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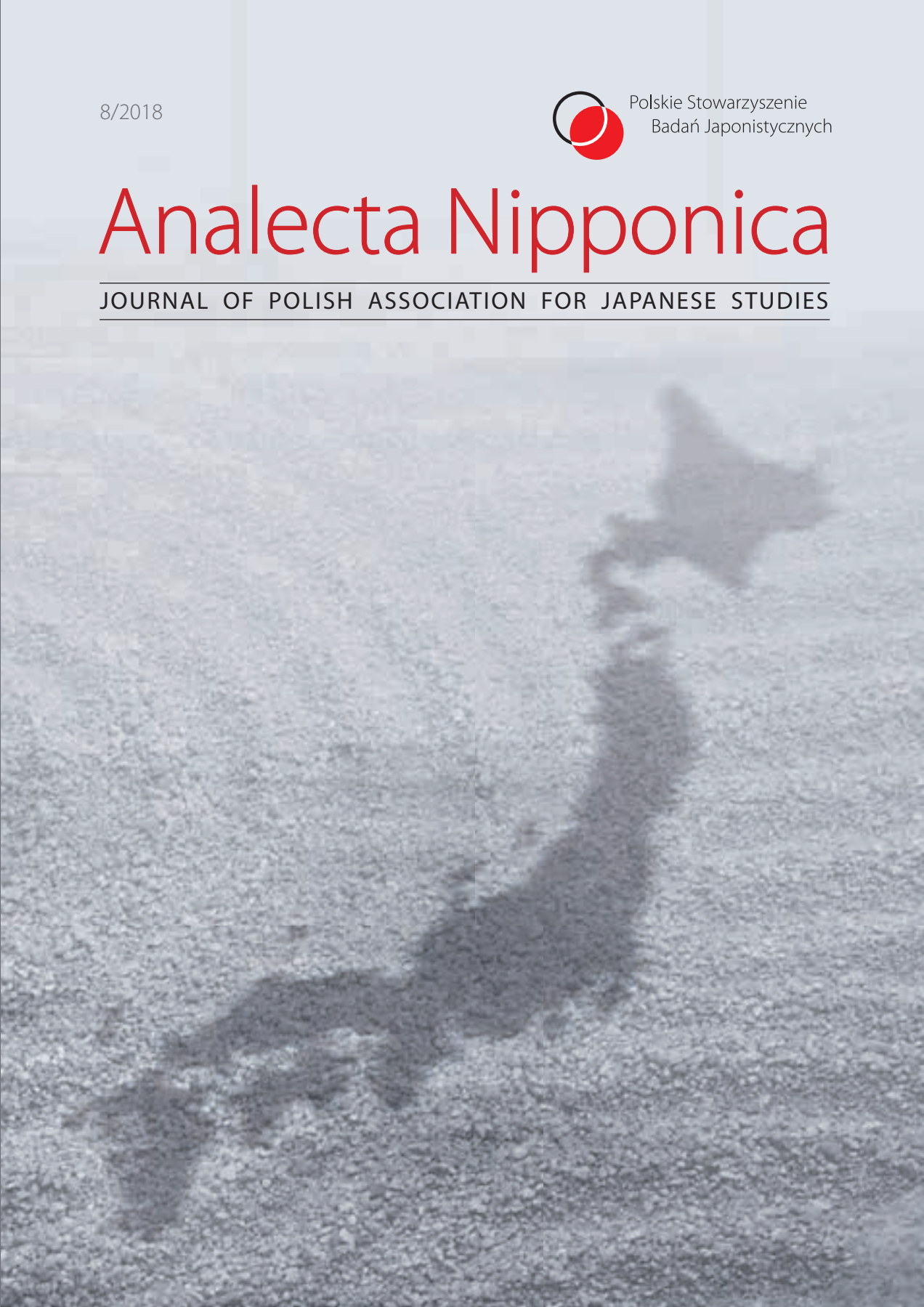

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Special Issue: *Animals in Japanese Culture*

Guest Editors – Beata Kubiak Ho-Chi, Yoko Fujii Karpoluk

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EDITOR'S PREFACE

The previous, seventh, issue of these *Analecta Nipponica* was the first one to simultaneously constitute a volume of conference proceedings, and in its "Editor's preface" an expectation has been expressed of the prospective inevitability of further such volumes, either based on and containing materials resulting from academic conferences, seminars, and other similar activities, or constituting monographic collections of contributions, with invited guest co-editors specializing in matters focused on. That expectation turned out to become reality *unexpectedly* quickly.

The present volume is a collective monograph focusing on *Animals in Japanese Culture* and being a product of the November 2015 Warsaw University international (but basically Polish-Japanese) conference with the same title. The articles prepared by nine contributors have been organized into three parts, each including three papers, with the following consecutive labels: "Animals in Japanese Tradition and Rituals" (discussing animals in the *Kojiki* and the *nō* theater as well as – large snake in this case – in respective *matsuri* and in their origins), "Animals in Japanese Modern and Contemporary Literature", and "Animals in Japanese Contemporary Society and Arts". In the first part, two authors are Japanese and their texts have been presented in English which is emphasized here because they touch subjects hardly known outside Japan. As is the practice in the journal, all the contributions have been provided with abstracts in Japanese and English.

One of the distinctive features of our journal have been interviews – in this volume the subject is "The present and future of judo in Japan".

The Guest Editors for this "Special Issue" have been Beata Kubiak Ho-Chi and Yoko Fujii Karpoluk. The Editor expresses herewith due words of gratitude for their effort and its results.

Stęszew (IIEOS)-Toruń (UMK), July 2019.

Introduction

The 9th Annual Days of Japan at the University of Warsaw *Animals in Japanese Culture*. International Conference Proceedings

The 9th Days of Japan at the University of Warsaw (November 16-18, 2015), organized annually by the Chair of Japanese Studies, Faculty of Oriental Studies, we cast light on the theme of animals in Japanese culture, both ancient and contemporary, asking ourselves about the human-animal relationship from the new perspective of animal studies, in which the animal theme or subject was complemented by a profoundly important ethical context.

The intense worldwide development of such a new field of research as animal studies as well as human-animal studies encouraged us to reflect on the place of animals in the culture and religion of Japan and to ask the following questions: What is the status of animals in that country, and how did the human-animal relationship evolve over the centuries? How is it reflected in Japanese philosophy, religion, literature, performing and plastic arts, and in the creation of popular culture? Has the contemporary Japanese humanistic thought and art experienced the animal turn, as is the case in many countries of Europe and the United States, until recently dominated by the anthropocentric paradigm? Or perhaps there is no reason for such a turn in Japanese culture, originally non-homocentric, for centuries evolving in the spirit of the Buddhist belief in the transmigration of souls, mercy for all living beings and animism, which constitutes an important component of the native Shinto beliefs? After all, in Japanese texts of culture, from early antiquity to modern times, it is extremely often that we find stories evidencing the human-animal bond. Japanese tales, myths, legends, as well as contemporary prose often provide numerous examples of various relationships between human and nonhuman characters. In those stories, extremely often, people or gods in human form change into animals, and animals change into people as well, which is rarely encountered in the Western tradition. Mammals, reptiles, fish, birds, insects, are all subjects of Japanese art on par with humans, and the boundary between the human and animal world is often blurred.

The themes of the presentations and discussions held during the conference ranged over various fields such as religion, mythology and legend, literature, arts

and theater, and the human-animal contribution in Japanese modern society. These topics were discussed by scholars of Japanese Studies, Animal Studies and artists from Poland and Japan.

One portion of the articles based on the conference papers was published in the Polish language in the form of monograph entitled *Zwierzęta w kulturze japońskiej* (animals in Japanese culture, 2018) including nine articles on human-animal relationships in Japanese culture. Then the second one has been published here, as a special edition of *Analecta Nipponica*. It has been divided into three sections: animals in Japanese tradition and rituals, animals in Japanese modern and contemporary literature, and animals in Japanese contemporary society and arts.

The first section includes three articles: concerning snake faiths and its background found in local festivals in Miike and Ōmuta, animals that appeared in *The Kojiki* (*Records of Ancient Matters*, 712), real and imaginary animals that appeared in the dramas and costumes in the *nō* theater.

The second part discusses literature from the 19th century up to now focusing on important authors such as Natsume Sōseki, Kawakami Hiromi, Shōno Yoriko and Tawada Yōko, and interprets their views on nature, animals and human-animal relationships.

The last section is devoted to memorial services for companion animals, animals painted by contemporary artist Takano Aya and symbolic animals that appeared in anime by Takahata Isao and Oshii Mamoru.

Through these articles readers will have an occasion to reflect on how Japanese people have coexisted with animals and recognized them from ancient times until now and how the position of animals in society have changed in the course of history.

Beata Kubiak Ho-Chi
Yoko Fujii Karpoluk

ARTICLES

Animals in Japanese Tradition and Rituals

Harajiri Hideki

The Large Snake Festivals in Miike and Ōmuta, in Japan: From the Perspective of Snake Faiths

Introduction

Humans have created snake faiths all over the world. For example, although Christianity had treated the snake as a villain, the snake had been a saint before the appearance of Christianity. This is an example of snake worship. In Greek mythology Asclepius' stick stands for the stick around which a snake is coiled. This stick is the symbol of medical care and medicine. In Japan today, a snake slough is a good luck and wealth charm.

This article seeks to grasp the role of snake worship in the maritime areas of the East China Sea. It will discuss one example of this worship, that found in Miike and Ōmuta, in Japan, where the snake festival called Daijayama has long been held. This festival is based upon snake worship shared by people in these maritime areas. There are several approaches for the study of maritime cultures, and this study adopts the anthropological fieldwork method. Through this method, we can interpret and understand fundamental maritime cultures.

Section 1, "Snake Worship from the Jōmon Period (B.C.11000-B.C.400) to the Yayoi Period (B.C.400-A.D.300)," confirms that snake worship may be traced back to the Jōmon period and the subsequent Yayoi period that succeeded to this worship according to archaeological and historical studies.

Section 2, "Dogmatized Snake Worship," confirms the dogmatization by historical power of snake worship through the establishment of the Yamato imperial court. Izumo Shrine was established by Silla people from the Korean peninsula (B.C. 160?), and later was politically assimilated by the Yamato imperial court supported by the Paekche kingdom, which also was in the Korean peninsula, and which was the enemy of Silla. The snake god has dominated Izumo Shrine. As indigenous snake worship in Japan had been assimilated into the Yamato court's political power, snake worship continued in Japan. And because all people in the maritime areas of the East China Sea have shared snake worship, this worship has become the fundamental religious culture. Invented dragons in China were introduced after

snake worship, and snake-dragon worship was also born. In short, snake worship, snake-dragon worship, and dragon worship have continued in Japan as well.

Section 3, "The Daijayama Festival in Miike and Ōmuta," describes Daijayama, or the large snake festival, through history. During the Edo period (1603-1868), Daijayama festivals were held in the Edo-period domains such as, Miike, Enoura, Wataze, and Nakashima. This festival tradition has continued to the present. Ōmuta city accepted this tradition and created a Daijayama festival for its own purposes during the Shōwa era (1926–1989). The most famous Daijayama festival today is that held in Ōmuta. But the origins of that festival were dependent upon Miike. Traditional characteristics of this festival are described below.

Section 4, "The Necessary Conditions of the Daijayama Festival from Comparisons of the Kuedo Daijayama and Other Daijayama Festivals," interprets necessary conditions of the Daijayama festival. Kuedo Daijayama can be interpreted as the origin of Daijayama festival based upon snake worship. Comparative perspectives from the Daijayama festivals in Miike, Wataze, Enoura, Nakashima, and Kuedo are introduced. The section concludes with the importance of women's roles in the festival. Most women in each of the Daijayama communities of Miike, Wataze, Enoura, Nakashima, and Kuedo visit the *odō*, or a small Buddhist temple that is inside or near to a Shintō shrine, and practice *omairi*[1]. Since Shintō and Buddhism were syncretized after A.D.715 until the establishment of modern Japanese State Shintō associated with the modern emperor system in Japan, Buddha and gods were of the same holiness. According to such women's religious practices as *omairi*, *okomori*[2], and *omatsuri*[3] in the *odō,* religious force and power have been accumulated for practicing the Daijayama festival. Without women's religious practices, men would not have practiced the Daijayama festival. Although only men have controlled the Daijayama festival, women have supported this festival spiritually and religiously.

In addition to this interpretation, one famous story about a snake that was harmful to humans and was gotten rid of by a large crab is examined. The story is not associated with indigenous snake worship directly but with a political story created by the lord of Miike domain. Before the establishment of Yanagawa domain and Miike domain during the Edo period, the Miike family imported crab holiness and used their own story in order to control people in Miike. And the people there only accepted the story because the Miike clan lost their land and Yanagawa domain and Miike domain became the ruler of that land.

Section 5, "The Present Daijayama in Miike and Ōmuta," describes the current Daijayama festivals in Miike and Ōmuta. There had been two Daijayama festivals in Miike, one in Miike domain and the other in Yanagawa domain (today part of

[1] Religious participation and prayer.
[2] Religious participation and gathering.
[3] Religious festival and gathering.

Miike). However, there had not been communication between these domains. But today, both Daijayama groups communicate with each other in order to create their own community. And elderly residents and newcomers in Miike maintain a good relationship at present. They both are members of the Daijayama festival. The management of the Daijayama festival is open to everyone in the Miike area.

In the "Conclusion," the fundamental analytic methods are concretely indicated and inadequate points regarding festival or *matsuri* studies in Japan are discussed. From this analysis, the methodology of festival studies is confirmed.

Snake worship from the Jōmon period to the Yayoi period

Wusan-xianbei-dongyizhan-woren-tiao, in *Weishu Vol.30, Sanguozhi* (*Gishi wajinden* [an account of the *wa* people][4]) describes the people (C. *Woren*; J. *Wajin*) in the Japanese islands, near the Long River in China, in the Korean peninsula, and in northeastern China. This description provides various interpretations regarding *wajin*. For example, the author of *Gishi wajinden* regarded *wajin* as many types of different people. And we may consider the concept of C. *wo* (J. *wa*) to be different from "*wajin*" or "*woren*." However, according to *dongyizhan-woren-tiao* (J. *Gishi wajinden*), these *wajin* shared the same customs and cultures. One of these customs was the tattoo.

Kokubo Naoichi, a Japanese ethnologist, wrote,

> Tattooing had magic meanings to *Wa* sailors for protecting their bodies and souls from large fish and fierce animals in the sea. In the farming and fishing societies, both men and women needed tattoos in order to protect themselves. In Okinawa, in southern Japan, tattooing has continued. Since Chinese missions could not observe Okinawan women, there was no description on women tattooing in *Gishi wajinden*. … The tattoos of these farmers and fishermen must be of snakes. They had to point out their snake friendship and needed a snake tattoo in order to avoid snake attacks and damage. Dragons were derived from the imaginings of snakes. *Wajin* land was thought of as the dragon-snake totem. The Chinese emperor *Gwangwu* in Hou-han sent gifts to the Na king in Wa. This gift was the golden seal with a snake design. Emperor Hou-han thought of and understood countries in *Wa* as the dragon-snake land. (Kokubu 1980: 182-183)

As *Wa* people had their snake worship, tattooing a snake on their bodies could promise their body safety. Although this description by Chinese was written after the Jōmon period, historically speaking, Japanese snake worship can be traced to

[4] A Chinese book about Japan written in *circa* 285. *Wa* means Japan.

the Jōmon period. Many Jōmon earthen vessels and *dogū*, or clay figures, bear depictions of snakes. Snakes held a religious and holy existence for Jōmon people.

Jōmon people practiced hunting and gathering in mountains, fishing, and cultivating in neighboring places. Snakes were their neighbors in these and other activities. In particular, according to written documents such as *Gishi wajinden* by Chinese, seamen in Japan regarded the snake as their holy existence. People in the Jiangnan area of China shared this custom. These were Etu or Yue people. Yue people moved through the Korean peninsula to Japan with rice, and this initiated rice agriculture in Japan (Nomura 2012, Naumann 1999 [1963, 1964], Suzuki 1994, Kokubu 1980).

However, it is difficult to ascertain how people came from Konan to Japan. But their motivation for moving to Japan was dependent on a frontier spirit. This spirit or the *penglai xinyang* in Chinese[5] was *Hōrai shinkō* in Japanese. *Hōrai* was believed to be a holy land in the eastern islands. According to DNA examinations of rice that originated in Japan and rice that originated in the Korean peninsula, rice DNA in Japan during this period had two species, one from Korea and one that was not from Korea (Satō 2008: 84, 88). This evidence shows that some people from China traveled through Korea to Japan and went to Japan directly, and that other people went to Korea, lived there for a period of time, and then went to Japan. The former people knew that there were Japanese islands before they departed from China. Because of relatively old ancient communications between Jiangnan, China, and Japan, there must be people who communicated between Jiangnan, China, and Japan. From archaeological evidence on communication history between Korea and Japan, this interaction is at least 10,000 years old. Thus it was not difficult for people in Jiangnan to go to Japan through Korea, although going to Japan was risky. These people were kindly accepted in Korea because they had civilized cultures. They established better communication through marriage and through exchanges of knowledge with people in Korea. These people, together with those who came directly from Jiangnan, went to Japan. This communication was not a one-way street, but rather mutual interaction (Imamura 1999:118). Thus *Wo* cultures were spread among the Long River areas and in northeastern areas of China, Korea, and Japan.

In Jōmon cultures, *kaijin* (a seaman) worshiped sea snakes and practiced hunting and agriculture in mountains and fields. Since the Jōmon Period had a long history, that history also included a cold period. During that colder period, it was difficult to cultivate plant food, and people were pushed to hunting for their survival. But such activities were limited during the cold period, and people depended

[5] *Hōrai shinkō* worship created the *zenpō kōenfun* or large keyhole-shaped tomb mounds during the mounded tomb period (Okamoto 2008: 22). As both this worship and dragon worship came from China during the Yayoi period, there were images based on snake-dragon worship. (Kuroda 2003: 102-104.)

on plant food during the periods of warmer weather. Jōmon people essentially depended on plant foods (Imamura 1999:55). In addition, hunting, fishing, and gathering along the shore were less risky than hunting in the mountains.

It is important to think in an all-encompassing way regarding the way of living of Jōmon people. However, previous research on Jōmon religions does not present a total perspective. For example, Nelly Naumann, an Austrian scholar of Japanese studies, though she discussed *yama no kami*, or the mountain gods, she did not express concern about the lives of fishermen. Present-day rituals regarding *yama no kami* have *okoze*, or a type of fish. Because of the long normal period of the Jōmon period and the short cold period, hunting in the mountains was limited, and thus we must think about the total way of living of Jōmon people. This is the way of living near the seashore. And the way of living in Europe during the hunter-gatherer period had different conditions. Hunting and gathering during the Jōmon period in Japan included activities along the seashore.

During the Jōmon period, people lived on middle-sized hills and freely went to the shores and the mountains for their hunting and gathering, and they cultivated fields before the emergence of the rice paddy during the late Jōmon period. According to Naumann, mountain gods had important roles and snakes were excluded by mountain god worship. But her opinion is not connected with archaeological facts of Jōmon cultures. Snake worship could be found on many Jōmon *dogū*, or clay figurines and earthen vessels. Naumann states,

> In particular, (…) the existence of a forest is associated with animals in the mountains through characteristics of beasts previously taken. Spirits in a forest had the figures of beasts. And this condition has been maintained even in the areas that lost characteristics of beast spirits and hunting functions. Mountain gods covered with a forest or god of a forest in the mountains has a role of unidentified appearing, or its human or beast appearing, or the lord of hunting animals. Such evidence coincided with Pauruson's ideas. (Naumann 1944: 56).

While we follow Naumann's opinion, since a snake was not the target of hunting, a snake did not have holy characteristics and was not associated with mountain gods. Following Naumann further, the snake became important after the emergence of paddy agriculture. She noted further,

> … the existence of forest means, through characters of beasts, their close relationships with animals in the forest. Forest spirits had the beast figures and this remained to some extent in the areas where characteristics of beast spirits and hunting functions were lost. Mountain gods or forest gods in the mountain emerge as human or beast figures or irregularly. But this god had the role as the lord of hunting animals. And this coincided with Pauruson's opinion. (Naumann 1994: 56)

Snakes did not become the mountain gods as snakes were not the target of hunting, according to Naumann. Following Naumann, snakes or snake-like existences became important after the starting of paddy agriculture. She writes,

> The concept of *mizuchi* or snake in Japanese did not remain as its pure form. Actually at an early stage, this concept became vague. Even in China, both concepts of *mizuchi* and dragon were not different in written documents during the fourth century. Japan might accept Chinese influences during this century. *Mizuchi* in old Japanese means the snake body and devil spirit in water. But *tatsu* in Japanese does not coincide with this *mizuchi* concept. We do not know whether or not *tatsu* is original Japanese. But *mizuchi* might become called as dragons. Both straw snakes and tug-of-war customs were not dependent on snakes but on the concept of dragon. In this custom, stories were never on devil snake monsters or snake sacrifice rituals although Mr. Higo estimated snake sacrifice rituals. Straw snakes could invite rain falling as one style of dragon. Since *mizuchi* lives in water and has a snake body, this style was influenced by *mizuchi* and developed along dragon origins. Since this custom was changed to *yama no kami*, snake bodies became the mountain god. This is one reason. Then various syncretizations became promoted. (Naumann 1994: 294-295)

Naumann does not treat snakes, but she treats dragons as an existence going up to the sky. And only dragons were worshiped but snakes were not worshiped, according to Naumann. In her opinion, hunters had supported people's lives before invaders from the Korean peninsula and China entered Japan. And people in Japan worshiped mountain gods, and because of the changing of livelihood from hunting to paddy agriculture they began to worship dragons. But, in reality, after the beginning of paddy agriculture, people continued hunting and gathering for their survival. And with the addition of agriculture, people maintained several livelihoods in order to survive. From this perspective, *matagi*, or mountain hunters, did not succeed at this livelihood during the Jōmon period. The livelihood of *matag*i was invented during the period of a specific way of living. This invention cannot be traced back to the Jōmon period.

At this point, it is necessary to inquire about the religious worship integration that connects fishing and hunting and gathering in shore areas, and hunting, gathering, and agriculture during the Yayoi period. Since fishing and hunting and gathering in shore areas and agriculture are associated with water, snake worship as water god faiths became meaningful. Since activities in mountains were associated with mountain gods, snake worship was meaningless. The figure of eight million gods in Japanese refers to the many gods that are associated with several livelihoods.

Dogmatized snake worship

Yoshino Hiroko treats the time after the Yayoi period in her book *Hebi* (snake). Since paddy agriculture became common during the Yayoi period, snakes came to be treated as the water god (Yoshino 1999:57). Water is very important for paddy agriculture. And people from the Korean peninsula and people from China who entered Japan through the Korean peninsula with rice brought snake worship. Although people in Japan during the Jōmon period practiced snake worship, people from Korea and China brought higher civilization and the same worship to Japan. This worship became that found in Izumo Shrine and Mt. Miwa (Okaya 2013:158-160).

Mt. Miwa, which derived from Izumo Shrine, has been an object of worship. According to Yoshino, this mountain is represented as the coiling of a snake (Yoshino 2013:158-160). Therefore, this mountain is worshiped by people who have faith in snakes. The same kind of worship may be observed throughout Japan. Mt. Miike is also one of these mountains, and there we can observe many snake gods. One legend based on snake worship has also been transmitted in Mt. Miike. This myth story was invented by the Miike family for their administration of this area.

The snake gods in Mt. Miwa came from Izumo Shrine. Shintani writes,

> According to *Kojiki* and *Nihon shoki*, gods in ancient Izumo were described as existences holding strong spiritual power and as *tatari-gami*, or cursing gods, and gave us the strong impression of eerie snake gods. This impression derived from several stories, such as the myth of Susanoo attacking Yamata-no-orochi, or a devil strong large snake, the story of Ookuninushi-no-mikoto who came from the ocean and arrived at the Miwa Mountain in Yamato, and the story of one night sharing the bed of Honachiwake, who was a son of Emperor Suinin, with Hinagahime. (…) The god who came from the ocean defending the Japanese nation's safety was deified in Miwa Mountain. This god was the snake god, or Oomononushi-no-kami. (Shintani 2000:93-94)

This was the dogmatization of snake worship and the systematization of the snake god myths. Snake worship influenced the political situation (both *The Kojiki* and *The Nihon shoki* presented myths for legitimatizing the Yamato dynasty) and was introduced by indigenous religious faiths dogmatized and ideologized in Japan.

The next example is the dragon-snake in Izumo, and *izaihou*, or a sea snake ritual in the Kudaka Island, Okinawa.

The month called "October" in English is called *kannazuki*, or the no-god month, in Japan. But since all gods in Japan get together and meet in Izumo, October is called *kamiarizuki*, or the month of the arrived gods. In this month, the sea becomes rough, and much rain and wind attack the sea. In these conditions, the dragon-snake or actual sea snakes come from the southern ocean to Izumo and

approach the boats of fishermen. These sea snakes are the *Pelamis platura*. Every year sea snakes reach the west coast of Izumo, and, called *oimisan*, or sacred, they are worshiped by people. People organize rituals and invocations for these sacred snakes (Shintani 2009:142-143).

> These same snakes are also worshiped by people in Okinawa. … Although Shintō in Izumo had no connection with the worship of and rituals for these snakes in Okinawa and no communication with the Ryūkyū kingdom, the common folklore mentality regarding the same snakes and specialized perspectives on and worship of these snakes have deep meanings in the legend cultures in both areas. We require a conceptual framework of worship and rituals based on these snakes in order to understand religious cultures in Izumo and the Kudaka Island." (Shintani 2009:148-149)

While we examine indigenous snake worship in the maritime areas of the East China Sea, it should be noted that there are several snake worship places and areas. The first of these is Zhanghuban, Nanping, Fujian Province, China where every year a snake festival is held in a snake mausoleum by people who live near the sea. These people worship a snake king. Although living snakes were used in their march, today they use artificial snakes and follow their ancient traditional *yue* cultures[6]. And both Cheju and Taiwan Islands have their snake ancestors. In Taiwan, Paiwan ethnic people succeed this tradition (Nomura 2012:12-25). In Cheju Island, the god in Tosanri-dang, Pyoseon-myeon is a large snake that came from Kumseong-san, South Cheolla Province. This god escaped from that place to Tosanri. There are several *dang*[7] that deify this snake in the eastern part of Cheju Island. Although some Cheju islanders worship this snake god as their ancestor, people living in other places on this island have a negative feeling toward this worship and exclude women who worship this snake god. This Korean case means that snake worship changed to worship of the dragon, or the *yongwang*, although extant ancient documents in Korea prove the existence of snake worship. Actually, King Kyeongmun slept with many snakes, according to *Samguk yusa*, which was completed in the ninth century in the Korean kingdom of Silla. Ancient Yue people in China also shared this worship. Thus, both Korea and Japan shared snake worship in the past.

People in the entire maritime area of the East China Sea have shared the snake worship system. This is the traditional fundamental culture of these areas. Historically speaking, the dragon worship system was controlled and legitimized by ancient Chinese states, in particular, Tang (618-907). And this system based upon snake worship prevailed among people in the maritime areas of the East China Sea.

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[6] *Yue* in Chinese is *etsu* in Japanese. *Yue* was an ancient Chinese kingdom.

[7] *Dang* is *odō* or *dō* in Japanese. Both *dang* and *odō* share the same meaning.

In Japan, snake worship continued, and snake-dragon worship was accepted. Thus, there have been snake worship, snake-dragon worship, and dragon worship in Japan. From this perspective, Miike and Ōmuta Daijayamas have dragon characteristics although these gods are believed to be snakes. The appearance of a Daijayama resembles a dragon, but it does not have legs, like a snake. Syncretism between snake worship and dragon worship has been common in Japan. One example of this syncretism is *ja-odori*, the snake dance in Nagasaki. People in Nagasaki accepted this dance from Fujian, China. But the appearance of the snake in this dance resembles that of a part-snake and a part-dragon. Before the appearance of this dance among Japanese in Nagasaki during the Edo period, they had maintained snake worship and accepted this dance.

Although several snake festivals in Japan continue till now, the feeling for snakes among present-day Japanese people is not good. For them, snakes are gross and weird. Since snakes eat rats, for farmers, snakes are useful reptiles. But the number of farmers has fallen and the number of people living in cities has increased greatly. The traditional feeling for snakes is worsening. Thus, snake festivals in Japan are exceptional from this perspective. The examples of snake festivals that follow are few in number.

There is a Mamatano Jagamaita festival (in 2011 the Japanese government designated this festival as the national selective intangible cultural heritage). The *ryūō*, or the dragon king, enshrined in the Hachimangū Shrine in Mamata, Oyama city, Tochigi Prefecture, has its festival on May 5 each year. Here, this festival was based on the legend of the Hachidai-ryūō, or the eight large dragons. However, indigenous snake worship was syncretized with that of the dragon. And through Mahayana Buddhism this indigenous religion was associated with dragon worship during the Edo period. Since actual worship is not for the dragon but rather for the snake, this festival is considered a strange one in the Kantō area in eastern Japan. As mentioned above, the number of snake festivals today in Japan is few, and such a festival is now considered strange. The discourse is not that of the snake but of the dragon although the festival is based upon a snake. This indicates the outcome of the syncretization between the indigenous snake worship and dragon worship through Buddhism.

The next example is the snake festival in Sushi, which is held every year on November 5. (Tako town designated this festival as a municipal intangible cultural heritage of Tako town, Katori-gun, Chiba Prefecture.) This festival is based on Susanoo. In *The Kojiki*, he killed a large snake, the Yamata-no-orochi. And he succeeded to the status of Gozu Tennō, or a Buddhist defensive god, according to State Shintō, which the Japanese government instituted in the Meiji era.

The third example of snake festivals is the Obisha, or the snake festival at Katori Shrine in Ōhiroto, Sango city, Saitama Prefecture. This festival is held on October 10 each year. People there create a snake from straw in order to bring bumper

crops and sound health. Children shoulder this created snake and visit the houses of village people. This festival began in the mid-Edo period. Since villagers believe they were blessed with children, they act as god messengers with a snake or a god and visit all the houses.

The fourth example is Dai-oneri, which is held at Okuzawa Shrine in Setagaya ward, Tokyo. This festival is a tangible cultural heritage in Setagaya ward. This festival is held on September 14 each year. During the mid-Edo period, as pestilence became common, the Hachiman-daijin, or the Hachiman deity, appeared in a dream of the village headman. This god ordered the headman to compose a snake from straw and proceed through the village. Pestilence then disappeared, and this became a festival. This snake has spiritual power, and its power can save the village. Thus a snake should not be a slain demon.

The last example is in the Daija Shrine, or the snake shrine in Yamanouchi-machi, Shimotakai-gun, Nagano Prefecture. There is the legend of the Kurohime, or the story of the black princess. According to this legend, a snake is a striving spiritual existence and people bow down in front of this snake, although in the beginning people betrayed this snake. This snake has spiritual power that saves human beings (Shinano no minwa ed. 1957:45-51).

Daijayama in Miike and Ōmuta

The Daijayama festivals in Miike and in Ōmuta share characteristics with other snake festivals. These festivals contain the meanings of snakes as gods that have spiritual power. These characteristics prevail in Japan even today. At present in Japan, there are snake origin festivals, dragon-snake festivals, and festivals that have relationships with snakes. The number of these festivals is relatively large. The basic method for constructing the Daijayama float is derived from the methods that prevailed in the Miike and Ōmuta regions. But putting a large snake on the float is seen only in the Daijayama method. Moreover, this snake can move its head and tail. These are the unusual characteristics of Daijayama. Although Daijayama became a Gion festival ordered by *daimyō*[8] during the Edo period, this festival was based upon indigenous folk snake worship. Thus, this festival is an important cultural heritage for understanding fundamental cultures of the East China Sea maritime areas.

However, historical documents on the Daijayama festival are limited. Although there are many festivals that trace back to the Edo period and earlier, these festivals were supported by *daimyō* or by rich merchants during the Edo period. These festivals remained after the Edo period and had historical documents because of

[8] Japanese feudal lords during the Edo period.

the economic, political, and social bases of *daimyō* and rich merchants during the Edo period and later. Thus, many festivals that lacked support from political or economic power could not survive after the beginning of the Meiji era in 1868. From political perspectives, during the Edo period, the finance department (*kanjō bugyō*) of the central government was weaker than the religion department (*jisha bugyō*), which controlled Buddhist temples and Shintō shrines. *Daimyō* controlled villagers in part through offices related to religion. In general, festivals were used for such purposes.

Daijayama, too, were used in part for controlling villagers, but this practice also had religious meanings for villagers. This kind of popular festival for commoners is now scarce in Japan. Daijayama not only has its base among commoners, it also is a representative example in the East China Sea maritime area.

There are Daijayama festivals in Miike, Ōmuta, Wataze, Enoura, Nakashima, and Nankan (which is in Kumamoto Prefecture). Daijayama festivals were held in Miike, Wataze, Enoura, and Nakashima during the Edo period. The festival in Ōmuta was started after 1868, and it developed during the Shōwa era. And in Nankan, neighbor of Ōmuta city, this was introduced after 1945. Miike, Wataze, Enoura, and Nakashima were located along the Miike highway during the Edo period (See Map 1).

Although some parts of Miike were governed by Miike domain, all other areas in today's Miike were governed by Yanagawa domain. Further, a lord of Miike domain was a relative and a member of Yanagawa domain. The Tachibana family, as lords of both Yanagawa domain and Miike domain, controlled the Daijayama both economically and politically. But historical documents on the Daijayama are limited. Thus it is necessary to conduct fieldwork in order to ascertain what Daijayama is. According to my field data[9], Daijayama was carried out from the beginning in Miike. But we do not have to know the origin of the Miike domain Daijayama or the Yanagawa domain's origin of Daijayama because snake worship had been shared in areas of Miike from before the Daijayama began. Since the Miike Daijayama does not use a drum but only a bell as a percussion instrument, the Miike Daijayama percussion instruments are simpler than those of other Daijayama festivals. The Miike Daijayama uses a bell in order to call god. But other Daijayamas use a drum for complex performances. Both Wataze and Enoura accepted Daijayama festivals and developed their own methods. Their drums are used for better musical performances, but are not based upon religion.

[9] Local history of Daijamaya festival succeeded by only people there.

In both Wataze and Enoura there have been large and small merchants. Since the Nakashima Daijayama was started for stealing the Gion god, or the object of worship, in Enoura, it imitated Enoura methods. Merchants had their economic bases for Daijayama festivals in Wataze and Enoura. And they developed Daijayama festival methods in their own way. Wataze has *daimyō* wearing fancy clothes that is similar to the other float festivals. In Wataze, its original festival used a float, and this float was used later for the Daijayama festival. Enoura has a Daijayama festival organization in each region there. Enoura also has several Daijay-

ama floats, although Miike has only one Daijayama float each in both Yanagawa domain Miike and Miike domain Miike.

In Wataze, the shrine is richer than that in Miike. The Wataze Gion Shrine has a pond and the Tachibana family sign at the shrine's front gate. The Yanagawa domain Miike Gion Shrine does not have a pond or a Tachibana family's sign. And during the Edo period and later, Yanagawa domain *samurai* protected this shrine in Wataze. Yanagawa domain has a direct relationship with this shrine. Since most residents in the Miike were governed by Yanagawa domain, they were farmers and peasants. Yanagawa domain was not concerned about people there. In Enoura, as a neighborhood of Wataze, the Gion god was not kept in its shrine, but rather at Yodohime Shrine. Since the Yodohime water god shrine contributes to trade through water in Enoura, Yodohime Shrine maintained its status, and the Gion god was in this shrine. Yanagawa domain established a rich Gion Shrine only in Wataze.

As mentioned above, there was no Gion Shrine in Nakashima, which was next to Enoura via the Yabe River. After a fisherman stole the Gion god from Enoura during the late Edo period, fishermen in Nakashima started to hold the Daijayama festival. Since the methods for the Daijayama festival came from Enoura, people in Nakashima use a drum for the Daijayama festival. However, Nakashima was not a rich merchant village, but rather a fisherman village relatively poorer than Enoura and Wataze. Thus a small float is used for the Daijayama festival. Because of the fishermen village, the Nakashima Daijayama is full of vitality and rough expression. At the end of the Daijayama festival, the Daijayama doll made of paper and bamboo is torn into tatters because of the rough attitude of participants.

As neighboring communities, Nakashima, Enoura, and Wataze Daijayama have been competing. Because of this competition, each characteristic of the Daijayama festivals has been formed and established. In particular, since the Nakashima Daijayama was supported and controlled by fishermen, the Nakashima Daijayama has been for the residents themselves.

As mentioned above, the Miike Daijayama does not have a drum. And both the Miike domain Miike and the Yanagawa domain Miike share the same characteristics. During the Edo period mainly farmers and peasants supported both Daijayama. Although the Miike domain region had merchants, craftsmen, and *samurai*, the Yanagawa domain region had only farmers and peasants. But a large number of people in Miike domain were farmers and peasants. Since Yanagawa domain had a larger territory than Miike domain, actual competition between the Yanagawa domain Daijayama and the Miike domain Daijayama must have been equal although the Miike domain region included people other than farmers and peasants.

In Miike, because of the Daijayama competition between Yanagawa domain and Miike domain, each Daijayama proclaimed its traditional legitimacy. Both Daijayama festivals were not concerned about musical performances and the efficacy

of the Daijayama. This attitude differed from that of the Daijayama in Wataze, Enoura, and Nakashima. And because of this traditional competition between the Yanagawa domain Daijayama and the Miike domain Daijayama, the Miike domain Daijayama could revive after the cessation of its Daijayama festival from 1940 to 1966. Since during this time the traditional ways of making a Daijayama doll and other items and issues disappeared in the Miike domain region, members of the Daijayama in the Miike domain region asked the Daijayama members in Yanagawa domain to make a Daijayama doll and other items and to teach them how to make these objects.

Daijayama tradition in Miike based on snake worship traces back to the Jōmon period. But because of the religion policy of the *daimyō* of both Yanagawa domain and Miike domain, the Gion god was introduced from Kyoto. Since the Gion god, or Gozu Tennō in Japanese, was born in China, it has a relationship with the snake god, and the indigenous snake worship has an affinity with Gozu Tennō. Thus this was a kind of dogmatization of snake worship in Miike during the Edo period. From the perspectives of people in Miike, it was important to continue their indigenous religious worship. And from the perspectives of the *daimyō*, they needed religious power to integrate the people. Because of both perspectives, the Daijayama festival became that of Gion.

Conditions of practicing Daijayama or large snake festivals from comparative perspectives of Daijayama in Kuedo

The Kuedo Daijayama is the original snake festival based upon snake worship. During the Edo period, the Miike Daijayama was created in terms of this original Daijayama method. Although the Kuedo Daijayama does not use a float, it makes snake dolls from mud and straw. The Miike Daijayama and others do not use mud but rather bamboo, paper, and straw. The Miike Daijayama is more gorgeous than that of Kuedo.

Kuedo had no human residences because it was reclaimed during the Edo period as neighborhood villages. People established *odō*s, or small Buddhist temples called *hokora*, and small Shintō shrines in the main place in their villages in order to create their own communities. One such *odō* is in Kuedo, and is called the *kannondō*, or the *odō* of the Buddhist Goddess of mercy, where a Daijayama festival is held. The same kind of *odō* is found in or near Gion Shrines in Miike, Wataze, Enoura, and Nakashima. Until twenty to thirty years ago, almost all women in the villages practiced *omairi*, or greeting the gods, almost every day. In addition to this, once or twice a year, Buddhist-style festivals, or *omatsur*i or *okomori*, were held. Although only men practice a Daijayama festival, this festival practice is possible because of the *odō omairi, omatsuri*, and *okomori* practiced primarily by

women. Without the religious practice of women, the Daijayama festival could not be practiced. This Daijayama festival case can interpret the role of women in Japanese festival or *matsuri* in general. Festivals of men have annually updated meanings, but festivals of women have a force that recovers damaged cosmology in animistic worlds (Harajiri 2006:155).

Kuedo is now in Yanagawa city, but during the Edo period Kuedo was a farmer and fisherman village. The area was reclaimed land, and it had water problems. People there suffered floods and droughts almost every year. They needed a god for water in order to survive there. There remains one story, whether or not the story is true. People in Kuedo offered a human sacrifice in order to prevent water problems. For this reason, a snake as a water god became important. Places near to Kuedo shared this problem and similarly needed a water god. Only Kuedo now has a *kannondō* located where the Daijayama festival was held in Yanagawa city. But we may surmise that many years ago there might have been in this area the same kind of *odō* that worshiped snake gods.

Because of the emergence of State Shintō and the differentiation of Buddhism and Shintō by the Japanese government after the beginning of the Meiji era, folklorists and researchers of Japanese festivals, or *matsuri*, failed to research these festivals from the perspective of the syncretism of Buddhism and Shintō. Famous Japanese shrines do not have an *odō* or small temples in shrines today. These *odō* were moved to other places during the Meiji era. But in rural areas of Japan, since old religious facilities remain, we are able to know the meanings of Buddhist practices in and around Shintō shrines.

Kuedo does not have a Shintō shrine, it only has the *odō*, or a small temple that worships the snake god. Since in Kuedo there remains a syncretism tradition between Buddhism and Shintō, one small temple bears the double role as a Buddhist temple and a Shintō shrine. This syncretism tradition remains also in Miike, Wataze, Enoura, and Nakashima.

There remain several legends regarding snakes because places in this area share snake worship. The legend of the naming of "Miike" derives from Emperor Keiko (51-111). This emperor visited this area about 2,000 years ago. Since there was a large tree, he named this place "*miki*," or a great tree. This "*miki*" was changed to "*miike*" (Kataribe, ed. 1975:5-7). Large tree worship prevailed in the maritime areas of the East China Sea (Lee 2011: 10).

A god lives in these large trees. According to Yoshino (Yoshino 1999:59-60), trees represent snakes. There are several legends regarding snakes in and around Miike. Whether these legends are true or not, the Miike Mountain, similar to the Miwa Mountain in Yamato, is regarded as a snake mountain.

The following story is a well-known legend regarding the Miike Mountain.

Long ago there was a castle that had been built by the Miike clan, a powerful family in Imayana, near the Miike Mountain. There was a tender Miike princess called Tamahime. Tamahime loved *tsugani*, or a kind of river crab. She gave it food and played with it. This crab became bigger and bigger.

But this crab disappeared before Tamahime knew it. Although she looked for this crab here and there because of her loneliness, she could not find it.

Some years passed and Tamahime, without realizing so, forgot about this crab. At that time, a large demon snake living deep inside Miike Mountain harmed and devastated crops and damaged people in Imayama. People failed to get rid of this large snake several times and many people died. Villagers had to give this snake a girl as a human sacrifice because they were greatly embarrassed. As a result of this human sacrifice, there came no harm from the snake. Every year, in spring, villagers with a daughter trembled with fear, and worried that their daughter might become a human sacrifice. This tragedy was repeated each year. One spring day, villagers found that the choice for the human sacrifice had fallen on a princess of Miike, Tamahime. The village was instantly thrown into an uproar.

The parents of the princess lamented. And villagers also suffered deep grief. They consulted with themselves about how to save this princess.

But Tamahime accepted the resolution. She thought that people could not go against the large snake's will. She wore a white dress and entered the white wooden box. Young men of the village carried this box to the mountaintop. As they felt much fear, they gingerly proceeded to the top and then escaped quickly.

The evening was deep. The lonely princess was in the dark mountain and she waited for the large snake. A warm breeze came up, and this was the sign of the snake coming. Rapidly, the mountain rumbled. The large snake appeared. This snake had glistening eyes, a fired red tongue, and a fierce disposition. At that time, a large and strong river crab suddenly appeared out of nowhere. This crab fought against the large snake. Through several hours of combat, a strong scissors cut the snake body into its head, trunk, and tail. This crab was the one that the princess had loved and raised. It is told that three ponds at the top of the forest derive from three parts of the snake. Since the princess was saved by a crab and the village became peaceful, people in Imayama do not eat crabs" (Kataribe ed. 1981:11-13).

This legend is very popular in Ōmuta, Miike, and neighboring areas. According to this legend, the crab is a god and the snake is not a god. Since three parts of a large snake became ponds that had spiritual power, this large snake had spiritual power. But a crab suppressed this snake. The crab is much more powerful than the snake.

Histologically speaking, this legend was based upon that of the Buddhist Kaniman temple in Kyoto (Yasuaki Nagazumi and Teiji Ichiko, translated 1955:301-302). And the Miike clan as lord of the Miike area accepted this legend in order to

establish the legitimacy of the Miike family for governing this area. A Miike family serving as lord in the Miike area during the medieval period created another legend that controlled the snake force based upon the snake worship shared by people there. The Miike family crest was a crab as a god. Since a crab is much more powerful than a snake, a crab, that is, the Miike family, can govern a snake or the people in Miike. Both river crabs and snakes live in and around Miike Mountain and have relationships with water. But the crab defeated the large snake. The crab took the place of the snake, and became another water god. However, the spiritual power of the large snake did not disappear and parts of the large snake became three ponds (in Japanese, *miike*), which had spiritual power. Although the snake body maintained its holy character, it was less than the crab body. The meaning of this legend disappeared, and only the story remains today. Such a story created by rulers asserted their political legitimacy throughout the area that they governed.

Daijayama, or the large snake festivals in Miike and Ōmuta today

Although the Daijayama festival in Miike has continued, religious aspects of this festival are now fading. In the past, the preparation of this festival had been undertaken through Shintō and indigenous religious practices. But today the strict procedures have been lost. And the general Shintō way of preparation has become common. Here, two points of the Daijayama festival are emphasized today: one is to make a Daijayama doll, and the other is to organize stronger human relationships among the members. Both points are not sacred, but rather are secular aspects. The former was created after the revival of the Daijayama festival. Because of the long discontinuation of the festival's general characteristics, in particular, sacred aspects disappeared to some extent. But to make a Daijayama doll became important for the community's pride. And the basic method of the Daijayama festival in Ōmuta shared that with the festival in Miike.

There remains the human organization of the Daijayama festival in Wataze. This festival is based upon age groups. Although the Miike and other Daijayama festivals shared this kind of human organization in the past, there is no such form of human organization in Miike today. Since it is not easy for Daijayama members to practice the Daijayama festival performance, they need to cooperate with others and integrate the Daijayama members. This is, for them, an unusual event. In their daily lives, they do not need such forms of cooperation and integration. Because of this festival, community members notice the importance of their community and human relationships. The traditional age groups do not work in the Miike Daijayama festival, but essential characteristics of this form of grouping work as another grouping of this festival. This grouping consists of people of varying ages, such as children, youths, people in their thirties or forties, and the elderly. There is a role

for each age, and it is supported by people of other ages. Although agricultural work was shared by all people in Miike in the past, today they have no such organization. Thus the Daijayama festival gives them an opportunity to strengthen their community bonds. And other community members share these bonds.

There have been changes in the festivals from the traditional past to present. These include the meaning of the bell, returning a Daijayama doll to water, participation only by village members, and communication between the Miike domain Daijayama and the Tachibana domain Daijayama. The bell in the Daijayama festival stood for a communication tool between human beings and gods. But people today generally do not know this meaning. The bell itself is just a musical instrument for them. In the past, after the Daijayama festival, all materials of the doll and other items were thrown into a small river because they had to be returned to the water. But today, participants in the Daijayama make a fire and burn these materials. This follows the modern tradition created by State Shintō.

Present residents in Miike are not native residents only, but also out-comers. However, both the native residents and the out-comers are not concerned about their backgrounds. They are sharing a Daijayama festival and a consciousness as community members. This "our consciousness" extends from the Miike domain Miike to the Yanagawa domain Miike. During the Edo period, there was little communication between these people. This condition of dis-communication continued until recently. Because of the communication between them, the Daijayama in Miike domain Miike is the female snake and the Daijayama in Yanagawa domain Miike is the male snake. Further, there is a baby Daijayama between them. This is an invented tradition for better communication between the Miike domain people and the Yanagawa domain Miike people.

Conclusion

From the perspectives of the maritime areas of the East China Sea, we have gained academic results. Since researchers have not shared these perspectives until now, this is a very important point. While Japanese *matsuri*, or festivals, are researched, researchers in general have focused on one festival and interpreted that festival. But while researching the Miike Daijayama, I also collected data on other Daijayama festivals and interpreted these data historically. This interpretation is based upon an analysis of life cultures and worship, and the meaningful relationships between them. Although without analysis of these relationships it would be difficult to understand the meanings of festivals, focusing on one festival and an analysis of only festivals has been common until now.

From the results of this research, it appears that it is necessary to have holistic perspectives regarding historicity, societies, and communities. In addition to these

perspectives, the role of women in Japanese festivals in general is important. And Daijayama communities will be enforced by the consciousness of the relationships between humans and gods, and between humans and nature.

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English Summary of the Article

Harajiri Hideki

The Large Snake Festivals in Miike and Ōmuta, in Japan: From the Perspective of Snake Faiths

There are five or six snake festivals in Japan today. There are also festivals that are associated with snake-dragon worship or dragon worship. The dragon seems to have been altered from the snake. If we include these snake-like festivals, the number of snake festivals in Japan will increase. Historically in Japan, snake worship, dragon worship, and snake-dragon worship became accumulated. An "accumulated tradition" is one aspect of Japanese culture.

Although a Daijayama festival is thought to have been imported by Yanagawa-han, or domain, from the Gion festival in Kyoto in the Edo period (1603-1868) and to have become a Daijayama festival, this festival was based on snake worship from long in the past, and snake worship became syncretized with the Gion faith10. The Gozu Tennō11, or the Gion god, had a wife and a daughter of the snake god. Because of this syncretization, snake worship had its own doctrine as the Gion faith. Actually, Yasaka Shrine, or Gionsha, during the Edo period had the partial facility of a snake faith.

Through analysis of this festival I clarify historical meanings of the festival and confirm the role of women, or attending odō12, in and around the shrine. Although it has been thought that there were no roles for women in festivals, or matsuri, this is inaccurate. This research confirms the role of women in Japanese matsuri.

Key words: snake worship, maritime cultures, East China Sea, festival, matsuri, women, comparative research

論文概要

「日本の三池・大牟田の大蛇山祭り ― 蛇信仰の視点から」

今日、日本においては5、6の蛇祭りがある。また、龍蛇、あるいは龍に関係する祭りがいくつもある。歴史的に見た場合、龍は蛇が変わったとみられる。これらの祭りを加えると、蛇祭りの数はさらに増えることになる。歴史的にいって、日本においては蛇信仰、龍信

[10] The Gion Shrine was in Kyoto. During the Edo period, each feudal lord accepted this festival and opened the Gion festival in his territory.

[11] The Gozu Tennō or the Buddha guardian god is the Gion god.

[12] *Odō* is a small Buddhist, animistic and shamanistic temple.

仰、龍蛇信仰が重層化している。このような「重層化された伝統」は日本文化の特徴のひとつである。大蛇山祭りは、柳川藩とその親戚の三池藩によって、江戸時代に京都の祇園祭りから移入され、大蛇山祭りになったと考えられているが、当地にもともとからあった蛇信仰に基づいており、それが祇園信仰と習合したと考えられる。祇園の神、牛頭天皇の妻は、蛇神の娘であった。この習合によって、蛇信仰は、祇園信仰としての独自の原理を持つに至った。もともとは祇園社であった八坂神社自体も、実際、蛇信仰の部分的な機能も兼ね備えていた。

この祭りの分析を通して、祭りの意味を明らかにすると同時に、神社に付属している堂に通う女性の役割・意味についても解明する。日本の祭りにおいて女性は何の役割もないと思われてきたが、それは事実ではない。

キーワード：蛇信仰、海洋文化、東シナ海、祭り、女性、比較研究

Matsui Yoshikazu

Animals in *The Kojiki*

The Kojiki (*Records of Ancient Matters*), compiled in A. D. 712, was explained in *Kultura Japonii. Słownik* (culture of Japan. Dictionary) by the Polish scholar Professor Jolanta Tubielewicz[1]. Here I translate the beginning part of her explanation into English.

> *Kojiki* is a literary work written by Ō-no Yasumaro on the orders of Empress Genmei (reign 707-715) with the intention to compile a historical book in A. D. 712. It consists of three sections. Volume One contains the preface by the editor and the cosmological description such as the birth of *kami* (spirits and deities), the separation of the heaven and the earth, and the creation of the islands of Japan by "Demiurges" named Izanagi and Izanami.[2]

Since *The Kojiki* refers to the cosmology, the theophany, the birth of the human race, the creation of the Japanese archipelago and natural environment, it seems to be natural that it mentions many kinds of animals. It is surely useful to research animals in the book in order to comprehend the world-view of the early Japanese. But the subject of animals as they appear in *The Kojiki* has hardly ever been discussed in Japan even until now, although many kinds of animals appeared in the book, such as mammals, reptiles, fishes, shells and insects and so on. On the other hand, B. H. Chamberlain had already referred to the matter in the preface of his complete translation of *The Kojiki* in 1883, mentioning:

> The following enumeration of the animals and plants mentioned in the earlier portion of the "Records" may be of interest. The Japanese equivalents, some few of which are obsolete, are put in parenthesis, together with the Chinese characters used to write it.[3]

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[1] Tubielewicz 1996.
[2] Ibid., 163.
[3] Chamberlain 1883: "Records" in this quotation means his translation of *The Kojiki*.

He listed more than forty kinds of animals. Words related to animals in *The Kojiki* approximate fifty kinds altogether. But only a few of them play an important role in the stories of *The Kojiki*. These words that signify animals might be classified in, I think, the following three categories.

The first type clearly indicates an animal itself. The second type implies an animal in a figurative way. The third type does not signify any concrete animals at all in the context, although the Chinese characters denote an animal. In *The Kojiki* most of the words related to animals are categorized into the latter two. One of the words classified in the second category is Ame-no-torifune-no-kami[4] which is translated into English as "the Deity Bird's-Rock-Camphor-tree-Boat, another name for whom is the Heavenly-Bird- Boat[5]," or "the spirit named Sweeping Stone-Hard Ship of Camphor Wood, also called Bird Boat of Heaven[6]." Donald Philippi maintains, in his translation, that this god can be transcribed as AMË-NÖ-TÖRI-FUNE-NÖ-KAMÏ, and he makes a note in the glossary as follows: "Appears to be a bird-vehicle which conveyed the heavenly deities from one place to another[7]." The word *tori* which means a bird is not used for indicating a bird but it is used for symbolizing a kind of boat.

Typical words in the third category, for example, are the names of an Emperor and a prince such as Ōsazaki-no-mikoto, which means literally "the mighty one Great Wren," and "His Augustness Oho-sazaki" (the native Japanese name of the Emperor Nintoku who appears in the beginning of *The Kojiki* Volume Three)[8]. Another example is Hayabusa-wake[-no-mikoto]. *Hayabusa* means a falcon, so *Hayabusa-wake* can be translated as a Falcon-Lord[9].

But both of the names mentioned above have no relation to birds. In the case of the second category, most of the words appear in a ballad[10]. And in the third category, almost all of such words appear in a name of a personage or a place.

As for the names of animals in the first category, some play an active role in a certain story, but some show no action. Anyway, words in this category indi-

[4] Transcription of the name of gods and deities cited in this paper is followed after Professor Kotański's way of transcription in his translation of *The Kojiki* in 1986. But another transcription will be adopted when I quote the paragraph.

[5] Chamberlain 1883: 29, 121.

[6] Heldt 2014: 12.

[7] Philippi 1968: 460.

[8] Chamberlain 1883: 5, 299, 300, 308, 311.

[9] Chamberlain 1883: 350.

[10] *The Kojiki* contains 122 poems and ballads. The words signifying animals found in the poems are as follows; *nue* (Japanese legendary monster with a monkey's head, a badger's body, a tiger's limbs and a snake's tail), a pheasant, a hen, a grebe or a nipo-bird, a wild goose, a duck a snipe, a swan, a skylark, a falcon, a wren, a quail and a wagtail. As you notice, almost of all these words imply a bird. Yet some of them do not directly indicate the animal itself as I mentioned already.

cate the existence of real or imaginary animals. Though the word in the first category indicates a certain animal, sometimes it becomes difficult to comprehend what animal it actually is. There are some reasons for this difficulty; one of them is the problem of the letters in which *The Kojiki* is written. There are a few *The Kojiki* translators, including the late Professor Kotański, who point out that it is not strange that some words in *The Kojiki* do not always indicate animals as they are signified by the usage of ideographic letters. Since *The Kojiki* was written in *kanji*, ideographic Chinese characters, we tend to understand the word as each of those characters signifies. But, as Professor Kotański insists, almost all the letters used in *The Kojiki*, especially when it comes to ballads and nouns representing gods and heroes, are not used as an ideogram but as a phonetic sign.

One of the examples of such cases is the word, *wani.* In *The Kojiki,* the word *wani* is written in two ideograms. The first, *wa*, means harmony or round, and the second part, *ni*, means you or here. But *wani* is usually translated into English as a crocodile because the sound *wani* means "a crocodile, an alligator" in both old and modern Japanese.

In regard to the word *wani*, Professor Kotański made a note in 1986. He stated as below,

> I usually prefer to choose the word crocodile as a translation of *wani,* since it contains the same meaning in the modern world. But we should take it under consideration that crocodiles do not live in the sea and have never been seen in Japan. Crocodiles were introduced in many tales of the same kind to the eastern part of Asia, but not so significant to Japan. Aston and Florenz chose "a sea monster" for its translation. But this translation has too broad meaning, especially when it comes to the episode in which hares and *wani*s compare the number of their relatives.[11]

The story of this competition between rabbit and *wani* is one of the most famous mythological tales in Japan, usually called the story of *Inaba no shiro usagi* (the hare of Inaba) in *The Kojiki*[12]. It is often evaluated with stories from other countries, comparing the similarities in the plots. Though a crocodile appears in the same kind of stories in other countries, as Professor Kotański pointed out, it is not sure that wani in that story of the hare of Inaba (the district name) is a crocodile or not. *Wani,* "a crocodile or an alligator" is an animal that cannot live in a natural environment in Japan. Many annotators of Japanese mythologies regard *wani* as a shark or a giant shark. And this *wani* is often illustrated as a shark in picture

[11] Kotański 1986: 67.

[12] Here I quote the main part of the story of *Inaba no shiro usagi* from the English translation by Chamberlain and the Polish translation by Kotański. English version from Chamberlain 1883: 81-82.

books. It has been known that *wani* meant a shark in the ancient dialect in Izumo and Inaba district where the story of the hare of Inaba had been told.

B. H. Chamberlain was not the only one who listed animals that appeared in *The Kojiki,* Professor Jolanta Tubielewicz also referred to this subject. While Chamberlain listed all the animals without explanation, Professor Tubielewicz explained popular animals in Japanese mythology and folktales in her book *Mitologia Japonii* (mythology of Japan). She described features of the following thirteen animals:

> a deer, a monkey, a badger, a wild boar, a rat, a snake, a *kappa* (Japanese imaginary water imp), a fox, a *tanuki* (the Japanese raccoon dog), a cat, a dog, a mongrel, a tortoise.[13]

Among these animals, the names listed after *kappa* do not appear in *The Kojiki*, though they are the most popular characters among Japanese folktales until now in Japan.

I am very much interested in the fact that Professor Tubielewicz did not mention *wani.* It is understandable why she did not mention *wani* in her book, since *wani,* crocodiles, do not live in Japan and are not so popular among Japanese throughout its history up to now. The fact that the Japanese adapted the word *wani* in *The Kojiki* for expressing a shark provides us an interesting sample for the study of a transformation of a word meaning, but I do not have enough space in this paper to discuss this theme.

In the Japanese mythology the word *wani* appears in a very important stage of Japanese history, the birth of the first Emperor. And from this story we can see the Japanese concept of the homogeneous relation between mankind and animals. This is the reason why I think research on the meaning of *wani* is crucial. Interestingly, the grandmother of the first Emperor Jinmu is said to be a *wani* according to the legend written in *The Kojiki* and also in *The Nihongi* (or *Nihonshoki* – chronicles of Japan from the earliest times to A.D. 697) compiled officially in A.D.720. The Japanese mythology tells us that the father of the first Japanese Emperor was born to the woman called Toyotamabime-no-kami or Toyotamahime whose ancestor was a *wani*[14]. This means that there was a wani on the mother's side of the Japanese Imperial Family. In other words the maternal line in the genealogy of the Japanese Imperial Family can be traced back to *wani.*

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[13] Tubielewicz 1980: 241-264. The chapter entitled "Świat zwierzęcy w legendzie i przesądach" (the world of animals in legends and fairy tales).

[14] Toyo-tama-hime fulfilled her promise to come, and spake [sic] to Hoho-demi no Mikoto, saying: "Tonight thy handmaiden will be delivered. I pray thee, look not on her." Hoho-demi no Mikoto would not hearken to her, but with a comb he made a light, and looked at her. At this time Toyo-tama-hime had becom changed [sic] into an enormous sea-monster of eight fathoms, and was wriggling about on her belly. She at last was angry that she was put to shame, and forthwith went straight back again to her native sea, leaving behind her younger sister Tama-yori-hime as nurse to her infant (Aston 1985: 98).

So, what kind of animal is a *wani*? Annotators, especially foreign scholars such as Chamberlain and Kotański, have asked this question. I think that we should not regard *wani* as only a crocodile or a shark. Some researchers translated *wani* in *The Nihongi* into English as a sea-monster. I would like to pay attention to the main text among the variant texts cited in *The Nihongi* in which the name of the first Emperor's grandmother is described by the ideogram with the meaning of a dragon[15]. In Oriental tradition, a dragon is a mysterious and miraculous animal, a supernatural being, different form Occidental tradition that regards it as an evil beast. Anyway, the question of the symbolism of a dragon is not the main point of this paper.

As I pointed out at the beginning of this paper, the subject of animals in *The Kojiki* has rarely been discussed. Having a chance to join this conference whose theme is animals in Japanese culture and religion, I began to make a survey of animals appearing in *The Kojiki*, and it led me to two questions. How did the Japanese make use of foreign characters, *kanji,* to write down their own tradition? And why was the grandmother of the first Emperor of Japan a *wani*, a crocodile, or a dragon?

The former is a linguistic question, how we gave oral tradition a written form. Concretely the word *wani* is written in two *kanji* used as a phonetic sound regardless of the meaning of each character, while most of the other animals written in *kanji* have ideographic meanings. So without testifying to the meaning of each morpheme *wa* and *ni*, we are not allowed to conclude that the *wani* in *The Kojiki* is a crocodile.

Next we should research the meaning of the account of the first Japanese Emperor's ancestor. The answer to the question why she was a *wani* might be related to totemic belief. But at this moment I have no outcome on this issue. Here all I can say is that it shows the Japanese concept of the intimacy between humankind and animals.

As to the Japanese view of the relationship between human beings and animals, Professor Tubielewicz provides us with some remarkable words in her book.

> There are a great many legends and stories about the animals, so it might be impossible to describe all of them. The relationship between Japanese people and animals

[15] The story in the main part of *The Nihongi* tells us about the birth of the grandfather of the first Emperor as follows (Ibid., 95). Now Toyo-tama-hime was just in childbirth, and had changed into a dragon. She was greatly ashamed, and said: – "Hadst thou not disgraced me, I would have made the sea and land communicate with each other, and forever prevented them from being sundered. But now that thou hast disgraced me, wherewithal shall friendly feelings be knit together?" So she wrapped the infant in rushes, and abandoned it on the sea-shore. Then she barred the sea-path, and passed away.

> is not uniformed in one concept, some animals are feared, some are worshiped and many kinds are felt close. This diversity, as I have tried to prove, entirely depends on the local traditions. Interesting and very variant features of the Japanese concept of the relationship between human beings and animals might originate from the time of the Stone Age when people were in a hunting-gathering economy, they made an effort to console and enshrine their game by building a memorial monument and a grave. Even pets are worshiped after their death.[16]

I would like to underline the indication by Professor Tubielewicz that the relationship between humankind and animals is very close and Japanese people often worship the dead animals. It reminds me of the Japanese concept of supreme beings, such as gods, deities called *kami* in Japanese. The most common explanation about the denotation of the word *kami*, a god, can be found in the glossary entitled *Basic Terms of Shinto* where it says:

> Motoori Norinaga (1730-1801) interpreted the word, *kami*, as an appellation for all beings which possessed extraordinary and surpassing ability or virtue, and which were awesome and worthy of reverence. He pointed out that the word was used not only for good beings, but also for evil. The deities (*kami*) in *Shinto* are numerous, and constantly increasing in number. This fact is expressed in the laudatory term *yao-yorozu no kami* (ever-increasing myriad deities). These deities make up a single whole, united in peace and harmony. Beings which are called *kami* may include everything from the divine spirits who realized the production of heaven and earth, the great ancestors of men, to all things in the universe, even plants, rocks, birds, beasts, and fish.[17]

This explanation of the word *kami* is widely accepted among researchers on Japanese culture and religion. As pointed out, for Japanese people all things in nature, both the animate and inanimate beings, even natural phenomena such as rain, wind and thunder have a spirit just like humankind. You will meet with so many holy places in which these natural beings or phenomena are enshrined and worshiped all over Japan. For the Japanese people all things are not essentially different.

Investigation into the animals in *The Kojiki* made us reconfirm the Japanese concept that all things, not only animate but also inanimate objects, in the universe are considered homogeneous.

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[16] Tubielewicz 1996: 263-264.

[17] Kokugakuin University Institute for Japanese Culture and Classics 1985: 26.

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English Summary of the Article

Matsui Yoshikazu

The Kojiki, compiled in A. D. 712, is the oldest book in Japan that we can read today. Since it is a record of ancient matters that contains many names of animals, you might expect that it will be useful for investigating the fauna of the early Japanese archipelago. But that investigation might not be effective enough for such a study because *The Kojiki* mentions only a few of the most popular animals among Japanese people throughout history. I mean that *The Kojiki* does not refer to all the animals living in Japan. This might be the reason why the topic of the animals in *The Kojiki* has hardly been discussed. We can, however, understand the early Japanese point of view on the environment by analyzing the animals in *The Kojiki*.

It is said that the characteristics of the Japanese view on nature are the intimacy with nature and the concept of homogeneousness between humankind and all things in the universe. And these characteristics can be found when we study the way in which *The Kojiki* mentions animals.

Key words: animals, *The Kojiki, kanji* (Chinese characters), *wani* (a crocodile or a dragon), homogeneity of all things

論文概要

「古事記における動物」

西暦712年に成った神話物語『古事記』に動物を意味する言葉が出てくる。それらの用法は次の三つに分類できるだろう。1.言葉が示す動物が活躍する、2.活躍も行動もない、3.神や人や場所の名前や歌の中で使われて、動物自身とは関係ない。大半が2と3のカテゴリーの言葉である。とくに『古事記』の112の詩歌には、様々な動物の名が出てくるが、ほとんどが鳥の名前で、比喩的に使われているだけである。

『古事記』の中で広く親しまれている「因幡白兎」の物語に「ワニ」が登場する。また、初代天皇の祖母はワニとされている。鰐（わに）は日本の自然界には生息しない。前者はサメで、後者は720年に編纂された日本の正史『日本書紀』には「龍」と書かれて、蛇だとも言われている。古代日本人はあらゆる現象はもちろん動物と人間とは同じ世界に生きていると考えていたのだろう。故Tubielewicz教授は「殺した動物の記念碑や墓をつくって謝罪しようと努めていた。愛玩された動物は死後に崇拝されることもあった」と指摘している。

『古事記』は日本文化の基層を知るために必須の資料だが、その後の日本で、民話の主人公として親しまれている何種類かの動物は登場していないので、日本の動物相を

示す資料ではないだろうが、日本人が自然界に親和性を感じてきた例を見ることはできると言えよう。

キーワード：動物達、古事記、漢字、ワニ、全てのものの同種性

Jakub Karpoluk

Real and Supernatural. The Animals of the *Nō* Theater

Within the *nō* theater's repertoire exists a significant number of dramas concerning the nature and deeds of animals. Most of the nonhuman heroes are supernatural beings; a good example might be the mythological lion *shishi* – the hero of the play *Shakkyō* (the stone bridge) by an unknown author. While the *shishi* has some realistic counterpart in the body of an actual lion, some other beasts seem to be purely fantastic; one example might be the chimera like, fearsome creature called *nue* – the hero of the play *Nue* (monster *nue*) by Zeami (1363?-1443?). The author would like to examine the anthrozoological discourse that exists within the *nō* theater. A close look will be taken at the acting techniques (*kata*), costumes, masks and wigs used by the *shite* actors in the process of creating the animal heroes onstage. Part of the author's insight into *nō* are his own performing activities and fieldwork conducted in cooperation with *nō* actors and troupes, including Tessenkai of the Kanze school.

Many animals, which appear within performing arts, make us cast doubt on the human condition and our supposed superior status among all the living creatures. *Nō* theater is not an exception. But on the other hand, although animals appear frequently onstage and their existence makes us reflect on these matters, there is very little said about them among *nō* scholars. Not a single book, entirely devoted to that subject, has been published, as far as I know, neither in Japanese nor in any other languages. One of the few *nō* scholars paying serious attention to the subject of the animals' presence in *nō* is Miura Yūko, professor at Musashino University, in Tokyo. On July 23, 2015 I attended her public lecture, held at Musashino University, titled *Nō kyōgen no dōbutsushi – The Animals in Nō and Kyōgen*. This very interesting and long speech gave me the most significant insight into the problem of *nō*'s fauna I could possibly get. Most of the very few, written texts, just mentioning the animals in *nō*, are concentrated mostly on the dramatic texts, avoiding the truly theatrical means of expression, including acting crafts, costumes and props. I would like to, at least, touch the subject of actors' actions, while performing animals. The question I would like to answer, using this article is: what kind of animals appear in *nō* plays and what are their relations to human beings?

Nō dramatists generally divide fauna into two categories: *chōjū* – the real animals and *reijū* – the supernatural beasts, usually equipped with some specific powers.

Chōjū – the real animals

Many different animals appear in *nō* texts and on *nō* stages, the catalogue includes mammals: *uma* – a horse, *shishi* – a lion, *tora* – a tiger, *kitsune* – a fox, *ushi* – a cow, *shika* – a deer, *zō* – an elephant, but as well reptiles or even insects, including *kame* – a turtle, *hebi* – a snake, and *kumo* – a spider. The pages of *nō* dramas are inhabited by many species of birds:

sagi – herons, *tsuru* – cranes, *niwatori* – hens, *uguisu* – bush warblers, *utō* – marbled murrelets, *oshidori* – mandarin ducks, *seichō* – bluebirds, *taka* – falcons, *tobi* – black kites, *miyakodori* – black headed gulls and *hototogisu* – lesser cuckoos.

Fig.1. *Nō* **costume** (*shōzoku*) **–** *nuihaku* **–with images of cranes, courtesy of Tessenkai.**

Fig.2. *Nō* **costume** (*shōzoku*) **–** *nuihaku* **–with images of swallows, courtesy of Tessenkai.**

Most of the listed animals are the objects of admiration concerning their nature, for example birds are usually being praised for their beauty. Animals' voices are admired as well, for example those of *oshika* – the deer. This particular voice is evoked in the drama titled *Kogō* (lady Kogō), by Komparu Zenchiku Ujinobu (1405-1468?), *oshika no naku* – the voice of the deer's rut represents a specific season – the autumn, which provides the spectator with the necessary chronological context, essential for understanding the play's story line. This admirative point of view, represented by the *nō* authors, was very much possibly influenced by *waka* poetry. The playwrights, following the steps of poets, would observe the beauty of nature and tried to express it in the dramatic text as well as in the visual aspects of the spectacle. *Tsuru* – the crane that appears in the *Tsuru* play, written by *shite* actor Kita Minoru (1900–1986)**,** is one such admired animal. The actor, in his dance mimetically referred to the crane's behavior. Dressed in a long sleeved *chōken* robe, during the performance, Kita Minoru waved hands like they were bird's wings (the play was recorded and published). In the play *Hatsuyuki* (the first snow), by Komparu Zenpō (1454-1529) a white cock appears onstage, Miura Yūko mentioned that *The First Snow* was originally performed by children and this is the children's performance and the presence of the white cock's visual symbol, must have been

a powerful stage attraction, strongly appealing to the spectators' senses (Miura Yūko: 2015). These types of animals, recreated on stage, have the status of visual symbols in their representational function – the performers, while acting refer to reality. The purely performative aspect of the *nō* theater is revealed, in this type of role, with the strongest possible power.

Horses appear in many of the *shuramono* plays, since their heroes are the ghosts of the *bushi* warriors, who often rode them in battles. The presence of the horse on stage is only suggested by the *shite* who pretends to be mounted on it, the animal does not come into sight, it is usually the specific, conventional man's action, which makes the beast's image visible in the spectator's minds. This type of specific movement pattern is called *shosa* and it is different than the *kata* moving pattern category. The term *shosa* can be applied to a specific movement used in a specific play; it is not a general pattern, but a singular one. *Shite* actors would use *shosa* gestures simulating horse riding in Zeami's dramas: *Tomoe, Atsumori* and *Yashima*. Not only specific movements but as well some small props are used to evoke the images of horses onstage. In the previously mentioned play *Lady Kogō*, Nakakuni, an imperial servant, searching for Lady Kogō, who fled the capital city of Kyoto, rides a horse using *muchi* – a riding crop. In many *shuramono* plays, the heroes riding horses are presented by *shite* actor sitting on *shōgi* – a black and round chair, which stands for the horse. This is a very conventional representation, since apart from *nō* spectacle context, the *shōgi* does not represent the shape of the horse at all. Nevertheless, some medieval sources actually suggest that, during the very rare occasions of most celebrative performances, actors would mount real horses, and the stage, would be improvised at the riding grounds. This was the case of the famous, 1429 performance by competing Kanze and Hōshō schools, which was ordered by the shogun Ashikaga Yoshinori (1394-1441). It took place at the Kasakake Riding Grounds, and the actors, while playing the *shuramono* play, actually mounted the horses and used real armor (Hare 1996: 34). The performance was extraordinary, even odd, and it was done in the so-called "Tōnomine style," which refers to the very realistic and mimetic mode of playing presumably significant for the early Kanze troupe artists.[1]

Generally speaking, from the Buddhist point of view, killing living creatures is perceived as a sin. There are *nō* plays, such as Zeami's *Utō* (birds of sorrow), which stress this principle. The hero of *Utō* is a man – the hunter, who kills young murellets,[2] drugging them by imitating their mother's voice. After death the hero went straight to hell where he suffered from unspeakable pain. The play provides

[1] Tōnomine was a Tendai temple affiliated with Enryakuji, located near present Sakurai city in Nara prefecture, it had frequent conflicts with Kōfukuji and enjoyed a unique relationship with two *sarugaku* troupes – the Yūzaki troupe (later called Kanze) and Enman'i troupe (later Komparu).

[2] The marbled murellet is a small seabird from the North Pacific.

the viewer with a common human's dilemma: we all know it is bad to kill any kind of living creatures, but we need to eat their flesh because it is necessary for us and our families to survive. In another play titled *Akogi* (the Akogi Bay), by an unknown author, the main character is a fisherman who, despite knowing that it is taboo to hunt in the holy Akogi-ga-ura bay,[3] decided to fish there, facing starvation. Moreover, he enjoyed fishing and hunting, which made him banned to hell in the afterlife, to repent for the sins he had committed. Strict Buddhist doctrine, expressed in the play, prohibits gaming for sport, killing animals cannot be treated as a joyful exercise, both among commoners and the nobility.

Fig.3. *Tetemono, tora* **– a headgear with an image of a tiger for** *shite* **actor playing** *Ryōko* **(the tiger and the dragon) by Kanze Kojirō Nobumitsu, courtesy of Tessenkai.**

Reijū – the supernatural animals

The second group within the *nō* theater's fauna, even more spectacular than the previous one, is formed by the supernatural animals, derived from the Shintoist and Buddhist pantheon. Here not only admiration, for animals' beauty, but as well some sort of religious devotion, to a certain point, comes to mind. Some of the supernatural animals are literally the vehicles of deities. In the play *Eguchi*

[3] Present day Akogi is in Tsu city, Mie prefecture.

(the courtesan Eguchi), by Zeami, the white elephant appears, serving as a vehicle for the Fugen Bosatsu (Samantabhadra Bodhisattva) who is associated with practice and meditation. In the highly appreciated drama *Shakkyō*, by an unknown author, *shishi* lions serve as vehicles for the Monju Bosatsu (the Mańjuśri Bodhisattva). In the *kogaki* (variation) version of the play two lions, cross the stone bridge, which separates the real world and the Pure Land paradise, which in this play is mount Shōryōzen in China. After crossing the bridge, lions dance around the peony trees, to the great amusement of the monk Jakushō, who was not able to cross the narrow pass leading to enlightenment. Possibly this is Monju Bosatsu himself, who sends them to encourage Jakushō on his way towards spiritual improvement. In the spectacle structure, the simultaneous dance by two *shite* actors is the climax of the whole play. The role of the *shishi*, is very important for a performer's acting skills development. It is one of the so called *hiraki* roles, an initiation, that signifies some important moment in the *shite* actor's career, in the Kanze school it could be treated as a coming of age play. After performing the role of *shishi* the young apprentice is reaching the professional status of *nōgakushi* – the *nō* actor. The earliest notice on performing the play dates back to 1465, and according to this record the main role was played by On'ami (1398-1467), Zeami's nephew. In the fifteenth century it was probably already staged including one or two figures of lions. Nowadays the version featuring two lions is being staged frequently. The *shite* plays the white lion and *shitezure* (*shite*'s companion) plays the red one, if only one lion appears the *shite* plays the red one. In 1887 Umewaka Minoru I (1828–1909) staged the play, in a completely new way, with four lions appearing. The *shite* was the white lion and the three *shitezure* actors wore red – *akagashira* – wigs. Since then this version became one of the conventional options and it could be played with two red and two white lions (Miura Yūko 2015). The red and white colored long wigs, used by the actors, emphasize the celebrative meaning of the play.

As the example of *Shakkyō,* actors themselves act the animal characters in a number of plays. For instance, there are five interesting dramas in which an actor himself acts as an important supernatural animal in the main part of the play: *Sesshōseki* (the death stone) by an unknown author, *Chikubushima* (Chikubu Island) by an unknown author, *Kasuga Ryūjin* (the Kasuga dragon god) by Zeami, *Ryōko* (the tiger and the dragon) by Kanze Kojirō Nobumitsu (1435?, 1450? – 1516) and *Nue* by Zeami.

The world of nature, both fauna and flora, is the main subject of *Sesshōseki*. The drama tells the story of a very different kind of a monster. It is based on a legend depicting the supernatural and powerful fox, able to transform into a women's body, called Tamamonomae and originating in India, who fought against Buddhism and human reigns in three countries – India, China and Japan (Nishino 1998: 441). Several *emakimono* picture scrolls were created, during the Muromachi period (1336-1573) under the titles *Tamamonomae monogatari* (the tale of Tamamonomae) and *Tamamonomae sōshi*, and the *nō* play was thought to be based on both orally

transferred legends and picture scrolls. The *shite* actor playing the ghost of The Death Stone, which once was the menacing Indian, nine taled fox, might use *yakan* – a female fox mask. The same tale appeared, centuries later, within the *ningyō jōruri* puppet theater repertoire under the title *Tamamonomae asahi no tamoto* (the brilliant sleeves of lady Tamamonomae).

Fig.4. *Shishiguchi* **– "lion's mouth" mask by Kubo Hakuzan, suitable for the role of** *shishi* **lion in the play** *Shakkyō* **(the stone bridge) by an unknown author**

Fig.5. *Tobide* **– "Demon's" mask by Kubo Hakuzan, suitable for the role of** *nue* **– a chimera in the play** *Nue* **(monster** *nue***) by Zeami.**

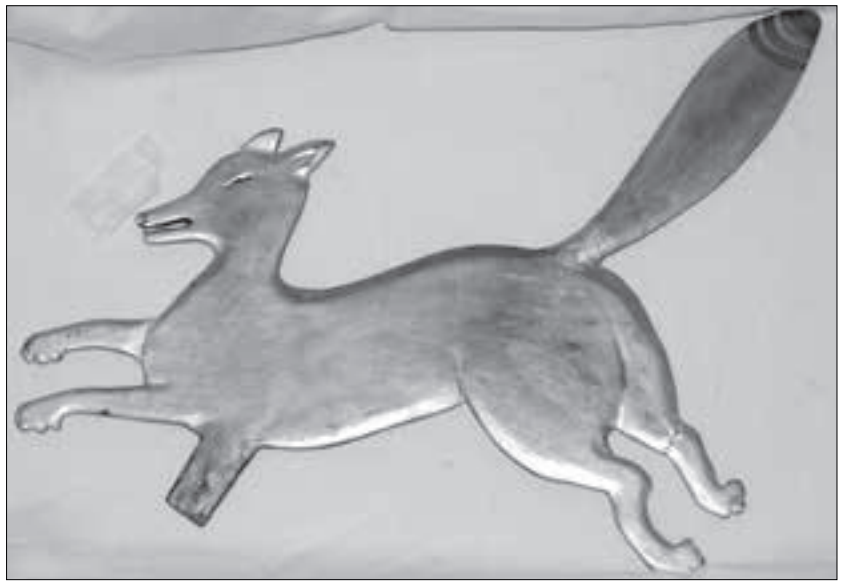

Fig.6. *Tetemono, kitsune* **– a headgear with an image of a fax for** *shite* **actor playing** *Kokaji* **(the divine swordsmith) by an unknown author, courtesy of Tessenkai.**

In other plays *Chikubushima* and *Kasuga Ryūjin* an extraordinary creature appears, it is the *ryūjin* – dragon god, which usually manifests itself near the water disposals: ponds, lakes and sea. *Ryūjin* is generally a good creature, protector of people and land, sometimes bringing rich gifts. In these plays actors represent it using the so-called *maibataraki* dance, which refers to gods (*kami*), *ryūjin*, *tengu* and *kichiku* demons. The dance expresses dignity, courage and power. The actor playing this character, using the *maibataraki* pattern, appears onstage accompanied by the sound of, very rhythmical, *hayafue* tune, played by all four instruments (drums: *ōtsuzumi*, *kotsuzumi*, *taiko* and a *nōkan* flute). To perform the animals, to express their habits, behavior, way of moving, the *shite* actor uses some specific acting techniques including: spreading out the legs and hands in order to achieve the widest silhouette as possible, loud stomps (*ashibyōshi*), spins (*mawarikaeshi*) and turning the head and mask in the most rapid way (*omote o kiru*). And in the play *Ryōko,* the *shite* acts versus *shitezure* and in this case the dance is slightly different, and it is called the *uchiaibataraki*. *Uchiaibataraki* refers to the fighting scene, despite this, the musical structures of both *maibataraki* and *uchiaibataraki* are almost the same.

Fig.7. *Tetemono, ryū* **– a headgear with an image of a dragon suitable for** *shite* **actor playing** *Ryōko* **by Kanze Kojirō Nobumitsu.**

Zeami's *Nue*, belongs to the fifth group of *nō* plays (*kichikumono* – the demon pieces), and it is played by all five of the *shite* actors' schools, including Kanze, Komparu, Hōshō, Kongō and Kita. In the first part the *shite* plays an anonymous character on the boat (*funabito*), then the ghost of *nue* appears in the second part. *Nue* is the monster hunted down by Minamoto no Yorimasa (historical figure, 1106-1180) it's story originally appears in the *Heike monogatari* (*The Tale of the Heike*). In this tale the protagonist is a victorious Yorimasa, but Zeami's play shows the point of view of the defeated beast, stressing the sorrow it feels. Zeami reveals the interesting notion of a horrifying creature being able to feel emotions, longing for life, stressing its innocence. *Nue* is a creature that horrifies the humans, but it was created in its original chimeric shape, having a monkey face and the limbs of a tiger. The author stresses the loneliness of the ghost of the deceased creature, which wanders into the boat, telling the story of its own death to a traveling Buddhist monk, played by *waki* actor. Nishino Haruo stresses that the play was written when Zeami had already grown old, perhaps during a few years before his death and the playwright might have been looking at his life with some bitter remorse

(Nishino 1998: 28). He might be reflecting on all the hardships he suffered, including the death of his heir Motomasa (1395?-1432?), and banishment from the capital city, to distant Sado Island, by the shogun Ashikaga Yoshinori (1394-1441). Maybe the playwright even saw himself as a chimera, defeated by the cruelty of the world.

Entertaining aspects of a performance

Principally *kata* moving patterns do not imitate any of animals' movements in detail. The more realistic images of animals are included in masks and costumes. For instance, several *nō* masks refer to the assumable animals' visages. A very interesting example is the mask called *kotobide*, frequently used in the play *Nue*, referring to a predators' face, with eyes wide open during the hunting. *Kotobide* can be also used by the *shite* while playing the role of the god Inari no Myōjin in the drama titled *Kokaji* (the divine swordsmith) by an unknown author.

Another unambiguous representation could be placed at the top of an actors' head in the form of so-called *tatemono*. Miura Yūko argues that *nō* playwrights, starting from Kanze Kojirō Nobumitsu and Komparu Zenpō (1454-1520?), both representing the generation of Zeami's grandsons, turned to making animals important characters in some of their dramas. In Nobumitsu's *Ryōko*, mentioned above and Zempō's *Hatsuyuki*, animals are the main characters. Played by the actors, wearing *tatemono*, they appear in the climax of the plays, serving as a very powerful performative attraction, which was designed to draw the spectators' attention. Despite the religious roots of *nō*, one should not forget that it existed and exists on the border of entertainment and ritual and the entertaining aspect of the spectacle is important for both audience and artists. On a certain level *nō* is just acting out stories. This entertaining attitude is, I believe quite obvious in the cases of the pieces created by Kanze Nobumitsu's generation of authors. This was rather different from Zeami's view of the *sarugaku* performing art's distinctive principles, which nature he has explained in the second part of the *Fūshikaden* (*The Flowering Spirit*) treaty. In the chapter titled *Monomane jōjō* (on imitation), written circa 1400, Zeami signified nine categories of beings to be imitated onstage: woman, old man, old woman, middle aged man, the crazy man, Buddhist monk, ghost of the warrior, god, demon and *karagoto* – the Chinese man. There is no animal or any kind of beasts among them (Omote, Katō 1974: 122-132). It means that Zeami did not have any intention to depict animals. The grandsons' generation of playwrights, on the contrary, found animals very interesting, probably due to the broadening spectatorship of *nō*. The *Ōnin no Ran* (the *Ōnin* war 1467-1477), led to the fall of the Ashikaga shoguns' political power and narrowed down the splendor of their courts. The old and sophisticated patrons could not sponsor *sarugaku* artists any more, due to a lack of resources, at least they were

not able to sponsor the majority of acting troupes. Many of the performers turned to newly established power centers while seeking the necessary patronage. New elites were less educated and probably much more focused on the entertaining aspects of *sarugaku*.

Kanze Nobumitsu created for them splendid and stunning plays, including *Tsuchigumo* (the ground spider), *Ryōko* and *Chōryō* (general Zhang Liang), all featuring supernatural animals. The latter drama takes place in China, Chōryō is the general serving under Kosō (Gaozu), who later became the first emperor of the Chinese Han dynasty. In a dream the warlord meets the legendary strategist Kōsekikō (Huang Shigong) who promises him the transmission of secret strategic principles. To receive the written scroll, depicting the principles of successful warfare, Chōryō has to take on ordeals, including fishing for the Kōsekikō's shoe, being thrown into a wild river, where he had to face the fearful dragon – *ryū*. In this play, by the way, it is surprisingly a *waki* secondary actor, who acts as protagonist and the *shite* plays the dragon, Chōryō's antagonist (Emmert 2012: 49-51). I believe that most of the animals, especially those supernatural, serve as a tool for making the *nō* convention more appealing to viewers' senses, more entertaining.

Below I would like to present to the reader a table showing, I believe, quite a complete catalogue of the *nō* theater dramas featuring real and supernatural beasts, played by the *shite* actors. The table is based on the insights by Miura Yūko, expressed during the lecture I have mentioned above and my own *nō* dramas survey, based on published dramatic anthologies, including *Kanze ryū hyakubanshū* (Kanze school collection of one hundred *nō* dramas) by Kanze Sakon (Kanze: 1972).

Animals appearing in the *nō* plays, directly performed by actors onstage

Animal	**Nō drama**	**Actor**	**Role**
A fox – *kitsune*	*Sesshōseki* (the death stone)	*Shite*	*Yakan* – a female fox
A fox – *kitsune*	*Kokaji* (the divine swordsmith)	*Shite*	A fox with supernatural powers
A deer – *shika*	*Ikkaku Sennin* (the horned hermit)	*Shite*	*Ikkaku Sennin* (half deer half human)
A lion – *shishi*	*Shakkyō* (the stone bridge)	*Shite*	*Shishi*
A triton like creature – *shōjō*	*Shōjō, Shōjō Midare* (disorderly Shōjō), *Taihei Shōjō* (the Shōjō and the big jar)	*Shite*	*Shōjō* – triton like creature
A tiger – *tora*	*Ryōko* (the dragon and the tiger)	*Shite*	A tiger

A cormorant – *u*	*U matsuri* (cormorant festival)	*Kokata*	A cormorant
An heron – *sagi*	*Sagi* (the heron)	*Shite*	A heron
A crane – *tsuru*	*Tsuru kame* (the turtle and the crane)	*Shitezure* or *kokata*	A crane
An hen – *niwatori*	*Hatsuyuki* (the first snow)	*Kokata*	A coq
A chimera – *nue*	*Nue* (monster *nue*), *Genzai nue*	*Shite*	*Nue*
A turtle – *kame*	*Tsuru kame* (the turtle and the crane)	*Shitezure* or *kokata*	A turtle
A ground spider – *tsuchigumo*	*Tsuchigumo* (the ground spider)	*Shite*	Ghost of *Tsuchigumo* ground spider
A snake – *hebi*	*Orochi*, *Dōjōji* (Dōjōji temple), *Genzai Shichimen* (the dragon princess of Shichimen)	*Shite*	*Yamato no orochi*, a female snake, an old snake
A dragon – *ryū*	*Ama* (the driver)	*Shite*	A female dragon
A dragon – *ryū*	*Ikkaku sennin* (the horned hermit)	*Shitezure* or *kokata*	*Ryūjin* – divine dragon
A dragon – *ryū*	*Enoshima* (the Enoshima Island)	*Shite*	*Gozu Ryūō* – five heads dragon king
A dragon – *ryū*	*Ōyashiro* (the great shrine)	*Shitezure*	Divine dragon
A dragon – *ryū*	*Kasuga Ryūjin* (the Kasuga dragon god)	*Shite*	Divine dragon
A dragon – *ryū*	*Kusenoto* (tha land Kusenoto)	*Shite*	Divine dragon
A dragon – *ryū*	*Genzai shichimen*	*Shite*	A female dragon
A dragon – *ryū*	*Genjō* (the *biwa* lute)	*Shitezure*	Divine dragon
A dragon – *ryū*	*Tamanoi* (the jeweled well)	*Shite*	*Ryūō* – king of dragons
A dragon – *ryū*	*Chikubushima* (the Chikubu Island)	*Shite*	Divine dragon
A dragon – *ryū*	*Chōryō* (general Zhang Liang)	*Shitezure*	Divine dragon
A dragon – *ryū*	*Mekari* (gathering seaweed)	*Shite, shitezure*	Divine dragon and a female dragon
A dragon – *ryū*	*Ryōko*	*Tsure*	Divine dragon

In addition, animals in the *nō* dramas are not only directly depicted by actors playing them but they also appear as motifs and metaphors in the lines sang by chorus (*jiutai*) or by the *shite* and *waki* actors. For example, in the play *Asukagawa* (the river Asuka), by the unknown author, *uguisu* – a bush warbler, whose voice is considered to be very beautiful and attractive, appears, but the bird is just mentioned by chorus and the main actor, who does not perform any kind of animalistic movements. The table below shows the motifs of animals which are just mentioned in the dramatic texts but do not appear as heroes.

Motifs of animals appear in the text of nō dramas

Animal	**Drama**
A cow – *ushi*	*Aoi no ue* (lady Aoi)
A cow – *ushi*	*Kuruma zō* (the carriage priest)
A horse – *uma*	*Atsumori* (Atsumori)
A horse – *uma*	*Kanehira* (Kanehira)
A horse – *uma*	*Aridōshi* (the Aridōshi shrine)
A horse – *uma*	*Sanemori* (Sanemori)
A horse – *uma*	*Tōsen* (cathay boat)
A horse – *uma*	*Sekihara Yoichi* (Sekihara Yoichi)
A horse – *uma*	*Tomoakira* (Tomoakira)
A horse – *uma*	*Tomoe* (Tomoe)
A horse – *uma*	*Tomonaga* (Tomonaga)
A horse – *uma*	*Hachinoki* (the potted trees)
A horse – *uma*	*Michimori* (Michimori)
A horse – *uma*	*Yashima* (the battle at Yashima)
A horse – *uma*	*Yorimasa* (Yorimasa)
A horse – *uma*	*Rashōmon* (the gate Rashōmon)
A lion – *shishi*	*Uchito mōde* (visit to Ise Shrines)
A lion – *shishi*	*Mochizuki* (Mochizuki)
A deer – *shika*	*Kogō* (lady Kogō)
An elephant – *zō*	*Eguchi* (the courtesan Eguchi)
A cormorant – *u*	*Ukai* (the cormorant fisher)
A bush warbler – *uguisu*	*Kagetsu* (Kagetsu)
A bush warbler – *uguisu*	*Naniwa* (Naniwa)
A blackbird – *utō*	*Utō* (birds of sorrow)

A mandarin duck – *oshidori*	*Motomezuka* (the sought-for grave)
A bluebird – *seichō*	*Tōbōsaku* (Tōbōsaku)
A pheasant – *kiji*	*Utō*
A birdlike monster – *ketchō*	*Utō*
A hawk – *taka*	*Utō*
A hawk – *taka*	*Nomori* (guardian of the fields)
A kite – *tobi*	*Daie* (great memorial service)
A cuckoo – *hototogisu*	*Asukagawa* (the river Asuka)
An oyster cather – *miyakodori*	*Sumidagawa* (the river Sumida)
All kinds of birds and animals – *chōrui, chikurui*	*Sesshōhseki* (the death stone)
All kinds of birds and animals – *chōrui, chikurui*	*Haku Rakuten* (Haku Rakuten)
All kinds of birds and animals – *chōrui, chikurui*	*Yumiyawata* (Bow of Hachiman shrine)
A bevy of birds – *muradori*	*Torioibune* (bird-chasing boat)
An imaginary animal from the ancient China – a bird with one wing and one eye – while flying female and male join their forces – *hiyoku no tori*	*Yōkihi* (Yōkihi)
A snake – *hebi*	*Miwa* (Miwa)

Conclusion

Animals in the *nō* theater can be divided into two groups: *chōjū* – real ones, including horses and birds taken out of the natural world, and *reijū* – supernatural ones, including *shishi* lions, *ryū* dragons or *nue* monster which are creations of human imagination. Both types of animals enter into various kinds of relationships with people: some appear as objects of admiration, some serve as vehicles for humans, some fall victim to murderous human instincts, as well, some tend to be persecutors of mankind. It seems that they play important roles as reference points for human nature. In other words, in the *nō* theater humanity is captured, in its essence, thanks to showing both the real and imaginary fauna. And for some of the playwrights, including the great Kanze Kojirō Nobumitsu, animals served as a means of making the dramas more spectacular and more attractive to the viewers.

The presence of the animal characters within the *nō* repertoire, tells something important about the *nō* convention itself and the conventional performance in general. The conventional theater, which precisely defines onstage movement,

dance patterns, as well as the costumes and masks, gives, the performer, ultimate freedom of creation and expression. It might sound paradoxical, in the context of present, theatrical emancipatory narrations, but thanks to the convention, the actor is able to play animals and all kinds of creatures and is not bound by the specific sex but is rather able to freely construct, his or her gender.

Finally, I have realized that, while dealing with the flora of the *nō* theater it cannot exist without its natural habitat, for that reason the next subject, worthy of consideration, should be the flora of the *nō* theater.

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English Summary of the Article

Jakub Karpoluk

Within the *nō* theater repertoire there exists a significant number of dramas concerning the nature and deeds of animals. Most of the nonhuman heroes are supernatural beings, the representative example might be the mythological lion *shishi* – the hero of the play *Shakkyō* (the stone bridge) by an unknown author. While the *shishi* has some realistic counterpart in the body of an actual lion, some other beasts seem to be purely fantastic, the example might be the chimera like, fearsome, creature called *nue* – the hero of the play *Nue* (monster *nue*) by Zeami (1363?-1443?).

The author of the paper shall examine the anthrozoological discourse that exists within the *nō* theater. A close look will be taken at the acting techniques (*kata*), costumes, masks and wigs used by the *shite* actors in the process of creating the animal heroes onstage. Part of the author's insights into *nō* are his own performing activities and fieldwork conducted in cooperation with *nō* actors and troupes, including Tessenkai Nō Theater.

Key words: *nō* theater, real animals, supernatural animals, anthrozoology, *kata*

論文概要

「能における実在のそして超自然の動物」

能において、自然や動物の行為を扱う曲目は非常に多く見られる。非人間のヒーロー達のほとんどは超自然的な存在であり、その代表的な例としては作者不詳の『石橋』の主人公である神話的な獅子が挙げられるだろう。獅子が実際のライオンの体を写実的に模倣している要素がある一方で、完全に空想上の動物のような、例えばキメラのような恐ろしい姿の鵺 - 世阿弥(1363?−1443?) による『鵺』の主人公なども現れる。

筆者は能に見られる人類動物学的側面を調査する。特に役者の演ずる技術(型)やシテ方によって用いられる装束、能面、冠り物など、舞台上に動物のヒーロー達を創り出すプロセスに着目する。筆者の考察の一部は、実際に彼自身の上演活動や、能役者や銕仙会をはじめとする団体との協力による実地調査に基づいている。

キーワード：能、実在する動物、超自然的な動物、人類動物学、型

Animals in Japanese Modern and Contemporary Literature

Katarzyna Sonnenberg

Painting Animals as Landscapes. On Art and Nature in *Kusamakura*

Introduction

"Nature instantly forges the spirit to a pristine purity and elevates it to the realm of pure poetry" (Sōseki 2008: 8)[1] – this quotation, taken from the first chapter of *Kusamakura*, sheds light on the complex relationship between nature, human spirit and poetry (or art in general), which is explored in Natsume Sōseki's (1867–1916) novel written in 1906 and published in *Shinshōsetsu* (the new novel), a literary magazine known as a forum for new ideas in prose. This relationship is also alluded to in the title of the novel – *Kusamakura* (literally: grass pillow) is a poetic expression, already present in *Man'yōshū* or *Kokinwakashū*, which uses nature as a stylistic trope evoking journeys which sometimes involved sleeping on a bed of grass. The expression was also used in Matsuo Bashō's (1644–1694) *Nozarashi kikō* (a weather beaten journey, 1685): *kusamakura inu mo shigururu ka yoru no koe* (a grass pillow, perhaps also moved by drizzling, a dog's howling, Bashō 1998:172).[2] Thus, the title of Sōseki's novel becomes a powerful image combining nature and culture and bringing the context of lonely journeys poets like Saigyō (1118–1190) or Matsuo Bashō used to set off on and then reminiscent about in their poetry.

Kusamakura uses the literary context of poetic journeys as its protagonist and the narrator is also an artist who starts a journey in order to create a work of art. Written in the first-person this novel is Sōseki's early attempt at writing fiction and also a vivid manifestation of his views on art. It includes quotations from English poems together with lavish citations of Japanese and Chinese poetry, which

[1] 吾人の性情を瞬刻に陶冶して醇乎として醇なる詩境に入らしむるのは自然である。(Sōseki 2011b: 14). "This is the great charm of Nature, that it can in an instant, discipline men's hearts and minds, and removing all that is base, lead them into the pure unsullied world of poetry." (Sōseki 1965: 18) In the article Meredith McKinney's latest translation of *Kusamakura* (2008) is quoted. Sōseki's original and Allan Turney's translation (1965) are given in footnotes for reference.

[2] 草枕犬も時雨るか夜の声。Translated by the author.

allows one to read *Kusamakura* as a novel probing "important propositions about the two (i.e. Western and Eastern) cultures" but drawing "no conclusions" (McKinney 2008: x). In a letter written to Kuroyanagi Kaishū (1871–1923), a literary critic and a scholar in English literature, Sōseki called *Kusamakura* a novel which represents a crucial part of his views on both literature and life (Senuma 1962: 110). It is also possible to read it as "an experimental work that tried to produce an aesthetic world as a refuge" (Itō 2013: 46). Some critics even claim that this aesthetic world of *Kusamakura* became a shelter for Sōseki himself (Aikawa 2000: 24).

The aim of this article, however, is to focus not merely on the aesthetic principles expressed in the novel but on the role nature plays in this aestheticised world of *Kusamakura*. I would like to analyze how nature is used as a catalyst for transforming and purifying human feelings, thus enabling man to approach (be it incompletely) the state of mind of "pure poetry" ("jun naru shikyō," Sōseki 2008: 8). In the latter part of the article I will focus on the role of a skylark in the broader context of Sōseki's approach to nature and of his concept of art as expressed in *Kusamakura*.

Sketches from nature[3]

As far as the plot of *Kusamakura* is concerned, the novel is not too complex: a painter (*yōgaka*) sets out on a journey in search of artistic inspiration and while in the mountains he meets a young woman, Nami, who – to him, represents a detached (*hininjō-teki*) beauty – becomes the subject of his musings and the ultimate goal of his artistic endeavors. However, although one might expect that the painter's goal is to create a painting – no such work is in fact accomplished. All we, as readers, are left with are descriptions of landscapes, numerous reflections on the role of painting and poetry, as well as many quotations of famous English or Chinese poems and verses created by the first-person narrator and deeply rooted in the Japanese literary tradition (*kanshi*, *waka*, *haiku*) – all incorporated into his account. Thus, the novel itself becomes a sign and the only remaining proof of the narrator's initial search for a proper expression in painting.

At the time of writing *Kusamakura* Sōseki was experimenting with both shorter and longer fictional narratives, as is illustrated by *Wagahai wa neko de aru* (*I am a Cat*, 1905), *Rondon tō* (*The Tower of London*, 1905) or *Botchan* (1906). If it is possible to say that this is the period when he oscillated in his novels between social critique and *haiku*-like sketching (Nakamura 2004: 255), *Kusamakura* would represent the latter tendency. In *Yo ga* Kusamakura (1909) Sōseki himself referred

[3] I have focused on the interest of Sōseki in *shaseibun* in one part of the article about references to Lessing's *Laokoon* in *Kusamakura.* (Sonnenberg 2017: 66-68)

to his narrative as "*haikuteki shōsetsu*" or "a *haiku*-like novel" (Sōseki 1925: 567-568), thus emphasizing the connection between what he wrote and the "sketches from nature" or "*shasei*" popular among the poets gathered around *Hototogisu* (cuckoo) literary journal.

The journey, one of the prevailing motifs in the novel, takes the narrator out of his usual context to the open and there are numerous moments when he sets out to sketch nature. In fact, *shasei*, the practice of going out to nature and sketching the surroundings, which was developed and encouraged by Masaoka Shiki (1867–1902), a *haiku* poet and Sōseki's close friend, in the 1890s, became a popular habit among both painters and *haiku* poets of the Meiji era. The meaning of sketching in poetry, as stressed by Shiki, may be described in the following words:

> A *shasei haiku* describes not the poet's emotions on observing a certain scene, nor the memories the scene brings back, but what he has just observed; the more exactly he conveys his perception of the sight, the better the poem. (Keene 2013: 97)

Sketching, as envisaged by Shiki, may also be considered a sign of a change in the approach to landscape in Japan and a further step in the process of transforming the existing paradigm of perception. "The subjects of Shiki's 'sketches' – as Karatani (1993: 26) indicates – were ones which could not have been incorporated into poetry before that time." Viewed in this context, *Kusamakura* is a novel that not only provides important insights into the process of the development of Sōseki's narrative style, but also illustrates his interest in literary techniques and aesthetics, especially in the relationship between art and nature.

According to Sōseki (1937: 608), the aim of sketching was to "evoke connotations and grasp what is the most essential" in the observed world. The very act of sketching is frequently described in *Kusamakura*: the narrator sketches mountain landscapes, along with horses and chickens. In his eyes, however, the observed animals become idealized and symbolic objects. He notices at some point: "I have already come across five or six horses on my way up the mountain, all of them elaborately girthed in the old style, and belled. They seemed scarcely to belong to the present world" (Sōseki 2008: 19).[4] He views the animals through the lens of his artistic imagination.

One day, the painter hears the steady jingling of horse-bells and sets out to write a poem:

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[4] 山を登ってから、馬には五六匹逢った。逢った五六匹は皆腹掛をかけて、鈴を鳴らしている。今の世の馬とは思われない。(Sōseki 2011b: 27). "Since I had first started up the mountains I had met five or six horses. Every one of those five or six horses had worn trappings fitted with jingling bells! They were like creatures from some other world." (Sōseki 1965: 32-33)

Spring wind –
In Izen's ears the sound
of the horse's bell (Sōseki 2008: 19)[5]

The presence of horses brings to his mind further literary associations. Art becomes a mediator between himself and nature and the painter. He does not describe his own experience directly but refers to Hirose Izen (? – 1711), Bashō's disciple, who was noted for his interest in nature and used to compose and recite his master's poetry during his travels. Sōseki's narrator identifies his own perspective with that of Izen's and attempts to render this merged perception in his poem.

He wants to present nature in a way that would allow the viewer of his works to access his perception easily. It is not so much nature, as such, that he wants to depict but rather his complex emotions it gives rise to. This poses difficulties almost insurmountable, as the painter is unable to express objectively in painting what he sees and feels:

> I will be perfectly content if the thing I draw is a cow, or a horse, or no definable creature at all. I will be content—and yet I cannot do it. I lay the sketchbook on the desk and gaze at it, deep in thought, until my eyes seem to bore right through the page before me, but still no form occurs to me. (Sōseki 2008: 69)[6]

The painter in *Kusamakura* is looking for an expression of what he feels towards nature, which would not follow the patterns of realism or naturalism. However, once he turns away from the realistic representation, he is left with no other mode of expression to help him render his experience of landscape.

Sōseki's approach to nature

The relationship between nature and art had occupied Sōseki's thoughts even before he started his career as a writer. While still a student, he wrote an insightful essay entitled *Eikoku shijin no tenchisansen ni taisuru kan'nen* (The Concept of

[5] 春風や惟然が耳に馬の鈴 (Sōseki 2011b: 27)
It is spring,
And the bells of packhorses invade Izen's ears
Carried on the breeze (Sōseki 1965: 32)

[6] 形にあらわれたものは、牛であれ馬であれ、ないしは牛でも馬でも、何でもないものであれ、厭わない。厭わないがどうも出来ない。写生帖を机の上へ置いて、両眼が帖のなかへ落ち込むまで、工夫したが、とても物にならん。(Sōseki 2011b: 84). "(…) I would not care if the resulting shape were a cow, a horse, or somewhere between the two. No, I would not mind in the least, but somehow the ideas just would not come." (Sōseki 1965: 92)

Nature in English Poetry, 1893), focusing on the development of the idea of nature in English Pre-Romantic and Romantic Poetry. In this essay, he juxtaposed the poetry of Robert Burns (1759–1796) and that of William Wordsworth (1770–1850), and he emphasized that while the former, like no one else before him, succeeded in depicting the depth of passion in nature, the latter showed how to meditate upon nature in a way that transcended passion and led to enlightenment (Sōseki 1922: 178–179). The example of Wordsworth's meditation was found by Sōseki in *Lines Written a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour*, a famous poem from *Lyrical Ballads* (1798). One passage in particular captured Sōseki's attention:

> (…) And I have felt
> A presence that disturbs me with the joy
> Of elevated thoughts; a sense sublime
> Of something far more deeply interfused,
> Whose dwelling is the light of setting suns,
> And the round ocean, and the living air,
> And the blue sky, and in the mind of man,
> A motion and a spirit, that impels
> All thinking things, all objects of all thought,
> And rolls through all things. (…) (Wordsworth, Coleridge 1991: 116)

Sōseki notices in his essay that Wordsworth's love for nature does not stem from his appreciation of the movement of a particular cloud or of the rumbling of a mountain stream but it is substantiated end enlivened by one pure spirit that is the source of movement for all things (Sōseki 1922: 180). The universal spirit of Wordsworth's nature creates a deep link between a human soul and the natural world, as is illustrated in yet another quotation from Wordsworth Sōseki uses in his essay: "To me the meanest flower that blows can give / Thoughts that do often lie too deep for tears" (Wordsworth 1837: 345). These are the final lines taken from *Ode: Intimations of Immortality from Recollections of Early Childhood* (1803–1806), a poem eulogizing a child's ability to see nature "appareled in celestial light" (Wordsworth 1837: 337). This ability, although dispersed or forgotten with age, is not altogether lost, as the mature poet is also able to feel in his heart of hearts the powerful spirit of nature.

The influence of Wordsworth on Sōseki seems undeniable to the extent that in his preface to *Kusamakura* Turney (1965: 10) briefly indicates the link between Sōseki's "apparent desire to get away from the world and immerse himself in Nature" and Wordsworth's poetry. Turney argues, however, that there is "a vast difference between Wordsworth's and Sōseki's view of Nature", which he attributes to the difference in religious sensibilities of the two writers: "To Wordsworth, Nature was

a reflection of God the creator. To Sōseki, it was not the reflection of anything, but was one facet of essential beauty" (Turney 1965: 10). Nonetheless, Sōseki, much as his religious premises, deeply rooted in Buddhism, differed from those of Wordsworth's, was indebted to the Wordsworthian idea of a universal spirit permeating all things and he believed that man would not merely run away from his distress to nature for consolation but would rather seek to become one with it (Eda 1991: 37).

In *Kusamakura* the question of retrieving this universal spirit of nature is further extended into the realm of artistic creation, which is also the prevailing theme of the novel. It is in art that man and nature are brought together and the role of an artist is to become one with nature. This approach is vividly rendered in Chapter 6:

> Only thanks to the existence of the poet and the painter are we able to imbibe the essence of this dualistic world, to taste the purity of its very bones and marrow. The artist feasts on mists, he sips the dew, appraising this hue and assessing that, and he does not lament the moment of death. The delight of artists lies not in attachment to objects but in taking the object into the self, becoming one with it. (Sōseki 2008: 65)[7]

An artist, according to Sōseki, is someone who, just like the speaker in Wordsworth's poem, is one with "a motion and a spirit, that impels all thinking things, all objects of all thought" (Wordsworth, Coleridge 1991: 116). Sōseki (2011b: 79) uses the expression "*dōka shite*" which may be translated either as "the process of assimilation" or as "taking the object into the self." The two expressions in English indicate two different possibilities of becoming one entity, suggesting that either the viewer becomes more like the viewed object or vice versa. The reference to Wordsworth's universal spirit of nature allows us, however, to reconcile the tension, since becoming one ("*dōka*") is nothing but retrieving this universality.

Sōseki illustrates the effect of becoming one with the natural world in a most Wordsworthian manner:

> Once he has become the object, no space can be found on this vast earth of ours where he might stand firmly as himself. He has cast off the dust of the sullied self and

[7] ただ詩人と画客なるものあって、飽くまでこの待対世界の精華を嚙んで、徹骨徹髄の清きを知る。霞を餐し、露を嚥み、紫を品し、紅を評して、死に至って悔いぬ。彼らの楽は物に着するのではない。同化してその物になるのである。(Sōseki 2011b: 79) "The poet and the artist, however, come to know absolute purity by concerning themselves only with those things which constitute the innermost essence of this world of relativity. They dine on the summer haze, and drink the evening dew. They discuss purple and weigh the merits of crimson, and when death comes they have no regrets. For them, pleasure does not lie in becoming attached *to* things, but in becoming a part *of* them by a process of assimilation." (Sōseki 1965: 86–87)

> become a traveler clad in tattered robes, drinking down the infinities of pure mountain winds. (Sōseki 2008: 65)[8]

Sōseki focuses on the process of casting away the worldliness and extols the freedom thus achieved just like Wordsworth did in his *Ode: Intimations of Immortality from Recollections of Early Childhood*. In *Kusamakura* this state of artistic freedom is also linked with what Sōseki calls "*hininjō*" or the state of transcending human emotions. Steve Odin translates the term as a "nonhuman" or "dehumanized standpoint" and notices that – just like meditation in Buddhism – it was to enable the narrator to "metamorphose all he sees into a moment of *sumie* painting, a haiku poem or a Nō drama, thereby imaginatively transforming Life into Art via insertion of psychic distance" (Odin 2001: 24).

A detached view of the world and of himself enables the painter to merge with nature: "When I relinquish all thought of the self as is and cultivate the gaze of pure objectivity, then for the first time, as a figure in a painting, I attain a beautiful harmony with the natural phenomena around me" (Sōseki 2008: 13).[9] Thus, Sōseki combines the Wordsworthian approach to nature with the Buddhist view of art as meditation leading to enlightenment.

Animals eternalized in art

Kusamakura, the novel about art that unifies man and nature, is written in a sketch-like manner. Turney (1965) characterizes its style as "graphic":

> Sōseki's method of describing both Nature and his other physical surroundings is that of the painter. Every scene he presents is in perfect proportion, as though he were reproducing it on canvas. He also makes detailed allusion to colors, shapes and textures. Indeed, so graphic is his description, that a certain Japanese artist, having read *Kusamakura,* actually painted the scenes that appear in it. (Turney 1965: 11)

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[8] その物になり済ました時に、我を樹立すべき余地は茫々たる大地を極めても見出し得ぬ自在に 泥団を放下して、破笠裏に無限の青嵐を盛る。(Sōseki 2011b: 79) "And when at last they succeed in this, they find there is no room to spare for their ego. Thus, having risen out of the quagmire of materialism, they are free to devote themselves to the real essentials of life, and thereby obtain boundless satisfaction." (Sōseki 1965: 87)

[9] 有体なる己れを忘れ尽して純客観に眼をつくる時、始めてわれは画中の人物として、自然の景物と美しき調和を保つ。(Sōseki 2011b: 20) "Only when I completely forget my material existence and view myself from a purely objective standpoint, can I, as a figure in a painting, blend into the beautiful harmony of my natural surroundings." (Sōseki 1965: 25)

Speaking of "a certain Japanese artist" Turney probably referred to Matsuoka Eikyū, a brother of Yanagita Kunio and a professor at Tokyo Fine Arts College, who – together with twenty six other painters of the Yamatoe School – made a set of three picture scrolls illustrating *Kusamakura*, completed in 1926 and exhibited in Tsukiji Honganji Temple (Kawaguchi 1987: 1). In the scrolls, pictures and words are merged together and there are two attempts at depicting animals.

One of the attempts is related to the recurrent image in *Kusamakura* in which a human being and an animal are brought together in a very stylized fashion. It is the image of Nami, the woman whose picture is the ultimate goal of the artist, dressed in her bridal clothes, sitting on horseback. The image is first recalled in a conversation between an elderly woman and a man in a country inn visited by the artist. The woman shares her memories of the day when Nami was sent away from the village to be married:

> I can still see before my eyes the sight of her when she went off as a bride. Sitting there on the horse, in that lovely long-sleeved wedding kimono with the patterned hem, and her hair up in the *takashimada* style. (Sōseki 2008: 21)[10]

The horse is merely an element of a larger landscape with Nami wearing traditional clothes and an elaborate hairstyle emphasizing her status as a bride. The woman continues to recollect the details of the image: "That's right. The horse stopped under that cherry there, and just then there was a little flurry of falling petals. That splendid *takashimada* hair was all dotted with them" (Sōseki 2008: 21).[11] The visual effect the conversation has on the narrator's impressive mind is immediate. He opens his sketchbook and pictures in his "mind's eye the figure of the bride," imagining "the scene as if it were" before him (Sōseki 2008: 21).[12] The effect of his imagining is not a painting but a poem: "Praise be to the bride who rides across the mountains through blossoming spring" (Sōseki 2008: 21).[13]

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[10] わたしゃ、お嫁入りのときの姿が、まだ眼前に散らついている。裾模様の振袖に、高島田で、馬に乗って……(Sōseki 2011b: 29) (…) "sometimes I still picture her now as she was on her wedding day, with her wide flowing sleeves, and her hair dressed up in a high Shimada style. She was sitting on her horse and…" (Sōseki 1965: 35)

[11] あい、その桜の下で嬢様の馬がとまったとき、桜の花がほろほろと落ちて、せっかくの島田に斑が出来ました。(Sōseki 2011b: 29) "Yes, and as her horse was standing under a cherry tree, some blossom fluttered down flecking her hair over which she had taken so much trouble." (Sōseki 1965: 35)

[12] 余はまた写生帖をあける。この景色は画にもなる、詩にもなる。心のうちに花嫁の姿を浮べて、当時の様を想像して見てしたり顔に (…) (Sōseki 2011b: 29) "Once again I opened my sketchbook. Such a scene as the old woman had described would make an excellent subject for either a picture or a poem. I could visualize her as she was on that day…" (Sōseki 1965: 35)

[13] 花の頃を越えてかしこし馬に嫁 (Sōseki 2011b: 29)

"Wise is the bride who goes horseback

In McKinney's translation (1965: 35): "Wise is the bride who goes horseback / After blossom has all fallen from the bough" the horse almost disappears from the picture becoming merely a means of transport for the bride, but the Japanese expression "*uma ni yome*" which closes the poem suggests the unity of the two. The painting of this scene was included in *Kusamakura* scrolls (Fig. 1). It was painted by Hattori Aritsune who attempted to visually render the mental picture of Sōseki's narrator as expressed in the haiku poem he created. Both the woman and the horse are painted in a way which suggests their unity: they are lavishly adorned, with their profiles turned to the viewers, facing the bough covered with whitish petals.

Fig. 1. Hattori Aritsune, ***Bride on Horseback*** **(picture scroll of** ***Kusamakura*****, V).**
Collection of the Nara National Museum

The artist in *Kusamakura* cannot find a suitable expression of his inner vision and the face of the bride either remains blank or shadowed by the image of Millais's *Ophelia*, which hovers "dimly in the depths of consciousness, like smoke that a ragged broom cannot quite manage to dispel from the air" (Sōseki 2008: 22).[14] Just like in landscape painting *sansuiga* the object seems dimmed and the viewer is looking through the mist to find the ideal of beauty. As Karatani (1993: 21) notices, "the

After blossom has all fallen from the bough" (Sōseki 1965: 35)

[14] 朦朧と胸の底に残って、棕梠箒で煙を払うように、さっぱりしなかった。(Sōseki 2011b: 30) "It (the image of Ophelia) was as indestructible as the cloud of smoke which, when you beat it with a fan, merely thins and becomes less palpable." (Sōseki 1965: 36)

painter is not looking at an object but envisioning the transcendental." Karatani gives examples of Matsuo Bashō and the third Kamakura *shōgun* Minamoto Sanetomo who would view nature in such a way. Such a search for the transcendental is visible in one of the most recognized of Sanetomo's poems, included in *Hyakunin isshu* (*One Hundred Poets, One Poem Each*): "Would that things not change. These simple moving sights – Fishermen at their common chores, rowing their small boats, pulling nets along the shore" (McMillan 2008: 76).[15]

The narrator in *Kusamakura* resembles Matsuo Bashō in "envisioning the transcendental" when facing the natural landscape. In fact, in the first chapter of the novel he names Bashō his model and inspiration:

> The poet Basho, after all, found elegance even in the horse peeing by his pillow, and he composed a haiku about it. Let me emulate him, then, and deal with the people I meet on this journey—farmer, townsman, village clerk, old man, or old woman—on the assumption that each is a small component figure in a landscape scroll painting. (Sōseki 2008: 11-12)[16]

Sōseki refers in this passage to Bashō's poem included in *Oku no hosomichi* (*The Narrow Road to Oku*, 1689):

> *nomi shirami*
> uma no shito suru
> makura moto
>
> Plagued by fleas and lice
> I hear the horses stalling
> Right by my pillow (Bashō 1996: 91)[17]

The poem is written in the section depicting Bashō and his disciple Sora's journey through Shitomae Barrier (Shitomae no Seki), where – as Bashō (1996: 91) noted – "only with much trouble did we manage to get thorough." The poem associates the name of the checkpoint, which literally means "Before the Urine,"

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[15] 世の中は常にもがもななぎさ漕ぐあまのをぶねの綱手かなしも (Shimazu 1971: 196)

[16] 芭蕉と云う男は枕元へ馬が尿するのをさえ雅な事と見立てて発句にした。余もこれから逢う人物を――百姓も、町人も、村役場の書記も、爺さんも婆さんも――ことごとく大自然の点景として描き出されたものと仮定して取こなして見よう。(Sōseki 2011b: 18) "Bassho found even the sight of a horse urinating near his pillow elegant enough to write a haiku about it. I too from now on will regard everyone I meet, farmer, tradesman, village clerk, old man and old woman alike, as no more than a component feature of the overall canvas of Nature." (Sōseki 1965: 23)

[17] 蚤虱馬の尿する枕もと(Bashō 1996: 90)

with the horses stalling, and evocatively expresses the dreary atmosphere of the place. A horse is not looked at directly but rather through the lens of sound and imagery associations.

Similarly, in *Kusamakura* people and animals are viewed not directly but from a detached perspective, as a part of scenery:

> I read it as a set of poems. Seeing it thus, as painting or poetry, I have no desire to acquire the land and cultivate it, or to put a railway through it and make a profit. This scenery (…) fills the heart with pleasure simply as scenery, and this is surely why there is neither suffering nor anxiety in the experience. This is why the power of nature is precious to us. (Sōseki 2008: 8)[18]

A detached perspective grants the viewer freedom from suffering understood as attachment to the world. Such a distance in observing reality may be enhanced by the beauty and grandeur of nature and, once it is achieved, nature begins to be viewed as art. It becomes the potential area of painting or poetry. *Kusamakura* from its first chapter traces the origin of art to the profound desire of man to escape from the world and to his subsequent realization that no real escape is possible. This realization marks the beginning of art: "you find yourself longing to leave that world and dwell in some easier one—and then, when you understand at last that difficulties will dog you wherever you may live, this is when poetry and art are born" (Sōseki 2008: 3).[19]

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[18] It is worthwhile quoting the whole passage in Japanese: しかし苦しみのないのはなぜだろう。ただこの景色を一幅の画として観、一巻の詩として読むからである。画であり詩である以上は地面を貰って、開拓する気にもならねば、鉄道をかけて一儲けする了見も起らぬ。ただこの景色が――腹の足しにもならぬ、月給の補いにもならぬこの景色が景色としてのみ、余が心を楽ませつつあるから苦労も心配も伴わぬのだろう。自然の力はここにおいて尊とい。吾人の性情を瞬刻に陶冶して醇乎として醇なる詩境に入らしむるのは自然である。(Sōseki 2011b: 14) "I wonder why this should be? I suppose the reason is that, looking at the landscape, it is as though you were looking at the picture unrolled before you, or reading a poem on a scroll. The whole area is yours, but since it is just like a painting or a poem, it never occurs to you to try and develop it, or make your fortune by running a railway line there from a city. You are free from any care or worry because you accept the fact that this scenery will help neither to fill your belly, nor add a penny to your salary, and are content to enjoy it just as scenery. This is the great charm of Nature, that it can in an instant, discipline men's hearts and minds, and removing all that is base, lead them into the pure unsullied world of poetry." (Sōseki 1965: 18)

[19] 住みにくさが高じると、安い所へ引き越したくなる。どこへ越しても住みにくいと悟った時、詩が生れて、画が出来る。(Sōseki 2011b: 9) "When the unpleasantness increases, you want to draw yourself up to some place where life is easier. It is just at the point when you first realize that life will be no more agreeable no matter what heights you may attain, that a poem may be given birth, or a picture created." (Sōseki 1965: 12)

Fig. 2. Yamamoto Kyūjin, ***Ophelia on the Water*** **(picture scroll of** ***Kusamakura*****, XIV). Collection of the Nara National Museum**

Sōseki's skylark, Shelley's skylark

The relationship between art and nature is introduced as a theme already in the first chapter of *Kusamakura*. The human world of emotion and the nonhuman world, associated with art, are juxtaposed. In this chapter the artist – as the first-person narrator – describes the surrounding mountain landscape when he suddenly hears a skylark singing:

> Suddenly a skylark bursts into song, directly beneath my feet. I gaze down into the valley but can see no sign of the creature. Only its voice rings out. The rapid notes pour busily forth, without pause. It's as if the whole boundless air were being tormented by the thousand tiny bites of a swarm of fleas. Not for an instant does the bird's outpouring of song falter; it seems it must sing this soft spring day right to its close, sing it into light and then sing it into darkness again. Up and up the skylark climbs, on and on—it will surely find its death deep in that sky. (Sōseki 2008: 6)[20]

[20] たちまち足の下で雲雀の声がし出した。谷を見下したが、どこで鳴いてるか影も形も見えぬ。ただ声だけが明らかに聞える。せっせと忙しく、絶間なく鳴いている。方幾里の空気が一面に蚤に刺されていたたまれないような気がする。あの鳥の鳴く音には瞬時の余裕もない。のどかな春の日を鳴き尽くし、鳴きあかし、また鳴き暮らさなければ気が済まんと見える。その上どこまでも登って行

The singing of the skylark begins suddenly and impresses the narrator. Soaring into the clouds, the sound represents the bird and substitutes its view. Its detachment from the world is symbolized by the rising movement and finally by the prospect of "death deep in the sky," which – just like the image of Ophelia in the water (Fig. 2) – may be regarded as the ultimate ideal of "*hininjō*" (Tsuruta 1988: 177). The waters of the river and the skies high above are idealized spheres of detachment. The significant absence of the bird is also represented in the scroll painting by Haruki Ichirō entitled *Haru no yamaji* (*Mountain Path in Spring*) in which the soaring movement of the skylark corresponds with the white mist rising from the valley to the sky (Fig. 3).

Fig. 3. Haruki Ichirō, ***Mountain Path in Spring*** **(picture scroll of** ***Kusamakura*****, II). Collection of the Nara National Museum**

The sound of the bird in *Kusamakura* becomes a key to man's imagination. A similar process is suggested in *Mukashi* (*In Bygone Days*), a short narrative included in the collection *Eijitsu shōhin* (*Spring Miscellany*, 1909), which describes Sōseki's visit to the Valley of Pitlochry in Scotland. In his description Sōseki focuses on a squirrel that climbs the tree trunk, momentarily escaping the eyes of its spec-

く、いつまでも登って行く。雲雀はきっと雲の中で死ぬに相違ない。(Sōseki 2011b: 12) "Immediately below a lark burst suddenly into song. But gaze down into the valley as I would, I could see no sign of the bird; nor could I make out where he was singing. I could hear his voice clearly, but that was all. The ceaseless attack and vigor of his song made me feel that this vast limitless body of air was dashing backwards and forwards in a frantic effort to escape the unbearable irritation of a thousand flea-bites. That bird really did not stop even for an instant. It seemed that he would not be satisfied, unless he could sing his heart out incessantly day and night, throughout the idyllic springtime; not only sing but go on climbing up and up for ever. There was no doubt, but that was where the lark would die, up there among the clouds." (Sōseki 1965: 16)

tators: "The squirrel's tail disappeared into the darkness like a flywhisk, sliding over the blackish trunk" (Sōseki 2002: 93).[21] The lack of vision enables the viewer to imagine nature, In *Kusamakura* the painter is thus freed to feel the eternal quality of the skylark's singing: "My final thought is that, whether falling or rising or crossing midair, the wild, vigorous song of the skylark would never for an instant cease" (Sōseki 2008: 6).[22] This leads him directly to recognizing the universal spirit of nature in what he hears and to identifying the bird's voice with pure poetry: "Surely there's no expression of the soul's motion in voice more vivacious and spirited than this. Ah, joy! And to think these thoughts, to taste this joy—this is poetry" (Sōseki 2008: 6).[23]

The focus on the bird's singing rather than on the bird itself leads the painter to quote from the famous poem *To a Skylark* (1820) by Percy Bysshe Shelley (1792–1822).[24] Sōseki quotes in English the 18th stanza and adds his own translation into Japanese (absent from the two existing English versions of *Kusamakura*).[25]

> We look before and after
> And pine for what is not:
> Our sincerest laughter
> With some pain is fraught;
> Our sweetest songs are those that tell of saddest thought. (Sōseki 2008: 7)[26]

What initially captures the readers' attention is the melody of the poem, possibly resembling the singing of the bird. It was noticed and highly praised as a melody

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[21] 栗鼠の尾は蒼黒い地を払子のごとくに擦って暗がりに入った。(Sōseki 2011a: 132)

[22] 最後に、落ちる時も、上る時も、また十文字に擦れ違うときにも元気よく鳴きつづけるだろうと思った。(Sōseki 2011b: 12) "It finally occurred to me that, whether diving, climbing, or crossing in flight, the vitality of the song would, in all probability, continue unabated." (Sōseki 1965: 16)

[23] 魂の活動が声にあらわれたもののうちで、あれほど元気のあるものはない。ああ愉快だ。こう思って、こう愉快になるのが詩である。(Sōseki 2011b: 13) "Of all the creatures who can give voice to the activity of their soul, there is none so vital, so alive, as the lark. Oh, this is real happiness. When you think thus, and reach such a pitch of happiness, that is poetry." (Sōseki 1965: 16–17)

[24] Ishikawa and Harata (1993: 143) names Sōseki among the pioneers of Shelley's scholarship in Japan, with the first *History of English Literature* published in 1891, and „A Life of Shelley," included in *A Dictionary of Christianity* from 1911.

[25] Sōseki was much impressed by Shelley's poetry to the extent that he translated it and referred to it in writing his *Theory of Literature* (*Bungakuron*, 1907). He quoted from *A Lament*, *Ode to the West Wind*, *Prometheus Unbound*, *Laon and Cythna*, *Rosalind and Helen*, *Sensitive Plant*. Suematsu Kenchō translated Shelley's To a Skylark in a form of a Chinese poem *kanshi*, which was published in 1886.

[26] 「前をみては、後えを見ては、物欲しと、あこがるるかなわれ。腹からの、笑といえど、苦しみの、そこにあるべし。うつくしき、極みの歌に、悲しさの、極みの想、籠るとぞ知れ」(Sōseki 2011b: 13).

close to nature by Margaret Fuller Ossoli, the 19th century American journalist and critic, who wrote in 1846 that "To her (Nature's) lightest tones his (Shelley's) being gave an echo; truly she *spoke* to him, and it is this which gives unequaled melody to his versification" (Ossoli 1995, 420). To Fuller's ear, the melody of Shelley's poem surpasses in natural beauty that of Wordsworth's (who also wrote a poem addressed to a skylark). "If Wordsworth has superiority, then it consists in greater maturity and dignity of sentiment," she adds (421).

The significance of the skylark and its role as a mediator between nature and art is strongly stated in the first stanza of Shelley's poem:

> Hail to thee, blithe Spirit!
> Bird thou never wert,
> That from heaven, or near it,
> Pourest thy full heart
> In profuse strains of unpremeditated art. (Shelley 1994: 469)

The speaker does not focus on a particular living bird – he even claims that it never existed – but on what it represents spiritually as a source of natural artistic expression. Shelley uses the skylark as "the vehicle for poetic exploration and as a correlative for the poetic process itself" (Woodcock 1994: xiii). It becomes an idealized being isolated from the mundane world, and an imaginary addressee of the poet's questions (Marjarum 1937: 911).

The 18th stanza, quoted by Sōseki, echoes a phrase in Shelley's fragmentary essay "On Life," in which the crucial questions about the origin and the destination of human life are asked (Wicox 1949: 573). The stanza focuses on the paradox of joy and sadness in human pleasure, which is also discussed in greater detail in Shelley's *A Defense of Poetry* (1821, published in 1840):

> It is difficult to define pleasure in its highest sense; the definition involving a number of apparent paradoxes. For, from an inexplicable defect of harmony in the constitution of human nature, the pain of the inferior is frequently connected with the pleasures of the superior portions of our being. Sorrow, terror, anguish, despair itself, are often the chosen expressions of an approximation to the highest good. Our sympathy in tragic fiction depends on this principle; tragedy delights by affording a shadow of the pleasure which exists in pain. (Shelley 1852: 37)

According to Shelley, the aesthetic pleasure is closely linked with pain, as is illustrated by the effect tragedy has on its spectators. The intricate mutual relationship of joy and sorrow, poetically expressed in *To a Skylark*, is also one of the themes of *Kusamakura*, in which the realization and acceptance of this relationship is stated to be a token of man's maturity:

> When I had lived in this world for twenty years, I understood that it was a world worth living in. At twenty-five I realized that light and dark are sides of the same coin; that wherever the sun shines, shadows too must fall. Now, at thirty, here is what I think: where joy grows deep, sorrow must deepen; the greater one's pleasures, the greater the pain. If you try to sever the two, life falls apart. Try to control them, and you will meet with failure. (Sōseki 2008: 4)[27]

The process of the narrator growing up is linked with his recognition of the fact that not only is pain an unavoidable part of human existence but it is also interwoven into every experience of happiness. Such recognition is possible from the detached perspective of an observer who senses joy in the skylark's song but also realizes that the bird is soaring possibly to meet its death. For Shelley and for Sōseki the skylark becomes the symbolic image of man's longing for perfect expression of the paradox of life in which sadness and joy are inseparable.

Conclusion

Kusamakura may be said, like Shelley's *To a Skylark,* to testify to the artists' awareness of the "two modes of being, the ideal and the actual" (Marjarum 1937: 913) and the bird which appears in the novel merely through its singing is treated as a symbol – an ideal embodiment of poetic beauty. The skylark belongs to the ideal world of art, where there are "neither fleas nor mosquitoes" (Sōseki 2008: 50) and canvas or sketches used by the painter – just like his dreams – are for him frames to "regulate and diffuse the power of reality" (Tsuruta 1988: 175). The singing of the skylark brings with it the inevitable paradox of joy and sorrow, in which all art has its beginning. It thus becomes a token of what Wordsworth famously named "the still, sad music of humanity," "not harsh nor grating, though of ample power to chasten and subdue" (Wordsworth, Coleridge 1991: 116).

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[27] 世に住むこと二十年にして、住むに甲斐ある世と知った。二十五年にして明暗は表裏のごとく、日のあたる所にはきっと影がさすと悟った。三十の今日はこう思うている。———喜びの深きとき憂いよいよ深く、楽みの大いなるほど苦しみも大きい。これを切り放そうとすると身が持てぬ。(Sōseki 2011b: 10) "After twenty years of life I realized that this is a world worth living in. At twenty-five I saw that, just as light and darkness are but opposite sides of the same thing, so wherever the sunlight falls it must of necessity cast a shadow. Today, at thirty my thoughts are these: In the depth of joy dwells sorrow, and the greater the happiness, the greater the pain. Try to tear joy and sorrow apart, and you lose your hold on life." (Sōseki 1965: 13–14)

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English Summary of the Article

Katarzyna Sonnenberg

The article focuses on the treatment of nature in Natsume Sōski's *Kusamakura* (1906) within a broader context of the aesthetic principles expressed openly or alluded to in the novel. The practice of sketches from nature (*shasei*), the tradition of poetic journeys and Sōseki's fascination with William Wordsworth's poetic landscapes are suggested as important contexts for understanding Sōseki's approach to Nature. Sōseki's aesthetic principles are then considered in the analysis of the passage in which the singing of a bird is given symbolic significance, echoing that of Percy Bysshe Shelley's *To a Skylark*.

Keywords: Natsume Sōseki, *Kusamakura*, William Wordsworth, Percy Bysshe Shelley, *haiku*-like novel, skylark, animals, landscape

論文概要

「動物と風景 – 夏目漱石『草枕』の解釈」

本論では夏目漱石の『草枕』(1906)において言及あるいは暗示される多様な美的信条の中の自然の扱いに焦点をあてる。自然を写し取る練習(写生)や、詩的な旅の伝統、そして漱石のウィリアム・ワーズワースの詩的風景への憧憬は、漱石の自然に対するアプローチを理解する上で重要な文脈を提示する。漱石の美的信条は、さえずる鳥が象徴的な意味を持つ一節の分析によって、パーシー・ビッシュ・シェリーの『雲雀に寄す』と響き合っていることが認められる。

キーワード：夏目漱石、『草枕』、ウィリアム・ワードワース、パーシー・ビッシュ・シェリー、俳句的小説、雲雀、動物、風景

Beata Kubiak Ho-Chi

When Your Neighbor Is a Bear, your Fiancé – a Dog, and Your Lover – a Tuna. About Human-Nonhuman Encounters in the Works of Kawakami Hiromi, Shōno Yoriko and Tawada Yōko. A Critical Posthuman Perspective

The theme of encounters between humans and nonhumans (especially nonhuman animals) is surprisingly frequent in contemporary Japanese women writers' works of fiction. The main characters of two short stories by Kawakami Hiromi are an old-fashioned, well-bred bear, which moves into a new apartment and invites its human neighbor for a walk to the river (*Kamisama/God Bless You*[1], 1993; *Kamisama 2011/God Bless You 2011*[2], *2011)*, and a mole which, being perfectly aware of its nonhuman origin and appearance, works with humans in an office (*Ugoromochi/ Mogera Wogura*, 2001).[3] The other character of Kawakami's work *Hebi o fumu* (*Tread on a Snake*, 1996)[4], meets in her real, everyday life a snake changing into a woman and claiming to be her mother.[5] In turn, in the novels by other famous women writers, Tawada Yōko and Shōno Yoriko, who are counted among the most recognized contemporary Japanese authors and winners of many important literary prizes, we encounter a dog (in *Inu mukoiri*/*The Bridegroom Was a Dog*, 1993, by Tawada[6]) and a tuna (in *Taimu surippu konbināto*/*Time Slip Industrial Complex*, 1994 by Shōno[7]), as lovers of the main female characters.

In their works, Japanese writers transgress not only cultural, linguistic and geographical barriers, which constitutes one of the principal features of post-modern Japanese literature, but above all, they go far beyond the boundaries in force in the anthropocentric universe. They achieve this in their works by showing situations suggesting the possibility of mixing species, breaking the taboo of interspecies carnal relations and presenting animal transfigurations – metamorphosis of man into animal and *vice versa*, animals adopting fully or partially external and

[1] Kawakami 2011 a: 5-6.
[2] Kawakami 2011 b: 23-36.
[3] Kawakami 2011 c: 85-121.
[4] Kawakami 2008 a: 7-65.
[5] Ibidem: 17.
[6] Cf. Tawada 1998: 77-137.
[7] Cf. Shōno 2007 a: 7-76.

internal human characteristics. There wouldn't be anything unusual in it, as animals and nonhumans are heroes of very many Japanese tales, stories and legends, while anti-anthropocentrism seems to constitute, in contrast to the Western homocentric civilization, a permanent trait of Japanese culture. However here, what is new compared with the traditional pre-modern Japanese literature, is the form of a modern, realistic story, which gives importance to the rational cause-and-effect way of thinking.

Three eminent Japanese women writers

The writers I focus on in this paper share some common features. First of all, artistic maturity related to their age and the time of their literary debut – Shōno is 63 years old (born in 1956), Kawakami is 61 (born in 1958) and Tawada is 59 (born in 1960): all three made their debut and became known in the mid-1990s, i.e. almost thirty years ago. The case of Shōno requires a small explanation here, as her debut occurred in 1981. At that time, she received the Gunzō Prize for New Writers, which however did not bring her fame, and Shōno stopped publishing for the next ten years. Only the Noma Prize for New Writers for her novel *Nani mo shitenai* (I do nothing), awarded in 1991 and in 1994, and two other great literary prizes for debutants (this is why Shōno is called "the eternal debutant)": the Mishima Prize for New Writers for *Nihyakunenki* (Buddhist ceremony two hundred years after death) and the Akutagawa Prize for New Writers for *Time Slip Industrial Complex*, brought her renown and fame in the literary world. And one more digression: the obtainment of the three most important prizes for new writers: Akutagawa's, Mishima's and Noma's, called "the three crowns" (*sankan*), is regarded as a remarkable achievement, an achievement that no one had ever attained before. The other two writers are also winners of many important literary awards, including the most prestigious Akutagawa Prize. Tawada obtained it in 1993 for her novel *The Bridegroom was a Dog* and Kawakami in 1996 for *Tread on a Snake*. Their works have been translated into many languages.

Secondly, all three, although writing in the postmodern era in which literature also tries to meet the demands of mass culture, are considered to be the authoress of *junbungaku* – high artistic literature, carrying important content.

And thirdly, what is most important for my considerations, although their works vary greatly both in terms of means of literary expression and content, we can find a common theme taken up by each of these authoresses with varying intensity. And this is precisely the subject of encounters and close relations between humans and nonhumans: animals, hybrids, living matter, and in the case of Kawakami, also inanimate matter and phenomena. A snake, a mole, a buffalo, a bear, a dog, a cat, a tuna, dirt, metal, stars, and night are all examples of not only

motifs in their short stories and novels, but also of legitimate, and in some cases – leading characters of their works.

Critical posthumanism as a philosophical and aesthetic perspective

The philosophical and aesthetic perspective that I adopt for the present considerations is critical posthumanism. Contemporarily, it is a world's important, multidirectional intellectual current, dating back to approximately the late 1970s. It rejects the anthropocentric paradigm previously reigning in Western culture and separating human from nonhuman forms of biological life, thus weakening the position of man as a privileged species and placing him in the wide world, greater than the human one. Critical posthumanism recognizes the importance of the human and nonhuman continuum and provides man with tools for critical thinking about himself.[8] Posthuman man, as writes Bakke, is a "decentered man – biological organism located in the network of vital interdependencies with nonhuman life forms and technologies".[9] Thus understood, posthumanism asks questions about the place of the decentered subject in today's world, about its carnality and identity. It also draws attention to nonhuman life forms: animals, plants, microorganisms, to life in general. It includes only just germinating studies on plants as well as vigorously developing animal studies.[10] It is precisely as a result thereof, that in recent years across the world, including Japan (especially in the last two decades), there appear more and more cultural texts raising questions about the attitude of man towards animals, analyzing human-animal relations throughout history and different areas: philosophy, religion, literature and art. As evidence, in 2008–2009, Yoshikawa Kōbunkan publishing edited an excellent four-volume series *Hito to dōbutsu no Nihonshi* (history of humans and animals in Japan)[11], as well as a work entitled *Nihonjin no shyūkyō to dōbutsukan. Sesshō to nikushoku* (religion and attitude towards animals in Japan. Animal slaughter and meat consumption) by Nakamura Ikuo in 2010[12]. The main topic of the latter is ethics in Japanese contact with animals, expressed through religious prohibitions on killing animals and eating meat. Another example of interest regarding the place of animals in Japanese culture, fitting in the worldwide posthuman trend, is the re-edition in

[8] See more Wolf 2010, Bakke 2012, Braidotti 2014.

[9] Bakke 2012: 8.

[10] Ibidem: 9.

[11] The series *Hito to dōbutsu no Nihonshi* (history of humans and animals in Japan) contains: 1. Nishimoto Toyohiro 2008, 2. Nakazawa Katsuaki 2009, 3. Suga Yutaka 2009 and 4. Nakamura Ikuo, Miura Sakeyuki 2009.

[12] Nakamura Ikuo 2010.

2006 of an outstanding work by Nakamura Teiri, entitled *Nihonjin no dōbutsukan. Henshintan no rekishi* (the attitude of the Japanese towards animals. A history of transfigurations).[13] He had great difficulties with publishing it the first time twenty years earlier.[14] It is a thorough study of the attitude of the Japanese with respect to animals, based on the human-animal transformation motif (*henshintan*) in Japanese myths, fables and legends since the earliest times to the present day.

There is proof of an increased Japanese interest in human-animal relations in borderline situations as witnessed in numerous publications that appeared in Japan upon the tragedy of the earthquake, *tsunami* and nuclear contamination of March 11th, 2011. Those include, among others, *Dōbutsutachi no 3.11. Hisaichi dōbutsu shien dokyumentarī* (animals of March 11th. The document on the support of animals in the disaster area) by Abe Tomoko[15] or *Ushi to tsuchi* (cows and land) by Shinnami Kyosuke[16].

Human-nonhuman relations and motifs of *henshintan, irui kon'intan*, and the nomadic subject

Nakamura Teiri, studying the human-nonhuman relations in Japanese fairy tales, legends and myths, drew attention to the relatively frequent motifs of animal transformation into a human being (*henshintan*) and interspecies marriages (*irui kon'intan;* known also as *iruikon*), which are rather rare in Western literature.[17] It is precisely this motif of inter-species transfigurations that we find e.g. in *Hebi o fumu* and *Atarayoki* (*Chronicles of an Amazing Night*)[18] by Kawakami Hiromi. In the works of the above-mentioned three writers, there is also the motif of *irui kon'intan* along with its variations, e.g. the canine fiancé of the woman character in *The Bridegroom Was a Dog* by Tawada and the tuna-lover in the *Time Slip Industrial Complex* by Shōno Yoriko. There also appears the motif of equal coexistence between men and animals or their anthropomorphized forms, e.g. the Dutch water buffalo in *Yashi, yashi* (goody, goody palm tree)[19], the bear-neighbor in *God Bless You* and *God Bless You 2011*, as well as moles in various works by Kawakami. Although the attitudes of these writers are not programmatic, still they redirect attention from the subjective human life to the nonhuman one, thus fitting into posthuman thinking about the world.

[13] Nakamura Teiri 2006.
[14] Ibidem: 328-329.
[15] Abe Tomoko 2012.
[16] Shinnami Kyosuke 2015
[17] Nakamura Teiri: 10-11, 18-21.
[18] Kawakami 2008b: 103-170.
[19] Kawakami 1998: 9-24.

A phenomenon close to critical posthuman reflection, also found in the works of Kawakami, Shōno and Tawada, is a weak, fluid subject that brings to mind the nomadic subject – deprived of individuality and open to the transgressive, the unexpected and the accidental. Nomadicity and consciousness related to it, as interpreted by the feminist researcher Rossi Braidotti, creates the need of fluidity, change, and opposition to freezing within socially coded patterns of thinking and behavior.[20] This consciousness, accompanied by surrealistic experience and presentation of the existing reality, its deformation, allowed all the three authoresses not only to place animals in the center of their novels, but also to break the taboo of trans-species carnal relations. In *Tread on a Snake*, this border has been crossed on the level of imagination**:** in an internal monologue, the protagonist, Hiwako, admits that during the sexual act her partners (and maybe her too) turn for a moment into snakes.[21] And in Shōno Yoriko's novel *Time Slip Industrial Complex*, the narrator, during a surrealistic journey across Tokyo and its surroundings, depicted as a futuristic world of slums known from the movie *Blade Runner*, dreams of loving a tuna. At the same time, she is not sure whether the male voice she's hearing on the telephone pertains to dream or to reality, and whether this is not the voice of the tuna, towards which she feels love as strong as it is possible only in a dream.[22] She describes in detail her enigmatic tuna-lover as a male-fish hybrid, with a human-like face and fins instead of hands:

"He was slightly different from an average tuna. It was a living being with a distinctly tuna aura. His body was surely the body of a fish, but his neck was narrow and his pupils were wide-open, like an excited cat's eyes, completely different from the eyes of a tuna. Also, his skin was more like the silver and hard skin of a fresh-caught bonito than a tuna. He was a little shorter than me, about five feet, with long thin fins sticking out like penguin wings, tips rolled up like the leaves of a decorative plant. He looked in my direction, inclining his face to the left, slightly in the shape of an inverted triangle, and similar to a human face."[23]

Although the protagonist admits that apart from an exchange of glances during one single meeting anyway, nothing happened between them[24], the very fact of suggesting the possibility of such an intimacy bares the hallmarks of inter-species transgression.

Understatements and suggestions also form an atmosphere raising suspicions of breaking the inter-species taboo in the novel *The Bridegroom Was a Dog* by Tawada. In this novel a young man, Tarō, is bitten by a pack of dogs, which triggers in him a canine nature. He does not physically change into a dog, but the

[20] Cf. Braidotti 2009: 60-66.
[21] Kawakami 2008 a: 44-45.
[22] Cf. Shōno 2007: 9-11.
[23] Shōno 2007: 11.
[24] Ibidem: 12.

title of the novel: *The Bridegroom Was a Dog*, suggests it. It refers to the aforementioned and well-known in Japan type of legend *irui kon'intan*.[25] In those legends, in exchange for a favor rendered by a dog, a family gives away their daughter as a wife[26]. In other versions, the animal, repaying human goodness, takes human form and becomes husband or wife[27]. Tawada, a thoroughly postmodern woman writer, deconstructs the myth of the dog-fiancé, regarded as traditionally Japanese in her country (although its versions are also known in China, Okinawa or Indonesia), and calls in question the truth of the tradition. At the same time, by placing the myth in her novel, she manages to show what is prohibited in the modern world, taboo, pre-rational.

The world of different species in Kawakami's "usobanashi"

The widest range of types of relations between humans and nonhumans is presented in the works by Kawakami Hiromi, a prosaist and a poetess. An important factor that affects Kawakami's prose is her education in life sciences. Thanks to it, the awareness of the place of humans in nature, as one of its many elements, is something that is obvious for her. Here is how she speaks about it herself:

"When I write a novel, I wonder what man is. What will happen, when there will be too many humans, myself included. What their relations will look like. You can think of all this in the context of literature, but biology is a science that makes us think about the relations of a living being, which a human is, with other animals and plants in nature; about what systems they belong to, whether they are living beings and so on. In a sense, it all affects my way of thinking when writing."[28]

After graduating from the Faculty of Science of the Biology Department at the Ochamizu University in Tokyo, Kawakami worked several years as a biology teacher in high school. But she dedicated her life to writing.

In her novellas and short stories, belonging to the group of narratives that she herself describes as *usobanashi* (made-up stories), what dominates is the aesthetic

[25] Okabe 2006: 28-29.

[26] The legend became famous in Japan, especially since the Edo period (1603–1868) thanks to the *yomihon* (lit. reading book – narratives popular in the Edo period, influenced by Chinese novels, focusing on the supernatural and the fantastic), in one hundred and six volumes entitled *Nansō Satomi hakkenden* [biographies of eight dogs] by Kyokutei Bakin. The volumes were written and published over a period of nearly thirty years (1814–1842). This historical novel is set in a medieval war and its heroes are eight warrior half-brothers who descended from a dog. All of them bear the word „dog" in their surnames. The novel presents their adventures during which they show the virtues of loyalty and honor. Cf. Shirane 2002: 885-909.

[27] There are many stories of this type in Japanese folklore, for example *The Crane Wife*, *The Fox Wife*, *The Snake Wife* and others. See more Mayer 1985.

[28] Kawakami, Numano 2012 [Accessed 25 April 2012].

of magical realism combined with an outlook according to which a human is barely a small, although inseparable part of the universe. Apart from *Homo sapiens*, other mammals, reptiles, plants, living creatures on the borderline of species, as well as inorganic substances, populate the world of Kawakami's works. Those stories are even called "tales on different species" (*ishu shōsetsu*).[29] Let's see some of them in a nutshell. To be sure, the animals from the stories I chose to summarize, namely a bear and a mole, entering into relations with humans, do not have much in common with real animals. They belong to the world of literary fiction, thanks to which they can walk on two paws/legs, upright, as well as talk with humans and with their own confreres in a language comprehensible for humans. We can speak here of a partial anthropomorphism, since the convention of magical realism in which those stories are written allows animals to keep some of their attributes typical for nonhuman animals, e.g. the bear hunts for fish like a bear, and the mole, covered with thick hair, just as a mole, lives in a hole deep underground.

Beginning with *God Bless You*, this short story, seemingly a fable, impresses with its simplicity. The narrator of the story – presumably a young woman, but the narrator's gender is not suggested here, since Japanese does not have grammatical genders – in a very calm tone, as if it was the most common thing in the world, recounts a nice day spent together with a bear:

"The Bear invited me to go for a walk with him to the river, about twenty minutes away on foot. I had taken that road once before in the early spring to see the snipes, but this was the first time I had gone in hot weather, and carrying lunch to boot. (…) The bear was a massive full-grown male who had just moved into apartment 305, three doors down the hall from me."[30]

At the riverside, where there were plenty of bathers, the bear showed forbearance and patience towards intrusive onlookers. Then, he deftly caught a fish, expertly cleaned it and had it dried in the sun to make a gift of it to his companion afterwards. After eating lunch, he told her to get a nap and offered to sing her a lullaby. He seemed a bit disappointed when it turned out not to be necessary. After a nice day, they both returned home satisfied. At the door, the bear, slightly embarrassed, suggested a goodbye hug, as was customary in his region. He thanked his neighbor for the enjoyable day and commended her to the God of Bears:

"I had a truly wonderful time. I feel as though I have returned from a voyage to some faraway place. May the Bear God bestow his blessing on you."[31]

Before going to sleep, the narrator tried to imagine that bear-god, but she could not. However, she concluded that 'All in all, it had been a pretty good day'.[32]

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[29] Cf. Shimizu Yoshinori 2003: 73.
[30] Kawakami Hiromi 2012.
[31] Ibidem.
[32] Ibidem.

The short story *God Bless You 2011*, a new version of the one from seven years earlier, was written in 2011, after the great *tsunami* in Tōhoku and the explosion in the Fukushima nuclear power station. The text is ninety-five percent the same as the first version. The atmosphere, surprisingly, also remained idyllic, despite the nightmare of nuclear contamination. Only very slight changes have been introduced in the plot, which, however, modified narrative accents. After all, everything is happening in a world 'after that event'. In the building where the narrator and the bear live, there are only three families left. But even though everything is contaminated, our protagonists walk out, as previously, for a stroll. Outside, everybody wears protective clothing and people usually move by car, but the bear and the narrator walk dressed in normal clothes. Unfortunately, the caught fish can no longer be eaten, yet in spite of everything, the narrator and the bear spend a nice day together. Only before the goodbye, the bear pulls a Geiger counter out of his bag and runs it over the body of his friend, and then his own. At the end, when the bear, slightly embarrassed, suggests a goodbye hug, as is customary in his region, the narrator does not mind, just as in the first version of the story; she just adds:

"I consented. The fact that bears don't take baths meant there would probably be more radiation on his body. But it had been my decision from the start to remain in this part of the country, so I could hardly be squeamish."[33]

The bear still doesn't forget to commend his companion to the God of Bears. And she, even though spending a lot of time before going to bed noting in her diary the doses of radiation absorbed every day, here also, as previously, as if nothing had changed, she tries unsuccessfully to imagine the bear-god and she sums up her day with the same words: "All in all, it had been a pretty good day".

And one more exemplary short story, *Mogera Wogura* – its narrator is just a mole who lives with his wife deep inside the soil. He talks about his everyday life. He is elegant, wears a cashmere coat and works with humans in an office, drawing up statistics. At the same time, he is perfectly aware of his nonhuman origin and appearance. He doesn't feel insecure on that account; on the contrary, he is proud. When some vagabonds accuse him of putting on airs despite being an animal, he replies resolutely: "What do you mean by that! Humans are animals too, aren't they?"[34]

At work, the mole is appreciated for his beautiful calligraphy, but his co-workers notice his animality and tend to avoid him. As for the mole, outside work, he collects humans who became some sort of weak and passive "them" (*are*). [35] They are frightened and do not have the strength neither to live nor to die. It is not known why such things are happening; we can only guess that the world must have undergone some catastrophic changes. The mole and his wife give those humans shelter

[33] Ibidem.
[34] Kawakami 2011 c: 94.
[35] Ibidem: 105.

in their underground hole, prepare bedding for them, cook nutritious food, feed them, and even take care of human children who are abandoned by their parents. The atmosphere of the story is much darker than in *God Bless You*, but the mole couple seems to be satisfied with their life and with the work they do.

A mole similar to a man when it is sitting at a desk and drinking tea, a bear walking on two paws and giving a hug to a close human friend, a snake transforming oneself without any trouble into a woman – the carnal borders between beings from Kawakami's novels and stories are fluent. As all those *mono* (a Japanese expression very comfortable indeed, as it comprises the meaning of things, animals and humans alike) can change even into different states of matter: solid, liquid and gaseous, as it occurs in *Chronicles of an Amazing Night*. Matsuura Hiasaki observes with humor, and at the same time presents a very rational point of view, that this leads to irreversible chaos in the taxonomic system of Kawakami's fictional universe[36]. For which species should we attribute to the mole from the *Mogera Wogura*, which partly behaves like a human being and partly like an animal? Moreover, it (or maybe he?) is perfectly aware of its nonhuman origin. A similar mole appears in *Yashi*, though its role is peripheral – the main, woman character just takes a picture with it, and during a conversation, she tries not to use words that could offend the mole.

Transgressing borders, the fluidity of forms, and the specific indistinctness of contours also applies to narration in Kawakami's prose, which, in various works, is carried out from different points of view: human, animal, and sometimes it is a narration carried out completely from the inside, without specifying the kinds, species or sexes (as in *Atarayoki* or *Kamisama*). This sort of narration is best illustrated by a concept from Bruno Latour, conceiving the world as a collective of human and nonhuman actants, without the subject-object relations[37].

In this human-nonhuman collective world existing in the prose of Kawakami, relations between actants are based on the principle of total equality. At the same time, human and nonhuman animals are only a tiny part of this great whole, which is the universe. It is because, as Kawakami herself states, the fictional "me" isn't anything special for her, "it's a tiny speck (*chippoke na ten*) – whether we are here or not, the world will last anyway." But – as she adds – "it doesn't mean that being such a speck is something unimportant – each speck has its own point of view, its own opinion." [38]

It is therefore not important whether a human or a nonhuman animal reports the story in Kawakami's works. Everyone is important, everyone listens to each other and respects each other's opinion. At the same time, we can get the impression that even though humans and animals share their experiences, nonhuman animals are somewhat gentler, more caring, understanding and more generous than

[36] Matsuura: 174.
[37] Cf. Latour: 69-78, 115-123.
[38] Kawakami, Numano 2012.

human animals. They show more tolerance for the "Other" and they try harder. It is the Bear who invites its neighbor for a walk and takes exceptional care of her. It is the Mole who rescues humans, who, for their part, do not show him much more than tolerance. He gives them shelter, feeds them, showing unconditional hospitality, similar to that postulated by Jacques Derrida, namely the infinite hospitality – *une hospitalité à l'infini*.[39]

Conclusion

In art, as Bakke observes, "beyond convention, and even against taboo, there are practices of trans-species coexistence: living and dying, which make us realize everything that anthropocentric culture rejects and condemns, ridicules and disregards. Artistic projects addressing these issues (…) lead us into the circle of experiences so far staying beyond deeper reflection, although undoubtedly experienced".[40] With their works, Kawakami, Shōno and Tawada subscribe to these words. At the same time, the topic of inter-species relations they address naturally fits into Japanese literary tradition. Originally anti-homocentric – or perhaps a better expression would be: remaining beyond the dichotomy of nature and culture – Japanese culture provides this kind of examples since the dawn of time. What certainly contributed to it was the Buddhist belief in transmigration of souls and mercy for all living beings, as well as animism, forming an important part of the native Shintoism. Both these elements had great impact on the Japanese way of conceptualizing the world. Since early antiquity, there are countless stories in Japanese literature, where human and nonhuman protagonists enter in close relations with each other. At the same time, not only humans (or gods in human form) turn into animals, but also animals become humans, which is rare in the Western tradition.

Japanese women writers, whose works address the issue of encounters and close relationships between humans and nonhumans, openly provoke questions that concern not only Japan, but also the world's contemporary posthuman thought: questions about the human and nonhuman actants, its body, emotions, thoughts and mutual relations in a world where men coexist with other, animate and inanimate forms of being. Especially in Kawakami's writing we can find an affirmative vision of a world of humans and nonhumans coexisting in peace. Hospitality, shown in her works, seems at the same time a quality particularly important in our era of migration and refugees, and makes us reflect on the attitude that each and every one of us must develop towards those extremely difficult issues in a contemporary world full of challenges and problems.

[39] Derrida 2004: 257-261.
[40] Bakke 2012: 94.

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English Summary of the Article

Beata Kubiak Ho-Chi

The present paper considers encounters between humans and nonhumans (especially nonhuman animals), a theme surprisingly frequent in the fiction works of contemporary Japanese women writers. The main characters of two short stories by Kawakami Hiromi are an old-fashioned, well-bred bear, which moves into a new apartment and invites its human neighbor for a walk to the river (*Kamisama*, 1993), and a mole which, being perfectly aware of its nonhuman origin and appearance, works with humans in an office (*Ugoromochi*, 2001). The other character of Kawakami's work, awarded with the prestigious Akutagawa prize (*Hebi o fumu*, 1996), meets in her real, everyday life a snake claiming to be her mother and trying to draw her into the world of snakes. In turn, in the novels by other famous women writers, Tawada Yōko and Shōno Yoriko, who are counted among the most recognized Japanese authors, we find a dog (*Inu mukoiri*/*The Bridegroom Was a Dog* by Tawada, 1993) and a tuna (*Time Slip Industrial Complex* by Shōno, 1994) as lovers of the main female characters. In their works, Japanese women writers transgress not only cultural, linguistic and geographical barriers, but above all, they go far beyond the boundaries in force in the anthropocentric universe. Addressing in their works the issue of encounters and close relationships between humans and nonhumans, they openly provoke questions that concern not only Japan, but also the world's contemporary posthuman thought: questions about human and nonhuman actants, its body, emotions, thoughts and mutual relations in a world where men coexist with other, animate and inanimate forms of being.

Keywords: Japanese women writers, contemporary literature, Kawakami Hiromi, Shōno Yoriko, Tawada Yōko, critical posthumanism, nonhuman animals, human-nonhuman encounters, *henshintan, irui kon'intan*, nomadic subject

論文概要

「あなたの隣人が熊、婚約者が犬、そして愛人がマグロなら。川上弘美、笙野頼子、多和田葉子の作品における人間−非人間の出会いをめぐって批判的ポストヒューマンの視点から」

本論文では、現代の日本人女性作家のフィクション作品に驚くほど頻繁にみられるテーマである、人間と非人間（特に人間ではない動物）の出会いを取り上げる。川上弘美の短編における主人公達は、新しいアパートに引っ越して人間の隣人を川まで散歩に誘う古風で礼儀正しい熊であり（『神様』1993年）、非人間の生まれと容貌を完全に自覚しながらも人間と共にオフィスで働くモグラ（『鰭鼠』2001年）である。権威ある芥川賞を受賞した川上作品（『蛇を踏む』1996年）に描かれる人物は、日常生活をおくる中で、彼女の母親

だと主張し蛇の世界へと誘う一匹の蛇に出会う。一方、他の著名な女性作家で社会的に認められた日本の作家達の間でも評価を受ける多和田葉子と笙野頼子の小説においては、犬（多和田『犬婿入り』1993年）やマグロ（笙野『タイムスリップ。コンビナート』1994年）が、主人公女性の愛する者として登場する。こうした作品において、日本の女性作家は文化的、言語的、地理的境界のみならず、更に人間中心主義的世界の限界をはるかに超えていく。彼らの作品に向き合うとき、人間と非人間の出会いと親密な関係をめぐる問題は、日本だけでなく現代世界のポストヒューマン的思想を悩ませる問いを、公然と投げかける。つまり、アクタントである人間と非人間、その身体、思考に関する問い、そして人類が生物や非生物といった他の存在と共存する世界における相互関係をめぐる問いである。

キーワード：日本の女性作家、現代文学、川上弘美、笙野頼子、多和田葉子、批判的ポストヒューマン主義、非人間の動物、人間−非人間の出会い、変身譚、異類婚姻譚、放浪の主題

Barbara Słomka

A Bear Is Watching a Man in Tawada Yōko's *Yuki no renshūsei*

These days, when racism, sexism and animals' discrimination are being successfully eliminated from academic discourse through granting various rights to women, national and sexual minorities, and animals, when animal studies including many aspects are being developed there arises a new question. Namely the question, what should the supreme form of equality in rights – subjectivity, look like in the case of animals? In her essay *A Report on the Animal Turn* Kari Weil asks: "But unlike in women's studies or ethnic studies, those who constitute the objects of animal studies cannot speak for themselves, or at least they cannot speak the languages that the academy recognizes as necessary for such self-representation. Must they then be forever condemned to the status of objects?"[1]. The answer shall probably be, unfortunately, yes.

But the inability of self-expression in language recognized by the academy cannot, and does not, restrict literary imagination. Therefore, the Japanese writer Tawada Yōko (1960-) invited three (in fact four) polar bears of different generations, living in different circumstances, having different characters and playing different roles, to her trilogy *Yuki no renshūsei* [the trainees of snow] (2011) and allowed them to do some research on human beings or – to be more precise – on non-bear animals. We can then call the trilogy a report on human studies carried out by animals. The bears tell their stories describing and judging the men and women involved. Unlike Red Peter from Kafka's *A Report to an Academy* (1917), who is unable to describe his past life as an ape once he turned human[2], Tawada's bears do not have any problem with their animal identity. Moreover, the Grandmother Bear says: "Describing how one became a human is disgusting,

[1] Weil 2010:1.

[2] Red Peter starts his report with: *You have done me the honor of inviting me to give your Academy an account of the life I formerly led as an ape. I regret that I cannot comply with your request to the extent you desire. It is now nearly five years since I was an ape (…).*

it's an ape's way of doing it"[3]. She does not like the very fact of becoming a human. She claims her right to speak for herself as a bear.

Yuki no renshūsei deals with many aspects: political, social and ecological problems. However, I am going to focus on bear heroes' observation of human beings.

Composition, narration and heroes of *Yuki no renshūsei*

The narration in the trilogy differs depending on its part. In the case of the 1st part, *Sobo no taikaron* [grandmother: theory of devolution] the story is told by the bear, Grandmother herself, in the first person.

The narrator of the second story called *Shi no seppun* [the kiss of death] seems to be a human woman, Ursula. She was a circus acrobat and Tosca's trainer. Tosca was a she-bear. But in the end it turns out that the story is told by Tosca the 2nd on behalf of Ursula. Tosca the 2nd is an incarnation of the above-mentioned Tosca (thus 4 heroes).

And in the 3rd part, called *Hokkyoku o omou hi* [says of dreaming of the North Pole], we have yet another solution of narration. The story is told by a bear from his point of view but in the third person, as children often do, until the moment he is admonished by a Malaysian bear that he should speak of himself using the first person.

The hero of the 1st story is a female polar bear caught soon after birth and brought up by human beings. She merely remembers her mother being killed by a man, but longs for snow and cold. Tawada endowed her (and the other three) with self-consciousness, the capacity for rational thought and its manifestation in language. They can understand human words; however, quite often misinterpret their meaning, some of them can even speak, read and write in human language. It means they are "fully equipped" to observe and judge the world around them and communicate their opinion to men. Grandmother, the hero of the 1st part is a circus artist but she reads Kafka and Heine, writes an autobiography and has probably never heard of "a Bear of Very Little Brain".

The second part *Shi no seppun* has three main characters: the trainer Ursula and her two partners, two Toscas. Ursula is not a typical trainer using the punishment and reward method. She is a model trainer, whose approach seems to be close to what Vicki Hearne, a poet, philosopher and animal trainer, believes essential to training. "Training, for Hearne – says Weil – is a means to begin to penetrate [that] consciousness [of animal], but only to the extent that we humans can relinquish the stance of impenetrability that we claim for ourselves and with which

[3] Tawada 2011:53. In Japanese: *Jibun ga ika ni shite ningen ni natta ka ni tsuite kaku to iu hassō ga saruteki de iya datta*. All quotations from this book translated by the author of the article.

we protect ourselves from being known by the animals we live with"[4]. Ursula completely relinquished the stance of impenetrability. She and her trainees understood each other without a (spoken out-loud) word. Tosca the 2nd inherited Tosca the 1st's consciousness, she knows her own and Ursula's past and through "the kiss of death" she swallowed Ursula's soul, which enabled her to tell the story.

The hero's story in the 3rd part is based on the life of a real he-bear from the Berlin zoo born in 2006. Rejected by his mother, Tosca, Knut was taken by human beings, taught some art of acrobatics, then became a star, admired by people but also used by them to promote ecological ideas and so on. He died in 2011, he collapsed into the pool while suffering from encephalitis and drowned because of a heart attack. Knut was a subject of many controversial discussions among animal rights' defenders, animal acrobats' lovers and people who just got to like him[5].

Bears' Life Stories: how did they manage to survive in the human beings' world?

1. The Ancestor: a circus star and cosmopolitan writer

Grandmother Bear was born in the Arctic zone but was soon taken away to the Soviet Union. She was brought up by a man, trained and "employed" in a Kiev circus. She became a circus star and was quite happy about her life. But one day she over trained and got confused and this was the end of her stage career and the beginning of the literary one.

Once she started writing she began to consider and judge the world around her. And from that time her self-consciousness is able to develop. She recognizes and names differences between her and human beings.

Becoming a writer changed her life. She understood that writing was more dangerous and unpredictable than balancing a ball. She compared writing to hunting and circus art to a worker's job on a production line. Following advice from Fur Seal, the editor-in-chief of a literary magazine, the Bear avoids political themes in her writing.

She became famous when her story was published in one of the above-mentioned Fur Seal's, her ex-fan whose proposal she once rejected, literary magazines. He started to publish her autobiography, neither informing her nor sending a copy of the magazine or offering gratuity. Even the title *The Tears of Applause* was not consulted with the author. The Bear's only benefits from publishing her own life

[4] Weil 2010:7.

[5] See *Knut (polar bear)*. Available at: https://en.wikipedia.org/wiki/Knut_(polar_bear) [Accessed 30 Otober 2015].

story were chocolates (probably illegally received from the West) and notebooks difficult to get in the Soviet Union.

The Grandmother Bear's autobiography was translated into German and praised for its criticism of animal exploitation in the circuses taking place in the communist countries. But becoming famous in the West ended her career in the Soviet Union. More than that, she was invited to take part in the project called *Orange Cultivation in Siberia*. However, she was lucky to avoid it thanks to the West Berlin editors who paid ten thousand dollars to the Soviet Union Writers Association. And so the Bear became a national minority in West Berlin.

As an immigrant writer the Bear got an apartment with a full (according to people) fridge. In fact, she becomes a hungry Bear-Writer with a bankcard. Feeling lonely she has a problem with writing. To overcome the creative crisis she starts to visit a bookshop and gets acquainted with Kafka's *A Report to an Academy* and Haine's *Atta Troll*. But her caretakers push her to write quicker, instead of reading books, and not in German but in Russian, which she, unlike them, does not believe to be her mother tongue. She suspects they want to change the contents of her book in translation.

While living in West Berlin Grandmother Bear dreams of Canada, a cold place, so she's heard.

Her dream came true after an incident with a group of young neo-Nazis who attacked her because she was from the Soviet Union. Her German protectors, under the pretext of fearing the Nazis, got rid of the writer who ate too much salmon and wrote too few words. They arranged her emigration to Canada, which turned out a bit disappointing, too similar to Germany. Overheated classes with very small chairs and the necessity to learn one more language discouraged her but finally she managed to find her way in Canada. Not for long. She met a Danish immigrant. They got married and had a daughter. Her husband was a communist who wanted to immigrate to a communist country where their daughter Tosca could learn ballet or skating without paying tuition fees. And so they moved to East Germany.

2. Tosca: a ballet school graduate working in circus

The narrator "I" of this story is Ursula, an East German circus acrobat and a trainer who became famous for her kiss with the polar bear, which is Tosca, an immigrant from Canada. Ursula loves wild animals and treats them as partners, not objects. She is convinced there is mutual understanding between her and them. Especially between her and Tosca, a ballet school graduate who became a circus artist after some experiences of unfair treatment in theaters.

Ursula is more engaged in training Tosca than in bringing up her own daughter, left at her mother's place. She tries to prepare an extraordinary turn around for

the bear and as a result they create the "kiss of death" which is Tosca using her mouth to take a cube of sugar from Ursula's tongue. The kiss is not included in the official program. They decided to do so through beyond-language communication, without informing anybody.

From the very beginning Tosca and Ursula have a special kind of communication. They meet in their dreams. For the trainer who never had anybody to talk to about her feelings, these meetings are like psychotherapy: she recalls her childhood nightmares, her family life, her previous jobs as a post-woman and in a military factory, and her unhappy love.

Ursula decided to write down Tosca's life story but because she herself did not know how to write, as an exercise she tried to tell her own story which finally would be retold by Tosca the 2nd. Unfortunately, Ursula could not read Tosca's mother's autobiography since it had been sold out.

Ursula, as a trainer, believes that it is essential to know when to give up before it becomes dangerous and that courage is good for nothing. It is a kind of respect for animals.

"The kiss of death" became famous and was shown abroad. In America it was criticized as pornography and as behavior against hygienic rules. In Japan, especially children who found it funny admired it, but nobody believed that she was a real bear. People expressed their sympathy, believing she suffered from heat while wearing a bear's skin.

Tosca and Ursula visited foreign countries but did not do any sightseeing, neither did they taste local cuisine. As Tosca put it, "a circus is an island".

All that happened in the '60s and '70s of the 20th century. In the '90s Ursula, though quite old, still performed "the kiss of death" with Tosca the 2nd, who was also born in Canada. She immigrated to East Germany just before the reunification of the country after which Ursula lost her job and Tosca was sold to the zoo. They kept in e-mail contact for the rest of Ursula's life until she died at the age of 83. Tosca wrote down her bitter memoirs. In the zoo Tosca fell in love with Lars and gave birth to twins. One of them died soon. The other, Knut, the hero of the 3rd part of the trilogy, was rejected by his mother and brought up by human beings.

3. Knut: dreaming of snow far and wide in the Berlin zoo

Two men – a zoo caretaker, Matias, and a doctor named Kristian brought up Knut. These two were the first animals for the little bear, rejected by his mother, so he watched them carefully.

Matias was involved very much in taking care of Knut and he spent a lot of time playing with the bear, but he did not like the journalists who appeared at Knut's place since the bear grew to be famous. The bear became attached to him

and even got jealous. Knut was frightened that maybe Matias had a wife and children and imagined that one day he would leave Knut like the hero in a love story that Matias had once read to him. Knut got acquainted with the writings of Wilde, Genet and Mishima and with music of Emilio Pujol and Manuel de Falla. In the beginning he discovered the world outside using his sense of hearing and sense of smell, all the time dreaming of leaving the cage.

When Knut got bigger people started to take advantage of him. They made him appear on TV in campaigns against global warming. His appearance would help the zoo to survive so the director invited the Environment Minister and TV teams from all over the world. That day, Knut could play outside for the first time, enchanting the audience. Soon he realized he had a talent for entertaining people, probably inherited from his ancestors.

Knut started to walk inside the zoo and this was the chance to know what other animals look like, so far known only as voices and smells. The bear was surprised by the variety of sizes, colors, shapes and behavior of the animals. And Matias taught him about the places they are from and the customs of various species. With some species Knut was able to talk and learn a lot from them but this new knowledge sometimes made him suffer. He was often scolded or criticized.

The bear becomes famous but does not like the signs of admiration such as letters, gifts from fans or numerous articles in newspapers. Instead, his interest towards animals grows. The zoo inhabitants, too, show interest towards Knut, especially she-bears would not mind to become his lovers. But he has decided: once he grows up he will marry Matias. Unconsciously, Knut shows a very liberal attitude towards inter-species relations and gender issues. But Matias left one day. He simply died from heart attack.

Knut starts to think of getting outside of the zoo once he knows from a newspaper that some corrupt criminal managed to leave prison for ten thousand dollars.

At a party given by the mayor, Knut makes friends with another human being, Michael who tells him about his mother Tosca who was forced to do things against her nature in the circus. This probably changed her character and became the reason for rejecting him. Michael informs him that a meeting with her is planned. From Michael he also learns the story of a young sloth bear's euthanasia. It was declared righteous, as a way to avoid bringing up the sloth bear by human beings who can change an animal's character. It makes Knut think that being raised by humans is a kind of crime, including his own case.

In the Berlin zoo, Knut continually dreams of a day when he will go to the North Pole, cold and white, far and wide. And on one snowy day he dies.

A Bear Is Watching a Man

Tawada's bears find human beings naive, weak and selfish creatures believing that they are strong and generous and it makes them self-satisfied. Their behavior is usually aimed at profit but they pretend to do everything for the sake of others in order to feel comfortable. They are silly enough to believe they are successful in convincing those concerned that it is true.

Humans also have inclinations to radical behaviors and an overestimation of their own power. Proud of their power they try to prove their domination over other animals thus exposing themselves to danger. But when a human being sees a helpless animal he can sacrifice even his own family and spend a lot of time to help the one to survive.

And what did the bears discover about a man's soul? Tosca says: "The human soul is not as romantic as I heard it was. It is mostly built of words, not only ordinary words we can understand but also of many shreds of broken words, words' shadows and visions which failed to become words"[6]. For the bears, human beings seem imprisoned in language.

Let us have a look at what people did to the Ancestor, Grandmother Bear. Iwan brought her up but he was motivated by future profits from her circus career. The editor-in-chief of a literary magazine helped her to become a writer but he put all the royalties paid in dollars into his pocket. He claimed to be a benefactor, just because he gave the author chocolates and notebooks. (In fact he was a fur seal but he adopted people's ways of doing things perfectly). The West Berlin intellectuals saved the Bear from exile to Siberia but it was because they wanted some proof of the cruel treatment of animals in circuses in communist countries. In fact they were more engaged in criticizing the Soviet Union than in protecting animals. They were more interested in having her as an author of what they could modify in translation than in knowing the truth from her writings. So they treated her as a slave, restricted her freedom, forced her to write in Russian and forbade intellectual development by reading books. And because she did not act like a slave they got rid of her by sending her to Canada, of course, under the pretext of helping her.

And what did the humans do to Tosca? Tosca experienced more good from people than her mother. Tosca had a trainer who treated her as a partner and was her beyond-words friend but again she was exploited in the circus and deprived of the chance to become a theater actress, not only because she was a bear but because she was a bear with her own opinion. Namely, an opinion about the contents of the play in which she would appear. Tosca was offered a role in Heine's

[6] Tawada 2011:162. In Japanese: *Ningen no tamashii to iu no wa uwasa ni kiita hodo romanchikku na mono de wa naku, hotondo kotoba de dekite iru. Futsū ni wakaru kotoba dake de naku, kowareta kotoba no hahen ya kotoba ni narisokonatta eizō ya kotoba no kage nado mo ōi.*

Atta Troll but did not want to become a bear criticized for rejecting freedom and choosing the life of a street performer thus earning her living. Why do people condemn animal entertainers in spite of the fact that they themselves act on the stage for money? Tosca discovered that humans had a double moral standard. "I hated the suggestion that Munma's refusal of freedom was contemptible. What's wrong with selling one's art on the street? Is that contemptible? And what about a prima donna from the Leningrad National Ballet who dances with a big part of her body naked, isn't she contemptible?"[7] – asks Tosca.

And as for Knut, he experienced human good will for quite a big part of his short life. He was brought up by a man who did not count on profits. He was rather anxious when the zoo management and ecologic activists started to take advantage of Knut. But he was not strong enough to prevent it. Knut experienced contact with a human being worthy of love but also the bitterness of being rejected by the one he loved (unconscious that his friend had died). And like his mother and grandmother he was exploited: entertaining people in the zoo and supporting people's ideology. Profits went to the zoo and turned out to be big enough to become a source of conflict between his zoo and the zoo his father lived in. Beside human studies, Knut also did a lot of non-bear animal studies. But this is a theme for another paper.

Conclusion

Tawada's bears' judgment of the humans does not differ so much from our own critical opinion of ourselves. Once we admitted that we were cruel towards animals and realized that killing them may lead to catastrophe we decided to grant the animals rights, similar to the rights we had, that is, human rights. But how could nonhuman animals possibly believe they are the object of human rights? How to persuade them to believe so? And first of all: do human rights fit the animals' way of living? Maybe they need animal rights. One day a bookseller, an acquaintance of Grandmother said: "If all the people have human rights, all the animals should have animal rights. So what should I think of the steak I ate yesterday? (…) My older brother became a vegetarian for that reason"[8]. Hearing this the bear did not hesi-

[7] Tawada 20011:89. In Japanese: *Sore de wa maru de jiyū o motomenakatta Munma ga hiretsu to demo iitage na fukumi ga ki ni iranai. Rojō de gei o utte okane o morau koto ga sore hodo hiretsu darō ka? (…) Anna ni takusan hada o misete odoru Reningurādo Kokuritsu Barēdan no purima donna wa hiretsu de wa nai no ka.*

[8] Tawada 2011:57, 58. In Japanese: *Moshi mo subete no ningen ni jinken ga aru nara, subete no dōbutsu ni dōbutsuken ga aru. Boku ga kinō tabeta sutēki wa dō naru no ka. (…) Ani wa sore de saishokushugisha ni natta.*

tate. "I can't become a vegetarian"[9] – she said. Through this spontaneous statement she refused to obey human or animal rights, simply because she was not able to.

Tawada's consideration could be read as a question about the limit of equalizing human and nonhuman animal rights. Do we, people, have the right to impose on the animals responsibility for their deeds, responsibility in our human understanding? If not, what should the subjectivity of the animals look like? We have to answer, at least try to answer this question since it is beyond any doubt that bears and other nonhuman animals feel and think. And let us not forget that they are watching us. We are not impenetrable. We never were. Once the Grandmother said: "Who and what for created an animal as foolish as a man? Some people claim that a man resembles God but it is very impolite towards God. In the North there are still tribes remembering that God was more like a bear than like a man"[10]. Let us try to change her opinion of us. For sure, animal studies and literature could help us do it.

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[9] Tawada 2011:58. In Japanese: *Watashi wa saishokushugisha ni naremasen*.

[10] Tawada 2011:67. In Japanese: *Ningen hodo oroka na dōbutsu o nan no tame ni dare ga tsukutta no ka. Ningen ga kamisama no nisugata da nado to iu hito ga iru ga, sore wa kamisama ni taishite taihen shitsurei de aru. Kamisama wa dochira ka to iu to ningen yori mo kuma ni nite ita to iu koto o ima demo oboete iru minzoku ga hoppō ni wa tenzai shite iru sō da.*

English Summary of the Article

Barbara Słomka

Nowadays, as animal studies are being developed, there arises a question of the supreme form of equality in rights, that is subjectivity, in the case of animals.

Since art and literature make possible what is impossible for scholars, Tawada is trying to look at human beings with the bear's eye, granting her heroes subjectivity and the capacity for rational thought; therefore, they are able to judged human beings.

Today, when men's cruelty is criticized and more or less effectively reduced it, but the human being still believes that he is impenetrable for the animals. Tawada says: That is our great fault. We can learn a lot about ourselves from them.

Key wards: human beings, bears, non-bear animals, equality in rights, self-consciousness, writer, circus

論文概要

「熊は人間を見ている － 多和田葉子『雪の練習生』」

近年アニマル・スタディーズが台頭し、主観性という平等権の究極の形が問われるようになった。

芸術と文学は科学者にとって不可能なことを可能にするが、多和田は人間を熊の目で見ることに挑み、そのヒーローたちに主観性と論理的思考を与えた。そのおかげで彼らは人間に対して審判を下すことができるのである。

人間の残酷さが批判され、それらが事実上多かれ少なかれ減少している今日においてもなお、動物達にとって人間は理解できないものだと人々は信じている。多和田は、それは私達の大きな誤りで、私達は彼らに私達自身の多くのことを教えてもらえると述べているのである。

キーワード：人間、熊、「非熊動物」、平等権、自我意識、作家、サーカス

Animals in Japanese Contemporary Society and Arts

Michał Piotr Pręgowski

Memorial Services and Rituals for Companion Animals in Japan, Poland and the United States of America

Introduction

Contrary to North American and European societies, the concept of a companion animal, especially one treated as a family member, is largely a modern notion in Japan. According to Barbara R. Ambros (2012: 4-5), pre-modern Japanese sources do not distinguish "pets" from "domestic animals," although early documents from the Heian period sporadically mention dogs, cats or birds as pampered animals of the court members. The latter phenomenon mirrors the social life of the medieval Western societies, where the noblemen were privileged to have pets – or, as James Serpell (1986 [1996: 43-59]) described it, animals without obvious practical or economic purposes – many centuries before other members of society. The "democratization" of having pets promptly followed the industrialization, urbanization and – most importantly – the rise of the middle class in the 19th century, particularly in Europe in North America (see for example Ritvo 1987; Kete 1994; Baratay 2012). By then, companion animals, and purebred dogs in particular, not only dwelled in upper-class estates but also became a fixture in the confined living spaces of most European and North American cities.

In Japan the "modern mode of dog ownership" started among the elites in the 19th century, largely in connection with the policies of Westernization imposed on the country during the Meiji period (1868–1912; Skabelund 2011: 3). Keeping companion animals was then in what can be called an "elite stage," while the popularization of this phenomenon picked up the pace in the second half of the 20th century. After World War II having a purebred dog was often marketed as a symbol of the middle class lifestyle (Ambros 2012: 4). At the same time watchdogs, a good symbol of typical human-animal relationship in Japan of the past, became limited to the countryside, although some authors go as far as to say that the perception of dogs as functional "pretty much disappeared" from Japan in the 1960s (Kajiwara & Mouer 2016: 203). In the 21st century, Japanese attitudes to companion animals are very similar to those observed in the United States of America and Western and Central Europe, including Poland.

The motivation behind this comparative study stems from observable differences in the political and cultural past of Japan, Poland and the United States of America. The last is the military and economic superpower whose global influence throughout the 20th century was strongly exercised through its culture (and pop culture in particular); it is also consistently the largest market for the pet industry. Due to the international role of the United States, the ways in which Americans interact with and how they relate to companion animals forms an attractive cultural pattern for other cultures – perhaps particularly for those seeking a way to reinvent themselves.

Such was the case of Poland after the fall of the Iron Curtain in 1989. With its society of more than 38 million people, the birthplace of "Solidarity" (*Solidarność*) is an exemplary case of a country that underwent tremendous social, economic and political changes in the last few decades. Transforming from state-planned economy to a free market one, and from communism to democracy, inadvertently caused and forced many of said changes. The lack of censorship granted the Poles easy access to previously restricted information about "Western lifestyles"; this, in turn, led many of them to eagerly incorporate "The American Way" into their lives, influencing, among other aspects, the human-animal dynamics (see also Pręgowski & Włodarczyk 2016).

Japan can be seen as both similar to and very different from contemporary Poland. Even though the political, social and cultural influence of Europeans and Americans on Japan were noticeable already in the 19th century, and even though Japanese cultural autonomy became compromised to some extent during the Meiji era (Skabelund 2011: 3-4), the country remained strongly rooted in its history, rites and practices. And yet, just like Poland, Japan too has recently witnessed changes in its social approach to companion animals, now clearly resembling the American one.

According to sociologist Yamada Masahiro (2004), consciousness and attitudes of the caretakers in Japan changed noticeably since the 1990s, as reflected by the guardians' concern about their companions' health, welfare and subjectively understood happiness (as cited in Veldkamp 2009). Until the mid-1990s, companion animals were not seen as much different from wild animals whose spirits, upon death, were considered potentially threatening; however, nowadays most deceased cats or dogs are believed to remain benevolent and faithful after dying, and their spirits may even serve as protectors of the grieving humans (Ambros 2012: 183).

Companion animals in contemporary Japan are increasingly regarded as family members rather than property – a change in perception that Poland has been witnessing recently as well (see for example Konecki, 2005) and one that American researchers have been analyzing as early as almost 40 years ago, before the rise of animal rights discourse (see for example Beck & Katcher, 1983; Cain, 1985).

The pet boom of Japan

In the 21st century Japanese attitudes to companion animals are very similar to those observed in the United States of America, and Western and Central Europe. Consciousness and attitudes of the caretakers in Japan changed significantly since the 1990s, and companion animals are increasingly regarded as family members rather than property (Yamada 2004; Veldkamp 2009; Kajiwara & Mouer 2016). During the 1990s – considered the biggest wave of the "pet boom" in Japan – the number of registered dogs rose from 3.8 to 5.8 million (Ozaki 2004: 3). The next decade saw the emergence of the animal cafés: as the ever busy (and often lonely) city dwellers may lack time and space to keep animal companions at home, but they long for interaction with members of other species. The popularity of animal cafés, and particularly *neko cafés* where cats are the main draw, are an interesting social phenomenon in contemporary urban Japan, one that draws interest from researchers such as Noriko Niijima. To her, such places serve the function of communication nodes in what she calls a lonely, urbanized society (Niijima 2016: 280).

Those who decide to share their daily lives with companion animals are likely to experience that their affinity no longer causes a social stir in Japan. Many Japanese spend considerable amounts of money on pet products and services, including sophisticated birthday parties and mortuary rites but, as Kajiwara Hazuki (2016: 85) writes, open criticism of such practices is very rare these days, even though some members of the society still find them hard to understand (see also Ambros 2012).

Perhaps the most telling sign of changing times (and cultural norms) comes from the real estate market: in 1998 only one percent of apartments sold in the Tokyo metropolitan area permitted pets, but by the year 2007 the figure had risen to 86.2 percent (as reported in: Kajiwara 2016: 88). Furthermore, the topic of the human-companion animal bond was brought to the spotlight after the 3.11 Tōhoku earthquake and *tsunami*. By interviewing the survivors, Kajiwara and Ross Mouer (2016) found that the victims' bond with their companion animals was strengthened due to their mutual post-disaster misery, and led to the so-called "companion animal first" phenomenon – an orientation which gives priority to the well-being of pets, particularly in trying times. Many interviewees of Kajiwara and Mouer were at odds with local policy makers and administrators over the temporary housing and shelter regulations, namely the "no animals allowed" policy. Such tension, described in detail by the authors, was covered extensively by the media, which in turn led to a hightened awareness in relation to the human-animal bond and the "companion animals first" outlook.

The fact that people love their companion animals means that they will experience loss when their shorter-lived friends die. Pet loss grief, described as *petto rosu* in Japanese, is not a new phenomenon either, although social sciences have shed light on it only recently. Since the 1990s researchers found, for example, that

from the emotional perspective the death of a companion animal can be compared to losing a spouse or a close family member (see for example Hart, Hart and Mader 1990), and that psychosomatic problems typical for grieving significant others also occur in people mourning animals (Gerwolls and Labott 1994); such problems include diagnosed cases of depression (Planchon et al. 2002). *Petto rosu* is therefore emotionally and socially significant, even though more conservatively oriented members of Japanese, American or Polish societies would likely not acknowledge that animal death can ever be equal to the passing of a human being.

The aforementioned pet boom and the subsequent changes of the social status of companion animals in Japan were followed by the exposure of *petto rosu* in the media. Kajiwara and Mouer's (2016: 203) content analysis of Japan's two major newspapers, Asahi Shinbun and Yomiuri Shinbun, revealed no mention of the term *petto rosu* before 1995, and a sudden spike to an average of 20-30 articles on the topic per year from 1995 onward. The emergence of the pet loss grief phenomenon as a newsworthy topic can be considered as yet another sign of changes in Japanese society and its approach to companion animals.

Funerary and memorial rituals for companion animals

The above is not to say that there were no rituals of commemoration for animals in pre-modern times. As Elizabeth Kenney (2004: 43) reports, Japanese archeologists have discovered five canine and feline tombstones in Tokyo, the oldest of which dated back to 1766; the *Eko-in* temple in the same city holds a 1835 gravestone of a dog while other dogs and cats are mentioned in the temple's 19th century records.

According to Kenney, deceased companion animals of today often end up being buried in their guardians' gardens and backyards, and such burials are usually followed by food offerings and lighting incenses, that is, practices mirroring typical ancestral rites in Japan (Kenney 2004: 43-44). Similar attachment to the deceased animals is observable in the U.S. and in Poland (particularly outside big cities) where favorite animals are often buried on one's own land. Such practices are performed despite the risk of breaking the national or municipal law. Due to a difference in cultural and religious associations, the key difference in this matter concerns making offerings to the departed beings and their spirits – a virtually non-existent practice in the West but common across East Asia.

Burying beloved animals on one's property is predominantly limited to the countryside, though – and for quite obvious reasons. Pet-loving city dwellers of Japan, United States of America or Poland are forced to deal with spatial restrictions typical for big urban agglomerations. This particular restriction played a crucial role in the emergence of the pet cemetery concept in 1890s Great Britain, France

and the U.S., and its rise to popularity there and in many other countries in the second half of the 20th century (Brandes 2009; Pręgowski, 2016a 2016b). Since the Japanese pet boom of the 1990s, pet cemeteries sprawled there as well; according to Barbara Ambros (2012: 6) the country now hosts around 900 such premises, compared to around 600 in the U.S. (Pierce 2012: 212) and less than 20 in Poland, where the first cemetery for animals was established in 1991, shortly after the dismantling of the Iron Curtain and a successful transformation to liberal democracy and the free market economy (Pręgowski 2016a: 161).

The bustling number of pet cemeteries in Japan compared to Poland and the United States of America indicates how profound the Japanese pet boom of the 1990s was – especially if one considers that some pet owners decide to keep the ashes of their dead companion animals at home (Kenney 2004: 43-44). Looking at the phenomenon from the economic angle reveals another part of the story, too: that of a growing demand and a well-marketed supply, as well as of spiritual entrepreneurism that irks some members of Japanese society (see also chapter 3 in Ambros 2012).

The emergence of the pet cemetery concept in Japan also reminds one of its cultural and religious uniqueness. Japanese traditions, beliefs and folklore are well known for conceptualizing the spiritual potential and imagining the afterlife for beings other than humans, and the subsequent memorial rites and rituals to appease nonhuman spirits. As Barbara R. Ambros (2012: 183) writes, until the mid-1990s companion animals in Japan did not differ from the wild ones or livestock in this matter, and upon death were mostly feared as powerful and potentially threatening spiritual forces. Now that dogs, cats and similar creatures are seen predominantly as beloved family members, the perception of their death is different, too: people fear the separation rather than potential harm from the vengeful spirits. The concept of companion animal spirits underwent a larger reconstruction, losing the negative characteristics – when beloved cats or dogs die, they remain faithful and benevolent in the afterlife (Ambros, 2012: 184). Such reconstruction of pets as pure and incapable of revenge effected changes in the memorial rites and rituals for them. According to Ambros (2012: 192), these rites have a hybrid status between those for other animals and those for humans. The place of pets between humans and other animals is liminal as well.

Pet cemeteries, religion and the expression of faith

From the Polish perspective – and, to an extent, American as well – the sheer existence of sophisticated rites and rituals dedicated to companion animals is notable. Despite the emergence of the pet cemetery concept worldwide, many societies have yet to develop widely recognized spiritual rites to accompany the burial of

the remains. At the time of writing of this article, official religious support for the grieving animal guardians seems to be scarce even in multi-faith countries such as Australia (see Chur-Hansen et al. 2011) or the United States of America. In his ethnologic coverage of the Hartsdale Pet Cemetery, the oldest, biggest and most famous American pet cemetery, Stanley Brandes (2009: 110) claims that only a fraction of companion animal guardians rely upon such religious services.

It should be noted that Poland does not offer any official religious support for the grieving animal guardians. In the overwhelmingly Roman Catholic country even the use of religious symbols on animal gravestones, and at pet cemeteries in general, is frowned upon, discouraged and at times even directly restricted (Pręgowski 2016a: 170; 2016b: 54). While none of the existing Polish pet cemeteries offers religious memorial rites for the deceased animals, some informal practices – musical accompaniment, reciting poetry – have started to emerge very recently (Dzikowska 2015).

In comparison, close to one thousand Japanese temples readily offer rites and rituals for the companion animals. Many Buddhist abbots and priests run small pet cemeteries on the temple premises they manage. Memorial rites for humans, pets and other types of animals (including livestock, lab animals etc.) can be, and happen to be, performed at the same temples. In comparison, such conduct is (so far) unthinkable in contemporary Poland while in the United States it meets rather limited understanding (and, supposedly, demand).

The rites for deceased companion animals in Japan are "abridged versions of the rituals used for humans" and include daily, monthly or annual memorial services (Kenney 2004: 42). Faith and tradition thus extend to and encompass companion animals, and Buddhist monks participate in or perform the rituals. Most pet cemeteries and many temples hold public memorial services for the deceased companion animals at least three times a year (Kenney 2004: 53).

Despite the lack of easy access to memorial rites for their animals in the U.S., Americans are not limited in their ways of expressing faith the way the Poles are. Proverbial American freedom grants the grieving guardians a possibility to use religious symbols such as the Christian cross, the Star of David, as well as the imagery of Christ or angels, on the graves of their dogs, cats and other beloved animals (Brandes 2009). Furthermore, as my own research suggests, the belief in heaven as the afterlife for animals is openly expressed by Americans but not by the Poles, although the belief itself is undoubtedly shared across nations (Pręgowski 2016a, 2016b). Many Polish animal lovers choose a linguistic self-restraint when wording their emotions, perhaps out of fear that some of their more religious (and perhaps intolerant) counterparts would feel offended. Thus heaven is rarely called "heaven" on the pet gravestones in Poland, but the notion of the afterlife for animals is clearly present, usually worded as a variety of "see you on the other side" or a similar message (Pręgowski 2014: 319-322).

The afterlife: Heaven, *tengoku* and the Rainbow Bridge

Even though Japanese guardians may count on officiating clerics and priests to perform Buddhist rituals for family dogs, cats, rabbits and other companions, their idea of the afterlife for animals may not be clearly Buddhist. In what Kenney (2004: 45, 58) calls a "relaxed mixture of possible afterlives," there is a place for reincarnation as there is for heaven, understood here in both Christian and Buddhist terms. Ambros (2012: 175) brings up this mixture as well, pointing to the iconography of the Japanese pet gravestones, where "pets are shown as little angels with crucifixes, haloes, and wings." Furthermore, her analysis of the inscriptions on the votive tablets (*ema*) has shown frequent references to a Christian-like heaven rather than the Buddhist Land of Bliss, with the word "heaven" used explicitly a number of times. At the same time, Ambros (2012: 177) did not observe clear references to Buddhist concepts, "despite the votive tablets' being offered at a Buddhist temple." This may be linked to the fact that – as mentioned previously – companion animals are no longer conceptualized as beasts (who should be wished the release from *chikushōdō*, that is, their beastly existence) but as benign protective spirits (who reside in heaven and are no longer subject to rebirthing).

Some *ema* tablets, which Ambros discussed, have also mentioned the Rainbow Bridge, a modern depiction of paradise for (companion) animals. The notion of the Rainbow Bridge comes from an anonymous poem written in English and owes its international fame to the power of the internet where it was published at least thirty-five thousand times by the year 2009 (Schaffer 2009: 241); the poem describes the afterlife of pets, where animals are free of suffering and spend days frolicking in the grass with their four-legged friends. Considering that the name of the land beyond the rainbow is not specified in the poem, some people use the term "Rainbow Bridge" to describe both the otherworldly realm and the bridge-like passage leading there. Moreover, the concept represents a belief in an afterlife reunion of departed animals and their humans, and as such is present in each of the described societies; Ambros (2012: 178-181) discusses it in the Japanese context.

For the Americans, the Rainbow Bridge seems to be complementary to the Christian notion of heaven (or "a stopover on the route to heaven"; Brandes 2009: 111), whereas in Poland it appears to serve more as a representation of the Catholic heaven (Pręgowski, 2016a: 170-172). In Japan, the Rainbow Bridge seems to have meshed well into the local belief system and traditions, to the point where Zen priests who specialize in the *petto rosu* services incorporate the concept into their spiritual advice (Ambros 2012: 178-180). The same goes for Japanese pet loss counselors, books and other publications. While in Japan the Rainbow Bridge is part of a larger pet loss grief support system, it plays more of a substitutory role in Poland and is a tool that informal support-groups use. It is worth noting that in the year 2017 virtually none of the aforementioned, formalized services – the

counseling, the spiritual advice, as well as specialized publications – were available for Poles grieving the loss of their nonhuman family members.

Remembering the departed: festivals and holidays

There are, however, also commonalities across the three nations, and dedicating special days to the memory of deceased companion animals is one of them. Japan, consistent with its cultural heritage, commemorates former pets along with many other beings from the past, on the spirit festivals of *Ohigan* and *Obon* (see Veldkamp 2009: 338-339). In Poland, the informal *Dzień Pamięci o Zmarłych Zwierzętach* (Pet Memorial Day) is held on the first Sunday of October after October 4, the Feast Day of Saint Francis of Assisi, the patron saint of animals, and also the World Animal Day, the international day of action for animal rights and welfare. Interestingly, even though Catholic and Anglican churches use the Feast of Saint Francis of Assisi holiday to hold blessing ceremonies for animals (predominantly of the farm type), *Dzień Pamięci o Zmarłych Zwierzętach* has yet to lose its informal status. It is a very democratic event, where people from all social classes gather at pet cemeteries to commemorate their past animal friends. As for the United States of America, its National Pet Memorial Day was started more than 40 years ago by the International Association of Pet Cemeteries and Crematories and is held on the second Sunday of September each year (International Association of Pet Cemeteries and Crematories, N/A). Here, too, animal lovers gather to honor and reminisce about their former companions.

Cemeteries for animals and humans: main commonalities and differences

The research on pet cemeteries across the globe completed so far allows one to say that, in many aspects, these premises resemble cemeteries for humans (Kenney 2004; Brandes 2009; Wolff 2010; Gaillemin 2011; Ambros 2012; Pręgowski 2016a, 2016b). In general, the animal graves are smaller and the space between them is more confined, but other than that the commonalities in appearance prevail. In Poland, the U.S. and Japan the main decorative elements are the tombstones, usually made from granite, marble or from a similarly decorative rock, and at times from wood. The graves clearly resemble those for humans; in Japan pet-specific altars are also available, but according to Kenney (2004: 52) "almost nobody buys them." The inscriptions placed on the gravestones reveal basic information about the deceased animal and, oftentimes, also about his or her humans. The expression of their grief and the presentation of virtues of the dead pet are typical. As

mentioned before, the belief in some kind of reunion in the afterlife is also commonly expressed. Furthermore, a number of graves on Japanese, Polish and American pet cemeteries also include portrait engravings or photographs of the animals (Kenney 2004; Brandes 2009; Ambros 2012; Pręgowski 2016a, 2016b). However, some cross-cultural differences emerge – in Japan, many cemeteries offer the option of placing the urns with cremated remains at the columbarium shelves, whereas Polish and American pet cemeteries consist predominantly of traditional graves, where the ashes are deposited into the ground.

The main difference between human and animal cemeteries – but not between the Japanese, American and Polish pet cemeteries – is the presence of animal-related memorabilia and other personalized items on the graves of pets. In the case of Japan, the graves are decorated with photographs, animal toys, as well as pet food (Kenney 2004; Veldkamp 2009; Ambros 2012). The same can be said of Poland and the U.S., where typical items left for the dead include tennis balls, stuffed plush animals, squeaky toys, rubber ducks, favorite snacks (in packaging) and similar objects. As Stanley Brandes (2009: 113) writes, in the world of humans toys and snacks "are destined … for the use and enjoyment of children," although in Japan the offerings for human spirits seem to elude the age restriction. In Poland, on the other hand, it is not customary to leave toys on the graves of children.

Other items appear on the graves as well. In Japan, the urn shelves and the regular graves alike typically hold incense, candles and bowls with water offerings, and from time to time also the *ihai* (memorial tablets; Kenney 2004: 52). Poles and Americans typically commemorate the departed with votive candles and flowers; the latter are often artificial for practical reasons, including their all-season durability.

The burial

As mentioned previously, companion animals destined for burial at the pet cemeteries are typically cremated upon their deaths. This practice is common in each of the three discussed societies, although as of 2016 the access to crematoriums for animals is still somewhat difficult in Poland (due to a scarcity of such premises on the map of a country populated by 38 million people). Furthermore, small animals such as ferrets, cats or miniature dogs can sometimes be buried without cremation in Poland; collective cremation is sometimes practiced as well, although this may be unintentional: anecdotal evidence suggests that some owners remain unaware of what happens to the remains left at the veterinarian's office. In the U.S. the predominant choice of a grieving guardian is to cremate his or her animal companion individually, whereas in Japan collective animal cremation were of "undisputed popularity" until recently (Veldkamp 2009: 340). Since a decade or so, though, more and more Japanese guardians opt for individual cremation of

their companion animals; dedicated services, including cremation trucks for people without cars or those living in the countryside, have emerged specifically in order to cater to such needs (Kenney 2004: 47-48). If a pet is cremated at temple-affiliated premises, a Buddhist priest attends the process and chants religious scriptures for the dead animal on site (Kenney 2004: 49).

Numerous Japanese pet cemeteries are located next to the human cemeteries and – as already indicated – are sometimes taken care of by the same temple personnel. Furthermore, it becomes more and more acceptable to be buried alongside one's beloved animals; Veldkamp (2009: 342-343) brings up several human cemeteries in the Tokyo vicinity where *wizu petto* ("with pet") sections were recently established. This is not to say the option of a joint final resting place is common – but it is at least a possibility and perhaps the starting point of further development in pet funeral practices. This stands in clear opposition to the Polish reality, where pet cemeteries are still a niche service, and it is legally impossible to lay a human and an animal in the same grave. In the U.S., where companion animals are increasingly identified as kin, a joint interspecies burial was occasionally available in the past, although it usually required utter determination and fighting legal battles (see for example Brandes 2009: 107-108). The times seem to be changing, however, as suggested by the existence of new social movements lobbying for so-called "whole-family cemeteries." Such cemeteries would allow pets and humans to be buried in the same graves; as of 2017, a few American states, including Louisiana, New York, Massachusetts and California, were in the process of legalizing some forms of human-pet burial or have already done so (Green Pet-Burial Society, N/A). This particular topic is likely the best reflection of cultural boundaries and social taboos existing within the three societies.

Conclusions

Numerous practices and rituals related to pet cemeteries are strikingly similar – or simply the same – across Japanese, Polish and American cultures. Such practices include: (a) bringing animal-related memorabilia to the graves of companion animals, and (b) decorating these graves with toys, pet food, as well as items typically used for commemorating humans, such as incense sticks (Japan) or votive candles (U.S. and Poland). All three cultures (c) hold formal or informal holidays where dead companion animals are remembered and honored. Furthermore, (d) the belief in an afterlife for animals is also shared across the three discussed cultures, and is typically reflected by a description of heaven or the non-denominational, largely secular concept called the Rainbow Bridge.

Having said that, Japanese culture holds the distinction of having been attentive to nonhuman afterlife throughout centuries. Such characteristics have significant

consequences. Although the "pet boom" in both Japanese and Polish households can be linked to the influence of the American lifestyle in the 20th century, memorial services and rituals performed for the sake of animals (and other entities) were fixtures in Japan long before that time. The establishment of memorial services and rituals specifically for companion animals can therefore be seen merely as a consequence, or continuation, of pre-existing customs and rites in Japan. In comparison, some societies, including Polish, not only lacked similar recognition of the spiritual life of nonhumans within major religions in the past, but continue to miss them to this day. Low numbers of pet cemeteries, as well as the lack of memorial services offered to the grieving humans, are just two examples reflecting that reality.

Considering the fact that, just like the U.S., Japan has become a cultural exporter in recent decades (through J-Pop, *anime, manga* and other means), one may hope that the Japanese attention to companion animal death will be more recognized as well.

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English Summary of the Article

Michał Piotr Pręgowski

This article discusses some of the Japanese social practices related to companion animal death and pet cemeteries, and compares them with American and Polish ones. The comparison stems from the author's own research on pet cemeteries in Poland and the United States of America performed over the span of three years (2012–2015), as well as from the findings of researchers writing about Japan in the companion animal death context (including Ambros 2012; Kenney 2004; Veldkamp 2009). After starting with a brief description of the recent pet boom in Japan, I present the ways in which departed animals are commemorated there, as well as in Poland and the United States. The article discusses funerary rites, memorial services, as well as the looks of pet cemeteries and pet cemetery-related practices in each of the three societies.

Key words: companion animal, companion animal death, *petto rosu*, pet loss grief, memorial services, memorial rites and rituals, pet cemeteries, cremation, Rainbow Bridge

論文概要

「日本、ポーランド、アメリカにおける伴侶動物のための慰霊と儀式」

本論は、伴侶動物（コンパニオンアニマル）の死とペットの墓に関する日本社会の幾つかの慣習について論じ、さらにアメリカとポーランドでのそれと比較する。この比較は、日本における伴侶動物の死について書いた研究者の報告（Ambros 2012; Kenney 2004; Veldkamp 2009）だけでなく、三年間（2012-2015）にわたって行われたポーランドとアメリカにおけるペットの墓に関する筆者独自の調査に基づいている。まず日本における近年のペットブームについて簡潔に記述し、その後ポーランドとアメリカだけでなく、日本で亡くなった動物がどのように追悼されるか述べる。本論は、それぞれ三つの社会におけるペットの墓の外観やペットの墓に関する慣習だけでなく、葬式や慰霊などについても論じる。

キーワード：伴侶動物、伴侶動物の死、ペットロス、慰霊、慰霊の儀式、ペットの墓、火葬、虹の橋

Magdalena Furmanik-Kowalska

Kawaii Friend or Mythical Beast. Dragons and Other Animals in the Art of Takano Aya

In representation, animals become a mirror of us;
they are what we want them to be,
a projection of human desire[1].

Jeanne Dubino

Five colorful dragons and a nude girl are the characters depicted in Takano Aya's (タカノ綾, born in Saitama, 1976,)[2] painting titled *Rising Dragon (Rainbow) with Lucky Omens* (2015). In line with the Japanese tradition, the mythological beasts in the painting have serpentine, scaled bodies, deer-horns and long tendrils. The girl who accompanies them has red and pink flowers in her hair: red poppies (*hinageshi*) and/or hollyhocks, and also a *hanamusubi* – Japanese lucky flower knot. Apart from the dragon, there is yet one more mythical creature in the painting – a crane. It appears in the silhouette of the girl's hairpin and also as a decorative motif on her fan, which she is holding in her hand. Both, the flowers and the animals, have many archetypes in Japanese art. What, however, is their function in Takano's work? Is the way they are depicted consistent with their representations known from ancient-art? If no, than how are they different? How do they fit in with contemporary culture and artistic activity? To answer these questions it is worthwhile to first analyze Takano's work in the context of the 'Superflat' movement and the aesthetics of *kawaii*, and then to look at the artist's attitude to animals and the manner in which they are depicted in her earlier works, and finally to evaluate her paintings with other works of contemporary Japanese artists.

[1] Jeanne Dubino 2014: 14.

[2] Takano Aya – born on 22 December 1976 in Saitama. In 2000 she received a bachelor's degree from Tama Art University in Tokyo, and, soon after, started work with KaiKai Kiki Co. as an assistant to Murakami. She cooperates with the French Galerie Emmanuel Perrotin where, as part of her activity, she has had several exhibitions, i.a. 'Toward Eternity' in 2008 and 'To Lose Is To Gain' in 2015.

Flat and cute – contexts for Takano Aya's work

'Superflat (super flat)' is a style in contemporary Japanese art created by Murakami Takashi (村上隆, born in Tokyo, 1963), which is also referred to as Japanese neo-pop[3] or 'micro-pop'[4]. According to Azuma Hiroki, an art critic, it originated from both, the pre-modern artistic tradition (painting and print, especially woodcuts – M.F-K) and post-modern products connected with *otaku*[5] subculture. 'Superflat' stands for a rejection of the Western perspective in favor of flat surfaces and comic drawing. The movement shows a distinct lack of hierarchy between different forms of art, and even gives equal value to fine arts and the products of mass culture[6]. The subject matter is drawn mostly from pop culture, and the characters are simulacra[7] of characters from manga and anime, computer games and science-fiction films.

In his essay titled 'Japonia wobec współczesności sztuki' (Japan and the modernity of art) Sawaragi Noi, known for his critical approach to this art movement, states that:

> Japanese art is now hanging in a strange direction, retaining the loss of its ground caused by the reality of Japanese society. In the field of transformation, such causes as interiority, beauty, faith, despair, history and criticism that maintained contemporary art in the twentieth century have evaporated, replaced by the thin, flat and shallow reality[8].

In 2001, in order to popularize the new art movement he himself invented, Murakami Takashi established Kaikai Kiki Co.[9], a manufacturing and trading company. Among the employees were Takano Aya and Aoshima Chiho (青島千穂, born in Tokyo, 1974). The work of these two artists is often put together and presented together at exhibitions[10]. They both use *kawaii*[11] aesthetics, originally derived from

[3] For further reference see: Favell 2011: 19.

[4] Ibid.: 32.

[5] *Otaku* – a fan of manga, anime and computer games based on their subject matter or made in the same style. Further reference: Azuma 2009.

[6] For more see: Sawaragi 2000: 83-85.

[7] *Simulacrum* – a copy without an original, a copy of a copy, which is a copy itself. Term introduced by Jean Baudrillard in 1981. For more see: Baudrillard 2005.

[8] Sawaragi 2000: 167.

[9] More on the company, its assumptions and female artists employed on the official website of Kaikai Kiki: http://english.kaikaikiki.co.jp [Accessed 16 July 2013].

[10] The Works of the two artists were exhibited together at such exhibitions as: 'Tokyo Girls Bravo' (1999), 'T-Junction' (2004), 'Little Boy. The Arts of Japan's Exploding Subculture' (2005) or 'Chiho Oashima – Mr. – Aya Takano' (2007).

[11] For more information on the use of *kawaii* aesthetics in contemporary art see chapter 5 *Kawaii – współczesna estetyka japońska* [kawaii – contemporary Japanese aesthetics], in: Magdalena Furmanik-Kowalska 2015: 97-136.

the 'cute' handwriting style of young girls which later got transformed into a fashion[12], and then into a behavior pattern of young Japanese women, both teenage and thirty-something, mostly single. In their understanding, *kawaii* stands for anything that is childlike, sweet, innocent, charming, delightful, frail, weak and inexperienced[13], 'infantile and delicate, but at the same time pretty'[14]. Through this style young Japanese women express their fear of losing freedom and youth[15]. Because of their immature, 'cute' behavior they are marginalized by society, who associate them with everything that is exotic, decadent, connected with consumption and having fun[16]. Such an attitude to Japanese art, being also their own, is manifested in the works of the two artists.

Another common feature of Takano and Aoshima's works is that in both cases the main characters in their paintings and other works are women, both, goddesses and *kami* of the Japanese pantheon, and contemporary Japanese women. According to Adrian Favel the girls from their works are 'ideal objects of *otaku* male fantasies'[17]. This is how he explains his point:

> The work of these two artists was full of the delicate and pretty iconography of teenage girl's bedroom, and typical of "Micropop". They picture cartoon girls self-absorbed in adolescent sci-fi and dreams of a future paradise. It was mixed in with androgynous romance, naive sexuality, and full of images of injured doll girls and submission fantasies. It was sweet, colorful, girly – but a little disturbing[18].

The diptych *Yuyake-chan Miss Sunset* (2006) can serve as an example of Aoshima Chiho's work depicting ephemeral little goodness like Apsaras. The prints show *kami*, which are presented as slender girls with big, colorful eyes. One of them is the moon *usagi* accompanied by her small white brothers and sisters. Another cycle by the artist, titled *Japanese Apricot* (2007), which relates also to the changes of time during the day, has a decidedly more erotic overtone. Here, the girls are depicted as the eponymous fruit hanging from a tree. Bound with ropes, consistent with the *kinbaku* tradition, they are an ideal object for consumption. Murakami Takashi also depicts comic book Lolitas[19], – Japanese *lolicon (lolikon, rorikon)* in an erotic way, as can be seen in the example of sculptures such as: *Hiropon* (1996) and *Miss Ko2* (1997), which present young girls with overgrown breasts. Also MR. (born

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[12] For more information on *kawaii* style apparel see: Kinsella 1995: 228-230.
[13] Compare Hasagawa 2002: 127-141 [*p*. 128].
[14] Compare Kazuma 1986.
[15] Sharon Kinsella: 245.
[16] Ibid.: 242.
[17] Adrian Favell: 33.
[18] Ibid.: 33.
[19] For more information on *lolicon* see: Favell: 35.

in Cupa, 1969,), another Kaikai Kiki Co. artist, depicts young women in a similar fashion. It is perfectly visible in his large-scale acrylic works like, among others, *High School Story: Yeah!Yeah!* and *Shakotan☆Love♡: Virgin Blue* from 2013. His works are portraits of young girls, often wearing school uniforms, drawn in a style typical of *shōjo manga*/*anime*[20]. Contrary to Murakami, however, his characters are not provocative and do not shock with eroticism, but are rather meant to be the essence of kawaii – cute and lovely.

Animals as cute sidekicks

In 2001 Kaikai Kiki Co. published Takano's art book titled *Hot Banana Fudge*[21], which contains reproductions of the artist's paintings and drawings from 1997–2000 – the period of her studies at Tama Art University. That was the time when her style, which would later not only become characteristic of the artist's works, but also fit so well in the Superflat movement, started taking shape. The characters in the art book are young women with ephemeral bodies and huge eyes. The way in which they are depicted is a stylistic reference to manga/anime, but it is more similar to drawings of a child than those two styles. According to Jennifer Higgie it also brings to mind the depictions of virgins from the paintings of Quattro cento artists – thin, long limbed, small breasted, with long faces and empty eyes that are too big[22]. The lines of their silhouettes seem to be a bit clumsy, which is intentionally done by the artist in order to give her works even more *kawaii* features.

The characters in *Hot Banana Fudge* are mostly female astronauts or nude girls suspended in weightlessness. They are accompanied by small red fish, which can also serve as a weapon, as in the work *The Cosmic War* (1998). Most times they are, however, depicted as companions in solitude, as in 1999 acrylic works *Hotel Capsule Express* and *31852*. The publication also includes works that present other sea creatures, especially octopuses. Contrary to the fish, they are often aggressive towards the characters, as can be seen in *Fight with Tako* (1999). This acrylic work refers indirectly to a famous story of a fight between a lady pearl diver and a female envoy of Ryūjin, the master of the body of water and oceans, which was presented on multiple occasions by *ukiyo-e* masters including Utagawa Kuniyoshi (歌川国芳, 1797-1861)[23]. The conflict had a continuation in Takano's comic titled *Space Ship*

[20] More on *shōjo* in: Shamoon 2008: 137-154; Malik 2008: 420.

[21] Takano: 2001.

[22] Compare Jennifer Higgie, ***, http://www.perrotin.com/text-Aya_Takano-15.html [Accessed 25 July 2013].

[23] For example the woodcut *Tamatori* (female ama diver), *Being Attacked by Octopus While Grabbing Sacred Jewel* (1845-1846).

EE[24] published in 2002, also by Murakami's artistic company. The representatives of a dangerous and untrustworthy cosmic race, the Pelurians, bear resemblance to octopuses. The main hero in the book is a 23 year-old woman, an employee of Hyoda Noshi Corporation, whose friend is a female black cat, Ninniku. The animal is carried, among other places, on her shoulders and does not desert her even in the face of danger. This animal is the archetype of animal companions present in Takano's later works from 2005–2009.

*I*n 2005 the artist painted two works in which the main character is a poodle. The acrylic painting *Doggy Drive* shows the interior of a car, whose passengers are, among others, a half nude girl wearing red glasses, who is the driver, and a white poodle sitting next to her. The dog, its tongue out, seems to be enjoying the drive. In *Bus Trip in 2006* the animal is walking on its extraordinarily long legs next to its owner. In both works the dog is a cute travel companion. Cat friends, on the other hand, appear in many of Takano's works from 2009, like *Crane Island* and *Jump into a River*, and also *On the Hill, Beyond that Fence, She Leads an Army of Cats*. They are characteristically soft-shaped and have huge eyes. They are deliberately drawn in a clumsy manner, in order to make them *kawaii*.

The motif of a cute animal companion appears also in *Summoning Her Owls, She Looked Yonder. The Buildings Shone* (2007). The characters in this acrylic piece are accompanied by a couple of pets. One has on her shoulders a cat, which resembles Ninniku from *Space Ship EE* and also Luna from *Sailor Moon*[25]. There is also a small owl flying in her direction. Adding to this, the girl is carrying a small fish tank with fish. Between her and the other character there is a small black dog running. The other girl is also carrying a cat and a bird on her shoulders. Both, the animals, and their big-eyed owners with their still childlike bodies are 'cute'. The pastel colors Tanako used make her paintings even more *kawaii*, but can also bring about associations with frescoes. They contribute to the oneiric aura, which is additionally intensified by the lightness of the characters who seem to be floating above the ground. *'I wanted to escape from all the gravity that restrains me. I wanted freedom…'*[26] – said the artist. This is why her characters are levitating freely in space or water, oblivious to the reality around them. Half naked, liberated from the social and cultural rules.

[24] Takano: 2002.

[25] More on: http://sailormoon.channel.or.jp/chara/index.html [Accessed 25 July 2013].

[26] Miki Akiko.

Inspiration from local folklore and Asian religions

The manner of painting, which Takano has gradually honed starting from 2002, does not change in her cycle of works devoted to the Japanese ethnic minority group, the Ainu – a hunting-gathering people who presently live mostly on Hokkaido Island[27]. The paintings *Honyuraf* (2009) and *From the Day, Aqua Blue Sky and Twinkling...* (2009)

> (…) are inspired by the cultures of the Amami Oshima Islands off the coast of Southern Japan. (…) Takano's paintings depict images of figures, animals and sea creatures interacting together in a highly imaginative landscape. Her signature long-limbed young girls are still evident levitating in space and participating in ritualistic activities that are both erotic and utopian [28].

The artist's iconographic sources of information on that remarkable culture were photographs of ritual masks, hair styles and tattoos as well as of people engaged in rituals or everyday activities, such as swimming, games and work in the open[29].

From the Day, Aqua Blue Sky and Twinkling... shows a swimming girl accompanied by a ray and other sea creatures, but also birds. It is thus impossible for the viewer to determine if the blue surrounding the girl is water or the sky. This ambiguity was intended by the artist, who wanted to give the work the air of peculiarity. The figure of the girl is also distinctive. Her naked body is covered with ornamental tattoos, the pattern of which is also on the ethnic shoes she is wearing. Despite the diagonal composition of the painting, it emanates the air of utopian calmness. Additionally the viewer is intrigued by the ambiguity of the situation. In *Honyuraf***,** Takano achieved a similar effect. The painting comprises two canvases, with the gap between them dividing the main character of the scene in half. The character is a half nude girl, so typical of the artist's works. Her hips are covered by a wide waistband-skirt, richly decorated with the motifs of butterflies and water animals, and on her head she is wearing a fancy crown-bonnet. There is an orange bird sitting on her right arm. The figure brings to mind ancient statues of the goddesses of fertility with broad hips. On her left we can see youngsters playing in water, and on her right – two girls, one of whom is wearing her hair in a style characteristic of the Ainu and the other is kissing a young fawn. In the background one can see a cottage modeled on those in which Hokkaido inhabitants live. Again the artist

[27] More on the Ainu: Majewicz 1991.

[28] Description of the exhibition 'Reintegrating Worlds', which took place in Skarstedt Gallery in New York in 2009. For more see: http://www.skarstedt.com/exhibitions/2009-11-05_aya-takano [Accessed 24 July 2013].

[29] Compare http://www.skarstedt.com/exhibitions/2009-11-05_aya-takano [Accessed 24 July 2013].

introduces ambiguity. Are we looking at some sort of a ritual or an everyday life event of the Ainu? Additionally all the characters, including animals, are *kawaii*.

Blissful life in harmony with nature, in the company of animals between which there are no conflicts is the subject of a few works painted by the artist after 2012. These include, among others: *All Life Can Live Together* (2012) and *May All Things Dissolve in the Ocean of Bliss* (2014). The former of the two, in pastel colors, with a prevalence of light pink, depicts a nude girl with flowers in her hair surrounded by wild and domestic animals. There are predators: a lion, a polar bear, a white owl, but also herbivores and other meek animals – a llama, a panda bear, a flamingo, a humming bird, a chameleon. Not to mention a delightfully stretched cat and a white Maltese. Their bodies are tangled with the body of the girl – who is most likely a personification of some guardian deity from the rich Shinto pantheon. Such interpretation seems to be suggested by another work, which was made 2 years later – *Edible Plant Garments, Guardian Deities* (2014). In the center of that piece there is a young woman entangled in diverse plants: perennials, vegetables, fruit etc. She is, however, also accompanied by three animals emerging from between the leaves – a cat and a lion on her right side and an octopus with a sundew on her left side. Such a composition pattern, with a girl, her eyes directed at the viewer, in the center surrounded by bushy vegetation or a group of animals, recurs frequently in the artist's works, as can be seen in the paintings: *Furyū Odori. Celebration 2* (2012), *Rising, Floating Energy and Flowers* (2013) and *Venerable Fox* (2014).

The painting titled *May All Things Dissolve in the Ocean of Bliss*, on the other hand, is a large scale panorama showing groups of people and animals bathing, both in the sea and in the sun. On the beach a lion is resting alongside a cow and a pig. A whale and a ray are emerging from the sea, and an octopus and an amoeba are resting on the body of one of the girls submerged in water. That last scene brings to mind the famous woodblock print by Katsushika Hokusai (葛飾北斎, 1760-1849) titled *Tako to ama* (*The Dream of the Fisherman's Wife***,** *Girl Diver and Octopuses* or *Diver and Two Octopuses,* 1814), which belongs to the genre of *shunga*[30]. The artist had already painted a girl and an octopus in such a situation before. An example of this can be the acrylic painting from 1999 titled *The Paradise*, or an even earlier drawing from the *Bridge* (1997) – both included in 'hot banana fudge'.

The blissful scene with a subtly erotic air created by Takano in *May All Things…* is only spoilt by smoke coming from the chimneys of the factories in the city in the background. The artist weaves a utopian vision in which people and animals can live in perfect harmony. It is consistent with the Hindu mythology, according to which the ocean of bliss is the eternal world of Vaikuntha (place of no hindrance) – home of Krishna. To enter Goloka, the planet of cows, where Vishnu lives, one

[30] For more information on *shunga* see: Screech 1999, Screech 2006.

has to forego the attachment to all things material. It is only possible after submersion in the ocean of bliss[31].

In her works, the artist invokes female figures from different mythologies, including Hindu and Buddhist, but also vernacular folklore connected with Shinto. On the canvas of their stories she constructs their depictions, which connect iconographic motifs known from the monuments of culture with *kawaii* aesthetics. The acrylic painting *Secrets of the Thousand Year Spiral: Gorōyama* (2013) showing a nymph accompanied by a white horse and a pup against a backdrop of hieroglyphic images made on rock surface inspired by wall paintings discovered in 1947 in a tomb in Gorōyama in Fukuoka prefecture. Another example is the work titled *Nüwa* from 2014. The painting is a representation of the eponymous goddess who, according to Chinese mythology, is the creator of mankind, the sister and wife to Fuxi[32]. A woman with a serpentine, dragon-like or fish-like tail instead of legs. She is usually depicted in art together with her husband, their limbs entwined. The first images of the pair started appearing as tomb decorations (as paintings on banners, wall painting and reliefs) during the Han dynasty (206BCE – 220CE)[33]. In Takano's painting Nüwa is depicted in a dancing pose accompanied by flowers (among others orchids, hollyhocks, thistle) and animals (an Akita dog, a sheep, a pig, a cow, a black horse and a tortoise). In the background in the left corner of the painting can be seen a marginalized male figure, probably Fuxi.

References to vernacular folklore, on the other hand, can be found in the acrylic painting *Venerable Fox* (2014), in which the artist painted a girl with a red fox tail and ears with lush hillside vegetation in the background. The character is holding ears of rice, which helps identify her either as Inari – the deity of fertility, rice and farming or as her fox herald, who, however, in iconography is depicted with white fur[34]. The figure brings to mind the story of a young female fox who could assume human form[35] and her love of a man, illustrated, among others, by Utagawa Kuniyoshi in a woodblock print *Kuzunoha* (circa 1843-5) and, on the one hand, also young Japanese women, who wear headbands with cat, rabbit or fox ears in order to look cute.

[31] Flood 1996: 78.

[32] More on Nüwa (Nügua) and Fuxi: Eberhard 2007: 70-71, 175-176.

[33] Yang, Barnhart, Nie, Cahill, Lang, Wu: 28, Wetzel 2013: 159.

[34] More on the topic of the iconography of a fox as a herald of Inari in: Furmanik-Kowalska 2012: 199-214, Korpalska 2015.

[35] Foxes, like raccoon dogs belong to the *yōkai* – supernatural beings who can change their form. More in Ibidem.

How a mythical beast became a cute companion

In 2015 the artist produced four new paintings meant especially for Art Basel trade fairs in Hong Kong[36]. Her works were presented at the Kaikai Kiki Co. stand and in the Perrotin gallery at the same time. At the former viewers could see the *Rising Dragon (Rainbow) with Lucky Omens,* which was described in the introduction to this article, and at the latter a very similar painting also showing a girl in the company of a dragon and a crane. On her thigh can be seen three drawings/tattoos, including one showing Nüwa and Fuxi with their tails entwined. Additionally in this series exhibited in Hong Kong, were two other works with identical composition and pastel tone, this time, however, the female characters' animal companions were tigers, cats and birds. Both, dragons and tigers[37], belonging to the mythical pantheon of beasts of great strength and power, are depicted here as if they were domesticated cats. They are staring at the viewer with their big eyes, smiling. The dragons look more like the friendly character from Hayao Miyazaki's animation *Spirited Away,* Haku, or the cult white companion from *Never Ending Story* from 1984 directed by Wolfgang Petersen, than the dangerous masters of sea depths, deities of waters and abundance.

Such a friendly attitude towards dragons was already heralded by a series of watercolors from 1999, which included the work titled *My Friend* presenting a scene of a conversation between a girl and a great dragon. The works from 2015, however, also carry a hidden erotic undertone. The characters are nude, staring at the viewer in evocative poses. They are ideal *lolicon*, like the figure in Aida Makoto's (会田　誠, b. 1965) *The Giant Member Fuji versus King Gidora*. The work shows a girl-giant knocked over by a dragon with many heads. Matsui Midori says:

> The painting was a parody of a popular children's sci-fi flick, Ultraman, and Katsushika Hokusai's erotic ukiyo-e print. (…) Aida uses the classical design and framework in order to comment on the unchanging popular interest in pornography[38].

The reasons underlying the creation of Aida's and Takano's works were, however, different. While the former of the two artists is making an ironic comment on the erotic fancies of the contemporary Japanese, the latter amounts to an ide-

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[36] The artist put their photos on her blog: http://bananajuicecosmix.blogspot.com/2015/03/art-basel-hong-kong.html.

[37] The Tiger is one of the twelve signs of the Chinese zodiac. Contrasted with the Dragon, it is a symbol of courage, it chases off demons. In Japanese art the pair – dragon and tiger – appears, among others, on screens, e.g. a pair of twofold screens by Maruyama Ōkyo (1733-1795) from 1781 in Detroit Institute of Arts and a triptych of hanging scrolls from 1787 by the same author titled *Wang Xixhi with a tiger and a dragon,* kept in Daijōji temple in Hyōgo prefecture. More: Sato 2010.

[38] Matsui 2002: 149-150.

alized vision of the desires and fantasies of her generation. Innocent and charming goddesses tame dangerous beasts, and they become merry companions. In Takano's works animals become a mirror of the generation and social group to which the artist belongs. At the same time they are a perfect illustration of the attitude towards nature prevailing in Japan – its wild side should be tamed and turned into a 'cute friend'.

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English Summary of the Article

Magdalena Furmanik-Kowalska

The aim of this article is to indicate the kinds of animals and their symbolic function in the works of the Japanese artist Takano Aya (b. 1976, Saitama). Her works may be interpreted as illustrative of the current attitude towards animals prevailing in contemporary Japanese society, especially its part that is deeply permeated by local pop culture. After all, her art fits into the Superflat movement and the girly aesthetics of *kawaii* at the same time. Takano's paintings are full of images of cute household pets: dogs, fish, cats and rabbits, which accompany the female characters in both everyday activities and extraordinary moments (*Doggy Drive,* 2005; *Summoning Her Owls, She Looked Yonder. The Buildings Shone***,** 2007; *Crane Island***,** 2009). In her paintings there are also mythological animals, which were so commonly represented in the ancient artwork of Japan. Takano depicts cranes, tigers and dragons (*Rising Dragon (Rainbow) with Lucky Omens***,** 2015) in the same style as household pets.

Keywords: mythical animals, dragon, *kawaii*, contemporary art, paintings, manga, anime

論文概要

「可愛い友達あるいは神秘的野獣。
タカノ綾の芸術作品における龍とその他の動物」

本論の目的は、日本のアーティストであるタカノ綾（1976年埼玉生まれ）の作品における、ある種の動物達と彼らの象徴的な役割を指摘することである。彼女の作品は、日本現代社会の中でも特にポップカルチャーに深く浸透している動物に対する姿勢を映し出していると解釈できる。そして彼女の芸術作品は、「カワイイ」少女的美学と同時にスーパーフラット・ムーブメントに合致する。タカノの絵画には、犬、魚、猫、そして兎など多くの可愛いペットのイメージが、女性のキャラクターと共に、日常的な活動や非日常的な瞬間の中に描かれる（Doggy Drive, 2005; The Buildings Shone, 2007; Crane Island, 2009）。彼女の絵画の中には、日本の古くから伝わる芸術に頻繁に見られる神話的な動物もまた現れる。鶴、虎、龍（Rising Dragon (Rainbow) with Lucky Omens, 2015）といった動物達はタカノによって、ペットと同様のスタイルで表現されているのである。

キーワード：神話的動物、龍、カワイイ、現代美術、絵画、マンガ、アニメ

Agnieszka Kamrowska

Animals in Anime by Takahata Isao and Oshii Mamoru

In Western culture, images of animals in animation have been shaped and popularized by productions of the Walt Disney Animation Studio, where animals have been humanized or served merely as people's funny helpmates. In Disney's films, the anthropocentric approach is predominant and animal characters are presented as cute pets accompanying people in their doings, indeed, walking and talking like humans. In Japan, however, Takahata Isao and Oshii Mamoru took a different approach in their respective works, creating representations of animals that escape the dominant, anthropocentric and objectified paradigm.

Takahata Isao is known not only for his long collaboration with Miyazaki Hayao as the co-founder of Studio Ghibli, but also for his own anime films, especially *Grave of the Fireflies* (*Hotaru no haka,* 1988). In order to analyze the images of animals in Takahata's films, I have chosen three of his anime: *Panda! Go, Panda!* (*Panda kopanda,* 1972), *Panda! Go, Panda! The Rainy Day Circus* (*Panda kopanda: amefuri sākasu no maki*, 1973) and *Pom Poko* (*Heisei tanuki gassen pompoko,* 1994). The first two anime are short films for children created jointly by Miyazaki (script, layout, and scene design) and Takahata (direction). In *Panda! Go, Panda!,* the protagonists include a giant panda called Papa Panda and his cub Panny who escaped from the zoo. In a bamboo grove, they meet a small girl Mimiko, an orphan living with her grandmother who has gone on a trip. The girl and two pandas create a family; Mimiko serves as Panny's mother and Papa Panda's daughter. They are very happy together and Mimiko writes letters to her grandma in order to make her extend the journey, telling her that she is well taken care of. Unfortunately, the manager of the zoo wants the pandas to come back and eventually Papa Panda does so on his own terms. Then, he and Panny punch the clock at the zoo and come to Mimiko's home every evening. In the following film, *The Rainy Day Circus,* the unconventional family of Mimiko and the two pandas find a small, lost tiger and this meeting leads them to save animals trapped in the flooded circus.

In *Panda! Go, Panda*, the creators' choice of characters is interesting. A red-haired and energetic Mimiko could be in reference to Astrid Lindgren's Pippi

Longstocking. In the early seventies, Takahata and Miyazaki wanted to create an anime series based on Lindgren's novels, yet the author refused to sell them rights to film her books. The first film about Mimiko was created shortly after their return from Sweden, so the small girl doing handstands and taking care of animals, bears a striking resemblance to Pippi. Miyazaki and Takahata's choice of great pandas as animal protagonists is hardly a coincidence either. The film was made in 1972, when Japan was swept by "panda fever": a pair of pandas had just been given to Japan by China and many people were very excited about them.[1] The gift of pandas was a symbol of the diplomatic normalization of bilateral relations between China and Japan, and the process was known as "Panda Diplomacy." In other words, China's practice of gifting and lending giant pandas served the aim of building a strategic friendship between two countries.[2] In their film, Takahata and Miyazaki also endowed pandas with special meaning, that is to say, the ability of pandas to provide a happy family for a little girl. Mimiko's neighbors are initially surprised that such a small girl is able to live with two pandas, but the audience soon understands that the girl and pandas are "a family" and this makes Mimiko happier than she was with her grandmother. In *Panda! Go, Panda!*, Takahata and Miyazaki created original visions of animals that are able to make humans truly happy not by entertaining or serving them but by living with them as a family.

However, the most groundbreaking representations of animals can be found in *Pom Poko*, directed by Takahata, who wrote the screenplay as well as the original story. In an interview with Nakajima Kyōko from The Yomiuri Shimbun, Takahata noted, "the film is not so much fiction as documentary of the destiny of the raccoon dogs as seen through their own eyes."[3] The director emphasized the importance of the *tanuki*s' point of view and their fate as central motives of his film. *Pom Poko*'s plot revolves around various strategies planned by *tanuki* (raccoon dog) in order to sabotage the building site of the Tama New Town at the Western outskirts of Tokyo and to protect their forest from the menace of being deforested. As supernatural creatures, *tanuki* use their magic on the workers and other humans, but in the long run nothing seems to work and the housing estates destroy more and more of their forest. The film's original title, *Heisei tanuki gassen pompoko*, meaning *Heisei-era Raccoon Dog War Pompoko*, expresses the conflict between tradition and modernity, referring to the Japanese legendary *tanuki* war, *Awa tanuki gassen*[4], which took place in 1837, and the Heisei era dated from

[1] Information available at: http://www.nausicaa.net/miyazaki/panda/ [Accessed 18 November 2015].

[2] Carmel Buckingham [&] David [&] Jepson 2013: 262.

[3] Cavallaro 2006a: 106.

[4] *Awa tanuki gassen* (阿波狸合戦) or *Awa no tanuki gassen* (阿波の狸合戦) or *Kinchō tanuki gassen* (金長狸合戦) – the Japanese legend from Shikoku about the war between two *tanuki* powers that took place in Awa Province.

1989. Although the era name Heisei is intended to mean "peace everywhere," the title of the film mentions that there is in fact war between *tanuki* and human. In this film, animals are expressed in symbolic manner and serve as iconographic signs of Japanese traditional culture.

In Japanese mythology and folktales, *tanuki* are depicted as mischievous creatures possessing the magical ability of transformation. Takahata's film relies heavily on mythological and folkloric depictions of *tanuki*, yet there is also a contemporary twist: living with people made them so comfort-loving and lazy that they forgot how to use magic and have to learn it afresh. Thanks to this plot, the audience can watch how young *tanuki* learn to transform into inanimate things as well as humans and other animate creatures. The first thing they tried to change into was a *chagama*, an iron teakettle, as in the folktale *Bumbuku chagama*. The other creatures *tanuki* turned into during the practice were golden sculptures of *shachihoko* (a mythical animal with a tiger-like head and a carp-like body), stone statues of *bodhisattva jizō* (Buddhist divinity), figurines of *maneki-neko* (beckoning cat), the *daruma* doll, *kitsune* (magical fox), *sanzaru* (three wise monkeys) and finally, statues of *tanuki*. By showing *tanuki*'s transformation into these mythological beings, Takahata emphasizes *tanuki*'s traditional and symbolic images in Japanese culture. What is equally significant is that at the beginning of the film they transform into friendly and protective deities and various creatures. Later, when they fight against humans to protect their forest, they transform into *yōkai* (monsters, spirits and demons), including *noppera-bō* (faceless people) and *onibi* (fen-fires) in order to lure people into a trap.

Takahata almost seamlessly inserts Japanese folktales and legends into the plot of his film. For instance, when *tanuki* elders send two envoys for help, their destinations are the islands of Sado and Shikoku – both known for their legends of *tanuki*. Especially in Shikoku, there are many stories about *tanuki* causing various mysterious occurrences. Not only the famous legend *Awa no tanuki gassen* but also the three legendary *tanuki* masters are from Shikoku. And the latter appear in the film as reinforcements to fight the battle against humans at Tama Hill. One of them is Inugami Gyōbu (the *tanuki* leader in Shikoku), said to have the greatest divine power on the island, which is described in the legend *Matsuyama sōdō happyakuya-tanuki monogatari* (tale of the Matsuyama disturbance and the eight hundred and eight *tanuki*). For years Inugami Gyōbu and his clan protected Matsuyama castle, but after being lured into the rebel side during the insurrection, he started to command his *tanuki* followers to create disturbances in order to support the rebels. The second master from Shikoku is Kinchō Daimyōjin the 6th, the leader of the great *tanuki* war called *Awa tanuki gassen*, which is known as a legend about the great battle between two *tanuki* clans. This war also inspired the scenes of a pitched battle between red *tanuki* troops and blue *tanuki* troops shown at the beginning of the film. The third master from Shikoku – Yashima

no Hage was once saved by Taira no Shigemori and then promised to protect the Taira clan. Yashima no Hage is famous for his transformational skills that made him a supreme commander in Shikoku. In the film, he arranges a *yōkai* and *yūrei* parade to scare the local people and develops *tanuki* in Tama Hill into the art of advanced transformation.

In Takahata's film three *tanuki* masters are summoned from Shikoku to help fight humans in Tama with their transformation skills. *Tanuki* live peacefully in Shikoku, untroubled by people, because those three masters coordinate regular scaring attacks on the island's people and transform into scary creatures. Their plan is to apply the same method to save Tama Hill forest. They orchestrate a stunning parade of Japanese *yōkai*, *yūrei* and other magical creatures for people already living in Tama to scare them off, yet the credits for their show are stolen by the greedy boss of the local amusement park advised by a cunning *kitsune* (fox) transformed into human form. The fate of the *tanuki* from Tama Hills remains unresolved. They have to adapt to new conditions by permanently transforming into people in order to live among them, but some animals are unable to do so and they choose to sail on a magical ship heading to Fudaraku. This is a journey towards death: "It's based on the beliefs of Fudaraku, one of the oldest Buddhist cults. The Fudaraku cult believed that the island of Fudaraku exists on the Western sea, and by boarding a ship, you can leave your pain and suffering behind, and get to Nirvana. The ship itself was modeled after *takara-bune* (treasure ship). It's a ship on which the Seven Lucky Gods rode, with many treasures."[5]

The story of *tanuki* fighting against the process of urbanization is a part of a greater conflict between tradition and modernity. In *Pom Poko*, Takahata showed this long-lasting conflict without recourse to clichés, because he presented it from the point of view of animals rather than people: "We have been invited to empathize with their predicament and to regard the situation from their perspective."[6] The entire film is narrated by *tanuki*. The voice-over belongs to *tanuki*; the animals even have their own calendar system. At the beginning of the film, the *tanuki* narrator says: "In the 31st year of Pom Poko...," with the sound "Pom Poko" made by beating their tummies. The audience of Takahata's film must identify with *tanuki* because their perspective is the only one presented in the film. From the narrative point of view, *tanuki* are also positive protagonists of the film, while humans serve as antagonists –their actions have negative impact on *tanuki*, and all animals' predicaments are deteriorating because of them. People are mentioned frequently in *Pom Poko*, but always in a negative way, with their food being the only positive quality for *tanuki*: "While some raccoons aim for as nonviolent a confrontation as possible, the extremist fractions are determined to drive the humans out by the

[5] Available at: http://www.nausicaa.net/wiki/Pom_Poko_(FAQ) [Accessed 18 November 2015].
[6] Cavallaro 2006a: 111.

most drastic and brutal means at their disposal. These radical members of the *tanuki* community are temporarily reined in by their partiality to food that would become totally unavailable if no humans were spared. From an ethical point perspective, this constitutes an especially interesting strand of *Pom Poko*'s overall narrative. In attributing the more zealous raccoons' avoidance of the untempered ferocity of which they are no doubt capable to gluttony rather than some lofty notion of tolerance or clemency, Takahata steers clear of moralistic idealizations of the type often found, regrettably, in Disney-based Western animation."[7]

The director's task, to tell the story from the *tanuki*'s point of view and make people identify and even sympathize with them, was a difficult one. To achieve that Takahata used three different designs of *tanuki*: realistic, humanized and simplified. The first one is the "realistic" version of *tanuki*, who look like this when they are interacting with humans. This design is truly photorealistic, as if animals were filmed with a traditional camera. Takahata perfectly captured the movements and behavior of real *tanuki*: "If animals standing on their hind legs and wearing human clothes appeared in front of humans and spoke, it would have looked like a Disney family movie, and considering the serious nature of the issues the film deals with, that wouldn't have worked."[8] Especially in the final parts of the film, when *tanuki* suffer because of humans, the filmmakers' decision to show them realistically is very significant: "The raccoons are indeed shot, run over, caught in the vicious metal traps which they vainly struggle to bite their way out of: this is one of the entire film's most heart-wrenching images and is made no more palatable by the presentation of the trapped animal as a realistically depicted raccoon rather than its obviously fictitious anthropomorphic counterpart. This stylistic decision on Takahata's part heightens our sense of the reality of the species' suffering without presuming to sublimate it by means of cartoony transposition, which would feasibly serve to dilute both its actuality and its horror."[9]

The second design, the "humanized" version of *tanuki*, was created so that the audience could stronger identify with the *tanuki*. In *Pom Poko*, *tanuki* are supposed to live in that form whenever humans are not watching, standing on their hind legs and wearing clothes. And this is very ironic because humans – the film audience – are in fact watching. "The third graphic design, the «simplified» version of *tanuki*, is from Shigeru Sugiura's manga. Hayao Miyazaki loves the work of this old manga writer. When he first thought about making a movie about *tanuki*, he had Sugiura's *808 Tanukis* (1957) in his mind. Takahata had other ideas for his *tanuki* movie, but still wanted to use Sugiura's design. Since it is a simpler and more cartoon-like design, Takahata used it when the *Tanukis* feel «down» or get distracted,

[7] Cavallaro 2006a: 107.
[8] Available at: http://www.nausicaa.net/wiki/Pom_Poko_(FAQ) [Accessed 18 November 2015].
[9] Cavallaro 2006a: 110.

for example when beaten by others, or partying, and couldn't retain their «full form».”[10] Out of all three *tanuki* designs in the film, this one is the closest to the 'cute animals' from Disney films. Yet, the ironic context in which the simplified, cartoon-like *tanuki* appear, helps them avoid actual resemblance to the sweet animals in Disney animation.

In Takahata's film, *tanuki* are presented in a very traditional way: “While the environmental motif makes the film's sociopolitical relevance universal, it should also be noted that both the plot and the visuals insistently hark back to specifically Japanese songs, ritual dances, references to lore, mythology and religion and art, as well as to related animistic beliefs.”[11] Yet the context of *Pom Poko* and its setting are contemporary. The filmmaker contemporizes the mythological image of *tanuki* by placing them in modern scenery of built-up sites and suburban areas that endanger their habitat. In Takahata's film, *tanuki* symbolize the world of nature and tradition that passes away to give way to modernity. Although some *tanuki* survive, they need to change into humans permanently, so as *tanuki* they literally disappear. The fate of the *tanuki* as the collective protagonist of the film illustrates the actual result of the contemporary conflict between tradition and modernity.

Oshii Mamoru, who portrays the world of the near future filled with technology, presents another face of modernity in anime films. Most of Oshii's films have cyborg protagonists, yet in the future world there is also a place for animals. In those films, animal creatures do not resist modernity, they watch it closely and more profoundly than humans: “Animals are crucial to Oshii's symbolic inventory. Dogs are repeatedly brought into play as unprejudiced witnesses, capable of observing human behavior with impartiality or candor.”[12] In his films, Oshii frequently employs the point of view of animals – a bird's-eye view or a dog's-eye view – to provide his audience with a different perspective. Moreover, animals always see and perceive more than people: “According to Oshii, people are still not waking up to reality. His use of dogs (...) highlights this statement.”[13] Oshii's fondness of dogs is actually well known among anime fans, he even called himself a stray dog: “Dogs, especially Oshii's beloved basset hounds, appear in a number of his later films and represent the director himself. Oshii does not call himself «a stray dog» as a mere metaphor. His love of and identification with animals is legendary; he has even drawn caricatures of himself as a dog.”[14]

Oshii Mamoru used to own a basset hound called Gabriel and the dog is shown in many of his films: live-action *Avalon* (2001) and animations: *Patlabor 2* (*Kidō*

[10] Available at: http://www.nausicaa.net/wiki/Pom_Poko_(FAQ) [Accessed 18 November 2015].

[11] Cavallaro 2006a: 107.

[12] Cavallaro 2006b: 25-26.

[13] Ruh 2004: 112-113.

[14] Ruh 2004: 8.

keisatsu patoreibā the movie 2, 1993), both parts of *Ghost in the Shell* (*Kōkaku kidōtai,* 1995; *Kōkaku kidōtai inosensu,* 2004) and *The Sky Crawlers* (*Sukai kurora*, 2008). In each of these films the basset plays a slightly different, but equally important part: "*Patlabor 2* is the first anime where Oshii uses the basset hound, which would become one of his trademarks in anime, and film in general. The dog is on a small boat and is the first living creature to notice that helicopters are emerging from their crates. This recognition imbues the dog with special meaning – while people may be misled about what is going on in the world, animals like dogs are more willing to receive the truth."[15] It is also noteworthy that in Japanese mythology dogs are immune to magical tricks, they always see the true image. In *Patlabor 2*, when Tokyo is attacked with yellow gas, dogs are the first to notice that the gas is in fact non-toxic. People are wearing protective gas masks so they are unable to feel that the gas is neutral, only after seeing the dogs' reaction to gas, soldiers take the masks off.

"Oshii's use of the image of the dog as a recursive trope also calls attention to the symbolic significance of this animal in Japanese culture"[16] as the embodiment of loyalty and fidelity. In fact, this is a common trait in all cultures, because the dog is the oldest domesticated animal and has accompanied people for more than ten thousand years. The dog became the symbol of fidelity quite early because this trait has always been very important in its relations with humans. In Oshii's anime, "the dog motif reaches crowning achievement in *Ghost in the Shell: Innocence*, where the basset Gabriel is a genuinely pivotal character. The director has commented on his fascination with dogs: "the dog is the greatest mystery in my view, if I can figure out this mystery, I might direct an actual movie about dogs."[17] In another interview Oshii claimed his beloved basset hound Gabriel to be the most important creative influence on *Ghost in the Shell: Innocence,* and the film is about him and his dog. This statement is not merely an emotional declaration, but it also has deep philosophical roots in the film.

The film's protagonist Batou is a cyborg known from the previous installment. He is a member of the police force, and apart from his work he lives a solitary life. His only companion is a basset hound called Gabriel, a cloned dog, because in the world of technological near future original dogs are rare and expensive. Almost all characters in this film are nonhuman: cyborgs, dolls and A.I.s, all of them can be described as the Others. The same thing can be said about the basset Gabriel. Firstly, dogs can be considered human creations, since they have been artificially crossbred over the centuries. Their specific traits were selected; others declined to create a perfect animal for a particular purpose. Secondly, the cloned dog is even

[15] Ruh 2004: 112-113.
[16] Cavallaro 2006b: 180.
[17] Cavallaro 2006b: 25-26.

more artificial because it was created by humans and machines in a laboratory. The same thing can be said about cyborgs and this makes Batou and his pet ontologically equal as they are both nonhuman, so they understand each other and their profound connection is wordless. This is a very anti-anthropocentric approach, because the relation between Batou and his dog is the only optimistic element in the gloomy and dark world of *Ghost in the Shell: Innocence*.

The basset hound provides the solitary cyborg with ordinary, domestic life. Their daily routine is meticulously presented onscreen and represents the deep emotional bond between Batou and his dog. In Oshii's film, the cyborg prepares a warm meal for his pet; he buys only the brand of food that the dog likes best, he has a music-box in his apartment shaped like the basset Gabriel, and a ball with a holographic fish for his pet to play. The dog is presented in a very detailed and realistic manner: it is very friendly, outgoing and playful – these are common traits of basset hounds. When Batou is wounded, his colleagues bring the dog to the hospital to cheer him up. The image of the cyborg holding the basset in his arms is also the last frame in the film. The filmmaker commented on the importance of animals in a highly technological society: "Since people are all starting to lose part of or all of their bodies, they need to associate themselves with something else to identify themselves. It could be dogs, like myself, or it could be cats or other animals. (…) That's how you find your lost «bodies»."[18]

The connection between animals and technologically altered humans is also present in another of Oshii's anime, *The Sky Crawlers*. The film introduces a mystery involving characters called Kildren, who are clones genetically engineered to live eternally in adolescence. Kildren are fighter pilots engaging in aerial combat against the pilots from a competing corporation. Kildren's lives are short so there's no point of them growing up. The sole purpose of their existence is to be killed in a battle. In his films, "Oshii persistently draws attention to the anthropocentric thrust inherent in the human urge to replicate themselves, intimating the desire to fill the world with humanoid entities."[19] Kildren live in an air base with plane mechanics. One of them, a woman called Sasakura, is the closest person they have to a mother; she takes care of their planes, sees them off and greets them when they land. She also rescues or collects them when they crash. Sasakura's companion is a basset hound, which is always the first one to hear the incoming plane. The dog always waits for the pilots on the airstrip: it is the first creature they see after landing or before take-off. When one of the pilots is missing in action, the basset is the last one to give up waiting on the airfield. Just like in *Ghost in the Shell: Innocence*, the basset hound in *The Sky Crawlers* is the warmest and the friendliest character in an otherwise depressing world: "Where Hollywood cartoons tend to

[18] Cavallaro 2006b: 209.
[19] Cavallaro 2006b: 222.

foster the doctrine of anthropocentrism by insistently capitalizing on the charm of creatures such as cute animals, living toys and dancing tableware (...) Oshii's movies take their audience into alternative realities that are patently dominated by neither humans nor humanism. At times, Oshii seemingly invests nonhuman figures with human-like faculties and proclivities. Thus we encounter (...) deeply sensitive basset hounds."[20] What is also notable in the film is that all the pilot nicknames written on their aviator hats represent different kinds of the terrier breed.

Works by both Japanese filmmakers feature animals presented accordingly to their symbolic meaning in Japanese culture, but they also provide a meaningful expression of the changing times. When Takahata presents animals in *Pom Poko*, he begins with traditional imagery from folktales, after which he introduces realistic images, and then he fictionalizes them with manga-like graphic design, thereby covering the entire route from mythological to contemporary cultural mode of representation. In his rendering of animals, Oshii relies heavily on the achievements of contemporary animation techniques to create very realistic and kinetic image of dogs and other animals to show their true nature onscreen: "Animals play a crucial part in several of Oshii's most memorable sequences, and exhaustively attest to the director's devotion to the achievement of a seamless fusion of reality and fantasy. (…) Oshii's animals work convincingly, precisely because of his painstaking grasp of kinesiology – the discipline devoted to the study of movement. (…) animal motion in Oshii's films bears witness to a thorough understanding of each body's structural pivots. Furthermore, meticulous attention is paid to each animal's specificity (...) and cause its movements to be just as they are."[21] Anime created by both filmmakers feature animals who are not just a function of humans, but they have their own way of life and their own significance. They are also able to provide family life for technologically altered humans in films by Oshii Mamoru or for a little orphaned girl in Takahata's *Panda kopanda.* Each director begins with traditional Japanese symbolic representation of animals to ultimately place them in a contemporary setting. This modern aspect is truly thought-provoking and makes us consider how long-established emblems of animals evolved and reflect changes in our society.

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English Summary of the Article

Agnieszka Kamrowska

In the anime works by Takahata Isao and Oshii Mamoru, representations of animals oppose the dominant, anthropocentric or objectified paradigm. Each director begins with the traditional meaning of animals in Japanese culture and places them in a contemporary setting. This modern aspect is far more important than the traditional one and it is used to present the conflict of tradition and modernity wherein animals symbolize the fading world of nature. In the discussed works by two Japanese filmmakers, animals possess a unique ability to provide humans, or the technologically altered avatars, with a family life.

Key words: anime, *tanuki*, panda, dog, basset hound, cyborg, Oshii Mamoru, Takahata Isao.

論文概要

「高畑勲と押井守のアニメ作品における動物」

高畑勲と押井守のアニメ作品において、動物達は支配者や人間中心主義、物として扱われるパラダイムに対抗する。どちらの監督も日本文化における動物達の伝統的な意味を踏まえた上で、彼らを現代の状況下に置く。この現代的側面は伝統的側面よりもより重要視され、伝統と現代化の衝突を浮かび上がらせ、その中で動物達は消えゆく自然界を象徴する。本論で考察される二人の監督の作品において、動物達は人間あるいはテクノロジーによって改変されたアバターに家族生活をもたらすという特殊な能力を持った存在として描かれている。

キーワード：アニメ、狸、パンダ、犬、バセットハウンド、サイボーグ、押井守、高畑勲

INTERVIEW

第12回 ワルシャワ大学三井物産冠講座
井上康生氏インタビュー
「日本柔道の現在とこれから」
2018年10月9日
聞き手　藤井カルポルク陽子

第12回ワルシャワ大学三井物産冠講座では、2020年東京五輪に向けて全日本柔道男子代表選手達を牽引する井上康生監督が登壇された。幼少時代から柔道の道を歩み始め、その圧倒的強さと技の見事さで多くの人々に感動を与えてきたが、その一方で様々な挫折も経験してきた井上選手。現在はそうした自らの体験を随所に生かしながら、柔道指導者として後進の優れた選手達を導き、更なる活躍を続けている。本インタビューでは、井上康生監督の考える優れた指導者と組織のあり方、柔道家の精神と身体、そしてこれからの柔道と東京五輪について、ワルシャワ大学図書館内茶室「懐庵」でじっくりお話を伺った。

優れた指導者と組織の在り方

藤井：　2016年のリオ五輪では全七階級をメダル獲得に導くという大快挙を成し遂げられた井上監督ですが、ご自身の考える優れた指導者とはどのような方でしょうか。

井上：　そうですね、やはり常に前向きにひたむきにいると同時に、現状に満足することなく自分を高めていく指導者というのは、私にとって非常に魅力的な方々です。またもう一つは、そうした中でも常に謙虚に誠実に生きている方達は私の理想とする人達です。また、指導者として必要な要素に統率力がある人ですね。

藤井：　ご著書の『改革』（ポプラ社、2016年）の中では、「名質問者」であることが優れた指導者の一つの特性だと書かれていましたが、井上さんは選手たちに対してどのような質問をされるのですか。

井上： まず質問ができるというのは、冷静にその状況を分析できているからだと思うんですね。ですから、私はどれだけ選手たちや生徒たちが現状を理解していて、それを次に繋げていけるかというところがとても大事だと思っています。JOC（日本オリンピック委員会）のコーチアカデミーというところで、ある講師の先生がおっしゃったのが「名指導者というのは名質問者である」という言葉だったんですけれども、それは私にとって印象的な言葉でした。それだけ選手や生徒をしっかり見ておかなければならない。また色々な知識を持っていなければならないという裏付けがあると思いますので。だからこそ、学び続けたり謙虚で居続けたりすることが大事だというのは感じますね。

藤井： また、質問をされた方も、それに答えようとすることで改めて自分の現状に目を向けますね。それは、先ほどの講義でもおっしゃったように「自分自身でマネージメントしていく、自主性を伸ばしていく」ということに繋がるのかもしれません。

井上： やはり、自分自身で考えて動き出せる人間でないと。ある一定のところまではレールに乗せたり導いてあげることの重要性はあると思うんですけれども、そこから先においては、自分自身で切り拓いていく力っていうのは必要になってくると思います。ですから、そういう気づきを感じさせるコミュニケーション、また指導というのはとても大事なんじゃないかと思います。

藤井： 日本柔道代表の監督として、非常に大きな組織をまとめられていると思いますが、そのような組織を動かすために、何が大事なのでしょうか。

井上： まず根本的なこととしては、私の場合は信じた上で人と付き合っていくというのがとても大事で。そして後は、いかに信じたスタッフやコーチなど色々な方々を巻き込んで、共に同じゴールに向かって戦っていけるかというところが大事だと思っています。もう一つ大事になってくるのは、それを前提に、この人だったらやれると信じることと、同じ道のりじゃなくてもいいので方向性と情報の共有をすることが大事だと思っています。私が監督になった中で、私に入ってくるあらゆる情報は、コーチ、スタッフ、また強化に関わる人達には全部開示した上で共通認識を持ってもらっていたと思います。

藤井： 日本柔道再建のために、それまでの習慣や既存の発想にとらわれることなく、大胆な発想で改革を進めていく必要があると、ご著書で

述べられていますが、これは柔道の再建だけではなく、生活の中のあらゆる場面に適応できる考え方だと思います。しかし習慣にとらわれず大胆な発想で行うことで失敗するリスクもあります。そのようなリスクと改革の間で、どのようにバランスを取って行ったら良いとお考えでしょうか。

井上：　常に何かをやるにあたっては、リスクというものを考えた上で取り組んでいるというのは間違いないと思います。ただ単に思いついたからやっているだけではなくて、その裏付けをしっかりと持った上で取り組んでいるということですね。著書の中ではそのような書き方をしていますが、今まで柔道界が思っていたけれどもできなかったことを思い切りやれた部分はあったのではないかと思います。例えばコーチの人事などにおいても、これまではオリンピックチャンピオンや世界チャンピオンがほとんどでした。ですからそういう慣習を少し壊して、情熱があり全日本のために柔道のために選手のためにと思う人がいれば、その人を入れさせてもらったというのは、意外とできそうでできなかったことなんです。それを思い切ってやらせてもらったというところが一つあります。あとは大会の線引きなどにおいても、昔であればもちろん国内大会であるとか、そういうものを大事にしていかなければいけなかった。昔は国内大会にもよく出しながら、海外にも出していくんですけれども、明らかに今と昔とでは大会の数が違うんですよ。国際大会がものすごく増えている。我々の時には国際大会に出るのは二、三回で済んでいたのが、今の選手達は四、五回も出なければならない。そういう中で、やはり線引きしていかなければいけない。例えば、これまでは講道館杯（講道館杯全日本柔道体重別選手権大会）という日本一を決める大会があったんですが、そういう大会は世界選手権の代表者やアジア大会で優勝した者は免除になります。そうした形や、グランドスラム大阪という国際大会があるんですが、その大会で優勝したら翌年の世界選手権は内定していくとか、意外と、コロンブスの卵じゃないですけれど、実際やってみたら理にかなっていることを今までできなかっただけに過ぎないのかなと思います。「大胆なこと」や全てをガラッと変えるような形ではありませんが、ちょっとしたことを変えていく積み重ねで改革になるのかなと思います。今回お話したように、形式とか今までの慣例とかいうものが、時にはその時代の非常識になることは結構ありうるような気がします。時代

をちゃんと読み取った上で何を取り込むかというのは、考えていかなければなりません。

柔道家の精神と身体

藤井：　井上さんが学生時代からご指導を受けられた佐藤宣践先生、山下泰裕先生ほか、東海大柔道部の監督の先生方から技術面はもちろん、精神面、あるいは人として、どんなことを学ばれましたか。

井上：　山下先生の言葉をお借りするのであれば、東海大学の集団というのは柔道のチャンピオンを育成する大学でもあると思うんですね。でもそれと同時に、いかに「人生のチャンピオン」を育成するかというところを考えた上での教育を行なっていたというのはあるかもしれません。例えば大学時代においては、柔道を一生懸命やることはもちろん大事なのですが、一方で大学生である以上は学業にしっかりと取り組むことも求められます。それは柔道を引退した後を考えてのことなのです。人生八十年と考えると柔道ができるのは三十歳位までですから、それから先の五十年でしっかりと皆が幸せに健康に生きていけるための、先を見据えた教育ですね。そういうところは、東海大学は大事にしていた部分があると思います。もう一つ、私自身が幸運だったのは、特別扱いされたと言えばそうかもしれませんが、ある時から英才教育を受け始めたんです。それは今後、東海大学というところを背負っていかなければいけないということを前提に、東海大柔道部だけでなくスポーツ界をも背負っていく人間であれという先生方のご期待の中での教育だったと思います。その影響というのは、私の中では非常に大きかったですね。今の考え方がいい意味で確立していって、色々な変化がある中でも、ある一定の方向性が定まってき始めたというのはその時期、大学三年生位の時からだと思います。でもまだまだ子供でした。佐藤先生という、とても恐い、我々にとっては神みたいな人がいるんです。その先生と週に二、三回ミーティングしてもらって、その後も引き続きご指導していただいた結果の自分というのがいるので、頭が上がらないし、感謝の気持ちしかないですね。私の哲学や思想というのは、十五歳まで宮崎の家で育って、両親の教育を受けて、そして兄弟や柔道の先生、友達から色々なことを学びましたけれども、十五歳から現在まで自分を成長させてく

れている東海大学の教育というのは、私の人生の中では非常に強いものがあります。幸せなことだと思います。

藤井： 人生の先を見据えた教育というのが印象的です。一方で柔道の練習としては東海大柔道部ではどのように行われていたのでしょうか。かなり厳しく練習があったのか、あるいは休養などとる時間もあったのでしょうか。

井上： まず大学の期間中というのは、基本的には二回練習です。朝の一時間弱位のトレーニングと夕方の五時から七時半位までのだいたい二時間半位の練習、これが基本的なスタイルですね。その間は大学の授業を受けて。空き時間にトレーニングしたりすることはありますけど、基本的なサイクルはそういう形になっていました。合宿などになると朝練、午前練、午後練といった三部練になっていました。思ったより少ないと思われるかもしれませんね。社会人になって空き時間にトレーニングを行なったり、他に出向いて出稽古をしたりといったことはありましたが、基本のサイクルはこのような形でした。休養の取り方については私に聞かないほうがいいと思います。私はこれが下手でした。先ほども触れたように、知識においても選手たちには磨いてもらいたい、幅を広げてもらいたいという想いが非常にあるんですが、その知識というのも、ただ日本の武道や精神、それから色々な格闘技の技術を学ぶだけではなくて、茶道や陶芸の技術なども学んでいく、そういうものをリフレッシュにかえていくということです。こうしたことは、例えば合宿の合間に行います。一週間張り詰めた空気の中で練習するのは結構きついですし、二日経って疲れが溜まってきて、それから三、四日と続くと中だるみすることもあります。そこで一回リフレッシュさせて効率化を図っていくようなスケジュールを立てました。自分自身のリフレッシュの仕方、オンとオフの使い方などを含めた上でそのような試みを取り入れています。ただ単に技術的なものだとか精神的なものだけを磨かせているというわけではないんですね。その裏付けには何があるかというと、やはり自分が休養を取るのが下手だったからということがあります。現役時代は暇さえあれば体を動かしておきたいとか、休みの日でもすぐに走りに行ったりだとか、トレーニングしに行ったりだとか、そのような性格だったんですね。ですから、もっとそういう面が上手だったら、より練習の効率を上げることができたんじゃないかという反省点もあるんですね。自分の経験

を生かした上での取り組みなんです。今の選手は色々なことをやっていますよ。上手に使いこなしてやっています。あの切り替えは、他の先生方は遊びやがってと言うかもしれないけれど、私が見たところでは上手に切り替えていると思っています。

藤井： 先ほどの講義の中でも、少し前の時代は根性論が根強く、いかに苦しく辛く長い練習に耐えるかということが重視されていたとおっしゃっていましたね。著書を拝読しますと、効率的なトレーニングや身体作り、選手のとる栄養の面にも、重点を置かれていることが伝わってきます。このような、根性論だけではなく、もう少し効率性も重視するという価値観の変化は、スポーツ界全体に当てはまることだとお考えですか。

井上： そうですね、当てはまる部分もあると思います。私がその考えになった理由は二点あって、一つは留学して海外を見たということ、もう一つは今の東海大学柔道部の監督をされている上水研一朗監督の練習方法を見たことです。それまでそういう考えはあったけれども具体的に細かく何をやればいいか見えていなかった部分、もやもやしていた部分があったんですけれども、それを解決してくれるようなシステムを監督は作っていたんです。それは僕にとって幸運でした。この根本のメソッドは、上水監督から学んだというところがあると思います。しかし、日本の柔道界にはすごく派閥があるんですね。大学閥とか、道場閥とか高校閥とかがあるんです。ですからあんまりこれを言うと、やっぱりお前は東海かと言われるんですね。でもそうじゃないんです。結果として効果が証明されて、全日本としてやっていく中でも当てはまるんですよ。やはり間違いなく上水式メソッドは有効活用させてもらっていますし、学ばせてもらっています。そこに、佐藤先生や山下先生の指導もあり、様々な考え方を持っている方達のノウハウも学べるので、それぞれの良いところをうまく盗み取って応用しているんです。

藤井： 上水式メソッドから学ばれたことが非常に大きかったということですが、一方でそれ以前のやり方、つまりがむしゃらに数をこなすこと、それによって鍛えられることもあるのではないかと思います。もしあるとすればどんな点に見出されるでしょうか。

井上： それは間違いなくあると思います。勝負の世界を考えてみると、勝負って生き物なんです。予測不能なことだとか想定できないことって結

構起こるんですよ。そんな時に、効率だとか科学的にだとか、証明できない世界があるんです。その時に何が役に立ってくるかというと、やっぱり非効率的な、非科学的な力というのは、私は必要だと思っているんです。そこには練習の量だったり、環境的にわざと理不尽なことを行ったりだとか、その大事さはとても感じています。ですから決して非効率的なもの、非科学的なもの、量的なものを否定しているのではなく、それも大事にしつつ、しかしそれだけで勝てるのか、また組織や選手達、自分自身の能力を高めることができるのかということなんです。極限の世界で戦っている連中に、極限の世界で結果を出させるためには、それだけではだめだと感じる部分もありましたので、そのバランスを保ちながら取り組んでいるということは言えると思います。日本の強さを考えると、子供の時から規律正しく、細かいことや小さなことの量の積み重ねを行っていることで、技術力や精神力が磨かれていると私は思っています。それは大事にしなければいけないと思います。それがなくなった時に、海外のように、いわばフィジカルな面や能力の面で上回れるかと言ったら、難しいと思うんです。そういったことからも、量の大事さは感じます。ですがそれだけでも勝てない。だから色々な経験を積ませたり、世界を見させたりすることで肉付けして、なおかつ日本にしかできないような取り組みも必要だと思います。これは決して柔道だけではなく、様々な分野に通じるのではないかと思うんです。

藤井： ご著書の中では「後ろ向きの人が世界を制す」という一見逆説的な言葉もありました。先ほど、勝負の世界は生き物で予測不可能なところがあるとおっしゃいましたが、ご著書でも最悪な事態を想定して練習することの大切さが説かれていると思います。それには精神的な強さも必要になるのではないでしょうか。最悪な事態を想定しすぎて逆に選手が不安にのまれてしまうということはありませんか。

井上： これもやはり先ほど挙げた上水先生から学ばせていただいた面がありまして、人間が心理面で崩れる時、ネガティブな部分を考えすぎたりすることによって潰れるケースが結構ありますね。しかし逆に言うならばネガティブな部分を発想している時には楽観的にはならずに慎重に戦っていけるというプラスの面も出てくるし、その部分を埋めていけば不安要素をかき消すこともできると私は解釈しています。一方で、いかに自分自身が今まで築き上げてきた自分の柔道

を最高のイメージでパフォーマンスできるかということも考えておかなければ、気が滅入ったり臆病になったり、気持ちが引いたりしてしまいますから、最後は強気になることも重要ですね。自分自身がいいイメージを持った上で準備をしておかないと、強気にもなれません。ですから、この二つの準備が必要なのだと私は考えています。マイナスの面に向き合うことで、隙のないような形を作ったり、緻密な戦いができるようになったりもしますし、それを打ち破った時には豪快な柔道ができる。そういう人は強いです。

藤井： 何事も偏ることのないバランスが重要ですね。また、試合の時の理想の精神状態は「泰然自若」と書かれていますけれども、この状態になるためにも今おっしゃった二つの準備が必要なのでしょうか。

井上： そうですね、自分がどれだけ最高のパフォーマンスができるかという準備、また自分の隙が出ないような取り組みによって、俺はもうここまでやったんだ、後にはもうやり残しがない、これで負けたらもうしょうがないという準備のできる選手というのが最終的には結果を残しているということがあると思います。そういう状態にいかにさせていくかということですね。やけくそな形ではなく、きちんと裏付けを持って泰然自若の状態にあるというのは、それまでの準備をどうしてきたかに関わっていますから、大事な試合においては、そのような状態に持っていって選手を送り出したいと思っています。しかしそんな中でも選手は不安になったり、時にはプレッシャーに押しつぶされそうになったり、後ろに引きそうになったりすることはあるんですよ。でもそんな時だからこそ、自分自身で意識的に強気になったり前向きになったりすることが大切です。あと明るさですね。明るさって本当に武器になると私は思っています。明るく胸を張って日々を送るというのは、最近よく選手たちに伝える言葉でもあって、大事にしてもらいたいなと思っています。

どちらかというと僕はぐっと閉じこもるタイプでした。それを一気に爆発させるようなタイプだったんです。それはそれで、間違いではなかったと思っていますが、オリンピックで勝つため逆算で考えた時に、日本人の性格では緊張とリラックスの狭間にあるフロー状態の時に一番いい力が発揮できるとも言われているので、そこへどういうふうにもっていけるかということを考えれば、日々明るく元気に振る舞う、前向きに生きる、強気にいくというのは大事なのではない

かと思ったんです。それを日常的に口にしながら、選手たちには今から2020年に向けて意識づけさせているというところはあります。

藤井： 精神面の強化策の一つとして、「海外単独武者修行」をさせていると書かれていましたけれども、このようなプログラムは以前からあったのでしょうか。

井上： 結構あったんですが、一人でというよりも集団的に、例えば三人を送り込むなどのケースがありました。私がイギリスに一人で行った時、初めは相当孤独でしたね。周りはよくしてくれるんですけれど、言葉もなかなか通じない、環境にも慣れないという中で過ごす孤独さというのは、かなりきついものがありました。この体験はとても大事だと思うんです。試合前というのは明るくもしているんですが、その前には孤独との勝負があります。最後は自分自身で切り開かなければならない。そういうところにおいては非常にたくましくさせてくれる体験だと思いましたので、安全面などには十分気をつけた上で、選手を色々な国に送り込んでいったというところがあります。また、海外に行くと皆、良くしてくれるんですね。これは日本柔道に対する尊敬ということもあるのかもしれませんが、柔道というものを通じた世界の一つの大きな家族のようにも感じるんです。もちろん戦っている相手なんですが、ファミリーでもあるんですね。ですから、世界に行った時に、人の温かさだとか、繋がりや友情、そうしたものを感じ取れる時間でもあると思いますので、選手には是非ともそうしたところも感じてもらいたいと思っています。これは佐藤先生からの教えでもあるんですが、選手たちには海外の選手たちが日本に来た時には、厚くもてなすように言っています。

藤井： 日本代表選手の特徴の一つとして、ワールドツアーや国際大会、リオ五輪などで、会場のゴミを拾うことが言われますけれども、この「清掃」という行為にはどんな効果があるとお考えですか。

井上： そうですね、まず海外に行った時のウォーミングアップエリアの汚さが気になったということがあります。バナナなどを食べたゴミや飲み物がそのまま畳の上に放置されていることもありました。そこで思ったのは、日本柔道の中には、やんちゃな奴がいたり、なかなか綺麗事では済まされないような連中もいたりしますが、我々が究極に目指しているのは、言ってみれば王道のチームです。周りからも、このチームだったら負けても仕方ないとか、このチームは素晴

らしいと思われるような、だからこそ倒したいと言ってもらえるようなチーム作りを大事にしたいと思いましたので、畳の上においてもそれを体現し、また畳を降りてもさすがだなと言ってもらえるような、究極のチーム作りを掲げた上では、そういうことも実践していこうと、試合の後などに清掃活動というものを行なうようになったんです。最近は、こちらが言わなくてもゴミを拾う選手たちが増えてきましたので、それは良いことだと思っています。でもまだまだ、見られている時だけやって、見ていない時にはやらないということもありますから。しかしこういった良い伝統が長く受け継がれていくような環境づくりというのは大切だと思います。

これからの柔道と東京五輪

藤井： テクノロジーの発展が目覚ましい昨今ですが、科学の進歩と柔道の変化には何か関係があると思いますか。例えば、 インターネットやソーシャルメディアなどが柔道の変化に影響を与えているということがありますか。

井上： やはり変化はあると思います。これだけテクノロジーが発達している中で、例えばグランプリ以上の大会は、一試合が終わればその映像が全世界にまわります。その選手が注目されれば丸裸にされているようなものです。その現状に萎縮することなく向上心を持って変化し続けることが必要だと思うんです。逆にいうならば、我々もそれを活用しているんですね。大げさに言えば、これらの細かな情報戦というのは非常に重要な戦いの要素になってくると思います。しかしもっと大切なのは、そうした情報やテクノロジーを何に使うかということです。映像を見れば色々な情報やデータを入手できたりはしますが、そこから我々は日本柔道をレベルアップしていくために何が必要かを読み取ることが大事になってくると思います。これからそうしたことはもっと増えると思いますので、選手たちは勝ち続けることの難しさをより一層感じる世の中になると思います。また、いずれは試合がヴァーチャル化されて、戦う際の予知的な部分も出てくるのかなとも思っています。例えばある選手の得意技や動きの特徴をインプットさせて、もう一人の選手もインプットさせ、そこで四分間を設定してどのような勝負になってくるか、どういう

攻撃パターンになってくるかといったことを読み取れる時代にもなるのかなという恐怖感はありますね。これが何年先かというのは未知の世界ですけれども。そのようになってきたら、スポーツってどうなっていくのかなと思いますね。例えば審判もAIの技術を使った取り組みが出てきたり、極論ですがロボットやセンサーが審判する時代も来るかもしれません。しかしそういう時代だからこそ、科学の力をうまく利用するということは必要ですね。選手の可能性を1パーセントでも引き出せるのなら活用すべきだと思います。

藤井： テクノロジーの影響だけでなく、世界各地の格闘技や武術などと融合して、柔道は多様化していると言われていますが、その中で日本の柔道はどうあるべきだとお考えですか。

井上： 今後も色々な部分が変わっても普遍的だと思うのは、基本的な力、地力だと思います。組んでも相手が怖くない、組んでも相手を投げられる、そして多様な技術を持っている、相手の技を抑え込める技術があるとか、そういうものをしっかり持っているか持っていないかで全然違ってくると思います。これから先、ルールが変わっても、これは日本チームが絶対に持っていなければならない要素だと思います。あとは、それだけでは勝てない部分も出てくるので、細部の要素、つまり環境などが多様な視点から選手たちの能力や組織の向上といったことを考えた上での取り組みというのが必要になってくると感じます。例えば減量方法にしても、練習パートナーにしても、調整練習会場においてもそうですね。ただ試合の中で行われている以外の環境整備、細部の要素というのをどれだけ突き詰めていけるかというのも、これからの世界ではとても必要になってくるんじゃないでしょうか。今はチームとしてチームドクターとか栄養士、アスレチックトレーナーを連れて行っているんですけれど、ここから先はもしかしたら、スポンサーや経済的な余裕が出てきたら、個人でそうした人達を雇って戦っていく時代にもなっていくかもしれません。本当に究極の世界を目指しているので、そういう部分でも差をつけたいというようにもなってくるかもしれません。しかし2020年以降がどうなるかはまだ読めないですね。間違いなく読めるのは、国からの補助が少なくなるだろうということですね。かといって、企業が出す選手に対する個人的なサポートも今のように大枠ではなかなかできなくなってくるでしょう。そうした意味でも環境は変わるだ

ろうと少し心配しています。2020年東京オリンピックバブルが弾けて、そのバブルを味わった選手達が、現実を見たときに果たしてそれを受け入れられるか、過去にすがってずるずるいってしまっては怖いなと思いますね。それを視野に入れた上で2021年以降のスポーツ界の取り組みを考え、準備しておかなければならないと思います。

藤井：　2020年の東京オリンピックに向けての意気込みはいかがですか。

井上：　はい、もうやるしかないでしょうね。逃げも隠れもできないですし。自分らがやることを信じて、また選手達が自分達の能力を信じて、考え抜いて、そして全力で2020年に向かうしかないと思っています。どれだけこの過程において我々が危機感を持って、考え抜いて、準備をしていけるかということが鍵になってくるでしょうから。柔道家の方々だけでなく、周りも皆でスクラムを組んで、オールジャパンとして臨みたいと思っています。

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1978年、宮崎県生まれ。柔道家、全日本柔道男子監督、東海大学体育学部武道学科准教授。東海大学体育学部武道学科卒業後、同大大学院体育学科研究科修士課程修了。2000年シドニー五輪100kg級金メダル、2004年アテネ五輪100kg級代表。1999年、2001年、2003年世界選手権100kg級で優勝。2001年から2003年まで全日本選手権優勝。2008年に現役を引退したのち、指導者の道を歩み始める。2016年リオ五輪では全七階級をメダル獲得に導く。著書に『ピリオド』(幻冬舎、2008年)、『改革』(ポプラ社、2016年)。

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Tamura (2003: 74) expressed opinion that...,

Tamura wrote: "..." (2003: 74), in Tamura's words; "..." (2003: 74),

Some authors (e.g. Murata 1999, Tamura 2003, Murasaki 2008) are of the opinion that...;

in the case of more authors of one publication referred to, the sequence First Author et al. year:page(s) is, in principle, expected, cf. e.g.:

Murasaki et al. 2007; Murasaki et al. (2007: 135–41),

but in justified cases up to three names can appear in such a reference, cf. e.g.:

Murasaki & Murata 1999, Murasaki & Tamura 2002, Murasaki & Murata & Tamura (2004: 171–6).

References with the same authorship and the same date should be differentiated with Roman characters <a>, <b>, <c>, etc, cf. e.g.:

Tamura 2005, Tamura 2005a: 233, Tamura (2005b: 94–7).

Given name initial(s) are provided only when references are made to more than one author with the same family name, cf. e.g.:

K. Murasaki 2008; Y. Murasaki (1994: 19).

References and source documentation must unambiguously correspond to respective items in the bibliography which in turn must be complete and as informative as possible, reflect the title page of the work cited or referred to, and be arranged alphabetically and chronologically in the following way (e.g.):

Murasaki 2008

Murasaki & Murata 1999

Murasaki & Murata & Tamura 2004

Tamura 2003

Tamura 2005

Tamura 2005a

Tamura 2005b

and, naturally,

Murasaki K[.] 2008

Murasaki Y[.] 1994.

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Syromyatnikov, N[ikolay] A[leksandrovich] 1971.

The sole function of the coma (<,>) after the listed author's name is to indicate inversion of the given and family names for the sake of alphabetical listing; when no such inversion occurs in the original, the coma must not follow the family name, cf. (e.g.):

Akamatsu, Tsutomu 1997.

Akinaga Kazue 1966.

Kindaichi Haruhiko 1975. Nihongo [...], but:

Kindaichi, Haruhiko 1978. The Japanese Language [...]

Munro, Neil Gordon 1962.

Murasaki Kyōko 1979.

No name inversion must be used in the case of the second, third, etc., author, cf. e.g.:

Gaca, Maciej & Alfred F. Majewicz (eds.) 1999. Through the Gate of Yunnan Borderland (Ethnic Minorities of Southern China). Linguistic and Oriental Studies from Poznań Monograph Supplement 4. Poznań: Wydawnictwo Naukowe UAM [Adam Mickiewicz University Press].

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Bibliographical data in Russian and Greek characters are customarily used in the same way as Roman characters (i.e., no transliteration is applied in the description of the title and the authors full names are also provided in Cyrillic).

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Hattori Shirō 197610. *Gengogaku no hōhō* [methods in linguistics]. Tōkyō: Iwanami Shoten.

服部四郎 1976。言語学の方法。東京: 岩波書店。

It is advisable to use instead the English (sub-)title when such is originally also provided; it should follow the original title after two slashes (<//>), cf. eg.:

Chanbamrung, Mongkhol 1991. *jáwthai-jáwkuangsī sŷaphâa lè khrŷangpradàb // Thailand Yao – Guangxi Yao Costumes and Ornaments.* Bangkok: Chulalongkorn University Faculty of Arts.

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