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Drodzy Czytelnicy.

To jubileuszowy, dwudziesty zeszyt naszego kwartalnika. *Silva Iaponicarum* 日林 kończy niniejszym pięć lat. Dziękujemy czytelnikom oraz autorom artykułów, które dane nam było zamieścić w ciągu tego czasu za wsparcie i współpracę, z nadzieją na kolejne lata owocnej działalności.

Zeszyt jubileuszowy poświęcony jest w całości japońskiej literaturze. Artykuł dotyczący idei flâneuryzmu w twórczości Kaiji Motojirō oraz polskie tłumaczenie jego noweli „Cytryna” poprzedzają tekst poświęcony humorowi u Ihary Saikaku.

Kolejny zeszyt *Silva Iaponicarum* 日林 ukaże się jako zeszyt jesienny.

Kolegium redakcyjne

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Poznań-Kraków-Warszawa-Kuki, czerwiec 2009

Dear Readers,

This is twentieth fascicle of our quarterly. *Silva Iaponicarum* 日林 turns five. In hope for subsequent years of the *Silva* activity, we would like to thank our readers and contributors for their support and cooperation.

The anniversary fascicle is wholly devoted to Japanese literature. The article on Ihara Saikaku's humour is preceded by the text on the notion of flâneur in Kaiji Motojirō's prose and accompanied by the Polish translation of his short story *Lemon*.

The next fascicle of *Silva Iaponicarum* 日林 will be issued as the autumn fascicle.

The editorial board

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Poznań-Cracow-Warsaw-Kuki, June 2009

読者のみなさまへ

本号は、*Silva Iaponicarum* 日林の節目となる号です。私たちの季刊誌が、創刊5周年を迎えるからです。読者のみなさま、そしてこれまでに論文を発表してくださった執筆者のみなさまのご支持・ご協力にお礼申し上げます。今後の活動がさらに実り豊かなものになることを、楽しみにしています。

本記念号は、日本文学特集です。梶井基次郎の作品における「フラヌール」に関する論文と梶井の短編小説『檸檬』のポーランド語翻訳、その次井原西鶴の滑稽性を分析した論文を掲載しました。

次の *Silva Iaponicarum* 日林は秋号として刊行される予定です。

編集委員会

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Flâneur on the Streets of Kyoto

Kajii Motojirō is usually considered to be an “I” novelist, since the author himself is the entire topic of his short stories, though consequent avoidance of exhibitionistic confessions, typical for *rokotsu naru byōsha* technique and proneness towards poetic description, places him on the periphery of the mainstream “I” novel.¹ He is also being classified as a modernist², due to aesthetic orientation of his work and visible influence of European modernist writers and philosophers.

Lemon, written in 1925, appears to be at the point of intersection of those two seemingly exclusive yet complementary tendencies in Kajii’s writing, which makes this short story such an exceptional literary work. By complementary, here I mean a manner, in which self-centred and self-oriented description converges with the creation of a modernist subjectivity in a harmonious synergy.

My paper aims at singling out and describing the protagonist’s character, which can be best described as *flâneur*. Reaching back to the beginning of the 19th century, the history of the term is long and rich in shades of different meanings. Moreover, nowadays this notion seems to be undergoing a renaissance in the field of anthropology, feminism and literary criticism as an important predicament of the post modern human condition. All things considered, it may be interesting to investigate the Japanese realization of the *flâneur* figure in Kajii’s short story.

The notion first appeared in French pamphlets and in dictionaries around the year 1808 carrying a pejorative meaning, describing those who were excluded from, or did not have a set position in the feudal society; that is the homeless, the vagrants, those with no permanent address and occupation. In the middle of the 19th century the term also appeared in the *Oxford English Dictionary* with a slightly modified meaning, indicating someone who wastes their time strolling at the shop windows. Soon *flâneur* became an extremely popular metaphor in the European literary tradition, finding its greatest realizations in the works of Charles Baudelaire, Edgar Allan Poe, Joris-Karl Huysmans and in the grand novels of Honoré Balzac, Victor Hugo, Gustave Flaubert, Charles Dickens and Marcel Proust. Introduced into sociological discourse by Siegfried Kracauer, it soon

¹ Keene 1999: 537.

² Melanowicz 1994: 155.

became the central notion of Walter Benjamin philosophical essays and literary criticism³.

In Kajii's creation of the main, and the only, character in the *Lemon*, the most important aspect seems to be the Baudelairean adaptation of *flâneurism*. When the protagonist strolls along the streets of Kyoto, at some point he imagines himself as a fancy, dressed up poet, which may be the most direct, but definitively not only, reference to the author of *Les Fleurs du mal*.

In the essay on Constantine Guy's *The Painter of Modern Life*⁴, Baudelaire points out the most important characteristics of *flâneur*: lone, sophisticated and somewhat eccentric aesthete strolling down the streets without any specific destination, taking pleasure from observing main streets with its crowds and turmoil, as well as deserted alleyways as he passes them by. Reserved and distanced from surrounding people and everyday happenings, he is taking the role of an observer. Such a withdrawal expresses *flâneur*'s ambiguous approach to the society. On the one hand, he is alienated from the crowd, to which he does not, and does not want to, belong, but on the other hand he is fascinated by it as an object of his thorough everyday observation.

This description, with a little modification, could be also successfully applied to the protagonist of Kajii's short story. He spends his whole days strolling down the streets, which are practically his home. He confesses that, not having a place on his own, he stays with various friends here and there. One can say that he is homeless in a way that all *flâneurs* are. Practically the only activity which probably takes place in the enclosed space of "home" is playing with the Nankin beads, which reminds him of his childhood. This somewhat eccentric pastime bears resemblance to the decadent search of unusual pleasures and syneesthetic exaltations, typical for ultra-sensitive aesthetes, portrayed in the novels of Oscar Wilde and Joris-Karl Huysmans.

Interesting is the fact that, unlike the French or British *flâneurs* who fancied crowded streets with their *theatrum* of people, Kajii's character prefers not the main street turmoil but deserted back alleys with collapsed stone walls, deteriorating little stores and shady corners. Could this particularity of the Japanese *flâneurism* be traced to the classical aesthetics with their notion of *sabi*; the apotheosis of the imperfect and impermanent beauty? Or is it the consequence of a peculiarity of decadent taste, the

³ On the *flâneur* notion and its transformations see: Dzionek 2004, Loska 1998 and Zielnicki 1999: 99.

⁴ Baudelaire 1998: 15.

overwhelming feeling of tiredness and boredom with the culture and its glare? Regardless, the city of Kyoto seen through the eyes of the protagonist seems to be an entire space of his life and in a way it becomes the important theme in the short story. The character wanders the labyrinth of avenues and alleys in endless search of new stimuli that would attract him. And again, his attitude towards the city is ambiguous; on the one hand he is fascinated by its sober dark allure and decay, on the other hand he wishes he would be somewhere else. He can call it Sendai or Nagasaki, but eventually what he longs for is someplace *else*, someplace new which he does not already know. He believes that in such a place his yearning for social withdrawal and anonymity would be finally granted. Roaming his way through Kyoto, he gives the reins to his imagination until he loses himself, and dissolves his consciousness in the semi-imaginary world. It seems that the character does not always remember where he is or where he went, which is considered by him as a pleasant feeling. Becoming lost in a city is one of the greatest pleasures of all *flâneurs*.

The phenomenon of *flâneurism* is often connected with the transformation towards the wane of the places considered to be centres, ongoing in European cities at the decline of 19th and beginning of 20th century⁵. The *agora*, or main square, is no longer the centre of the city, since there is no centre as such; there is “only” a plethora of streets, alleys and avenues, each of them having a unique character. The city centre is not a destination any more. The “getting there” idea deteriorates and is eventually replaced by the idea of street-strolling in leisure search of something to become the symbolic *centre* (of the passer-by attention). The non-centric character of Japanese cities, mentioned by Roland Barthes in *The Empire of Signs*, seems to be propitious to the *flâneurs*.

Another extremely important aspect is shared by European modernist subjects and *Lemon's* protagonist. It is the way in which the erudite perceives phenomena surrounding him, filtered through art, as in the famous aphorism by Oscar Wilde. Kajii's character, equally versed in both Chinese classics and European mythology, experiences sensual stimuli as aesthetic - sometimes syneesthetic - pleasures, associated with art works, music or poetry. The piles of fresh fruit on the display appear to be an allegro, turned into stone by Gorgon. The character's reaction caused by inhaling the smell of a lemon recalls expressions from *kanbun* stories, learned long ago. Similarly purely aesthetic was his past fascination with the goods of a Maruzen department store: exclusive knick-knacks and books, attracting him only for their visual allure, regardless of their usage

⁵ Sławek 1997: 40.

or contents. As the melancholy, tiredness and ennui with the material and social aspects of Maruzen grew stronger, the modus of experiencing beauty become even more sophisticated and directed towards different objects. It was either nature (a fruit, a *canna* flower blooming among littered back alleys) or cheap everyday articles. Admiration towards fireworks is a great example of the peculiarity of the character's taste. It wasn't the explosions, not even the fireworks themselves, that seemed so attractive; it was the cheap, colourful paper wraps and their names that evoked imaginary representations, the realization of which would always be a disappointment no matter what.

And that leads to the most interesting and crucial feature of Kyoto *flâneur*, who like most modernist characters suffers from indeterminate, overwhelming gloom. The *etai no shirenai katamari* (*indeterminate evil*) leitmotiv, repeated in the text several times, is what makes the protagonist stroll the streets and stare at shop windows in search of something that would ease his depression and melancholy.

Melancholy, spleen, bottomless boredom with poetry and music, with everything that used to please him in the past and now lost its lure is symbolized by Maruzen. The depressing character of this place is even more obvious considering present physical and material condition of Kajii's protagonist. Suffering from lung disease, wasted away with constant fever and chased by ever-increasing debts, he pursues his restless daily vagrancy driven by strange anxiety. And as it is seemly for a *flâneur*, on the streets of Kyoto he finally finds what is needed to ease his pain: a lemon.

A petty thing - a fruit - enchants him so much with its simple, yet intense and perfect beauty, that it is able to dissipate overwhelming melancholy. At the same time it becomes such a strong aesthetic stimulus, that he decides to take it to the odious Maruzen – “necropolis” of beauty and art which ceased to be of value. And then, among dusty bookshelves he comes up with an idea to leave the fruit in there, to plant the lemon bomb in the hateful department store. He does it in order to either symbolically destroy pathetic remaining of the beauty which used to enchant him so much, or maybe in order to bring it back to life with the power of his new fascination. Either way, Kajii's protagonist seems to succeed, since the melancholy eases and he cannot help smiling as he walks away down the Kyōgoku street.

Lemon is a fascinating short story, in which Kajii Motojirō created a portrait of a plunged in melancholy and spleen aesthete in his quest for always new thrills. The usage of the *flâneur* notion is only one from many

possible approaches to this text, yet it is of great use when investigating the modernist character of Kajii's prose. At the same time, this rich in many meanings realization of the *flâneur* topos – the passer-by, the decadent, the plotter – seems to be interesting in the comparative perspective with reference to European literature and might be of use in further studies on this ever-popular notion.

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Kajii Motojirō

Cytryna

Tłumaczenie/translation/翻訳 Aleksandra Szczehla

Od tłumacza

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CYTRYNA

Nieokreślony, złowieszczy ciężar przygniatał mi serce. Podobny do irytacji lub wstrętu, albo kaca poalkoholowego, nawiedzającego człowieka po dniach i nocach picia. Dopadł mnie. I był nie do zniesienia. Ani gruźlica, ani załamanie nerwowe, ani nawet dojmujące długi nie dawały mi się tak we znaki. Nie do zniesienia był właśnie ów złowieszczy ciężar. Nie mogłem ścierpieć najpiękniejszej muzyki, czy wierszy, które niegdyś sprawiały mi radość. Nawet gdy specjalnie szedłem dokądś, by posłuchać gramofonu, już po dwóch, trzech taktach czułem, że muszę wstać i wyjść. Coś nie pozwalało mi usiedzieć w jednym miejscu. Włączyłem się więc bez końca po ulicach.

Pamiętam, że silnie pociągały mnie wówczas rzeczy piękne, choć ubogie. Także w krajobrazie: ponad wyniosłe, główne aleje przedkładałem podupadłe dzielnice i jakoś znajomo wyglądające boczne uliczki, obwieszane brudnym praniem, pełne walających się rupieci i ukazujące okna obskurnych mieszkań. Uliczki sprawiające wrażenie, że deszcz i wiatr niedługo zrównają je z ziemią, domostwa o pochylonych ścianach i rozpadających się glinianych murach – wśród których jedynie rośliny były pełne życia – czasem zadziwiający słonecznik, czasem kwitnąca *kanna*.

Kiedy włączyłem się po tych zaułkach, próbowałem sobie wyobrazić, że nie jestem już w Kioto, ale w jakimś odległym o setki mil mieście, na przykład w Sendai czy Nagasaki. Pragnąłem uciec z Kioto dokądś, gdzie nie znałbym nikogo. Po pierwsze cisza. Przestronny pokój w zajeździe. Świeża pościel. Pachnąca moskitiera i sztywna od krochmalu *yukata*. Chciałbym położyć się i leżeć tak z miesiąc, nie myśląc o niczym. Ach, gdyby Kioto zamieniło się w takie miasto... Kiedy już udawało mi się ulec tej fantazji, zaczynałem stopniowo dodawać doń kolory. A wtedy obraz z łatwością nakładał się na moje nędzne otoczenie, i mogłem cieszyć się poczuciem zatracenia w nim swego rzeczywistego ja.

Lubiłem także sztuczne ognie. Właściwie nawet nie same ognie, ile ich opakowania, malowane tandetnymi barwnikami w czerwone, fioletowe, żółte i zielone pasy. „Spadające gwiazdy nad Chūsanji”, „Kwiatne potyczki”, „Suche stopy” i „Mysie ogniki” – w pudełkach znajdowały się wiązki ogni każdego rodzaju. Takie właśnie rzeczy miały dla mnie przedziwny urok.

Poza tym lubiłem jeszcze kolorowe, szklane kulki z wypukłymi wzorami kwiatów i ryb oraz paciorki nankińskie. Niewysłowioną wręcz przyjemność sprawiało mi ssanie ich. Cóż mogłoby się równać z ich chłodnym smakiem? W dzieciństwie rodzice często karcili mnie za

branie takich paciorków do ust – i może to właśnie z powodu słodkich wspomnień dzieciństwa, wracających, gdy byłem dorosły i biedny – smak paciorków miał w sobie tak świeże, liryczne wręcz piękno.

Nietrudno chyba zgadnąć, że byłem bez grosza. Tym bardziej jednak potrzebowałem jakiegoś zbytku, czegoś, co poruszało i podnosiło mnie na duchu. Niechby kosztowało nie więcej niż dwa, trzy *seny* – dla mnie i tak było luksusem. Przedmioty piękne – a raczej takie, które mimo mojej indolencji kusiły, pobudzały moje czuлки. To one były moją jedyną pociechą.

Zanim tak zbiedniałem, lubiłem takie miejsca jak Maruzen. *Eau de cologne* oraz *eau de quinine* w wytwornych buteleczkach z czerwonego lub żółtego rżniętego szkła, w buteleczkach o kolorze bursztynu czy jadeitu, z eleganckimi, rokokowymi reliefami. Fajki, nożyki, mydła, papierosy. Potrafiłem spędzić na ich oglądaniu godzinę, by w końcu dokonać jednego ekstrawaganckiego zakupu – brałem, dajmy na to, pierwszorzędnej jakości ołówki. W tamtych dniach jednak nawet Maruzen stał się dla mnie miejscem przygnębiającym. Książki, studenci, kasy – wszystko wyglądało jak duchy wierzycieli.

Pewnego poranka, a mieszkowałem wtedy u różnych znajomych, przenosząc się co jakiś czas od jednego do drugiego, mój gospodarz poszedł na zajęcia i zostałem w pustym pokoju sam jak palec. Musiałem znowu ruszyć w miasto. Coś mnie gnało. Przemierzałem kolejne dzielnice i wspomniane już boczne uliczki, przystawałem przed tanimi cukierniami, przyglądałem się suszonym krewetkom, sztokfiszom i skórkom sojowym na wystawach sklepów, aż w końcu dotarłem do Teramachi na wysokości Drugiej Alei i zatrzymałem się przed sklepem z owocami. Chciałbym w tym miejscu powiedzieć o nim parę słów, ponieważ był to mój ulubiony sklep. Zdecydowanie nie należał do ekskluzywnych miejsc, jednak to właśnie w nim najwyraźniej można było odczuć specyficzne piękno sklepów z owocami. Owoce, ułożone na stromo nachylonej półce, przy czym samą półkę zrobiono chyba ze starej, pokrytej czarną laką deski, zastygły w swych barwach i masie, niczym jakieś przepyszne, porywające allegro, znieruchomiałe pod zmieniającym w kamień spojrzeniem Gorgony. W głębi sklepu, w coraz wyższych stosach, piętrzyły się warzywa. Jakże wspaniałe było piękno tamtej natki marchewki. Także namoczonej fasoli, czy bulw strzałki wodnej.

Najpiękniej było tam wieczorem. Teramachi jest ulicą pełną gwaru i – choć oczywiście nie mogłaby się równać z Tokio czy Osaką – jest wprost skąpana w światłach okien wystawowych. Z jakiegoś powodu jednak ów sklep owocowy tonął w ciemnościach. Od strony mrocznej Drugiej Alei

było to naturalne, zastanawiało natomiast, dlaczego sąsiedni budynek też był spowity mrokiem, mimo że stał przecież przy Teramachi. W każdym bądź razie, gdyby nie te ciemności, miejsce to nie miałoby dla mnie tyle uroku. Poza tym była jeszcze markiza – niczym daszek czapki nasadzonej głęboko na oczy – zresztą trudno tutaj o opis, na jej widok po prostu pojawiała się myśl, że sklep „wcisnął czapkę na oczy.” Ponad nią zalegał całkowity mrok. W takim otoczeniu nic nie odbierało blasku palącym się wewnątrz sklepu lampom elektrycznym, a owoce, skąpane w ich obfitym świetle niczym w letnim deszczu, przedstawiały zaiste cudowny widok. Lubiłem przyglądać się im z ulicy – wtedy światło gołych żarówek wwiercało się w oczy ostrymi świdrami, lub też przez przeszkłone okno z piętra kawiarni Kagiya – nawet na Teramachi w tamtych dniach niewiele było miejsc, które mnie tak ekscytowały.

Tego dnia wyjątkowo coś kupiłem. Zazwyczaj bowiem nie mieli tam cytryn. Chociaż cytryny to oczywiście nic nadzwyczajnego. Ten sklepik jednak, choć może nieco większy od straganu, oferował przeważnie wyłącznie najbardziej podstawowe produkty. To dlatego chyba nigdy wcześniej ich tam nie widziałem. Spodobały mi się te cytryny. Ich czysty kolor, niczym „cytrynowa żółć” zaschnięta wprost po wyciśnięciu z tubki, a także krótki, wrzecionowaty kształt. Koniec końców, postanowiłem wziąć jedną sztukę. Gdzież ja później nie byłem? Którędy chodziłem? Przez długi czas włączyłem się po mieście. Wydawało mi się, że od momentu, w którym owoc znalazł się w mojej dłoni, przygniatający mnie dotąd złowieszczy ciężar zelżał nieco i nagle czułem się w mieście niezwykle szczęśliwy. Żeby tak uparte przygnębienie przegnał jeden maleńki owoc – było to dziwne, wręcz podejrzane, ale zarazem paradoksalnie prawdziwe. Ludzkie serce – oto prawdziwa zagadka.

Chłodnego dotyku cytryny nie dało się z niczym porównać. Przechodziłem wtedy zaostrzoną fazę gruźlicy i zawsze trawiła mnie gorączka. Prawdę powiedziawszy, lubiłem chwalić się tym różnym znajomym i na powitanie specjalnie ścisnąłem ich dłonie – moje zawsze były najcieplejsze. Może to właśnie z powodu gorączki chłód cytryny, emanujący z wnętrza dłoni na całe ciało, wydawał się tak przyjemny.

Raz po raz podnosiłem cytrynę i wdychałem jej zapach. Wyobraziłem sobie Kalifornię, gdzie się je uprawia. Przypomniało mi się też wyrażenie „porazić nos”, zapamiętane z lekcji chińskich klasyków, z *Handlarza cytryn*. Wystarczyło wciągnąć głęboko w płuca przesycone zapachem cytryny powietrze, by – choć przecież już od dawna nie oddychałem pełną piersią – resztką ciepłej krwi rozeszła się po ciele i twarzy, budząc we mnie zdrowie...

Sam się dziwię, jak idealne wydały mi się wówczas te proste wrażenia – chłód, dotyk i zapach oraz wygląd cytryny; pomyślałem nawet, że właśnie tego do dawna szukałem – no cóż, tak to wówczas ze mną było.

Szedłem przez miasto, ożywiony i podniecony, czującomalże dumę i rojąc sobie, że jestem szykownie odzianym poetą. Kładłem cytrynę na brudnej chustce lub przykładalem ją do płaszcza, sprawdzając, jak zmienia się jej odcień, po czym konstatowałem w myślach: To jednak szło o masę...

To właśnie tej masy cały czas poszukiwałem – to w ten ciężar zmienia się wszelkie dobro i piękno – w przyptywie dobrego humoru byłem zdolny wymyślić coś tak absurdalnego – krótko mówiąc, czułem się szczęśliwy.

Nie wiem gdzie potem byłem, ani którędy chodziłem, wreszcie znalazłem się przed Maruzenem. Tak starannie omijane miejsce tego dnia wydało mi się całkiem przystępne.

Spróbuję dziś wejść – pomyślałem i dumnie wkroczyłem do środka.

Nieoczekiwanie jednak uczucie szczęścia, które przepelniało moje serce, zaczęło mnie opuszczać. Nie ciągnęło mnie do flakonów z perfumami ani fajek. Poczulem nawrót fali depresji, pewnie dało też o sobie znać zmęczenie długą włóczęgą. Podszedłem do regału z albumami. Przeraziłem się, że podniesienie nawet jednego ciężkiego tomiska będzie wymagało więcej siły niż zwykle. Mimo to brałem z półki jeden po drugim, otwierałem, lecz nie budziła się we mnie chęć dokładnego ich studiowania. Wciąż jednak, jak zaklęty, wyciągałem następne tomy. Wszystko na nic. Czułem, że powinieniem je chociaż kartkować, ale na więcej nie mogłem się zdobyć, zatem odkładałem je na bok. Nie potrafiłem nawet położyć ich na właściwe miejsce. Nie wiem ile razy to powtórzyłem. Wreszcie znalazłem ciężki, pomarańczowy album mojego niegdyś ulubionego Ingesa, lecz ten także odłożyłem, nie mogąc przezwyciężyć narastającej niechęci. – Cóż za przeklęta sprawa. Czułem znużenie mięśni rąk. Smutny i nieswój przypatrywałem się stosowi wyciągniętych przez siebie książek.

Co stało się z tak pociągającymi mnie niegdyś albumami? Kiedyś potrafiłem studiować uważnie stronę po stronie, delektując się dziwnym wrażeniem niedopasowania, ogarniającego mnie, gdy później rozglądałem się po swoim nazbyt zwyczajnym otoczeniu...

Ach! – przypomniałem sobie nagle o schowanej w rękawie kimona cytrynie. A może by tak spiętrzyć wielobarwne tomy i zwieńczyć stos cytryną? – Właśnie!

Ponownie poczułem lekkie podniecenie. Zacząłem układać stos z książek, które miałem pod ręką, w pośpiechu burzyłem go, po czym pośpiesznie budowałem jeszcze raz. Wciąż na nowo wyciągałem, dokładałem i

odkładałem tomy. Przedziwna, iluzoryczna twierdza to czerwieniała, to nabierała błękitu.

Nareszcie była gotowa. Na koniec, powściągnąwszy radosne podrygiwanie serca, na samym jej szczycie, powoli i ostrożnie umieściłem cytrynę. To było dzieło!

Jaśniał przede mną owoc niepostrzeżenie wchłaniający w swoje wrzecionowate wnętrze wszystkie jaskrawe kolory. Miałem wrażenie, że w całym zakurzonym Maruzenie jedynie wokół cytryny panuje niezwykle napięcie. Przez dłuższą chwilę przyglądałem się swemu dziełu.

Nagle uderzyła mnie kolejna myśl. Zaskakująca dla mnie samego – Zostawię to tak i wyjdę, jak gdyby nigdy nic. – Poczulem dziwne łaskotanie – Mam wyjść? Tak! Wychodzę! – i już mnie tam nie było.

To dziwnie łaskoczące uczucie sprawiało, że, idąc ulicą, uśmiechałem się. Tajemniczy łotr, który na półce w księgarni podłożył połyskującą złotem, straszliwą bombę, to ja – ależ byłoby wspaniale, gdyby już za dziesięć minut wstrząsnęła Maruzeniem potężna eksplozja z epicentrum w dziale sztuk pięknych!

Całą mocą wyobraźni podążyłem za tą wizją. – Ten przygnębiający Maruzen rozleci się w drobny mak!

Szedłem ulicą Kyōgoku przedziwnie upstrzoną filmowymi plakatami.

Katarzyna Sonnenberg

Tragedies Retold with Humour.

The Narrative Voice in Saikaku's *Kōshoku gonin onna*

It is commonly acknowledged that the stories narrated in *Kōshoku gonin onna* ("Five Amorous Women," 1686) refer to the historical events widely recognized in Ihara Saikaku's times and evoked among others in *kyōgen* 狂言 performances and popular ballads.¹ Undoubtedly, Saikaku was very proficient in exploring these references in order to make his work more attractive for his contemporaries.² The immediacy of the stories must have appealed to his readers, more and more accustomed to reading news and gossip rubrics in papers, a medium gaining popularity at the time.³ In fact, most critics believe that the whole collection was inspired directly by the rumours about Osen, one of Saikaku's protagonists, who was said to have committed suicide in 1685, shortly before Saikaku's work was published.⁴ The protagonists of four remaining stories, i.e. Onatsu, Osan, Oshichi and Oman, are also considered to be all historical figures.⁵

What is characteristic for all the women - as they are captured by Saikaku - is that none of them managed to live a calm and peaceful life. Onatsu had to seek seclusion in cloister and madness after having lost her lover, Osan and Oshichi were executed and the last one, Ohatsu, about whom records say the least, despite her wholehearted devotion for her lover ended with a lover who was far more interested in men than women.

Although the events depicted in *Five Amorous Women* by Ihara Saikaku can hardly be referred to as droll or laughable, the prevailing mood of the narratives is not that of gloom and despair but rather that of lightheartedness and conviviality. Teruoka Yasutaka rightly notices – with

¹ Inoue Kazuhito indicated that according to *Matsudaira Yamato no kami nikki*, a ballad about Seijūrō entitled *Seijūrō bushi* was popular even before Saikaku's work was published. See: Inoue 2001: 61. Hasegawa Tsuyoshi claims that a number of events might have merged into one song about Onatsu and Seijūrō. The sad lot of the lovers was also rendered in the works written after Saikaku's *Kōshoku gonin onna*, i.e. *Gyokuteki inken* (1760) and *Shoki shishūki*. See: Hasegawa 1978: 93.

² Taniwaki Masachika argues that Saikaku assumed that his readers knew about the events while writing *Kōshoku gonin onna*. See: Taniwaki 1980: 109-114.

³ See: Taniwaki 1978: 156. Teroka Yasutaka also focuses on the journalistic tendencies in Saikaku's work. See: Teruoka 1949: 87.

⁴ Taniwaki 1991: 50-61.

⁵ In *Kenkyū shiryō nihon kotenbungku* the following dates are given in references to the historical background of *Kōshoku gonin onna*: the history of Onatsu and Seijūrō – 1662, the history of Osen – 1685, the history of Osan – 1683, the history of Oshichi – 1682, the history of Gengobei and Oman – 1663. See: Ōsone 1983: 84. Kurakazu Masae places the events of the first and last story around the year 1661. See: Kurakazu 1993: 121-126.

reference to *Kōshoku ichidai otoko* – that while not being the ultimate goal for Saikaku, humour and comedy are crucial for his storytelling.⁶ I believe this is also true in the case of *Kōshoku gonin onna*. A closer reading of the novellas reveals immediately that the comic effect is born due to the manner in which the stories are narrated. Narrative voice is by no means perfunctory here but plays an important role in setting the mood. Therefore, it seems only natural that I should focus on the role of Saikaku’s narration in introducing humour and detachment into the stories.

Before I proceed, however, let me focus on the theoretical frame I consider useful while reading Saikaku’s novellas. The narrative voice of *Kōshoku gonin onna* could be classified by using Gerard Genette’s terms as heterodiegetic (not involved in the story) and extradiegetic (constituting the primary narrative).⁷ The narrator might be also called intrusive due to his comments signalling his presence throughout the narrative. In fact, he might even be considered an “authorial voice” if we accept Richard Walsh’s argument that the narrator is either a character who tells the story or the author who creates what he calls “discursive idiom.”⁸ Walsh’s approach may be particularly fruitful in the case of *Kōshoku gonin onna* where the narrative voice is outside of the events and is not a character in the story but appears to have access to the characters’ thoughts and is in charge of the discourse, making himself apparent in intrusive comments. Moreover, this voice is continually drawing on Saikaku’s poetic experience as a *haikai* 俳諧 writer.

The leniency with which I accept both the “heterodiegetic, extradiegetic narrator” and simply the “author” stems from my goals in this paper. It is not my aim here to argue whether and what agents in narratology are justified or unnecessary. I would rather like to focus on the narrative discourse of Saikaku’s novellas to see how it influences the mood. Of course, in order to do that, I will need to analyse the perspective of the storyteller (and I will try to use this unpopular term throughout my paper to avoid the uninvited confusion of the narratologist terms) who, I agree, may also be considered as the author (if understood as contriver of a particular discourse outside the story).

Undoubtedly, the presence of the storyteller is made noticeable in *Kōshoku gonin onna* almost as much as it is in, for example, Henry Fielding’s novels.⁹ It is frequently highlighted by means of emphatic particles, such

⁶ See: Teruoka 1981: 119-134.

⁷ Genette 1980: 248.

⁸ Walsh 1997: 505.

⁹ I found very useful and illuminating the book by Jeffrey Williams on the narrative strategies in

as *zokashi* ぞかし or *haya* はや, as well as by emotionally-loaded adjectives (such as *okashi* おかし) situated at the end of the sentences. Moreover, the storyteller does not refrain from evaluation and judgments expressed in particular words, such as *itazura* いたずら (“mischief,” “roguery”), or in longer commentaries which I would like to elaborate on later in this paper.

One of the reasons why the tragic life-stories of five amorous women are so amusing lies in the storyteller’s language. Interestingly, Saikaku was prudent and efficient enough to use many of the Danrin *haikai* tropes with great success in his narratives.¹⁰ Among others, the frequent plays with word contexts more than once result in hilarious dialogues. In Book Three “What the Seasons Brought to the Almanac Maler” (“Chūdan ni miru koyomi monogatari”) Osan is trying to escape the unwanted marriage with squat necked, blood-shot eyed and quick-tempered Zetarō by saying that she was born in the year of the Fiery Horse (*hinoe uma* 丙午). It was commonly believed in Saikaku’s times (and this belief has not disappeared altogether) that women born in this year of the Chinese zodiac were moody and irritable and they could even kill their husbands while in a fit of anger. However, Zetarō, whose crudeness is vividly depicted in the passage preceding the conversation, takes this expression literally and replies as follows:

I wouldn’t care if you were a Fiery Cat or a Fiery Wolf. I even like blue lizards—eat’em in fact. And you see I’m not dead yet. Twenty-seven years old, and I haven’t had one case of worms. Mister Moemon should take after me! As for you—a soft creature brought up in the capital isn’t what I’d like for a wife, but I’ll tolerate you since you’re my relative.¹¹

In this manner, due to the shift in the contexts of “Fiery Horse” – from the cultural and conventional to the literal one – the conversation gains a comic edge. The storyteller observes the scene and summarizes it in a typical manner: “Amidst all their unhappiness Osan and Moemon found the brute somewhat amusing.”¹² Indeed, the storyteller never fails to notice

British novels. See: William 1998.

¹⁰ See also: Hibbett 1959: 42.

¹¹ Bary 149, Emoto 273. If not stated otherwise all English translations of *Kōshoku gonin onna* are by William Theodore De Bary from Ihara (1973). The page number is given in footnote after Bary’s name. For reference I also include the page number of the original text published in Emoto (1984).

¹² Bary 149, Emoto 273.

and take advantage of the amusing aspects of the otherwise sorrowful world.

Similarly, the storyteller captures the comic potential hidden in the act of word-playing in Book One “The Story of Seijurō in Himeji” (“Himeji Seijurō monogatari”) when he observes the passengers of the ship on which two lovers want to escape from doom. He already knows (and suggests it to his audience) that the lovers’ attempt will be unsuccessful. Their doom is sealed when a messenger on a ship admits that he must have left his package on the shore. The ship will return to the port and the lovers will be caught and punished. Before that, however, the storyteller reports what is happening on board. The courier exclaims with great emotion: “Damn it! I forgot something! I tied my mailbag to my sword and then left it at the inn.”¹³ The irritation of all other passengers (not to mention the paralyzing fear of the two lovers) is only natural: “No matter how loud you wail, they can’t hear you from here. What kind of man are you, wailing that way? Are you a sissy without any goldballs?” This is a moment when the storyteller excels in his observing skills: he narrates that the courier carefully “examined himself” (ostentatiously examined the area of his trousers) and then replied cheerfully: “I certainly do have--two!”¹⁴ The wittiness of this scene stems from the play with the word “goldballs” (*kinkyoku* or *kintama* 金玉), which may refer either to the gold and gems or to man’s genitals. The chapter finishes with incarceration of Seijurō and his consequential execution which leads in due course to Osen’s madness. Nonetheless, the preceding conversation on board releases the tension arising from the anticipated tragedy.

The above-mentioned examples of word-plays mirror the important tendency in Saikaku’s work, namely the tendency to combine the refined and the vulgar (*gazoku setchū* 雅俗折衷) which is also associated the Danrin 談林 school of *haikai*.¹⁵ The comical effect may be said to stem from the innovative transgression of decorum. The previously quoted examples of Zetarō’s remark and mail carrier’s action and words exemplify the vulgar and are juxtaposed with the refined, i.e. the subtlety of Osen’s behaviour and the tragedy of Onatsu and Seijurō that is to follow.

On the other hand, the storyteller tends to bring the images drawn from poetry and philosophy into the context of the carousal and commonplace entertainment. In the “Story of Seijurō in Himeji” the well-established

¹³ Bary 63, Emoto 72.

¹⁴ Bary 63, Emoto 72.

¹⁵ Teruoka Yasutaka focuses on Saikaku’s eclectic use of poetic tradition in a commonplace context. See: Teruoka 1953: 285-286. See also: Asanuma 2003: 36-47, and Inui 1979: 69-74.

poetical image of sakura flowers in Onoe is used to highlight the crudeness of the love-making scene. Onatsu and Seijurō use the opportunity presented to them by the arrival of the dancing troupe in order to make love behind the curtain dividing them from the others. It is only after they have finished their intercourse that they notice the woodcutter observing them from behind and “moving his underpants” with his hand. The summarizing narratorial comment about “hiding one’s head and leaving the tail unguarded”¹⁶ further exposes the coarseness of the scene.

Additionally, shortly before the love-making scene, the colourful picture of the cherry blossoms and their viewers is unfolded. The storyteller notices with amusement that they “fell into a drunken sleep, snoring deeply and dreaming blissfully of themselves as butterflies fluttering at will over the broad fields.”¹⁷ Of course, the expression *yume o kochō* 夢を胡蝶 (“butterflies as their dream”) refers to the philosophical treaty by Chuang Tzu (Zhuangzi) who described his dreaming about a butterfly and waking up in confusion as to whether he saw the butterfly in a dream or he himself was being dreamt about.¹⁸ This shift in contexts adds up to the narration of the merry-making.

Not only does Saikaku bring the images from poetry or philosophy into the vulgar context but he also adopts the poetic techniques, such as *kakekotoba* 掛詞 (“pivot words”) or *engo* 縁語 (“associative word”), which are used to comical ends. In “The Barrelnaker Brimful of Love” (“Nasake o ireshi taruya monogatari”) the male character whose feelings are hurt by the lack of response from the woman he desperately loves reveals his distress to an elderly lady: “The one I love does not live far away. I love Osen, the maid of the house here. I have sent her a hundred letters without getting a word in reply.”¹⁹ The pivot on which the trope revolves is *o-sen* お千 bringing the meanings of both “one thousand” (or “a great number” – in Bary’s translation it is “hundred”) and the name of the protagonist.

Engo is used a number of times in *Kōshoku gonin onna*, too, although it does not always have to bring comical innuendoes. The example I am going to analyse, however, is a good illustration of the storyteller’s

¹⁶ Bary 60, Emoto 57.

¹⁷ Bary 57, Emoto 57.

¹⁸ “Once Chuang Chou dreamt he was a butterfly, a butterfly flitting and fluttering around, happy with himself and doing as he pleased. He didn’t know he was Chuang Chou. Suddenly he woke up and there he was, solid and unmistakable Chuang Chou. But he didn’t know if he was Chuang Chou who had dreamt he was a butterfly, or a butterfly dreaming he was Chuang Chou. Between Chuang Chou and a butterfly there must be some distinction! This is called the Transformation of Things.” See: Zhuangzi and Watson 1968: 49.

¹⁹ Bary 79, Emoto 105.

humorous strategy. In “What the Season Brought To the Almanac Maker” the readers encounter such a description of the main protagonist’s future lover:

This Moemon was honest and extremely frugal, so much so that he completely neglected his personal appearance, even economizing on his coat sleeves, which measured only two and one-half inches at the wrist. His forehead was narrow, and when upon his reaching manhood his hair was allowed to grow, Moemon never bothered to buy a hat to cover it. Moreover, he went about without the protection of a short sword and slept with his abacus under his head, the better perhaps to reckon how great a fortune he could amass in a night spent dreaming of money-making.²⁰

The very opening sentence includes the expression “honest, good head” (*shōjiki kōbe* 正直かうべ), which refers to the saying “gods dwell in the honest man’s head” (*shōjiki no kōbe ni kami yadoru* 正直の頭に神宿る). However, the storyteller knows already that Moemon will seduce (or let himself be seduced) by a married woman, hence his honesty may be questioned in this opening passage, too. The sequence of words “head,” “hair,” “narrow forehead” (a symbol of care taken about one’s looks in Edo period), “narrow sleeves” (obviously violating the Edo fashion trend according to which men’s sleeves should be about 7 *sun* 寸 or more than 21 centimetres long), “hat” (*amigasa* 編笠 or “braided hat” was typically used by the red-light quarters goers), “sword” (*wakizashi* 脇差 or short sword worn also by the merchants in Edo period) are juxtaposed in an associative manner.²¹ The all signal – be it in an ironic manner – something crucial about Moemon, build up the audience’s expectations that may later be either confirmed or ridiculed.

Another interesting feature of the narration in *Kōshoku gonin onna* is the frequent use of enumeration and parallels that tend to combine most surprising images, the technique not too dissimilar with what the Danrin school of *haikai* postulated.²² As a consequence, the narrated situations are

²⁰ Bary 129, Emoto 229.

²¹ See: Maeda 1993: 294.

²² Asanuma Haku believes that enumeration (*raretsu* 羅列) is one of the most important characteristics of Saikaku’s narrative. See: Asanuma 2003: 83-87.

enriched and amplified. Moreover, the enrichment and amplification is connected with humorous undertones.²³

In Book Four: “The Greengrocer’s Daughter and the Bundle of Love” (“Koigusa karakeshi yaoya monogatari”) the opening chapter focuses on the fire in the Hongō district that leaves many people homeless and miserable. They find their shelter in a nearby Buddhist temple. Although the events described in this chapter are tragic indeed, the mood rendered by the narrative voice is far from gloomy. By means of enumeration, the extraordinary situation of the victims is brought to the forefront as if the storyteller wanted the reader to forget about the calamity and to enjoy the vividness of the scene. The description starts at night:

The superior’s rooms were filled by the cries of a newborn babe, and a woman had spread her underclothing before the image of Buddha. Wives were stepping over their husbands, sleepers made pillows of their relatives, and everyone slept in careless disorder.²⁴

And finishes in the morning:

In the morning a bowl-shaped container for the temple gong was converted into a washbasin, and big teacups were used as makeshift rice bowls. Yet Buddha himself could not but look indulgently upon all this, knowing how it had come to pass.²⁵

The description exposes the chaos that is born in the temple with the arrival of the fire victims. The syntactic parallel “in the superior’s room” (*chōrōsama no nema ni* 長老様の寐間に), or “before the image of Buddha” (*butsuzen ni* 仏前に) situates the scene inside the temple, i.e. in the area of quietness and solemnity. However, the behaviour depicted in this chapter is far from dignified. Both throwing underclothes in front of Buddha’s image and stepping over one’s husband are examples of uttermost disrespect not only of the rules in the temple but of the Buddha’s

²³ Donald Keene: “One of Saikaku’s most successful employed comic techniques is enumeration, and we find it prominently in Osen’s story. The miscellaneous objects dredged up when the cooper cleans the well are enumerated with marvelous precision. Each facet suggests some facet of contemporary city life, recorded with realism and wit. Again, the objects in Osen’s dowry are so tellingly enumerated that we understand without further explanation what her life was like as a lady’s maid” (Keene 1975: 554-555).

²⁴ Bary 161, Emoto 308.

²⁵ Bary 161, Emoto 308.

teachings.²⁶ The morning scene also highlights the unconventional behaviour in the temple. The story teller from the position of a diligent observer enumerates items commonly associated with religious rituals, e.g. gong and sacrificial bowls, which are used as washing and eating utensils. The scene is closed with the storyteller's remark that Buddha will be lenient in judging such misuses, in the manner reflecting the speaker's leniency.

Another example illustrating the comic use of enumeration in *Kōshoku gonin onna* may be found in Book Two: "The Barrelmaker Brimful Of Love." In the second chapter, the storyteller evokes the image of the waking city:

Nearby she could hear the sound of flint on steel, as a neighbor started up his fire. Somewhere an infant began to cry. Sleepily the tenants of that squalid quarter chased out the mosquitoes which had slipped through the breaks in their paper nets and plagued them throughout the night. One minute the women's fingers were pinching at the fleas in their underclothes, the next pinching for some odd coins on the sanctuary shelf with which to buy a few green vegetables. Still, amidst the bitter struggle for existence, pleasure could yet be found by those who, through wedlock, had won partners for their beds. In what delights may they not have indulged, with pillows to the south and mattresses in utter disarray, violating the vigil of *Kinoe-ne*?²⁷

The passage is abundant in realistic details which listed together become even more evocative of a newly arising day - brisk and lively.²⁸ It might have been inspired by "Yūgao" of *Genji monogatari* where the habits and customs of the common people are brought to light.²⁹

In Saikaku's passage the anonymous personae are captured as if in a film frame. The storyteller begins with enumerating sounds related to particular actions, such as starting a fire or chasing mosquitoes away from one's bedroom. In this manner, he assumes the perspective of Kosan, a character

²⁶ See: Moriyama 1981: 114.

²⁷ Bary 85, Emoto 122.

²⁸ The attention to detail (*gushōsei* 具象性) in Saikaku's fiction is emphasised by Nakamura (1957: 287).

²⁹ See: Emoto 1984: 137.

in the novella, who is awake and hears the usual noises of the waking households preparing for a new day.

The storyteller, however, does not confine himself to Kosan's perspective only. With his omniscient eye he enters the houses and notices a woman from the neighbourhood who is getting ready to go shopping. He uses metonymy here: "women's fingers" (or "one hand" – *katate* 片手 – as stands in the original text) evoke the actions of chasing the fleas away at night, of praying in the morning and handling copper coins. The enumeration of both lowly and sacred activities has a comic effect, similar to that achieved in the previously discussed depiction of the fire victims in the Buddhist temple. In the description of the morning city, too, the narrative commentary is added to sharply summarise the whole dynamic scene. Since the pillow changed its place in one of the bedrooms, its users must have neglected the festive character of *kinoene* and indulged in lovemaking instead rather than in pious prayers to Daikokuten.

The elaborate enumerations and parallels are not the only way of exposing the amusing and laughable aspects of otherwise commonplace or even tragic scenes. A comparable effect is established by means of contrasting and opposing characters' behaviour. The first novella "The Story of Seijūrō in Himeji" provides us with a good example here. The storyteller begins with a lengthy description of Seijūrō's idle and prodigal lifestyle. We learn that: "One day he burned lanterns, more wastefully than on a moonlit night, in the house of assignation he frequented. Shutting the doors and blinds to cut out the light, he created a place for constant entertainment, a kingdom of eternal night."³⁰ "Burning lanterns on a moonlit night" (*tsukiyo ni chōchin o* 月夜に灯燈を) is a saying exemplifying one's wastefulness. Seijūrō's excess is further demonstrated by the expression "eternal night" (*hiru no nai kuni* 晝のない國 – "country with no daytime") which simultaneously refers to the red-light districts and indicates the reversal of natural laws.³¹

The prodigal life style of Seijūrō in the first part of the chapter is sharply contrasted with the extreme inconveniences he has to face in the latter part:

When the guests clapped for service there was no answer. Nor was there any soup when the time for it came. Tea was brought in by hand, two cups at a time, instead of on the usual

³⁰ Bary 43, Emoto 19.

³¹ See: Moriyama 1981: 93.

tray. And the servants, as they left, turned down the lampwicks to dim the room.³²

The motif of lamp burning is used to illustrate the rapid change in the landlord's attitude to Seijūrō and the juxtaposition is suitably summarized by the storyteller: "Alas, fickleness is the rule in pleasure houses, and human kindness is measured out in small change."³³ The narratorial comment is once again used to highlight the amusing aspect of a dire situation.

Apart from the enumeration and contrast I would also like to emphasise the hyperbole as an important storyteller's comical technique used in *Kōshoku gonin onna*. Hyperbole is mostly used here to highlight an amusing feature, behaviour or scene. In many cases it exposes and ridicules the *kōshoku* 好色 or "amorousness," the feature considered crucial in Saikaku's "human comedy."³⁴ In "The Story of Seijūrō in Himeji" the love letters Seijūrō receives from the courtesans "might have been bound into a thousand packets," the fingernails sent as the pledge of love "were more than a ditty box could hold." Moreover, he also possesses "enough black locks to make a heavy rope of hair, entwining even the most jealous of women," silk garments numerous "enough to appease forever the greed of the old woman at the River of Three Crossings," as well as "garments of such quality as to prove too precious for all the second-hand dealers at the Korean Bridge."³⁵

The hyperbolic emphasis on Seijūrō's "amorousness" is so efficient also because of the references to the popular knowledge of Saikaku's contemporaries. For example, the old woman at the Sanzu River refers to the traditional Buddhist beliefs that after their death people should pass the "River of Three Crossings (*sanzu* 三途)" guarded by the old man and woman who would weigh their deeds. Furthermore, "the Korean bridge" (Koraibashi 高麗橋) was a place in Osaka well known for its shops and stalls with second-hand clothes.

In fact, it is not only passion and amorousness that is highlighted by the use of hyperbole. It seems that any feature dominant in a character is prone to exaggeration. Zetarō, the crude admirer of Osan's charms, is depicted as follows:

³² Bary 45, Emoto 21.

³³ Bary 44, Emoto 21.

³⁴ Moriyama 1957: 299.

³⁵ Bary 42, Emoto 19.

He was frightful to behold, taller than anyone she had ever seen, and his head sat like a Chinese-lion gargoyle on his squat neck. A fierce light gleamed in his big, blood-shot eyes. His beard was like a bear's, his arms and legs were as thick as pine trees, and a wisteria vine held together the rag-woven clothes he wore. In one hand he carried an old matchlock, in the other a tinder-rope. His hunting basket was full of rabbits and badgers, as much as to say: 'This is how I make a living.' He was called Zetaro the Rock-jumper.³⁶

One could hardly think of more imaginative and powerful manner to introduce a man who is to become the protagonist's husband. The storyteller obviously focuses on Osen's reaction towards Zetarō. She is frightfully looking at him and his mother occupied with the preparations for the wedding ceremony due to take place on the very same night Osen first sees the "the Rock-jumper."

Another example of how hyperbole can be applied to comical ends may be found in the very same novella. When the storyteller highlights Seijurō's popularity with women, he introduces a seamstress who writes with her own blood her love message to Seijurō, and then goes on to depict a maidservant who – being illiterate herself – is desperate to find someone who would write a message to Seijurō in her name. Subsequently, he renders the passion of a chambermaid – rushing with tea to Seijurō's place without even being asked for it – and finally he focuses on a middle-aged nurse who is brazen enough to advertise her lips and curly hair, token of passionate temperament, in front of Seijurō. Indeed, the whole scene demonstrates in a most comical manner how love and passion spreads from one woman in a household to another as if it were a contagious disease.³⁷

The final aspect of the storytelling in *Kōshoku gonin onna* I will consider in this paper is that of parody. I will not be analysing the paraphrases and the parodic usage of earlier literary texts by Saikaku, since I believe it is too broad a topic for this paper and I have started to analyse it elsewhere.³⁸ I will, however, focus on the parodic plays with cultural and social conventions.

³⁶ Bary 147-148, Emoto 272.

³⁷ Moriyama speaks about the art of "infecting with passion" (*koi no kansen jutsu*). See: Moriyama 1981: 95.

³⁸ I included the analysis of the use of parody and intertextual plays in *Kōshoku gonin onna* in the article "Narihira, Kenkō i pięć kobiet namiętnych" (Narihira, Kenkō and Five Amorous Woman) due for publishing in "Przegląd Orientalistyczny."

Let me start with two examples illustrating the use of religious concepts. In Book One: “The Story of Seijurō in Himeji” the merry-making in Seijurō’s room is depicted with great precision. At some point, the bored company decides to organise a fake funeral – chanting Buddhist prayers, making offerings and burning toothpicks – all this for Kyūgorō, a servant who was “very much alive.”³⁹ In Book Five: “Gengobei, the Mountain of Love,” on the other hand, a female protagonist dresses up as a young boy in order to seduce Gengobei who is far more interested in men than women. According to Saikaku’s critics, this may be an attempt at a parody of the Buddhist concept of *henjōnanshi* 変成男子.⁴⁰ However, if *henjōnanshi* postulated woman’s rebirth in man’s body necessary for her to attain Buddhahood, Oman dresses up with the intention to deceive Gengobei and tempt him into leaving the way of Buddha. The storyteller seems to be aware of the irony involved when he comments on Gengobei’s fall: “Traps they may be, yet few can refuse the invitation to fall in. Even one of the Buddha’s feet may have slipped in.”⁴¹

It is also not infrequent to find the storyteller playing in *Kōshoku gonin onna* with conventional genres in order to bring humour into narration. Both in “The Story of Seijurō in Himeji” and in “What the Seasons Brought to the Almanac Maker” the *makuragami* 枕神 (literally “deity by one’s pillow”) or prophetic dream is used in which deities come to protagonists to communicate their message. It is difficult, however, not to feel the parodic edge in the passage where the deity speaks to Onatsu in a following manner:

During the last festival there were eighteen thousand and sixteen people who came to worship me. There wasn’t one of that number who didn’t pray greedily for some personal profit. I find their requests very amusing, but since they throw money at my feet I am glad to listen, as a god should.⁴²

The deity of Murotsu exposes and ridicules people’s attitude to worship since all of their prayers are highly egoistic and meaningless. In this respect, the *makuragami* scene may be regarded as a satire on Edo period society.⁴³ At the same time, however, the deity’s own hypocrisy and

³⁹ Bary 43, Emoto 19.

⁴⁰ See: Ōsone 1983: 87.

⁴¹ Bary 222, Emoto 442.

⁴² Bary 67-68, Emoto 73-74.

⁴³ See: Mori 1971: 157.

helplessness is revealed. The god of Murotsu gladly accepts the offerings while being utterly unable to answer people's prayers. Not only Onatsu's wish is not granted but she is told that, contrary to what she is asking for, her lover will die and she will live on a loveless and unfruitful life. The storyteller includes the deity's prophetic words to demonstrate that the deity is not to dissimilar from the weak and helpless mortals he ridicules so eagerly.

The second and last example of play with *makuragami* convention occurs in "What the Seasons Brought to the Almanac Maker" and is far more serious in tone. Manjusri (Japanese: Monju 文殊) speaks to Osan in a dream to warn her against the consequences of adultery. The very setting is grave and sombre – a desolate temple in Kiredo. Nonetheless, Osan's response to the divine message questions the omniscience and benevolence of the bodhisattva. She replies bluntly: "Monju may understand the love of men for men, but he knows nothing about the love of women."⁴⁴ By means of Osan's frivolous reference to Monju's interest in manly love, the storyteller manages to brighten the atmosphere of the looming death.

Time and again the storyteller in *Kōshoku gonin onna* manages to bring smile on the readers' faces. He plays with words and viewpoints while narrating the histories of five women who were driven by passion. He does not shun from using the poetic devices and the cultural or religious concepts purely for entertainment. Of course, he can be sad and pensive. However, with all the knowledge he possesses of human nature and of the outer world, he realizes that life, fickle and ephemeral as it is, should be enjoyed as much as the circumstances allow.⁴⁵ He knows that it is upon circumstance that the development of the events is very much dependent and does not allow his audience to brood on the sorrowful world for too long. His detachment from what he tells and retells enables him to highlight the amusing aspects of the stories, as well as to make the readers forget about the tragedy of death and suffering.

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⁴⁴ Bary 150, Emoto 274.

⁴⁵ Ivan Morris in his beautiful and precise translation of three of Saikaku's novellas devises a title "Five Women Who Chose Love" which, I believe, slightly misrepresents the circumstance-driven character of narration. See: Ihara 1963: 53-118.

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Anna Trzaska

***Flâneur* on the Streets of Kyoto**

This article attempts to employ the concept of *flâneur* to analyze the protagonist figure in the 1925 short story, *Lemon* by Kajii Motojirō. After a short introduction outlining the history and main characteristics of the *flâneurism* category, the realization of those characteristics in the construction of the protagonist is then described. Decadent aesthetization of everyday life, aimless wandering the city streets, a retreat from social life to only observe it, and, the most important, unbearable melancholy and spleen are the features, which connect *Lemon's* protagonist to great characters of European modernism. Kajii is, however, not only limited to copying the European ideas; he is also creating a new model of *flâneur*; deeply rooted in the Japanese aesthetics and intellectual tradition.

Katarzyna Sonnenberg

Tragedies Retold with Humour.

The Narrative Voice in Saikaku's *Kōshoku gonin onna*

The article focuses on the discrepancy between the tragic development of the stories and the frivolous narrative mode in Ihara Saikaku's *Kōshoku gonin onna* (Five Amorous Women, 1686). The author illustrates the numerous turns in the narratorial point of view with examples analysed with reference to the framework of narratology. She also highlights the intrusive comments, which set the convivial mood in the five stories, whose outline was inspired by the actual events recorded and well-known in Saikaku's times. Furthermore, she investigates into the playful changes in the meaning of words and concepts introduced in the narratives depending on their cultural, religious, traditional context (or on the lack of it). Finally, she traces the prevailing tendency to blend the classical and colloquial in the stories, as well as use of ribald jokes, back to the Danrin school of *haikai* to which Saikaku belonged.

アンナ・チャスカ

京都のフラヌール

「京都のフラヌール」のねらいはフラヌールの概念を援用して梶井基次郎(1925)『檸檬』の主人公を考察することである。本稿ではまず、フラヌールの概念、その特徴および歴史を短く説明した上で、『檸檬』の主人公のフラヌールとしての特徴とその理解を述べる。『檸檬』の耐えがたい憂鬱をはじめ、日常生活に対する退廃的なものの見方、町を当てもなくさまようこと、社会生活からの離脱という主人公の特徴がヨーロッパのモダニズムの傑作の人物と通じると考える。しかしながら、梶井基次郎の『檸檬』において創作された新しい型のフラヌールはヨーロッパ思想の模倣に限らず、日本の美学と知的な伝統に深く根差していると思われる。

カタジーナ・ソンネンベルグ

滑稽性を発揮した物語

井原西鶴の『好色五人女』を巡って

井原西鶴の『好色五人女』（貞享3年）は、実際の事件を取材にしたモデル小説とも呼ばれる作品である。密通事件、駆け落ち、自害の試み、処刑という場面を含めた非常に悲しいストーリーになっているが、構造や語りの機能は、物語の滑稽性を浮かび上がらせている。本論の関心は、語られた内容と叙述方法との間の矛盾である。『好色五人女』から具体的な例が取り上げられ、ナラトロジーの枠内で語り手の視点の変化、言葉の遊びや文脈の変遷等が滑稽性を発揮する方法として考察されている。さらに、作品によく現れる雅俗折衷の傾向と檀林派の俳諧における方法との関係も浮き彫りにされている。

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ヤギェロン大学文献学部の博士課程4年在籍。2001年にポーランドのヤギェロン大学の日本学科と英語学科入学。2004年から2005年まで金沢大学で日研究生プログラムに参加。2006年に、井原西鶴の

「好色五人女」における叙述方法に関する卒業論文をヤギェロン大学日本学・中国学科に提出。2006年にヤギェロン大学の文献学の博士課程入学。2007年に、井原西鶴の「好色一代女」とダニエル・デフォーの「モル・フランダーズ」の告白叙述に関するヤギェロン大学英語学科に提出。現在、「樋口一葉日記」を中心に研究し、**Caught In Between. Women of the Demimonde in Higuchi Ichiyō's Narratives**（「自分を失った女たち：樋口一葉の作品における花柳界のヒロイン」）などの論を発表する。2009年10月から日本国際交流基金のフェローとしてお茶の水女子大学で研究する。

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