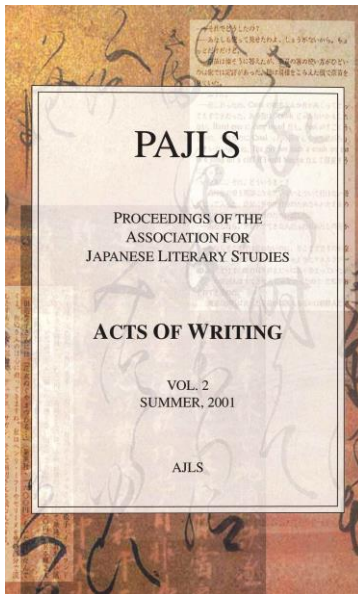


Front matter for

*Proceedings of the Association for Japanese  
Literary Studies 2 (2001).*

Including a Foreword by Rebecca Copeland   
Marvin Marcus  and Elizabeth Oyler 



*PAJLS 2:*

*Acts of Writing.*

Rebecca Copeland, Editor-in-Chief; Elizabeth Oyler, Editor;  
Marvin Marcus, Editor

**MEMBERSHIP IN THE ASSOCIATION FOR JAPANESE LITERARY STUDIES:** The annual fee is \$25.00 for regular, student, and institution members. Membership includes two issues of the AJLS Newsletter and one issue of the PAJLS (Proceedings of the Association for Japanese Literary Studies). Student members receive one free copy of the back or current issues of the proceedings. The shipping cost is included in the membership fees for North American subscribers. Members from other regions should add \$10.00 to the above annual fee for postage. Please make checks payable to AJLS. Correspondence and payments should be addressed to: **Eiji Sekine, Secretary/Editor, AJLS, 1359 Stanley Coulter Hall, Purdue University, West Lafayette, IN, 47907, USA; phone: (765) 496-2258; fax: (765) 496-1700; email: esekine@purdue.edu; website: <http://www.sla.purdue.edu/fil/AJLS>**

**AJLS ANNUAL MEETING:** An annual meeting is organized by an elected Chair and held at the Chair's institution. A call for papers is announced in the Spring issue of the AJLS Newsletter. Selection of proposed papers for the meeting is made by the Chair and Vice-Chair (a chair-in-waiting for the coming year's meeting) of each annual meeting. A program of the meeting is published in the Fall issue of the Newsletter. Unless invited by the Chair, all panel participants must become AJLS members before their presentation.

**PAJLS PUBLICATION:** All papers presented during the annual meeting can be included in the PAJLS. All contributors are allowed to revise their papers after their presentation. The proceedings of the annual meeting are published the following year.

Copyright © 2001

Individual contributors are permitted to publish their own essays elsewhere. All other rights reserved by the Association for Japanese Literary Studies.

ISSN 1531-5533

# PAJLS

PROCEEDINGS OF THE  
ASSOCIATION FOR  
JAPANESE LITERARY STUDIES

VOL. 2 (SUMMER 2001)

ACTS OF WRITING

**Rebecca Copeland, Editor-in-Chief**

**Elizabeth Oyler, Editor**

**Marvin Marcus, Editor**

**Glynne Walley, Production Editor**

**Lane Harris, Editorial Assistant**

**Mark Woolsey, Editorial Assistant**

## CONTENTS

### FOREWORD

Rebecca Copeland, Marvin Marcus, Elizabeth Oyler      vii

### KEYNOTE ADDRESS I:

**Semiotic Aspects of the Refined Expression in Classical  
Japanese: Language and Literature**  
Zdenka Svarcova      3

### KEYNOTE ADDRESS II:

**Beyond the *Genbun Itchi* Movement: Natsume Sôseki's  
Writing in *Kokoro***  
Ohsawa Yoshihiro      19

### WRITING GENDER AND ESTABLISHING CULTURAL AUTHORITY IN PERIODS OF CULTURAL FLUX

**Reading San'yûtei Enchô's *Shinkei kasane ga fuchi*  
(The True View at the Kasane Marsh)**  
Daniel O'Neill      37

**The Anxiety of Translation: Interlingual Seduction and  
Betrayal in Futabatei Shimei's *Ukigumo***  
Indra Levy      47

**Gender and Cultural Topography: The Figure of  
Woman in Tanizaki Jun'ichirô's Reflections on  
Japanese Language**  
Tomi Suzuki      61

**WRITING OTHERNESS: STRATEGIES OF LITERARY APPROPRIATION  
AND NATIVIZATION**

- Archetypes Unbound: Domestication of the Five  
Chinese Imperial Consorts**  
Atsuko Sakaki 85
- Chinese Learning as Performative Power in *Makura  
no sôshi* and *Murasaki Shikibu nikki***  
Naomi Fukumori 101
- In a "Borrowed Tongue:" The Representation of  
Japan in the English Language by Nitobe, Okakura,  
and Uchimura**  
Matthew Mizenko 120
- "Dreams Come True:" Fukuda Tsuneari and the  
Shakespearean Sub-Text**  
Daniel Gallimore 138

**THE LYRICAL WORD: LANGUAGE AND IDENTITY IN POETRY AND  
POETICS**

- The *Wakan rôeishû*: Cannibalization or Singing in  
Harmony?**  
Sonja Arntzen 155
- Gender, Geography, and Writing in Mabuchi's  
Nativist Poetics: From *Masurao-buri* to  
*Taoyame-buri***  
Lawrence E. Marceau 172
- Anzai Fuyue's Empire of Signs: Japanese  
Poetry in Manchuria**  
William O. Gardner 187

**CROSSCURRENTS: LANGUAGE STYLES AND CODES IN THE  
NINETEENTH CENTURY**

**Making the Scene with Shikitei Sanba**  
Joshua Young 203

**Rhetoric as Metalanguage and the Metalanguage of  
Rhetoric: How Language Defines and is Defined in  
the Scholarship of Rhetoric of the Meiji and Taishô  
Periods**  
Massimiliano Tomasi 220

**THE MEDIATED WORD: PUBLISHERS AND PERIODICALS IN  
TWENTIETH-CENTURY LITERARY PRODUCTION**

**Translation in the Age of Mechanical Reproduction:  
Writing In(to) Japanese**  
Sarah Cox 239

**“Novels You Can Watch/Movies You Can Read:”  
Visual Narrative in 1930s Women’s Magazines**  
Sarah Frederick 254

**Mass Culture, the Literary Establishment, and *Season  
of the Sun*: Ishihara Shintarô’s Debut**  
Ann Sherif 275

**WRITING EXERCISES: NEW POSITIONS IN POSTWAR AND  
CONTEMPORARY LITERARY DISCOURSE**

**Both Ways Now: Dazai Osamu and Tanizaki  
Jun’ichirô Writing the Female in Postwar Japan**  
Linda H. Chance 293

<b>Wresting National Language from the State: Inoue Hisashi's Attempt to Overcome the Modern</b> Christopher Robins	313
------------------------------------------------------------------------------------------------------------------------	-----

<b>The Gender of Solitude: Changing Sexual Identities in Recent Japanese Fiction</b> Giorgio Amitrano	326
----------------------------------------------------------------------------------------------------------	-----

<b>Writing the Limits of Sexuality: Tomioka Taeko's "Straw Dogs" and Nakagami Kenji's "The Immortal"</b> Eiji Sekine	338
-------------------------------------------------------------------------------------------------------------------------	-----

**WRITING AT THE CROSSROADS: MIGRATIONS AND MERGINGS IN MODERN JAPANESE LITERATURE**

<b>Colonial Ethnography and the Writing of the Exotic: Nishikawa Mitsuru in Taiwan</b> Faye Yuan Kleeman	355
-------------------------------------------------------------------------------------------------------------	-----

<b>Ethnic Identities and Various Approaches towards the Japanese Language: An Analysis of Ri Kaisei, Kin Kakuei, and Tachihara Masaaki</b> Yoshiko Matsuura	378
----------------------------------------------------------------------------------------------------------------------------------------------------------------	-----

<b>Nomadic Writers of Japan: Tawada Yôko and Mizumura Minae</b> Reiko Tachibana	400
------------------------------------------------------------------------------------	-----

<b>ABOUT THE CONTRIBUTORS</b>	423
-------------------------------	-----

## FOREWORD

Language is the writer's tool, and every writer, regardless of historical context, confronts many choices. For the exile there are political considerations. For the woman there is the question of voice. Others must confront issues of class, gender, style, and dialect. The Japanese writer faces a particularly difficult challenge. The very history of written expression in Japan can be viewed as a complex negotiation among different languages and writing systems, each with unique cultural and national nuances. Firmly rooted in an indigenous language and culture, early Japanese writers adopted the written script of another, linguistically unrelated language. The introduction of Chinese forms and styles generated a new cultural awareness, which obliged the Japanese author to confront the shifting cipher of "Japanese-ness." Japan's first written records reflect this new awareness. Should the text be composed in Chinese or in some form that more closely represented spoken Japanese? If the latter, how should this Japanese variant be defined and in turn represented? Such questions have been repeatedly raised throughout the history of Japanese writing. In the Heian period, the emergence of the *kana* syllabaries and the codification of *kanbun* generated a new set of possible answers, each complicated by a mix of referential indices. The arrival of the Roman alphabet in the sixteenth century added new possibilities. With the opening of Japan to Western civilization, writers confronted not only new languages but radically new approaches to writing, self-expression, and negotiations of meaning.

What does it mean to "write Japanese?" The availability of numerous linguistic alternatives has played an important role in defining the literature of Japan and situating the writer in the ever-shifting arena of cultural and national identities. The "*wa-kan*" dichotomy of Chinese and Japanese forms has long been conceived as a division between public/private, male/female, and to an extent "factual" versus "fictional" modes of discourse. This assumed bifurcation has profoundly influenced historical interpretations of Japanese writing and of "Japanese-ness."

Writers of the newly modernizing nation were similarly beset with questions of style and national polity. Pitting the modern idiom



against strong traditional precursors, writers and intellectuals engaged in debates that polarized past and present in ways not unlike the earlier contestations between public and private. The international context of modern and contemporary literature further complicates the interaction of specific languages and discursive modes as they pertain to personal and even national identity. This issue is particularly relevant for *zainichi* writers whose national identities are unstable. Similarly Japanese nationals who write in other languages and thereby experiment with alternative identities must also confront the resistance their choices invite. This is as true of Nitobe Inazô and Mori Ôgai at the beginning of the twentieth century as it is of Mizumura Minae and Tawada Yôko at the dawn of the twenty-first. The corollary phenomenon of the non-Japanese writing *in* Japanese further complicates the vexing issue of what it means to be Japanese.

The papers assembled in this volume were originally presented at the Ninth Annual Meeting of the Association for Japanese Literature Studies, held at Washington University in St. Louis, November 10-12, 2000. The conference brought together twenty-two presenters from across the United States, Canada, and Europe. We were particularly fortunate to have two distinguished keynote speakers. Dr. Zdenka Svarcova of Charles University, Czech Republic, spoke on "Semiotic Aspects of the Refined Expression in Classical Japanese Language and Literature." A broad-ranging scholar of literature and linguistics, Dr. Svarcova considered the dynamic relationship between the vocalization of poetry and the scripting of prose as a fundamental factor in the creation of Japanese literature in her analyses of the *Ise monogatari*, *Izumi Shikibu nikki*, and *Oku no hosomichi*. Yoshihiro Ohsawa spoke on "Sôseki's Writing in *Kokoro*." A member of the English and comparative literature and culture faculty at Tokyo University, Mr. Ohsawa has published *New Paradigms of Texts (Tekusuto no hakken, 1994)* in addition to numerous works on comparative literature and issues of translation. In his keynote address Mr. Ohsawa highlighted the conscious artificiality of both style and structure in Sôseki's *Kokoro*, arguing that Sôseki's narrative innovations succeeded in moving modern Japanese literature to a new level of literary sophistication.

The conference and the present publication were made possible by generous contributions from the Japan Foundation, the Northeast Asia

Council of the Association for Asian Studies, and by financial assistance from Washington University. We are grateful as well for the support of Mr. Steven Owyong of the Saint Louis Art Museum who organized an exhibit of Japanese calligraphy in conjunction with the conference. We are also indebted to the dedicated efforts of our graduate students and administrative staff, who helped make the conference a success. Likewise, the compilation of this volume reflects the labors of our graduate students. Lane Harris, Master's student in East Asian Studies, took responsibility for the logistics of the printing; Mark Woolsey, Master's student in Japanese, assisted with the copyediting and proofreading; and Glynne Walley, Master's Candidate in Japanese, provided invaluable assistance as the chief production editor. Finally, thanks go to Jo Ann Achelpohl, Administrative Assistant for East Asian Studies, for pulling it all together and paying the bills.

Rebecca Copeland

Marvin Marcus

Elizabeth Oyler