The Fantastic in the 1960s and 1970s: the Idea of Subversion and an Exploration of Style

DISsertation

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By

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Abstract

This study provides a general picture of the literature of the fantastic as produced by Japanese writers in the 1960s and 1970s. It defines the modern fantastic in the second chapter as the embodiment of the moment of hesitation between natural and supernatural explanation. I show that in the 1960s and 1970s it was a literature of subversion.

In the third chapter, the formation of the Japanese fantastic is introduced. Shibusawa Tatsuhiko and Tanemura Suehiro’s introduction of Mannerism and the contents of magazine Blood and Roses are analyzed. This chapter also includes a discussion of how the fantastic in the 1960s and 1970s was inspired by opposition to the realism that critics maintained dominated postwar literary world.

The fourth chapter mainly focuses on Shibusawa Tatsuhiko. His encyclopedic works, translated works of Marquis de Sade, and his experimental creation of fantastic works are discussed. These fictions of Shibusawa are examined to illustrate that he was obsessed with crafting an aesthetic and high stylization and to illustrate the features of his style, language, narrative, and the structure of his works.

Chapter five concerns on two Shinseinen writers, Oguri Mushitarō and Yumeno Kyūsaku whose resurgent popularity was inspired during the 1960s. Their mystery fiction echoes the same subversive features of the fantastic: the creating of a real world only to disrupt it with the unreal and making the representation of the real the target of representation. Nakai Hideo’s mystery fiction in the 1960s is also
discussed in this chapter to clarify the connection between the fantastic writers and early Shinseinen writers.

Chapter six argues there is a strong connection between the fantastic and previous literary forms: gesaku and kaidan. With the analysis of Ueda Akinari and Izumi Kyōka, we find that these works and the fantastic in the 1960s and 1970s all reflect prior literary forms for the purpose of parody, therefore gaining the power of subversion to escape the restrictions of time and create new forms.

In chapter seven, mainstream writers such as Ishikawa Jun and Mishima Yukio, who use fantasy elements, themes, and narrative techniques, are discussed. The all pervasive influence of the fantastic in the present day culture is also examined.

In short, the main purpose of this study is to use the fantastic as a new perspective on modern Japanese literature and to explore modern writers’ pursuit of various possibilities in literary expression. The fantastic in the 1960s and 1970s begins with the intention of undermining the domination of Japanese naturalism. However, by bringing to the fore a wealth of existing literary forms, from kaidan to Izumi Kyōka, from the detective stories in Shinseinen to the fiction of intellectuals, the writers of the fantastic undercut the idea that Japanese naturalism was dominate, and this demolished the reason for the existence of the fantastic as a serious literary movement. The fantastic, thus, was dissolved into popular entertainments; it was soon overcome by trite and came to be consumed as a popular entertainment literature that displayed the bizarre, erotic, and grotesque.
Dedication

This document is dedicated to my family.
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My deepest gratitude and thanks go to my advisor Dr. Richard Torrance. I wish to thank him for his unfailing intellectual support and patience over the years.

This dissertation could not have been completed without Dr. William Tyler’s help and support. I am grateful to him for his clear insights, and for his stimulating ideas and support. Unfortunately, Dr. Tyler passed away on January 2, 2009. I was deeply saddened by his death.

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Table of Contents

Abstract ........................................................................................................................................... ii
Dedication ......................................................................................................................................... iv
Acknowledgments .............................................................................................................................. v
Vita ...................................................................................................................................................... vi
List of Figures ...................................................................................................................................... x
Chapter 1: Introduction .................................................................................................................... 1
Chapter 2: Between Real and Unreal: a Literature of Subversion .................................................. 9
  Definition of the Fantastic .................................................................................................................. 9
  The History of Japanese Fantastic .................................................................................................... 16
Chapter 3: Deconstruction of Conventional Aesthetic and Value: Mannerism and Eroticism in Japanese Fantastic ........................................................................................................... 23
  Mannerism: the Harmonious Discord ............................................................................................ 23
  Magazine Blood and Roses: the Encyclopedic Cabinet Dedicated to Mannerism and Eroticism ................................................................................................................................. 36
  The Fantastic as Anti-realism or as a New Approach to Japanese Modern Literature: Literary Expression, Style, Language ............................................................................................................. 57
Chapter 4: From de Sade to The Chronicle of Prince Takaoka’s Journey Overseas: Life and Works of Shibusawa Tatsuhiko ................................................................................................................. 71
Biography ................................................................................................................................. 71

Three Cornerstones of Shibusawa’s Theory: Surrealism, Eroticism, and Mannerism 76

Fictions of Shibusawa Tatsuhiko: Unique Style and the Embodiment of the
Aesthetic of the Fantastic ........................................................................................................ 86

Close Reading of The Chronicle of Prince Takaoka's Journey Overseas .............. 103

Main Character Prince Takaoka .......................................................................................... 110

Sub-plots: Kusuko, Petrifactions, and Minerals ................................................................. 121

Shibusawa’s Ideal of a Purposeless Existence and Child-like Play ................... 128

Shibusawa’s Unique Style .................................................................................................... 132

Chapter 5: The Reevaluation of Shinseinen Writers: Heretical Detective Novels as the
Echo of the Fantastic ........................................................................................................... 137

語る (narrate) vs. 騙る (deceive) ............................................................................................ 144

Parody: Intertextuality and the Structure of Mystery Fiction ........................................ 146

Chapter 6: Edo Literature and the Fantastic ................................................................. 157

The Reevaluation of the Ghost Story in the 1960s and 1970s ......................... 157

Edo Ghost Story vs. the Fantastic in the 1960s and 1970s: The Notion of the
Boundary between Real and Unreal ................................................................................... 163

Edo Ghost Story: Dream/Language/Parody/Decadence ............................................. 170

Ueda Akinari: A Writer of the Fantastic in Edo............................................................... 172

Izumi Kyōka: Between Pre-modern and Modern ......................................................... 181

Chapter 7: The Lasting Influence of the Fantastic ....................................................... 197
Conclusion: Literature with Supernatural Elements: from Subversion to Escape ....... 211

References ................................................................. 226
List of Figures

Figure 1. Parmigianino (1503-1540) *Self-Portrait in a Convex Mirror* (c. 1524) ........ 28
Figure 2. Salvador Dalí (1904-1989) The Persistence of Memory (1931) ............... 28
Figure 3. Bronzino (1503-1572) *Venus, Cupid, Folly, and Time* (c. 1545) .......... 30
Figure 4. Giuseppe Arcimboldo (1527-1593) *Portrait of Rudolf II* (c. 1590) . . . . 30
Figure 5. Clovis Trouille (1889-1975) *Lust* (1959) ........................................ 45
Figure 6. Paul Delvaux (1897-1994) *Pygmalion* (1939) .................................. 46
Figure 7. Pierre Molinier (1900-1976) *La Fleur de Paradis* ................................ 46
Figure 8. *The Martyrdom of Saint Sebastain* Photographed by Shinoyama Kishin . . 48
Figure 9. Giovanni Antonio Bazzi II Sodoma (1477-1549) St. Sebastian (c. 1525) .... 48
Figure 10. Death of Sardanapalus photographed by Narahara Ikkō ........................ 49
Figure 11. Eugène Delacroix (1798-1863), *Death of Sardanapalus* (c. 1827) ......... 49
Figure 12. *Pietà*, photo of Hijikata Tatsumi, photographed by Hayasaki Osamu ....... 50
Figure 13. Michelangelo *Pietà* (1499) ................................................................. 50
Introduction

This study provides a general picture of the literature of the fantastic as produced by Japanese writers in the 1960s and 1970s. In the second chapter, following Tzvetan Todorov’s work *The Fantastic: A Structural Approach to a Literary Genre* (1970) and Rosemary Jackson’s work, *Fantasy: The Literature of Subversion* (1981), the definition of the fantastic and the theoretical framework are discussed first. Tzvetan Todorov defines the fantastic using the key concept of hesitation. He draws a boundary between supernatural and natural, real and unreal. The fantastic exists with the character’s and reader’s hesitation on deciding which side the events belong. Based on Todorov’s definition, Rosemary Jackson expands the concept of the fantastic, views it not as a genre, but as a narrative mode. Jackson argues that the fantastic starts with the claim that what he/she is telling is real, then breaks this claim with the intrusion of the unreal events. It settles between the real and unreal and blurs the boundary. This feature separates the fantastic from the other literary forms with supernatural elements, like the fairy tale and allegory. In those cases, the supernatural elements are expected and taken for granted by the reader, and
this agreement is never broken by the writer. Jackson then connects this intrusion upon the real to her main argument: the fantastic as subversion of dominant value systems and ideologies.

Thus the fantastic is defined by the following features: it relies on realism, sets up a boundary between the real and unreal, starts with the reality and then intrudes on it with the unreal. At the level of literary representation, the fantastic imitates an existent literary form and twists the form by parody. Finally, it works as subversion towards existing ideologies, cultural conventions, and power structures. The mechanism of how the fantastic operates as a force of subversion is clear. However, what it contradicts and refers to is somehow undefined. Only by placing the fantastic in a specific time period and cultural environment can we clarify its being.

This key concept of intrusion which leads to the subversion is also emphasized by the champion of the Japanese fantastic Shibusawa Tatsuhiko in his similar description of the fantastic.

しかし、それらの寓話や伝説の世界とでは、明らかに雰囲気が違っている。どう違うのかというと、前者は一種の魔法の支配する世界であって、奇跡や変身が次々に起ったり、恐ろしい怪物が次々に現われたりするが、結局のところ、その世界は調和の保たれた、超自然の法則で統一された単純な世界でしかなかったのだ。
これに反して、近代の幻想小説の世界では、幻想や恐怖が宇宙の統一を破って、現実に侵入してくるのである。1

There is, however, a distinct difference in atmosphere in the worlds of fables and legends. One sort creates a world ruled by magic where miracles and transformations occur one after another. No matter how many fearsome monsters appear, the world created preserves its harmony and supernatural laws rule a simple world. In contrast, in the world of the other sort, phantasm and horror destroy the unity of the universe and invade the realm of reality.

Based on the key concept of subversion, the fantastic is separated from other literary works with supernatural elements, such as legend, folktale, allegory, or science fiction. This distinction is especially important for this study. It is the key to distinguish the fantastic studied here and the widely used Japanese concept of gensō bungaku (fantasy literature) which holds no unified definition but loosely refers to any literary works with supernatural elements.

As noted above, the other key concept of the fantastic is hesitation. The hesitation described in Todorov’s argument is established based on the standard of realism, the existence of a boundary between the real and unreal. In the case of the Japanese fantastic, I argue that this hesitation can also be created by setting other boundaries and crossing them, such as the boundary between everydayness and non-everydayness. With this change in the concept of the boundary, I expand the definition of the fantastic, and introduce the Edo ghost story as a literature of the fantastic that influenced the fantastic movement in the 1960s and 1970s.
In the third chapter, the formation of the Japanese fantastic is introduced. The Japanese fantastic in the 1960s and 1970s appears as the subversion of the dominant value system and ideologies, and in literature, the dominant value system was realism and naturalism. Not satisfied with the history of the domination by naturalism/realism created by the literary canon, the pioneers of the Japanese fantastic, Shibusawa Tatsuhiko and Kida Junichirō, started with the idea of “creating an alternate history of Japanese literature.” They intended to reconstitute the existing knowledge construct by introducing and strengthening the marginalized values and ideas from the occidental literary and cultural tradition mainly related to sexual and religious taboos. Shibusawa Tatsuhiko and Tanemura Suehiro’s introduction of Mannerism and the contents of the magazine *Chi to Bara* (*Blood and Roses*, 1968-69) are analyzed. This chapter also includes a discussion of how the fantastic in the 1960s and 1970s was inspired by opposition to the realism that critics maintained dominated the postwar literary world and how the fantastic indicated a new approach to understanding modern Japanese literature.

The fourth chapter mainly focuses on Shibusawa Tatsuhiko. His encyclopedic works of black magic, witchcraft, alchemy, translated works of Marquis de Sade, and his experimental creation of fantastic works: *The City of Dog-Wolf* (*Kenrō toshi*, 1961); and his later work *Chronicle of Prince Takaoka’s Journey Overseas*
(Takashinō kōkaiki, 1987) are discussed. These works all feature imitation and parodies of prior or current literary forms. For instance, Shibusawa applied documentary and encyclopedic details to superficially portray a real world, only to then disrupt and then break with realism to create an imaginary world. This imitation and parody of realism led to the self reflective act of examining the creation of the literary work itself. With multiple-frame narratives, the constant in and out of the writer himself/herself in the work, their works question the reliability of the mimetic to create an equation to the real world. The Japanese fantastic examines and plays with the process of creating a work, and explores the possibilities of the work’s structure and narrative technique. The work’s structural originality and aesthetic effects are more important than the authenticity of portraying the real world. The Japanese fantastic finally leads to the destruction of the novel, to the achievement of the goal of the subversion of realism and naturalism.

Chapter five discusses the endeavors of the fantastic writers in the 1960s and 1970s to revalue and review the marginalized literary works in modern Japanese literature, works that were formerly regarded as pure entertainment with little literary value. It mainly focuses on several Shinseinen writers of mystery fictions whose resurgent popularity was inspired by the fantastic writers of the 1960s: heretical detective novel writers Oguri Mushitarō and Yumeno Kyūsaku.
(The Sacrifice to the Nothingness, 1964) by Nakai Hideo (1922-1993) is also discussed in this chapter to clarify the connection between the fantastic writers and early Shinseinen writers. The fantastic and Shinseinen’s heterodox detective novels share the same structural features and narrative technique. As in Yumeno Kyōsaku’s work Dogura Magura, resolving the trick which is the key in traditional mystery fictions is no longer the center; playing with the idea of creating the trick itself becomes the major theme. Mystery fiction echoes the same subversive features of the fantastic: the creating of a real world only to disrupt it with the unreal and making the representation of the real the target of representation.

Chapter six argues that the Japanese fantastic in the 1960s and 1970s also appears as an anachronism, a nostalgia for prior literature before the domination of the realism and naturalism. This chapter argues there is a strong connection between the fantastic and previous literary forms: gesaku and kōdan. Hirosue Tamotsu’s work Yotsuya kaidan (1984) and Takada Mamoru’s work concerning Ueda Akinari and Kyokutei Bakin will be introduced. For instance, the Kabuki Yotsuya Kaidan appears as a parody of Chūshingura, which values loyalty and filial piety, and twists it to a ghost story of grotesquerie. With the analysis of Ueda Akinari and Izumi Kyōka, we can find that these works and the fantastic in the 1960s and 1970s all imitate prior
literary forms for the purpose of parody, therefore gaining the power of subversion to escape the restrictions of the time and create new forms.

Chapter seven is titled “the lasting influence of the fantastic.” First of all, some mainstream writers such as Ishikawa Jun and Mishima Yukio, who use fantasy elements, themes, and narrative techniques are discussed in this chapter to examine how the fantastic explores and questions the possibilities of literary forms, the structure of works and narrative techniques. In addition, one female writer Enchi Fumiko will be discussed to give a full picture of the fantastic and its literary forms. Then the influence of the fantastic in present day culture is also studied to lead to the conclusion that the influence of the fantastic is so all pervasive in the present that it is almost indistinguishable and invisible.

In summary, since this realism/naturalism domination is a created history by Japanese critics, the foundation that the fantastic seeks to subvert is questionable in terms of actual literary work. The fantastic begins with the intention of undermining the domination of Japanese naturalism. However, by bringing to the fore a wealth of existing literary forms, from gesaku to Izumi Kyōka, from the detective stories in Shinseinen to the fiction of intellectuals, the writers of the fantastic undercut the idea that Japanese naturalism was dominant, and, thus, demolished the reason for the existence of the fantastic as a serious literary movement. The fantastic therefore was
dissolved into popular entertainments; it was soon overcome by trite and predictable patterns of representation and came to be consumed as a popular entertainment literature that displayed the bizarre, erotic, and grotesque.

However this transient popularity of the fantastic in the 1960s and 1970s makes for an interesting case in Japanese modern literature. By studying the formation and dissolution of the Japanese fantastic, comparing it with its related literary forms such as mystery fiction, gesaku, kabuki, and kyōgen; and clarifying its relation to realism/naturalism, we can get a better understanding of Japanese modern literature: the persistent focus on expression and formalism in literary creation, the inheritance and persistence of literary tradition, and the process of canonization.
Chapter 2: Between Real and Unreal: A Literature of Subversion

Definition of the Fantastic

Fantasy as a literary genre associated with supernatural elements can, of course, be traced to ancient mythologies and epics. However, recent conceptualizations of the “fantastic” allow us to delimit our discussion to fantasy literature in modern times. The structuralist critic Tzvetan Todorov’s work “The Fantastic: A Structural Approach to a Literary Genre” (1970) provides a workable definition of the fantastic as a genre.

We are now in a position to focus and complete our definition of the fantastic. The fantastic requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character, and at the same time the hesitation is represented, it becomes one of the themes of the work- in the case of naïve reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as ‘poetic’ interpretations. These three requirements do not have an equal value. The first and third actually constitute the genre; the second may not be fulfilled. Nonetheless, most examples satisfy all three conditions.²

Todorov further explains this definition and emphasizes the idea of hesitation. He uses the notion of hesitation to differentiate the fantastic from the “uncanny” and “marvelous”.

The fantastic, we have seen, lasts only as long as a certain hesitation: a hesitation common to reader and character, who must decide whether or not what they perceive derives from ‘reality’ as it exists in the common opinion. At the story’s end, the reader makes a decision even if the character does not; he opts for one solution or the other, and thereby emerges from the fantastic. If he decides that the laws of reality remain intact and permit an explanation of the phenomena described, we say that the work belongs to another genre: the uncanny. If, on the contrary, he decides that the new laws of nature must be entertained to account for the phenomena, we enter the genre of the marvelous.3

Todorov’s definition provides a point of departure for the discussion of the modern fantastic, and its differentiation from traditional fantasy literature. For Todorov, the fantastic only comes into existence with the hesitation between the world controlled by natural laws and supernatural laws. The world described by fantastic literature is neither entirely real, nor entirely imaginary; it only exists in the confused territory between the two. And the mode of the fantastic is placed between the realistic (uncanny in his term) mode, and the marvelous mode.

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This hesitation becomes the defining feature of the fantastic, and, at the same time, the key to understanding its structural features. First, modern fantastic works always start with a labored effort to establish a realistic world, and then, at a certain point in the work, they move to an unrealistic or marvelous situation, which confuses the character or the reader or both.4

In addition, as a narrative feature, the fantastic always disturbs the traditional third-person omniscient narrative or the stable view in narration, first-person or second-person, which readers can rely on. The fantastic creates an instable narrative, uses various views and perspectives in narration, and intentionally blurs the boundary between subjectivity and objectivity to confuse the reader. This obscuring narrative distorts the clarity of the character’s mind and expresses his/her hesitation, at the same time depriving the reader of a reliable view to grasp the story, and throwing him or her into a state of confusion.

The hesitation and uncertainty of the fantastic can also be found in its thematic features. Rosemary Jackson in his work *Fantasy: The Literature of Subversion* (1981) gives a detailed summary of the themes in fantastic.

Themes can be clustered into several related areas: (1) invisibility, (2) transformation, (3) dualism, (4) good versus evil. These generate a number of recurrent motifs: ghosts, shadows, vampires, werewolves, doubles, partial selves, reflection (mirrors), enclosures, monsters, beasts, cannibals. Transgressive impulse towards incest, necrophilia, androgyny, cannibalism, recidivism, narcissism and ‘abnormal’ psychological states conventionally

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categorized as hallucination, dream, insanity, paranoia, derive from these thematic concerns, all of them concerned with erasing rigid demarcations of gender and of genre. Gender differences of male and female are subverted and generic distinctions between animal, vegetable and mineral are blurred in fantasy’s attempt to ‘turn over’ ‘normal’ perceptions and undermine ‘realistic’ ways of seeing.  

Within the various themes and motifs, the fantastic “‘turns over’ ‘normal’ perceptions”, and erases the “rigid demarcation of gender and of genre”. The effect of these themes and motifs is to increase uncertainty and hesitation towards the real, the visible, and the known. This leads to various extreme conditions like dreams, madness, and hallucination, breaking the natural rules of time and space, subjectivity and objectivity, animate and inanimate.

As mentioned above, the hesitation and uncertainty created in the fantastic by turning over the normal results in “subversion,” which is an essential difference between the modern fantastic and traditional fantasy. Although both the modern fantastic and traditional fantasy embrace magic and supernatural elements, they create different worlds: one as subversion of the cultural and natural rules, one as a compensation to reinforce existing rules.

Fantasies moving towards the realm of the ‘marvelous’ are the ones which have been tolerated and widely disseminated socially. A creation of secondary worlds through religious myth, fairy tales, science fiction, uses

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‘legalized’ methods—religion, magic, science—to establish other worlds, worlds which are compensatory, which fill up a lack, making up for an apprehension of actuality as disordered and insufficient. These fantasies transcend that actuality. Their romance base suggests that the universe is, ultimately, a self-regulating mechanism in which goodness, stability, order will eventual prevail. They serve to stabilize social order by minimizing the need for human intervention in this benevolently organized cosmic mechanism.⁶

Jackson regards fantasy as the art of compensation. By creating magic and supernatural worlds, it carries on and reinforces the social order by making up for what society lacks. It can take the form of fairy tales, myth, religious stories, and romance. Adding to this, fantasy with supernatural elements which are irrational and unexplainable can be reconstructed and rewritten in a ‘meaningful’ way, using tradition, to buttress established ideas and educate people. It takes the forms of moral allegory and fable. In a word, traditional fantasy is formulated and presented to support the establishment rather than subvert it.

Compared to traditional fantasy, the modern fantastic is subversive and deviant:

As Todorov pointed out, fantasy is located uneasily between ‘reality’ and ‘literature’, unable to accept either, with the result that a fantastic mode is situated between the ‘realistic’ and the ‘marvelous’, stranded between this world and the next. Its subversive function derives from this uneasy positioning. The negative versions of unity, found in the modern fantastic, represent dissatisfaction and frustration with a cultural order which deflects or

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defeats desire, yet refuse to have recourse to compensatory, transcendental other worlds.7

No frame of reference that leads to easy conclusions, supporting societal morality or common sense. Rather it serves as an initial impetus to doubt. “Far from construing this attempt at erosion as a mere embrace of barbarism of chaos, it is possible to discern it as a desire for something excluded from cultural order…As a literature of desire, the fantastic can be seen as providing a point of departure, in Bersani’s words, ‘for an authentically civilizing skepticism about the nature of our desire and the nature of our being.’”8

The modern fantastic is in opposition to institutional order and cultural stability. It is rebellion against the existing order and an investigation into irrationality and suppressed desire. It is a literature of subversion.

The Japanese fantastic exhibits the same essential features described by Jackson. The banner of Japanese fantastic in the 1960s was itan bungaku (deviant literature) according to its major champion, Shibusawa Tatsuhiko. The idea of fantasy starts from the marvelous and astonishing that rise from human imagination. It is experimental and avant-garde, trying to break down the stable social categories, moral standards, and the boundaries of the literary, both high art and low art.

The modern fantastic’s defining feature of hesitation with its essential characteristic as a literature of subversion differentiate the fantastic from the

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traditional fantasy. It also allows for a totally different sort of imagination because of the development of science and its impact on human epistemology. Caillois’s *The Natural Fantastic* gives a good example of the modern fantastic’s creation of new imaginary worlds. Caillois discovers the fantastic in “materialist mysticism,” finding rarity and strangeness in real nature: insects, plants, and crystals which are the product of nature but which appear “so surprising, baffling, or disquieting that it does not seem they could really be what they are.”\(^9\) Compared to Todorov’s formulation of the marvelous/supernatural and the uncanny/the natural, the fanatic is the unnatural in nature.

In Japanese fantastic during the 1960s and 70s, many writers held strong interests in biology and encyclopedic knowledge: Oguri Mushitarō’s (son of an insect) name came from his fascination with insects; Shibusawa Tatsuhiko composed various encyclopedia about weird objects in nature: flowers, insects, and animals; Ishikawa Jun was interested in mimicking reality and creates a “real” historical world to show off his encyclopedic knowledge. This reflects a feature of the modern fantastic, a new structure of imagination that is impossible in the traditional fantasy based on traditional worldviews.

In sum, the keyword hesitation defines fantastic as a new genre and the essential characteristics of subversion and a new structure of imagination differentiate modern fantastic from traditional fantasy. With this definition and feature of modern fantastic in mind, I will first examine the structural features—language, style, and narration—that are fundamental to understanding the fantastic as a modern literature form, and move to discuss its particular elements—eroticism, violence, madness, the absurd, nightmares, dreams, and uncertainty—which make the fantastic startling and enjoyable.

The History of Japanese Fantastic

Led by its major champion Shibusawa Tatsuhiko, Japanese fantasy began to gain popularity in the 1960s. However, because it was an avant-garde literature and a subcultural phenomenon, there was little recognition and description of Japanese fantasy in major works of Japanese literary history. One of the few mentions is the de Sade Trial in 1960, when the Japanese government decided to prosecute Shibusawa Tatsuhiko for obscenity for his translation of de Sade’s work *Juliette (Histoire de Juliette ou les Prospérités du vice, 1797-1801)*. The obscenity charge came in the midst of massive anti-government demonstrations against the renewal of the U.S.-Japan Security Treaty, and Shibusawa became identified as an
oppositional figure, especially since the obscenity trial and its appeal dragged on until 1969, and many major figures in the Japanese literary world, such as Endō Shūsaku, Ōe Kenzaburō, Haniya Yutaka, Ōoka Shōhei, and Yoshimoto Takaaki participated in this trial as defense witnesses. From the very beginning, the Japanese fantasy was marked as “oppositional,” *itan bungaku* (a literature of subversion.) in Japanese. Other than this phrase, Japanese literary critics and academies did not generate a specific critical language to talk about the avant-garde fantasy that came out in the 1960s.

There is thus a difficulty in depicting Japanese fantasy among the general readership of it and even among writers who claim their works “fantastic.” They read *gensō bungaku* as *gensōteki na bungaku*, interpret *gensō bungaku* as the literature that display an unexpected and amazing imagination, and include Japanese fantasy from the 1960s in the extended line of fairy tales and myth.

However, when we take a close reading of Japanese fantasy, we can find that the core members of this avant-garde literature movement were intent on creating a different style. Critic Iwaya Kunio, who strongly relates to Japanese fantasy, clarifies the concept of fantasy literature as follows: First, unlike fairy tale and Greek mythology which apply different rule from the real world, fantasy actually obeys the laws of the real world. It is about the unrealistic feeling that people perceive in this
real world. Second, it came onstage in 18th century in Europe. It is a reaction against
the development of science and rational thinking, a feeling of bewilderment and
alienation from the radical changes of the world that was rearranged by science and
rational thinking. Third, it comes with the revealing of a dark side of the world in
contrast to the enlightenment. This can be seen in the emergence of gothic literature in
England and the works of de Sade in France, and so on.

僕らが日常的にこれが現実だと思っている世界とはまったく別の法則で動くような、
もうひとつの世界であるフェアリーランドをあらかじめ設定しているたぐいの文学で、
こちらは非常に古い歴史があるものです。たとえばギリシャ神話とか一千一夜物語とか、
この現実世界ちはちがう法則をもった世界のなかで、日本語のいわゆる幻想的な出来事
が起こるような文学。そのフェアリーランドのかなかに入ったら、そこに囲まれたシ
ステムにしたがって僕らも生きるわけだから、荒唐無稽な出来事もそんなに意外には感
じられない—それがフェーリックな文学ですね。
ところがファンタスティックな文学、幻想文学というのはそれとは別のものなんで、僕
らが正常だと思っている日常のいわゆる現実世界のただなかへ、なにか異質のものが侵
入してくれるというタイプの文学。日本に「幻想文学」なる雑誌があったとすれば、いま
言った両方が含まれてしまうわけで、そこではおそらく、定義・区分は曖昧なままです。
このことは日本の事情だからそれでもいいけれども、ヨーロッパではこれから二つは別
ものだと考える必要があると思います。
まあこのへんは、僕は最近出版した「シュルレアリスムとは何か」（メタローグ刊）という
本のなかでくわしく語っていることなんで、それを参照していただくといいでしょう。
とにかくヨーロッパでは、幻想文学、ファンタスティックな文学は十八世紀に登場した
ジャンルだとされることが多い。これはもうはっきりと近代文学、近代合理主義の発展
とかかわりのあるジャンルだということです。近代科学がどんどん世界を合理的に説明
してゆくとき、不思議な現象はおのれの身を守ろうとしてファンスティックの領域をつ
くりはじめた。つまり、どんなに近代文学がこの世界をきわめようとしても、きわめら
れないものが残るという感覚が保たれる。それはたとえば超常現象であったり怪物で
あったり、あるいは死であったりするわけですが、そういうものが近代科学によって整
合的に分解され構築されてゆくこの世界のなかで、いわば裂け目をつくることになる。
十八世紀は啓蒙主義の時代でもあって、蒙をひらきながら逆に暗黒の部分を露呈させて
しまう。この世紀の後半にイギリスで幽霊小説が流行りだしました、ゴシック・ノヴェ
ルス、フランスでロマン・ノワールというジャンルがはじまる。それはヨーロッパ中
にたちまち浸透していって、ドイツのほうでは神秘的な幻想小説群が生まれてくるし、
フランスではカゾット、それにサドみたいなかたちが出てくる。こんなふうにヨーロッパでは、
ファンタスティックな幻想小説・幻想文学は十八世紀以後の産物なんで、それ以前はだ
いたいフェーリックなものが多いわけです。
要するに、現実そのものが近代科学の構築した一種の幻ですけれども、それに攻め立て
られた空想の領域が狭まりはじめた時代に噴出してきたもの。そこで、不可知の領域を
Although not bound by any strict formulas of content and themes when creating a work, writers of Japanese fantasy show a great interest in introducing dark, erotic and exotic ideas and images which are astonish the Japanese audience and break down moral standards and stable social categories. On the one hand, Japanese fantasy writers and critics such as Shibusawa Tatsuhiko and Tanemura Suehiro introduced mannerism, occultism, alchemy, astrology, and idea of the Rosicrucian into Japan, and they translated the works of de Sade, George Bataille, and Gustav René Hocke to create a cluster of bewildering images repellent to modern society. On the other hand, they started to seek and create these images in their own works in the Japanese context. A good number of writers such as Shibusawa Tatsuhiko, Nakai Hideo, Inagaki Taruho, Hisao Jūran, and women writers such as Kurahashi Yumiko, Takahashi Takako, and Osaki Midori produced works in the fantasy genre during the 1960s and 70s. There was also move to rediscover and reevaluate the works of older writers. A good example is their recognition of the work of certain mystery writers in the 1930s: Oguri Mushitarō’s *Kokushikan satsujinjiken* (*Murder in the Hall of Black Death*, 1934) or Yumeno Kyūsaku’s *Dogura Magura* (1935).

とりもどすためにというか、いわば近代科学的なものの見方だけが現実ではないということを証すべく、幻想文学生まれたのだだと思ってみてもいい。
With this surprisingly varied content and theme, Japanese fantasy forwards a critical agenda that favors the appreciation of literary work based not on the political issues or religious beliefs but on a purely aesthetic standard. That said, the fantasy writing of the 1960s would be unthinkable outside of the broader context of a counter cultural movement that was born of the religious, ideological, and the renewal nationalistic oppose of the Treaty of Mutual Cooperation and Security between US and Japan. The new student political movement raised doubts about the legitimacy of Japan’s political authority, questioned the ethic of “nationalists,” who seemed to be selling out their country to foreign powers, and the traditional sexual morality that seemed untenable in the light of profligacy on the part of Japan’s religious, educational, and political elites. Though the erector of fantasy in the 1960s were by-in-large apolitical, they were as well the products of the ideology of the youth movement of the 1960s in their instinctual impulse to expose the hypocrisy of Japanese moral and intellectual strictures.

This was actually a foretelling and reflection of contemporary condition in literature. Later, the absence of morality, absence of authority, and the prioritizing of aesthetic taste has become the dominating feature in contemporary cartoons, fantasy, and cinema. Japanese fantasy of 1960s and 1970s is a very important transition in Japanese literature from the old to the new, and from high art to low art. A study of
fantasy in the 1960s and 70s enable us to get a better understanding of the sources of the contemporary literary condition.

From the writers listed above, we notice that many fantasy writers come from different literary schools. Oguri Mushitarō, Yumeno Kyūsaku and Hisao Jūran belong to the Shinseinen group (New Youth) featured in mystery fiction; Inagaki Taruho comes from a modernism new perception school. The variety in the backgrounds of these writers determines the unique expression and structural features of Japanese fantasy. In order to build up a fantasy world, the writers blur stable categories and boundaries between genres, and mix genres in a given story. Along with this, Japanese fantasy has gained more freedom to investigate the nature of expression and narrative. Subjective narrative versus objective narrative becomes an issue. The authenticity of the omniscient narrator is dissolved and multiple narrators start to narrate from different perspectives. The writer and narrator are mixed in narration and the writer comes in and out of the story. The vertical timeline is deconstructed in narration; there comes the freedom of flitting back and forth freely in time and space. Instead of a linear development of story, narration proceeds according to parallel plots.

Another interesting aspect of Japanese fantasy is that the elements of this fantasy literature are also embraced in the world of high art. Mainstream writers such
as Ishikawa Jun and Mishima Yukio use fantasy elements, themes and narrative
techniques, to build up their works, which usually are more concerned with social or
political issues instead of with purely sensational and aesthetic effects.
Chapter 3: Deconstruction of Conventional Aesthetic and Value: Mannerism and Eroticism in Japanese Fantastic

Mannerism: the Harmonious Discord

Mannerism in its narrow sense refers to a European art style from the 1520s to the 1580s, a period of transition from the late Renaissance to the beginning of Baroque art. It is an art style that mimics the exterior features of Michelangelo (1475-1564) or the Michelangelo style during the late years of Raffaello (1483-1520). Based on Plato’s concept of the idea, it championed the subjective in art. Works of Mannerism were always grotesque and distorted conventional ideas of time and space. Mannerism was obsessed with style and formality in creating images of beauty and fantasy. It pursued the extreme, and put tremendous effort into creating shocking images and statements with sophisticated and exquisite techniques.

It was accused of placing too much emphasis on stylistics and technique and lacking spiritual depth. However, in the early 20th century, Mannerism was reevaluated in Europe. Gustav René Hocke (1908-1985) in his work *Due Weltals Labyrinth—Manieindereupashcen Kunst (The World as a Labyrinth—Mannerism)*
Art, 1957) provided a different evaluation. First, he points out that the lack of spiritual depth in Mannerism is not caused by inability but by deliberate intention. Hocke argues that the Mannerism developed during the Renaissance, a revolutionary period with social and political upheaval. It was a product of chaos when the old order was breaking down while the new had not been established. Hocke then expands the definition of Mannerism. Mannerism is the representation of the intellectual and ideological crisis at an unstable historical moment foretelling a new era. Hocke analyzes the transitional moments of historical change and lists various Mannerism periods as following:

Alexander period (350-150 BC), Silver age of Roma (14-138 AD), the late Medieval period (1520-1580), Romanticism especially Latin Romanticism (1800-1830), and the last period is from 1880 to 1950 which has just passed and still has influence on the present.

Hocke emphasizes that all repetitions of Mannerism in different historical periods share the same feature: the idea of anti-classicism. Mannerism is anti-classicism, but at the same time only exists in its comparison with Classicism.

The evaluation of Classicism and Mannerism changed significantly. When the concept of Mannerism first appeared, it was devalued as anarchy, improper, and disintegrative, while Classicism was regarded as order, dignity, and authority. However, one of the contemporary tendencies is to consider Classicism as standardized and Mannerism as revolutionary and subversive.

Hocke, however, does not agree with either. He regards the relation between Classicism and Mannerism as the unity of opposites. He gives the following summary of the difference and connection between Mannerism and Classicism.

すなわち、古典様式とマニエリスム＝構造——形象、男性的——女性的、ロゴスー秘密、イデアー自然、自然的——技巧的、難攻不落——支離滅裂、昇華——暴露、平衡——不安定、一体性——分裂、総合——分解、硬化——解体、性格——個性、アーニズーローニマ、形態——歪曲、威厳——自由、秩序——反抗、円——楕円、習慣——人工性、神学——魔術、教義学——神秘学、明るみー秘匿、などなどである。。。古典様式は、硬化しまいとするならば、マニエリスムの＜磁力モーターの力＞を必要とし、マニエリスムは、解体しまいとする以上、古典主義の＜抵抗＞を必要とする。マニエリスムなき古典様式は擬古典主義に堕し、古典様式なきマニエリスムは街奇�性に堕するのだ。12

12 Gustav René Hocke, Tanemura Suehiro and Yagawa Sumiko, trans., Meikyū toshite no Sekai (Tokyo, Bijutsu Syuppansya, 1966), P.389.
Specifically speaking, Classic style vs. Mannerism is: structure vs. image, masculine vs. feminine, logos vs. secrecy, idea vs. nature, natural vs. technique, fortified vs. disintegrated, sublime vs. exposed, balanced vs. uncertainty, unification vs. division, synthesis vs. decomposition, concreteness vs. demolition, character vs. individuality, animus vs. mania, form vs. distortion, majesty vs. liberty, order vs. rebellion, circle vs. ellipse, custom vs. artifice, theology vs. magic, orthodox theology vs. occultism, clarity vs. obscurity, and so on……When classic style calcifies, it needs the magnetic force of Mannerism. Also in order to avoid self-disintegration, Mannerism needs the resistant unifying force of Classicism. Classicism without Mannerism elements degenerates to pseudo-classicism; while Mannerism without Classicism degenerates into affectation.

Hocke attempts to give Mannerism a fair evaluation. He puts Mannerism not in total opposition to Classicism but as a complement to Classicism. Based on this theme, Hocke summarizes the features of Mannerism as follows:

First, Mannerism consists of the conflict between maniera (style or manner) and mania, and Mannerism searches for the “harmonious discord” of the two. On the one hand, it relies on artificial techniques; on the other hand, it is driven by the enthusiasm of mania, which ignores maniera. Hocke argues that this conflict between maniera and mania is based on a fundamental conflict between Aristotelianism and Platonism. It is a conflict between emotion and intellect, rationality and inspiration, experience and fantasy. And Mannerism searches for the coexistence and unity of these conflicting elements, while at the same time preserving their separate
characteristics. It searches for the harmony and unity gained by combining disparate or conflicting elements.

Second, Mannerism is opposed to Classicism mainly because it views objects in a different way than Classicism and provides different interpretations (figure1 and figure2). Mannerism sets itself free from the objective perspective and the constraint of time and space and pursues an alternative perspective to see the world. For instance, dream and illusion is the typical gaze used in Mannerism. With this kind of perspective, the world becomes perversive; the perceptions of time and space dissolve and are no longer stable and reliable; the images of the objects are distorted convexly, concavely, or with exaggerated proportion. Mannerism defamiliarizes the daily and natural existence and evokes the grotesque in the normal.
Figure 1. Parmigianino (1503-1540) *Self-Portrait in a Convex Mirror* (c. 1524)

Figure 2. Salvador Dalí (1904-1989) *The Persistence of Memory* (1931)
Third, Mannerism has the tendency to expose the intention of the author. In literary works of Mannerism, the perspective freely jumps from narrator, to characters, and to the writer. For instance, a writer will jump into the work and explain his/her intentions in setting the plot or scene. Mannerism constantly changes standpoint of narrative perspective and intentionally reveals the process of choosing and changing perspective. The exhibition of process and choice by itself is a statement of the author’s intention. The external structure, formality, and visual image of Mannerism directly reveal the internal idea.

Fourth, works of Mannerism are always grotesque. Mannerism, as the representation of the intellectual and ideological uneasiness and uncertainty of a time of transition, leads to the grotesque and perverse (figure 3). Oftentimes Mannerism exaggerates the images to the extreme, it describes eccentric content with sophisticated techniques expressed by an exaggerated decorative formality (figure 4). In literary works, Mannerism explores the possibilities of language; it tends to break with grammatical or stylistic coherency and a reliable narrative in order to create an illusion or dream-like atmosphere. Like mystery fiction, the unexpected and astonishing are keys to works of Mannerism.
Figure 3: Bronzino (1503-1572) *Venus, Cupid, Folly, and Time* (c. 1545)

Figure 4: Giuseppe Arcimboldo (1527-1593) *Portrait of Rudolf II* (c. 1590)
Mannerism attracted Japanese intellectuals during the 1960s and 1970s. Hocke’s work *Due Weltals Labyrinth- Manieindereuropaschen Kunst* was published in 1957 and was translated by Tanemura Suehiro and Yagawa Sumiko in 1966. Japanese intellectuals sympathized with Mannerism for two main reasons: first, Mannerism started as an aristocratic defiance towards the new era. Second, Mannerism expresses cultural and social uneasiness and anxiety.

One of the most famous patrons of Mannerism as an artistic movement was German King Holy Roman Emperor Rudolf II (1552-1612). He was famous for his patronage of the Mannerism artist Giuseppe Arcimboldo (1527-1593) and his systematic formation of a “cabinet of curiosities” in Prague Castle (see figure 4). From Medieval times, Mannerism was patronized by rulers and aristocrats. It championed aristocratic aesthetics and was maintained in exclusive intellectual circles for long time. It is esoteric and mystic intellectual play in defiance of intellectual systems that are normal and easy to understand and grasp, such as positivism and rationalism.

Shibusawa Tatsuhiko, a scion of Japan’s most prominent capitalist family, and a close friend from his literary coterie—Mishima Yukio, who owing to family connections attended the aristocratic Peers School (Gakushūin)—both considered the esoteric and aristocratic features of Mannerism to speak for them. They both came
from a culturally and socially privileged background but were losing their privileges in the face of the changing times. They felt the urge to claim their identity and isolate themselves from the trends of the time. The publication of the magazine *Chi to Bara* was their major attempt to create an exclusive aesthetic circle and champion both Mannerism and Eroticism.

Mannerism also expresses cultural and social anxiety. The reevaluation of Mannerism in Europe by intellectuals such as the German literary scholar Ernst Robert Curtius (1886-1956) and Gustav René Hocke took place at a time when, during and in the aftermath of the destruction of two world wars, people began to reflect on their values and ideologies in the context of social chaos and complete confusion in the realms of culture and politics.
During the two hundred years since the 17\textsuperscript{th} century—centuries in which a blind belief in natural science, mathematical thinking, causality, technology, and mechanization came to dominate—Mannerism was excluded. The demand for the rehabilitation of Mannerism appears to be prophetic as a critique of the materialism of our present mass society which believes only in technology. The reevaluation of Mannerism began with the questioning of the validity of realism, an ossified form of materialism. Following Max Dvorak, Eugenio D’ors’ study of Baroque arts and Ernst Robert Curtius’ study of Mannerism established the rehabilitation of Mannerism. This was when Positivism lost its privileged position as a generally accepted principle. “The concept of Mannerism was only known among specialists. Only after World War Two did it become known to the broad masses” (Renaissance and Mannerism Arts). As a result, the reputation of Mannerism was increasingly polished by the blood and smoke from the collapse of the world, and it was transformed into a “dreadful but luscious” companion during the most recent half-century.

Japan’s case shares the same feature. One of the most important tasks of Japan’s postwar generation of artists such as Shibusawa Tatsuhiko and Mishima Yukio was their search for a means to articulate the attraction of violence. They all spent their adolescence at a time when, as Mishima wrote:

I was convinced that I would soon be called into the army and would die in battle, and that my family also would mercifully be killed in the air raids, leaving not a single survivor…Thus I longed for the great sense of relief that death would surely bring if only, like a wrestler, I could wrench the heavy

\textsuperscript{13} Gustav René Hocke, Tanemura Suehiro and Yagawa Sumiko, trans., Meikyū toshite no Sekai (Tokyo, Bijutsu Syuppansya, 1966), P.413.
weight of life from my shoulders. I sensuously accepted the creed of death that was popular during the war.  

This generation had encountered death so intimately that their postwar search was to explain the continuation of the sensual attraction of violence and their uneasiness about death and the fragility of life. The reevaluation of Mannerism spoke to Shibusawa Tatsuhiko and other Japanese intellectuals by expressing something of their cultural and social anxiety. It is a force that deconstructed the conventional aesthetic and value systems, and it provided new and alternative explanations and functions as subversive forces. It is “prophetic as a critique of the materialism of our present mass society which believes only in technology.”

However there is a major difference between the understanding of Mannerism in Japan and in Europe. Japanese Mannerism does not share the same religious experience as in Europe; it puts more emphasis on formality. Mannerism started as a contrast to Classicalism in Europe. Therefore it is impossible to talk about Mannerism without the Religious experience behind it in Europe. Hocke argues the essential difference between Classicalism and Mannerism as the opposition between essence and existence:

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The “original impulse” of Classicalism is directed toward revealing the nature of personality, while the original impulse of Mannerism is directed toward abstract function, or actions with obscure images. Classicalism traces the essence of God, while Mannerism traces the existence of God.

However, the concern about the essential or existential nature of God does not exist in Japan. Mannerism in Japan also does not necessarily coexist with Classicism. Without the contrast with Classicism and this religious core, Japanese Mannerism puts more emphasis on external formality; it develops in the direction of pedantry and becomes playful and showy. For example in literary works, Mannerism quickly changes from seeking the subversive power from heretical, bizarre and grotesque supernatural stories to the exploration of structure, narrative, and language in works.

In summary, Japanese writers and scholars of the fantastic in the 1960s and 1970s applied Mannerism to express their own concerns. They borrowed a historical and western artistic movement, Mannerism, and at the same time retained the freedom to redefine it. They accomplished subversion in applying the revised aesthetic and standard of Mannerism to revalue existing works and create new works. The major

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figure Shibusawa Tatsuhiko claimed to establish a new and alternative history of art and literature. Based on the idea of reevaluating the undervalued and forgotten works from different historical periods and countries, Shibusawa freed himself from historical and spatial restraints and compiled various encyclopedic collections of works. Shibusawa successfully made his subversive statement by using the contemporary concerns of his time to evaluate and judge tradition and the classics, and at the same time defined his contemporary world with traditional concepts.

**Magazine Blood and Roses: the Encyclopedic Cabinet Dedicated to Mannerism and Eroticism**

Eroticism is one of the major themes of the Japanese Fantastic in the 1960s and 1970s. The idea of promoting eroticism is based on the idea of subversion. Intellectuals such as Shibusawa Tatsuhiko who came from a culturally and socially privileged family found themselves adrift in postwar Japan and became countercultural media figures. They chose eroticism instead of political or religious ideas to make their statements of subversive resistance. This is because they were not interested in the radical political movement led by Zengakuren (The National Federation of Student’s Self-Government Associations) and Zenkyōtō (All Campus Joint Struggle Committee) which dominated the intellectual discourse in Japan. Their
posture of indifference towards trends in society when intellectuals were suffering for their involvement in the Ampo movement was itself considered a cowardly evasion of moral responsibility. Also without the same religious background as in Western countries, the sympathetic portrayal of devils and heresy did not bring the same rebellious effect as in Western countries. Eroticism, on the other hand, caught people’s attention because it was still associated with taboos in Japan in the 1960s and 1970s.

The group of intellectuals associated with Shibusawa was interested in eroticism also because of their experience during and after World War Two. As noted before, they belong to the generation which encountered death and violence so intimately that their postwar search was to explain the continuation of the sensual attraction of violence. For them, death existed as a constant in society, and they were totally engaged in explaining the coexistence of violence with eroticism in human life. Further, they were all influenced by the sexual revolution of the 1960s. With the flourishing of the civil rights, feminist and gay rights movements, there was a worldwide “cultural revolution” during the sixties. Therefore, intellectuals of the fantastic started to rethink and speak frankly about sexuality, especially sexuality connected to violence, which had been suppressed in the past. However, their sexuality was not about peace and love but rather about whips and chains.
For them, eroticism explained the all encompassing violence that enveloped their generation. With this topic, which is eye-catching, they found their way to express their subversive intent. Moreover, their efforts to confront eroticism, especially dark Eros, helped them to understand the core of human life. They regarded eroticism as the great equalizer, arguing as follows in the statement of intent of the first volume of their journal *Chi to Bara*:

Because Eros is both arbitrary and universal, eroticism, though it aims at no system of thought in philosophy, dissolves all oppositions--class, racial, and so on--to the same essential surface. We believe eroticism is the great equalizer.\(^\text{16}\)

It is no surprise that these Japanese intellectuals fascinated by this notion of eroticism and violence were greatly inspired by Georges Bataille. George Bataille was a French writer and philosopher heavily influenced by Marquis de Sade. For Bataille, eroticism is a transgression of the ephemeral:

We are discontinuous beings, individuals who perish in isolation in the midst of an incomprehensible adventure, but we yearn for our lost continuity. We find the state of affairs that binds us to our random and ephemeral individuality hard to bear. Along with our tormenting desire that with a primal continuity linking us with everything that is…this nostalgia is responsible for…eroticism in man.\(^\text{17}\)

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Bataille argues further to connect eroticism with violence and death:

In essence, the domain of eroticism is the domain of violence, of violation. …the most violent thing for all for us is death which Jerks us out of a tenacious obsession with the lastingness of our discontinuous being. We blanch at the thought that the separate individuality within us must suddenly be snuffed out. …We cannot imagine the transition from one state to another one basically unlike it without picturing the violence done to the being called into existence through discontinuity.¹⁸

According to Bataille, eroticism is subversive; it breaks down the established patterns, the regulated social order, or more generally speaking the discontinuous individual existence of life. Eroticism is a struggle to transgress the ephemerality of human beings.

Japanese intellectuals in the 1960s were greatly influenced by the way Bataille connected eroticism with death and violence. In his book review of Eroticism (1957) written by Bataille, Mishima Yukio claimed that, “Eroticism is the most central idea in the spirit of the 20th century;” “Eroticism and death are united with each other;” and “Eroticism is the dismantling of the discontinuity of our existence; it is also the dismantling of rules and social forms which established the discipline of our existence.” Mishima, like Shibusawa, regarded eroticism as the essence of life, and

associated eroticism with death. He applied this idea in his works such as Yūkoku (Patriotism, 1961) and Hōjō no umi (The Sea of Fertility, 1965-1970).

Hijikata Tatsumi, an influential dancer and choreographer in the 60s who appeared in a collection of photographs in the magazine Blood and Roses, also applied Georges Bataille’s idea of confronting death to overcome the discontinuity of people’s existence. As a dancer, he believed the body is the best way to express the idea of an infinite approach to death. Hijikata claims that, “Both rose-colored dance and dark dance should gush blood in the name of the experience of evil.” His explanation of his work Sei Kōshaku (Saint Marquis) displays his aesthetic of horror and violence. When referring to de Sade, he uses expressions of the metaphysics of sexuality, and writes, “In conceiving this dance, I planned that it expose the bitter pain lying in the depth of madness that would bloom forth when sadist and masochist dance as one together.”

Bataille’s theory of eroticism also helped the artists associated with the fantastic to connect the supernatural and fantastic with eroticism. Bataille claims that mysticism and eroticism are actually developed from the same root. Both mysticism and eroticism are different concepts but lead to the same conclusion of human desire to escape the normal and daily life, to enter into a “transcendent state,” to accomplish

the wish of continuity as beings of discontinuity. Shibusawa Tatsuhiko and his group were greatly influenced by this idea and later moved to eroticism to the depiction of the exotic and mystic world of the fantastic.

Intellectuals of the fantastic championed eroticism because it helped them to fulfill the impulse to subvert and separate themselves from others. In addition, eroticism provided an explanation of the death and violence of war. Third, eroticism also fulfilled the purpose of opposition to the domination of realism in the literary world. As shown in the major organ for their ideas, the journal *Blood and Roses*, intellectuals of the fantastic stated clearly that they wanted to use eroticism to oppose realism. Realism was accused of simplifying the complexity of the world and human existence. It led to an unreasonable flatness and plainness in literature. Eroticism was raised to the level of metaphysics and regarded as the essence of life and soul. They argued that only through eroticism could people confront the unspeakable and unexplained chaos in human existence which realism can never express.

In the “Statement of Purpose” carried in the first issue of the magazine *Blood and Roses*, the group argued as follows:

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人間の自然について語るのが文学というものの第一義の目標となったのは、いうまでもなく近代のことである。このことは、一面では文学を明るく健康にする効力を発揮したかもしれないが、また一面では、人間の本来はるかに複雑であるべき様態を、不当に扁平化・単純化して表現するのみに甘んじた、いわゆる写実主義者の怠惰な傲慢を誘発することにもなる。
A culture without eroticism is a pale, anemic, fake culture. We keenly feel this, and want to use this magazine to criticize the sanitary and harmless idea of self-cultivation (kyoyō-shugi), the idea of loving and admiring the great and powerful (jidai-shugi), and also the simple and optimistic belief in technology.²¹

The intellectuals of the fantastic started with a default belief in the domination of realism in Japan. They considered that the main trends in the literary world were realism and the I-novel. Their intention of promoting eroticism was to explore another perspective to interpret life and literary creation, to enrich literature by combating the paleness and lack of depth in literature.

However this default belief in realism’s domination of Japanese literature was in some ways a straw man. This question will be examined in the next chapter. Here I want to give the conclusion first: during the 1960s, among Japanese critics and in the literary world there was agreement with the popular idea that realism was at the center and was the mainstream of Japanese literature. This argument was supported by such critics as Nakamura Mitsuo and Hirano Ken. However, the opposition between realism and eroticism was a false dichotomy. There never did exist an absolute

conflict between what the writers of the fantastic advocated and literary production in Japan. Writers incorporated supernatural and erotic elements in their creation of literary works all the time. This is clear if one examines the works of Izumi Kyōka and Kōda Rohan, who inherited the Edo literary tradition; the debate over “the plot of the novel” (shōsetsu no suji) in 1927 between Tanizaki Junichirō and Akutagawa Ryūnosuke; experimental works by modernist writers Tachibana Sotoo and Yoshiyuki Eisuke; the sudden popularity of André Gide in Japan; and, in the postwar period Ishikawa Jun’s works following Gide’s style, Yoshiyuki Junnosuke’s erotic works, the brutal sexuality of Tamura Taijirō, and so on and so on. Therefore, when the intellectuals who championed the fantastic wanted to set eroticism and the supernatural in opposition to the dominant literary world; they did so to subvert and establish new values. These writers, then, called for a kind of fake revolution, and as such the movement gained popularity very quickly but only lasted for two decades and vanished, blurring into a sexual sub-culture. The fantastic ceased to be an avant-garde experiment.

The group’s ideas concerning eroticism are succinctly expressed in their journal Blood and Roses (Chi to Bara), which existed from 1968 to 1970. The magazine was founded by Shibusawa Tatsuhiko and intellectuals from his circle: Mishima Yukio, Tanemura Suehiro, Hijikata Tatsumi (choreographer and the founder...
of Japanese dance Butō), Ikuta Kōsaku (who was famous for his translation of French erotic works and revaluation of Izumi Kyōka), Nakada Kōji (writer and translator of western mystery fiction), Tsukamoto Kunio (leader of the avant garde tanka poetry from 1955 to the 1960s), Uekusa Jinichi (movie critic), Inagaki Taruho, and Horiuchi Seiichi (graphic designer). Shibusawa Tatsuhiko was the main editor for the first three volumes, published in Oct 1968, Jan 1969, and March 1969. The goal of this magazine was to introduce eroticism and give it a positive valuation. As cited previously in the “Statement of Purpose” of the magazine, intellectuals of the fantastic made a strong and straightforward statement of the intention to introduce and reevaluate eroticism.

Although influential, only three volumes of Blood and Roses were produced.\textsuperscript{22} With limited space, all the participants could accomplish was to introduce transgressive and subversive ideas. They made the magazine look like an encyclopedic list of concepts; they put more effort into diversity rather than depth. The topics introduced covered various fields, countries, and historical periods in serving one purpose: introduce eroticism, violate taboos, and give eroticism a positive valuation.

\textsuperscript{22} It actually lasted four volumes, but only the first three were edited by Shibusawa Tatsuhiko. The fourth volume was edited by Hiraoka Masaoki who was a member of the Ampo movement.
The magazine was quite visually oriented, with beautifully printed paintings and photographs. These were devoted to introduce unknown artists with erotic elements in their works to Japanese audience. These included the French painter Clovis Trouille (1889-1975) who was valued by the surrealists and whose paintings were erotic (figure 5); representative Belgium surrealist painter Paul Delvaux (1897-1994) (figure 6); French painter and photographer Pierre Molinier (1900-1976), who committed suicide in pursuit of narcissism and fetishism (figure 7). Japanese ukiyo-e painter Keisai Eisen (1790-1848) was also introduced from a totally different perspective. The interpretation of his work focused on the sado-masochistic elements in his woodblock prints.

Figure 5. Clovis Trouille (1889-1975) Lust (1959)
Figure 6. Paul Delvaux (1897-1994) *Pygmalion* (1939)

Figure 7. Pierre Molinier (1900-1976) *La Fieur de Paradis*
In addition to paintings, *Blood and Roses* includes several photo collections. This is a significant feature of the magazine since the characters in the photos are actually acted by intellectuals in Shibusawa’s group. The first issue of the magazine starts with a photo collection called “*Les morts masculines*” (The Death of Men). It begins with a citation of French writer and philosopher Georges Bataille, “Eroticism is the glory of life heightened to the level of death.” The photo collection includes two pictures of Mishima Yukio titled, “The Martyrdom of Saint Sebastain” (figure 8) and “drowning.” “The Martyrdom of Saint Sebastain” is identical to *St. Sebastian* (figure 9) painted by Italian Mannerist painter Giovanni Antonio Bazzi II Sodoma (1477-1549). *Blood and Roses* also includes a photo of Shibusawa Tatsuhiko named “Death of Sardanapalus,” (figure 10) which is inspired by the oil painting by French Romantic artist Eugène Delacroix (1798-1863), “*Death of Sardanapalus*” (figure 11) with the major themes of eroticism and death. There are also two photos of Japanese choreographer Hijikata Tatsumi “Double Suicide” and “The Pietà” (figure 12). “The Pietà” shows a distorted image of the standard version of Pietà, the Pietà of Michelangelo’s sculpture *Pietà* (figure 13) in the Vatican. The image of the Virgin Mary cradling the dead body of Jesus is replaced by a masculine figure, which is in the background. Hijikata is posed in an extremely unnatural and uneasy way to give a
sadomasochistic feeling and emphasize the violence in the death. The photo pursues
the ugliness and uneasiness to arouse the sublime.

Figure 8. *The Martyrdom of Saint Sebastain* photographed by Shinoyama Kishin

Figure 9. Giovanni Antonio Bazzi II Sodoma (1477-1549) *St.Sebastian* (c. 1525)
Figure 10. *Death of Sardanapalus* photographed by Narahara Ikkō

Figure 11. Eugène Delacroix (1798-1863), *Death of Sardanapalus* (c. 1827)
Figure 12. *Pietà*, photo of Hijikata Tatsumi, photographed by Hayasaki Osamu

Figure 13. Michelangelo *Pietà* (1499)
These photographs are an important key to understand the intellectuals associated with the journal. By actually posing for these photographs, these artists intended to visualize the abstract concepts they supported in concrete images for the masses. This idea of visualizing concepts was rooted in their understanding of Mannerism: to trace the essence of life in its actual existence. They believed in turning abstract ideas into substance/existence and forms/objects. This intention is also seen in their literary creations and literary criticism.

Blood and Roses also includes the introduction of criticism by western critics, especially during the 1960s. It includes Iwaya Kunio’s introduction of French Utopian socialist Charles Fourier (1772-1837), psychologist Sasaki Takatsugu ‘s translation of French psychoanalyst Princess Marie Bonaparte’s (1882-1962) work La Sexualité de la Femme (1951), and Nakata Kōji’s introduction of Steven Marcus’s work “The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth Century England” (1969).

The intention of these critical essays is very clear and straightforward: to violate the taboos concerning such forbidden aspects of eroticism as sadomasochism, fetishism, and homosexuality. They opened the door to the erotic and exotic European art world to Japanese. They also interpreted Japanese literature and arts based on the perspective of eroticism. These essays are not academic but rather touch upon various topics instead of presenting arguments in depth.

Some of the essays go beyond eroticism and explore exoticism and mystery. They include the introduction of vampires, magicians, secret societies, and poisons to build up a fantasy world that had never been seen before in Japan. There are Tanemura Suehiro and Nakano Yuri’s articles on vampires and witches, Murata Tsunekazu’s work on medieval witches and witch-hunts, and Takata Kōji’s work on the famous French serial killer Marquise de Brinvilliers (1630-1676).
Another feature of the journal is its introduction of foreign literary works. Writers introduced include: Henry Miller (1891-1980) who was famous for his breaking with literary forms and incorporating erotic elements, Guillaume Apollinaire (1880-1918) the pioneer of surrealistic literature, Nicolas-Edme Rétif (1734-1806) who created the term fetishism, French surrealistic writer André Pieyre de Mandiargues (1909-1991), the American novelist William Seward Burroughs (1914-1997), and Franz Kafka (1883-1924).

*Blood and Roses* was also informed by a spirit of cosmopolitanism. It introduced works not just from the west. Indian poetry and Japanese setsuwa are discussed to demonstrate the natural existence of eroticism that was not associated with taboos before modern civilization closed the minds of people by advocating “a healthy sexual culture.”

The articles in *Blood and Roses* are loosely connected by the notions of eroticism and exoticism and cover various content without reference to spatiotemporal order. The list of key words on the covers provide a good summary of concepts connected to eroticism introduced in the magazine: Érotologie (sexology), Homosexualité (homosexuality), Sadisme (Sadism), Masochisme (Masochism), Fétichisme (Fetishism), Narcissisme (Narcissism), Infantilisme (Infantilism), Magie (Magic), Occultisme (Occultism), Hummour noir (black comedy), Complexe
(Complex), and Psychisme (Psyche). Their target was to use this magazine to interpret human life from the standpoint of eroticism based on the fundamental issues of transgression of taboos. This process of rethinking and reevaluating ideology and literary history based on eroticism and heterodoxy was a part of this group’s search for self-completion. They abstracted the idea of eroticism and connected it to the essence of life.

The style of presentation of the magazine was also special. It gathered all sorts of key images concerning eroticism and built up a museum of eroticism and mystery. However the organization of these exemplars in this museum was not systematic. It was showy and performative, seeking to shock and amaze the audience. The underlying idea of the style is the spirit of childlike amusement and play. It opposed the ethic of productivity and championed the sense of purposeless leisure, playing around like a child, merely for erotic amusement. Young people in the 1960s were amazed by the encyclopedic knowledge displayed of the erotic, exotic, and mystic. They enjoyed the idea of embodying knowledge as entertainment.

This feature, however, directly connects to the transient existence of the magazine. This whole idea of visualizing abstract concepts and championing formality, enjoying knowledge as purposeless leisure and entertainment was supported by the spirit of subversion in the 1960s. As such, the intellectuals of the
fantastic broke the taboos on discussion of sexuality in Japan, and created values which violated the work ethic and political commitment that were so important in Japan in the 1960s. This subversive ideology supported their action and made the action profound. However, the environment changed rapidly in the 1960s and 1970s. These topics soon lost their subversive power. They no longer violated the taboos of society. From the 1950s through the 1970s, the economy of Japan maintained a growth rate higher than 10% a year. With this high-growth economy, Japan turned into a commercialized and information-oriented society. Living in the network of the mass media, a new generation came to regard all kinds of information as entertainment. Eroticism, black magic, fantasy stories-- all of this exotic, frightening but fascinating information was no longer heretical or shocking. “With the debut of authors born around the 1950s, in the world of girls’ cartoons, fantasy, decadence, fin-de-siecle unrest, boys love, this kind of aesthetic became known to a wide public. Anti-humanitarianism, the absence of morality, and the absolute priority of sensation became the basic tone of the works by this new generation of artists.” More and more young people left the mainstream and formed various subcultures to enjoy their own interests. The eroticism the Blood and Roses group championed suddenly became popular and was at the vanguard of certain subcultures that were fascinated by dark and exotic beauty. Their eroticism no longer violated the taboos of society,

since in its post-*Blood and Roses* form, it was largely visually based and emphasized the formal, without the subversive power it formerly possessed. This eroticism was soon commercialized and absorbed into pop culture.

Tanemura Suehiro in his article “Manierisuto no tōsaku” in the third volume of *Blood and Roses* gives a good summation of the journal’s goal of “Returning to the World of Childhood and the Liberation of Eros.” This chapter concludes with his statement concerning the features of the cabinet of curiosities.

Mannerism’s impulse of perversion destroys the sexual object and pushes the object back to its indiscriminate equivalent, and in this the movement accomplished its early objective by making coequal all objects, free from value judgments. The cabinet of curiosities later, as Huysmans tried in his

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24 Tanemura Suehiro, “Manierisumu no Tōsaku,” *Chi to Bara* vol.3: 156.
work À rebours (Against Nature), became the cabinet for the death of all sexual desires, but at the same time became the world of pan-sexuality in which every object obtains the magical power of Eros. This encyclopedic cabinet made by fetishists with the desire to take eroticism to an extreme, somehow, is like the children’s room where every object is indiscriminately erotic and there is no hierarchy of desire. However, the ultimate indiscriminate ideal of the collectors is to set the total world free from the valuation by which the object is no longer ranked based on desire. Perhaps it is on this long and entangled way between the “not yet” and the “no longer,” or the paradise lost and the paradise rediscovered, where various, at times bloody and terrible, perverse and poisonous flowers blossom.

The Fantastic as Anti-realism or as a New Approach to Japanese Modern Literature:

Literary Expression, Style, and Language

Todorov claims that the fantastic only existed in the 19th century since the social and the literary foundations of the fantastic no longer existed in the 20th century. As for the social function of the fantastic, all the themes and topics which were ineffable and needed to be expressed in the fiction of the supernatural were later taken over by psychoanalysis.

To proceed a step further: psychoanalysis has replaced (and thereby has made useless) the literature of the fantastic. There is no need today to resort to the devil in order to speak of an excessive sexual desire, and none to resort to vampires in order to designate the attraction exerted by corpse.25

In terms of the formal literary definition, as Todorov argued, hesitation is the key. And hesitation only occurs with belief in the existence of a reliable standard for separating reality and imagination in literary expression. It is this belief in reality, which is the basis for the definition of the fantastic, that no longer applies in the 20th century.

The nineteenth century transpired, it is true, in a metaphysics of the real and the imaginary, and the literature of the fantastic is nothing but the bad conscience of this positivist era. But today, we can no longer believe in an immutable, external reality, nor in a literature which is merely the transcription of such a reality. Words have gained an autonomy which things have lost…The fantastic itself—which on every page subverts linguistic categorizations—has received a fatal blow from these very categorizations.  

Therefore, Todorov concludes that social and literary conditions changed in the 20th century, and the fantastic lost its basis for existence. The fantastic only existed in the 19th century as a transient literary genre. Whether the fantastic is transient or not is another question, but the two conditions Todorov listed here fit the popularity of the Japanese fantastic in the 1960s and 1970s.

Shibusawa Tatsuhiko’s case is a good example. His transition from translator and introducer of de Sade to writer of the fantastic demonstrates the social function of the fantastic: violating social taboos. In the 1960s, eroticism was still very much taboo.

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Shibusawa was arrested on obscenity charges in 1961 because of his translation of Sade’s work *Juliette (Histoire de Juliette ou les Prospérités du vice, 1797-1801)*. This became known as the de Sade Trial, and together with the equally famous Chatterley Trial challenged the sexual taboos of Japanese society in such a way as to make acceptable the open discussion of eroticism, a discussion that has permeated most aspects of present society. This trial clearly shows that eroticism in the arts was still a taboo and writers were not free to represent it. This led to Shibusawa’s creation of the fantastic, in which he was able to introduce erotic ideas by incorporating supernatural elements to express the ideas in fiction.

The other major condition, the belief in realism in the literary field, is represented in Suzuki Sadami’s work *The Ideology of Contemporary Japanese Literary Thoughts* (1992). Suzuki gives a general framework of the formation of this belief in realism in Japanese criticism:

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27 In the Chatterley trial of 1957, Itō Sei was charged with obscenity because of his translation of *Lady Chatterley’s Lover* by D.H. Lawrence.
戦後批評の主流派が形成した文学史観、「近代的自我」の構築とリアルリズムの追求の歪んだ軌跡として日本近代史像を想い描くような方向
は、今日まで、個々の作品の評価が変革されることを通じて、様々に切り崩され、克服されようとしてきているが、その根底をなして
いる一国史観と近代化為義の克服が完全になされてきたとは、依然として言い難い。

The emphasis on national history, modernization, and remnants of feudal customs forms the mainstream of postwar criticism. Even now, it still casts a
shadow over our conception of literary history. Maruyama Masao’s ideas, for example, “the [Japanese] faith in experienced reality (jikkan shinkō) since the
time of naturalism” from Nihon no Shisō (Japanese Thought 1961), were
incorporated into our conception of literary history, which is central to our
literary criticism, and has become a primary element in our structure of
argument.

The mainstream literary criticism of the postwar period described modern
Japanese history as the formation of “the modern self” and the pursuit of a
distorted realism. Through the reevaluation of individual works, we have tried
to deconstruct, disrupt, and overcome this sort of literary history, one cannot
conclude that the criticism of the present has overcome the past methodology
based on this theory of national history and modernization.

Suzuki Sadami claims that, guided by Maruyama Masao’s ideas concerning
modern Japanese history, postwar mainstream literary criticism was based on two
concepts: the search for a modern self and the establishment of a distorted realism.
Although present day’s critics are trying to free themselves from this critical
framework, the influence is still strong.

The fantastic writers in the 1960s and 1970s were influenced by the critical framework of “the modern self” and “Japan’s distorted realism.” They regarded themselves as subversive because their works were anti-realistic and were scornful of Japan’s democratic modernization. Kida Junichirō in his work Gensō to kaiki no jidai (The Age of the Fantastic and Ghosts, 2007) traces the history of the Japanese fantastic in the 1960s and 1970s. The Japanese fantastic started with the introduction and translation of the western gothic romance, which was a rebellion against rationalism and realism. Therefore, the western fantastic became the model for Japanese literature as literary subversion of rationalism and realism. He describes the beginning of the introduction of western works as follows:

私ははじめ多くの盟友たちが幻想怪奇文学に熱中していたころは、なによりも草創期特有の、未知の期待感に加えて多様な展開の可能性があった。他の媒体の影響も、テレビの普及以前とあっては、皆無に等しかった。そのような環境の中で、私たちはゴシック文学やファンタジーを中心に、西洋の異端に位置する作品群から「反近代」の象徴としての意義を、じっくり読みとろうとしたのである。

In the very beginning when my friends and colleagues and I discovered our shared enthusiasm for the fantastic and ghost literature, we all had expectations, common to movements in their pioneering phase and added to by our lack of knowledge, that this enthusiasm held the possibility of developing in multiple diverse directions. This was before the popularization of television, and there was no outside influence from other media. In this environment, we were intent on discovering the symbols of “anti-

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29 Kita Junichirō, Gensō to kaiki no jidai (Kyoto: Shōraisha, 2007), p.254.
modernization” in a group of heterodox works from the west, primarily focusing on gothic and fantasy literature.

The central idea of Kida Junichirō and his fellow fantastic enthusiasts, such as Aramata Hiroshi, was to question modernization, including modern rationalism and the optimistic belief in science and technology. They championed anti-modernization western works and tried to free literary expression from the domination of realism. In sum, this anti-modernization impulse opposed the critical standards of the modern self and realism in literature and the desire to violate taboos formed the foundation for the boom of the Japanese fantastic in the 1960s and 1970s. This fits the precondition for the fantastic that Todorov defined: socially, to violate social taboos and in terms of literature to overcome the domination of realism. However, these two preconditions only existed for a brief period at a particular point in history and this fact augured the ephemeral existence of the Japanese fantastic.

First, the fantastic gains its subversive strength by breaking taboos and social conventions. However, this subversion and the taboos violated were soon made commonplace in the trend in the mass media to the present. With this influence, more and more young people left the mainstream and formed all kinds of cultural subgroups to enjoy their own interests. Shibusawa Tatsuhiko, for example, in the

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30 As argued on page 54.
1970s, suddenly became popular and was placed in the vanguard of certain subcultures which were fascinated by dark and exotic beauty.

When rebellion and subversion became entertainment, the social and ideological ground of the fantastic was shaken; it no longer violated the taboos of society. The social precondition for the existence of the Japanese fantastic no longer existed.

The literary precondition for the fantastic was also shaky since setting realism as the mainstream standard for evaluation was questionable. In the supplementary volume titled *Gendai Nihon bungakushi* (*Modern Japanese Literary History, 1959*), one of the most popular collections of Japanese modern literature, Nakamura Mitsuo, Usui Yoshimi, and Hirano Ken evaluated modern Japanese literary history based on the previous two standards.

Nakamura Mitsuo argues that the Meiji literature is centered on “the transition to naturalism,” and he classifies all works according to the scheme of naturalism vs. anti-naturalism. Usui Yoshimi continues using this scheme and summarizes Taishō literature as anti-naturalism. Hirano Ken’s evaluation of Shōwa literature is also based on the same idea:
With the appearance of proletarian literature and neo-perceptionism, the dominant realism was overthrown. However, in this time of an alternation of generations, history did not progress. Of course history does not simply develop in a linear fashion as the new power overcomes the old power. It is still hard to say if the coexistence of established realism represented by I-novel, modernist literature, including neo-perceptionism and neo-psychologism, and Marxism, proletariat literature, was a good thing or a bad thing for Shōwa literature. But we need to admit it is one of the significant features of Shōwa literature.

Hirano Ken furthers this argument claiming that although the new force of literature appeared, it failed to overcome the established realism. In sum, *Gendai Nihon bungakushi* by Nakamura Mitsuo, Usui Yoshi and Hirano Ken interprets modern Japanese literature based on the concept of the formation of the modern self and realism. They set up realism as the principle axis, and the other literary movements in opposition to realism, intending to overcome the realism. However, it is questionable if this concept of realism as the principle axis is adequate in understanding modern Japanese literature.

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As Suzuki Sadami argues in *The Ideology of Contemporary Japanese Literary Thought* (*Gendai Nihon Bungaku no Shisō*), mainstream criticism after World War Two simplified the complexity of literary history and set the evaluation and organization of literary history based on the formation of the modern self and realism. Based on this convenient western standard, the evaluation and judgment of modern Japanese literature became a matter of the formation of the modern self and realism. However, this standard merely led to the discovery of the uniqueness of the Japanese in comparing Japanese literature with an imaginary western standard.

The two preconditions for the existence of Japanese fantastic in the 1960s and 1970s were not substantial and firm. This led to the result that the fantastic only had a transitory existence in the 1960s and 1970s. However, this interesting phenomenon gives us a clue for a new way to look at Japanese modern literature: in Japanese modern literary history, there is a continuous idea of regarding the literary creation as fictional, objectifying the process of literary creation, and putting major effort on expression including structure, narrative, and language.

However the history of literary expression in modern Japanese literature has been obscured by the ideological approach of framing literary history within the dichotomies modernization vs. anti-modernization, “distorted modern self” vs. “authentic modern self,” and realism vs. romanticism. The fantastic writers such as
Shibusawa Tatsuhiko and Tanemura Suehiro who were heavily influenced by Mannerism showed extreme sensitivity to the process of creation and towards the literary work’s style and expression. They began to reevaluate previous Japanese literary works based on their own tastes and created their own isolated critical circle.

Shibusawa, in the afterword to one of his collections of fantastic literary works, Ankoku no Meruhen (The Dark Fairy Tale, 1971) claims:

とろこで、私個人の好みということを言うならば、私はもともとスタイル偏重主義者で、いわゆる作者の体質から自然ににじみ出てくるような、無自覚な、自然発生的な、なまくらな文体は大嫌いなのである。特に幻想的な物語のリアリティーを保証するのは、極度に人工的なスタイル以外にはないとさえ考えている。スタイルさえ面白ければ、その他の欠点は大目に見てもよいのである。。。幻想的な文学作品は、時代や流派を乗り超えて広大だと思われるから。

When it comes to my personal tastes, I, by nature, place particular stress on style, which means I intensely dislike crude, unaffected, unpremeditated literary style that flows innately from the personality of the writer. In particular, in order to guarantee the vivid reality called for in fantastic works can only be guaranteed by an extreme, artificial style. [Therefore, in this collection] as long as the style is interesting, I will overlook other shortcomings. I believe that works of the fantastic can be broadly defined and transcend the limitations of time and literary schools.

The ideas about literature of writers of the fantastic are remarkably close to those of many contemporary critics. For example, Suzuki Sadami in his work The Ideology of Contemporary Japanese Literary Thought, drags literary criticism down

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from its high ideological castle in the air to the level of literary expression and language. He read modern Japanese literature as a the process in the development of the writers’ searching for new ways of creating works, their efforts to find workable narrative, language, and structure, in his words “bungei hyogenron no hō e” (“toward the direction of literary expression”). Suzuki Sadami argues that only after setting up this stable foundation can we then understand modern Japanese literature.

Suzuki Sadami established a methodological and ideological framework for the rereading and reevaluation of modern literary works. In revealing “literary expression” as a new standard for understanding modern Japanese literature, Suzuki particularly examined narration/narrative. André Gide has had a great influence on modern Japanese literature. In his works, the writer directly appears in the narration and constantly objectifies the action of narration. Gide expressed the notion of observing the self by stepping out of the self in his works. This narrative feature had great influence to Japanese writers such as Ishikawa Jun, Yokomitsu Riichi and Dazai Osamu. And this narrative feature was developed by these writers by combining it with the narrative features of gesaku narrative and rakugo narrative, which feature self-reference and self mockery.

Suzuki Sadami connects this boom in interest in Gide’s narration and the application of gesaku and rakugo narration as the result of the intense political and
social conditions during the 1930s instead of linking it to the feature of the uniqueness of Japanese language and literature.

Suzuki Sadami creates a diagram of writers with this feature of narration. The diagram includes Yokomitsu Riichi who created fourth person narration, Ishikawa Jun who was influenced by Gide and rakugo narration, Dazai Osamu, who was influenced by gesaku and rakugo style, and Nagai Kafū, who was influenced by Gide and worked in the “novel within a novel” structure in his work. The diagram also includes novelists writing for entertainment, such as Tachibana Sotoo, who worked in the style called jōzetsu (verbose style) and Tani Jōji, who applied the style and narration of rakugo and gesaku. Suzuki Sadami also includes the writer Uno Kōji in this diagram.

Through this manner of connecting writers who according to orthodox criticism belong to very different movements and are not related to each other based on the old framework, Suzuki Sadami shows the possibility of a new horizon or standard in interpreting and understanding Japanese modern literature.

Although the fantastic movement in the 1960s and 1970s did not set up a clear definition of the fantastic, the works fantastic writers created and reevaluated were obviously connected by similar features of style and language. In order to accomplish the effect of blurring boundaries between the real and unreal, the fantastic tends to use highly crafted language and style, which can create hesitation, bewilderment, and an
exotic atmosphere. Works of the fantastic have unique structures such as an open-ended structure or geometric images of ouroboros or concentric circles. In this way, the fantastic writers consciously reveal their process of creation. The exploration of the possibilities of narration is also a major feature of the fantastic. The fantastic questions the reliability of the narration, it plays with the narration by the use of various perspectives, e.g., writer, narrator, and characters. For example, it utilizes insane narrators, hallucinating or dreaming narrators, and it also contrasts narrator and author, with the author directly addressing the reader. There are the constant shifts in narrative perspective and the rapid objectification of previous narration. The fantastic explores the narration, structure, and language of literary creation and questions the reliability of narration and truthful recreation of reality in literary works.

These features of expression in the fantastic actually resonate with the argument of Suzuki Sadami and other contemporary critics. The fantastic in the 1960s and 1970s showed great interests in the level of technique in literary creation by sorting out and clarifying this thread of expression (language, style, and narration) in Japanese fantastic, we can understand better the history of expression in modern Japanese literature.

In this study, I use the idea of the fantastic as a thread and trace it to writers whose works exhibit the features described above. In chronological order, works I
will discuss including Edo period ghost stories represented by Ueda Akinari; works by Meiji writer Izumi Kyōka, who succeeded in creating the effect of incorporating “reality” into the style he inherited from Edo ghost stories; mystery stories during the 1930s: Oguri Mushitarō’s *Kokushikan Satsujin Jiken* (1934) and *Dogura Magura* (1935) by Yumeno Kyūsaku. These two mystery stories mirror the search for a new narrative style and the incorporation of European modernist elements carried out by writers such as Ishikawa Jun and Yokomitsu Riichi in the 1930s. Since Ishikawa Jun was active during both the 1930s and 1960s, in studying his works we can find the connection between the fantastic in the 1960s and 1970s and the mainstream writers in their concern and practice of literary expression. As will be illustrated below, these works share similar features of structure with the fantastic. Combining these works with the literary critics and works of the fantastic in the 1960s and 1970s, we can demonstrate how the fantastic writers incorporated the influences from the past and further applied the concepts and aesthetic of Mannerism and Eroticism in creating their own style.
Chapter 4: From de Sade to *Chronicle of Prince Takaoka’s Journey Overseas*: Life and Works of Shibusawa Tatsuhiko

**Biography**

Shibusawa Tatsuhiko was born in 1928 in Tokyo to the eminent family of famous entrepreneurs and industrialists known as the Shibusawa Clan from Chiaraijima, Saitama Prefecture. Japan’s most famous businessman Shibusawa Eiichi was from a branch family of the Shibusawa Clan. Shibusawa’s father graduated from Tokyo Imperial University and became an important executive with Saitama Bank, still one of Japan’s largest and most respected financial institutions.

Tatsuhiko was, then, the product of a highly privileged background, and he was raised in a liberal and cultured atmosphere. From an early age he was able to indulge his interests in adventure stories, cartoons, and collecting biological specimens. He was a good student. His intention from elementary school through middle and high school was to specialize in science, but in his last years in high school, when, like most students, he was drafted to work in factories for the war effort, he changed his mind and began to study assiduously French language and literature.
From today’s perspective, this might seem a bad career move, but it must be borne in mind that in the immediate postwar period in Japan, the French intelligentsia were perhaps the most influential intellectual force in Japan.

There was tremendous competition to enter the French Department at Tokyo Imperial University, where one could be initiated into the mysteries of Sartre and other existential philosophers advocating political engagement. Shibusawa failed the entrance exam to Tokyo University’s French Department twice before he finally passed and entered in 1950. During the three years before he entered Tokyo University, Shibusawa built a library of French literature and took part-time work as a copy editor of a literary magazine, Modan Nihon, where he met Yoshiyuki Junnosuke and other prominent authors. At Tokyo University, his interests ran counter to the prevailing trend of political opposition; instead he became an advocate of surrealism and its central figure André Breton.

Shibusawa graduated in 1953. His graduation thesis was on Marquis de Sade. It was entitled “The modernism of de Sade,” and it gave direction to the literary career that he would follow in the future. Shibusawa took a variety of jobs on the margins of the literary world, including copy editor at Iwanami and translator of Jean Cocteau’s Le Grand Ecart (1954) and de Sade’s L'Histoire de Juliette; ou les Prospérités du Vice (1959).
Shibusawa’s father died in 1955, and the enormous residence and properties of
the Shibusawa stem family in Chiaraijima were sold. For Tatsuhiko, the decline of
what was once the premier family of finance and business marked the end of an era:
“The destruction of that great house symbolized the end of an age. For me, personally,
it meant that huge dark old house, the source of so many of my childhood memories,
had disappeared from the face of the earth” (v.16, p.326).33

During the rest of the 1950s, Shibusawa built a reputation as a translator of
French literature and as a critic writing for little magazines such as Mittei (Uncertain).
His coterie of literary friends came to include Mishima Yukio, who wrote an
introduction for Shibusawa’s three-volume translation of the selected works of
Marquis de Sade, Mori Mari, the daughter of Mori Ogai; Hijikata Tatsumi, the dancer
and choreographer; Katō Ikuya, haiku poet and critic; Ikeda Masuo, the painter,
Tomioka Taeko, essayist and a poet, and Yagawa Sumiko, translator, novelist, and
poet, whom Shibusawa married in 1959.

However, Shibusawa gained national prominence as a result of the
government’s decision in 1960 to prosecute him for obscenity for his translation of de
Sade’s Juliette (Histoire de Juliette ou les Prospérités du vice, 1797-1801). He later
became identified as an oppositional figure, an icon of subculture.

33 Parenthetical citations in the text refer to the volume and page in Shibusawa Tatsuhiko Zenshū,

In 1968, Yagawa and Shibusawa divorced and in the same year he helped found the journal *Blood and Roses*. In 1969, he married Maekawa Ryuko. The 1970s continued to be productive if less intense for Shibusawa. He made several extended trips abroad, specifically, to Italy in 1974, France in 1977, and Greece and Italy in 1981. These, in addition to his travels in Japan, served as the basis for a number of travel essays. But his continued popularity among the young was probably rooted in his tales of the strange and bizarre collected from sources both in Japan and from around the world. His anthologies of these tales include *Yojinkijinkan* (Museum of Strange and Bewitching People, 1971), *Tōzai fushigi monogatari* (The Strange Tales from East and West, 1977), and *Yoseitachi no mori* (Forest of Spirits, 1980).
Throughout the sixties, seventies and eighties, Shibusawa extended his critical activities to the visual and theatrical, arts, and dance. He was a particularly enthusiastic supporter of Hijikata Tatsumi’s Ankoku Butō (Dance of Darkness), a pre-modernist and post-modernist reconfiguring of traditional Japanese dance, which expresses the dark side of history by use of gestures and memories buried beneath everyday life.

Never a sociable person, Shibusawa confined himself more and more to his house in Kamakura during the last two decades of his life. He became interested in classical Japanese literature. In the eighties, he worked to give flesh to his theories of eroticism and fantasy by writing fiction. In the last seven years of his life, he produced four anthologies of fiction: *Karakusa monogatari* (*Tales of Arabesque*, 1981), *Nemuri-hime* (*The Sleeping Princess*, 1983), *Utsurobune* (*The Canoe*, 1985), and *Takaoka Shino kōkaiki* (*Chronicle of Prince Takaoka’s Journey Overseas*, 1987).

Shibusawa Tatsuhiko’s story is of some inherent interest in that the scion of Japan’s most prominent capitalist family found himself adrift in postwar Japan and became a counter cultural media figure. However, of more interest for the purposes of this study are the enduring themes that he invested in his critical theories and fiction. Next Shibusawa’s seminal essays on eroticism and exoticism will be examined.
Three Cornerstones of Shibusawa’s Theory: Surrealism, Eroticism, and Mannerism

From the very beginning of his career, Shibusawa Tatsuhiko argued against the ethic of productivity and champions the idea of purposeless leisure, playing around like a child merely for amusement. He treasured the intellectually sophisticated and highly artificial qualities in literature and art. Consequently, in his career of establishing himself as a prolific translator of French literature, art and literary critic, essayist, and novelist, he gradually developed his systematic ideas based on surrealism, eroticism, and mannerism. First, he was a stylist who was highly influenced by surrealism; he was also a subversive who used eroticism to subvert morality and social conventions; last, he was a collector and encyclopedist who based some of his idea on the obscure French artistic movement of mannerism.

He was attracted to surrealism because surrealism provided a stage to blur the boundary between real and unreal, question rationalism, and describe supernatural/unreal elements from a hallucinatory, dreamlike aspect. The founder of surrealism André Breton (1896-1966) inspired Shibusawa to reevaluate literary history and art history according to a new and different aesthetic standard. Arthur Rimbaud (1854-1891)’s work *Illuminations* (1874) has a remarkable visionary quality with a distinguished style of playing with and exploring the possibility of words. This style later greatly influenced Shibusawa’s writing style. René Magritte (1898-1967)’s
dépaysement, playing of reality and illusion with juxtaposition of ordinary objects in an unusual context; Giorgio de Chirico (1888-1978)’s collage; Arthur Rimbaud (1854-1891)’s anti-rationalism; André Pieyre de Mandiargues (1909-1991)’s black humor and eroticism--these writers, painters, and critics from the surrealism movement also inspired Shibusawa.

Surrealism set Shibusawa free from the realistic expression, and greatly influenced him at the level of technique. His eroticism relates more to what he valued at the level of aesthetics. There are two reasons Shibusawa chooses eroticism to serve as a basis for his aesthetics. First, the topic of eroticism was sensational and saleable during the 1960s in Japan. Shibusawa could make his voice heard by the public. Second, through eroticism he could examine human nature in extreme situations. Shibusawa is interested in the power and beauty of the mysterious, violent, and irrational. Eroticism opens the perfect ground to discuss these topics. Shibusawa makes a clear distinction between his understanding of eroticism and the idea of eroticism in the tradition of Japanese literature. In Japanese literature, eroticism can be interpreted as kōshoku. Shibusawa argues there are several levels to eroticism, kōshoku is a low level one, and “the ideal eroticism is an art of visualizing the hallucination of death” (v.2, p.378).
Shibusawa treats eroticism as fantasy. Eroticism in his mind was the poetic aesthetics that arises from disintegration and death. It is inevitably tinged with antisocial elements such as violence and perversion. Also, since eroticism is art, it belongs to the spiritual domain and has the features of the poetic and the fanciful.

Shibusawa enthusiastically introduced Marquis de Sade to Japan. He was fascinated by de Sade’s idea and regarded eroticism as the expression of the essence of life and soul, the “great equalizer of life.”

Shibusawa is regarded as the non-academic authority on the study of de Sade in Japan. He is the first person in Japan to systematically introduce de Sade. His work *Sado Kōshaku no shōgai* (*The Life of Marquis de Sade*, 1965) was the direct inspiration for Mishima Yukio to write his most famous drama *Sado Kōshaku fujin* (*Marquise de Sade*, 1965), and it also influenced Inagaki Taruho’s *Vanira to manira* (*Vanilla and Manila*, 1969), another important study of de Sade in Japan.

versus Prison, 1980), as a reexamination and summary of his understanding of de Sade. With these four anthologies, Shibusawa accomplished his introduction and explanation of de Sade.

However, in Shibusawa’s introduction of de Sade and his attitude towards eroticism, there is, to a great extent, Shibusawa’s own search for self-completion. The most significant example of this is Shibusawa’s portrayal of de Sade as an encyclopedist with a collection mania who also had an interest in natural history. This “new aspect” of de Sade that Shibusawa discovered is the product of Shibusawa’s own ideas. His assessment of de Sade is probably not justifiable, yet this interest in the encyclopedic that Shibusawa found in de Sade later became the foundation of his own ideas and helped him to establish his own fantasy world.

This connection between eroticism of de Sade and the encyclopedic can be seen in the following citation: “I have a vague presentiment that there must be a connection relating the subjects of eroticism, utopianism, hermaphroditism, or even alchemy, diabolism, automaton, secret societies and so on, subjects that strongly attracted me” (v.12, p.454). He finally found the connection relating all these subjects in Mannerism. As argued in the previous chapter, mannerism repeats and imitates the pervious masters’ arts with extreme focus on technique. Mannerism is sophisticated and highly stylized with abundant references to earlier painters. It values aesthetic
qualities rather than actual content. The features of Mannerism can be described as follows:

洗練された技巧、蛇状曲線形（figura serpentinata）を用いた複雑な構成、身体のデフォルマシオン、特に引き延ばされたプロポーションや筋肉の強調、歪曲遠近法（アナモルフォーズ）を利用した思いがけぬ構図、複雑な寓意的内、鮮やかな色彩といった特徴を持つ。34

[Mannerism] consists of the following features: sophisticated techniques, complicated structures using figura serpentinata, the déformer of body, especially the extended proportion and the emphasis on muscle, and the unexpected composition using anamorphose, complicated allegorical contents, and vivid color.

Mannerism was criticized for being an art imitating preexisting art and for not being natural. It was regarded as being aloof and cold, lacking the expression of depth——precisely what Shibusawa was looking for. His understanding of Mannerism is systematically described in three collections: _Yume no uchūshi_ (The Cosmos Record of Dream, 1964), _Kurumi no naka no sekai_ (The World Inside a Walnut, 1974) and _Shikō no monshōgaku_ (The Heraldry of Thought, 1977). He was impressed by Mannerism’s imitation of reality and the creation of an illusion of reality with its refined techniques and detailed descriptions:

If we check the Mannerism painting at that time, we will notice that the objects belonging to the still life category such as fruits on a table, vases, flowers, helmets decorated with feathers, and swords, or women’s jewelries, are all precisely painted like a kind of vivid trompe d’oeil painting. However, these objects are confronted in a certain space, mixed and complied. From this kind of manneristic way of portrait and composition, we can easily read artists’ obsession with realizing the rudiments of the world. By doing this, they also realized their museum of wonders on the canvas. It is an erotic obsession, also a metaphysical obsession towards the world.

Shibusawa then gives his definition of Mannerism as following:

It is a paradoxical art using the most erotic idea to express the thought; however it is looked down upon and degraded all the time. It is the most

acquisitive spiritualism towards sensual beauty. It is the extreme subjectivism that regards nature as ornamentation, creation as a game. This is what Mannerism is.

Shibusawa’s understanding of Mannerism strongly supports his ideal of purposeless leisure, playing around like a child merely for amusement. He argues that “the most game-like game is the work of God creating the world” (v.4, p.206). Later Shibusawa is fascinated by the idea of creating a microcosm. For Shibusawa, his encyclopedic works are his imitation of God creating the world. This microcosmic world resembles reality; at the same time, he holds that the highly conscious of this microcosm as only an artificial reproduction and his creating action as an act of mimicry. Nevertheless he enjoyed it as an intellectual game. The following paragraph from Shibusawa’s work Yume no uchūshi (The Cosmos Record of Dream, 1964) explains Shibusawa’s understanding towards Mannerism and foretells his interests and topics in later works.
The creation of something closely resembling the human being but not human being, the creation of elaborate imitation of the reality—this is the secret metaphysical dream alchemists hold since ancient times. And the making of a puppet, being not afraid of stepping out of the conventional way of art, is a sleazy realization in miniature of the desire since ancient times. To them, compared to the joy gained from art, the joy gained from this sleazy realization in miniature is more significant. Further, the interest during the Mannerism doesn’t remain in making the puppet; it pursues persistently the image of human beings in all objects in nature, such as the form of animals, the form of flora, the form of rocks. The work of portraitist Giuseppe Archimboldo is nothing but a complete realization of this ideal to the allegorical realm. The popularity of interest in monsters and deformity often times completely demolishes the fence separating zoology, botany, and mineralogy.

Therefore, Shibusawa shows interest in the mysteries of nature and natural history and starts to create his encyclopedic works concerning zoology, mineralogy and botany. He uses his encyclopedic knowledge to build up a utopia-like microcosm, a mysterious imaginary world. In his later career, he starts to use his encyclopedic knowledge to build up a utopia in an imaginary world. His essay collections that might be termed “encyclopedic” are: Gensō hakubutsushi (The Natural History of Fantasy, 1978), Watashi no Puriniusu (My Plinius, 1986), and Furōra shōyō (Wandering among the Flowers, 1987).

38 Gaius Plinius Secundus, (23-79) better known as Pliny the Elder, was an ancient author and scientist of some importance who wrote Natural History.
Shibusawa is not looking for the scientific truth about botany or zoology described in his encyclopedic works, but is interested in the symbolic meanings and images associated with them. In his encyclopedia, Shibusawa finally connects all images and concepts which interest him: the mysterious, bewitching, decadent, devilish, erotic, and so on. He used these images to form a miniature of his ideal world and visualized his ideal world through them.

*My Pliny* gives a representative example of Shibusawa’s encyclopedic work. The structure of this encyclopedia is guided by Shibusawa’s choices of the themes that fascinated him; he then lists and cites paragraphs concerning these themes from Pliny’s *Natural History*. Finally, he gives other background information and his own comments on these citations. He was fascinated by the nonsensical stories Pliny wrote in *Natural History*. He pointed out that the pattern of Plinius’ creation of his accounts was to base the first part on the truth, with the latter half being totally the product of his imagination. Shibusawa wrote: “After reading one of Plinius’s accounts, I was left wondering if the author himself really believed this, or whether he was making a fool out of the reader, but nobody knows the truth. What irresponsibility! This can only be regarded as literature not science” (v.21, p.199). When dealing with the grotesque and strange in Plinius’ *Natural History*, he suggested that there was no need for textual research, but rather one should just enjoy the grotesque. For example, he wrote:
“Although in this story there are a lot of unfamiliar names of Romans, I hope the reader can go on reading without getting hung up on these names” (v.21, p.300). These comments show how Shibusawa thought his readers should read these works.

In a word Surrealism, eroticism, and mannerism are the three foundation stones of Shibusawa’s theory. Surrealism gives Shibusawa a way to talk about the unreal and supernatural. The eroticism in Shibusawa’s work is highly objectified and used as a spectacle. It helps Shibusawa to establish a reputation as an icon of the subversive. And the Mannerism realizes the compilation of Shibusawa’s aesthetics and ideal. It is a highly fetishistic version of Mannerism. Based on this understanding, Shibusawa creates a playground-like a microcosm with an encyclopedic showing of erotic objects and astounding natural objects.

In the following part, I will discuss the features of Shibusawa’s fiction. It is obvious that the encyclopedic works connect to his later fiction. The encyclopedic work of Shibusawa is a microcosm of the world he created in his study, a result of his personal interior world’s encounter with mystery and fantasy. Shibusawa later fully developed this microcosm of the imaginary in his last long novel Takaoka Shinnō kōkaiki (Chronicle of Prince Takaoka’s Journey Overseas, 1987).
Fictions of Shibusawa Tatsuhiko: Unique Style and the Embodiment of the Aesthetic of the Fantastic

The City of the Dog Wolf (Kenrō toshi, 1961) is Shibusawa Tatsuhiko’s first collection of fiction. It was a literary experiment for Shibusawa, for up until then he was primarily known as an essayist. It took Shibusawa twenty years to finally accomplish his own style of fiction when he wrote his Karakusa monogatari in 1981. Here I compare Kenrō toshi with Takaoka Shinnō Kōkaiki (Chronicle of Prince Takaoka’s Journey Overseas, 1987), Shibusawa’s last and most famous novel, to give a clear idea of the formation and features of Shibusawa’s novelistic style.

Kenrō toshi is a short story collection that contains three stories: “Kenrō toshi,” “Yōbutsu shintan,” and “Madonna no shinjū.” “Kenrō toshi” opens with an omniscient narrator introducing a fish biologist’s eighteen-year-old daughter, Reiko, returning home from hunting for food for her pet wolf. She treasures her pet wolf from the Yellowstone National Park more than her fiancé. The narrator then proceeds to relate Reiko’s nightmare: her father and her stepmother brought her to a nice restaurant and forced her to eat a meat stew made of the wolf. The narrator goes further to tell another bewildering event between reality and dream Reiko experienced: after waking from the nightmare, she went to the bathroom. While staring at her diamond engagement ring, she somehow fell into the diamond and met
the already dead wolf. The narrator reveals another layer of the story here: the wolf starts to tell its story. He is the last descendant of Anubis, which has a blood feud with oxyrynchus family, and he is killed by the plot of the fish family (remember Reiko’s father is a fish biologist). Reiko and the wolf had sexual intercourse inside the pure and shining diamond to produce an offspring of the Anubis family. At the end of the story, Reiko wakes up and is told that the wolf was dead. The story ends with Reiko’s pregnancy, which indicates that the dreams might not be dreams but real.

“Yōbutsu shintan” is presented from multiple perspectives. The story takes place in a civilized ancient country conquered by a young emperor. The emperor tears down the statue of the old god and replaces it with a new one. The craftsman who was ordered to build the new statue, the ghost of a philosopher who died to protect the old religion, a slave who served the young emperor, the emperor himself, and a captain of the loyal Imperial guard take turns recounting their thoughts when facing the big changes taking place in the country. The story suddenly ends with the captain accidentally killing the young emperor when he travels incognito, dressed like a noble woman.

In “Madonna no Shinjū,” the third-person objective narration presents a story of four aircraft survivors, three women and an infant boy, living with living dead sailors in a ghost ship. The living dead sailors are frustrated not being able to enjoy all
the human desires experienced by living people: food, alcohol, women, or even sleep. They saved the women for the purpose of fulfilling their desires, but were desperately disappointed when they realized that the existence of the women only reminded them of their incapability. In the end, they sailed the ship to the equator and dumped the women into the sea.

Shibusawa experimented with three different narrative perspectives and structures in this short story collection. “Madonna no shinjū” maintains the greatest narrative consistency of the three stories. The story follows a linear time frame, the narrative is reliable, and the description of the dark and deserted ghost ship is vivid. It includes the supernatural imagination and themes; however, the story also lacks the moments of hesitation Shibusawa incorporates in his fantastic literature. Shibusawa attempts multiple narrative perspectives in “Yōbutsu shintan.” Each character, in first-person narration, confesses their individual attitudes and feelings. This is a technique commonly seen in detective stories and gothic fiction. However, Shibusawa did not develop this type of narrative in his later works. He settled for the universal omniscient narrator, and he also developed the story-within-a-story structure in his later fiction.

It was the narrative style and structure of the first story, “Kenrō toshi,” that Shibusawa developed in his later fiction, and so it will be compared here with
Shibusawa’s last work, *Takaoka Shinnō kōkaiki*, in order to clarify the formation of Shibusawa’s unique style.

The following two paragraphs from “Kenrō toshi” show the stylistic features of Shibusawa’s early works.39

麗子の夜がはじまる。麗子の夜は永遠。
ひとりになって、自室に閉じこもると、まず花模様のネグリジェに着かえ、寝台の上に横坐りになって、偏執的な潔癖さで、何度も何度も髪の毛にブラシをかける麗子。枕もとに、婦人雑誌や映画雑誌をどっさり持ちこみ、寝台の上に横坐りになって、不思議なまでに、それでも丹念に。グラビア頁をめくる麗子。それから、ふと思い出したように寝台を飛び降り、昼間教習所で習ったバレエの基礎運動の、バットマン、アントルシャ、バルローヌなど、知っているだけを矢絣ぎばやに試みては冬のなかに汗をかく麗子… (3: 12).

Reiko’s night starts. Reiko’s night lasts forever.
When alone in her room, she first changes to a floral nightgown, then she sits sideways on the bed. Being obsessed with cleanliness, she combs her hair with a brush over and over again, that is Reiko. She brings many women’s magazines and movie magazines besides her pillow, lies flat on her stomach, and starts to turn the pages of photogravures, getting bored but reading carefully, that is Reiko. Sometimes, she jumps from the bed as if she suddenly recalls something, and starts to practice basic movements of ballet, battements, entrechat, ballonné, everything she had learned in school in quick succession, and she sweats in the coldest winter, that is Reiko.

麗子は冬が好きであり、また夏が好きでもあった。すべて激しい過剰の季節は、彼女の中の小さな獣が喚起して躍り狂うようで、精神は（肉体さえ）この酔っぱらった獣のあとを蹤いて行くだけで、何もしなくても十分昂奮と疲れを得るのである。夏と冬とは豊饒と疎枯の違

いこそあれ、どちらも露出症的だ。だから麗子のように、自分のなかの獣を純粋に育てている人は、大げさな身ぶりを何一つしなくとも、そこに色情的な自然を理解する透視力に恵まれる。理解するだけで官能は高ぶる。……部屋にはストーブを置かない。まったくオーバーを着ない。寝るときも毛布を用いない。そういう麗子が、何とも不可解な、片意地な、貧乏くさい娘に見えるらしく、繼母の露子は顔をしかめた。露子は下手な官能の馴らし手、ストイックな女だったのだ（3:12）。

Reiko likes winter, she also likes summer. Extreme seasons rouse the little beast inside her. By just following this little beast, leaping in its intoxicated joy, her mind and even her body experiences complete excitement and at the same time, exhaustion. Although one is fertile and the other is sterile, summer and winter are both exhibitionists. Therefore, people like Reiko who rear a beast inside themselves, even without any exaggerated bodily gesture, are gifted with the clairvoyant understanding of the erotic. This understanding heightens sensuality. … [S]he almost never places a stove in her room, and she rarely wears a coat. She doesn’t use a blanket when she sleeps. This is Reiko. What an incomprehensible, stubborn, impoverished seeming girl. Her stepmother Tsuruko scowls at her. Tsuruko does not understand the sensual. She was a stoic woman.

These two paragraphs show the typical features of style and figures of speech in “Kenrō toshi.” Shibusawa uses the combination of word endings “de aru” and “da” style to set up the basic tone of the story: affirmative and objective. From the Meiji 30s to the Taishō period, the de aru style was established in Japanese literature as a characteristic of the genbun itchi (unification of the written and spoken forms of Japanese) movement. A great number of influential works during this period use the de aru style. Shibusawa in “Kenrō toshi” uses the de aru style and combines it with a
more affirmative and straight *da* style to detach the narrator from the characters and the story.

Adding to the mix of *de aru* and *da* style, the next feature is the accumulation of *taigendome* (substantive ending) sentences. All the sentences in the first paragraphs cited above reverse the order of subject and predicate and end with the subject, Reiko. It adds a tone of emphasis in the narration, creates tension, and provides higher density to the text.

This strong and affirmative style sometimes even makes the reader feel as if he or she is viewing a play or a movie. The images and scenes presented in the story jump from one to another as if in cinematic montage. The transitions and development of the story are blunt and clear-cut; Shibusawa did not bother to smooth them out.

For instance, when Shibusawa introduces Reiko’s nightmare, it starts and ends with short and clear sentences: “夢には幾重にも層がある。…さて、それは広いホテルの食堂だった。The dream has several layers. …well, here was the big hotel dining room” (3:21). “はげしい嘔気を感じて、麗子はのたうつように浅い夢の層からもがき出た。Feeling strongly nauseated, Reiko woke up from the painful shallow dream” (3:24). Also in introducing the bewildering experience of Reiko’s encounter with the wolf inside the diamond, there is the following: “麗子はついに虚妄の現実をくぐり抜けて、窮極の、唯一の、確かな現実に辿りついたのであ

91
ろうか。Reiko finally passed under the fictitious reality, and reached the ultimate, unique, assured reality” (3:28). When the wolf starts to tell its story, it is introduced as this: “夢うつつに、獣の語るふしぎな物語を聞いた。それは次のようなものである——Between dream and reality, Reiko listened to the beast’s marvelous story. Here is it” (3:33). Reiko’s dream ends with the following description: “気がついたとき、麗子は拝跪したような恰好で、浴室の固いタイルに頭をもたせていた。 When she woke up, Reiko found herself on her knees with her head on the bathroom tiled floor” (3:37).

Shibusawa chooses to use the dalde aru style and applies an omniscient narrator to tell the story, which is fantastic and bewildering. The narrator is not only removed from the characters and events in the story but is also distant from the reader. The tone is stiff and objective, and the style very concise and vigorous (gōshitsu).

However, this style leaves Shibusawa two problems to resolve. The story is not easy to follow. The reader gets confused as to how to interpret the story when facing a serious narrative related in a remote and objective tone and telling a preposterous story. The second problem is also very important. The narrator and narrative are consistent; the story follows the time and space line in “Kenrō toshi.” Therefore, the intrusion of reality only shows up on the level of themes and events but
not in the structure and narrative of the fiction itself. The essential feature of the fantastic, subversion, is indicated but not fully realized.

Shibusawa finally accomplished his personal style in his later work *Takaoka Shinno kōkaiki*. Before I move to the analysis of the style and structure, I will first introduce the plot. The *Chronicle* is the story of Prince Takaoka’s one-year journey to Tenjiku, the ancient Japanese name for India. The principal character, Prince Takaoka, in the novel is based on an historical person, the third son of Emperor Heizei (774-824). Prince Takaoka was designated a crown prince (*shinnō*) when Emperor Saga (786-842) came to the throne. However, he was deposed in the so-called Kusuko Disturbance (809-810), when his father’s lover Fujiwara Kusuko plotted, but failed, to regain power through reinstalling Heizei as emperor. As a result, Takaoka retired into Buddhism and became a disciple of Kūkai. In 864, he went to China to study esoteric Buddhism. Dissatisfied with Buddhist teachings in China, he decided in 865 to make a sea journey to India. There are no historical documents concerning his life after he left China, and it is thought that he died during his voyage to India.

Since nothing is known of the historical Takaoka’s fate after he left Chang’an in 864, Shibusawa’s creation of Takaoka’s one-year journey to India is completely fictional. He has Takaoka travel from Guangzhou to Champa, an ancient country that existed in the Indochina Peninsula, to Shinrō, the old Chinese name for Cambodia,
and Banban, an ancient country existing in the Malay Peninsula, then to the Andaman Island, to Yunan, China, to Bengal Gulf, and to Śrī-Vijaya, an ancient country that existed in Sumatra from the seventh to fourteenth century.

The world in Prince Takaoka’s journey is bizarre. During his one-year journey to India, Prince Takaoka travels to several locations in Southeast Asia. He does not reach his goal, India, at the end of the novel. Instead he dies in Singapore. But he finds an alternative, and distinctly Buddhist, means of accomplishing his goal—namely, he lets himself be eaten by a tiger that is traveling between Singapore and India. Thus, according to Shibusawa, the Prince manages to arrive in India in spite of his physical death.

Shibusawa continues to use the da/de aru style, taigendome and the repetition of images in the Chronicle. Moreover, Shibusawa extends and elaborates on the feeling of objectivity and authenticity built on da/de aru style and creates a certain reality. Each chapter (with the exception of Chapter six) begins with a citation or summary of historical facts and documents:

唐代になって安南都護府がそこ（広州）に置かれ、アラビア人からルーキンと呼ばれていた交州（今日のハノイ）とならんで、その広州は南海貿易のもっとも殷賑をきわめた港であった。古く漢代に番禺と呼ばれていたところから、この港は犀角、象牙、玳瑁、珠璜、翡翠、琥珀、沈香、銀、銅、果布が多くあつまり、それらは唐商によって中原に積み出されていたという… (“Jugon,” Chapter one, 22:17).
During the Tang Dynasty, Annan Defense Fortress was established in Guangzhou province. The city was called Luqin by Arabs. Together with Kōshū (nowadays Hanoi), it was prosperous because of the Nan-hai trade. Since the ancient time of the Han Dynasty, when the city was called Fanyu, merchants collected rhinoceros horn, ivory, hawksbill, gems, emerald, amber, tambac, silver, copper, fruits, and fabrics at the city and then shipped these goods to the central plains of China.

周達観は元代の人。成宗の命により真臘（カンボジャ）に使わされた元朝の使節に随行して、同地におもむき一年ばかり滞在、帰朝後その見聞を「真臘風土記」に録した。その記事によれば、真臘の沿岸には港およそ数十をかぞえるが、ただ一つをのぞいては「ことごとく沙をもって浅し。ゆえに巨舟を通せず。あまねく望むに、みな修藤古木、黄沙白葦、倉卒いまだ弁認し易からず。ゆえに舟人、港を尋ぬるをもって難事となす」とある（“Ranbō,” Chapter two, 22:35).

Zhou Daguan lived in Yuan Dynasty. Under the order of Temūr Ōljeytū Khan, he accompanied the mission of Yuan Dynasty to Chenla (Cambodia). He lived there for about one year and wrote down what he saw and heard in Shinrō Fūdoki (A Record of the Customs of Cambodia). Based on this book, although there were dozens of harbors along the coastal area of Cambodia, except for one, they were all sandy and too shallow for large vessels. The distant views of these harbors were all the same with long vines and old trees, yellow sand, and white reeds. It was hard to differentiate them. Therefore, it was difficult work for sailors to find an appropriate harbor.

盤盤という国の名が初めて出てくる文献は唐代に成立した「梁書」であろう。そこにはマライ半島にあったとおぼしい国々として、頓遜、毗騫、盤盤、丹丹、干陁利、狼牙脩の六国があげてある (Chapter three Bakuen, v.22, p.67).

The first document recording the country name of Banban might be The Book of Liang compiled during the Tang Dynasty. In The Book of Liang, there are six names of what seem to be countries: Dunxun, Piqian, Banban, Dandan, Gantuoli, and Langyaxiu are listed.
The boat is an Arabic boat using a giant gear to raise the sail. The name of the boat is also mentioned in Ptolemy’s *Introduction to Geography*. Seen off by attendants of the viceroy, Prince Takaoka and his party set off from the ancient harbor named Takola at the west coast of Malaya, and headed for the Bay of Bengal.

So far, compared to the various countries bordering on the South China Sea that Prince Takaoka had visited, the Kingdom of Nanzhao, surrounded by the steep mountains of Yunnan, was a totally different place. First of all, the climate was different. As Yang Sheng’an of the Ming Dynasty, who was exiled to Yunnan by Emperor Jiajing, wrote, “The flowers never stop blossoming, the weather is like spring all the year around.” Nanzhao is a place not too hot or too cold, the climate is warm.

The first person who described the mysterious sea of the Bay of Bengal was Zhou Qufei, who assumed the post of officer in Linnan, and later wrote down his knowledge about the various countries of the South China Sea in a ten-
volume work, the *Linwai daida (Representative Answers about Foreign Countries)*.

Almost every chapter starts with a detailed description of the geographical and historical facts about the location where the story takes place. Shibusawa’s description of the geography of Takaoka’s imaginary journey is faithful to what we know about ancient Southeast Asia from historical sources. Shibusawa uses his encyclopedic knowledge and gives elaborate details to create a reality-based world in the beginning of the story to amaze his readers and establish a rational and reliable narrative tone.

We also need to notice that the knowledge cited here are free from time restriction. Some of the facts are before prince Takaoka’s time; some of the facts are after prince Takaoka’s time. Moreover, the knowledge used is free from space restriction; it could be historical document, or poetry from China or other countries. Here is one of the major differences between *Kenrō toshi* and *Takaoka Shinnō kōkaiki*: the elaborateness of representing a reality-based world. *Takaoka Shinnō kōkaiki* provides a basis in the appearance of reality for the subversion of the concept of reality. In other words, the supernatural and unreal events later in the development of the story subvert the reality established in the beginning. For instance:

のちになって、たまたま一同の前で大蟻食いのことを話題にしたことがあったが、安展も円覚も秋丸も、なんのことかさっぱり分からないといったふうに、きょとんとした顔つきをしているのを見て、親王は
Later the Prince happened to talk about the enormous anteater. However, Antei, Enkaku and Akimaru all had blank looks on their faces, as if they didn’t remember a thing about the incident. The prince felt again that he must be possessed by a fox. It seemed that nobody but he had actually seen the creature.

The previous paragraph is the ending of the first chapter “Jugon.” Only Takaoka remembers their encounter with the anteater, and he starts to wonder if this experience is only a symptom of fox possession. This twist at the end of the chapter calls the reality of the whole event into question. This pattern is used throughout the work. First an elaborate geographic and historical setting is portrayed, then the characters go through some supernatural experience, and, in the end, the experience turns out to be questionable, such as perhaps being a dream, for example.

The ending of chapter two is a repetition of this pattern:

Based on the inscription of the King of Chenla, the reign of Jayavarman I was about 25 years, from 657 to 681. And it should be two hundred years before
Prince Takaoka visited Tenjiku (India). Therefore it is impossible that Jayavarman I had his eightieth birthday when Prince Takaoka visited Chenla according to the Tang official Zhang Borong’s words. Which part is wrong? We may consider that Zhang Borong made a mistake of anachronism.

This ending conforms in a unique way. After telling the story of Takaoka’s experience of visiting the King of Shinran’s imperial harem with a Chinese Zhang Borong, the narrator suddenly overturns the story by claiming this experience to be an anachronism because the king lived two hundred years before Takaoka’s time. And the narrator blames Zhang Borong, the character who talked Takaoka into this experience, and states that Zhang must take responsibility for making the mistake in the chronology of events. In this paragraph, the narrator suddenly speaks directly to the readers and judges the events that have just been represented. The omniscient narrator speaking directly to the reader is one of the Chronicle’s features.

This is also a critical difference between the Chronicle and “Kenrō toshi.” Similar to “Kenrō toshi,” the universal omniscient narrator obscures the events described by indicating it is the character’s dream, fox possession, or merely the characters mistake. However, unlike “Kenrō toshi,” the narrator in the Chronicle speaks to the reader and shares information the characters do not have. The following two sentences are used to introduce a dream scene. The first is from Takaoka Shinnō Kōkaiki, the second from “Kenrō Toshi”:
Now the scene changes. Let us go with Princess Patariya Patata, and enter the Prince’s dream.

The dream has several layers.

In the first sentence, the narrator turns to the reader and invites the reader to enter into the dream. In contrast, the second sentence is clear and short, like the beginning of a verbal demonstration or the exposition of an argument. In the first example, the style engages the reader more immediately in the story and enables the reader to follow the narration easily. In “Kenrō toshi,” the reader is bewildered, facing a narrator with a distant and serious tone telling a ridiculous story. However, in The Chronicle, the reader is well informed by the narrator. The reader follows the process of narration or even the creation of the story. This feature shares similarity with Japanese traditional narrative style in the performing arts, such as kabuki, kyōgen, and kōdan. The readers along with the universal omniscient narrator share information the characters do not know, they understand the laughter and the sense behind the
nonsense the narrator presents. The new stylistic techniques borrowed by Shibusawa from traditional forms of storytelling were implicitly opposed to the tenets of Japanese naturalism, which held that the narrator should be totally objective and thus invisible.

The last important feature of Takaoka Shinnō kōkaiki is that Shibusawa plays and pushes the universal omniscient idea to the extreme. Even the characters in the story gain the power of universal omniscience and are set free from the restrictions of time and space.

Dearest Prince, you obviously know so little and that is why you describe such irresponsible nonsense. I shall risk anachronism by correcting your error. The large anteater would not be discovered until six hundred years later, when Columbus first arrived in America. Dear Prince, why does this animal appear at this place and time? Its existence here violates the physical laws of time and space. Prince, please reconsider what you are saying.

In this paragraph, the secondary character Enkaku criticizes the anachronistic existence of the anteater by making an anachronism of himself. In this case, a
secondary character speaks omnisciently and expresses his own ideas. This is apparently a parody of the universal omniscient narrator used in the *Chronicle*. The work points to, mimics, and parodies its own narrative. Here the writer overshadows the narrator, and rises to the surface of the work.

This parody of narrative and the narrator’s directly addressing the reader make the reader aware the work he/she is reading is a created fictional world. The reader therefore keeps a distance from the characters and the narrator and grasps the writer’s process and intention in literary creation. The *Chronicle* accomplishes self-referentiality to the point of self-destruction. As a novel, it emphasizes its fictionality and intentionally makes the reader not sympathize with the characters. It forces the reader to doubt the reliability of the narrator. Instead of creating a world based in reality, Shibusawa’s work questions the reliability of the re-creation of reality and the credibility of the narrator. It breaks with the structure of the realistic novel in favor of the fantastic and explores new possibilities of narrative. In this way, Shibusawa Tatsuhiko accomplished his unique style of fiction in *Chronicle of Prince Takaoka’s Journey Overseas*. In the following part, I will analyze how this novel represents the broad picture of Shibusawa’s aesthetic and style.
Close Reading of *The Chronicle of Prince Takaoka’s Journey Overseas*

The novel was written right before Shibusawa died. By the 1980s, Shibusawa knew he did not have long to live. His health was not very good, and it kept declining. He suffered from headaches, throat pain and had to limit his social activities. He started to collect materials for a work that embodied and gave unity to his life. The result was his one and only long novel, the work titled *Takaoka Shinnō kōkaiki* (*The Chronicle of Prince Takaoka’s Journey Overseas*, 1987).

This work of fiction incorporates and expands on his previous writings and interests—the dark Eros that fascinated him in his early years, his fascination with the exotic and mysterious, his encyclopedic categorization of the grotesque and strange, and the geometric forms and minerals that indicate the immortal existence without the constraints of time and space.

The principal character, Prince Takaoka, in the novel is based on this historical person, but Shibusawa made up the journey to India from his own imaginings. Judging from the bibliographical introduction to this novel (v.22, p.568-9), it appears Shibusawa consulted the historical travelogue *Zuda Shinnō nittō ryakki* (*Brief Story of Dhūta Prince’s Journey to Tang China*), but he changed the characteristics of Prince Takaoka and the motivation for his journey to India. The following is the document source, or travelogue, that describes Takaoka’s decision to depart for India:
五月二十一日、長安に至る。春明門より入り、西明寺に安んず。即ち、本国留学の円載法師、親王入城の由を奏聞す。懿宗皇帝、感嘆す。仰いで法王阿闍梨に請求し、難疑を決せ令む。六箇月を経て、難を阿闍梨に問ふに、蒙を撃つ能はず。因って、更に、円載をして、西天竺に渡る可く奏せ令む。其の事、勅許され、官符、施行さる。

正月二十七日、安展・円覚・秋丸等を率ゐ、西に向ひて己に了ら（v.22, p.568）.

On the 21th day, Fifth month, Sixth year of Teikan (or Fifth year of Gentū) (864), Prince Takaoka arrived at Chang’an. He entered from the Chun Ming Gate, and stayed at Ximing Temple. Japanese Buddhist priest Ensai, who was studying in Tang, China, reported this to the Emperor without delay. Emperor Yi Zong expressed great admiration. Prince Takaoka looked to the Ajari for advice on difficult questions concerning Buddhism. However, six months passed, and Ajari was not able to illuminate the Prince’s search for the truth of Buddhism. Because of this, Prince Takaoka presented, through monk Ensai, a memorial to the Tang Emperor to gain permission to go to India. Emperor Yi Zong approved and gave credentials to Prince Takaoka.

On the 27th day, First month, Seventh year of Teikan (865), Takaoka with Antei, Enkaku and Akimaru set off towards the west (v.22, p.568).

In the following passage we see how Shibusawa transformed this brief historical notation:

ここでおどろくべきは、五月に長安に入城したばかりの親王が休むひまなく、その年の夏か秋に、ただちに円載をして渡天の手つづきを執らしめていることであろう。どうやら最初から親王の真の目標は天竺にあり、諸国行脚も入唐も、洛陽も長安も、そこに到達するための単なる布石にすぎなかったのではないかという気がしてくる。洛陽や長安で、かの地の高僧を相手に何度となく問答をかさねた末、どうして

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40 All references to the text of Takaoka Shinmō kōkaiki are from volume22 in the Shibusawa Tatsuhiko zenshū(Tokyo: Kawade Shobō Shinsha, 1995).
41 Yi Zong (833-873, was on the throne from 859-873): The seventeenth emperor of Tang Dynasty.
42 Ajari (ācārya) the title for high rank monk in Esoteric Buddhism.
も解くことができなかった仏法の真理を求めて、やむなく天竺へわたることを決意したというのでは、とうやあるまい。そんな悠長な話ではなく、単刀直入に、ぶっつけ本番に、親王は長安に入城するとすぐ、天竺へわたる手づるを求めたのだった。。。広州に着いてみると、あたかもよし、風は東北モンスーンの最終季節にあたっていたので、親王の一行はここで稽留すべからずとて、ただちに南へ向う便船に乗りこんだ。それが貞観七年正月二十七日のことである(p.29-30).

What surprised everyone is that Prince Takaoka spared no time to rest and had Monk Ensai go through the formalities to go to India in the summer or autumn, soon after he arrived in Chang’an in spring. This gives the impression that, from the very beginning, Prince Takaoka’s real goal was India. His pilgrimage, his going to Luoyang and Chang’an, were all just preparatory steps for reaching the final goal India. Surely the truth is not that Prince Takaoka exchanged questions and answers with priests of high virtue in Luoyang and Xi’an, and consequently made up his mind to go to India in order to look for the truth of unresolved teachings. Things were not so leisurely or complicated; rather, immediately after Prince Takaoka arrived in Chang’an, he acted without hesitation and began to look for ways to go to India… When Prince Takaoka’s party arrived in Guangzhou, it was the last of the year’s opportune time to travel south, when the monsoon blew from the northeast; they did not delay, got on board, and headed south. It was the 27th Day, First Month, Seventh year of Teikan (865) (p.29-30).

If we compare the original historical travelogue and the paragraph from this novel, it is clear the main date and events are the same, but Shibusawa changes the details and gives a different interpretation of the events. For example, he changes the date when Prince Takaoka presents the memorial to the Tang Emperor to gain permission to go to India. In the original historical travelogue, Prince Takaoka presents the memorial six months after his arrival in Chang’an. In the novel, he
presents it as soon as he arrives in Chang’an. The changing of this historical fact is to emphasize that Prince Takaoka’s journey is not to seek the truth of Buddhism, but to satisfy his curiosity concerning unknown worlds and exotic elements in Buddhism. With this assumption, Shibusawa is able to create a story of exotic worlds. The treatment of this passage suggests two things: Shibusawa has an encyclopedic knowledge. He searched through historical records before writing this novel. Second, he is not always faithful to the historical record, and always plays with the historical materials. There are many other similar examples in this novel. Because the Chronicle is a novel full of encyclopedic knowledge, Shibusawa plays with geographic, historical, botanical and biological facts, and changes the meaning of the original source to suit his novelistic purposes.

From the previous argument and information, one of the most important techniques Shibusawa uses in his novel is clear. Based on his encyclopedic knowledge, he chooses various stories in history or the literary world and uses his imagination to revise them and give them new interpretations.

Shibusawa’s description of the geography of Takaoka’s imaginary journey is faithful to what we know about ancient Southeast Asia from historical sources. However, the events that Takaoka and his attendants experience are fantastic and wholly fictional. Shibusawa created a fantasy world mainly based on his imagination,
and the story he describes is highly unpredictable. Readers have no clue as to what will happen next, and we are fascinated by the exotic nature of the regions he describes.

Shibusawa displays his encyclopedic knowledge and incredible imagination by creating an exotic world in this novel. For example, it begins with the story of Jugon, an imaginary creature that has the features of a mermaid and a dugong. There are also many other mysterious animals in the novel: there is the anteater, which is supposed to have been discovered in America six hundred years later; a baku, a tapir-like creature that can eat people’s dreams; kentōjin, a creature that has the head of a dog and body of a human being. Besides zoology, Shibusawa is also interested in botany. In this novel, he describes nature in the tropics with all kinds of bizarre plants. For example, there is a bokuchiku, a giant bamboo originating in Yunnan; or, the carnivorous flowers that help to keep the bodies of the dead fresh. In addition to the natural world, Shibusawa describes an exotic artificial world to his readers. We travel to Champa to see the custom of drinking through the nose. Then, we see the unbelievable scene of an anthill, resembling a prehistoric site, which is embedded with a mysterious emerald. We also see a ringa, a cylinder stone with round face carved in the middle that represents a male sex symbol in the jungle. As an overseas journey, the novel also includes many adventure stories of Prince Takaoka: he leaves
his party and travels with a Chinese to the King of Shinran’s imperial harem and
meets chinkaran, the king’s concubines, who have heads and upper bodies of women
and tails of birds covered by colorful feathers; he goes to the desert by himself to
poach mitsujin, a mummy-like creature that is a cure-all medicine; he also has the
horrible experience of being attacked by a phantom corsair. In order to protect the
beautiful pearl from the corsairs, he swallows the pearl, which sticks in his throat and
later causes his death. The following two passages from the novel illustrate
Shibusawa’s power of imagination and the fascinating world he describes in the novel.

行くこと一里、たちまち視界がひらけて、そこに円錐形の蟻塚の高く
そびえているのを目にしたときには、一同、声もなく立ちすくんだ。
だれしも、こんな奇怪なものを見たのは初めてだったからである。な
なんといったらよいか、松ぼっくりのようななかたちのものが桁はずれの大
きさにひきのばされて、地下から地面を突き破って飛び出してきて、
にょっぽりと中空に立ちはだかったというけしきで、その見上げるば
かりの高さは、とても昆虫がつくったものとは思われず、この地方の
古代文明の遺跡ではないかと思われるほどの魁偉さだった (p.40).

Prince Takaoka’s party went 4 kilometers, and suddenly the range of vision
broadened. They were all astonished and stood there dumbstruck when they
saw the towering anthill. It was the first time any of them had seen such a
mysterious thing. It is hard to describe. The shape looked like a pinecone but
was enlarged to an incredible size. It breaks up through the ground, standing
tall and upright in the air. Seeing the awesome height of the anthill, it is hard
to believe that this was built up by insects. It has the magnificence of the ruins
of a local ancient civilization (p.40).
この霊園の中でも、獏園はもっとも奥まった枢要な一廓にあった。いまさら説明するまでもないが、ここに飼われている動物はマライ半島に産する獏であり、親王と秋丸が二日前にたまたま目撃したのも同じ動物である。古書によれば象の鼻、犀の目、牛の尾、虎の足をそなえ、よく銅鉄や竹を食うというが、少なくとも親王と秋丸が目にしたかぎりでは、それほど化け物じみたところは見当たらず、かなり不恰好であるとはいえ、むしろ正常な哺乳類の一族であるように見えたものであった。しかし獏は見かけによらず気難しく贅沢好きな動物であるらしく、柵の中の獏舎は煉瓦造りでひときわ豪奢をきわめ、獏舎の隣りには専属の番人の小屋があって、つねに神経質な動物の要求を怠りなくあれこれと満たしてやらねばならないおうであった。　
「あれは獏の食った夢のかすだよ。」「え。夢のかす。」「そう、獏は人間の見る夢を食う。それ以外のものは一切食わない。だから獏の飼育は非常な困難を伴うのだ。」「きょうの糞もだいぶくさいな。このごろでは、かわいそうに、わるい夢ばかり食わされているものと見える。よい夢を食った夜のあくる朝なんぞは、こちらが陶然とするほどね。」(p.78)。

The garden of baku was in the most secluded part of the park. There is no need to explain that the animal raised here was baku from the Malaysian Peninsula. This is the same animal Prince Takaoka and Akimaru had seen two days before. According to some old book, it is an animal that has the nose of an elephant, eyes of a rhinoceros, tail of an ox, and the feet of a tiger, and it eats copper, iron, or bamboo. However, from what Prince Takaoka and Akimaru had seen, the baku did not appear so monstrous. Although it was strangely shaped, it seemed a normal mammal. However, despite its appearance, the baku is a fussy and extravagant animal. The house for baku in the garden is built of brick and is especially luxurious. There is a hut for the guards of baku, and the guards must satisfy the demands of this extremely sensitive animal without delay… "Oh, those are the dregs of the dreams eaten by baku." "Eh? The dreg of dreams?" "Yes, the baku eats people’s dreams. They don’t eat anything else. Therefore, it is very difficult to raise baku." "Today’s dregs are very odorous. These days, what a pity, they only get bad dreams to eat. The morning after they have eaten good dreams, they defecate strongly fragrant dregs that are pleasant, however, when they eat bad dreams, the result is completely different thing!" (p.78).
Main Character Prince Takaoka

Prince Takaoka is a man of marked individuality. He is a man full of curiosity, a dreamer, and, at the same time, an adventurer. The first and most unique characteristic is his curiosity. He undertook his journey to India when he was in his sixties. However, the motivation that drove him on this journey was his curiosity about unknown worlds, which he possessed since his childhood, and the attraction of michi no sekai (unknown realms) is repeatedly emphasized in the novel. Rather than the sacred land of Buddhism, it is the image of India in Prince Takaoka’s mind as an inverse world, which has bewitching power and seductive charm. He first heard the name of India from his father’s lover Fujiwara Kusuko when he was seven years old. Kusuko herself is presented as an exotic, seductive temptress. She tells the young prince,

“そう、お釈迦さまのお生まれになった国よ。天竺にはね、わたしたちの見たこともないような鳥けものが野山をはね回り、めずらしい草木や花が庭をいろどっているのよ。そして空には天人が飛んでいるのよ。そればかりではないわ。天竺では、なにもかもがわたしたちの世界とは反対なの。私たちの昼は天竺の夜。わたしたちの夏は天竺の冬” (p.23).

“It is the country where Shakyamuni was born. In India, there are many birds and beasts that we have never seen frolic in the hills and fields. There are also rare plants and flowers that color gardens. And there are angels flying in the sky. Moreover, in India, everything is reversed. Our daytime is India’s night; our summer is India’s winter” (p.23).
Shibusawa connects the image of India with the image of Kusuko, and he emphasizes that the goal of Prince Takaoka’s journey to India was “merely curiosity towards an unknown world” (p.75). Prince Takaoka was always interested in what was exotic about the world around him. And this interest extended to flora and fauna, and how they are different from those found in Japan.

In order to lighten the gloomy atmosphere, Prince Takaoka pointed out the plants and flowers on the roadside and the insects perched on the plants and flowers to his attendants as they walked. He made them realize how different things were from what they were used to see in Japan. Enkaku, who knew herbs very well, came forward and taught them the names and properties of the plants they passed (p.68).

Instead of a journey full of trials like The Iliad or Odyssey, or a journey of introspection leading to a religious awakening as in Pilgrim’s Progress, this journey of Prince Takaoka is an exploration of an exotic world filled with various imaginary and unexpected creatures, customs, and manners.
There are many scenes describing Prince Takaoka’s curiosity concerning the exotic world of Southeast Asia. The following is an example that describes his initial reaction to the *ringa*.

As the boat proceeded, the vegetation on the shores, sparse at first, became thicker and more verdant. Takaoka watched the passing overgrowth of palm trees, areca palms, banyan trees and other kinds of strangely twisted liane. The Chinese increased the pace of his oaring, and, before they realized it, they already passed a long distance. Prince Takaoka saw a lizard as still as an inanimate object, sitting on a stone glittering in sun. They had traveled quite a distance. A butterfly, as pellucid as glass, fluttered, skimming over the surface of water. A five-colored parrot perched on a low branch within easy reach was yelling like a human being. These wonders of nature did not exist in Japan and thus fascinated Prince Takaoka. However, what attracted Takaoka even more...
were the manmade things. Cutting their way through the jungle, hidden among the leaves of the thick pteridophytes, they came upon stone cylinders with crude round faces carved on them. Prince Takaoka wondered what the cylinders were for when he noticed there were numerous such cylinders spaced at regular intervals. He concluded they were probably the objects of some sort of religious ritual. A round face protruded from the cylinder. It was a grotesque thing the likes of which was not to be found even in China (p.48).

Moreover, a connection is drawn and developed between Prince Takaoka as a person who delights in the imaginary and the personality of a dreamer. His experience of visiting the imperial harem of the King of Shinrō in Chapter Two, and offering his dream as food to the *baku* animal in Chapter Three, are examples of this linkage.

Prince Takaoka and his attendants go to the country of Banban, and they are forced to stay there because the symbolic animal of the country, the *baku*, feeds on human dreams, and Prince Takaoka is an especially good dreamer. We are told that “He had been good at dreaming since his childhood; and he felt proud that all his dreams were cheerful” (p.82).

The place where the *baku* live has a concentric circle structure, and the bedroom for people who offer dreams to the animal is at the center of the circles and surrounded by the living space of the *baku*. The bedroom has several little windows, and the people inside it can see the *baku* walking around the outside corridor. The *baku* can see the people inside, and when they eat peoples’ dreams, they do not need to actually touch the person. It is enough to simply suck the dreams out of the minds
of the sleepers. Shibusawa describes a fantastic and eerie scene: whenever Prince Takaoka has a dream, the *baku* eat it. Then the Princess of Banban, Patariya Patata, eats the *baku* to cure her illness. Forced to lose his memory of the dreams that he dreamed, Prince Takaoka grows increasingly more neurotic, fatigued, and physically weak. Finally he dreams a nightmare: Kusuko is trying to kill his father Emperor Heizei. He tries to warn his father but fails, and Kusuko notices him and glares at him with a cruel gaze. Later, Princess Patariya Patata eats the meat of *baku* and recovers. She comes to the garden of *baku* and plays with the surviving *baku*. While Takaoka is looking at this scene, the image of Princess Patariya Patata overlaps with the cruel image of Kusuko in his nightmare, and an image of himself overlaps with the image of the *baku* that are being toyed with by Princess Patariya Patata. Suddenly, Prince wakes up.

In sum, Chapter Three is a story centered on a dream, and it demonstrates Shibusawa’s ability to visualize and articulate the image of what is his favorite recurring geometric structure previously discussed. Prince Takaoka dreams a dream. The *baku* feast on his dream, and Princess Patariya Patata lives on the meat of *baku*. In the end, it all turns out to be part of a dream on Prince Takaoka’s part. The sequence of events focuses the structure of a concentric circle. At the same time the toroid structure is also described. Therefore, Shibusawa succeeded in visualizing in
prose his favorite geometric shapes that are described in his early essay collections like *The Heraldry of Thought*.

Meanwhile, Chapter Four, “The Honey Men” (*Mitsujin*), tells the story of Prince Takaoka’s mummy hunting in the desert, another of Prince Takaoka’s great adventures. He and his attendants depart from Banban and head for India. However, they encounter a strange wind and are blown off course to a country called Arakan on the Bengal Sea. Because it was hard to find a ship going to India in Arakan, Takaoka’s party had to travel in the ship of an Arabian merchant. As remuneration for taking them to India, the merchant asked them to hunt for “the Honey Men”, or the mummified corpses of yoga monks. This was an extremely risky venture because the mummies can only be found in the vast expanse of a desert. The desert is an unbearable hot place that produces many deceptive and dangerous mirages.

うむ。問題はそこなのだよ。なにしろ砂原は炎熱が照り付けているし、はげしい風がふきすさんでいるから、とても人間があるいて行かれるような場所ではない。そこへ行くには箕をもって全身隈なくおおって、顔や手足にふきつける砂粒をふせぎつつ、六尺ばかりの帆を張った車つきの丸木舟に乗って、風の力を利用しながら、両足でせわしく車を漕いでゆかねばならない。それだけでも。たいへんなエネルギーを要する作業だ。やがて砂原のまんなかにいたると、あちこちにころがっている、くろぐろとした蜜人のすがたが見え出すだろう。いかにしてこれを採りこむか。それには一つの密訣がある。すなわち、あらかじめ用意した熊手のごときもので蜜人をひっかけて、そのまま砂原の上をずるずると引きずって行くのだ。けっして丸木舟から降りてはいけない。降りたら最後、ぴかぴかした炎熱に目がくらんで、二度とふたたび丸木舟にもどることはできないだろう。つまり。蜜人を採るこ
Er, the problem lies here. Because the desert is under the burning sun, and the strong wind blows violently, people can hardly walk through it. When one goes there, he/she must use a straw rain-cape to cover the whole body and prevent the sand from blowing against face, hands, and feet. One rides on a dugout canoe with wheels and two-meter high sail, harnessing the power of the wind, and one rapidly pedals the wheels with both feet. Merely doing this will take a lot of energy. Soon, when you arrive in the center of the desert, you can see the honey men lying about on the ground here and there. How should one pick up the honey men? There is a secret. You should use a bear paw-shaped tool to catch the honey men and drag them through the desert. Never get down from the dugout canoe. If you get down from it, you will be dazzled by the blazing heat and never be able to get on the canoe again. Therefore, if you fail to pick up some honey men, you will become a honey man yourself (p.101).

Even after hearing all the difficulties involved in mummy hunting, Prince Takaoka does not hesitate. He is fascinated by this task, and he insists on going to the desert by himself, though he is the oldest one in his group. He says: “Nevertheless it does not matter. When one dies, then everything is complete. For me, as a trial of my faith, I will travel to the desert beyond the mountain and look upon the dried out honey men scattered about there. Observing these unclean things will enable me to meditate on the transient nature of existence” (p.105).

Thus we see that from the first to the fourth chapter of the novel Shibusawa depicts exotic worlds, and Prince Takaoka is portrayed as a man full of curiosity, a dreamer, and an adventurer. But, starting from the fifth chapter, The Mirror Lake, to the seventh and last chapter, Binga (Kalaviñka), the theme of the novel changes from
the depiction of the exotic world to the realization of death and the interpretation of its meaning. This theme actually parallels Shibusawa’s realization of his own impending death due to throat cancer. From January to February of 1986, Shibusawa was hospitalized because of throat pain, and in September his illness was diagnosed as cancer of the hypopharynx. Chapters Six and Seven were written after he learned of the diagnosis. Shibusawa realized that he would die soon, and in an essay he writes about his experience in the hospital:

私が咽頭に腫瘍を生じたのは、美しい珠を呑み込んでしまったためで、
珠がのどにつかえているから、声が出なくなってしまったという見立てである。そこで呑珠庵。あるいは呑珠亡声居士でもいい。私はこどものころ、あやまって父親の金のカフスボタンを呑み込んでしまったことがあるので、この見立てはますます自分の気に入った。あのスペインの放蕩児ドン・ジュアンに音が似ているところも、わるくないと思った

(p.274).

The swelling in my throat is caused by a beautiful pearl I swallowed. Since the pearl is stuck in my throat, I cannot make a sound. Therefore I call myself “donjuan” (pearl-swallowing hermit), or “donju-bōsei-kyosi” (retired scholar of swallowing a pearl and losing voice). When I was a child, I once swallowed my father’s golden cuff button by mistake. Therefore calling myself “donjuan” seems appropiate to my nature. Also, the pronunciation of “donjuan” is similar to the Spain debauche Don Juan. I think this is also not bad at all (p.274).

This paragraph is from “Toshin no byōin nite genkaku o mitarukoto (The hallucinatory I saw in a hospital in downtown Tokyo),” in vol. 22 of Shibusawa Tatsuhiko zenshū (Tokyo: Kawade Shobō Shinsha, 1995), p.594.
Shibusawa was fascinated by the idea that his sickness was like a pearl, and that his suffering came from a beautiful pearl caught in his throat. Shibusawa incorporates the idea into the novel, and uses the main character Prince Takaoka to embody it. He creates a scene in which Takaoka swallows the pearl in order to protect it from a phantom pirate. It is this pearl that finally brings on the death of Prince. At the same, this image of the fatal pearl is also linked to the episodes earlier in this novel in which Kusuko, the temptress who seduces Takaoka and his father, throws a pearl (tama) from Japan toward India, thereby awakening Takaoka’s fascination with the unknown and exotic.

Moreover, in Chapter Six, “The Pearl” (shinju), Shibusawa enthusiastically argues for a relationship between sickness and beauty, thereby linking his own fate to the fate of Prince Takaoka.

要するに真珠というのは貝にとっての病気にほかならないのですね。病める貝の吐き出した美しい異物、それが真珠です。。。病気だから美しいのか、美しいから病気なのかはよく存じませぬが、この二つがどうやら相関関係を有しているのはまぎれもない事実のようで(p.153).

In short, for the oyster, the pearl is nothing but an illness. The pearl is a foreign body, beautiful though it may be, that is disgorged by the oyster. I am not sure if it is beautiful because it is an illness, or since it is beautiful, it must be an illness. But I am sure that there is some connection between beauty and illness (p.153).
Shibusawa had always been interested in dark and exotic beauty, and here he incorporates his aesthetic of dark beauty. In fact, he goes further and argues that the pearl is the symbol of beauty, and beauty cannot occur without the sickness.

わたしにいわせれば、みこのおこころが美しいのと真珠が美しいのととえそれが病気の結果だとしても、それはそれでいいではないか。考えてみれば、みこの真珠のような明珠をこよなくお好みになるのも、失礼ながら、まあ一種の精神の病気といえばいえないことはないかもしれません。とすれば、この真珠はみこの精神がこの世に生み出したものともいえるだろう。それこそ、この二つは相似をなす。病気がなければ美しいものは育たないという古典の教えを、わたしはおまえさんのように、必ずしも悪い面でのみ解釈しようとは思わないな(p.155).

In my view, the beauty of the Prince’s heart and the beauty of the pearl are the same thing. One cannot discriminate between beautiful things. Even if beauty is caused by illness, it is beauty. In regards to the Prince’s supreme love of pearls, perhaps I should not say so, but isn’t it a kind of mental illness? If that is the case, the pearl and the Prince’s mind are both products of this world. Therefore, they are similar. I do not want to interpret the old maxim, “Beauty cannot be created without illness,” only from a negative perspective (p.155).

Finally, Shibusawa connects the pearl to Prince Takaoka’s death. On a journey across the sea, Takaoka’s party meets the phantom pirate. In order to protect the pearl, Prince Takaoka swallows it. Prince Takaoka then realizes that, since he chose the pearl, he cannot run away from the fate of death. At the same time, he is excited by the idea that he can foresee his death and die with the beauty of the pearl in his throat.
What causes your death is this pearl. But, it is so beautiful. If you choose the beautiful pearl, you cannot avoid death. If you avoid death, you must give up the beautiful pearl. Now, what is your decision? Of course, you are free to choose either one (p.190).

Because the pearl causes a precipitous decline in his health, Prince Takaoka is not able to reach his goal of getting to India at the end of the novel. However, he argued that: “Die after I arrive in India, or arrive in India after my death, the result is almost the same” (p.128). He chooses an imaginative and alternative means to go to India. He lets himself be eaten by a tiger, and lets the tiger carry his body to India. The novel ends with this occult and grotesque scene. Thus we find that Shibusawa incorporates and argues for his ideal dark and mysterious beauty, which contains the absolute priority of sensation and is based on exotic, frightening but fascinating ideas in these final chapters.
Sub-plots: Kusuko, Petrifications, and Minerals

In addition to the adventures of the main character, there are also several subplots, namely, the story of Kusuko, the lover of Prince Takaoka’s father Heizei; the topic of mummification, which is described in several ways-- *chikaran*, *mitsujin*, Monk Kūkai’s dead body after his enlightenment, and the custom of mummification with the help of carnivorous flowers; there is also the repeated use of mineral imagery-- the little shiny object thrown to India by Kusuko, the emerald in the anthill, and finally the pearl, which we have already discussed.

In combining these various subplots, Shibusawa successfully creates a unified utopia of his fantasy. Without all of them, the story of Prince Takaoka’s journey will only be limited to an encyclopedic listing of the grotesque and strange. The subplots help to tie the novel together and make it consistent. They appear throughout the novel and to link the pieces of the exotic stories together. Furthermore, they reflect specific aspects of Shibusawa’s personal interests. All in all, they create the atmosphere of the erotic and mysterious; and they make visual Shibusawa’s ideal utopia, a fantasy world unfettered by the constraints of time and space.

Kusuko is the symbol of an unknown but attractive world in the novel. Prince Takaoka’s journey to India is a search for the mysterious and unknown driven by the motive of his curiosity. The recurring pattern of Kusuko and her description of India determines the mood of the novel and work as a thread to connect the whole story.
Fujiwara no Kusuko (? ~ 810) was an actual historical figure in Japanese history. She was famous because her prohibited love affair with the Crown Prince Ate no Miko, who was her son-in-law and later became Emperor Heizei. Another remarkable affair was *Kusuko no hen*. In 809, Kusuko tried to restore the dethroned emperor Heizei, but failed and committed suicide. Her life is a colorful one, filled with intrigue, eroticism, and mystery, elements that are ideally suited to Shibusawa’s aesthetic.

The novel emphasizes Kusuko’s mysterious youth and beauty, as well as her identity as a specialist in medical potions and poisons. There are two distinct images of Kusuko: the terrifying and the fascinating. In the beginning of the novel, Shibusawa uses historical information to describe her as follows:

However, it seems that Kusuko never grows older; she keeps her incredibly voluptuous looks as before. As her name Kusuko (child of medicine) suggests, she was thoroughly schooled in medicine and the secret erotic arts of the bed chamber, both of which came from China. She imbibes secret medicines and
cultivates herself to restore her youth... “Kusuko” as a regular noun also signifies the intimate attendant of the Imperial Court, the person who acted as a taster of the food for poison. When used as a person’s name, this indicates the person must have some connection with the original meaning of taster. It was under Emperor Heizei when Daidōruijūhō, a 100 volume encyclopedia of medical herbs and poisons, was compiled. Few people know the study of medication and poison was indispensable in the fight for power during this period. Kusuko is a name symbolic of an era (p.22).

The story of the relation between Prince Takaoka and Kusuko is fictional, however.

Prince Takaoka first went numb with delight on hearing the name “India” when he was seven or eight. It was none other than Kusuko, his father’s favorite concubine who whispered the name, like an aphrodisiac, in his ear every night... Kusuko suddenly stood up, brought some shiny thing from the closet close to her pillow, threw it into the dark yard, and chanted: “There! Fly away to India.” ... The figure of Kusuko on that night, a feminine figure standing on matting, bathed in the moonlight, and throwing a little shining thing towards the yard, like a shadow picture, was burnt into Takaoka’s

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44 The oldest medical book compiled by Abeno Masao and Izumo Hirosada, accomplished in 808.
memory and never faded. Since Prince Takaoka never knew what the little shining thing was, the image in his mind gave it a mysterious light forever. With the passage of time, it became polished like jewelry (p.21-25).

The image of India, and the bewitching night with Kusuko, are lodged in Prince Takaoka’s mind forever. Moreover, his experience with Kusuko endows Prince Takaoka’s journey with terrifying but fascinating, eroticism and mystery.

This mood is expanded upon during the journey. On one hand, Shibusawa describes the Prince’s nostalgia for Kusuko. The Prince continually revisits the sweet memory of his childhood that Kusuko represents, and he imitates Kusuko’s action of throwing a stone towards India several times—such as when he sees the mysterious emerald with a bird inside embedded in an anthill. It reminds him of the object that Kusuko once threw in the direction of India. His nostalgia for Kusuko overcomes boundaries of time and space, and it gives the story an ethereal atmosphere.

親王は誘惑とたたかった。いっぽうでは、鳥が石の中から飛び立つの見たいという気持ちもないわけではない。しかし他方では、鳥を石の中になじこめたまま、ふたたび甘美な過去の時間にひたってみたいという気持ちも強くあった。すなわち石を日本へ投げて時間を逆行させれば、懐かしい薬子に会えるのではないかという万一の期待である (p.42).

Prince Takaoka fought with the temptation. On one hand, he wanted to see the bird fly out from the stone. On the other hand, he wanted to shut the bird in the stone, and indulge in the sweet time of the past. If he threw the stone back to
Japan and reversed the flow of time, there was the chance he could once again meet Kusuko, whom he yearned to see again (p.42).

Prince Takaoka held the stone tightly, suddenly he held his hand high over his head and made a motion as if to throw it far away. He repeated this action several times, and intoned “fly away to India” (p.187).

On the other hand, as a specialist in poisons and the manipulator behind the Kusuko Disturbance, Kusuko is also a powerful and terrifying woman. This aspect of her personality is described in several of the unusual nightmares that Prince Takaoka sees. In one of them, Kusuko is trying to kill his father Emperor Heizei. In another, she speaks to him in a sarcastic tone and compels Prince Takaoka to choose between avoiding death or dying with the beautiful pearl. Via these scenes, Shibusawa creates an unsettled atmosphere in the novel. In short, by describing these two aspects of Kusuko, he creates a dark and mysterious beauty and sets the basic mood for the novel.

In addition, the story of Kusuko determines how the plot of the novel will develop. It works as a main thread, and Shibusawa indicates that other characters such as Princess Patariya Patata, Akimaru, and Harumaru are all reincarnations of Kusuko.
By associating the images of other characters with the image of Kusuko, the stories about these characters are connected.

As stated in the introduction, Shibusawa began to write this novel when he knew he would die soon. Facing his own death, he wanted to create a fantasy not bound by the constraints of time and history. He had always dreamed of it, and to create this world, he tried to visualize the themes that always interested him—namely, minerals and petrifaction of the body. As a result, minerals and petrifaction are important motifs in the novel.

Petrifaction, which makes the existence of the human body immortal, in Shibusawa’s view, is an ideal way to achieve the goal of escaping the inevitable grip of death. Thus, we find Shibusawa enthusiastically engaged in creating stories about petrifaction in the novel. Princess Patariya Patata is turned into a mummy after she gives a birth to a child, and Chinkaran are the mummified bodies of the King of Shinran’s concubines. As a matter of fact, the characters in the novel praise and look forward to mummification. Princess Patariya Patata is fascinated by the idea of keeping her beauty in the prime of her youth and wishes to be the youngest of the mummified princesses. In the kingdom in Shinran, Chikaran are regarded as the most beautiful women. What Shibusawa is emphasizing here is that, with mummification, beauty lasts forever.
Shibusawa also visualized other types of mummification. There are the Mitsujin in the desert, as well as the Monk Kūkai’s petrified body after he achieves enlightenment. All of these descriptions help to reinforce Shibusawa’s attitude toward death: petrifaction to achieve immortality means, enjoying an existence without purpose and gaining freedom from the constraints of time and space.

Paralleling the image of petrifaction are the images he describes about minerals: There is the stone that Kusuko throws towards India, the emerald embedded in an anthill, and the pearl swallowed by Prince Takaoka that foreshadows his death. These minerals substances appear several times and give the novel an imagistic unity.

Although the pearl in the novel is the symbol of beauty, at the same time, it is a sign of sickness in the case of an oyster, and it is the cause of Prince Takaoka’s death. Using the image of the pearl, Shibusawa argues for a deep and abiding relationship between beauty, sickness and death. These images are related to Shibusawa’s ideal shadowy aesthetic: he consistently argues for the absolute priority of sensation and beauty, and he believes beauty is rooted and deeply connected with darkness and death.
Shibusawa’s Ideal of Purposeless Existence and Child-like Play

The sequences in which the episodes in the novel unfold are not necessarily systematic. Shibusawa intentionally broke with the chronological and linear ordering of time, history, and space to display his encyclopedic knowledge, his active imagination, and to shock the readers. His underlying intent is to illustrate the pleasures of a purposeless existence and child-like amusement in play.

When asked why he wants to go to India, Prince Takaoka’s answer is:

目的はただ一つ、仏法を求めるためにきまっているではないか。そのためにこそ、二十歳そこそこで落飾してから四十有余年、ひたすらあこがれつづけてきた天竺へ、いのちにかけてまで渡航しようと思いつめたのではなかったか。しかし、このあまりにも自明な大前提を口にするのが、親王には何となく恥ずかしいような気がしてならなかった。それに、はたして自分は本当に求法のために渡天をごわだてたのだろうかと、いくら疑いたくなるような気持ちもないわけではなかった。そんな大それた気持はもともと自分にはなくて、ただ子どものころた養い育ててきた、未知の国への好奇心のためだけに、渡天をくわだてたのだと考えたほうが分相応のような気がしなくたかった (p.75-6).

There was only one goal, to search for the Buddhist teaching. This is the reason I became a monk when only twenty. During the following forty years, I have been obsessed by the desire to go to India. However, Prince Takaoka felt embarrassed to state this clearly. Moreover, he had come to have doubt about the real reason he wanted to go to India. Was his motivation truly to search for the Buddhist teaching? He realized that his ambition was not that grandiose. What was really driving him to India was merely the curiosity that had been cultivated in him since childhood. Wasn’t this the true reason? (p.75-6).
Thus we find that the motivation of Prince Takaoka’s journey to the Holy Land of India is not a search for Buddha’s teaching but “curiosity towards an unknown world.”

This curiosity about unknown worlds has its roots in Shibusawa’s previous concept of the virtue of purposeless leisure or play. Shibusawa later emphasizes and clarifies the idea:

Prince Takaoka was searching for something, and all his actions were directed to that end. However, he did not know what he was searching for. And when he reflected on it, he realized that his whole life was a continuous search for something. He wondered at what point it would stop, what kind of thing would finally satisfy him. However, at the same time, he felt that he knew what he was searching for, knew what he would find ahead of time. He decided that he would not be astonished by anything he discovered (p.113).

Shibusawa argued there may not be a clear purpose in life, a goal that is considered and meaningful. However, if one starts by “moving his feet” and enjoys the journey or the search, one might find a goal and realize the meaning of life.
Moreover, the path of life does not lead straight to a final goal; playing around is also essential. In playing around, one may find something interesting and thereby realize the personal meaning of one’s life.

Shibusawa incorporates this child-like play into this novel in several regards: creation of an exotic world replete with its own encyclopedia, play with geometric images, and minerals. He also includes obsessions with petrification, anachronistic experiences and dreams within dreams. This motif is played out, for example, in the journey of the main character Prince Takaoka to India. It is, first and foremost, not a straightforward journey. Moreover, many experiences on the journey are not directly related to the final goal of reaching India. Instead Prince Takaoka always takes an interest in the bizarre things he encounters, and he takes every opportunity to embrace the unknown. To a great extent his journey is a pure entertainment and child-like play.

In addition, Shibusawa tries to involve his reading audience in this child-like play by setting puzzles for the reader. The most interesting instances are the titles that he gives to the chapters. All the titles consist of two Chinese characters, but they are characters that are rarely used. Readers are supposed to figure out the meaning of these two-characters titles for themselves as they read the novel. The titles are: 儒艮 (Jugon), 蘭房(Ranbō), 猢囹(Bakuen), 蜜人(Mitsujin), and 頻伽(Binga). For instance,儒艮 or Jugon is the name for the dugong mammal from Malaysia. However, in the
novel, it is also linked to the imagery of ningyo or mermaid, which appears in the
Wamyōshō, the earliest dictionary of the Japanese language (903-930). According to
this ancient dictionary, jugon is a sea creature with a human-like head and fish-like
body. While reading this chapter, the reader is challenged to solve the puzzle of the
meaning of the Chinese characters 儒艮 and then figure out what the image of dugong
is via the characters. As the story develops, readers experience the bizarre scene of 儒
艮 along with Prince Takaoka, and they figure out that 儒艮 is an imaginary creature
that Shibusawa creates by combining images of the dugong and mermaid.

This is the strategy that Shibusawa uses to make readers join in the play while
reading the novel. All the titles of the chapters are puzzles that need to be solved. By
solving these puzzles, readers also feel the spirit of child-like amusement and play,
which is the spirit Shibusawa championed.

The second example is the case of the “honey-men” or 蜜人(Mitsujin). The
“honey-man” are a combination of a mummy and the undecomposed bodies of
Buddhist monks. If readers know the history of mummy poaching, which is a favorite
topic of mass media, and now a topic adopted into novels and the screens, they may
share in the fun of Prince Takaoka’s adventure going to the desert to poach Mitsujin.45

45 Since the 12th century, mummies were widely thought as a cure-all in Europe, and this belief
lasted for centuries. It is said that the French King Francis I always wore a small packet of
mummy to remedy any emergency. Mummy poaching became a profitable trade, and when the
ancient mummies became hard to get, the poachers embalmed the recently dead and sold them as
ancient. This historical story has been filmed and recomposed in novels such as The Mummy’s
Foot (1840) by French writer Theophile Gautier (1811-1872). Studies down in this field are works
In sum, Shibusawa wanted his readers to be active participants and experience his child-like amusement while reading the novel. He used Chinese characters, which were unfamiliar to readers, and set up a series of riddles. The chapter titles that Shibusawa created not merely products of his imagination. Rather he based them on historical fact, folklore and literary associations, and he gives clues based on his presumptions concerning what readers would already know. As the story develops, readers build up these images little by little. Sometimes the images betray their assumptions and surprise them, and sometimes they are a perfect match. In this way, Shibusawa fascinates his readers with exotic stories and intelligent games, and stimulates them to read on.

Shibusawa’s Unique Style

Chronicle of Prince Takaoka’s Journey Overseas is interesting not only because it is part of Shibusawa’s fantasy world but also because of the unique style Shibusawa uses to create it. As we know, Shibusawa was an essayist, and this novel is the first long novel he wrote. As an essayist and short story writer, he had the ability to write both fiction and nonfiction, but with this novel, he created his own specific way of telling a long story. In this section I will analyze the style of this novel from such as The Mummy in Fact, Fiction and Film (2002) by Susan D. Cowie & Tom Johnson.
two aspects: one, the function of the narrator; and, two, the arrangement of plots, scenes and episodes.

First, the function of the narrator. Because Shibusawa intends to break with the spatiotemporal order, and to show off his knowledge and intentionally shock his audience, he chooses a mode of narrative that gives the narrator maximum freedom in presenting the story. In this novel, the narrator acts as an omniscient and omnipresent narrator. At the same time, he frequently jumps into the story and communicates directly with his reader. The following is an example: “Let us now change the scene and allow ourselves to try stepping directly into the dream of the Prince along with Princess Patariya Patata” (p.188). Examples like this abound in the novel. As an omnipresent narrator, the narrator often uses phrases like “Let us make it clear that…” or “let us make the assumption that …” to speak directly to the reader, thereby setting up a context that draws sympathy or consent from the reader. He also speaks in a way that moves beyond the usual definition of omniscience. His knowledge is free ranging, and he liberally introduces facts that defy the historical limits of the plot. For example,

It is well known that about one thousand years later, Thomas Stanford Raffles, an able man from the British East India Company, found the largest flower in the world on his adventure in Sumatra, and he named it Rafflesia. Of course,
Prince Takaoka, as well as Antei and Enkaku, knew nothing about this future event. When they saw this strange flower, they had no clue what it was (p.171).

Or in the following passage, the narrator uses a secondary character to express his own ideas and speak as omniscient. While this makes this story seem odd, it also makes it interesting. The secondary character Enkaku criticizes the anachronistic existence of the anteater, for example, by making an anachronism of himself as cited and argued previously on page 101.

By making the narrator supra-omnipresent and omniscient, Shibusawa places no restrictions on what is presented: There is a narrator telling the story as an omniscient being. There is the main character’s monologue. There is the narrator using characters to express his ideas. There is direct conversation with the readers. This freedom of description gives the novel an ironic, odd, even funny tone. The sudden change of perspective makes a strong impression on the reader, thereby fascinating him or her.

In addition to the main story line, the novel has several subplots and independent episodes, and they help to create an exotic atmosphere and show off Shibusawa’s encyclopedic knowledge. Various scenes are left unevenly developed. Shibusawa uses linking, alternation, and multiplication to arrange all of these pieces.
The two main subplots about Kusuko and minerals play the most important role, however.

Shibusawa is fascinated by the beauty of dark Eros, mystery and exoticism, and by an everlasting utopia not bound by the constraints of time and space. In this novel he deliberately combines these ideas. The subplot about Kusuko represents the beauty of dark Eros, mystery, and exoticism, while the subplots concerning mineral images represent the immortal utopia of death and beauty. These two subplots are represented as parallel, and their alternation throughout the novel gives the journey a two-layered structure. Also, Shibusawa uses these two subplots to link all the chapters together. On the one hand, the image of Kusuko connects to nostalgia; on the other hand, it connects to curiosity about the unknown world and the future. With the help of this subplot, the narrative freely flashes back and forward. It makes the jumping of scenes from one to another seem more plausible or acceptable to the reader and maintains the continuity of the work. Mineral images function in the same way to link the story together. Finally Shibusawa compounds the images of these two subplots by the scene of Prince Takaoka’s dreamily recalling Kusuko throwing the stone to India on a moonlit night when he was seven years old. This memory appears at the beginning, middle and end of the story and makes the whole continuous. In sum, there are many plots, scenes, and episodes in this novel which jump frequently from one to
another and are unevenly developed, but Shibusawa uses the subplots about Kusuko and the minerals as threads to keep the whole story in continuity.
Chapter 5: The Reevaluation of Shinseinen Writers: Heretical Detective Novels as the Echo of the Fantastic

*Kyomu e no kumotsu (The Sacrifice to the Nothingness, 1964)* by Nakai Hideo (1922-1993) represents the essential concepts of the literature of the fantastic in the 1960s and 1970s. The story applies the formula of mystery fiction: it is set in the house of the Hinuma family, a cursed and declining old family. Four locked room murders in succession take place in this family, and the protagonists try to discover the criminal and his/her motive. Until this point, the story follows readers’ expectation of mystery fiction. However, with the progress of the story, the protagonists playing the role of detective start to conduct their investigation based on the experiences learned from existing mystery fictions or legends instead of the facts found at the crime scene. The focus of the story therefore shifts to a show of pedantic knowledge: numerous citations of famous mystery fictions; the latest knowledge of botany; legends and beliefs surrounding Goshiki Fudō based on the Wu Xing (five movements); the landscape and customs of Tokyo in the 1950s, and so on. More
surprisingly, in the end, three of the locked room murders turn out to be an accident, a suicide, and a fiction.

The story therefore is a parody of mystery fictions. Before arguing how it works as a parody of mystery fiction, I would like to summarize the general features of mystery fictions in Japan. In general, the appeal of Japanese mystery fiction accords with R. Gordon Kelly’s description in his *Mystery Fiction and Modern Life* (1998). He argues that the development of modern society trained people to live by looking on the world in a rational way. As a result of a rational world view based on scientific and specialized knowledge, people are enabled and had to provide evidence to prove cause and effect, and to see through duplicity with trained rational thinking skills. Mystery fiction explores the conditions of modern life through rationalistic, realistic paradigms. Japanese mystery fiction follows this idea. The majority of the works of the *misuteri* (Japanese word for mystery fiction) genre are in accord with the following structure and features. They concentrate on puzzles created through the planning and commission of crimes. They often investigate the motivation of the criminal and connect the motivation with social criticism. Plots usually start from a point at which a crime violates normal social rules, but, in the end, conventional judgment, social rules, and morality must be reaffirmed by means of scientific power and rational thinking, and the normalcy of the social order is reaffirmed.
The features of Japanese mystery fiction are as follows: a. Duplicity as an essential characteristic of modern life. Scheming politicians, false priests, dishonest physicians—survival requires the detective to see through “agents of deceit” and be able to deceive them in turn. b. Reliable techniques of deception detection, including phrenology, physical clues, understanding of cultural rules, psychology, and any number of other modern disciplines. c. The formal requirement of mystery fiction is realism. This is not only in the sense of an accurate depiction of facts—accurate portrayal of streets, regional manners and dialects, the facts of the law, police procedures, and so on. It also means realism in the sense of evaluation, of providing a recognizable evaluative articulation and conclusion to the chaos of everyday life.

Nakai Hideo had mastered these general characteristics of mystery fiction, and he intentionally follows the rules in the beginning of his novel. He sets up the realistic tone with the description of the tragedy of Tōyamaru ship. It sank into the ocean on its way to Aomori due to the bad weather on Sep 26th, 1954. About 1,155 people died in the accident. Moreover, throughout the whole story Nakai Hideo combines various incidents at that time to set up a reliable and realistic background stage for the story. Nakai Hideo also puts great effort into providing a vivid description of Tokyo city and popular customs. He gives accurate portrayal of streets in Tokyo and introduces new trends in popular culture, such as the depiction of a gay bar. Also, in resolving the
trick of murder, Nakai Hideo applies scientific knowledge of botany to support the reasoning of the criminal.

However, the story then leads from a reality-based world to an imaginary world full of pedanticism. The murder itself turns out to an accident, or a suicide, or perhaps even a fiction, while the need to resolve the trick, finding the criminal, and reaffirming social order, fade out along with the development of the story. The death/murder is mainly used to give a chance for the protagonists to demonstrate their pedantic knowledge. The death here is detached from morality, emotions, and social rules. It turns out to be an abstract concept for propelling the narrative. The protagonists, while fulfilling the role of detective, only lead the readers away from the facts and conceal the truth.

In this way, Nakai Hideo intentionally makes *Kyomu e no kumotsu* a parody of mystery fictions. He uses the realistic narrative of mystery fiction to portray the process of resolving the “trick,” but this resolution merely explores the various possibilities of the process of creating the trick itself. He uses the extreme situation of death/murder as an interface to connect the real and unreal, reality and fiction. With this parody of mystery fiction, Nakai Hideo emphasizes that the revealing of a real world is not necessarily the essential purpose of the novel but rather that the process of representation also has its own value.
Below, I will discuss two other representative grotesque mystery fictions:

*Dogura-Magura* (1935) by Yumeno Kyūsaku and *Kokushikan Satsujin jiken* (*Murder in the Hall of Black Death*, 1934) by Oguri Mushitarō. The discussion focuses on three aspects shared by these works: the structural feature of intertextuality and the novel within a novel; possible forms of narrative; and the evaluation of decorative language. Before moving to the discussion, I will provide brief introductions of *Dogura-Magura* and *Kokushikan Satsujin jiken.*

*Dogura-Magura* is the story of a patient with memory loss in a mental institution searching for his own identity. It is told from the perspective of the patient. *Dogura-Magura* is Nagasaki dialect meaning magic engaged in by a Christian priest or minister. It indicates the uncertainty and strangeness that pervades the work. The story starts with “I,” a young male patient, waking up in a hospital room of the Kyūshū Imperial University Psychiatry Department, and he does not remember who he is. A professor of Kyūshū Imperial University, Wakabayashi Kyōtarō, appears and tells the protagonist that a young man, Kure Ichirō, killed his fiancée before the wedding, and the protagonist is a survivor of that murder. The protagonist is now the subject of a scientific experiment in the application of the science of mind to criminology. It is a project first undertaken by Professor Masaki Keishi. Unfortunately Professor Masaki died and Wakabayashi is now in charge of the
scientific experiment. The young patient begins reading various documents: the novel *Dogura-Magura* written by Kure Ichirō, the bizarre thesis and research papers written about psychology by Masaki, interview articles, criminal psychology reports about Ichirō’s crime, documents concerning Masaki’s project of setting mental patients free, and Professor Masaki’s suicide note. However, the continuity of narrative time is interrupted by Professor Masaki’s (who is supposed to be dead) sudden appearance.

Professor Masaki claims that what Wakabayashi had reported and shown the protagonist was intended to make the protagonist admit to himself that he was Kure Ichirō. The date is not November 20th, 1926 as related by Wakabayashi, but October 20th, 1926. Masaki then relates that both he and Wakabayashi pursued Ichirō’s mother Chiyoko because she was a good subject for their study on psychological heredity. Masaki indicates that Ichirō is actually his son. In order to prove that psychology is heredity, Masaki showed to Ichirō a Buddhist picture scroll of the decomposition of a beautiful woman to a skeleton, drawn by a Tang dynasty painter Go Seishū, and convinced Ichirō that he was Go Seishū’s descendant. This led Ichirō to murder his fiancée.

There is a strong indication that the protagonist is Ichirō at this point. However, there is another twist in the plot. The protagonist witnesses, playing on the grounds, the mental patients who were to have been a part of Masaki’s project of setting mental
patients free. However, this project was supposed to have been shut down because of the accidents of Ichirō killing other patients. The protagonist then actually sees this accident, which should have happened a month ago, and notices the identical physical appearance between himself and Ichirō. This drives the protagonist insane, and when he recovers consciousness, he notices that Masaki might never have been there; what happened is his own hallucination. And he notices old newspaper articles, which are dated October 20th, 1926. They concern Ichirō killing another insane person and Masaki committing suicide. The protagonist is mentally deranged again: he cannot tell what is reality and what is his hallucination. He does not know who he is any longer. The novel ends with the tick-tock of the clock, the same sound that begins the story, and the protagonist meets Go Seiren, Kure Ichirō’s ancestor.

*Kokushikan Satsujinjiken (Murder in the Hall of Black Death)* tells the story of a series of murders that happened in the Hall of Black Death, which belongs to the Furiyagi family. The family’s ancestry traces back to Chijiwa Migeru (1569-1632), one of the youngest members of an embassy sent to Europe by a domainal lord in Kyūshū in 1582 and to Cappello Bianca (1548-1587), who was said to be an illegitimate child of Catherine de Medicis, Henry II of France’s wife. From the very beginning, the family is cursed. The head of the house, Furiyagi Santetsu, went to Europe to study medical science and magic. He came back to Japan with four infants.
he adopted. Later they worked in a string orchestra in the mansion and never left its confines. After the head of the house Furiyagi Santetsu’s death, a series of murder took place with the prophecy from the spell of the four elements (water, wind, fire, and earth) in Goethe’s Faust (1808).

A famous detective Norimizu Rintarō came to the hall of Black Death and started to investigate the murders. However, he was not able to stop any of the murders; the murders were not stopped until the murderer died. Norimizu Rintarō functions not as a detective but as a pedant. He puts most of his energy into providing information about mysticism, astrology, heretical theology, the science of religion, medical science, pharmacy, heraldry, and cryptography, which are not necessarily related to the murder but to the history of the house and the family. The story starts as a classic locked room mystery but turns away from the puzzle solving plot and puts more effort into creating a dark imaginary world with the piling up of an abundance of exotic images and details of pedantic encyclopedic knowledge.

語る(narrate) vs. 騙る(deceive)

The Japanese verb kataru means to narrate but also to deceive. The narrative feature of mystery fiction is that it exhibits both. It is made to be persuasive and reliable but at the same time make every effort to conceal the truth. The reader is
comfortable with the fact that the narrative reveals the truth and at the same time hides the truth because he/she knows in the end order will be restored and the truth be will revealed by means of rational thinking and the scientific method. The three writers introduced here, Nakai Hideo, Oguri Mushitarō, and Yumeno Kyūsaku, all showed great interest in the aforementioned narrative feature of mystery fictions and explored its various possibilities in their works.

The three writers examined above engage in the truthful depiction of facts. *Kyomu e no kumotsu* displays abundant effort to set the story in a real historic background and city space. *Dogura·Magura* includes various objective forms such as a thesis, research papers, reports of lawsuits, and newspaper articles. *Kokushikan Satsujin jiken* visualizes the geographic image of the mansion and cites detailed encyclopedic knowledge of literature, history, and science. However, these precise representations of facts do not help in creating a realistic mode of perception but rather blur the boundary between the real and unreal and lead to the imaginary other. The reason lies in the manner of presentation of facts and how facts relate to the plot. The detailed facts in these works usually do not directly relate to the plot or the solution of puzzle. They make the story unbalanced with extra information and images, a showcase for pedantry knowledge. The process of embedding these facts in the story provides the means to show readers the process of how writers deal with
information and create a work. These works are intentionally made to be artificial, to exhibit the fictionality of that most scientific, realistic, and rational of literary genres, mystery fiction. They are thus supposed to be read as parodies of existent mystery fiction.

**Parody: Intertextuality and the Structure of Mystery Fiction**

The crucial narrative feature of mystery fiction is the creation of suspense. Based on Todorov’s theory, mystery fiction “is grounded in the tension between two stories: the missing story of the crime and the present story of the investigation, the sole justification of which is to make us discover the first story.”

The narrator, on the one hand, reveals the hidden trick of murder, on the other hand tries to delay or distort the investigation process. The suspense created by two types of narrative allows the readers to experience tension, anxiety, pleasure, and also intellectual satisfaction. However, the suspense is temporary; it must be resolved in the end of the story. As promised, society’s broken rules are repaired and its values are restored.

The three mystery fictions I discuss above all take mimesis as the starting point of their narrative structure. However, the suspense is not necessarily resolved in these stories. They turn out to be parodies of conventional mystery fiction.

*Dogura-Magura* puts the emphasis on examining the reliability of narrators. Roland

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Bathes argues that there are three existing conceptions about the nature of narrative. First, the narrative is “simply the expression of an I external to it.” Second, the narrator “tells the story from a superior point of view as an omniscient narrator. The narrator is at once inside his characters and outside them.” The third, claimed by Henry James and Sartre, “decrees that the narrator must limit his narrative to what the characters can observe or know, everything proceeding as if each of the characters in turn were the sender of the narrative.”

The first and the third modes of narration mentioned here are often seen in mystery fictions. The I narrator is often used for the purpose of deception since the readers tend to sympathize with the first person narrator. The third alternative, the shifting narrative point of view, is often used in mystery fictions to give an objective description of an incident from various perspectives.

In *Dogura·Magura*, the main narrator “I” is a patient with memory loss in a mental institution. The story unfolds with his search for his identity. The later narration, however, contradicts the former narration multiple times. The identity of “I,” a patient with memory loss, allows for various explanations for this unreliable narration: a dream, a hallucination, “I” being out of his mind, memory loss, and so on. The story develops to a certain point of clarification of his identity, and then suddenly comes back to nil. The structure of the fiction turns out to be the repetition of

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concentric circles: it makes progress in resolving the suspense, comes to the point of self-contradiction and retreats to the starting point, then starts the search again.

Other narrators are also embedded in the story: Dr. Wakabayashi Kyōtarō and Dr. Masaki Keishi. Their narration takes the forms of research papers, experimental records, interview articles, and reports. This narration is supposed to provide an objective and reliable perspective. When combining them together, however, the readers find their description and explanation are totally opposite. Since the main narrator is insane, there is no way to keep a chronological time succession or a logical succession in narrative continuum, which makes it impossible to judge if Dr. Wakabayashi or Dr. Masaki tells the truth. In this way, *Dogura Magura* explores the possibilities of narration and becomes a parody of the conventional narrative structure of creating suspense in mystery fictions. It invents a structure of repetitive concentric circles and the suspense concerning the murder and trick are not resolved at the end of the story.

*Kokushikan satsujin jiken* also explores the possibilities of narrative structure by shifting the emphasis from revealing the suspense and resolving the trick to showing off pedantic knowledge which was not necessarily related to the murder but to the history of the family and the mansion: knowledge of mysticism, astrology,
heresy theology, the science of religion, medical science, pharmacy, heraldry, and cryptography.

The story begins when the murder occurs, and the puzzle needs to be solved, but it soon loses the tension for resolving the crime and plunges into the labyrinth of an exotic medieval world. The major images Oguri Mushitarō borrows (for example mechanical puppets, baroque architecture, the room for an ancient clock, the spell of the four elements…) are mainly from medieval Europe. The following is the first time these images are introduced in such profusion into Japanese fiction.

法水は正門際で車を停めて、そこから前庭の中を歩き始めた。壁廓の背後には、薔薇を絡ませた低い赤格子の塀があって、その後が幾何学的な構図で配置された、ル・ノートル式の花苑になっていた。花苑を縦横に貫いている散步路の所々には、列柱式の小亭や水神やサイキ或は滑稽な動物の像が置かれてあって、赤煉瓦を斜かいに並べた中央の大路を、碧色の釉瓦で縁取りしている所は、所謂矢筈敶と云うのであろう。そして、本館は水杉の刈込垣で繞らされ、壁廓の四周には、様々な動物の形や頭文字を籬状に刈り込んだ、栂や糸杉の象徴樹が並んでいた。尚、刈込垣の前方には、パルナス群像の噴泉があって、法水が近附くと、突如奇妙な音響を発して水煙を上げ始めた。

「支倉君、これは驚駭噴泉と云うのだよ。あの音も、また弾丸のよう
に水を浴びせるのも、みんな水圧を利用しているのだ」と法水は飛沫を避けながら、何気なしに云ったけれども、検事はこのバロック風の弄技物から、何となく薄気味悪い予感を覚えずにいられなかった。48

Norimizu stopped the car in front of the main gate, and started to walk through
the atria. On the reverse side of the wall, there is a fence made of red lattice
which is entwined by a rose bush. Behind it is a Le Nôtre style garden
arranged in geometric forms. Along with sides of all walkways cross the
garden, there are colonnaded small pavilions, statues of water gods and funny
animals. The concourse is paved by diagonal red bricks and is bordered by
glaze tiles. This is called fletching style pavement. The main building is
surrounded by a pruned hedge of Japanese yew. There are various animal-
shaped or acronym- shaped southern Japanese hemlock or cypress hedges
around the wall. Adding to this, in front of the pruned hedge, there is a
fountain with the statue of the Parnas. When Norimizu came near to it, it
started to make an odd sound and to spray water.

“Hasekura, this is called the surprise fountain. The sound and the beads of
water shooting like bullets are all caused by the use of water pressure.”
Norimizu said casually as he tried to avoid the spray. The detective (Norimizu)
couldn’t help but feel there was something eerie about this baroque style,
ostentatious play thing.

This paragraph comes at the beginning of the story when detective Norimizu
first enters the Hall of Black Death. It sets the mood with an extravagant description
of exotic and foreign objects as well displaying pedantic knowledge. The following
passage is another example. The Zodiac and the knowledge of cryptography are
introduced merely to create a bizarre and exotic atmosphere.

。。。法水は、一々星座の形に希伯来文字を当てながら、十二宮の解
読を始めた。

即ち、人馬宮の弓はヴェ、天蝎宮にはケ、獅子宮の大鎌形にはイ、双子宮の
双児の肩組みにはハ、勿論金牛宮は、主星アルデバランの希伯来称「神
Norimizu started to decipher the zodiac symbols by connecting them to the Hebrew alphabet, which corresponded to each constellation.

Specifically, Sagittarius is ש, and Scorpio is ל, the scythe of Leo corresponds to י, and the shoulder to shoulder form of Gemini suggests נ. Of course, the Aldebaran in Taurus is called the God’s eye in Hebrew, therefore the letter corresponding to it is the first letter א. In addition, Pisces is the hieroglyph for fish נ. The last one is the bottle shape for Aquarius ת. By this point, the reading of all the pictographs was accomplished. Based on this, he changed the original eight symbols into the modern day ABC alphabet, and it turned out to be (S.L.A.I.H.A.N.T.). There were four zodiacs not mentioned: Capricorn, Libra, Cancer, and Aries. And Norimizu linked these to previous graphic of Freemason alphabet…… The ultimate answer was “behind stairs.” In other words, behind the mansion’s main staircase.

This sort of extravagant display of pedantic knowledge appears through the whole novel, though it has little to do with resolving the mystery. It is not used for the narrative function of advancing the plot or creating suspense; rather it is used to fascinate the reader and create a certain atmosphere. In short, Kokushikan satsujin

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jiken subverts the construction of mystery fiction’s main objectives: creation of suspense, the tricks applied to evade detection of the true criminal, and revealing the motivation of the murder. It makes primary the secondary narrative function of the creation of atmosphere. It emphasizes pedantic knowledge and creates a dark and mysterious atmosphere.

The third work, *Kyomu e no kumotsu*, stresses the artificialness of fiction. It takes the form as a fiction created based on the other fictions. *Monogatari no meikyū* by the scholar Yamaji Ryūji provides a list of works used in *Kyomu e no kumotsu*:

既存のミステリー作品群とのテキスト連関について、そのいくつかの様相をのぞいてみるならば、（一）ホームズ役とワトソン役の存在、（二）キャロルの「不思議の国のアリス」「鏡の国のアリス」（ただしミステリーにあらず）、（三）ポーの「赤い死の仮面」「アッシャア家の崩壊」「大鴉」（これらもミステリーというより怪奇幻想もの）、（四）ノックスの「探偵小説十戒」、（五）江戸川乱歩の「続・幻影城」、（六）ディクスン・カーの「三つの棺」、（七）ヴァン・ダインの「カナリア殺人事件」、（八）クリスティの「アクロイド殺し」—全体の三分の一弱に相当する序章と第一章をパラパラとめくっただけでこれだけのテクスト連関があるのだから、あとは推して知るべし……。

Concerning the textual connection between this work and existing mystery fictions, we can find some connections as follows: (1) the existence of roles corresponding to Holmes and Watson. (2) Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There* (Although these two are not mystery fiction,) (3) Poe’s *The Masque of the Red Death, The Fall of the House of Usher, The Raven* (this one is also a fantastic

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work rather than a mystery,(4) Knox’s *Ten Commandments*, (5) Edogawa Ranpō’s *Illusion Castle II*, (6) Dickson Carr’s *The Three Coffins*, (7) Van Dine’s *The Canary Murder Case*, (8) Agatha Christie’s *The Murder of Roger Ackroyd*—only by thumbing through the prologue and the first chapter, both of which occupy a little less than one third of the whole work, we can find this many examples referring to existing works. The rest is easy to surmise….

*Kyomu e no kumotsu* proceeds contrary to conventional mystery fictions. It reverses the structure of mystery fictions. Normally the crime takes place first, and then it is solved based on objectively reported information and reliable evidence. However, in *Kyomu e no kumotsu*, the process of resolving the crime is not based on the evidence collected but rather based on existing mystery fictions. The investigation and the logic of the murder are based on literary works, scientific theory, or legend. The patterns and tricks are abstracted from existing fictions and applied in the story. Moreover, the crimes are even predicted before they happen. Although the predicted deaths do happen, they turn out to be an accident or a suicide, not a murder.

Here is an example. The householder of the previous generation, Hinuma Shijirō, was a botanist studying the determinants in deciding a flower’s color. His accomplishment was finding out that the three primary colors, red, yellow, and blue, cannot coexist in one kind of flower. These three colors directly connect to the names of the Hinumā family members. The name of the child of Shijirō’s sister is Ōji which relates to the color yellow. Based on Shijirō’s theory, this child should not exist since
there are other siblings named after color blue and red (Aiji and Kōji). Actually, Ōji died in the Atomic bombing of Hiroshima at the age of 10, which proved Shijirō’s theory. However, the technology in the 1950s makes the coexistence of three primary colors possible. This leads to the protagonists’ inference that Ōji is actually still alive and he is the potential criminal coming back to the family for revenge. In this way, the scientific facts of botany lead to speculation murder and the unfolding of the story. The protagonists in the story play the detective game using the knowledge they get from preexisting fictions, legends, science, and religion. This process can also be understood as the imitation of an author collecting materials and creating a murder-resolving story before writing a novel. Kyomu he no kumotsu is a parody of mystery fiction. The focus of this work changes from using a realistic narrative to portray the process of solving a puzzle to exploring the various possibilities in the process of creating the puzzle itself. Nakai Hideo intentionally reveals the process of fictional creation to his readers.

The three mystery fictions I have discussed above applied the general structure of mystery fiction and its narrative. Through parodies of mystery fiction, they explore the topic of what is said (the content) vs. the way of saying it, in Gérard Genette’s words the logos vs. the lexis. All three works provide detailed and reliable information and descriptions concerning historic incidents, scientific studies, and the
natural world and cityscapes through such authentic forms as newspaper reports or research papers. However, on most occasions, this knowledge is neither used to further the criminal’s deception nor is it used to help discover the truth. It is only loosely related to the main storyline of resolving a murder. Moreover, concerning the manner of narration, sometimes the narrator stops the continuity of representing the story, suddenly faces the reader directly, and starts to explain what is perfectly understood by him/her but unknown to the readers. With the subversion of the conventions of mystery fiction, the three works question the reliability of seemingly authentic materials and the reliability of narrators and characters being presented as real people. In Barthes’ words the question is asked as following:

(All three conceptions are equally difficult in that they seem to consider narrator and characters as real—“living”—people (the unfailing power of this literary myth is well known), as though a narrative were originally determined at its referential level (it is a matter of equally “realist” conceptions). Narrator and characters, however, at least from our perspective, are essentially “paper beings”; ……

Writing is not “telling” but saying that one is telling and assigning all the referent (“what one says”) to this act of locution; which is why part of contemporary literature is no longer descriptive, but transitive, striving to accomplish so pure a present in its language that the whole of the discourse is identified with the act of its delivery, the whole logos being brought down—or extended—to a lexis. 51

In keeping with contemporary literature, these three fictions also explore the various possibilities of the way of telling the story to reveal its origins:

*Dogura·Magura’s* creates a narrative structure of repetitive concentric circles;

*Kokushikan satsujin jiken* shifts the focus of narration from information key to reveal the trick and find the truth to merely pedantic interests; *Kyomu e no kumotsu* reveals three levels of fictions: the existing fictions constantly mentioned in *Kyomu e no kumotsu*, the fiction created based on the existing fictions, and fictions written by the characters. Nakai Hideo in this way reveals the process of creating a mystery to the reader and claims that mystery fiction is a literary creation and artificial.
Chapter 6: Edo Literature and the Fantastic

We cannot talk about the Japanese fantastic in the 1960s and 1970s without discussing the kaii (ghost story) literature of the Edo period (1600-1867). Modern Japanese fantastic literature started with the introducing of western fantastic works but soon more interest was shown in the Japanese literary tradition: the Edo ghost story. Writers in the 1960s and 1970s searched for the fantastic elements in the past compatible with their interests in the fantastic in the present. And they found that the Edo ghost story supported and echoed the same features that are characteristic of the contemporary fantastic: the creation of hesitation by the blurring of boundaries and the notion of subversion. The Edo kaii story was criticized in inspiring the creation of the fantastic in the 1960s and 1970s.

The Reevaluation of the Ghost Story in the 1960s and 1970s

Based on the literary critic Maeda Ai’s (1931-1987) argument, there are two basic viewpoints concerning gesaku (Edo literary genre which includes the ghost story) during the Meiji period: One is represented by Fukuzawa Yukichi’s definition
of literature in *Encouragement of Learning* (1872). This point of view does not include gesaku in literature, or so-called serious literature. The other one is based on Tsubouchi Shōyō’s (1859-1935) *Shōsetsu Shinzui* (*The Essence of the Novel*, 1885-1886). It regards the form of novel as the most important literary form, but cites gesaku as a negative example of fictional narrative. Gesaku was held to have little literary value because it is highly formulaic and filled with clichéd images and stereotypes. It failed to depict truthfully people’s lives and society as a whole.52

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明治初頭に通用した「文学」概念は、今日私たちは考えているそれとはかなり異質なものであったことはいうまでもない。たとえば福沢諭吉は「学問のすすめ」の初編でつぎのようにいう。

学問とは、唯むづかしき字を知り、解し難き古文を読み、和歌を楽み、詩を作るなど、世上に実のなき文学を云ふにあらず。これ等の文学も自から人の心を悦ばしめ随分調法なるものなれども、古来世間の儒者和学者などの申すやう、さまであがめ貴むべきものにあらず。

この「文学」は漢学、国学、和歌、漢詩、歴史、思想的著作などを含み、ほとんど伝統的な学問と同義に使われている。戯作小説は「文学」の埒外に追放されているのである。

日本近代文学の形成は近世文学の悪しき遺産を批判し、克服する過程であった。この観点が一面的に強調されるかぎり、文学史における近世と近代との関係は断絶として処理され、連続の関係はネガティブな形しか考えられないであろう。

たとえば江戸戯作の諸ジャンルの中で、明治の文学に継承されたものは何か、という設問がある。その解答の一つこうである。馬琴流の功利主義的文学観を否定し、小説の自律性を主張した坪内逍遥は、「人情世態」の模写の見本として江戸戯作の諸ジャンルの中から人情本を選び出し、人情本の卑俗性を払拭して、健全な市民の翫賞に堪える「美術」に改良する方向に明治の小説の目標を設定した。
These two points of view regarding gesaku, although contradicting each other, both settled on the common idea that gesaku in Japanese modern literature had little value. It was not until the 1960s that scholars began to reevaluate gesaku.

Maeda Ai’s pioneering research of late Edo literature started in the 1960s and was fruitful with his publication of *Bakumatsu Ishinki no bungaku (The Literature from Late Tokugawa Shogunate to Meiji Restoration)* in 1973. Moreover, the comprehensive research of the representative Edo writer Ueda Akinari only began in the 1960s. Although the first collection of Ueda’s works was edited by Iwahashi Koyata in 1917, the foundational philological work on Ueda Akinari needed to wait until Takada Mamoru published *Ueda Akinari Nenpu kōsetsu (the Biographical Study of Ueda Akinari)* in 1964.

The fantastic writers also took part in this trend of revisiting and reevaluating gesaku. They were specifically interested in the Edo ghost story. Two leading scholars here are *kinsei* literature specialists Takada Mamoru and Matsuda Osamu. Takada Mamoru is most famous for his study of Ueda Akinari. He created a word gengo (幻想語, the fantastic language) in describing Ueda’s unique writing style. Takada argues that Ueda uses extinct words and gives them life; he also borrows from Chinese and creates a translation tone in his works. Ueda’s gengo inherits at the same time betrays the original language source. It is extremely successful in creating a unique
atmosphere. Takada Mamoru is also famous for his reevaluation of *Eight Dogs Chronicles* (*Nansō Satomi Hakkenden*, 1814-1842) by Kyokutei Bakin. By arguing for the close relationship between the imaginary and the real in literary creation, Takada pays homage to the completeness of the imaginary world created in the long historical fantasy novel *Eight Dogs Chronicles*. Takada summarized his life-long research in his *History of Edo Fantastic Literature* (*Edo Gensō Bungakushi*) in 1987.

Matsuda Osamu is another influential scholar in the field of gesaku fiction. Matsuda examines the Edo literary tradition from a different perspective: to appraise the beauty of darkness, death, and rebellion in certain works. His important studies include *Nihon kinsei bungaku no seiritsu itan no keifu* (*The formation of Japanese Kinsei literature the genealogy of the heretic*, 1963) and *Shisei·Sei·Shi gyakkō no Nihonbi* (*Tattoo·Sex·Death the Japanese beauty against the light*, 1972).

Although he is a *kinsei* specialist, in his later collection of essays, *Hizai e no kakyō* (*The Bridge to Non-existence*, 1978), Matsuda Osamu used his aesthetic standard to review modern literature. In the afterword of this work, Matsuda reveals his methodology and intention in literary criticism. His idea is very typical among the fantastic writers in the 1960s and 1970s, and speaks for most fantastic writers during that time:
I am a violent photographer, I use my lens to capture only what I like, and I trim the pictures however I choose...No matter the length of time, or the expansion of space, I only have one scale for judgement. Therefore, for me, the works by the writers I consider all share a certain similarity. Or should I say, they are made to be similar.

I am not sure if I can live peacefully forever with my irrational theory of the intentional arbitrary interpretation, gaining consistent answers by my own distortions. As a gourmand of literature (at the same time a lazy one), I engorge myself with whatever I can reach. However, I believe with this passive action I can find the essential matter for me.

With the same notion of “intentional arbitrary interpretation,” the fantastic scholars, who begin with introducing the European fantastic in the 1960s and 1970s, also start to show interest in the Edo period ghost story. Their intention is not to discover the most authentic explanation considering Edo literature, but to find the specific elements in Edo ghost story that can justify their arguments about the modern

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Japanese fantastic, to use the past to bolster their own aesthetics and values. In their reevaluation of Edo literature, they set themselves free from the restraints of time and space, and viewed the creation of an aesthetics of the negative—demonism, vampirism, eroticism, occultism, fantasies, nonsense, the grotesque, baroque, decadence, and so on—as their goal.

Aramata Hiroshi is one of the most representative writers of this tendency. He started as a translator and introducer of fantastic works written in English. However he also wrote an important study concerning the pre-modern Japanese ghost story: *The Origins of Japanese Fantastic Literature* (*Honchō gensō bungaku engi*, 1985). In this work, Aramata recovered various fantastic elements in pre-modern literature and pursued the spiritual and religious origins of Japanese fantastic. He had great influence on such contemporary scholars and novelists as Komatsu Kazuhiko and Kyogoku Natsuhiko.

Before demonstrating how the fantastic writers in the 1960s and 1970s reevaluated the Edo ghost story, I want to clarify the foundational differences between the Edo ghost story and the fantastic in the 1960s and 1970s as well as the difference between Edo ghost stories and the Western fantastic. We can thus understand better how the fantastic writers in the 1960s and 1970s changed and distorted the materials in Edo ghost stories to fit their own intentions.
Edo Ghost Story vs. the Fantastic in the 1960s and 1970s: the Notion of the Boundary between Real and Unreal

Aramata Hiroshi in *The Origins of Japanese Fantastic Literature (Honchō gensō bungaku engi*, 1985) claims that the fantastic (Gensō bungaku) is a new term that appears after World War II as a counterweight to the realistic tradition in modern Japanese literature.

From the very beginning, the term “fantastic literature” was used as an obvious symbol to counter the Japanese realistic literary tradition represented by the I-Novel and to establish an entirely imaginary space. In brief, it is a literature to affirm and create another world. The Japanese fantastic, unlike the surrealism that was entangled with political movements, establishes itself in the space of “heresy,” “the other world,” and “escape,” and passively questions the meaning of existence. Therefore it is usually labeled as dilettantism and tends to shut itself off in the thoughts of the night.

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Aramata then moves on to argue the relation between the real/unreal and the fantastic. Aramata draws the conclusion that the fantastic only gains its value and legitimacy when there is a necessity to separate the real and unreal. Without the separation of the real and unreal, there is no need to talk about the fantastic.

Nowadays, however, “reality”—the greatest enemy of the fantastic literature—is losing its political and scientific supporting base. To me the only difference between this world and the other world (imaginary world described on paper) is whether the world is affected by gravity or not. Originally, “reality” was the product of the era when the most important proposition was resolving “whether it was realistic or not realistic.” In this situation, people made judgment only based on “Whether it exists in this world or not.” This standard was also used to categorize “things that only exist in one’s mind” such as delusion and imagination. Nowadays the “whether it is realistic” standard is questionable even at the physical level, therefore, the reason to define the fantastic only based on the “whether it is realistic or not” standard no longer exists.

In literature, realism sets up a rigid boundary between the real and unreal. In order to counter realism, the fantastic questions this boundary by introducing supernatural elements and ghosts, and intentionally blurs the boundary.

This is the biggest difference between the Edo kaidan and the fantastic in the 1960s and 1970s: during the Edo period, the opposition “real/unreal” was not a problem under consideration. During the Edo period, people truly believed in the existence of the supernatural and ghosts. This belief in the supernatural lasted even after the Meiji revolution. It is not difficult to find news reports about supernatural events in newspapers during Meiji period Japan. The following is an example. It is a news report published in Yomiuri shinbun, 1874, Dec 7th. It gives details such as the specific place where the ghost shows up and the exact names of the people who encounter the ghost.

大食いの幽霊
煮物をおかずに白米三〇升を毎日たかられてはたまらない。ついに夜逃げの斎藤家。

是は希代不思議の新聞、大食ひの幽霊が出るおはなし。所は麻布桜町の華族阿部さんの邸うちで、是まで一月と住び通す人の無い怪しい家へ斎藤実といふ人が住つて居りましたが、買って来たよくより女房と三男の目に恐ろしい大男の幽霊が見えて「此家へ住からは以後日々白米三斗を焚いて煮染を添て我に与へよ一日なりとも怠ると家内のこらず取殺すぞとや又此姿を人にはしても直に取殺すぞ」と怖い眼でにらみつけられ翌日より三日ばかりのあひだ菓子や鮨などを出してやりましたが毎日は中々続かないとて芝辺へ引越して参りました。女房
The Gluttonous Ghost

Unable to afford feeding (the ghost) 6 kilograms rice with boiled side dishes every day, the Saito family finally fled in the night.

This is a rare news item; it is a story of a gluttonous ghost. It takes place at the noble Abe’s mansion in the Azabu Sakura district. A man named Saito Makoto used to live here, but it is now a haunted house that nobody has lived in or passed by for a month. On the night Saito bought the house, a terrifying giant ghost showed up in front his wife and his third son. The ghost stared at them with a terrifying look and said, “People who live in this house must pay tribute of 6 kilograms cooked rice with boiled vegetables every day. If you skip one day, I will kill you all. Also if you let others know of my existence, I will kill you all too.” From the next day, for three successive days, the family provided him with sweets and sushi. They realized, though, that they would not be able to continue this every day, and they left the house and moved from the Shiba area. Even now, the wife and the third son are paled faced in fear living in dread of being killed. It is very unusual that the story of the existence of this glutton ghost spread from Shinano to Azabu.56

Takada argues that Ueda successfully created a mingled Japanese and Chinese writing style. Ueda borrowed both from Chinese and Japanese classics, used with the combination of Japanese and Chinese

Takada Mamoru in his History of Edo Fantastic Literature (Edo Gensō Bungakushi, 1987) argues that pre-modern Japanese writers possessed a unique

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sensibility towards the darkness/unknown and dreams that modern Japanese writers do not have. Takada gives a workable perspective in understanding Edo kaidan writers’ notions concerning the existence of the supernatural and ghosts. Takada starts *Edo Gensō Bungakushi* with a note recorded by Kyokutei Bakin (1767-1848) after his dream of his old friend coming back from the world of the dead.

> 馬琴はこう書いている。「むかし、小野篁の生ながら冥府にゆきかひ給ひたる、笙窟の日蔵の焦熱地獄を見給ひたる。その事、妄誕に近しといへども、夢としいば誣べからず。けふよりしてわれは信ず。白氏が三夢記、寓言にあらず。于時、己末ノ暮春十九日、家廟を拝して自記し訖」。57

Here is what Bakin wrote. “In ancient time, Onono Takemura showed us the inferno in the story of Nichizō from Kinbu Mountain who visited the hell when he was still alive. Although this story is almost beyond belief, we cannot vilify it as a dream. From today, I came to believe in it. *The Tale of Three Dreams* by Bai Xingjian (c. 766-826, Chinese Tang novelist) is not a fable. By the way, I ended this experience with worshipping at my family ancestral temple the next day—Third Month, 19th Day, 1800.”

Takada then connects Bakin’s dream with other Edo writers’ dreams, such as Ueda Akinari’s dream of his wife sending him a letter from the world of the dead (yomi). Takada concludes as follows:

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What I want to say is this. Ueda Akinari believed in the predictions made by the divinity at Kashima Inari Shrine that he would live until sixty-eight.

Motoori Norinaga was certain he was born because his parents prayed for a child at the shrine Yoshino Mikumari Jinja. What we can assume from this is that pre-modern people such as Takizawa Toku (Kyokutei Bakin) held a plentitude of “darkness” within themselves. The dream he had on the 18th Day of the Third Month suggests the nature of that “darkness.” This is what modern writers are lacking. Since they have lost the “night” that surrounds the “darkness,” this is only natural.

Takada Mamoru emphasizes the notion of the darkness and dream in Edo fantastic literature. The time when the dawn merged into day and the narrative of a dream are similar points between the usual and unusual (everydayness and non-everydayness.) These points blur the boundaries and break the stability of the daily life.

Corresponding to the borders between night and day and the normal and abnormal is the exploration of the geographic borders. As demonstrated in the historical work Dōdō Nihonshi, the boundaries between urban spaces and open fields are the haunting places where ghosts stories occur.

Let us take a look of the places where the ghosts haunt. We plotted them on a map from the Bunsei era (1818-1830). We can see a line that connects Honjō Fukagawa, Yanaka, Ikebukuro, Naitō Shinjuku, Shibuya, Shinagawa, Shiba, and Tsukiji.

And this line for the haunting places is almost the same as the border line between city of Edo and surrounding open fields.

In Edo kaidan, the writers also observe the idea of borders, however these are not between the real and unreal, but rather between 日常 and 非日常(everydayness and non-everydayness/normal and abnormal). The dawn merging into day, the dream, and the adjacent regions between the city and the open fields turn out to be the best-loved settings for the Edo fantastic.

In a word, the key concept of blurring the boundary in the fantastic is also the major connecting point the fantastic writers find in linking the Edo ghost story with the contemporary fantastic. However, in the contemporary fantastic, the boundary is

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set up by the notion of real versus unreal, while in the Edo ghost story, the boundary is based on the notion of everydayness versus non-everydayness.

The difference between the Edo ghost story and the Western fantastic also helps us to understand the Edo fantastic better. The Western fantastic is deeply rooted in religion, the idea of Satanism is opposed to but at the same time dependent on Christianity. Therefore the Western fantastic started metaphysically and aroused great horror. While in Japan, there is no dominant religion like Christianity, therefore there is no religious key concept to associate with the Edo ghost story. It develops from medieval Buddhism stories or the adaptation of the Chinese hakuwa novel (novel written in colloquial Chinese). The Edo ghost story lacks the ideological intensity from the very beginning; it is more physical with various concrete grotesque images. The night parade of one hundred demons is a good example that reveals the ideas towards ghost during Edo period. Therefore, the Edo ghost story can easily be associated with laughter and the grotesque and thus cross the border between daily life and the other world.

Edo Ghost Story: Dream/Language/Parody/Decadence

The fantastic writers’ interpretation of three works will be examined here in order to introduce the specific elements that attracted them and inspired their creation
of the contemporary Japanese fantastic. These are yomihon Tales of Moonlight and Rain (Ugetsu monogatari, 1776) by Ueda Akinari, Kabuki Kyogen Ghost Story of Yotsuya (Tōkaidō Yotsuya Kaidan, 1825) by Tsuruya Nanboku; and Eight Dogs Chronicles (Nansō Satomi Hakkenden, 1814-1842) by Kyokutei Bakin.

The emergence of the popularity of the Edo ghost story is generally regarded as an expression of subversion against the Bakufu government.

妖怪が最初にメディアに登場したのは平安時代の末期。貴族の支配する世から武士の世へ、古代から中世へ移行しようとする直前の時代である。この時、「今昔物語」などに夥しい怪物、鬼などが記された。これが第一期。

第二期は、妖怪絵巻が多数描かれた室町時代末期。戦国の乱世に向かおうとする直前である。

そして、江戸末期の本格的なブームの四〇年後に明治維新を迎えることにある。

断続的現れるこうした妖怪ブームは何を意味するのだろう。

一つの特徴は、日本史上妖怪が社会に表面化するのは時代の末期、別の言い方をすれば新しい時代へと変わる前夜であるということだ。歴史の転換、会社の変革というのは突発的に見えて、実は少し前から徐々に準備されているものであり、それが妖怪や異界への関心の高まりとなって現れているのではないだろうか。60

The first time the ghosts appeared in media was Late Heian. The age was about to change from one dominated by the aristocracy to one dominated by the samurai. It was the time just before the transition from the Classical age to the medieval age. In that period, literary works like Konjaku Monogatari (Anthology of Tales from the Past) recorded many monsters and ghosts stories. This is the first stage.

The second stage is the Muromachi period when many ghost picture scrolls were painted. This was right before the Warring States period. Then there was the late Edo boom in belief and stories about the supernatural, and forty years later, the Meiji Restoration took place.

What do these periodic booms in the public affirmation of the supernatural mean?
One characteristic is that in Japanese history, ghosts emerge to the surface of the society only when a certain era comes to its end, in other words, on the eve before the transition to a new age. Although the change of an era and the revolution of society appear to be a sudden, spontaneous outburst, in truth, indications of prior preparation for change have already appeared. The popular interest in ghosts and the other world is just a manifestation of the preparation for social change.

However, the fantastic writers in the 1960s and 1970s do not emphasize this subversive interpretation. What they take from the Edo ghost story is a celebration of decadent pleasure. The Edo ghost story expressed no direct rebellion or resistance against the Tokugawa Bakufu regime. It showed a deep concern for social destabilization, but this concern was passive and provided no indication or direction for political action. It used parody to subvert and laugh at social and literary conventions and to blur the boundary between normal and abnormal.

**Ueda Akinari: A Writer of the Fantastic in Edo**

The fantastic writers in the 1960s and 1970s held a strong urge to subvert the dominant naturalism narrative. They showed great interest in the style, language, and
structural features of the Edo ghost story. Therefore Ueda Akinari, with his unique style, attracted many fantastic writers’ attention.

Rereading and reevaluating literary works from the past was a major objective for the intellectuals associated with the fantastic movement. The fantastic writers of the 1960s and 1970s were strongly motivated to subvert the dominant naturalism narrative. They showed great interest in the style, language, and structural features of the Edo ghost story. Therefore Ueda Akinari, with his unique style, attracted their attention. In the following, I will use Akinari’s work *Ugetsu Monogatari* to illustrate how intellectuals in the 1960s and 1970s connected the Edo kaidan to their own definition of the fantastic. From the way they evaluated this work, we can better understand their aesthetic and ideology.

*Tales of Moonlight and Rain (Ugestu Monogatari, 1776)* consists of nine independent short stories highly influenced by Chinese ghost stories and kokugaku (nativist) belief. The first story, *Shiramine* (White Peak), takes place at Emperor Sutoku’s tomb (1119-1164), Shiramine no Misasagi, where the famous poet of late Heian, Saigyō (1118-1190), met the ghost of Emperor Sutoku and had a debate. The second story is called *Kikuwa no Chigiri* (Chrysanthemum Tryst). In this story, in order to keep his promise of meeting his friend on the evening of the double ninth festival, an imprisoned samurai killed himself so that his ghost could meet his friend.
on time. The third one, *Asaji ga Yado* (The House Amid the Thickets), is about a man who was prevented from returning home from the capital because of war finally went to home, only to meet his wife’s ghost in their deserted house. The fourth story *Muō no rigyo* (The Carp that Came to My Dream) portrays a monk who was famous for painting carp. He is turned into a carp and wonders whether this has really happened or whether it is just a dream. The fifth story, *Buppōsō* (Bird of Paradise), describes a horrifying experience of a father and a son who met the vengeful ghost of Toyotomi Hidetsugu. The sixth story, *Kibitsu no kama*, (The Caldron of Kibitsu) is a revenge story of a betrayed wife who killed her husband by a vengeful curse. The seventh tale, *Jasei no In* (The Lust of the White Serpent), tells the story of a man who fell in love with a woman whose real shape was that of a white serpent. The story ends with the serpent being conquered by a monk from Dōjō temple. The eighth story, *Aozukin* (The Blue Hood), is about a monk who became a demon because of losing his beloved young boy, but in the end his soul was saved by a traveling monk. In the last story, *Hinpuku-ron* (Wealth and Poverty), a god teaches people how they should treat wealth.

*Ugetsu Monogatari*, thus, includes various supernatural elements. However, the fantastic writers did not put too much effort in discussing how these supernatural elements affect the story or the content of the stories. They were more interested in
showing how Akinari was able to use a unique language and style to create an
imaginary world that blurs the boundary between the reality and the imaginary,
normal and abnormal.

Mishima Yukio in his article “Ugetsu Monogatari ni tsuite” sets the general
tone in evaluating Akinari among the fantastic writers:

In this way Akinari succeeded in his pursuit of a non-intuitive beauty, and
settled on the style of a mixture of Edo elegant style and Classic Chinese that
was not emotive. This cold, unfeeling style was developed through the
Rococo-like style of Japanese medieval literature (the Nō in particular). The
style is completely artificial, and, in this, its effect is very close to that of
Edgar Allan Poe. However, while there is a formal similarity between Akinari
and Poe’s work, in other respects, it is inappropriate to compare Akinari and
Poe’s work. I feel that accomplishing the effect of bizarreness is more
important to Akinari than to Poe, because for Akinari it is an even stronger
gesture of protest.

Mishima Yukio compares Akinari’s style with the Rococo style which is
ornate and playful. He regards Akinari’s style as decorative, artificial, therefore very

distant and cold. Mishima Yukio reads Akinari’s intention of choosing and creating this style as a gesture of subversion and protest.

As seen in Mishima’s argument, the fantastic critics’ interest towards Akinari mainly concentrated on his style and language. There are two key interpretations: Takada Mamoru’s argument of *gengo* (fantastic language), and Tanemura Suehiro’s evaluation of Akinari as a Mannerism artist.

The name of the fiction “Ugetsu” (rain and moon) gives a concrete image of the features of *gengo* (fantastic language). Takada Mamoru argues:

> “Rain” and "moon" are magic spells. If "rain" brings us to the incommunicable and unknowable spiritual world, then "moon" represents the shading of this world, the light and shadow. The methodology of fantastic language blurs together the light and shadow; the language itself floats to the surface and shines between light and dark.

Takada Mamoru starts his argument by pointing out one significant feature of Japanese language: the combination of *kanji* (Chinese characters) and syllabic script *hiragana* (Japanese also includes another syllabic script *katakana* but it is not

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176
discussed in his argument) both holding phonetic and semantic values. Takada lists one of Akinari’s pennames, Wayaku Tarō, as an example. Wayaku in Japanese means to translate foreign languages into Japanese when it is written in kanji 和訳. However it also means tricky, unreasonable when written in the syllabic script hiragana. Takada argues as follows:

Chōnin (townsman) Shimaya Senjirō used Wayaku Tarō as his penname when he wrote Ukiyozōshi. The meaning of “wayaku” used here in Kamigata (now Osaka and Kyoto dialect means being unreasonable, to trick someone. Yasuda Yojūrō regards this as the starting point of Akinari as a fiction writer. Ateji (the kanji used for phonetic purpose) has the possibility of double meanings, and this is Japanese’s destiny. Whether ironically, “wayaku” has another meaning: to gently translate the classics and foreign literature into Japanese. The Japanese language, the life blood of the writer, contains the fundamental contradiction of the dual identities of the colloquial language and elegant classical language, daily language and dead language. This double-voicedness of the language defines the starting point and destiny of Akinari’s language, which is totally different from Ihara Saikaku’s vernacular.

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63 Takada Mamoru, “Gengo no Közô,” Bessatsu Gendaishi Techô vol. 1.3: p.36.
What fascinated the fantastic writers about Akinari was his use of the language. He maximized the unique features of Japanese, using puns, *jo kotoba* (preface phrases), and *engo* (associative word) which are used in poems, as well as exegetics in classic literature. In this way, he played with the various possibilities of Japanese language, and created a world which only exists in literary creation. The following is an example Takada gives to discuss Akinari’s language and style; it is a sentence from the third story *Asai ga Yado*:

いかで浮木に乗りつもしらぬ国に長居せん。葛のうら葉のかへるは此の秋なるべし。 64

The literary meaning is “I don’t want to reside in this unfamiliar land like riding on driftwood. I will come back no later than this autumn when the leaves of kudzu change color.” Takada reads further, he connects the keywords and images with the classics and finds the meaning behind the literary meaning: the “ukigi ni nori” (riding on driftwood) leads to a poem in the 18th chapter Matsukaze (Wind in the Pines) in *The Tale of Genji*, where the driftwood is colored by uncertainty and cuts off the hope of “coming back in the autumn.” The image of leaves of Kazura (Kudzu) actually indicates the loving one never comes back in *Gyokayō wakashū* (Collection of Jeweled Leaves, an imperial anthology of Japanese waka poem during the

Kamakura period). It is also used in the famous Noh play *Kinuta* (the Silk-board) by Zeami as a *jo kotoba* indicating the bitterness one woman feels in longing for her husband. Therefore various images pile up, one on top of another, in this short sentence, and the language is decorative and unnatural. It actually holds contradictory meanings and leads the readers into a world which is fading out into endless uncertainty and chaos. Takada summarizes as follows:

このひねくれた盆栽の松のような文章に、死語の組み合わせから成ったきわめて粉飾的あるいは人工的な印象は否定しがたいだろう。単直な「秋までに帰ってくる」という意味が、どうしてこのような死語的構造によって屈曲の表現たり得なければならないか。秋成はこのときすでに幻語の道行をたどっていた。陰微な衒学趣味といってもいいのだが、わづか三十六字のこの文を吟味すれば一種の悪意につきあたらざるを得ぬ。65

This sentence is like a twisted Bonsai pine tree; it is hard to deny that the style gives an extremely embellished or artificial impression with the combination of words. Why must the simple meaning for "I will come back by autumn" (aki made ni kaette kuru) be expressed in this indirect way with a combination of obsolete words? Akinari at this point had already accomplished his way of the language of phantoms (Gengo). It is fine to say that this sentence shows gloomy pedantry, but when one savors this thirty six syllable sentence, it is hard not to notice a certain evil intention behind it.

Takada used the phrase “evil intention” at the end of his argument, after he pointed out the decorative and artificial features of Akinari’s language and style.

Takada interprets Akinari’s intention in creating this style as driven by the subversive impulse.

In sum, for Takada, Akinari’s methodology of *gengo* (phantom language) surpasses the restrictions of specific motif, morality, and social value. The attraction of Akinari’s literature lies in its subversive language, and its value surpasses the limitation of time and space.

Tanemura Suehiro shares Takada Mamoru’s argument concerning Akinari’s language and style, and he emphasizes the ideology behind it. Tanemura associates Akinari’s style with Mannerism. Mannerism as an artistic movement held that meaning exists in the form itself, that abstract thinking can be expressed through formalistic creation. Tanemura claims that the style, language, and structure of Akinari’s work matters more than the content. An understanding of how and why Akinari chooses a certain perspective and rhetorical and literary allusions is essential to appreciating his literature. The tension in Akinari’s language and the world he created reveals who Akinari is as a person. Tanemura Suehiro interprets Akinari’s style as pedantic and artificial. It is a style that creates an aesthetic of the bizarre, exotic, and decadent. Tanemura Suehiro then reads negation and subversion of the literary and social establishment into this style.
自己を対象化する精神の運動そのものによって自己を語った。ここでは内容とは形式であり、形式そのものが語るのである。言語の駄洒落めくが、彼は終生我を張ったのである。66

Akinari expresses himself through the action of objectifying the self. In this case the content is the form. What matters is the form itself. Playing with paronomasias was Akinari’s way of asserting himself throughout his entire artistic career.

Akinari’s *Ugetsu Monogatari* is a representative example of what the fantastic writers were looking for in the Edo ghost story. First it suspends disbelief and blurs the boundary between this world and the imaginary world. Second it has tension and creates a Mannerism-like artificial style. It is a pedantic language and knowledge game which is decadent and amoral. Akinari’s ghost stories thus express a rebellious will through language and style.

**Izumi Kyōka: Between Pre-modern and Modern**

Izumi Kyōka, a transitional figure from the early Meiji popular literature of Ozaki Kōyō to modern vernacular literature, experienced great ups and downs in his evaluation at different stages of Japanese modern literature. Matsumura Tomomi in “Kyōka bungaku no kihon kōzō” claims the evaluation of Izumi Kyōka’s literature is

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largely related to the understanding and evaluation of the problem “real vs. unreal,” “rational vs. irrational,” and “pre-modern vs. modern literature.”

その「問題」の一端には、鏡花文学のもつ＜非現実性＞＜非合理性＞＜非論理性＞＜前近代性＞という、いわゆる「近代文学」にとっては異質な性格を文学史にどう位置づけるかという問いが横たわっているのだが、すでに＜非＞や＜前＞という否定的評価が端的に示しているように、鏡花文学に対するこの一般的性格づけは、＜現実的＞＜合理的＞＜論理的＞＜近代的＞なるものとしての「近代文学」理解の内側からの眼差しによるものに他ならない。その視座からとらえたとき、鏡花文学はつねに文学的な近代性に対する補集合の領域として、すなわちそれとの差異において位置づけられるのである。67

Here lays the question: how to position the “un-realistic,” “ill-rational,” “illogical,” and “pre-modern” in Kyōka’s literature. In another words, how to position the unique nature of Kyōka’s literature compared to modern literature in Japanese literary history. As shown by such negative prefixes as “un-” and “pre-,” the characteristic attaching to Kyoka’s literature comes from nothing other than the perspective of “modern literature,” which is “realistic,” “rational,” “logical,” and “modern.” From this standpoint, Kyōka’s literature is always regarded as a supplement to modern literature; that is to say Kyōka’s literature is positioned based on how it differs from modern literature.

Izumi Kyōka’s productive years overlap the period of the rise and the greatest popularity of Naturalism. From the realistic, rational, and scientific eyes of modern writers and critics during Kyōka’s time, he was seen as the representative pre-modern writer who was old-fashioned and inappropriate for the new era. However, later on, especially during the 1970s, Izumi Kyōka was widely appreciated again. According to

Tōgō Katsumi, along with the publication of Izumi Kyōka’s complete works by Iwanami Shoten from 1973 to 1976, Kyōka was reevaluated and rehabilitated during the 1970s.

This time the key words for evaluating Kyoka changed from “unrealistic,” “irrational,” and “pre-modern” to “anti-realistic,” “anti-rational,” and “anti-modern.” With the prefix “anti,” critics assumed that Izumi Kyōka intentionally chose to be irrational and unreal in order to question the idea of “real vs. unreal,” “rational vs. irrational.” This big change in Izumi Kyōka’s evaluation reveals the subversive spirit of intellectuals in the 1960s and 1970s.

As the title of the authoritative anthology of criticism on Izumi Kyōka, *Nihonbungaku Kenkyū Shiryō: Izumi Kyōka Bi to Gensō*, suggests, the two key features of Kyoka’s work are *bi* (aesthetic beauty) and *gensō* (fantastic). Izumi Kyōka is unique in modern literature because his style and his understanding of the supernatural. He is a writer living in modern times while writing in a manner similar to the pre-modern *kaidan* writer.

When talking about fantastic literature with supernatural elements in modern literature, there always exists the strong notion of real and unreal. Supernatural elements in modern literature are always allegorical or symbolic. Affected by the strong modern awareness of self and ego, supernatural elements are used and seen as
an alternative way of expressing one’s inner self. On the contrary, Kyōka, although a modern writer, inherits an understanding towards the supernatural from Edo ghost stories. For him, the reality or non-reality of the existence of ghosts and supernatural elements does not matter. The ghosts in his stories are used to blur the borderline between daily life and the unknown, normal and abnormal, and to create an atmosphere of suspension of belief.

Chūjō Shōhei in his work *Han-Kindai Bungakushi* forwarded this idea and argues as following:

Along with the cultural enlightenment in the Meiji period, encountering ghosts was thought to be caused by abnormalities in the human nervous system. That is to say, the existence of ghosts was no longer “outside the human world,” but was internalized as a reflection of the human being’s inner self. Anthropocentrism as well as the internalization of the world are the essential features of modern literature. Izumi Kyōka, in a direct line from Hirata Atsutane, turned out to be almost the last important writer who staged guerilla attacks against the dominant anthropocentrism by resurrecting the ghosts from the outside world.

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Izumi Kyōka confronts the trend of modern literature by describing a world without the privilege of internalizing and seeing the world rationally. The world he described in his stories is full of mystery and loosely connected images. The use of supernatural elements in Kyoka’s work is more like the Edo ghost story; it helps to blur the boundary between everydayness and non-everydayness. Kyoka’s idea of *gensō* then attracted the fantastic writers in the 1960s and 1970s when they were looking back to Japanese literary history to find an “anti-realistic” and “anti-rational” literature.

Another unique feature of Kyōka’s work is its style; it is highly aesthetic. As mentioned at the beginning of this chapter, Kyōka lived at a time when naturalism was in the ascendancy in Japan. In many of his essays, Kyōka criticized naturalism and revealed his own opinions on literary creation and style. The following two articles “Romanchikku to Shizenshugi” and “Shōsetsu Buntai” by Kyōka clearly explained Kyōka’s ideas.

For Kyōka, literary work should first have aesthetic value. Kyōka attacked the Naturalism based on this key concept:

自然主義の人々は、ロマンチックの作品を、芸術の為の芸術とか、アートの為のアートとか云って非難し、攻撃し、そして、無技巧などと云ふことを標榜してるやうだ。自然主義の人々が、果たして無技巧で
The naturalists criticize and attack Romanticism as being art for art’s sake. They also flaunt themselves as being free from technique. I very much doubt whether they are able to write great works without using literary techniques.

Naturalists champion bare-boned description and insist that the descriptions should reveal the dark side of human beings. Since the competition for existence has become stronger, the world is full of a murderous atmosphere, and the spirit of people turns rough. People are tired of peacefulness and commonness; they start to dislike the old works with little stimulation. Being provoked by feelings of cruelty and licentiousness, they start to enjoy works that greatly stimulate them. This is very similar to the case of Edo literature. When people experience licentious thinking and violence, they start to enjoy the novels and paintings describing similar topics.

醜猥な事件を書いて人に悪感を起こさせないだけ、それだけ技巧に骨を折っても居れば、又技巧を重じても居ると云ふ。自然主義でも何でも関はぬ。要するに能く描けば好い。71

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In order to avoid the ill feeling of people when describing something licentious, we must put more emphasis on the techniques. It doesn’t matter if it is naturalism or not, as long as it is well written.

In order to create aesthetic value, Izumi Kyōka’s believed “technique is indispensable in creating a literary work.” He argues “art for art’s sake” is not a shortcoming of Romanticism, every art form needs techniques. While Naturalism claims to describe things as they are without any technique, it is actually still applying technique. Kyōka was particularly opposed to the idea of rokotsu byōsha (raw description). Kyōka considered that the motivation for raw description was the longing for stimulation when people were living under rough social conditions and were subjected to the stress of modern life. Kyōka considered the Meiji period a time of chaos, change, and insecurity. Therefore, he identified with the late Edo period. Kindai-teki jiga (the modern self) and other new values associated with naturalism appear not to have been Kyōka’s concern; he focused more on language and style. He comes to the conclusion that naturalism’s advocacy of rokotsu byōsha was caused by the same reason that people were interested in the dark, erotic, and violent works during the Edo period. He then moves on to argue that especially the portrait of the dark side of life requires professional skills to make it more acceptable to the general public.
Writing technique is crucial to Kyōka’s work. Kyōka searched for a style which could capture the whole image and at the same time craft and polish the details.

I want to try both gazoku-setchū style (blending of classical and colloquial style) and genbun’itchi style (unification of the written and spoken Japanese style). Based on my experience, the work written by genbun’itchi, when seen from a distance, causes the overall images to arise. However, when we examine a work closely, the impression reflected will change. The work written in genbun’itchi style without refinement is not attractive when examined closely; but when it is observed from a distance, the overall image emerges. It is like an oil painting; we need to examine a work closely, comparing each stroke to the whole image, how every stroke is made is more interesting. I am not saying which style is good, which style is bad, but I am saying I want to try both.

Kyōka claims that both styles have their merits: with genbun’itchi it is easier to capture the general image of a scene or story, while gazoku-setchū helps to craft the details and refines the images and story. Based on this belief, Kyōka’s ideal style is to

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blend both genbun-itchi and gazaoku-setchū, the literary language together with colloquial style.

To sum up, Kyōka is a visually driven writer, most of his works are not plot-driven but collections of scenes, like a scroll painting. He has a craftsman-like temperament; for Kyōka the technique is indispensable to any literary creation. He puts much effort into carving details of an image and polishing his language. These features can be seen in his comments on naturalism and literary style.

_Gensō_ and _bi_ establish the general images in Kyōka’s work. This will be demonstrated in the following discussion of _Kusa meikyū_ (Grass labyrinth, 1908), in which I will illustrate features of Kyōka’s narrative structure and style. _Kusameikyū_ was not one of Izumi Kyōka’s popular works when it first came out in 1908, however, later in the 1970s when critics started to reevaluate Kyoka’s work, they regarded _Kusa meikyū_ as one of Kyoka’s finest works. _Kusa meikyū_ tells the story of a young man traveling all over Japan to find a nursery rhyme his mother sang for him when he was a child. The story does not necessary cluster around this major plot line. There are three loosely connected sub-stories: First, as mentioned, a young man named Hagoshi Akira traveling through the country looking for a nursery rhyme his mother sang for him. His mother died when he was young. He barely remembers the lyric of the rhyme. The action of looking for the exact rhyme embodies his longing for the mother
figure and nostalgia for the past. The other two storylines intersect with images that help to create a mysterious atmosphere. One is supernatural relating to a village called Akitani in the Miura District. It starts with an old lady running a small tea house along the sea coast of Akitani telling strange tales to a wandering monk named Kojirō: a local young man Kazurō went crazy because he was rude to a fairy; the legend of the local gnome who brings children to people; the sad and dark stories of dystocia and suicide that happened in the Kuromon mansion. The other storyline is the description of the intrusion of ghosts into this world. Various ghosts appear in the Kuromon mansion, and the nursery song the young man is longing for is finally sung by spirits from the other world.

The structure Kyōka uses to connect these stories is like Mugen Noh (Noh plays usually dealing with spirits, ghosts, and supernatural elements). First, it follows the jo-ha-kyū (introduction, development, and climactic conclusion) structure. Second, it has the waki (a foil figure in Noh play) character. Third, the story does not follow the linear time line; it starts with the present, then recalls the past, and ends with the mixture of present and past.

In “Kyōka no hyōgen: Izumi Kyōka ron no ni,” Yoshida Seiichi analyzes the relationship between Noh play and Kyōka’s work. Yoshida’s argument is later widely accepted and used in studies of Kyōka. Yoshida claims that Kyōka borrows the Jo-ha-
kyū structure in Noh plays in order to start slowly, then develop the tension, and close the story suddenly/rapidly on reaching the greatest climax. In addition to Kusa meikyū, Yoshida Seiichi uses Gion monogatari (1912), Uta andon (1910), Sakura shinjū (1914), and one of Kyoka’s most famous works Koya hijiri (1900) to prove his argument.

The plot development in Kusa meikyū is not Kyōka’s major concern. The three sub-stories are parallel and loosely connected. Kyōka puts more effort in creating a mysterious and splendid atmosphere associated with uncertainty and darkness. However, this slow and loose tempo suddenly reaches its climax when the three sub-stories connect at one location: the haunted Kuromon mansion. The young man Hagoshi Akira and wandering monk Kojirō happen to rest in the Kuromon mansion. And various supernatural occurrences and paranormal phenomena take place in the night they stay there. For the first time the nursery rhyme Hagoshi Akira longed for is sung by the spirits from the other world. The story then comes to a sudden ending.

The other similarity of Kyōka’s work and the Noh play is its use of the waki role. The thread to connect the three sub-stories is the monk Kojirō; he functions as the waki role does in Noh plays. The whole story is held together by Kojirō’s perspective. The supernatural stories relating to the village called Akitani in Miura District are told to him by an old woman. The story of the young man is also told to
him while they rest in Kuromon mansion. He is also the only person who sees spirits visiting this world and hears the nursery song while the young man Akira felt asleep during that time. To sum up, Kojirō serves as the waki by connecting the three sub-stories.

The various branches of the story finally unify at a certain point, and create a circular structure. Thus, the linear line of time is difficult to discern in this work. The sense of time is instead like Mugen Noh. Like the Mugen Noh, the present and the past are mingled together to create a dream-like image and sense of space.

Based on this structure, highly influenced by the performing art Noh, Kyōka places emphasis on creating vivid scenes in *Kusa meikyū*. The change from one scene to another is quite free and sometimes without even logical connection or plot motivation. As a result, structurally speaking, in Kyōka’s work, the parts overweigh the whole, and the plot fades behind the loosely connected images.

In this way, *Kusa meikyū* accomplishes a circle of time and various layers of images. The structure of this work fascinated fantastic writers and critics in the 1960s and 1970s. As Shibusawa wrote in “Shikō no Monshōgaku”: “I like Kyōka’s works, especially *Kusa meikyū*, because this work gives me an image of a revolving labyrinth.”

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The climax of the novel is the following paragraph describing Monk Kojirō
observing the spirits from the other world singing the nursery rhythm while playing
temari balls. This dream-like sequence provides a good illustration of Kyōka’s style
and his sense of time and space:

The maple leaves are painted on walls and sliding doors. The room is covered
by a brocade of temari balls pattern—the falling leaves pattern, the andon
paper lanterns revolve, glowing red. Numerous women’s hands dancing in the
night like the falling snow. When the tips of their fingers touched, the monk unconsciously flicks his wrist in time.

Going to Kyoto, let’s practice kyōgen
Going to the temple, let’s practice calligraphy
The monk in the temple is a monk of indulgence
He’s pushed off the temple’s high veranda

As they sing, the girls deftly toss the temari balls high. It drops, then bounces higher. Wait! In my hometown, on the day to commemorate Shakyamuni’s passing, there is a tradition that girls in town, all dressed alike, gather at the mountain temple and play a game using temari balls. Each of them clutch two or three temari balls against their skin or carry them in their long sleeves. A few men, afraid of being seen, peep from the hall of bell tolling and indulge themselves by watching the game……The giant temple is covered by twilight, and the multitude of girls are absorbed into the colorful painting of Shakyamuni’s death. Far in the distance, in the dim corridor of the Memorial Tablet Hall just behind the main building, one bewitching girl appears by the waterside. She is not playing the temari ball but just holding it. She glides in front of the screen window, but when the monk attempts to get a good look at her, she disappears, mingling into the crowd. This is the same girl; she is exactly the same one I saw before—Suddenly a thought occurred to the monk—Perhaps Akira also saw this scene from the hall of bell tolling? Or perhaps what I am seeing is just a dream?

Kyoka applies a gazoku-setchū style here. In the beginning part, he applies literary style and uses parataxis of nominal ending sentences to create a series of poetic and picturesque images. He puts much effort on describing the details of girls playing temari balls with a polished language. The combination of colors is bright and
impressive. And the images of the setting pile up one after another, very much like the
craftwork of painting a scroll.

The narrative of this part is also unique. There are two perspectives in this
passage: the narrator’s and Monk Kojirō’s gaze. And the scene keeps jumping back
and forth from the present scene of the monk seeing spirits playing temari ball to the
past scene of the monk recalling girls playing temari ball during the festival in his
hometown. The narrator has the liberty to shift the standpoint away from the character,
or close to the character, or even directly to see through the character’s gaze. In
another world, the narrator is omniscient and ubiquitous, and easily moves in or out
the character’s emotion and inner world and also easily moves away from one
character’s view to another.

This feature of the instability of the narrator’s standpoint is largely caused by
the feature of Japanese language and can be seen as a unique feature of classical
literature. After Shimazaki Tōson’s *The Broken Commandment* (1905) the
consistency of objective standpoint of the narrator is well established in Japanese
modern literature. Therefore for a modern reader who gets used to the narrator with an
objective standpoint, Kyoka’s work is hard to follow, with missing subjects and a
twisted sense of space and time. However, this instability of the gaze helps Kyoka to
easily mingle the past with the present, this world with the other world, and create
dream-like images and space.

With the motivation of rebelling and breaking boundaries in literary work,
Kyōka’s work was appreciated and reevaluated by the fantastic writers in the 1960s
and 1970s.

Instead of internalizing the supernatural element and using it allegorically,
Kyoka applied it to create ambiguity. This dovetailed with what the fantastic writers
in the 1960s and 1970s championed. Also stylistically speaking, the highly aesthetic
and polished images created by gazoku setchū style frees the story from time and
space. The story borrows from Mugen Noh. It is uneven in terms of the parts and the
whole within the story’s structure. These features fascinated writers in the 1960s and
1970s, writers who were searching for new forms of literary expression other than
realism and naturalism.
Chapter 7: The Lasting Influence of the Fantastic

Dynamics and the Spirit of Rebellion: Ishikawa Jun and Millenarianism

Ishikawa Jun was one of Shibusawa Tatsuhiko’s favorite Japanese writers. Shibusawa Tatsuhiko opens Henai-teki Sakkaron (On the Writers I am Partial to, 1972), his essay collection on modern Japanese writers, with the discussion of Ishikawa Jun. One major reason Ishikawa Jun’s work attracts Shibusawa is Ishikawa’s high consciousness/awareness on methodology in writing novels. Ishikawa Jun constantly questions the form of the novel, and examines the concept of the novel in the process of literary creation. He explores various possibilities of expression:

おそらく、石川淳氏以外に誰も、ここまで徹底的に、小説が追究すべきものは何であるかを考え、考えつつペンをとり、さらにペンをとりつつ考え小説家は日本にいないのである。この場合、ペンとともに考えるということは、その場合で、ぶっつけに、たえず新たに、方法を発明してゆくということにほかならない。プルースト、ジイド、カフカ、ジョイス、ベケット以来、現在ではほとんど世界の常識となってしまった、小説とは何かを問う小説の概念は、すでに一九三〇年代、わが国の石川淳氏において、明晰な形で提示されていたということを思ってもみるがよい。74

There is no novelist in Japan other than Ishikawa Jun who has so thoroughly pondered the question of what is the literary form of the novel, ponders the form of the novel as he picks up his pen, and ponders the nature of the novel as he is writing. To ponder the form while writing means nothing other than constantly creating new forms of the novel. Questioning the form of the novel in the novel began with Marcel Proust, André Gide, Franz Kafka, James Joyce, and Samuel Beckett and is now common sense in literary world. The questioning of the novel in self-reflexive ways actually was presented in a clear form by Ishikawa Jun in our country early in the 1930s.

Ishikawa Jun’s work attracted Shibusawa because Shibusawa discovered a connection between the mannerism he championed and Ishikawa Jun’s work. Shibusawa argues that the innovation of form and style in Ishikawa Jun’s work is not just for aesthetic purposes but is related to expressing certain ideas and beliefs, a certain way to live. The constant exploration of form and style in his novels, the introduction of supernatural elements, the application of extreme violence and erotic elements, all of these elements are targeted to push the boundary of the reader’s tolerance to an extreme. By doing so, Ishikawa intends to advance the dynamics and spirit of rebellion. For Shibusawa, the mechanism behind this is the same as de Sade’s use of Eros and death: the impulse to violate the normal, push the boundaries, and further the spirit of rebellion.

In the following I will cite *Shifuku Sennen* (*Millenarianism*, 1966) as an example to study features of Ishikawa’s work. The story takes place in Edo (Tokyo) at *Bakumatsu*, the final years of the Tokugawa Shogunate. It was a time when the old
regime came to an end while the new one had not yet been established. During this
time of chaos, the hidden Christians planned to carry out a revolution and establish
the Kingdom of God. The story centers on the conflict between two major forces in
this movement. One group led by Shinkan (an officer in charge of a Shinto shrine)
Kamo Naiki who is a hidden Christian and believes in using violence to wipe out the
old establishment and then go about establishing the new order later. The other group
led by Matsudayō believes that accumulating wealth is essential to build the new
paradise on earth. The novel ends with both of them failing, defeated by the
unconscious movement of the masses.

The novel is carried forward by the collision of these two forces, which is very
dynamic. The novel takes a radical approach in discussing the contradiction between
tradition and revolution, sanctity and filth. The image of the lotus coming from mud
in the sarasa print (the chintz cloth) designed for female saint of Naiki’s group is fully
depicted. It sets up the symbol of the main motif: the lotus symbolizes the spiritual
faith in religion; the mud refers to the discordance around religious belief, power, and
wealth. This image also indicates that civilization is only built on uncivilized and
vulgar energy.

Superimposition counts as a major feature of the novel. Ishikawa Jun writes
imaginary history on top of real history. For instance, the assassination of Ii Naosuke
(1815-1860), Daimyo of Hikone and Tairō (Prime Minister) of the Shogunate, was a significant historical fact which took place in 1860 leading up to the fall of the Tokugawa Shogunate. Also the policy of kōbu gattai (Union of the Imperial Court and Shogunate) was actually applied after the assassination of Ii Naosuke in 1860.

However, the real history is background, and the two main characters Kamo Naiki and Matsudayū are fictional. Ishikawa introduces supernatural elements and describes the main characters’ magic power competition, which, of course, leads the story away from the history and reality.

Like Izumi Kyōka in Kōya Hijiri and Shibusawa Tatsuhiko in Takaoka Shinnō Kōkaiki, Ishikawa Jun begins the story with an explicit and vivid description based on historical fact. He successfully builds up a landscape of late Tokugawa Edo at the very beginning of the story:

First of all it is water (which is crucial in printing sarasa, the chintz cloth). The quality of the water is instantly reflected in the final product. If the water comes from Yanaka Sansaki or Asakusa Hottahara, then its quality is not

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inferior to that of Kyoto. Asakusa Hottahara is at the rear of Kuramae Yawata. There is a long and narrow road starting from Baba in the north and ending at the terraced house for koage (people who carry rice for feudal rent from harbor) at Mikura. At the end of the road, there are several merchant houses, among those houses, there is one house that looks like a private house with a wooden mask hung above the lattice door as a landmark.

In addition to the feature of superimposition, *Shifuku Sennen* shares other stylistic features with works of the fantastic. The beginning part of the novel is dominated by descriptions, while the latter part of the novel is mainly dialogue. The novel applies features of the gesaku narrative tradition from the Edo period. The narrative takes full freedom in changing perspective. The narrator freely enters into the characters’ minds and speaks for the characters; or describes the situation and gives background knowledge from outside as an omniscient narrator; or assumes the presence of readers, sets up conversation topics, and directly speaks to the readers.

In this way Ishikawa Jun experiments with the style and language of the novel in tracing and studying the concept and structure of the novel as a literary form.

**Nirvana and Parody: Mishima Yukio and *The Sea of Fertility***

Mishima Yukio was an influential mainstream writer, and at the same time a member of Shibusawa Tatsuhiko’s group. Mishima and Tatsuhiko shared the same
aesthetic tastes. The beauty found in violence/death, sex, and decadence lies at the core of their literature.

Mishima’s use of supernatural elements, creation of beauty in violence and sex, and the exploration of fictional expression are fully carried out in his last work, the tetralogy *The Sea of Fertility*. The series of four novels are connected by the character Honda Shigekuni’s life and viewpoint. The timeline stretches from Honda’s teenage years to his eighties, from the late Meiji right after the Russo-Japanese War to mid Shōwa. The first novel is called *Spring Snow* (1966). It takes the form of a standard romance telling the transient and delicate life of Honda Shigekuni’s friend, a young aristocrat Matsueda Kiyoaki. The story ends with the abrupt death of Matsueda Kiyoaki. The main characters of the following three novels turn out to be the reincarnation of Matsueda Kiyoaki. In the second novel, *Runaway Horses* (1969), he is a young rightwing radical and idealist Inuma Isao who lived during the 1930s when various coup d’état and terrorist incidents occurred. In the third novel, *The Temple of Dawn* (1970), he is a Thai Princess Ying Chan living during World War II who claims to be Japanese and knows the detailed life of both Matsueda Kiyoaki and Inuma Isao.

All three characters die young and remain forever beautiful. They lived legendary lives and took another form in their reincarnations. While expecting another
incarnation, the main character in the fourth novel Yasunaga Tōru, who is later adopted by Honda Shigekuni turns out to be only a counterfeit imitation. In believing himself to be the chosen one, Yasunaga Tōru imitated the previous characters’ lives and tried to commit a suicide but failed and turned blind. This brings to an end the circle of reincarnation. Adding to this interruption of the circle, the story is undercut when Honda visits Matsueda Kiyoaki’s girlfriend, and she denies the existence of Matsueda. The whole story is put into suspension. Readers question whether these characters are only in Honda’s hallucination and dream, or whether they actually existed.

*The Sea of Fertility* is an example of fantastic fiction. The supernatural elements are crucial to the story. For instance, that which advances the plot is supernatural. Every incarnation of the character is first predicted in Honda’s dream. Structurally speaking, the first three novels form concentric circles. Each story closes with the death of the main character, but then are connected to each other by the idea of reincarnation. However, this consistency in structure is twisted in the last novel with the main character turning out to be a bad imitation/parody of the previous characters. He only mimics the previous images on the surface; as a human, he is comical, desperate, and unclean.
The boundary between reality and dream/unreal is purposely blurred in the
tetralogy. Reality is intruded on by the unreal. Honda Shigekuni, a judge and later a
lawyer, based on his social position and his personality, is first set up as a symbol of
belief in rationality and social order living in a real world. However, a crack appears
in his belief in reality and his confidence in rational thinking when he realizes the
possibility of Matsueda Kiyoaki’s reincarnation. And the crack widens along with the
development of the story. When Matsueda’s girlfriend Satoko denies the existence of
Matsueda, Honda becomes confused about whether his life events indeed happened or
only took place in his dream. Since the four novels are connected by Honda’s life and
his perspective, the whole story in this way is put into suspension between reality and
dream.

Further, the sense of time in this tetralogy breaks the natural rules and
common perceptions. On the surface, the events and the development of the story
follow chronological order. However, the density and rhythm are different; certain
moments are enlarged, while other periods of time are jumped over.

Mishima Yukio fancies the beauty in tragedy and death. The young deaths of
the main characters condenses their lives into moments when death and beauty are
united as one and preserved in a time capsule forever. The final scene of the Iinuma
Isao’s death in the second book fully represents Mishima’s aesthetic taste:
With a powerful thrust of his arm, he plunged the knife into his stomach. The instant that the blade tore open his flesh, the bright disk of the sun soared up and exploded behind his eyelids.\footnote{Mishima Yukio, Michael Gallagher, trans, \textit{Runaway Horses} (New York: Alfred A. Knopf, INC, 1973), p.421.}

**Doubt and Belief: Enchi Fumiko and \textit{Namamiko Monogatari}**

Although Enchi Fumiko is not directly connected to Shibusawa Tatsuhiko’s group of the fantastic, her unique work \textit{Namamiko Monogatari} (なまみこ物語 \textit{A Tale of False Fortunes}, 1965) offers an interesting example and helps to explore the possibility of style and narrative the fantastic writers pursued. \textit{Namamiko Monogatari} illustrates this argument.

\textit{A Tale of False Fortunes} tells a tragic tale of two shaman sisters in service as consorts during the reign of Emperor Ichijō. The shaman sisters were sent to court by Fujiwara no Michinaga in order to carry out his conspiracy against Empress Fujiwara no Teishi. Spirit possession, malediction, and fake oracles shadow the whole story.

The most interesting aspect relies on the structure of the novel. In the prologue Enchi Fumiko claims that \textit{Namamiko Monogatari} (生神子物語) is a classic text she read by chance when she was a child in her father’s book collection. Her father was the famous Japanese linguist Ueda Kazutoshi. Her fictional novel provides the counter-narrative to the story of \textit{Eiga Monogatari (A Tale of Flowering Fortunes)}, which depicts Fujiwara no Michinaga in heroic stature:
The story that I propose to write now is from one of the handwritten books I read in this manner upstairs in my father’s house; however, relying only on the uncertain memory of my childhood, I cannot say whether it was one of the rare and unusual “books of the Ōdō library.” It was possibly one of my father’s own books that just happened to get mixed in with the Ōdō Library. At any rate, no matter whom I asked later, no one had heard of it. Judging from that, the story must have been a transcription of an older book from the Kamakura or Muromachi period, or possibly a fiction work by a not-so-famous literary scholar of the Tokugawa period—perhaps a second rate work by Takebe Ayatari. 77

Although Enchi Fumiko offers details and claims the authenticity of the text, it is actually an entirely fictional text created by herself. In creating this classic text, she mimics Heian-style prose and at the same time incorporates the elements seen in Edo gesaku. The text also borrows references from other Heian texts such as The Pillow Book, The Great Mirror, and Tales of Ise. Based on this fictitious text, Enchi Fumiko takes the posture of a scholar studying the text and giving commentary. The structure of the novel is the alternation of the fictitious text and the author’s modern translation and commentary. Enchi Fumiko sacrifices the dramatic and emotional effects expected from this story of tragedy to add the reliability of the narration.

Consequently, The Tale of False Fortunes also features superimposition in adding an imaginary history over the real history and blurring the boundary between real and unreal. Furthermore, Enchi Fumiko uses this novel to question the reliability

of her narrative. She deliberately takes the scholarly approach which is supposed to be authentic and reliable in narration. The narrative structure mainly contains two layers, the narration in the fictitious text and the author’s commentary. The author takes the liberty of coming in and going out of the story. In realizing that the classical text was fictional, the readers come to face the dilemma between doubt and belief towards the narration. *The Tale of False Fortunes* is a very unique text and an experimental work exploring the structure and narrative of the novel.

**Violence and Eroticism: the Pervasive Influence of the Fantastic in the Present**

During the 1980s, literary works with elements of the fantastic came to be called *Denki·baiorensu* (novels of violence and marvels), and this type of work was represented by two popular writers: Kikuchi Hideyuki and Yumemakura Baku. Kikuchi Hideyuki’s most famous work is the *Vanpaia Hantaa “D”* (*Vampire Hunter D*, 1983-present) series. The main character D is a half-breed child of a vampire father and human mother who lives in a future world with noble vampires, ancient demons, and mutants after the world nuclear war. Kikuchi borrows elements from western, fantasy, science fiction, horror, and Yamada Fūtarō’s ninja fiction in this work. In addition to *Vampire Hunter D, Makai Toshi* (*Demon City Shinjuku*, 1982) and *Yōjō*
Toshi (Wicked City, 1985) are also famous novels by Kikuchi. His novels are so popular that they are soon adapted to anime, manga, audio drama, and video games.

Yumemakura Baku is best known for his Kimaira (Chimaira) series, running from 1982 to 2002, Saikodaibaa (psycho-diver) series, and Onmyoji series, running from 1988 to the present. Yumemakura Baku provides a good summary of the features of his work and Kikuchi Hideyuki’s when he claims himself to be an “erosu to baiorensu to okaruto no sakka” (a writer of Eros, violence and occult). Either using the ruin of city and civilization as background and describing vampires and demons like Kikuchi does, or applying jujutsu (Japanese magic/sorcery) elements as does Yumemakura Baku, these two writers are clearly writing for entertainment, including elements and description of violence, Eros, and the occult inspired by the fantastic.

Aramata Hiroshi is also counted as a member of this group with his novel series Teito Monogatari (Tale of the Imperial Capital) starting from 1985. It tells the story of superpower battles to protect Edo (later Tokyo) by various characters from different generations from the demon Yasunori Katō, who wants to destroy Tokyo.

Kyōgoku Natsuhiko is the representative writer during the 1990s with a similar style. He debuted in 1994 with Ubume no Natsu (Summer of the Ubume). He later published several series of novels: the Hyakki Yakō (Night Parade of One...
Hundred Demons) series, the Kōsetsu Hyaku Monogatari (Requiem from the Darkness) series, and the Edo Kaidan (Edo Ghost story) series. Gyōgoku Natsuhiko is mainly interested in yōkai (demons and ghosts) in folklore, spirit possession, and mystery; and applies these elements in his novels. He contributed tremendously to the present yōkai boom, both as a yōkai fiction writer and also as a yōkai cultural researcher.

Starting from the year 2000, it becomes hard to list names of writers as exemplars. The reason lies in the fact that the literary creation of fiction is increasingly replaced by other forms of media such as anime, manga, video games, and TV drama/films. Furthermore, these forms are associated with mass production. Works are assembled in a production line, and the artists work as a team with specific tasks assigned to them. The creation process becomes routine, and the creators/script writers behind the works are now substitutable. It is the main characters/images that become the center and key.

Under these circumstances, it is more effective to talk about the characters and themes than the writers. Vampire princess Tsukihime is a good example of this trend. This character first came out in a visual novel (an interaction fiction game) Tsukihime released by the Japanese game company Type-Moon in 2000. The game includes such characters as vampires, sorcerers, wizards, and demons and applies
elements of occult and magic. The game was later adapted into anime and manga with the title *Shingetsudan Tsukihime (Tsukihime, Lunar Legend)* in 2003.

Contrary to the older practice of converting popular novels into video games, anime, and manga, *Tsukihime* represents a new trend. A game company finds inspiration from existing literature and other media, sorts out popular elements such as vampire stories, magic, yōkai stories, and mixes several elements to create a new image/character. After the popularity of the game, the plot/story is developed into other media such as manga and the novel. In addition to *Tsukihime*, the *Final Fantasy* series and *Tokyo Majin Gakuen Kenpucho* are examples of this trend. They both first came out in the 1990s as games and then were made into anime.

In sum, by reviewing the topics in the magazine *Chi to Bara (Blood and Roses)*, it is easy to find the connection between the fantastic and present works. They all use similar themes and images such as demons, the occult, vampires, and witchcraft centered on Eros, violence, and death. However, it is very hard to pinpoint the exact specific influence of the fantastic in the present. The influence of the fantastic is so all pervasive in the present as to be almost indistinguishable. It is in the air as the popular media we breath.
Conclusion

Literature with Supernatural Elements: from Subversion to Escape

In conclusion, I will present a summary of various approaches to gensō bungaku (fantasy literature) in the 1960s and 1970s. As briefly taken up in the introduction, gensō bungaku is the primary, though ill-defined generic term used to describe Japanese texts that have to do with fantasy or the supernatural. My intention is to provide a general picture of the major movements promoting literary works with supernatural elements. In providing this general picture, I will place my treatment of the fantastic centered on Shibusawa Tatsuhiko and his group in a broader context as well as restate my arguments, particularly concerning how my definition of the fantastic differs from gensō bungaku.

As Aramata Hiroshi, the editor of Sekai Gensō Sakka Jiten (The encyclopedia of World Fantastic Writers, 1979) and the writer of the popular novel Teito Monogatari (Tale of the Imperial Capital, 1985), claims in his work Kōsōbungaku Sen’ichiya (One Thousand and One Nights of the Fantastic Literature, 1995), there are various approaches to and interpretations of gensō bungaku. As a consequence, it
is difficult to provide a universally accepted definition of *gensō bungaku*. *Gensō bungaku* is broadly used referring to any literary work with supernatural elements.

Therefore, the fantastic I discuss in this study is included in *gensō bungaku*. However, the fantastic as I have defined it in the context of Japanese literature only uses supernatural elements in order to free ideas and literary expression from the constraints of realism and social conventions in the 1960s and 1970s in order to accomplish the final goal of social and literary subversion. Therefore the majority works of *gensō bungaku* have little relation to the movement of the fantastic in the 1960s and 1970s that I have analyzed here.

There are four major approaches to *gensō bungaku*. First, the publication of anthologies of mystery fiction from the magazine *Shinseinen* was labeled by the publishers as “*itan*” (heterodox). This approach belongs to the boom of anthology and encyclopedia publication during the 1960s. The revival of this “*itan* literature” mainly includes three mystery writers: Edogawa Ranpo, Yumeno Kyōsaku, and Oguri Mushitarō. The anthologies concerning Yumeno Kyōsaku are *Yumeno Kyōsaku (7 vols)* published by San’ichi Shobō from 1969 to 1970 and *Yumeno Kyōsaku Gessakushō (5 vols)* published by Gendai Kyōyō Bunko in 1976. The publication of Edogawa Ranpo’s work includes the complete works by various publishers: *Shunyōdō (16 vols)* published from 1954 to 1955, Tōgensha (18 vols) published from
1961 to 1963, Kōdansha (15 vols) from 1969 to 1970, and Kadokawa Bunko (20 vols) published from 1973 to 1975. There are also two major anthologies of Oguri Mushitarō’s work, one Oguri Mushitarō Gessakusen (5 vols) published by Gendai Kyōyō bunko from 1976 to 1977, the other, Oguri Mushitarō Zensakuhin (9 vols) published by Tōgensha in 1979. These publications were heralded as gensō bungaku as a kind of advertising ploy.

The second approach is represented by Kida Junichirō and Aramata Hiroshi. Their main contribution was their translation of western fantastic works. Unlike Shibusawa Tatsuhiko’s interest in the western works of eroticism, both of them started their career by the introduction and translation of western gothic romance and mystery. They termed this literature “Gensō to Kaiki” (the fantasy and the mysterious). This connection of gensō bungaku to mystery fiction is based on the idea that they both express the feeling of uneasiness living in modern society. In this way, Kida Junichirō and Aramata Hiroshi associated gensō bungaku with horror fiction, mystery, and gothic romance. In short, their definition was so broad as to be almost meaningless.

Writers they translated and introduced include Edgar Allan Poe (1809-1849), Algernon Henry Blackwood (1869-1951), and Montague Rhodes R. James (1862-1936). Their representative works include the anthology Dorakyura Sōsho (10 vols,
1976-1977)) published by Kokusho Kankōkai. In addition to the anthology *Dorakyura Sōsho*, they also edited the anthology *Kaiki Gensō no Bungaku* (*Tales of Horror and Supernatural*, 7 vols) published by Shinjinbutsu Ōraisha from 1969 to 1971, and one of the most famous anthologies of the “gensō bungaku”: *Sekai Gensō Bungaku Taikai* (*World Literature of the Fantastic*, 45 vols, 1976-1986) also by Kokusho Kankōkai. These anthologies share themes with supernatural elements such as black magic, vampirism, demons, gothic romance, madness and hallucination.

They also started a magazine named *Kaiki to Gensō*. However, like Shibusawa’s magazine *Chi to Bara*, *Kaiki to Gensō* did not last long. The magazine came out in 1973, only published twelve issues, and ended in 1975. The success of magazines on gensō bungaku needs to wait until the 1980s, in the magazine *Gensō Bungaku edited* by Higashi Masao from 1982 to 2003.

In summary, Kida Junichirō and Aramata Hiroshi represent the general understanding of gensō bungaku, an understanding which defines “fantasy” more broadly than the fantastic I discuss in this study. They introduce western works with supernatural elements; emphasize the anti-modern character of these works, and examine the uneasiness experienced in modern society and the struggle of self.

Both Kida Junichirō and Aramata Hiroshi’s long careers last till the present day. While experiencing different cultural and social circumstances, they shifted their
focal point from the introduction of unknown western works to the introduction and creation of Japanese kaidan (ghost story).

This leads to the third approach, the reevaluation and creation of Japanese kaidan. It began with Matasuda Shū in the field of literary criticism. One of his influential works is Nihon Kinsei Bungaku no Seiritsu: Itan no Keifu (The Establishment of Japanese Modern Literature: the Genealogy of the Heterodox) published by Hōsei Daigaku Shuppankyoku in 1963. In the field of literary creation, it began with Mizuki Shigeru’s work on yōkai (monsters). His most famous manga (comic) concerning yōkai, which started in 1967, is called Gegege no Kitarō. The kaidan boom started during the 1960s, developed during the 1980s and 1990s, and reached its peak in recent times. This aspect of the “fantasy literature” remains the strongest influence today.

During the 1980s, following Matsuda Shū’s study of Edo kaidan literature, Takada Mamoru established himself as an authority in this field with his work Hakkenden no Sekai: Denki Roman no Fukken (the World of Hakkenden: the Restitution of Romance) published by Chūkō Shinsho in 1980 and Edo Gensō Bungakushi (History of Edo Fantastic Literature) by Heibonsha in 1987. Aramata Hiroshi also participated in this trend. He defined himself as a disciple of Mizuki...
Shigeru, and wrote one of the most important critic works on Edo kaidan, *Honchō Gensō Bungaku Engi* (Kōsakusha) in 1985.

The literary creation of Kaidan is also very productive and influential. The most representative works including Mizuki Shigeru’s work *Gegege no Kitarō*, Kyogoku Natsuhiko’s novel series *Hyakki Yakō Shirizu* (*Night Parade of One Hundred Demons Series*) starting from 1990s to the present, and Aramata Hiroshi’s *Teito Monogatari* (*Tale of the Imperial Capital*) published in 1985. These works were later made into anime, movies, manga, TV dramas, and even video games; they became icons of the entertainment industry. This approach towards the so-called fantasy literature differs from Shibusawa Tatsuhiko’s group the most. While Shibusawa’s approach is avant garde and represents a subversive force, this approach personified by kaidan is mainly targeting the end of pure entertainment.

The fourth approach towards *gensō bungaku* is promoted by Shibusawa Tatsuhiko’s group. The two cornerstones of Shibusawa group’s interpretation of the fantastic are eroticism and mannerism. By introducing these taboo and undervalued aesthetic standards, Shibusawa’s group used the fantastic to subvert the established literary and social standards. The major writers of this group published in the magazine *Chi to Bara*. And the critical works supporting their activities are Gustav René Hocke’s work *Due Weltals Labyrinth—Manieindereuropashcen Kunst* (*The
World as a Labyrinth—Mannerism Art, 1957) translated by Tanemura Suehiro and Yagawa Sumiko in 1966, and Shibusawa Tatsuhiko’s work Shikō no monshōgaku (The Heraldry of Thought, 1977). Since this group is the subject of this study, I need not explicate further.

In addition to these four major approaches towards gensō bungaku, there are also minor fields in gensō bungaku. For example, the avant garde tanka poetry movement led by Tsukamoto Kunio and Terayama Shōji. Both of them championed using highly crafted language to create fantastic visions in poetry. Their insights concerning language and style are related to Shibusawa Tatsuhiko’s group.

Tsukamoto Kunio worked closely with Shibusawa Tatsuhiko as a member of the Blood and Roses group. Later, as a director, Terayama Shōji shared a similar aesthetic and vision as Shibusawa, and tried to visualize these images in his movies. For instance, his two famous movies Kusameikyō (1978) and Shanghai Ijin Shōkan (The Fruits of Passion, 1980) are deeply influenced by Shibusawa Tatsuhiko and his group. The first film is based on Izumi Kyōka’s work Kusa Meikyō, which was highly evaluated by Shibusawa Tatsuhiko; and the second is inspired by the French writer Pauline Réage’s erotic novel Return to Roissy, the sequel of her famous novel Story of O (1954), which was introduced and translated into Japanese by Shibusawa Tatsuhiko in 1966.
In addition to these four major approaches towards gensō bungaku, there are many that some have termed fantastic fictions produced during this time. In chronological order, these works include Mori Mari’s Koibito-tachi no Mori (The Forest for Lovers) in 1961, Shibusawa Tatsuhiko’s Kenrō Toshi (The City of Dog-Wolf) in 1962, Yamada Futarō’s Gedō Ninpōchō (The Tirthika Ninja Scrolls) in 1963, Nakai Hideo’s Kyomu e no Kumotsu (The Sacrifice to Nothingness), Ishikawa Jun’s Aratama (The Bad Boy of the Gods) in 1963, Mishima Yukio’s Hōjō no umi (The Sea of Fertility), Enchi Fumiko’s Namamiko Monogatari (A Tale of False Fortunes) in 1965, Ishikawa Jun’s Chifuku Sennenshien (Millenarianism) in 1967, Numa Shōzo’s Kachikujin Yapō (The Domestic Yapoo) in 1970, Terayama Shūji’s Shinshaku Inazuma Byōshi (New Interpretation for the Lightening Book-cover: An Old Tale), Yagawa Sumiko’s Kakā no Niwa (The Imaginary Garden) in 1974, Fukasawa Shichirō’s Mumyoki in 1975, Kōno Taeko’s Yōjutsuki (Story of Japanese Witchcraft), and Sōya Shinji’s Ōchō Yōkotan (Story of the Fox Mystery in the Old Kingdom) in 1978.

This list of the fantastic fiction written during the 1960s and 1970s is based on the chronological list of the Japanese fantastic in Nihon Gensō Bungaku Zenkei (Panoramic View of the Japanese Fantastic, 1998) and Nihon Gensō Bungakushi (History of Japanese Fantastic Literature, 1993), both edited by Sunaga Asahiko.
Although not a complete list, it includes the major writers who created fantastic works during the 1960s and 1970s. As we can see, using the thread of the fantastic, various writers who otherwise would be put into different categories are listed together: mainstream writers such as Mishima Yukio and Ishikawa Jun; mystery writer Nakai Hideo and Yamada Fūtarō; avant garde intellectuals such as Shibusawa Tatsuhiko and Terayama Shōji; also female writers with high aesthetic style such as Mori Mari and Enchi Fumiko. The fantastic, thus, offers a new perspective in interpreting Japanese modern literature.

Among these categories of “gensō bungaku,” my study has mainly concentrated on the fourth approach that I have defined as the fantastic. It is this approach that combines eroticism and mannerism with the concept of the fantastic to create a new aesthetic and a standard of subversion against the establishment. The fiction of Shibusawa and his group were examined to reveal the features of their style, language, narrative, and the structure of their fiction. Writers who were obsessed with crafting an aesthetic and high stylization have been at the center of the discussion. Mystery fictions by Oguri Mushitarō and Yumeno Kyōsaku were studied because their works’ narratives and structures achieved the creation of suspense and triggered the feeling of marvel. For this reason, writers classified under the first approach to gensō bungaku were also included in my argument.
The Edo kaidan, especially Ueda Akinari and Meiji writer Izumi Kyōka’s works, were also discussed because of the extreme effort put into crafting the language and creating a dim and mysterious atmosphere. Therefore the third approach, the enthusiasm for the reevaluation of Kaidan literature, is also associated with the argument of literary expression and style.

In short, the main purpose of this study is to use the fantastic as a perspective to reexamine modern Japanese literature and to explore modern writers’ pursuit of various possibilities in literary expression. Therefore, although the second approach, the introduction and translation of western gothic romance and mystery championed by Kida Junichirō and Aramata Hiroshi was judged by some to be a major aspect of gensō bungaku during the 1960s and 1970s, it is not studied at length here. In this way, it is clear to see that the idea that naturalism and realism dominated in modern Japanese literature is merely a myth created by postwar critics, and scholars can adopt new approaches centered on the examination of expression and style in understanding Japanese modern literature.

Two areas call for more study in the future. The first is the fantastic in poetry during the 1960s. Here, I have been primarily concerned with narrative fiction. Poetry uses a concise language to create an aesthetic image or atmosphere. It depends more on language and crafted expression. Starting with Masaoka Shiki, Japanese poets
served an important role in establishing modern Japanese stylistics in literature. Therefore, examination of the avant garde *tanka* poetry movement led by Tsukamoto Kunio and Terayama Shūji would lead to a greater understanding of the fantastic in the 1960s and 1970s, especially in regard to the study of literary expression.

The second is the study of mixed genres created in the 1960s and 1970s. With the study of elements of the fantastic incorporated in works of various genres, we can form the larger picture of the fantastic and its influence. For instance, Numa Shōzō’s *Kachikujin Yabô* shares similar elements with science fiction; or Yamada Fūtarō’s ninja series’ roots are in Kōdan storytelling and the historical novel.

The fantastic in the 1960s and 1970s has had great influence on current Japanese literature and culture. However, even taking into account very similar forms and themes, the essence of the fantastic during the 1960s and 1970s and contemporary literature with its many supernatural elements are completely different.

As we can see from the radical political movement led by *Zengakuren* (The National Federation of Student’s Self-Government Associations) and *Zenkyōdō* (All Campus Joint Struggle Committee), the 1960s and 1970s was an age brimming with subversive spirit. The masses expressed their radical objection towards the establishment in various actions. However this radical and subversive spirit is no longer a general feature shared by the public. People turned to escapism. Although
many still strongly object to society and the establishment, they more often than not do not take substantial action against society, but tend to create a parallel imaginary world and escape into this two-dimensional world. The phenomenon of the *otaku* is a typical example. The Japanese word *otaku* refers to young people with obsessive interests in particular fictions, such as anime or video games. They usually refuse to grow up and enter the adult world; instead they immerse themselves in imaginary worlds. This expansion of escapism in modern society is thoroughly explicated in Nakajima Azuji’s work *Komyunikēshon Fuzen Shōkōgun* (The Syndrome of Imperfect Communication, 1991):

Otaku can be listed as an example of this kind of impediment typically seen among young people. In a brief, since those individuals who are not suitable for the competitive society are not able to find their position in reality and drop out from society, they escape into imaginary worlds and try to find shelter in the unreal instead of reality. For those who exemplify this schizophrenia, they recognize the imaginary world as far more important than reality.

Superficially, the fantastic in the 1960s and 1970s and present fiction with supernatural elements in popular culture share similar outward aspects. They both create an exotic or astonishing world above reality by applying supernatural elements. However, the essential intention is totally different: the fantastic in the 1960s and 1970s intended to violate social taboos, subvert the establishment, and oppose the existing literary expression. While in current popular works with supernatural elements, the spirit of subversion has been transformed into escape. The incorporation of supernatural elements is intended to create an imaginary world unrelated to reality. The astonishing and taboo violating elements are used not because the elements are subversive but because they are totally remote from reality, and in that sense, they represent a gigantic and very safe form of escape.

For instance, Shibusawa Tatsuhiko and Mishima Yukio gained popularity among a certain group of girls. These two writers shared certain characteristics: they were both males and both were famous artists from elite, aristocratic backgrounds. The major reason for their popularity was the fact that there was a huge gap between the identities of both writers and the girls, therefore offering an imaginary wonderland far away from the reality where the girls could project their fantasies. The mechanism here resembles the reason why girls like novels and manga about boys’ love. Like
Mishima and Shibusawa, boys’ love is non-threatening and offers an imaginary space distinguishing from reality.

Without the subversive spirit, the fantastic soon dissolved into popular entertainments. It is consumed with offering bizarre themes and images for popular entertainment. The following is one exemplary image: onmyōji (professional practitioner of Japanese esoteric cosmology) Abe no Seimei.

As mentioned in this chapter, the third approach towards the fantastic, creation and reevaluation of kaidan literature is one of the most influential aspects of the fantastic in the present. The image of Abe no Seimei belongs to this category. Abe no Seimei (921-1005) was a historical figure during the middle of the Heian period, and he was one of the most influential onmyōji, or astrologer/ alchemist/soothsayers, in history. The modern day image of onmyōji especially onmyōji Abe no Seimei is established in Aramata Hiroshi’s novel Teito Monogatari (Tale of the Imperial Captial, 1985) and Yumemakura Baku’s Onmyōji (1988). In creating these images based on the historical figure, writers put great effort into romanticizing him. Abe no Seimei, a middle-aged official as shown in the statue in the Seimei Shrine in Kyoto, is then changed into a charming and mysterious young man. This image of onmyōji Abe no Seimei soon became popular and was duplicated in various forms of entertainments, in novels, manga (comics), anime, movies, TV dramas, and video
games from the 1990s till the present. The basic image of Abe no Seimei as an attractive and mysterious young man never changes in these multiple replications. In addition, in girls’ manga and anime, the boys’ love element is added to romanticize the image further.

The creation of onmyōji Abe no Seimei indicates the pattern of the application of themes and images from the fantastic in the present. Under the notion of the absolutely priority of sensation, themes and images are romanticized without moral judgment. The purpose is to create exotic, frightening but fascinating images. In this way, eroticism, alchemy, devils, vampirism, black magic—these motifs used by the fantastic continue to play an important role in creating an imaginary world in current entertainments. However they are now used to offer escape not subversion. The fantastic promoted by Shibusawa Tatsuhiko and his group only held a transient existence in the 1960s and 1970s, and with the change of social and cultural circumstances, the fantastic was soon dissolved into popular culture.
References

Primary Source:


Secondary Source:

Books:


Articles:


———. Tanemura Suehiro, “Manierisumu no Tōsaku.” Chi to Bara vol.3: 141-156.
