano brings to the present age. Classical form is fine in its place, but intensity is the key. It does not matter how many times you fall in love; what matters is that you fall in love deeply. Back in Yosano's time, "good girls" especially could not abandon all or take many lovers, and this is why her work today is even more meaningful. We all now can love who we want, but back then, only the strongest of passions could let us do so.

For example, Yosano followed Tekkan to Paris. However, at that time she had to go to Vladivostok and take the Trans-Siberian Railroad. How many of us today, who can go to Paris at a moment's notice, can know what Yosano felt like . . . can know the obsession that would drive a young woman to travel from Japan across Siberia to Paris just to be with the man she loves? How would it feel to be so devoted to a man who had such

¹⁴ Some interesting insights on Tawara's philosophies and personality can be found in her interviews and conversation with Okamoto Mayo in Tawara Machi and Mayo Okamoto, *Koi, Ganbatte* [Love, Keep on Going!] (Tokyo: Tokuma Shoten, 1997).

¹⁵ *Chocolate*, Vol. 1, 152-57.

¹⁶ Note, too, that the typeface and style of the Tawara versions of *Midaregami* are produced to closely mirror her *Chokoreeto Kakumei* [Chocolate Revolution] (Tokyo: Kawate Shuuboo Shinsha, 1997).

obvious (and not so obvious) mixed loyalties? What was going through Akiko's mind as she writes about their clandestine relationship in a poetry journal for all to read, calling herself his *hatachi-zuma* ("twenty-year-old wife") even while Tekkan is still married? These are the issues and the feelings that Tawara wants to explore.

Along with these chocolate poems is a third work, a volume of sensuous photography set against the background of some of Tawara's versions of the *Midaregami* poems. (Here, Yosano's originals are placed in the back, unlike in the first two volumes, where they are set side by side.) The photographer, Nomura Sakiko, is a rather well-known female photojournalist. The models—almost all of them beautiful young women—are not professionals. They are nurses, students, housewives, computer programmers; that is, women from all walks of life. Nomura says she loves their nude bodies, which she says is a kind of physical metaphor—or visible trope, if you will—for the kind of young passion Yosano felt at the time she wrote her first book of poems. In fact, even the full title of the "*tanka* and photo" book is a poem, the one given in Example 4A below.

EXAMPLE 4A. Tawara Machi (*Chocolate*, Vol. 1, 23)

燃える肌を抱くこともなく人生を語り続けて寂しくないの

moeru hada o	Is it not lonesome
daku koto-mo-naku	just to keep talking about this world,
jinsei o	while not even embracing
katari tuzukete	the burning flesh
sabishiku-nai no	before you?

The above poem is the "chocolate" version of one of Yosano's most famous poems in the collection (given in Example 4B below).

EXAMPLE 4B. Yosano Akiko (*Midaregami* #26; *Chocolate*, Vol. 1, 23)

やわ肌のあつき血汐にふれも見でさびしからずや道を説く君

yawa-hada no	Looking at my soft young flesh,
atsuki chishio ni	with all my blood boiling,
furemo mide	isn't it pitiful that
sabishi-karazu ya	you stand there
michi o toku kimi	lecturing about human life?

As is often the case with English translations of these poems, Yosano and Tawara do not sound that much different. However, an inspection of the Japanese shows that the structure and images are rather disparate. Thus, it

is worthwhile to examine in some detail some of the phrasings both Yosano and Tawara use here. First, Yosano's *yawa-hada* implies that the speaker must be female, as this word refers only to the skin of children or young women. Second, *michi-o toku* is an interesting term with a *kango*-like sound; *michi* ("way" or "road") here implies a fateful road—and therefore the path of love—rather than a mere "way" if the *on-yomi* "doo" were used instead. *Toku* ("explain"), having intellectual or Buddhist connotations, gives the feeling of a man lecturing or philosophizing while the woman waits for his amorous advances. Some other examples are shown below in a list of correspondences between the two poems.

Yosano	Tawara
<i>[michi-o] toku</i>	<i>[jinsei-o] katari-tsuzuketel/ kataru</i>
("explain [the way]")	("continue to tell")
<i>fure-mofureru . . .</i>	<i>daku . . .</i>
("touch")	("hug")
<i>. . . mo mide</i>	<i>. . . koto mo naku"</i>
(" while looking . . .")	("even without ...")
<i>sabishi-karazu</i>	<i>sabishi-ku-nai</i>
("not sad," literary form)	("not sad")
<i>atsuki chishio</i>	<i>moeru</i>
("boiling blood")	("burning"/ "hot" [skin])
<i>yawa-hada</i>	<i>hada</i>
("soft skin")	("skin")
<i>michi</i>	<i>jinsei</i>
("way")	("life")
<i>. . . ya</i>	<i>. . . no</i>
(a <i>kireji</i> , but implied question marker here)	("isn't it?")

And this also shows another important point. Often Tawara certainly tries for a more contemporary feel, and she does not use the more literary or classical forms (e.g., *sabishi-ku-nai* vs. *sabishi-karazu* or the use of the colloquial question marker *no* vs. the poetic *ya*).

Because, as I mentioned, the translations sound rather similar in English, a standard look at things like theme or motif will not be as fruitful as examining the more technical devices these women used in creating their poems. Thus, I will now look in detail at some of these structural techniques.

Yosano's and Tawara's *Midaregami*: Points of Comparison

In my previous study of Yosano and Tawara I delineated—in several tables—some two dozen differences, along with some half-dozen similarities, between these two *tanka* poets.¹⁷ There I focused mainly on social and personal factors. For example, I mentioned that where Yosano was explicit, sexual, and self-confident, Tawara was subtle, inhibited, and hesitant. However, I argued that they also showed many similarities: both were romantics at heart, both achieved instant celebrity after the publication of their first book, and each was a feminist voice in a sea of male discourse. Here I would like to explore some of the specific details of how Tawara reimagined Yosano's poems into her own vision of love, life, and human relationships.

I believe that Tawara Machi uses a dozen or so techniques to bake her chocolate renditions of *Midaregami* poems. This is a tremendous over-simplification, of course, of a whole artistic repertoire, but I feel that an isolated look at each one has some benefit. These include: (1) the use of English loanwords; (2) creating direct quotes or attributions; (3) changing the pronunciation or reading of certain *jukugo* character combinations or using or altering *furigana* readings; (4) adding punctuation; (5) making images specific by adding or using numbers; (6) adding sentence-final particles; (7) creating or changing new images by incorporating new words; (8) adding reduplication; (9) using onomatopoeia; (10) adhering to or adopting classical forms; (11) including photographs; and (12) making judicious use of humor when appropriate. The table below gives an estimation of how often some of these devices are incorporated into the 399 new poems. Of course, in some cases these are rough judgments, and some poems may include more than one technique. Still, I believe that such a tally is useful.

English loanwords	17%	photographs	14%
different <i>furigana</i>	12%	quotations	12%
changes in readings	8%	punctuation	5%
use of numbers	5%		

A few things need to be noted here when looking at this table. One thing is that Yosano used almost no borrowed terms in her book, as well as almost

¹⁷ See "'Tangled Hair' on a 'Bad Hair Day,'" 296-300.

no direct quotes (except for occasional titles or names). And while she did not use any photography, she did have seven (non-explicit) line drawings in various places in her text. As for *furigana*, it is sometimes difficult to know when these are stipulated by the author or the editor. Several different versions of the *Midaregami* text, for example, have *furigana* in different places. However, it is apparent that at least in a sizable number of Tawara's poems, she has intentionally added them for her own purposes (as we will see later). Yosano also likes to use numbers very much herself (so I did not count in the above table cases where Yosano also used them).

Photography. As we saw in Example 4A above, photography plays an important role in some of Tawara's renditions. The poem just described (Example 4A) appears in many places in the "tanka and photo" text, always given in *rooma-ji*. (Also, the photos that accompany this poem also generally are not of women, as is the case with most of the other photos in the book).

Another example of the clever use of photography is seen in Example 5A below (with Akiko's inspiration following right after in 5B).

EXAMPLE 5A. Tawara Machi (*Chocolate*, Vol. 1, 67)

「逢いたくて500キロ口ひたすら来たんだ」とそんなあなたがいたなら、いたなら

"aitakute	If he is the kind of
500 <i>kiro</i> hitasura	person who
kitanda." to	tells me
son'na anata ga	"I've come 500 kilometers to see you."
itanara, itanara	... does he exist?, does he exist?.

EXAMPLE 5B. Yosano Akiko (*Midaregami* #93; *Chocolate*, Vol. 1, 67)

さびしさに百二十里をそぞろ来ぬと云ふ人あらばあらば如何ならむ

sabishisa ni	What would I do
hyaku-nijuu-ri	if such a person exists who says
sozoro konu	he missed me so much that
to iu [ifu] hito araba	he traveled some 300 miles just to see me?
araba ikanaran [mu]	... if such a person exists?

The repetition in both poems seems to imply prayer and desire. The photograph here is not the usual ones found in the book—sensuous black-and-white images of reclining naked women. Instead it is a misty landscape with road signs, suggesting the traveling nature of the spoken lines of the verse.

The next example is more typical of the pictures found in “*Tanka and Photo*.” Here we see the tempting open arms of a nude, beckoning the reader’s embrace. However, in reading Tawara’s version of Yosano’s poem—both depicting a rather harsh and brutal vision of the male species—we see the reasons for the visual seduction. These women intend to tease those hapless creatures called “men,” whose animal desires are not to be celebrated but mocked. And Tawara, oddly enough, seems to be even more cruel than the confident Yosano.

EXAMPLE 6A. Tawara Machi (*Chocolate*, Vol. 2, 110)

完璧なボディに我は作られた「男」なるもの懲らしめるため

kanzen na	I was given this
bodi ni ware wa	perfect <i>body</i>
tsukurareta	for the purpose of
“otoko” naru mono	chastising those creatures called
korashimeru tame	“men.”

EXAMPLE 6B. Yosano Akiko (*Midaregami* #362; *Chocolate*, Vol. 2, 110)

罪おほき男こらせと肌きよく黒髪ながくつくられし我れ

tsumi ooki (ohoki)	I was made
otoko korase to	with long
hada kiyoku	jet black hair
kuro-kami nagaku	with its shiny coat
tsukurareshi ware	to punish men of high crimes

As is often the case with Yosano, there are several ways to read this poem grammatically. For example, in the third line, besides the version given above (i.e., seeing *hada kiyoku* as a modifier of *kuro-kami* giving “beautifully coated long black hair”), it is possible to see it as two phrases: *hada kiyoku* (“my pure skin and . . .”) and *kuro kami* (“long black hair”).

The next example shows the humorous side of Tawara, while also showing how English can be utilized to great effect. *Asa-SHAN*, or “morning SHAMpoo,” is a colloquialism only used by young women (university age or younger). They, of course, would be the ones to “BLOW dry” (*buroo-shita*) their hair in the morning, too. In both cases, the women are anxious for their partners to notice them in the morning, to see them at their best. However, Yosano expects her man to be fully asleep (*fushite imasu*), paying no attention to his lady’s fussing. Perhaps this is due to the complexities of the traditional Shimada hairstyle. Or perhaps it is due to generational differ-

ences: Tawara seems to expect her man to be half aroused (*neboke manako*), perhaps both physically and cognitively.

EXAMPLE 7A. Tawara Machi *Chocolate*, Vol. 1, 43)

朝シャンにブローした髪を見せたくて寝ほけまなこの君ゆりおこす

asa shan ni	In the morning
buroo-shita kami o	I want to show you
misetakute	my freshly <i>shampooed</i> and <i>blow-dried</i> hair
neboke manako no	as you lie there stretched out
kimi yuri-okosu	half asleep

EXAMPLE 7B. Yosano Akiko (*Midaregami* #56; *Chocolate*, Vol. 1, 43)

みだれ髪を京の島田にかへし朝ふしていませの君ゆりおこす

midaregami o	In the morning.
kyoo no shimada ni	after setting my tangled back hair
kaeshi (ka ^h eshi) asa	in place [in the Shimada hairstyle]
fushite-imase no	I want to awaken your overturned body
kimi yuri-okosu	as you lie there in sleep

New words. We see, then, that one of the devices that Tawara likes to employ in her interpretations is the use of new words in place of some of the terms Yosano used. Where “Shimada” hairstyle was replaced by a blow-dried morning shampoo above, in the next example Yosano’s *koto* gets replaced by a piano.

EXAMPLE 8A. Yosano Akiko (*Midaregami* #371; *Chocolate*, Vol. 2, 116)

その夜かの夜よわきためいきせまりし夜琴にかぞふる三とせは長き

sonoyo kanoyo	Playing the koto
yowaki tameiki	thinking about
semarishi yo	the past three years,
koto ni kazoeru (kazofuru)	this night and that night, was long.
mitose wa nagaki	I let out a little sigh

EXAMPLE 8B. Tawara Machi (*Chocolate*, Vol. 2, 116)

ためいきや弱氣の夜もあつたっけピアノ弾きつつ思う三年

tameiki ya	A sigh,
yowaki no yoru mo	as I play the <i>piano</i>

attakke	thinking of that
<i>piano</i> hikitsutsu	timid night
omou san-nen	as I recall those three years

This technique is found in many of the “chocolate” poems.

Quotations. Quotations and quotation marks are another very common rhetorical device that Tawara utilizes. For instance, in Example 5A above, Tawara attributes a direct quote to the hypothetical speaker the author imagines (“I’ve walked 500 kilometers just to see you”). In the examples below we see that she makes Yosano’s indirect reference into a direct inquiry (“How are the wisteria flowers by that one house?”).

EXAMPLE 9A. Yosano Akiko (*Midaregami* #73; *Chocolate*, Vol. 1, 54)

郷人となり邸のしら藤の花はとのみに問ひもかねたる

satobito ni	Talking to your neighbor
tonari-yashiki no	I inquire only about the
shirafuji no	white wisteria flowers
hana wa to nomi	of the residence
toi (to <u>hi</u>) mo kanetaru	next door to you

EXAMPLE 9B. Tawara Machi (*Chocolate*, Vol. 1, 54)

ふるさとの君を思えど「あの家の藤の花は？」とだけ聞いておく

furusato no	Although I am really thinking about
kimi o omoedo	you, in your hometown,
“ano ie no	I only ask
fuji no hana wa?” to	“How are the wisteria flowers
dake kiite oku	by that one house?”

She says nothing to the neighbor about her real concern, i.e., the man of her affections. Perhaps the relationship is still somewhat tenuous or clandestine. An innocuous question, it is hoped, will inadvertently give some clue or news.

In the example below, Tawara states explicitly what Yosano only hints at. Her elder sister tells her not to be like Komachi, wasting her youth and her looks and regretting her waning years.

EXAMPLE 10A. Yosano Akiko (*Midaregami* #282; *Chocolate*, Vol. 2, 53)

今日の身に我をさそひし中の姉小町のはてを祈れと云にぬ

kyoo no mi ni	Because of the situation of my life
ware o sasoishi (saso <u>h</u> ishi)	my second-oldest sister
naka no ane	invited me out
Komachi no hate o	and told me to
inore to ini-nu	pray for Komachi's declining years

EXAMPLE 10B. Tawara Machi (*Chocolate*, Vol. 2, 53)

我が恋を助けた姉のアドバイス「小町のような晩年はダメ」

ware ga koi o	The <i>advice</i>
tasuketa ane no	my older sister gives me
<i>adobaisu</i>	trying to help my love-life:
“Komachi no yoo-na”	“Don't be like Komachi
ban'nen de wa dame.”	in her later years!”

Ono no Komachi is believed by Japanese to be one of the famous historical beauties of the world, allegedly rivaled only by Cleopatra and You-Kihi of China.

Reduplication. In Example 5 we saw that Tawara used reduplication for stylistic effect (*itanara, itanara* “if he exists, if he exists”). However, that was probably inspired by the Yosano original. There are numerous cases where she uses reduplication on her own, as in Example 11A below:

EXAMPLE 11A. Tawara Machi (*Chocolate*, Vol. 2, 12)

さようなら我ははかなきひと夜裏来世で逢えるまでさようなら

sayoonara	Goodbye, say
ware wa hakanaki	I, who was your one-night love
hito-yo-zuma	in this fleeting world.
raise de areru	Goodbye,
made sayoonara	until we meet in the coming world

EXAMPLE 11B Yosano Akiko (*Midaregami* #220; *Chocolate*, Vol. 2, 12)

君さらば巫山の春のひと夜裏またの世までは忘れぬたまへ

kimi saraba	After you have left
Fuzan no haru no	your one-night lover behind
hito-yo-zuma	in the spring of Fuzan,

mata no yo made wa
wasureitamae
(wasurewitamahe)

you will forget about her
until the next world.

Tawara begins and ends her poem literally with a goodbye. The effect of this is to personalize the text towards a single individual.

English loanwords. By now we have seen that one rhetorical device that Tawara is quite adept at using—and one that she is especially skillful at—is the use of English loanwords in her poems. English loanwords, of course, are common in Japanese, accounting for perhaps up to five or ten percent of the daily vocabulary.¹⁸ Previously, in Examples 6, 7, 8, and 10, we saw loanwords employed quite effectively. In Example 12 below, Tawara used the vernacular *kiss -suru* in place of Yosano's more literary, but perhaps more suggestive, *suu* (lit. "suck").

EXAMPLE 12A. Tawara Machi (*Chocolate*, Vol. 2, 104)

「邪魔をする奴らに勝って」剣をにぎるあなたの細き指にキスする

"jama o suru	"Overcome all obstacles"
yatsura ni katte"	I say
tsurugi o nigiru	<i>kiss</i> -ing your
anata no hosoki	five thin fingers
yubi ni <i>kisu</i> -suru	grasping the handle [of the sword]

EXAMPLE 12 B. Yosano Akiko (*Midaregami* #353; *Chocolate*, Vol. 2, 104)

魔に向ふつるぎの束をにぎるには細き五つの御指と吸ひぬ

ma ni mukau (mukafu)	I kiss
tsurugi no tsuka o	the five thin fingers
nigiru niwa	gripping the handle
hosoki itsu-tsu no	of the sword
miyubi to suinu (suhinu)	facing the demons

In Example 13B, Tawara transforms Yosano's poetic *shiro-gane shiroki* ("white silver-colored white") into the simple *shirubaa* (the English loanword "silver").

¹⁸ See, for example, my "'For Beautiful Human Life': The Use of English in Japan," Joseph Tobin, ed., *Re-made in Japan: Everyday Life and Consumer Taste in a Changing Society* (Honolulu: University of Hawaii Press, 1993), 58-78.

EXAMPLE 13A. Yosano Akiko (*Midaregami* #386; *Chocolate*, Vol. 2, 126)

清し高しさいへさびし白銀のしろきほのほと人の集見し

kiyoshi takashi	I see the people's collection (of poems?)
sawa ie (<u>ihe</u>) sabishi	was pure and lofty,
shirogane no	but also
shiroki honoo (<u>honoho</u>) to	a sad flame of
hito no shuumishi (<u>shiumishi</u>)	white silver

EXAMPLE 13B. Tawara Machi (*Chocolate*, Vol. 2, 126)

清く高くけれど寂しいシルバーの炎のような詩集を読んだ

kiyoku takaku	I read
keredo sabishii	a collection of poems
<i>shirubaa</i> no	that were pure and lofty
honoo no yoo-na	but were also
shishuu o yonda	sad <i>silver</i> flames

In 14B below, Tawara changes the gods' lack of power (*chikara*) into something more forceful and direct: the English loanword "give up" (*gibu-appu-suru*). Oddly, instead of trivializing or weakening the poem's effect, it seems to strengthen it—or make it all the more tragic—by saying that it when the gods were unable to do something for the little girl, they abandoned her.

EXAMPLE 14A. Yosano Akiko (*Midaregami* #217 ; *Chocolate*, Vol. 2, 10)

神ここに力をわびぬとき虹のにほひ興がるめしひの少女

kami koko ni	After even all the gods' powers
chikara o wabinu	couldn't help
toki niji no	(this dying?) little blind girl,
nioi (<u>nihohi</u>) kyoogaru	there appeared the
meshihi no otome	scent of a rainbow

EXAMPLE 14B. Tawara Machi (*Chocolate*, Vol. 2, 10)

神様もギブアップせり香水に惹かれる盲目の少女よ我は

kamisama mo	I was attracted to
<i>gibu-appu-seri</i>	this little blind girl
koosui ni	that the gods have <i>given up</i> on

hikareru mekura no in the same way as
shoojo [otome?] - yo ware wa I might be drawn to a perfume

Finally, in Example 15, Tawara turns Yosano's traditional *sake* cup into a modern and chic wine glass, a feat she accomplishes by using an English loanword.

EXAMPLE 15A. Yosano Akiko (*Midaregami* #10 ; *Chocolate*, Vol. 1, 12)

紫の瀧き虹脱きしさかづきに映る春の子眉毛かぼそき

murasaki no	I, this child alive in the spring,
koki niji tokishi	see the sake cup
sakazuki ni	reflect the thinness of my eyebrows,
utsuru haru no ko	while you try to explain
mayuge kabosoki	love's deep purple rainbow

EXAMPLE 15B. Tawara Machi (*Chocolate*, Vol. 1, 12)

恋の虹を語るあなたに寄り添えば細き眉毛がグラスに映る

koi no niji o	I cuddle
kataru anata ni	close to you,
yorisoeba	my thin eyebrow
hosoki mayuge ga	reflecting in the wine <i>glass</i> ,
<i>gurasu</i> ni utsuru	as we chat about the rainbow of love

Both authors utilize the notion of a purple rainbow to stand for the multi-layered facets of love and all its various emotions. The woman—full of feeling—catches her reflection in the glass or cup, while the man—full of intellect—waxes on *about* love.

Differing readings of characters, and innovative use of kana. In many places Tawara alters or plays on the readings of Yosano's choice of characters to create some interesting effects. We already saw examples of this device in other places. For instance, in Example 10B we saw the sister in Tawara's version say "*Komachi no yoo-na ban-nen de wa dame*" (lit. "To be like Komachi in her later years is bad"), where the final word in the sentence (ダメ) is written in *kana* as sort of an italicized emphasis. Another interesting graphical play is seen in Example 16B below:

EXAMPLE 16B. Yosano Akiko (*Midaregami* #380; *Chocolate*, Vol. 2, 122)

明日を思ひ明日の今思ひ宿の戸に倚るやよわき梅暮れそめぬ

asu o omoi (omohi)	Sitting by the door of the inn
asu no ima omoi (omohi)	thinking about tomorrow,
yado no to ni	thinking about this time tomorrow,
suwaru-ya yowaki	the evening is
ume kure somenu	dyed the [dark] color of plums

EXAMPLE 16B. Tawara Machi (*Chocolate*, Vol. 2, 122)

別れゆく明日を思う明日の今を思うよ梅に夕暮れがくる

wakare yuku	I am thinking about tomorrow;
ashita o omou	I am thinking about this time tomorrow,
asu no ima-o	(and the coming separation?),
omou-yo ume ni	as the plum colored
yuugure ga kuru	evening comes

In both poems above, it is dark, as if something bad is about to happen. Both these poems describe a situation where the woman is saying goodbye to her lover tomorrow or else she is saying goodbye to start a new life. However, Tawara plays on both the syllable count and the image of “tomorrow” by changing the reading of Yosano’s characters 明日 in the first and second stanza. Yosano indicated by the use of *furigana* that she intends this *jukugo* to be pronounced “*asu*.” This reading carries over to the next line. Tawara, however, changes the reading to “*ashita*” in the first appearance in her second line, but keeps the “*asu*” reading in the third line. She also makes her verbs more active. The effect, then, is to take Yosano’s phrase “. . . *asu-o omoi, asu no ima-o omoi*” and change it into “*ashita-o omou, asu no ima-o omou*.”

Example 17 is interesting for both its Buddhist imagery and its play on characters. The narrator pines for her friend who has left this mundane world to become a nun. Perhaps her regret is due to the sadness that has caused her friend’s withdrawal; perhaps it is due to the passionate young narrator’s realization that her friend has given up her womanhood for the cloistered life. The key word is the set of characters 貝多羅葉, a palm-like tree from India with hard thick leaf stems which were used to write the ancient Buddhist scriptures. The pronunciation of this is a bit ambiguous. According

to a standard Japanese dictionary,¹⁹ this *jukugo* is derived from the Sanskrit *patra* and should be pronounced *bai-ta-ra-yoo*. Yosano, however, in her *furigana* chooses to read it as *bai-ta-ra-eu*. In the explanatory notes to this poem²⁰ it is stated that in the *Jikoo-ji* temple in *Sakai-shi* in Osaka there was such a tree, indicating that Yosano likely wrote this poem there. Tawara chooses to use the other *baitarayoo* pronunciation, making the reading both nominal and more alliterative (going from . . .~*eu-no kikite* . . . to . . .~*yoo no koto* . . .). And while Akiko *hears* about the tree, Tawara *talks* about it:

EXAMPLE 17A. Yosano Akiko (*Midaregami* #231; *Chocolate*, Vol. 2, 19)

春にがき貝多羅蓋の名をききて堂の夕日に友の世泣きぬ

haru nigaki	After I heard the name
baitaraeu (<u>baitaraefu</u>) no	baitaraeu
na-o kikite	which is bitter in the spring
doo no yuuji ni	when the evening covers the temple
tomo no nakinu	I cried for the life of my friend

EXAMPLE 17B. Tawara Machi (*Chocolate*, Vol. 2, 19)

つい我は泣けり出家の友人は貝多羅葉のことなど話す

tsui ware wa	When my friend,
nakeri shukke no	who became a nun
yuujiin wa	spoke about the
baitarayoo no	baitarayoo
koto nado hanasu	I unexpectedly cried

Classical readings and forms. In spite of her being a pop poet, in her renditions of the *Midaregami* poems Tawara is often quite classical. In many places she uses literary forms such as *ware* as the first person pronoun "I." We see this again in Example 18 below.

EXAMPLE 18A. Yosano Akiko (*Midaregami* #238; *Chocolate*, Vol. 2, 24)

春を説くなその朝かぜにほこびし袂だく子に君ころなき

haru o toku-na	Your expounding on love
sono asa-kaze ni	while holding me in your arms
hokobishi	while this morning's spring breeze blows

¹⁹ *Kojien*, 5th ed., Shinmura Izuru, ed. (Tokyo: Iwanami Shoten, 1998).

²⁰ *Midaregami*, 105.

tamoto daku ko ni	through your sleeves
kimi kokoro-naki	... Your heart is not here.

EXAMPLE 18B. Tawara Machi (*Chocolate*, Vol. 2, 24)

それ以上恋とは何か言わないで恋をなくしたばかりの我に

sore ijoo	Don't tell me
koi to wa nanika	anymore about
iwanaide	what love is,
koi o nakushita	now that I have
bakari no ware ni	just lost it

There is an immediacy found in both poems. This is clearly indicated by Yosano's use of *sono asa-kaze* ("the morning wind just now"), while Tawara uses the more mundane *nakushita bakari* ("having just lost it") to represent this. Spring in 18A, of course, has suggestions of carnality (cf. "*shun-ga*" or erotic "spring [pornographic] pictures").

Another such case is found in Example 14, where we see how Tawara made no attempt to dis-ambiguate the reading of the characters 少女 ("young girl"), leaving Yosano's *furigana* reading *otome* open to possibilities, instead of indicating a more modern reading of *shoojo*.

Sentence-final particles. Another device that Tawara likes to use to great effect is adding colloquial sentence-final particles at the ends of her phrases and poems. For instance, in Example 14B above, she added the feminine marker *wa* to the end of the last phrase of her poem. In Example 19B below, Tawara changes Yosano's ... *obosu-na* ... ("... do not recall ...") to ... *omo-wainaide, ne* ... ("... do not think ..., ok?").

EXAMPLE 19A. Yosano Akiko (*Midaregami* #222; *Chocolate*, Vol. 2, 13)

歌に名は相問 はざりきさいへ一夜 盃にしのほかの一夜とおぼすな

uta ni na wa	One night,
ai (<u>ahi</u>) to-wazariki (<u>hazariki</u>)	as we exchanged poems,
sai e hito-yo	we did not put our names on them.
e (<u>we</u>) nishino hakano	Don't think of that night
hito-yo to obosu-na	as any other night.

EXAMPLE 19B. Tawara Machi (*Chocolate*, Vol. 2, 13)

名を問わず歌を交したあの夜をよくある一夜と思わないでね

na o towazu	One night we exchanged poems
uta o kawashita	without asking names.

ano yoru o	Do not recall
yokuaru ichiya [hitoyo?]	that night
to omowanaide ne	as just any night

Onomatopoeia. Tawara also employs onomatopoeia in a playful and sprightly manner. In Example 20B below, where Yosano speaks only of the “grass of her youth” as being drab and colorless, Tawara finds “colorless grass” is just popping up all over (*kusa ga booboo*), using a clever onomatopoeic reduplication. Grass, of course, here means love.

EXAMPLE 20A. Yosano Akiko (*Midaregami* #270; *Chocolate*, Vol. 2, 45)

五つとせは夢にあらずよみそなはせ春に色なき草ながき里

itsutsu-tose wa	These five years
yume ni arazu yo	were not a dream.
mi-sonawase (sonahase)	Please look at this long
haru ni iro naki	colorless grass that is
kusa nagaki sato	the spring of my youth

EXAMPLE 20B. Tawara Machi (*Chocolate*, Vol. 2, 45)

春なのに色なし草がぼうぼうの青春でしたこの五年間

haru nano-ni	These past five years
iro nashi kusaga	even though they were the spring
booboo no	of my youth
seishun deshita	found only colorless grass
kono go nen-kan	sprouting up all over

Punctuation. Tawara also enjoys using a variety of punctuation marks to add zest and life to her poems—commas, quotation marks, periods, and so on. For instance, in Example 21 below we see Tawara employ question marks twice when asking the monk if it was the white flowers? . . . or the red ones? . . . that so interested him.

EXAMPLE 21A. Yosano Akiko (*Midaregami* #99; *Chocolate*, Vol. 2, 32)

...漕ぎかえる夕船おそき僧の君紅蓮や多きしら蓮や多き

kogi kaeru	You, monk who has
yuubune osoki	returned
soo no kimi	in the boat at dusk:
guren ya ooki	I wonder if there were more
shira-hasu ya ooki	red, or more white, lotuses?

EXAMPLE 21B. Tawara Machi (*Chocolate*, Vol. 2, 32)

夕船の僧よあなたの心には紅蓮が咲くの？しら蓮が咲くの？

yuubune no	In your heart
soo yo anata no	You, priest
kokoro ni wa	in the evening boat,
guren ga saku-no?	is it the red lotus?
shira-hasu ga saku-no?	or the white lotus?

Sometimes, however, this punctuation is only implied. In Example 22 below we see Yosano lamenting her short sad life of only twenty years. *Rooka* (or *nami no hana*, that is, literally “wave flowers”) are the flying residual droplets of spray as the waves hit against the rocks at shore. Yosano’s adolescence was hardly tranquil. Her father wanted a boy, and her actions were usually disappointing to him. In Tawara’s rendition we see her using a case marker *ga* as sort of a spoken period, instead of *kireji*.

EXAMPLE 22A. Yosano Akiko (*Midaregami* #250; *Chocolate*, Vol. 2, 32)

夕船の僧よあなたの心には紅蓮が咲くの？しら蓮が咲くの？

hatatose no	When you hear the summer’s wave- flowers
usuki inochi no	you cry for me . . .
hibiki ari to	as it sounds like
rooka no natsu no	my short fleeting life
uta ni nakishi kimi	of these twenty years

EXAMPLE 22B. Tawara Machi (*Chocolate*, Vol. 2, 32)

幸薄く恋なき私の二十年が歌ににじむとないてくれた君

sachi usuku	My short fleeting life of
koinaki ware no	twenty years without love
ni-juu nen ga	is reflected
uta ni nijimu to	in a poem that
naite kureta kimi	you cried for me

Changing a character in a compound. Changing a character in a compound or playing off the various possible combinations of readings are some of the most productive devices Tawara uses to create new and interesting poems from Yosano’s originals. We see a number of such events in Example 23B below.

EXAMPLE 23A. Yosano Akiko (*Midaregami* #34; *Chocolate*, Vol. 1, 28)

春よ老いな藤によりたる夜の舞殿ふならぶ子らよ東の間老いな

haru yo oina	Don't be over, spring . . .
fuji ni yoritaru	as the wisteria open, like
yo no mai-dono	young girls lining up
inarabu (<u>w</u> inarabu) kora yo	for the night dance;
tsuka no ma oina	for a brief time, don't be over

EXAMPLE 23B. Tawara Machi (*Chocolate*, Vol. 1, 28)

...藤咲きて舞姫並ぶ夜の舞台春よ老いるな姫よ老いるな

fuji sakite	The blooming wisteria
mai-hime narabu	are lined up the night's stage like
yo no butai	dancing princesses;
haru yo oiruna	don't be over, spring,
hime yo oiruna	don't be over, lovely princesses

Tawara use the characters of Yosano's "dance hall" (or "dance palace," as I have called it)—that is, 舞殿 *mai-dono*—to create a number of new *jukugo*. A simple change of the second character creates two new important images in the second poem: 舞姫 *mai-hime* ("dancing girls" or "dancing princesses") and 舞台 *butai* ("dancing stage"). These new creations make subtle suggestions of the adoration to be given these dancers, who are, after all, much more than just young women. These *jukugo* all carry this notion of royalty.

The usual suspects: naming names . . . sometimes. In *Midaregami*, of course, there are many references, obvious and veiled, to Yosano's rendezvous with Tekkan or his interactions with other lovers, primarily Yawagawa Tomiko. These are never explicitly stated outright, but are usually couched in code-words, innuendo, or obscure references. Consider the examples below

EXAMPLE 24A. Yosano Akiko (*Midaregami* #178; *Chocolate*, Vol. 1, 128)

おもひおもふ今のこころに分ち分かず君やしら萩われやしる百合

omoi (omohi) omou (omoufu)	Thinking the thoughts
ima no kokoro ni	that are in my heart now,
wachi wakazu	we share the feeling that
kimi ya Shira Hagi	you are me, the White Bush Clover
ware ya shiro Yuri	I am you, Lilly

Here we see in Example 23B that Tawara has substituted all nicknames and references in Example 23A. That is, “Lilly” (*yuri*) becomes Tomiko, “Bush Clover” (*hagi*) becomes Akiko, and Tekkan’s name is explicitly stated.

EXAMPLE 24B. Tawara Machi (*Chocolate*, Vol. 1, 15)

鉄幹を思うころはなくて君が晶子か我が登美子か

Tekkan-o	In the heart
omou kokoro ni	that thinks of Tekkan
sa wa nukute	there is no difference between us:
kimi ga Akiko ka	you are me, Akiko
ware ga Tomiko ka	I am you, Tomiko

EXAMPLE 25A. Yosano Akiko (*Midaregami* #182; *Chocolate*, Vol. 1, 131)

....夢にせめてせめてと思ひその神に小百合の露の歌ささやきぬ

yume ni semete	In dreams, at least,
semete to omoi (omohi)	at least . . . to him
sono kami ni	Little Lilly’s
sa-yuri no tsuyu no	dew of a poem
uta sasayakinu	I shall whisper

Here, “Little Lilly” refers again to Yamagawa Tomiko, Akiko’s main rival for her husband Tekkan’s affection. “White Lilly,” as mentioned above, was one of her common nicknames. This poem, then, finds Akiko actually telling Tekkan a poem on behalf of Tomiko while he (her god, *kami*) sleeps.

EXAMPLE 25B. Tawara Machi (*Chocolate*, Vol. 1, 131)

彼の耳にあなたの歌をささやいた夢で逢ってね、ごめんね、登美子

kare no mimi ni	In his ear
anata no uta o	I will whisper
sasayaita	your poem.
yume de atte ne	“Meet me in your dreams, ok?”
gomen ne, Tomiko	I’m sorry, Tomiko

Here we see that Tawara has dispensed with the nicknames again, as she refers to Tomiko by her real name. Also of note is the direct apology Tawara has her narrator give to Tomiko.

EXAMPLE 26A. Yosano Akiko (*Midaregami* #181; *Chocolate*, Vol. 1, 130)

今宵まくら神にゆづらぬやわ手なりたがわせまさじ百合の夢

koyoi (koyohi) makura	This night the gods of love
kami ni yuzuranu	concede defeat,
yawa-te nari	just like
taga-wase masaji	becoming a soft hand,
shira-yuri no yume	the dream of you, White Lily

EXAMPLE 26B. Tawara Machi (*Chocolate*, Vol. 1, 130)

百合の君のおかげで結ばれた今夜神にも負けぬ我が肌

shira-yuki no	Because of you,
kimi no okagede	White Lilly
musubareta	the connection was made, and
koyoi kami nimo	this night even the gods
makenu wa ga hada	cannot defeat my flesh!

Here we see that Tawara actually keeps the veiled reference to Tomiko by using her nickname, White Lily. She also uses Akiko's nickname. What this poem really means is that Akiko is telling Tomiko that because of her she established a relationship with Tekkan, and tonight her body is so hot and alive that even the gods could not defeat her. Note, too, that Tawara uses a different set of characters for "this night": 今夜 as opposed to Akiko's 今宵. Both are read the same, however.

Numbers. A favorite poetic device that Yosano herself was very fond of was the use of numbers. Tawara oftentimes explicitly adds numbers in poems in an apparent attempt to make the subject matter less abstract. We see her in Example 27B below directly state the presence of *two* people, something only implied in Yosano's original:

EXAMPLE 27A. Yosano Akiko (*Midaregami* #14; *Chocolate*, Vol. 1, 15)

水にぬし蟻蛾の大堰のひと夜神結蚊帳の裾の歌ひめたまへ

Mizu ni neshi	Sing
Saga no ooi (ohohi) no	that one night ...
hito-yo-gami	the skirt of the mosquito net and
rogaya no suso no	wicker-work fishing net
utaime (utahime) tamae	in the water at Saga

EXAMPLE 27B. Tawara Machi (*Chocolate*, Vol. 1, 15)

その蚊帳の裾なる歌は秘めおかん嵯峨の水辺の二人の夜の

sono kaya no	On that night
suso naru uta wa	the skirt of the mosquito net
himeokan	was the song that became
saga no mizube no	a secret coffin for the two of us
futari no yoru no	on the edge of the water on Saga beach

Humor. Finally, it should be mentioned that humor often is present—or is implied or alluded to—in the versions that Tawara has created. Though hardly as humorous as her normal *tanka*, it is still often present, even though Yosano's originals were pensive, intense, and occasionally bitter. We saw, for instance, in Example 20B how the reduplicated onomatopoeic expression *booboo* was used to talk about hard times sprouting up all over.

In the example below, Tawara makes a very interesting image using the made-in-Japan loanword “*pair-look*.” A *pair-look* is a couple dressed in similar clothes, such as a honeymoon couple wearing the same tee-shirt while visiting a scenic location. Obviously this is a modern custom, and Tawara employs it to good fashion in her gentle rendition in Example 28B.

EXAMPLE 28A. Yosano Akiko (*Midaregami* #170; *Chocolate*, Vol. 1, 112)

八つ口をむらさき緒もて我れとめじひかばあたへむ三尺の袖

yatsukuchi o	This three-foot-sleeved
murasaki o mote	kimono . . .
ware tomeji	I tie
hikaba ataemu (atahemu)	the collar
san-jaku no sode	with a purple cord

EXAMPLE 28B. Tawara Machi (*Chocolate*, Vol. 1, 121)

ベアルック なんか 着ないわ あたらしい服 をくれる という人が彼

<i>pearukku</i>	I don't wear a
nanka kinai wa	“ <i>pair look</i> ” if
atarashii	he is the person
fuku o kureru to	giving me
iu hito ga kare	new clothes

As humor, however, is somewhat subjective, I will not probe into this aspect of Tawara's translations any further except to say that I feel some is cer-

tainly there if one is looking for it, in spite of the tone of some of Akiko's originals.

By Way of a Conclusion: Some Comments on Canon, Voices, and Revisions

Canon and the modern reception of Midaregami. The place of *Midaregami* in modern Japanese literature is absolutely assured. However, its position is somewhat akin to that of James Joyce's *Ulysses*: Both books created much controversy at their first appearance in the early part of twentieth century; both books dealt with sensual topics in explicit ways, using outrageous language. Both books are not easy reads; today both are more talked *about* than actually read.

Tawara Machi did not feel she could do justice to actually interpreting Yosano's poems, so instead she gave them her chocolate flavorings. But I believe it is not accidental that Tawara chose to reinterpret this book at this time. The Japanese miracle which for so long has been the dominant metaphor of Japanese social life is now changing. In the past two years the Japanese have seen downsizing, wage stagnation, unemployment, and many of the industrial-nation social problems that until now had eluded Japan. At the same time, Japanese women are marrying later, having fewer children, and leaving unsatisfying relationships in increasing numbers. Both statistically and anecdotally the traditional self-sacrifice of Japanese women seems to be on the wane. A book like *Midaregami*—which, after all, is selfish, self-indulgent, and at times almost clinically pathological in its self-absorption—may have a prurient new appeal to a new generation of readers, the generation of Akiko's great-granddaughters. And the guide along the way is Tawara Machi, the trusted "Everywoman" whose poetry is well known and approachable even by adolescent schoolgirls.

Unlike in the standard editions of *Midaregami*, Tawara gives no notes or explanations for the poems (either hers or Yosano's). The Yosano originals stand side-by-side with the new versions. Perhaps this is an indication of what Tawara feels is most important about the verses in *Midaregami*: it not whether or not scholars believe that Tekkan and Akiko stayed at a particular inn on a particular night. What is important are the special emotions each poem calls forth and the intensity of these emotions. In this way, I think that Tawara has reified the canonical status of *Midaregami* quite well.

Voice and the women's rhetoric found in Midaregami and the "chocolate poems. Historically, one of the most critical issues of those involved in the women's suffrage or women's rights movements has been trying to find a symbolic vocabulary in which to express their concerns. Appropriating a discourse, then, is of the utmost importance not only to move the movement forward, but also to speak to others, both outsiders, who are potentially hostile, and insiders, or potential allies. I have argued elsewhere²¹ that the use of English and English loanwords is one device that Japanese women have adopted in a variety of registers, including music and popular culture.²²

Many of the devices that Tawara uses in these poems entail things which might approach a new women's rhetoric. To be sure, she uses a large number of English loanwords in her renditions, but that is not the only device she uses. Reduplication and onomatopoeic expressions are also effectively utilized, as are direct quoted attributions and other items used to make things more concrete (for example, punctuation marks and the use of specific numbers). And sentence-final particles and markers of women's speech are also things which of course feminize the language of these poems. And it should be mentioned, too, that Tawara often accomplishes much of this new rhetoric in a quite subtle way. For example, the book jacket blurb for her original book of "chocolate" poems²³ says "*Otoko dewa nakute otona no henji-suru ni chokoreeto kakumei koto*" ("The person—who is not a man—who is leading the adult chocolate revolution"). This is a very non-confrontational and humorous way of pointing out that this is a woman who is leading the "chocolate revolution," which to me seems to be nothing short of a euphemism for a new, *women's* voice.

Re-visions: sex, sensuality, and changing roles of women as guided by texts. If indeed Tawara is actually giving a type of feminist re-reading of Yosano's poems, no doubt both would be pleased. Yosano herself was an

²¹ "A New Voice: The Use of English as a New Rhetoric in Japanese Women's Language," Suzanne Werheim, et al., eds., *Engendering Communication: Proceedings from the Fifth Berkeley Women and Language Conference* (Berkeley: Berkeley Women and Language Group, University of California, 1998), 533-44.

²² "GHOSTS in the PROGRAM: Changes in the Role of Women in Japanese Popular Music," Timothy Craig, ed., *Japan Pop! Inside the World of Japanese Popular Culture* (New York: M. E. Sharpe, 2000).

²³ *Chokoreeto kakumei*, op. cit.

ardent feminist all her life and an active participant in the Taisho debate over the role and place of the “new” woman in Japanese social, domestic, and intellectual life. In 1931 she wrote a song on the occasion of the First All-Japan Women’s Suffrage Rally, promising to transform the nation “with our labor, our love, [and] our beauty.” This song is even now sung regularly by the League of Japanese Women Voters.²⁴ I find this a fascinating comment; I believe few Western feminists would stress the role physical beauty and love in their agendas.

The “languages of desire”²⁵—the way we encode love, romance, intimacy, sex, and sensuality into our daily lives (whether cognitively, emotionally, or socially)—are ever-present but often unarticulated. Both Yosano and Tawara are acutely aware of this. Both make attempts to activate this voice in their poems. Both realize the power of images and words. Both are aware of the power of love, the senses, and a woman’s passions. All these emotions could theoretically reign unchained and unchecked, but it is the boundaries and structures of the *tanka* form that allow these feelings to be constrained, channeled into viable symbolic forms accessible to others.

So it is not coincidental, then, that Tawara Machi gives us a new *Mida-regami*—resurrecting a well-known and popular set of female images from a past—just as Yosano Akiko did when she reinterpreted *The Tale of Genji*, another kind of woman’s voice from a thousand years ago. The issues Tawara reexamines and re-interprets have yet to be completely resolved. Men’s and women’s roles and mutual expectations are still in flux and upheaval, exacerbated now by a pressing economy. It would seem natural, then, that someone with Tawara’s sensitivities, literary interests, and training would be drawn to Yosano’s earliest work, no doubt a project whose time had come. Because of her popularity and celebrity, Tawara actually speaks with a fair degree of literary authority. Thus, her decision to reevaluate *Mida-regami* was an important one. Besides reifying *Midaregami*’s canonical status, I suspect her “chocolate” versions will impact *tanka* and the general literary climate in Japan in numerous and unforeseen ways for many years

²⁴ Laurel Rasplica Rodd, “Yosano Akiko and the Taishoo Debate over the ‘New Woman,’” Gail Bernstein, ed., *Recreating Japanese Women, 1600-1945* (Berkeley: University of California Press, 1991), 175-98.

²⁵ See the articles in Keith Harvey and Celia Shalom, eds., *Language and Desire: Encoding Sex, Romance and Intimacy* (London: Routledge, 1997).

to come. I personally think it is a nice—or at least a sweet—way to enter the new millennium.