

MIYAZAWA KENJI'S SINGING LANDSCAPE : "THE WIND CHILD MATASABURO"

Anthony V. LIMAN

Toronto University, Canada

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This essay analyzes the story "Kaze no Matasaburo" (The wind Child Matasaburo) by Miyazawa Kenji within a theoretical framework of 'landscape in literature'. It represents a part of a larger research project called "Narratology of the Japanese Literary Landscape", which tries to explore indigenous concepts of landscape description and its function in the modern Japanese novel. Through a detailed critical analysis of Miyazawa Kenji's famous story the study challenges Karatani Kojin's paradigm of 'discovery of landscape' by Japanese writers in the Meiji period. Kenji's poetic style experiments with a variety of onomatopoeia, employing them in a highly original, even idiosyncratic ways. He creates a unique blend of inner/outer landscape that can not be defined by Karatani's "imported models of landscape description". Furthermore, this study considers the literary potential of 'oral' and 'tactile' stylistic expression versus more abstract and conceptual modes, tracing the sources of Kenji's rich onomatopoeia to his rich poetic vision and ancient folkloric motifs.

Keywords: PRIMAL LANDSCAPES, BACKGROUND DESCRIPTION, INNER LANDSCAPE, DISCOVERY OF LANDSCAPE, ONOMATOPOEIA, WIND IN FOLKLORE, WIND AS POETIC METAPHOR, ORALITY AND LITERACY, SECONDARY ORALITY, JOMON NOSTALGIA.

**"God was not created by imagination ; God is imagination itself."
Joseph Campbell¹**

Like symbolic milestones at the end of a long road, Mishima's and Kawabata's suicides (1970 and 1972) seem to mark the end of the modern Japanese novel. In the early seventies, the Japanese novel begins to lose its vigour, becoming fairly flat and uninteresting. One is tempted to conclude that it is around this time that the modern novel comes to its end and the post-modern era begins. The reason why the break occurs at this particular historical moment may also have to do with the demise or the silence of other great creators of modern prose : Tanizaki died in 1965, Shiga in 1971 and Ibuse published his greatest and more or less final novel, *Black Rain*, in 1966.

In an intriguing study called 『文学における原風景』 (*The Primal Landscapes of Literature*)² Okuno Takeo argues that the recent Japanese novel has not only moved indoors, but ignores the outside world altogether, so that it really has no landscape at all. Skilfull writers, he says, who have no difficulty portraying convincingly foreign sceneries, seem to face a block when it comes to presenting a Japanese landscape. Where they do present a 'background description' it is so boring that

readers skip it and follow just the 'human story'. The missing landscape is one of the reasons for this 'post-modern' novel's flatness and stylistic poverty: the great works of the modern masters invariably expressed the depth of human emotion through botanical metaphors, or by reference to familiar landscapes. Without the cathartic presence of Mt. Daisen Shiga's 『暗夜行路』 (*A Dark Night's Passing*) would have no 'solution'; without its snowy mountain scenery Kawabata's 『雪国』 (*Snow Country*) would lose its eerie, expressive magic. Yet it is also possible that the foreign scenery liberates the Japanese author from the weight of tradition; the Japanese landscape is too deeply "inscribed" and nearly all places have their classical references. The modern author wants to move freely in his space, but he can hardly find a landscape in all of Japan (except Hokkaido) that someone hasn't described before him. It is interesting to note that already Soseki's description of a Scottish landscape (Pitlochry in Perthshire) in a brief vignette called 「昔」 ("Long Ago")—a part of 「永日小品」 ("Little Sketches of a Long, Spring Day")—is far lighter and in fact more elegant than the best passages of 「草枕」 (*Grass Pillow*).

As far as I know, in no other literature of the world are so many city protagonists headed for the mountains as in modern Japanese prose. From Tsubouchi Shoyo's mid-Taisho play 「役の行者」 (*En the Ascetic*) to Abe Kobo's recent 『箱船さくら丸』 (*The Ark Sakura*) the mountains seem to attract and to liberate the novelists' imagination. Their alienated modern heroes are either "tired of human relationships" like Shiga's Kensaku 「人と人と人の関係に疲れきってしまった謙作」 or they "don't understand the meaning of life nor death" like the narrator of Mori Atsushi's 『月山』 (*The Moon Mountain*) 「未だ生を知らず、焉ぞ死を知らん」。 The protagonists seek refuge and solace in the mountains, while their creators instinctively reach for an imaginative space that is relatively free from the pressures of Japan's modernity. Kobayashi Hideo views this 'escape' with grave suspicion:

"At a close look, the fascination with the beauty of the mountains is in fact very similar to the fascination with the beauty of abstract ideas. It is the double-faced reflection of the homeless spirit. Come to think of it, I find it hard to trust even the recent craze of climbing mountains. I have a feeling that the number of sick people increases year by year."³

Does this statement apply to literature as well? Are the authors who have lost their *furusato* somewhat ill? Or is it rather a society that has lost the *furusato* of its heart that is ill and these runaways the only sane ones? What primal landscapes of Japanese literature are left?

This paper represents the first part of a larger project, called "Narratology of the Japanese Literary Landscape". The notion of 文学の風景 (literary landscape) is used in a fairly haphazard way, often as a metaphor, e.g. 女性文学の風景 (the landscape of women's literature) and often simply to indicate an introspective description of a protagonist's mental states: 内的風景 (inner landscape), 胸中風景 (landscape in one's bosom) or 心臓風景 (the heart's landscape). Some of these terms are borrowed from the terminology of Oriental painting and again used in a

metaphorical, transposed way in literary criticism.

In recent years, Western literary scholarship on Japanese literature has been influenced by Karatani Kojin's 『近代日本文学の起源』 (*The Origin of Modern Japanese Literature*), particularly his theory of 風景の発見 (discovery of landscape) which claims that Japanese writers became first aware of landscape in the Meiji period. Karatani created a paradigm in which Japanese native landscape perceptions (or *Erlebniss* of landscape), as in some of the 国見叙景詩 (landscape-viewing poems of the Manyōshū), were forced into an alien system of writing and thought and thus had to adapt to Chinese priorities. Instead of seeing the real Japanese landscape, he claims, the poets devise a graphic world into which they project metaphysical, imported models.

The notion that landscape descriptions always have an inner dimension is not uncommon in Western literature, although Okuno Takeo claims that Western literature is far more skillful in depicting objectively static sceneries, such as large vistas of historical cities and the like. In the same vein, in his 『文章読本』 (*Style Reader*) Mishima Yukio recognizes some skill and sensitivity of nature descriptions only in Scandinavian and Russian authors, concluding: "I think you can say that in describing landscapes Japanese writers are the best in the world."⁴

However, in Amiel's famous statement, "le paysage quelconque est un état de l'âme".⁵ Furthermore, there is also a belief that painters and poets "create landscapes", expressed convincingly by Apollinaire in 1913: "Without poets, without artists...the order which we find in nature, and which is only the effect of art, would at once vanish."⁶ Just as there is a belief in Japan that Saigyō "created" Yoshino and its sakura cult, the English believe that Wordsworth "created" the Lake District and the Brontë sisters the literary scenery of the Yorkshire moors. Gaston Bachelard writes in *Droit de rêver*: "Depuis que Claude Monet a regardé les nymphéas, les nymphéas de l'Île de France sont plus beaux, plus grands."⁷ In contrast with Karatani's simplifying paradigm, the emphasis here is on an interplay between human subjectivity and natural scenery.

Likewise, Orikuchi Shinobu reasonably proposed in 「叙景詩の発生」 ("The Development of Scenic Poetry") that early Manyōshū poets already had an admirable descriptive skill of bringing nature into the heart: 「人間の対立物なる自然を静かに心に持ち湛えている」 ("Quietly filling the heart to the brim with nature that confronts man").⁸ The stress in Orikuchi's paradigm is also on the interplay between an actual experience of nature and the poet's subjective reaction to it. Referring to early 歌謡 (songs) Yoshimoto Takaaki defines the problem in similar terms as Orikuchi:

"From the very beginning when the poems started coming into existence, the description of things (nature) was essential...The poets thought of nature as a part of their 'heart' and its 依代 (*yorishiro*)...Since the ancient people were not capable of expressing the 'heart' directly on the heart's terms, they started out from the response of things (nature) that were meeting their eyes and only then gradually found a convincing way of expressing their 'heart'."⁹

Modern authors like Shiga or Kawabata could probably express the 'heart' directly, without relying on the natural image, and yet they both deliberately chose a stylistic expression in modern prose that is not categorically different from the style of their ancient predecessors.

The emphasis is again on a meeting point between the poet's concrete subjectivity and the myriad voices, sights and fragrances that come to him from the landscape. This meeting point can be called in-between-ness or mediance¹⁰ and is neither entirely subjective nor fully objective. When it shifts to an extremely subjective position, it can become a completely self-referential word game, as in the 本歌取り (echoing imitation) of the Shinkokinshu poem collection.

Modern literature has inherited this formalized écriture and to some extent had to make an effort to extricate itself from its limitations if it wanted to portray accurately the vastly changed socio-political conditions of life. Yet very soon, as Japanese writers started groping for their true identity, they instinctively reached for some of the older coded ways of expressing human experience. Instead of "landscape description" they often use what I'd call "iconic evocation". So the modern writer may look at a real landscape, seeing both its actual shape and remembering its ancient meanings and associations. In other words, he sees and feels at the same time the landscape of the living and the landscape of the dead. Between the matrix of this composite landscape perception (which in itself is an experiential interplay or 'dialogue' in Bakhtin's sense) and the writer's concrete subjectivity emerges a kind of 'third reality'. The formalized poetic formulas or 枕詞 with which places were once respectfully addressed were sacred words of magic ritual; even today certain places are believed to emanate a spiritual energy called 靈氣. It is the subtle emanation of this energy that has invigorated and sustained Japanese literature. By the same token, the moment Japanese literature begins losing this aura of 靈氣, its landscape descriptions, as Okuno Takeo points out, become flat and boring or are dropped altogether. Such genuinely dialogic, if somewhat ironized perception of landscape can be found in Soseki's 『草枕』 (*Grass Pillow*), a novel in which this 'polemic' with the landscape remains problematic and unresolved and Tanizaki's 『吉野劔』 (*Arrow-root*) where it is used in an extremely creative way and explored to its limits.

One of the most important discoveries of Bakhtin's theory of literature is his deep understanding of the two main currents of the European narrative: its epic tradition and its so-called carnivalesque tradition. The epic tradition, which includes tragedy, is monologic, state-oriented, paternalistic and insists on a socially defined rationality. By contrast, since the carnivalesque tradition has its origin in Socrates' dialogues and Menippean satire, it is connected with paganism and folklore and has a subversive, disrespectful and 'irrational' character. It liberates language from its historical communicative functions and enables a deeper knowledge of the human body, the world of dreams and poetic language as such.

It was tragic for modern Japanese literature that the model of the first official tradition was imposed on it, since it is the one that is less important for the formation of the most interesting experiments in modern Western prose. It is clear that premodern Japanese literature was far closer to the carnivalesque tradition and the

moralistic prescriptions of the official epic line put it in a straight jacket. The great achievements of modern Japanese literature became possible only when it managed to shake off this restraining set of imported precepts.

A truthful exploration of the human body, dreams and language can not take place in a vacuum. We are physical beings who live in concrete places and even the richest imagination must be anchored somewhere. In this paper I'd like to look at a long story by an author who has been blessed by a remarkable creative fantasy: Miyazawa Kenji. The story is called 「風の又三郎」 (“The Wind Child Matasaburo”) and was found in an unfinished state among Kenji's posthumous papers after he died in 1933. At first sight it is clear that in this late work landscape plays a tremendous role. It is equally clear that the ‘description’ of Kenji's landscape has very little to do with Karatani's “discovery of landscape” and European techniques, nor with his theory of imported abstract models. These sceneries are neither European nor Chinese; they are so thoroughly Japanese that they can only be described by the fitting term 情景 or a landscape where feeling and nature blend.

I will start with a quote of the well-known opening of Kenji's story :

「どっどど どどうど どどうど どどう

青いくるみも吹きとばせ

すっぱいくわりんもふきとばせ

どっどど どどうど どどうど どどう

谷川の岸に小さな学校がありました。

教室はたった一つでしたが生徒は一年から六年までみんなありました。運動場もテニスコートのくらゐでしたがすぐうしろは栗の木のあるきれいな草の山でしたし、運動場の隅にはごぼごぼつめたい水を噴く岩穴もあったのです。」¹¹

Abe Kobo once told me in an interview that he judges the quality and the modernity of a given Japanese style by its relative quantity of onomatopoeia: a first rate writer, he claimed, should not rely on them at all. If he were right, then Kenji could not be counted among “good, modern writers”. Few other modern authors depended on onomatopoeia as much as this talented poet and virtually no one can experiment with them as creatively and originally as he did. There are limits to this technique which Yoshimoto Takaaki points out :

“Miyazawa Kenji did his best to prevent his onomatopoeia from approaching conventional usage. So what direction did he try to give them? What standard did he use instead of convention? He had no other standard except trying to bring his onomatopoeia as close as possible to a real representation of phenomena as such. The reality of phenomena is of course universal, but the phonetic system of a language isn't. It can not be exempted from the sound-base of a national language. This contradiction is deeply related to the nature of Kenji's world of newly coined words.”¹²

「風がどうっと吹く」 (“a strong wind blows”) is a common Japanese onomato-

poeia, but the unique syncopation that Kenji gives it defamiliarizes it and distances it from convention. This audial, musical opening sets the tone of the whole story in which rhythm, hearing and the poetics of 'voices' will play a central role. The four lines that follow this rhythmical call to the wind are not really a realistic 'description' but an evocation of iconic images: "a small school over the mountain stream", "a chestnut tree" (a tree that plays a very important role in Kenji's world) and "cold water splashing from a rocky cave". The transparent and modern space of the school which is made concrete only by the time when it is inhabited by the children, is surrounded by a landscape of ancient, opaque meanings.

The narrative of the story is simple: on the 1st of September, when the children return eagerly to school, they find in their classroom a strange new boy who is not only outlandishly dressed, but whose hair is flaming red. When they see him sitting in their bench, some of the smaller children start crying. A fierce wind is blowing on that day and one of the older boys, Kasuke, suggests that the new arrival is perhaps 風の又三郎 (The Wind Child Matasaburo). When the teacher announces that their new schoolmate came from Hokkaido with his father and his name is Takada Saburo, Kasuke cries out: 「わあ、うまい、そりゃ、やっぱり又三郎だな」 ("That's great! He really is Matasaburo!").

The folkloric figure of the child (or sprite) of the wind god is common throughout Northern Japan and in Niigata they even call the 1st of September or the 210th day of the year when the typhoon season begins, 「風の又三郎」. So the protagonist of this story is the wind and it is usually placed among Kenji's fairy tales. The author himself called it a 童話, but critics generally agree that his stories are 'fairy-tales' only in the most profound sense of being truer than common fiction or fairy tales by other authors. As a personified figure of folk tales the wind is a messenger from distant lands who is here today and far away tomorrow; it is pure movement that is invisible as such, but we can see and hear it when it touches things and changes their appearance. Yamaori Tetsuo points out the tremendous role of the wind in Kenji's work:

"It really seems that there is hardly another poet whose ear was so finely tuned and his heart so open to the sound of the wind blowing from the other side of the universe as Miyazawa Kenji's. To him the wind was both the alpha and the omega that brought forth the world of his phantasy and his poetry."¹³

"It rains in my heart," writes Verlaine and in Kenji's lyrical, personal verse the wind also sings in the poet's heart. In August of 1928 Kenji returned to his old home to rest and to recover from overwork in harvesting; in December of the same year he fell ill with acute pneumonia and incorporated this painful experience into a collection of thirty poems called 『疾中』 (*During My Illness*). Tsuzukihashi Tatsuo perceives three kinds of wind in this collection; first, the wind that cleanses body and soul: 「ゆふべからねむらず血も出つづけなもんですから/そこらは青くしんしんとして/どうも間もなく死にさうです/けれどもなんといふ風でせう/もう清明が近いので/あんなに青ぞらからもりあがって湧くやうに/きれいな風が来るです

な」 (“I couldn’t sleep last night and the blood kept flowing/It’s so green and quiet outside/Well, it seems I’ll die soon/But what a lovely wind/The end is near/And a beautiful wind comes my way as if spouting from the blue sky”).¹⁴ The first image sounds evocative of Shelley whose persona in the “Ode to the West Wind” “falls upon the thorns of life and bleeds”. A poetic metaphor rather than Kenji’s painful reality, but both poets do combine the creative and the destructive potencies of the wind.

Thus the second type of wind is the sinister carrier of ‘bad news’: 「みぞれとなりて窓うてる/その黑暗のかなたより/あやしき鐘の声すなり」, 「とむらふごとく…あるときは/醒ますがごとくその鐘の」 (“The rain changed into sleet and strikes against the window/From the darkness beyond I hear the uncanny sound of a bell/The bell which tolls at funerals… and sometimes wakes us up”).

And third, there is the transparent wind that passes through things: 「またわたくしをとらうと来れば/わたくしは切なく熱くひとりもだえる」, 「かがやく穹窿/透明な風」 (“If it came to pass through me/As I writhe in despair, hot and alone/…The transparent wind in the shining vault of heaven”).¹⁵

Kenji favourite word for this ‘transparent wind’ is 透き通った風 and he uses it not only in his personal poetry, but in many of the ‘fairy tales’. Yanaginuma Mariko suggests that since transparency or invisibility is an obvious, natural aspect of the wind, Kenji’s fondness for this image must have an added meaning. The poet’s nature worship does have a religious dimension and the wind’s transparent purity may embody divine aspects.¹⁶ The motif of a cleansing wind passing through oneself, however, is a fairly universal one. Frieda Lawrence, for example, called her autobiography *Not I But the Wind*, attributing a similar power to the wind as Kenji. Tsuzukihashi suggests that Kenji’s deep personal experience of the wind may have also influenced his symbolic choices in “The Wind Child Matasaburo”. In this connection it is useful to look at the development of the story’s manuscript. Even the last version of this work is usually considered to be an unfinished manuscript, since it has a number of textual discrepancies which death did not allow Kenji to remove.¹⁷ The sources of the story’s final version can be found in a fairy tale called 「風野又三郎」; the only difference between the two titles is the character 野 instead of hiragana. This story was probably written before the February of 1924 and it actually features the child of the wind god, Matasaburo. The wind child tells the village boys about the northern and the southern pole, about “the great cycle and the circular hall” and about the life of the wind in general. Kenji then combined this earlier text with passages from three other sketches about village children: 「さいかち淵」 (“The Saikachi Pool”); 「種山ヶ原」 (“The Taneyama Plain”) and 「みじかい木ペン」 (“The Short Pencil). Some critics complain that a marvelous supernatural being of folklore has changed into a plain newcomer in a country school with a folkloric touch. But one can argue back that the Matasaburo of the first version was a personification of wind based on meteorological principles rather than a magic creature. Since Matasaburo related his experience to the listening children, the story’s viewpoint was strictly singular (as in some of the earlier sketches). In the final version this singular viewpoint is distributed among the other children and thus

made relative. An interesting dialogue takes place between the oldest boy Ichiro—who is almost a grownup and therefore becomes the speaker for the sceptical adult world—and the boy Kasuke who is still a child and thus a speaker for the children's world. While the landscape of the first version was monistic and the yearning to return to it a form of modern nostalgia, the final version maintains a far more interesting open dialogue that transcends modernity. Matasaburo is both: a quite ordinary schoolboy from elsewhere and a wind child. In either case he is something of an outsider, but as a familiar figure of local folklore he can be intuitively accepted by the children. As the son of a mining engineer from Hokkaido he will remain a puzzling and mysterious existence. Thus an unresolved tension is maintained throughout the story between hard reality and the world of dreams and folk imagination. Kasuke “sees” the genuine folktale manifestation of the wind child Matasaburo dressed in a glass manteau and glass shoes during his dream in the mountain meadow, Ichiro hears the refrain of Matasaburo's ‘wind-song’ in his dream. Their dreams smoothly blend with reality and it is the landscape that make these dreams believable; both ‘speakers’ meet on the neutral territory of the school towards the end of the story and neither one has a clue to what the other really thinks:

「そうだないな。やっぱりあいづは風の又三郎だったな。」嘉助が高く叫びました。宿直室の方で何かごとごと鳴る音がしました。先生は赤いうちを持て急いでそっちへ行きました。二人はしばらくだまされたまゝ相手がほんたうにどう思っているか探るやうに顔を見合せてまゝ立ちました。風はまだやまず、窓がらすは雨つぶのために曇りながらまだがたがた鳴りました。」¹⁸

So the story's last version is close to a sceptical compromise, but without the folkloric background it would lose its *raison d'être* completely. The child of the wind god appears in other Kenji fairy tales, for example 「いてふの実」 (“The Ginkgo Nuts”) as the “ice-cold, transparent wind from the North” who wears a sparkling, cold manteau made of glass. In the northern imagination glass is usually interchangeable with ice, but to the modern reader there is an added dialogic dimension here: while in the local imagination the northern wind god would wear a snowy or icy coat, in the modern poetic context the glass shoes and the glass manteau have a surrealistic aspect and emphasize Matasaburo's otherness. As a figure of folklore, Matasaburo's name suggests the cyclic recurrence of the seasonal winds (又 meaning ‘again’) and as always in folktales, the magic number ‘third’ (三郎) stresses his importance. The image of the wind child is often associated with the witch-like old woman called 山姥 (yamanba), for example in Kenji's tale 「水仙月の四日」 (“The Fourth of the Daffodil Month”), where she is called 雪姥んご (Yukibango). The wind child also appears in 童歌 (children's folk songs), for example 「風の三郎, 信濃へ行け」 (“Wind Child Saburo, go to Shinano”, Yamagata Province) or 「風の三郎さん, 風吹いてくやれ、くやれ」 (“Wind Child Saburo, blow your wind, blow”, Niigata). There is an interesting children's folk song from Kenji's native Iwate: 「風アどうと吹いて来、豆けるア、風アどうと吹いて来、海の隅から風アどうと吹いて来」 (“Come wind, blow; I'll give you beans; come wind, blow; come from the corners of the sea and blow”). It is quite possible that this song has influenced Kenji's opening song and his choice of onomatopoeia. At the opposite pole, most remote

from the communal sources of imagination, Kenji ventures into his private world of playful fantasy and creates onomatopoeia for the howling of the wind such as 「フイーガロ、フイーガロ、フイ」 (figaro, figaro, fui).¹⁹ Despite their poetic playfulness, they sound rather comical to the Western ear. His most personal onomatopoeia border on a linguistic expression that Piaget calls children's echolalia and some sound like an echo from the closed 'umbilical' world of mother and child and as such are understandable only to the two of them.

Speaking of the communal sources of Northern imagination, two episodes from 『遠野物語』 (*Tales of Tono*) relating to wind come to mind: in story 4 a man by the name of Kichibei goes to cut grass on Mt. Nekkodachi. When he's about to put a bundle of fresh-cut grass on his back, a gust of wind sweeps through the tall grass and in its wake comes a tall, beautiful woman with a child on her back. She has long, black hair and the string which holds the child is woven from wistaria vines. She wears the usual striped kimono, but its hem is tattered and lined with tree leaves. She runs towards Kichibei as if her feet were not touching the ground, passes close by him and vanishes. Kichibei is so frightened that soon after his return home he falls ill and dies. The wind—and the young woman—play the role of bearer of bad news here (similar to the sinister bell-sound in Kenji's 'private' verse) or of a premonition of death relayed from the nether world.

In story 8 a young woman in a place called Samuto steps into her garden at dusk and vanishes, leaving only her sandals under an old pear tree. Thirty years go by and one windy day an old woman who looks for her relatives appears at Samuto. She is the young girl who disappeared thirty years ago and came back because she was lonely for her loved ones. Yet she will have to leave again soon. So even now, writes Yanagita, when a strong wind blows, people in Tono will say: "Maybe today the old woman from Samuto will come back again."²⁰ As in the case of Matasaburo, this story suggests the cyclic, seasonal pattern of Japanese folklore and the visit of the old woman may be seen as a personification of both the wind god and the common matsuri principle of 神迎え (welcoming the god) and 神送り (sending the god away). The tenth month of the lunar calendar was called 神無月 (the godless month) since all Japanese gods were supposed to have travelled to the Great Shrine of Izumo. There it was called 神在月 or the 'month of gods'. Thus the traditional belief in the gods' autumnal travel gives even more weight to the visit of the strange child in our story.

Although the wind played a fairly large role in the historical experience of the Japanese people and figures quite prominently in the Northern folklore, Yanagita did not pay it as much attention as he did to water. Perhaps it is because its paths and directions, as well as its usefulness to the agrarian civilization which Yanagita favoured were so much clearer than the elusive nature of winds. In his massive collected works we find only one relatively brief piece called 「風位考」 ("Thinking About Wind Directions") in which he records some of the local names for winds. The various dialect names for winds are well known only to people on the coast, says Yanagita, while further inland they become "unknown Japanese".²¹ Of the two prevailing Tohoku winds, *yamase* and *shikama*, Yanagita discusses only *yamase*, or

“wind from the mountains”. The perceptions of this wind are as fluid as the wind itself—in some regions it denotes an easterly, in others a northeasterly. As *yamaji* it can be both an easterly and westerly wind. Further south, in Tottori and Shimane it is also called *yamase* and means a southern wind. On the coast, the *yamase* can have pleasant connotations, indicating fair weather and a cheerful mood, but elsewhere, e.g. in Yamagata it is a stormy, unwelcome wind. In Ishikawa they don't say “The *yamase* is blowing” but “The *yamase* is coming down”. In Hokkaido, the *yamase* is a wind of farewell and parting: 「ヤマセ風、別れの風だよあきらめしゅんせ、いつ又逢ふやら逢はぬやら」 (“The *yamase* is a wind of parting, so let go; shall we meet again some day, or shall we not?”).

Similarly, in classical poetry 山風 (mountain wind) is usually あらき (rough) or 寒し (cold) and steals the fragrance of sakura blossoms: 「やま風の花の香かどふふもとはは春の霞みぞほだしなりける」 (“I wish the mist at the foot of the mountain became a barrier against the wind that steals the sakuras' fragrance”). 山越の風 (wind crossing the mountains) reminds people of parting and separation from their loved ones: 「山越の風を時じみ寝る夜おちず家なる妹をかけてしのひつ」 (“A cold wind, out of season, blows across the mountain and I can't help thinking about the wife I left at home”). Orikuchi Shinobu was interested in this 山越の風 and relates it to the cult of 諏訪明神 (The great god of Suwa). In some areas of Japan, people erected a sickle-blade in mountain passes in order to create a magic barrier against the wind.²² On the whole, it would seem that both the practical agrarian mentality as well as the court culture saw the wind rather as a menace.

The Japanese poetic tradition can tolerate wind only when it has tamed its destructive aspects and integrated it into its cultural canon, as in the image of 『松風』 (*Wind in the Pines*) which is a pleasantly soothing sound in minor key. This is related to the traditional Japanese perception of space, where distances are very small: the intimate world of the valley which offers both a refuge and a prospect of the mountains is always on “our side” of them; the rivers also flow from “our side” of the mountains. If the deep mountains higher up the valley or on the horizon constitute the poetic and imaginative 向こう側 (the other side), then the unknown home of the wind is really beyond the limits of our world and our interest. By contrast, the European imagination has polarized images of the wind in a fairly dramatic way. On one hand we have the playful representations of benign Mediterranean winds such as the Zephyr and the personified Greek images of old Aeolus and his bag of winds, on the other the motif of wind as “an expression of pure rage”, as Gaston Bachelard puts it in *L'air et les songes*.²³ In this essay Bachelard examines which great artists were interested in this ‘angry’ aspect of the wind, for example Joseph Conrad, who loved the freedom and the destructive power of the wind and portrayed it in “The Storm” and *The Typhoon*. Sometimes we find this motif of anger even in Japanese poetry, but on a far smaller and more intimate scale:

「山風に桜吹きまき乱れなむ花のまぎれに立ちとまるべく」 (“I'd like the mountain wind to blow down and scatter the sakura blossoms so that you'd lose your way and stay”). In Kenji's opening song—“scatter the green nuts, scatter the sour quince”—we detect the same motif of anger. If in the Western tradition wind is

typically prone to become a 'revolutionary' metaphor, in Japan it tends to remain a poetic one. As for the wind's freedom, the metaphor or proverb "free as the wind" is common in many languages. To a sedentary, land-bound 'agrarian' mentality, this complete freedom of movement may be even more sinfully attractive than the idea of 旅 (travel) or pilgrimage. Some critics argue that despite Kenji's emotional identification with the peasant underdog, his sensibility is really rooted in the oldest Jomon cultural layer of his native Tohoku.²⁴ If indeed his mind retains a mythical connection with the 'forest mentality', then the wind presents a far less hostile force to it than it does to the agrarian one. In his imagination, the wind shares some of water's traditional roles, above all the purifying one, and the ability to 'enliven' the landscape; if we can say 石を生かす (to give life to a stone) about water, then in Kenji's landscape wind gives life to trees and flowers, and to water itself.

Since wind comes from a land beyond, it has a magic quality to transform with one gust the space of common, everyday scenery. It does so rather dramatically in such stories as 「注文の多い料理店」 ("Restaurant of Many Orders") and very subtly in "The Wind Child Matasaburo". In the first chapter the children view with great surprise the red hair and the strange outfit of their new schoolmate, not knowing what they should think: could he be a foreigner? The new boy in turn watches them:

「変なこどもはやはりきよろきよろこっちを見るだけきちんと腰掛けてゐます。そのとき風がどうと吹いて来て教室のガラス戸はみんながたがた鳴り、学校のうしろの山の萱や栗の木はみんな変に青じろくなってゆれ、教室のなかのこどもはなんだかにやっとわらってすこしうごいたやうでした。すると嘉助がすぐ叫びました。「あゝわかったあいつは風の又三郎だぞ」²⁵

変なこども (strange child) and 変に青じろく (strangely greenish white) suggest a deep connection here; later in the key chapter entitled "September 4, Sunday where Kasuke" sees "Matasaburo in a glass manteau, the wind child sits under a chestnut tree and the green shadow of the tree falls on his shoulders:

「又三郎の肩には栗の木の影が青くおちてゐます。又三郎の影はまた青く草に落ちてゐます。」 ("The green shadow of the chestnut tree fell on Matasaburo's shoulders. His own shadow in turn cast a green reflection on the grass"). (65-66)

Perceived as a wind child, Matasaburo belongs to this world of mystical green, which is greener than common grass. The extraordinary parallelism of the quoted paragraph creates a feeling that the strange boy's eye and the gust of wind outside are deeply related: their touch is felt not only on the mountainside behind the school, but in the classroom itself. The subtle wording 「なんだかにやっとわらってすこしうごいたやうでした」 ("For some reason it looked as if the child had grinned and moved slightly") gives an impression that the gust of wind is passing also through the class.

I said in the beginning that the poetics of "voices" and hearing plays a central role in this story. In the third chapter, called "September 4, Sunday" the audial sensibility of the narration and the eloquence of the landscape itself increase dramatically. It is a quiet, bright morning and the river sings:

「次の朝空はよく晴れて谷川はさらさら鳴りました。」 (52)

Since it's a Sunday, there is no school and the boys are taking the village horses to pasture in a mountain meadow. The water sounds as if it wanted to announce something to them and even the trees 'sound':

「みんなが又あるきはじめてとき湧水は何かを知らせるやうにぐうっと鳴り、そこらの樹もなんだかざあっと鳴ったようでした。」(54)

Precisely at this moment, Kenji creates a dramatic contrast to this audial symphony by letting the reader observe for the first time the entire landscape in a panoramic view:

「みんなはそこまで来ると来た方からまた西の方をながめました。光ったり陰ったり幾通りにも重なったたくさんの丘の向ふに川に沿ったほんたうの野原がほんやり碧くひろがってゐるのでした。

「ありゃ、あいづ川だぞ。」

「春日明神さんの帯のやうだな。」又三郎が云ひました。

「何のやうだど。」一郎がききました。

「春日明神さんの帯のやうだ。」

「うな神さんの帯見だごとあるが。」

「ほく北海道で見たよ。」

みんなは何のことだかわからずだまってしまひました。」²⁶

If he said "I saw it on Mars", the reaction of the local children couldn't be more bewildered. They are themselves an inseparable part of the whole 'picture' and the river flows not only through their landscape, but through their own bodies. They can not step out of the picture and see it from the 'outside' through Matasaburo's eyes. Kenji brilliantly contrasts here the intuitive and immediate perception of the 'existential insiders' with the possessive view of an outsider. The forceful metaphor takes the dominant feature of this intimate landscape, the river, out of its own context and places it into an alien one beyond the picture's frame.

A vital component of Kenji's landscape are trees. Among them, the chestnut tree plays a central role. In the next paragraph, he manages to evoke a wealth of images relating to the ancient Japanese tree cult in a mere three lines:

「ほんたうにそこはもう上の野原の入口で、きれいに刈られた草の中に一本の大きな栗の木が立ってその幹は根もとの所がまっ黒に焦げて大きな洞のやうになり、その枝には古い縄や、切れたわらぢなどがつるしてありました。」("There at the entrance to the actual mountain meadow, amidst neatly cut grass, stood a huge chestnut tree. Its trunk was scorched pitch black near the bottom, as if a large cave opened there, and on its branches old ropes and torn sandals were hanging.") (55)

As in many other Kenji stories, this old chestnut stands guard on the borderline between two worlds: the profane, everyday world stays down in the valley and on the edge of the mountain meadow the children enter a different land of magic. Through its crown the old tree is connected with heaven, the trunk links it with the earth and the 'black cave' suggests an entrance into the 根の国 (land of roots, nether world). Since the tree drinks in the sun's fire and heaven's water and transforms them into pure life force, Gaston Bachelard suggests that this intense inner life can find expression in an image of the 'burning tree'. Probably scorched by lightning, this tree is related to fire, but it's yet another chestnut tree at a forking of the roads whose

association with fire is even more pronounced :

「大きinateっぺんの焼けた栗の木の前まで来た時、ほんやり (みちが) 幾つにも岐れてしまひました。」 (“When they arrived in front of a large chestnut tree with a burnt crown, the road forked in many directions...”) (64) When the boys leave the meadow after the storm, the plain “laughs dazzlingly” and this tree emits a strange radiance: 「向ふの栗の木は、青い後光を放ちました。」 (“The chestnut tree over there emitted a green halo”) (31) This beautiful image of a green halo in the tree’s crown relates it to the otherworldly green shadow falling on Matasaburo’s shoulders and further expands the image of the ‘burning tree’, but this time on a mystical level. The green halo seems to radiate nature’s essential creative energy with great poetic force.

As a counterpoint to this fire imagery, Kenji orchestrates the chestnut tree’s deep bond with water in the next chapter. The children set out on an expedition to look for wild grapes. Kosuke cautions them not to take too much, since it is he who found the vine tree. Matasaburo counters by saying that he will pick chestnuts instead. He climbs on a chestnut tree and sends a shower of water at Kosuke. When Kosuke protests: 「わあい、又三郎何する。」 (“Hey, Matasaburo, what are you doing!”) Matasaburo answers: 「風が吹いたんだい。」 (“It’s the wind blowing.”). In this passage Kenji playfully identifies Matasaburo, the personification of the wind, with the tree and water. There is of course a natural symbiosis between the wind and trees, since fierce winds threaten the life of the tree on one hand, but by spreading its seeds help its propagation on the other. The motif of fire and water continues on a larger and more serious scale in chapter 5, (“September 7”) where Shosuke throws dynamite into the river to catch fish.

On the huge old chestnut tree worn sandals and ropes are hanging. At first glance an inconspicuous, mundane motif, but it may be significant in the context of Kenji’s work. In several other stories he uses the motif of sacred mistletoe that lodges on a chestnut or oak tree, e.g. 「若い研師」 (“Young Grinder”) 「タネりはたしかにいちにち噛んでゐたやうだった」 (“Taneri Surely Chewed It For a Day.”) and especially in the story 「水仙月の四日」 (“The Fourth of the Daffodil Month”). Hagiwara Takao analyzes the ambivalent symbolic role of the mistletoe that 雪童子 (“Snow Boy”) throws at a village child. The mistletoe has a magic function of protecting life, but the gesture may also have unleashed a snow storm.²⁷ It seems to me that the motif of old sandals and ropes is a prosaic and playful echo of the more serious and ‘sacred’ previous motif. In any case, Kenji somewhat ironically evokes the ancient theme of the fruit tree as a generous gift-giver as well as a gift-receiver. In the Celtic and Slavic tree cult people had to return presents to the tree at least once a year.

In sharp contrast with most of the text, September 4 starts out as a completely windless day. It is very hot and one of the boys sighs :

「あゝ暑う、風吹けばいゝなあ。」

「どごがらだが風吹いでるぞ。」

「又三郎が吹せたらべも。」

(“It’s so hot! I wish there was some wind.”)

“The wind is blowing from somewhere.”

“I bet it’s Matasaburo who does it.”) (52)

From a dramatic point of view, this is of course the stillness before the storm that will surprise the boys in the mountain meadow. In this quiet the reader’s ear is keenly aware of the slightest wind sounds. What is really interesting here is that when the boys climb up towards the meadow and later when they chase the runaway horses, they breathe so hard they can’t catch their breath:

「けれどもあんまり息がはあはあしてすぐには何も云へませんでした。…空へ向いて「ホッホウ」と叫んで早く息を吐いてしまはうとしました。」 (“They were breathing so hard they couldn’t say anything. … Looking up at the sky they tried to exhale as fast as possible, shouting ‘ha ha.’”) (54)

The emphasis here is clearly on the wind that blows inside the human body. The intimate relationship of human breath and wind is also an ancient mythopoetic motif. In English the words breeze and breath come from the same origin. Wordsworth’s epic poem, *The Prelude*, opens with the verse: “Oh there is blessing in this gentle breeze…” North American Indians believed that man receives his first breath from the wind and returns his last to it. A similar belief can be found in the *Kojiki* where a deity by the name of 科戸の風 or 級長戸辺神 (Shinato no kaze; Shinatobenokami) embodies both the wind and breath. This ancient wind, blowing from the depths of time, nurtures also Kenji’s poetic word.

Let us look again in more detail at Kenji’s unique handling of his major poetic device, Japanese onomatopoeia. It is fairly clear why a cerebral writer like Abe would object against the usage of these tricky words: they are visceral and opaque, unfettered by conceptual thinking and therefore letting the poet freely experiment with them: 「空がまっ白に光って、ぐるぐる廻り、そのこちらを薄い鼠色の雲が、速く速く走ってゐます。そしてカンカン鳴ってゐます。」 (“The sky shines white and turns round and round. A thin grey cloud is swiftly moving towards him, giving a sharp metallic sound.”) (62) Now the word カンカン is normally used to express the bright glare of the sun, the grinding of two hard objects against each other or something burning very brightly. Here the audial, synaesthetic usage is quite unusual, perhaps suggesting the harsh, metallic aspect of the storm clouds. Everything in Kenji’s mountain landscape, even the tiniest grasses, has a voice: 「草からは、もう雫の音がポタリポタリと聞えて来ます。…そしてたうたう聞いたこともない大きな谷が、いきなり目の前に現はれました。すゝきが、ざわざわざわっと鳴り、向ふの方は底知れずの谷のやうに、霧の中に消えてゐるではありませんか。

風が来ると、芒の穂は細い求山の手を一ぱいのばして、忙しく振って、「あ、西さん、あ、東さん。あ西さん。あ南さん。あ、西さん。」なんて云ってゐる様でした。」²⁸

This indirect, subtle personification gives the story a more realistic character than some of the earlier fairy tales had. It is interesting to note that although Kenji did have a nostalgic longing for the far, clean North, the ears of *susuki* address all the other winds except the Northerly. Could it be that its cold breath is too great a threat to their survival?

The motif of the singing sky continues in the following sentence:

「空が光ってキーンキーンと鳴ってゐます。」 (“The sky is shining and sings in a

shrill voice.”) (64)

This usage of the onomatopoeia キインキイン is also unusual, since it normally expresses the metallic sound of an airplane or the grinding of metal against metal. Perhaps Kenji used it to convey the metallic glare and the threat of a stormy sky; yet once again we notice the audial animation where ‘normally’ no sound would be heard. It could be that what we hear is really the wind: as the storm approaches, the wind starts blowing again with full force and the sky now flutters like a flag:

「空が旗のやうにぱたぱた光って翻へり、火花がパチパチパチッと燃えました。」
 (“The sky fluttered brightly like a flag and lightning flashed with a crackling sound.”)

(63) In this gorgeous sentence Kenji again combines audiovisual effect, producing a vivid image that the French might call ‘son et lumière’.

Where should we look for the sources of Kenji’s absolutely unique way of hearing and his musicality? I think that the imagination of a truly great poet is never constrained by the limitations of his time like the mind of ordinary people. Kenji’s ear is tuned in to the voices from the ‘other side’ in the same way as the ear of the ancient shaman-listeners was. We know that the oldest Japanese literature (歌、語り) was neither an individual statement, nor a confession. This literature was essentially a respectful address and a humble listening. Man turned to the 向こう側 (other side), be it ‘nature’, deities or ancestor spirits, and expected an answer. In 『古代歌謡の発生』 Furuhashi Nobuyoshi talks about these ancient specialists in ‘listening’, for example 聞勝命 (Kikikatsu no mikoto) in the 常陸の国風土記 (*Hitachi no kuni fudoki*):

“We can say that Kikikatsu excelled in the magic of ‘hearing’. Just as there was the magic of ‘seeing’ in the 国見 (land-viewing) ritual, so there was a parallel magic of ‘hearing’.”²⁹

The verb 利く (to respond) is related to the 聞く of hearing and has a special function in Japanese which one does not find in other languages: 目が利く、鼻が利く (the eye and the nose ‘respond’). The whole aesthetic of Japanese poetry is inseparable from very fine hearing: the sound of the falling leaf, the barely audible tapping of tiny birds’ feet on the eaves. Kawabata called his greatest novel *The Sound of the Mountain*, Orikuchi Shinobu speaks about “listening to the sound of the mountain” and Santoka has a verse 「山暮れて山の声を聞く」 (“The mountains darken, I listen to their voice”). Tanizaki’s stories about blind people explore the subtle, hidden world of hearing and touch. In 『春琴抄』 (*A Portrait of Shunkin*) he uses a wonderfully expressive word, 心耳 for which my dictionary has only the drab explanation “mind and ears”. What we are talking about here is of course not realistic ‘hearing’ but listening with one’s heart. This essentially dialogic relationship with the ‘other side’ also found natural expression in the Japanese words for ‘echo’: 木魂 and 山彦—we call into the woods and it is not our own voice that responds, but the soul of the trees or the mountain god. The Christian tradition prides itself on its respect for ‘the neighbour’. Yet the notion of neighbour is defined in extremely exclusive terms: it does not include the ‘savage’, let alone the animal or

the tree. In sharp contrast with the Cartesian tradition, the 'Jomon mentality' not only recognizes true 'otherness', but cultivates a genuine dialogue with it. In Kurosawa's famous film *Dersu Uzala*, the old hunter speaks with the wind, the animals and the plants. This is not a monologue of a lonely man nor a 'personification' of natural forces in the modern sense. A great deal has been written about Kenji's unique personification. Some critics even argue that putting human words into an animal's mouth is a form of anthropocentric 'colonialism'; it would rather seem to me that Kenji has a remarkable rapport with an ancient mentality that truly hears what the animals and the trees have to 'say'. Reading a folktale in which a fox-mother says to the hunter: "I'm sad because my child died," the modern reader concludes this is a naive personification or a 'projection' of human feeling. And yet that is precisely what the fox-mother may have been 'saying'. Of course she didn't use human phonemes, but in his heart the hunter clearly 'heard' her message.

All the above might offer a clue to the understanding of the great break in the continuity of the modern Japanese novel. Somewhere in the early seventies younger Japanese writers stop relying on the older forms of orality and embrace the so-called 'secondary orality' (as described by W. J. Ong in *Orality and Literacy*). This secondary orality is based on a sound culture, in which the human voice and other natural sounds are mediated by radio, television or telephone. Needless to say, Kenji's musicality is not primary orality in the real sense of the word (primary orality does not rely on any system of writing), but it is certainly closer to it than to the artificial secondary one. It is hardly an accident that in recent years we get more and more Japanese novels whose sole base of reference is this secondary orality: Murakami Haruki's *Hard Boiled Wonderland* is an excellent example. On every page of the novel we find references to that or the other rock group or song; when I first read his 『ノルウェイの森』 (*Norway Wood*) I expected a story about Norway's nature, only to realize that the title comes from a song by the Beatles. However, the question of 'hearing' and secondary orality can not be posed merely as a problem of a 'ruined ear', even if it does have that practical aspect.³⁰ A person without fine hearing and a howling walkman on his head does have an a priori lesser chance of appreciating the 'singing literature'. But the far more serious problem is the ruined inner ear or a kind of essential retuning of human imagination. Modern man has a tendency to call these extra-fine perceptions of the ear—or these 'voices from the other side'—simply a hallucination or a 'phantom' of the mind. In the modern pseudo-rationalistic context the 'voices' of Joan of Arc would be perceived as no more than the babbling of a schizophrenic. Kenji's best works are not a pastoral nostalgia. In the story "The Wind Child Matasaburo" the frightening 'large world' always lurks at the edges of his intimate tableau: when Matasaburo picks a tobacco leaf, the other boys are scared that the official from the state tobacco monopoly will come and punish him. The state and its economic interest wait just around the corner. Matasaburo's father is a mining engineer who came here to explore the possibilities of mining molybden; it is just a fluke that he didn't find it and the 'small world' of the valley can live a while longer. When the workers use the most brutal way of 'fishing'—throwing dynamite into the river—and the local children unthink-

ingly imitate them, we realize how contemporary Kenji's awareness of environment was more than sixty years ago. I don't think he promotes a nostalgic return to the 'Jomon forest', although his primal landscape of 'Dreamland Iwate' may seem close to the Japanese historical nostalgia for the 'far North'. I think that in his mature work we feel the tragic awareness of a contemporary man who knows very well that when he calls into the woods and listens to the wind, he will often hear only an echo of the pain and the fear in his own heart. Yet call and listen he must, for there is nothing else left to do.

Notes

- 1 Interviews with Bill Moyers on Myth, Public TV.
- 2 Okuno Takeo, *Bungaku ni okeru genfukei* (Tokyo : Shueisha, 1989), pp. 185-190 passim.
- 3 Kobayashi Hideo, *KH zenshu* vol. I (Tokyo : Shinchosha, 1967), p. 32.
- 4 Mishima Yukio, *Bunsho tokuhon* (Tokyo : Chuokoronsha, 1959), pp. 136-137.
- 5 Quoted in Emil Steiger, *Zakladni pojmy poetiky*, tr. M. Cerny & O. Vesely (Prague : Cs. spisovatel, 1969), p. 49.
- 6 Quoted in Steven C. Bourassa, *The Aesthetics of Landscape* (London & New York : Belhaven Press, 1991), p. 11.
- 7 Ibid., p. 13.
- 8 Orikuchi Shinobu, "Jokeishi no hassei", *OS zenshu* vol. I (Tokyo : Chuokoronsha, 1965), p. 419.
- 9 Yoshimoto Takaaki, *Shoki kayoron* (Tokyo : Kawade shobo shinsha, 1977), p. 147.
- 10 The word 'mediance' was created by Augustin Berque in order to translate precisely Watsuji Tetsuro's 風土性 (fudosei).
- 11 Miyazawa Kenji, "Kaze no Matasaburo", *MK* (Tokyo : Chikuma shobo, 1993), p. 11.
 "Do'do do, do dodo, do do do, do do
 knock down the green nuts too,
 knock down the sour quince too
 Do'do do, do do do, do do do, do do.
 There was a small school on the cliff above the mountain stream. It had only one classroom and the pupils all ranged from first grade to sixth grade. The playground was about the size of a tennis court, and right behind it there was a beautiful grassy mountain with a chestnut tree. In one corner of the playground cold water came splashing out of a rocky cave."
 I am footnoting only longer Japanese quotes for which I provide an English translation. Shorter quotes are followed by a bracketed number that refers to the above edition.
- 12 Yoshimoto Takaaki, *MK* (Tokyo : Chikuma shobo, 1993), p. 322-323.
- 13 Yamaori Tetsuo, *Kenji no fuko : MK dowo no sekai* (Tokyo : Kosei shuppansha, 1985), p. 20.
- 14 Tsuzukihashi Tatsuo, *MK : Shonen shosetsu* (Tokyo : Yoyosha, 1988), pp. 41-42.
- 15 Ibid.
- 16 Yanaginuma Mariko, "Dowa no naka no 'kaze' o chushin ni" (*MK kenkyu* : 24, 1987), pp. 90-91.
- 17 When Ichiro hears the wind song in his dream, the text says "the song he'd heard from Matasaburo previously". Yet there was no mention of Matasaburo singing the song before. The names Saburo and Matasaburo are not used consistently with the subtle transformations of the hero's character.
- 18 *MK*, "Kaze no Matasaburo", op. cit., p. 100.
 "Not really. I think he was the wind child Matsaburo", Kasuke shouted in a loud voice. There was a sharp noise somewhere near the night-duty room. The teacher ran there, wielding a red fan. The two boys stared at each other's face as if trying to figure out what the other was thinking. The wind kept blowing and the windows, clouded by raindrops, were rattling noisily.
- 19 In his book on *MK*, Yoshimoto Takaaki has provided a useful list of Kenji's onomatopoea. See Yoshimoto T., *MK* (Tokyo : Chikuma shobo, 1989), pp. 336-344.
- 20 Yanagita Kunio, *Tono monogatari* (Tokyo : Shinchosha, 1993), p. 19.

- 21 Yanagita Kunio, "Fuiko", *YK zenshu* vol. XX (Tokyo: Chikuma shobo, 1983), pp. 243-245.
- 22 Quoted in Yamaori Tetsuo, op. cit., pp. 23-24. Yamaori also suggests that Orikuchi was more interested in the culturally refined notions of 山越の神, e.g. the 山越しの阿弥陀, an image that he explored in 『死者の書』 (Book of the Dead). The only clearly auspicious wind-deity is the 目一つの神 (One-eyed God) of the bronze makers; they needed wind to produce heat in their furnaces. See Tanigawa Kenichi's *Seido no kami no ashiato* (Tokyo: Shueisha, 1979).
- 23 Gaston Bachelard, *Sora to yume: Undo no sozoryoku ni kansuru shikiron* (Tokyo: Hosei daigaku shuppanyoku, 1968), p. 338.
- 24 Tsunazawa Mitsuaki, *MK: Jomon no kioku* (Tokyo: Fubosha, 1990), p. 135 and Umehara Takeshi, *Kenji no uchu* (Tokyo: Kosei shuppansha, 1985), pp. 25-31 passim.
- 25 *MK*, "Kaze no Matasaburo", op. cit., p. 33.
 "The strange child was watching them stealthily, sitting properly in his bench. At that moment there was a strong gust of wind and all the glass doors in the classroom rattled noisily. The chestnut tree on the slope behind the school and the kaya grass swayed and turned a strange whitish green; for some reason it looked as if the child inside the classroom had laughed and moved slightly."
- 26 "They all looked back towards the west from where they had come. Beyond the many hills that were piled up in layers, now shining brightly, now clouding over, stretched the hazy, green expanse of the plain along the river.
 'That's the river over there.'
 'Looks like the obi of the Great God of Kasuga,' said Matasaburo.
 'What's that,' asked Ichiro.
 'It's like the obi of the Great God of Kasuga.'
 'You saw the god's obi?'
 'Yeah, I saw it in Hokkaido.'
 They all fell silent, not knowing what he was talking about."
- 27 Hagiwara Takao, *MK: Inosensu no bungaku* (Tokyo: Meiji shoin, 1988), pp. 126-127.
- 28 *MK*, "Kaze no Matasaburo", op. cit., p. 63.
 "From the grasses, the drip-drip of the droplets can be heard. Suddenly a large valley, whose name they never heard, opened up before them. The *susuki* was sighing gently and the other side of the valley, as if it had no bottom, disappeared in the mist. When the wind came, the *susuki* stretched out its many tiny, slender hands, wriggled them busily and seemed to whisper: 'Ah, Mr. West, ah Mr. East. Ah, Mr. West. Ah, Mr. South. Ah, Mr. West.'"
- 29 Furuhashi Nobuyoshi, *Kodai kayo no hassei* (Tokyo: Tokyo daigaku shuppankai, 1988), p. 74.
- 30 Medical studies have shown that the hearing capacity of a seventy-year old aborigine in New Guinea is about one third higher than that of an average twenty-year old in modern cities.

宮沢賢治の歌う風景：『風の又三郎』を中心に

アントニー V. リーマン

要旨：拙論は、「文学における風景」という視点から、宮沢賢治の『風の又三郎』を分析する。これは、「日本文学の風景における話^{ナラトロジー}法」という大きな研究課題であり、このテーマの目的は、風景描写の土着的概念と近代日本の小説における風景描写の役割をさぐることである。拙論は、宮沢賢治の有名な『風の又三郎』の分析を通して、明治期日本の作家たちによる「風景の発見」という柄谷行人のパラダイムを批判する。賢治は、その詩的文体によって、高度に独創的で特異ときえ言いうる擬声語のさまざまな実験を行っている。彼は、内的／外的風景のユニークな融合を成し遂げているが、それは柄谷の「風景描写の舶来のモデル」では説明しきれないものである。さらに、拙論では、「口論的」、「触覚的」文

体表現が、より抽象的、概念的表現形態に対してもつ可能性を、賢治の擬声語の豊かな詩的ヴィジョンや古代民間伝承の源にまで遡のぼって考察する。