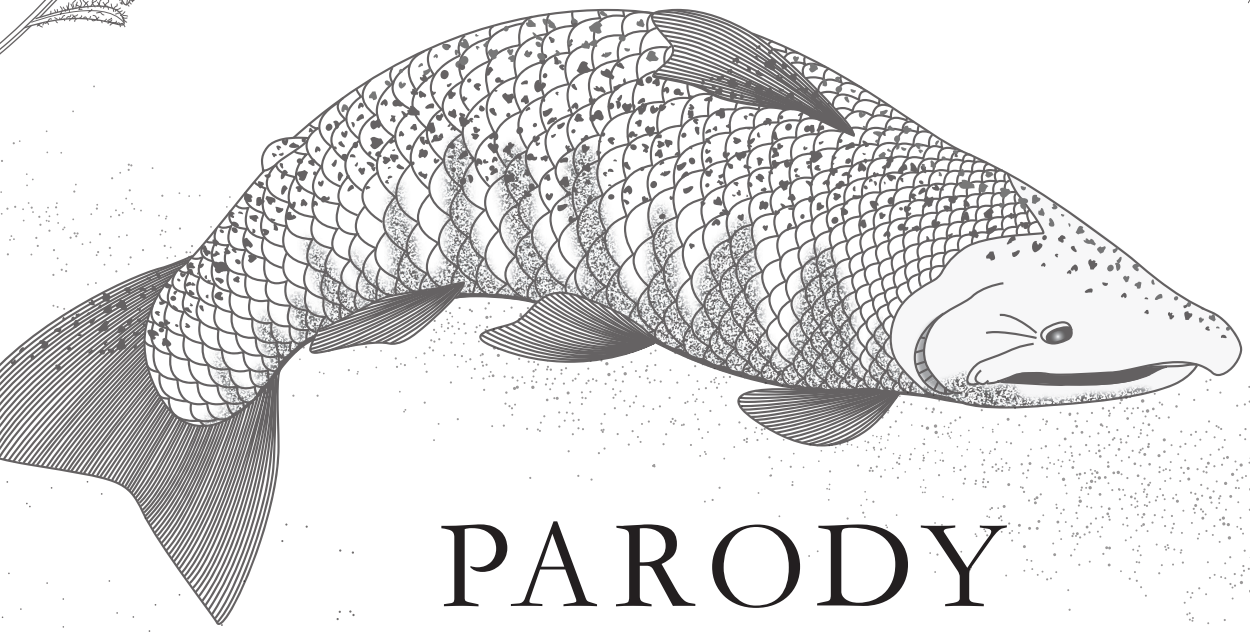
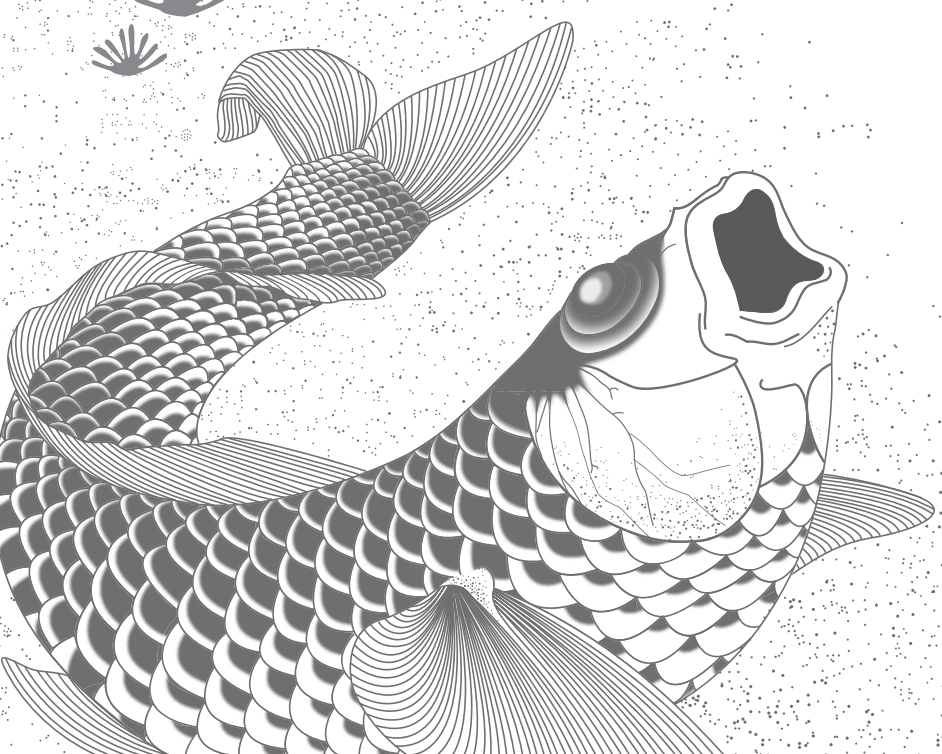


PARODY

AJLS SEVENTEENTH ANNUAL MEETING UBC 08/19–08/21/2008

アメリカ日本文学会第十七回大会「パロディー」

Jonathan E. Abel ◦ Shin'ichi Aoki ◦ Tomoko Aoyama ◦ Shalmit Bejarano ◦ Noriko Brandl ◦ Kirsten Cather ◦ Carole Cavanaugh ◦ Linda Chance ◦ Young-ah Chung ◦ Charo D'Etcheverry ◦ Monika Dix ◦ David Earhart ◦ Michael Emmerich ◦ Charles Exley ◦ Donatella Failla ◦ William Farge ◦ Susanne Formanek ◦ Matthew Fraleigh ◦ William Gardner ◦ Timothy Iles ◦ Seth Jacobowitzt ◦ Sari Kawana ◦ Adam Kern ◦ Mary Knighton ◦ Scott Lineberger ◦ Sepp Linhart ◦ Phyllis Lyons ◦ Takako Mano ◦ Caterina Mazza ◦ Morio Yoshida ◦ Kazumi Nagaike ◦ Miri Nakamura ◦ Akio Nosaka ◦ Takeshi Oshino ◦ Joanne Quimby ◦ Jeremy Robinson ◦ Atsuko Sakaki ◦ Bruce Suttmeier ◦ Michael Tangemen ◦ Keith Vincent ◦ Eve Zimmerman



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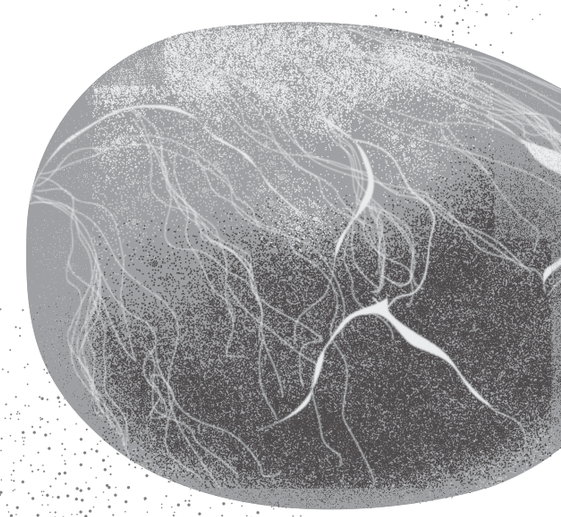


TIFO Toshiba International Foundation

JAPANFOUNDATION

UBC

The Department of Asian Studies of The University of British Columbia welcomes you to the Seventeenth Annual Meeting of the Association for Japanese Literary Studies. This year's theme is "Parody," and a great number of excellent papers have been proposed by scholars from North America, Europe, Australia, and Japan.

This meeting marks the first time AJLS has met in Canada and it coincides with the 80th anniversary of the establishment of diplomatic relations between Japan and Canada. UBC is also celebrating its one-hundredth anniversary in 2008.

Located on the Pacific Rim, Vancouver is a vibrant and ethnically diverse city with long and strong connections to Japan and the rest of Asia. Local attractions include the Nitobe Memorial Japanese Garden, the Sun-yat Sen Classical Chinese Garden, and the Chan Centre for the Performing Arts. Vancouver is world-famous for its cuisine, and especially the quality of its seafood, as featured by local Japanese and Chinese chefs, among others. We hope participants will take the opportunity to explore both UBC and Vancouver.

Yōkoso!

Joshua Mostow & Sharalyn Orbaugh
Conference Organizers

Tuesday 08/19

9:00–10:30 ⦿ Chair: Joshua Mostow, UBC

Redefining Haikai *as Parody*
Scott Lineberger
Beloit College

"Seeing As"—Mitate *and Parody in* Haikai *Linked Verse*
Jeremy Robinson
Grand Valley State University

Parody and Tokugawa Realism: Subverting Religious and Cultural (Con)Texts in Ejima Kiseki's Keisei kintanki
Monika Dix
University of Hawai'i at Mānoa

Does Vulgarity Make Parody? The Case of Zoku tsurezuregusa
Linda Chance
University of Pennsylvania

10:30–10:45 Coffee Break

10:45–12:00 Writing Parody in Meiji Japan
⦿ Chair: Catherine Swatek, UBC

The Fire Guard and the Hired Bard: Narushima Ryūhoku's Parodic Journalism
Matthew Fraleigh
Brandeis University

Playing and Parodying the Detective in Sōseki's Higan-sugi made
Keith Vincent
Boston University

The Discourse of Noses in Natsume Sōseki's I am a Cat
Seth Jacobowitz
San Francisco State University

12:00–1:30 Lunch

1:30–2:45 ⦿ Chair: John Treat, Yale University

Crime and Punishment and Hakai: *Imitation with Critical Differences?*
Sayuri Oyama
Sarah Lawrence College

Between Individual and Imperial in Taishō Japan: Parody in Satō Haruo's Fingerprints
Charles Exley
University of Montana (Missoula)

Tanizaki Fights the Watakushi Shōsetsu: Kokubyaku *as Parody*
Phyllis Lyons
Northwestern University

Unbinding Genre, Performing Writing: Narrating from Kura no naka
Young-ah Chung
Princeton University

2:45–3:00 Coffee Break

3:00–4:30 ⦿ Chair: Cody Poulton, Univ. of Victoria

Making Parodic Sense of Ero-Guro Nansensu: *Edogawa Rampo's Insect Narratives*
Mary Knighton
The University of Tokyo

Takahashi Gen'ichirō and Miyazawa Kenji's Greatest Hits: Parody as Homage
Michael Tangemen
Denison University

Parody Killed the Cat: Re-Opening the Case of Natsume Sōseki's Wagahai wa neko de aru
Sari Kawana
University of Massachusetts Boston

The Subversive Potential of Parodic Intertextuality in Nagai Kafū`s Antihistory of World War II
David Earhart
University of British Columbia

Dinner with keynote by Noriko Yamashita:
江戸時代の見立とパロディー—地口絵本を中心に—

Wednesday 08/20

9:00–10:30 Probing Parodies in Edo Literature, Drama, and Public Storytelling
⦿ Chair: Laura Moretti, Univ. of Venice Ca' Foscari

Nise Murasaki Inaka Genji: *What's Parody Got to Do With It?*
Michael Emmerich
University of California (Santa Barbara)

Parody, Performance, and Poetry: The Narukami Cycle and the Six Poets
Charo D'Etcheverry
University of Wisconsin (Madison)

Baba Bunkō: Parody as Social and Political Dissent in Early Modern Japan
William Farge
Georgetown University

Parody Lost: Edo Gesaku *as Literary Nonsense*
Adam L. Kern
Harvard University

10:30–10:45 Coffee Break

10:45–12:00 ⦿ Chair: Christopher Rea, UBC

Parodying the Censor and Censoring Parody
Kirsten Cather
University of Texas (Austin)

Imitation of Life: Anime *Realism and the "Disney Effect"*
Carole Cavanaugh
Middlebury College

From Parody to Simulacrum: Japanese SF, Regionalism, and the Inauthentic in the Early Works of Komatsu Sakyō and Tsutsui Yasutaka
William Gardner
Swarthmore College

12:00–1:30 Lunch

1:30–2:45 ⦿ Chair: Shirin Eshghi, UBC

The Tale of Genji: *Picturing and parodies*
Shin'ichi Aoki
Rikkyō University

A Parody of a Samurai Hunting Party: the Saru ga inoshishi kari, *a mid-Edo Period* Emakimono *in the Chiossone Museum of Genoa*
Donatella Failla
Museo d'Arte Giapponese "Edoardo Chiossone"

Parody and Identity: Examining Values in Japanized Images of Sericulture
Shalmit Bejarano
University of Pittsburgh

2:45–3:00 Coffee Break

3:00–4:15 Verbal/Visual Parody Interplays in Late Edo-period Woodblock Prints
⦿ Chair: Sonja Artnzen, Univ. of Toronto

Parody as Hidden Political Satire: Kuniyoshi's Dōke jōruri-zukushi
Noriko Brandl
Institut für Kultur- und Geistesgeschichte Asiens der Oesterreichischen Akademie der Wissenschaften

Spirals of Parody: "Critical Imitation" in Shusse sugoroku, Ningen Dōchūzu *and Other Edo-period Woodblock-printed Publications on the Human Life-Course*
Susanne Formanek
Institut für Kultur- und Geistesgeschichte Asiens der Oesterreichischen Akademie der Wissenschaften

Parodying the Parody : The Example of Ken *Songs*
Sepp Linhart
Institut für Kultur- und Geistesgeschichte Asiens der Oesterreichischen Akademie der Wissenschaften

4:15–4:30 Coffee Break

Thursday 08/21

4:30–6:00 What You See Is What You Want: Intervention of Text in the Space Within and Beyond the Frame

⦿ Chair: Christina Laffin, UBC

Casting Stones: Imperial Portraits and Parody in Ôe Kenzaburô's Seventeen

Bruce Suttmeier
Lewis & Clark College

Breezes through Rooms with Light: Kanai Mieko by Roland Barthes by Kanai Mieko

Atsuko Sakaki
University of Toronto

Parody of Reading: Coloniality and the Inscription of Modernity in Japanese Cinema

Timothy Iles
University of Victoria

Mise en portable: *Penetrating the Frames of Cell Phone Novels*

Jonathan E. Abel
Pennsylvania State University

Dinner

9:00–10:30 Murdering the Original—Corpses and Translations in Modern Japanese Literature

⦿ Chair: Stefania Burk, UBC

Parodying Mad Science in Meiji Monster Narratives

Miri Nakamura
Wesleyan University

Detectives Standing Still: The Sherlock Holmeses of the Meiji Period

Morio Yoshida
Kogakuin University

The Media of Occultism and Modern Poetry

Akio Nosaka
Oita Prefectural College of Arts and Culture

Contemporary Mystery as Parody

Takeshi Oshino
Hokkaido University

10:30–10:45 Coffee Break

10:45–12:00 ⦿ Chair: Sharalyn Orbaugh, UBC

Writing Along with and Against the Smugness of Writing: Kanai Mieko's A Study of Comfortable Life

Tomoko Aoyama
University of Queensland

Uncanny Parody: Heathcliff's Double in Mizumura Minae's Honkakuteki shōsetsu

Eve Zimmerman
Wellesley College

"Fiction Critique" Parodies and Multilayered Pastiches: the "Relation Parodique" *in the Works of Ogino Anna and Shimizu Yoshinori*

Caterina Mazza
University of Venice Ca' Foscari

12:00–1:00 Lunch

1:00–2:15 ⦿ Chair: Sharalyn Orbaugh, UBC

For Japanese Women Poets, Parody Is Their Strategy to Survive: Reading Parodic Poetry of Shiraishi Kazuko, Horiba Kiyoko and Ibaragi Noriko

Takako Mano
Jōsai International University

Doubly Parodied Gender Roles in Yaoi *Narratives: Male Characters Become Homosexuals, Who then Become "Women"*

Kazumi Nagaike
Oita University

Signification of the P: Penis? Phallus? Parody?

Joanne Quimby
Indiana University

2:15–2:30 Coffee Break

2:30–3:00 Wrap-up

Abstracts

Shin'ichi Aoki

The Tale of Genji: *Picturing and Parodies*

The Tale of Genji was completed early in the eleventh century, or roughly in the middle of the Heian period, and is considered a classic in world literature. The reception of the Tale has varied over the years, but since the early modern period, or approximately the beginning of the seventeenth century, it became increasingly popularized. Printed books with illustrations played an important role in this phenomenon. Instead of traditional readings that emphasized the *miyabi*, or courtly elegance, of the story, the illustrated versions that emerged in the seventeenth century contributed greatly to its popularization among the general population. Until now, scholarship on illustrated hand scrolls of *The Tale of Genji,* or *Genji-e*, has mainly centered around the work of well-known artists, but in this paper I will take a different approach by focusing on the reception of the Tale in order to examine the impact of the many illustrated versions.

Specifically, I will compare the traditional interpretations and the parodic versions of Hikaru Genji and Onna san no miya, taken from *Suzumushi* (Chapter 37). The illustrations reveal aspects not clearly expressed in the text, such as the glances of characters or specific details of the scene. It is in this regard that elements of parody appear. Through such comparisons I intend to decipher how the illustrated versions were received in their time, as well as the possible intentions of the producers. Further, I will discuss gender in the seventeenth century based upon the depictions in these pictures.

Tomoko Aoyama

Writing Along with and Against the Smugness of Writing: Kanai Mieko's A Study of Comfortable Life

To discuss the fundamental literary question: "why write?" Kanai Mieko often quotes Gotō Meisei: "because I read" (*yonda kara*). Kanai's writing certainly is rich in critical, pleasurable and creative reading, presented through "repetition with difference" (Hutcheon) or "minimal transformation"(Genette).The prefix "para" in ancient Greek parody is noted for its ambiguity—it can describe both nearness and opposition (Lelièvre). Kanai's texts abound in this ambiguity as well as what Margaret Rose summarizes as the characteristics of post-modern parody: "reaffirmation of the laughter" (which was often removed from parody in late modernity) and "complex, intertextual, meta-fictional or 'double-coded' characteristics and potential." Prominent also in Kanai's parody/pastiche is gender awareness, which ridicules misogynistic discourses and gender stereotypes in wickedly humorous and innovative manners.

This paper discusses the challenges and possibilities of contemporary literary parody through an examination of Kanai's omnibus, *A Study of Comfortable Life* (*Kaiteki seikatsu kenkyū*, 2006). Of particular interest here is the socio-cultural and literary smugness her writing poignantly mocks. This may be found in a specific text by an existing or fictional writer, a certain genre or form (such as romance, letter and book review), or some quotidian details of the urban middle-class lifestyle. While the novel does acknowledge the vulnerability of this "comfortable life"—referring to serious issues such as domestic violence, Alzheimer's and other illnesses, financial problems and unemployment—it maintains the comic and ironical mode. Moreover, it is a meta-fiction that deals with a certain smugness that can be associated with the acts of reading and writing.

Shalmit Bejarano

Parody and Identity: Examining Values in Japanized Images of Sericulture

Focusing on *Pictures of Sericulture* (養蚕図), my paper will examine *mitate* prints (見立て絵) as subversive adaptations of Chinese painting manuals. Originally a theme favored in the Chinese court as an embodiment of Confucian virtues, depictions of women raising silkworms and weaving silk were turned into paintings of beautiful people (*bijin-ga*) by *ukiyo-e* artists such as Harunobu and Utamaro. I propose that the Japanese adaptations of these compositions satirized ideals of femininity promulgated by Confucian textbooks for women. Moreover, the change from virtuous women figures in China to fashionable courtesans in Japan should also be evaluated against intellectual trends redefining Japanese identity (*kogaku* and *kokugaku*).

Ukiyo-e painters concealed their heavy reliance on painting manuals indebted to a genre that owed its popularity to a cultivated image of trendiness. Art historical trends also emphasized the originality and authenticity of Japanese prints that were contrasted with canonical repetitiveness. Examining eighteenth century illustrated books, however, clearly points to visual and thematic similarities between *ukiyo-e* and continental models depicting laboring women. *Ukiyo-e* painters adapted themes and compositions from illustrated manuals (such as the series of the Kano school's secret models published by Tachibana Morikuni) and Qing dynasty printed anthologies of Chinese masterpieces. I argue that it was important for painters to "Japanize" Chinese sericulturists, not only for reasons of playfulness, but also because audiences sought to distance themselves from the Confucian values encompassed in Chinese models. The Japanization of these figures also served to emphasize growing notions of idiosyncrasy.

Kirsten Cather

Parodying the Censor and Censoring Parody

The censor has long provided a seemingly limitless supply of material for parody, be it Comstockery, the Hayes Code, or Mrs. Grundy. In countless literary and film histories appear images of the evil, scissor-wielding censor whose ineptitude in literary and filmic analysis is matched only by the crudity of his methods: fig leaves, black lines or bars, x's and o's, fuzzy dots, or, more recently, digitized mosaics to replace the offending words or images. When appearing in histories of literature and film, the censor often appears as an omnipotent, albeit incompetent, agent of the state. But what happens when this figure of the inept censor (or the censor's crude methods) is incorporated by the artist directly into a work of art itself?

In this presentation, I look at parodic representations of the censor and of the act of censorship in modern Japanese literature and film. I focus on works that prominently feature scenes between artist and censor, including Tanizaki Jun'ichirō's 1921 short story, *The Censor* (*Ken'etsukan*), which is based on his own negotiations with the prewar censors of his plays, and the recent 2004 film, *University of Laughs* (*Warai no daigaku*), a fictionalized account of a playwright's encounters with the wartime censors. I also consider works that feature this figure of the censor, but were themselves censored, such as the 1965 film *Kuroi yuki* (Takechi Tetsuji). I argue that artists' adoption of the censors' own strategies can offer an

effective political critique of all acts of censorship.

Carole Cavanaugh

Imitation of Life: Anime *Realism and the "Disney Effect"*

The ambition of *Grave of the Fireflies* (Takahata, 1988) to follow cinema style, rather than prescriptions for studio animation set forth by Disney in the late 1930s, demanded creation of flesh-and-blood individuals, an obvious challenge for animated film. How can 2-D characters qualify as narrative subjects when, as Stanley Cavell maintained, "incorporeal creatures," unlimited by physical laws, live in "a world devoid of sex and death" and can elicit from us only "a painful tenderness"? The centrality of the body in the nostalgic recapitulation of wartime Kobe enhances the humanness of the characters to establish the animated subject as a sentient and continuing presence. Realism in *Grave of the Fireflies* is not superficial mimicry of the photographed image but is embedded in the film's construction; Takahata overcomes the "Disney effect" by setting up a structure of retrospection through flashback sequences and point-of-view shots, cinematic techniques that imitate the life of the mind. But more important than the achievement of physical and psychological verisimilitude is the film's development of a native aesthetics for animation, a style that learns from realism but is not overpowered by its *trompe l'oeil* effects. *Grave of the Fireflies* reserves its deeper remorse for the loss of the natural environment and it is here that Takahata asserts his new nativist vision. The film liberates nature from the fifty-year regime of Disney's hyper-realism by re-visualizing the animated image in the contemplative aesthetics of the *nihonga* style.

Linda Chance

Does Vulgarity Make Parody? The Case of Zoku tsurezuregusa

The early fourteenth century *Essays in Idleness*, or *Tsurezuregusa*, was a favorite of readers from the turn of the seventeenth century on (the Keichō era), and was subjected to parodic treatment in such works as *Mongrel tsurezuregusa* (*Inu tsurezuregusa*, 1653) and the play *Kenkō hōshi monomiguruma* (Priest Kenkō's Sight-seeing Cart, 1706). Ihara Saikaku (1642–93) was a particularly ardent reader; even after he was buried *Saikaku's Vulgar Tsurezuregusa* (*Saikaku zoku tsurezuregusa*, 1695) appeared from his publishers. *Saikaku zoku tsurezuregusa* has a critical reputation for being ill-formed and incomplete, although its namesake was judged only a little less lacking, if the usual generic label *zuihitsu* is taken to mean "randomly following the brush." What makes the later work parody? Is it the overt claim to vulgarity? "Vulgar" signals gaps to the audience even as the original title gestures at similarity. Should critics apply the same standards to parodies as to "original" works? Common sense suggests that parody should be given more latitude, yet it may paradoxically be narrowness that defines the parodic. Almost 250 years later, Nagai Hyōsai (1881–1945; for ten years the author of the *Asahi shinbun* column "Tensei jingo" or "Vox populi, vox dei") was inspired by the Saikaku version to pen his own *Zoku tsurezuregusa* (1934). The seriousness of this collection suggests that we cannot parody a parody. (Yoshikawa Eiji tries the same thing in 1957, and bloggers are still trying today.) This paper considers these questions as well as the role of the illustrations for *Zoku tsurezuregusa* in reinforcing the parodic atmosphere.

Young-ah Chung

Unbinding Genre, Performing Writing: Narrating from Kura no naka

Few would deny that the modern Japanese novel is a gendered category. This statement is not intended to condemn the genre nor to state the obvious. Rather, it is a call to examine the ways in which genre and gender norms are mutually generative and, more specifically, the textual instances that reflect and reflect on this relation in modern Japanese novels themselves.

One such instance can be found in *Kura no naka*, a delightfully performative novella authored by Uno Kōji, a writer whose "real-life" persona was itself a feat of performance. I propose to examine *Kura no naka* as a textual space, in which the prototypical modern Japanese novelistic genre, i.e. the I-novel, becomes exhibited in its undoing as gendering performance swerves through the narrative. Significantly, this performance is intimately entwined with the act of writing, with effects that productively displace the myth of male authorial seriousness and truthfulness, which purportedly provided the ontological foundation of the genre.

My paper responds to the proposed theme of "parody" in its attention to the ways in which the undoing of the I-novel is performed through hyperbolic adherence to the very generic conventions being undone.

Monika Dix

Parody and Tokugawa Realism: Subverting Religious and Cultural (Con)Texts in Ejima Kiseki's Keisei kintanki

Within the great body of Tokugawa-period realistic fiction, there are many levels of parody, ranging from near imitation and faintly amusing pastiche to the most grotesque and indecent travesty.

But Tokugawa realistic fiction does more than simply parody earlier texts. Particularly interesting is how the literary genre of *ukiyo-zōshi* negotiates with issues of agency. It probes such questions as: To what extent do these works spark a debate regarding the difference between influence and intertextuality? How much control do authors have over appropriating ideas, plots, or motifs from earlier works and subverting cultural texts or codes when parodying a certain genre? And, even more importantly, questioning the forms of representation and modes of knowledge within a culture, through parody, foregrounds the political intertextuality that remains a form of negotiation with the dominant social text.

This paper examines these and related concerns as articulated in Ejima Kiseki's *Courtesans Forbidden to Lose Their Temper* (*Keisei kintanki*), dated 1711. This *ukiyo-zōshi* turns the Azuchi religious debate, which took place between the Nichiren and Jōdo sects at Oda Nobunaga's castle in 1579, into a discussion of the merits of heterosexuality and homosexuality by means of puns on Buddhist terminology. Kiseki brings parody to *kōshoku* texts by radically re-encoding a serious theological question-answer session to serve its totally different agenda in fiction criticism. In other words, the novel may have used the Buddhist debate as a literary trope, only to subject it to the subversive and reshaping force of parody.

David Earhart

The Subversive Potential of Parodic Intertextuality in Nagai Kafū`s Antihistory of World War II

Unable to publish during World War II, the social

novelist Nagai Kafū (1879–1959) made his diary, *Diary of the Danchō: A Diary of the Calamity* (*Danchōtei nichijō: Risai nichiroku*), a record of the transformation of the Japanese home front into a total war society. Kafū`s criticism of the militarized government took the form of mournful elegies to well-loved places destroyed by the war, punctuated by parodic blasts of grim humor that mockingly repeated the pompous bombast of state-mediated discourse forming the official narrative of current events. Parodic intertextuality created a critical distance between the jingoistic metanarrative of a master race`s triumphant holy war and Kafū`s alternative retelling of current events as a cultural devolution and descent into an amoral morass—an antihistory. As explosively transgressive and subversive as Kafū`s antihistory was at the time of its creation, by the time of the publication of *A Diary of the Calamity* in 1945–1947, these parodic intertexts were deprived of the political context they subverted and ceased to be powerful expressions of dissent. Although the war-weary people who had, *nolens volens*, participated in the war deemed Kafū`s criticisms of the war effort largely irrelevant in the postwar `new Japan,` later generations of Japanese, disenchanted with the failed promises of Japanese modernization, have reevaluated Kafū`s critical social stance and personal questioning of nationalistic discourse.

Charles Exley

Between Individual and Imperial in Taishō Japan: Parody in Satō Haruo's Fingerprints

I propose to examine the nature of parody in Taishō period fiction by looking at Satō Haruo's 1918 short story *Fingerprints* as a case in point. This compact but complex short story is useful for examining the ways in which parody of the modern period juxtaposes the visual and the verbal, low and high-brow cultural registers, and Western (British) and Japanese cultural paradigms.

Satō's story appropriates conventions from film in order to question and play with the developing notion of the self so popular in I-novels of the time. The story repeatedly imitates popular film plot conventions but ultimately distances itself from the popular genre by cloaking it in a layer of artistic respectability, a gesture that reflects a certain period ambivalence regarding the cohabitation of high and low genres. At the same time, Satō appropriates Thomas de Quincey's *Confessions of an English Opium-Eater* (1822) to produce a series of humorous twists and turns in the plot of his story, but his ironic re-presentation of de Quincey's text turns the Japanese modern model of learning on its head as it reinscribes the Japanese Empire in place of the British.

The nature and variety of textual juxtaposition in this short story suggests that parody is a particularly useful way to conceptualize the relationship between modern texts. Linda Hutcheon's definition of parody used in the program announcement suggests a productive way to analyze *how* literary texts are adapted rather than focus only on *which* texts are adapted from other literary traditions. From a broader perspective, though, Hutcheon's exclusive focus on the modern (and postmodern) neglects the important role that popular culture plays generally in parody. A closer examination of the significance of the popular in Japanese literary and artistic parody may, in closing, suggest ways to question the long-established chronological divisions of premodern, modern, and postmodern in Japan.

Donatella Failla

A Parody of a Samurai Hunting Party: the Saru ga inoshishi kari, *a mid-Edo Period* Emakimono *in the Chiossone Museum of Genoa*

The Chiossone Museum is fortunate in owning the *Saru ga inoshishi kari* 猿が猪狩, a beautifully painted hand scroll produced during the mid-Edo period, probably dating from the second decade of the eighteenth century, that is, after Tsunayoshi (r. 1680–1709) and before Yoshimune (r. 1716–1745).

The painting represents a hunting party with several tens of monkeys dressed as samurai of different ranks, several of them mounted on horseback and armed with bows, arrows, lances and spears, many others dismounted with javelins, or unarmed, and acting as beaters, bearers, servants and grooms. The painting is subdivided in eight scenes, starting-from the early, less crowded phase of the hunt, down through progressively busier carnage. In the two concluding scenes a feudal lord on horseback, surrounded by his retainers, observes with ferocious satisfaction the long parade of bearers carrying numerous prey: boars, deer, wild rabbits and hares, bears and foxes, herons and pheasants. The exact identification of the representation, of its source and its meanings in reference to the historical context is not immediate, as there are no *kotobagaki* describing the scenes.

The very prominent interest offered by this scroll, though, lies in the figurative parody represented in it—a pictorial *tour de force* which is very rich in both realistic and grotesque features. Quite conspicuously, the bodies of the monkeys, their movements, their gestures and attitudes have a marked human character, almost completely devoid of any sense of "animal naturalness." The heads, albeit simian, share similarities with *nue* 鵺 , and also show traits borrowed from the characteristic bestiality of *oni* 鬼 faces. Worthy of note also is that heads and faces show individual variations of one and the same mental and physical status—a paroxysm of rage which is repeated, iterated and varied by the painter in every single figure, its expression and its peculiar action. All this shows the painter's keen intent of exploring the human perversions of cruelty, rage and sadism by means of parody, as well as of documenting many different expressive shades of ferocity and sadistic enjoyment.

Everything is delightfully painted to the last detail—robes, bizarre headgear, deer-skin and fur *karibakama*, wonderful energetic horses of different breeds—thus imbuing the representation with strength and realism. The overall, consistent image of a socially homogeneous, aggressive team of quasi-human males in full action scrolls out before our eyes.

Susanne Formanek, Noriko Brandl, Sepp Linhart

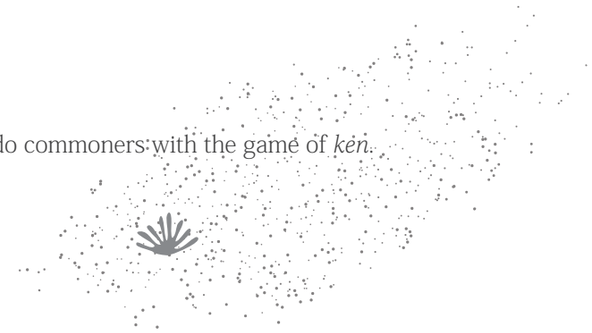
Verbal/Visual Parody Interplays in Late Edo-period Woodblock Prints

Since the publication of studies such as Ekkehard May's *Die Kommerzialisierung der japanischen Literatur in der späten Edo-Zeit, 1750–1868: Rahmenbedingungen und Entwicklungstendenzen der erzählenden Prosa im Zeitalter ihrer ersten Vermarktung* (*The Commodification of Japanese Literature in the Late Edo Period, 1750–1868: Socio-cultural Milieu and Development Trends of Narrative Prose in the First Era of its Commercialization,* Wiesbaden: Harrassowitz 1983) or, more recently, Adam L. Kern's *Manga from the Floating World: Comicbook Culture and the Kibyoshi*

of Edo Japan (Harvard University Asia Center 2006), it has gradually become a truism that the flourishing printing industry of the second half of the Edo period, as well as its consumers, profited immensely from the interplay of verbal and visual texts made possible by the woodblock-printing technique.

In addition, many of its products became an influential form of political satire. While the shogunal government repeatedly intervened and successfully put an end to some genres involved, such as the politically orientated *kibyōshi*, which disappeared after the so-called Kansei Reforms, some of these interventions by the authorities were counterproductive, to say the least. It can be argued that the Tenpō Reforms of the 1840s, which, among other things, banned prints of actors and beauties, resulted in an upswing of the production of *ukiyoe* that, by means of parody and caricature, wittily eluded the ban. This in turn induced a boom of printed materials that took up themes of public interest in a caricature-like manner, as well as a proliferation of *ukiyoe* in which the texts were as important as the images or, vice versa, the images themselves constituted sophisticated texts. A project being conducted at the University of Vienna, Department of East Asian Studies—Japanese Studies that is entitled *Ukiyoe caricatures 1842–1905* (http://kenkyuu.jpn.univie.ac.at/karikaturen/en/projekt.htm) aims at documenting these developments.

This panel will present certain of those findings in the above project that are related to the mechanisms of parody found in these prints and related materials. Noriko Brandl's paper will analyze the hidden political meaning of Kuniyoshi's 1855 twenty-print series *Dōke jōruri-zukushi*, while Susanne Formanek's paper will explore the working of parody in the emergence and further development of late Edo-period publications relative to the human life course. Sepp Linhart's paper will address the cycles of parody that accompanied or even generated the phenomenon of the wide infatuation of Edo commoners with the game of *kén*.



Parody as Hidden Political Satire: Kuniyoshi's Dōke jōruri-zukushi
⦿ Noriko Brandl

The corpus of *nishikie giga*, comical, multicolored woodblock-printed "brocade pictures," that has come down to us from the late Edo period constitutes a treasury of the popular arts and crafts of the time, with their characteristic intermediality between all the arts involved, from painting and graphics (including caricatures) to sculpture and literature. In the fall of 1855 (Ansei 2), Kuniyoshi, who until that time had been the leading figure in the field of *nishikie giga*, suffered a stroke from which he was never to recover completely. His drawing abilities experienced thereby a grave decline, this standing in stark contrast to his epithet "warrior print Kuniyoshi", earned by the powerful ductus of his earlier designs. Despite this painful drawback, until his death in 1861 he continued to compose small comical print designs that stand out from his former works in their rather simple layout and somewhat stiff contours.

Among these, the series *Dōke jōruri-zukushi*, published in the twelfth month of Ansei 2, consists of ten *ōban*-size sheets printed with two scenes each in the horizontal *chūban* format. The series portrays, in a sketchy manner, twenty scenes from kabuki dramas based on *jōruri* puppet plays that were popular among Edo commoners of the time. This paper will analyze Kuniyoshi's humorous style by comparing these designs to the original theatre scenes, demonstrating how the popularity of these scenes turned them into an easily decipherable code as seen in similar series and prints, including for example the series *Jōruri-chō hanka no zu* by none other than Hiroshige, otherwise famous only for his landscapes, as well as explore the series' satirical dimensions. Indeed, in some cases it can clearly be demonstrated that behind the purely comical representation of the well-known theatre scenes, another "hidden" message can be found, a message satirizing the politics of the day in an age when such political satire was banned by the authorities. Through these means, the paper will also address the question of parody, it being not only a matter of the imitation of "an original work with a critical difference" (Linda Hutcheon), but also consisting in "any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" (Simon Dentith).

Spirals of Parody: "Critical Imitation" in Shusse sugoroku, Ningen dōchūzu *and Other Edo-period Woodblock-printed Publications on the Human Life-course*
⦿ Susanne Formanek

From the Kansei period onward, the Japanese woodblock-printing industry and its consumers sustained a boom of publications devoted to the human life-course. Geared at the commoners, these publications assumed multifarious forms ranging from booklets in *kusazōshi*-style to maps depicting human life as a journey through landscapes with crossroads leading to either desirable destinations such as wealth and prestige, or not so desirable ones such as bankruptcy. Yet another format of the genre was constituted by *shusse sugoroku*, pictorial board games constituted of squares which equally represented stations in life and aimed towards a goal of wealth, prestige and/or moral perfection.

Although some of these publications were merely trivial-use objects, in most cases the renown of their authors and designers highly justifies their being classified at least as applied arts. Even more remarkably in the context of questions concerning the place of parody in Japanese arts and culture, they deliberately imitated the form of earlier Buddhist materials while instilling them with a radically different content. Thus *shusse sugoroku* borrowed the shape and structure of *Jōdo* or "Pure Land" *sugoroku* dedicated to pathways to Buddhahood and, thus, to escape from worldly concerns, only to devote them to the opposite celebration of worldly success.

Parody in *shusse sugoroku* was not limited to critical imitation of form —on the wide-spread variety of *Kotobuki shusse sugoroku*, for example, we encounter pastiches of classical *waka* which appropriate their noble models for eulogizing merchants' lifestyles— nor were the *shusse sugoroku* and similar publications which, in their own way, quite solemnly orchestrated good and not so good ways through life according to commoners' values aloof from being parodied themselves. Quite the opposite, no sooner had the genre emerged than it triggered a series of parodies in which these values were again put into question. Although such spirals of parody smack of nihilistic cynism with little to no significance as expressions of sociopolitical criticism, my presentation will focus upon how they nevertheless contributed to sustain public debate about ideal careers in an age when, in principle at least, there was supposed to be none.

Parodying the parody : The example of Ken *Songs*
⦿ Sepp Linhart

The Kōka 4 (1847) New Year's performance of the Kawarazaki theatre in Edo, a *Soga* play as usual, became a tremendous success due to the dance interlude (*shosagoto*) that was included. Written by the

then popular kabuki playwright Sakurada Jisuke III, it centered on the short *ken* game song (*ken-uta*) *Sake wa kenzake* also known as *Totetsuru-ken*. *Ken* games, the ancestors of the "paper, scissors, rock" game (*jan-ken*) still popular today, were at the time known in other forms as well, such as for example the "fox, hunter, village headman" game (*kitsune-ken*). Although doubtless part of the success of the *shosagoto* was due to the popularity of the three actors who performed it, the song itself must have appealed directly to the hearts of the Edoites, since immediately after its first staging imitations appeared. These pastiches followed the original text relatively closely, but referred to other events: a murder, a triple suicide, a ribald theft, a devastating earthquake, etc.

Thus, a number of very similar new songs were constructed on the model of the original song, which arguably is in itself a parody of *geidō* and the tendency in Japanese arts to form schools and require lifelong training for each and every cultural activity, however trivial it may originally have been. On the other hand, after the success of the 1847 *ken shosagoto*, a number of New Year's performances of the Edo theatres inserted *shosagoto* with other *ken* songs that did not resemble the first one. By so doing they tried to duplicate the original success, but few of them succeeded. One that did was the *Sangoku-ken* song of Kaei 2 (1849), which repeated the *Totetsuru-ken* pattern. These song texts were disseminated through woodblock prints that, in addition to the texts proper, also contained the *shamisen* accompaniment, dance figures and pictures of the event being mimicked. Such pictures often contained disguised portraits of popular actors, since portraying actors was forbidden after the Tenpō Reforms.

By means of an analysis of these songs this paper will demonstrate that not only famous literary works, like *waka* or *monogatari*, became the object of parody, but that even trivial literature written merely for the entertainment of Edo citizens without any higher aims was also widely parodied. Thus, it appears that parody in the sense of a relatively polemical allusive imitation of another cultural production or practice was a central cultural activity of the commoners of the time. The influence of the original *ken* song extended far into the Meiji period, the last songs being written and pictures printed in Meiji 18 (1885).

Matthew Fraleigh, Keith Vincent, Seth Jacobowitz

Writing Parody in Meiji Japan

The Fire Guard and the Hired Bard: Narushima Ryūhoku's Parodic Journalism
⦿ Matthew Fraleigh

As the author of *Ryūkyō shinshi* (1860–1874), a work that mischievously appropriates numerous Chinese and Japanese texts into its satirical portrait of the Yanagibashi pleasure quarter, Narushima Ryūhoku (1837–1884) established a reputation early on as a skilled parodist. Indeed, among the most celebrated and popular works he wrote during his tenure at the *Chōya shinbun* were meticulously executed parodies of well-known Chinese poetic and prose works by Zhuangzi, Wang Xizhi, Su Shi and others. Many of these pieces functioned not only as intrinsically impressive displays of his literary skill but also as fora for producing subversive political critiques while evading punishment at the hands of government censors. These and other instances of Ryūhoku's later parody show a novel aspect, however, as he engaged in critiques of the very persona he had himself assumed as a journalist. Inasmuch as Ryūhoku was one of the truly pioneering figures of Meiji journalism, he did not inherit a ready-made model of the newspaper columnist that might serve as a convenient target of his self-reflexive parody. This paper explores the range of sources, including literary forerunners, earlier self-presentations, and contemporary analogies, upon which Ryūhoku drew to create and then amusingly deconstruct the various personae he adopted during the decade he served as president, editor, and columnist for the *Chōya shinbun*. At a time when the traditional position of the literatus was giving way to increasingly bifurcated occupations of career bureaucrat and professional writer, Ryūhoku both critiqued and helped to constitute an emerging discursive space.

Playing and Parodying the Detective in Sōseki's Higan sugi made
⦿ Keith Vincent

Natsume Sōseki famously despised detectives. From the Cat of *Wagahai wa neko de aru* who felt that the detective's job was "among the several most degrading occupations in the world," to the narrator of *Kusamakura*, who imagined detectives in Tokyo who "follow one around trying to find out if one's asshole is triangular or square," references to the figure of the detective abound in Sōseki's early novels. But like the Cat himself, whose aforementioned pronouncement is made in the context of defending his own habit of sneaking into the Kaneda's mansion and eavesdropping on their conversations, Sōseki the novelist finds his own occupation uncomfortably close to that of the detectives whom he professes to despise. What does a novelist do, after all, if not "spy" on other people in order to divine and describe their secrets and motivations? If detectives pop up everywhere in Sōseki's early works, in his later works they fade away as the novels themselves focus increasingly on psychological insight into other people's lives. This paper will be a reading of *Higan sugi made* (1912), the first of Sōseki's second trilogy, which begins with a sort of parody of detective work and, as I will argue, puts to rest the figure of the detective in Sōseki's work as a whole. By "playing detective," Keitarō and the reader come to understand that the secrets and the stories we live with are more complex than any act of detection can penetrate.

The Discourse of Noses in Natsume Sōseki's I am a Cat
⦿ Seth Jacobowitz

Much of the discourse on discourse in Natsume Sōseki's *I am a Cat* has vacillated between the primacy of speech and writing, from James Fujii's claims in *Complicit Fictions* that the eponymous Cat "intones" the text to scholarship by Konno Kensuke and others which emphasizes more fundamentally inscriptive and graphic aspects of the narrative. What has been overlooked in the binary opposition between orality and *écriture*, however, is the middle ground of the nose. This paper explores the parodic function of the nose as an illocutionary organ that lies between the centers of modern vision ("Eye" am a Cat) and speech ("I am a Cat"), yet belongs to neither. Contrary to the noble functions of eyes and mouth in establishing meaning and sense, the nose is portrayed as a comical mess, the leaky faucet that effectively spoofs oratorical and literary pretensions. Indeed, it exposes the very limits of literariness, be it in the unvarnished realism of literary sketching (*shaseibun*)—the very genre from which this text emerged when first published in Masaoka Shiki's literary journal *Hototogisu*—

to the *haikai* and epigrammatic flights of fancy indulged in by the appropriately surnamed Kushami-sensei (Master Sneeze) who adopts the Cat.

William Gardner

From Parody to Simulacrum: Japanese SF, Regionalism, and the Inauthentic in the Early Works of Komatsu Sakyō and Tsutsui Yasutaka

How does parody relate to the assertion of difference within genre on the one hand and meta-criticism of media effects on the other? To explore these issues, I will discuss Komatsu Sakyō's novel *Nihon apatchi zoku* (1964), and Tsutsui Yasutaka's short story *Tōkaidō sensō* (1965)—early works by two leading Japanese science fiction authors. Komatsu's *Nihon apatchi zoku* tells the story of a group of scrap scavengers in the near future, who, restricted to a penal colony within Osaka, suddenly evolve a new digestive metabolism that allows them to eat metal. Playing off the slang term *apatchi* used to describe actual bands of postwar urban dwellers scavenging the abandoned wartime infrastructure, Komatsu has his metal-eating apaches develop their own tribal society, don pseudo-Native American costumes, and talk in a combination of working-class Osaka dialect and Hollywood Indian-speak. Komatsu thus offers a parodic mutation of science fiction classics such as Huxley's *Brave New World* and Čapek's *War with the Newts*, themselves heavily satirical and parodic works. Tsutsui's *Tōkaidō sensō*, on the other hand, depicts the sudden outbreak of civil war between Kantō and Kansai battalions of the Self Defense Forces. Rather than a parody of specific texts, Tsutsui offers the simulation of a "media event" demonstrating the virtualization of experience in a media-saturated society. Within a genre that was associated primarily with translated Western works, both Komatsu and Tsutsui explore the "inauthentic" from a position of possible difference vis-a-vis Western hegemony as well as the political and cultural domination of Tokyo.

Sari Kawana

Parody Killed the Cat: Re-Opening the Case of Natsume Sōseki's Wagahai wa neko de aru

The nature and structure of traditional detective fiction as prescribed by S.S. Van Dine dictate that the reader should suspect all characters within the story. Playing on this implicit and explicit rule, Edogawa Ranpo's *Two-Sen Copper Coin* (*Nisen dōka*, 1923) and Agatha Christie's *The Murder of Roger Ackroyd* (1926) pushed the limits of the genre by showing that even a first-person narrator is not above suspicion. Pierre Bayard, in his analysis of Christie's text in *Who Killed Roger Ackroyd?* (1998), takes this concept a step further and suggests that the narrator cannot be trusted even when he admits his own guilt.

This paper builds upon Bayard's idea of the deceptive first-person narrator and deploys the conventions and expectations of detective fiction as critical tools in re-examining Natsume Sōseki's *Wagahai wa neko de aru* (1905). This strategy calls upon us not to read the text as a parody of detective fiction, but to parodize our interpretive stance, as an attempt to uncover and understand the inconsistencies in the narrative. By casting the feline protagonist as a parodic incarnation of the classic literary detective and the untrustworthy first-person narrator and questioning the supposed "honesty" of the Cat's narrative —especially in describing his own death—this paper challenges the view that the Cat died accidentally, and suggests that he was a victim of foul play. Interpreting this story through this parodic lens not only helps us reconsider the question of "whodunit," but also allows us to re-evaluate notions of genre convention, narrative reliability, and authorial intention.

Adam Kern, William Farge, Charo D'Etcheverry, Michael Emmerich

Probing Parodies in Edo Literature, Drama, and Public Storytelling

Nise Murasaki inaka Genji: *What's Parody Got to Do With It?*

⦿ Michael Emmerich

Ryūtei Tanehiko's *A Fraudulent Murasaki's Bumpkin Genji* (*Nise Murasaki inaka Genji*, 1829–1842), a work in the "combined booklets" (*gōkan*) genre with pictures by Utagawa Kunisada, is widely known as the quintessential Edo bestseller, having sold an estimated 10,000 to 15,000 copies of each of its thirty-eight chapters. It is also known, both in Japan and in the context of English-language scholarship, as a parody of *The Tale of Genji* (*Genji monogatari*).

This characterization, on the face of it, seems plausible enough; for *Inaka Genji* describes itself right from the outset as a "bumpkin *Genji*." This title implies a treatment—in the vulgar everyday language of popular fiction—of a canonical work seen as the epitome of elegant classical Japanese prose.

This paper takes issue with this characterization, arguing that *Bumpkin Genji* is not a parody, and that to speak of it as such is both to misconstrue its relationship to the text it "back-grounds," and to approach the world of "frivolous writing" (*gesaku*)—which has sometimes been translated as "parodist literature"—with an understanding of literary history, textuality, and inter-textuality that is, at best, subtly anachronistic. Focusing my argument on *Bumpkin Genji*, I question how broadly applicable the concept of parody really is to the fiction of Edo.

Parody, Performance, and Poetry: The Narukami Cycle and the Six Poets

⦿ Charo D'Etcheverry

Mitate, that juxtaposition of seemingly unrelated people, categories, and objects, cuts a wide swath in Edo-period pictorial humor, spanning both the satirical and the laughably incongruous. Yet *mitate* also plays a similar role in the period's fiction, as the alternately critical and simply silly evocations of *The Tale of Genji* in Ihara Saikaku's *Life of an Amorous Man* attest. This paper considers the role of both kinds of *mitate* humor, literary as well as pictorial, and their claims on the imagination, within the popular kabuki cycle involving Lady Taema of the Clouds and "Saint" Narukami, the hermit who imprisons the rain gods and so causes a sexual, as well as agricultural, drought. The paper argues that in these plays —which, from the Genroku era onward, associate Taema and Narukami with Ono no Komachi, Ōtomo no Kuronushi and, in the case of Narukami, the rest of the Heian period's celebrated Six Poets—we find a useful complement to the definition of *mitate* as parody or updating. Moreover, we see kabuki attempting to identify itself with song, thereby usurping the older genre's celebrated place in our hearts.

Baba Bunkō: Parody as Social and Political Dissent in Early Modern Japan
⦿ William Farge

Baba Bunkō (1718–1759), a low-ranking samurai from Iyo domain, traveled to Edo in 1750 to take up a post in the *bakufu*. Disillusioned with the bureaucracy, however, he became an itinerant storyteller (*kōdanshi*) *cum* writer of sociopolitical satire and parody. With a sense of humor and a shocking boldness, Bunkō denounced the corruption of the *bakufu*, the hypocrisy of its officials, and the pretense of other "elites." This paper analyzes the content and literary structure of some of Bunkō's parodies that are unique in Tokugawa literature for their directness. These include two parodies of shogun Tokugawa Ieshige (1712–1761, r. 1745–1760)—one mocking his intelligence, the other criticizing his morals—and one parody of Tsuchiya Masasuke (d.1764), Edo's powerful city magistrate. Bunkō's parodies deploy the literary technique of "incongruous associations" (*mitate*) to displace conventional wisdom and to dislodge the "virtuous" from their positions of high moral status. *Mitate* is particularly evident in Bunkō's version of a samurai vendetta story of the historical fiction genre (*jitsurokutai shōsetsu*) that reveals samurai as cowards. Bunkō's use of *mitate* is also seen in his parody of the *kyōgen* play *Onna Narukami*, in which he exposes the moral hypocrisy of the respected widow of Kanemaki Genjun, a samurai-pediatrician. Parodies of Yoshiwara guidebooks, ghost stories (in which real people are the monsters), as well as Buddhist sermons will also be discussed in passing.

Parody Lost: Edo Gesaku *as Literary Nonsense*
⦿ Adam L. Kern

Explicitly or not, scholars even in Japan draw on Western literary theory in approaching the "playful literature" of the latter half of the Edo period known as *gesaku*. These approaches, which often overlap to a vertiginous degree, include parody, satire, ludic theory and, more recently, the carnivalesque. Although each of these undeniably has its merits, no one of them quite fully accounts for the aggressive polyvalence of *gesaku* texts. To the extent that *gesaku* should, on pragmatic grounds, be discussed in terms of Western literary theory, this paper proposes an additional approach—literary Nonsense. Drawing on recent scholarship in areas such as sociolinguistics, I evaluate *gesaku* in terms of specific literary Nonsense procedures: (1) inversion and reversal; (2) play with narrative frame; (3) play with infinity; (4) simultaneity of images as well as words; and (5) play with systems of ordering. Next, in light of these procedures, I examine a single *gesaku* text, a comicbook in the "yellow covers" (*kibyōshi*) genre by Santō Kyōden (1761–1816), titled *On the Eve of Lu Sheng's Dream* (*Rosei ga yume sono zenjitsu*, 1791). After evaluating the applicability of literary Nonsense to *gesaku* in general, as well as to this text in particular, I conclude by suggesting how this heuristic exercise might contribute to our understanding of literary Nonsense itself.

Mary Knighton

Making Parodic Sense of Ero-Guro Nansensu: *Edogawa Rampo's Insect Narratives*

As a fixed term used to refer to cultural productions in literature, art, or film, the expression *eroguro nansensu* has been notoriously difficult to pin down. The term came into widespread use in Japan in the 1920s and retained currency through the end of the 1930s into the war years. Clearly derived from popular culture (*taishū bunka*), the expression usually has been taken to mean a decadent modern sensibility, one fascinated less with enlightenment and progress than with the darker unconscious, irrational, and pornographic side of human desires, serving to jazz up the serious business of law and order or parody the modern tide of diverse "liberating" and "civilizing" forces. Arguably, the conflicts and contradictions of modernity as individual lived experience and as imperial projects of nation-states on colonial missions may also be traced in such popular culture. In this paper, I focus on two works by representative *eroguro* writer, Hirai Tarō/Edogawa Rampo. In his censored and controversial stories, *Crawling Bugs* (*Mushi*, 1929) and *The Caterpillar* (*Imomushi*, 1929), the protagonists are rendered as Kafkaesque insects. I argue that some "sense" amidst the contradictions of such *eroguro nansensu* may well be found in the jarring Janus-faced satirical and parodic effects produced by mocking Japan's growing militarism and modernity's "progress" while simultaneously insisting on a simply popular, aesthetic-decadent stance. The cultural and historical work of Oguma Eiji and Miriam Silverberg will prove vital to my discussion, and I will touch on these stories' film versions as well.

Scott Lineberger

Redefining Haikai *as Parody*

My presentation will build on my dissertation: "The Genesis of Haikai: Transforming the Japanese Poetic Tradition through Parody" (Columbia University, 2007). The irony of the study of *haikai* is that although all of the poetic forms included under this rubric are intimately tied to the particular time and place of their production because they are inscribed with vernacular language and concepts from popular culture, definitions of *haikai* have tended to be distinctly ahistorical or anachronistic.

I will discuss key points in the history of poetic theories about *haikai*, arguing that these texts show that *haikai* is best understood as a form of parody, as the term is redefined by Linda Hutcheon: "a form of repetition with ironic critical distance, marking difference rather than similarity."

I will discuss late-Heian and early-Kamakura period poetic treatises such as Minamoto Toshiyori's *Toshiyori zuinō*, Fujiwara Kiyosuke's *Ōgishō*, and Emperor Juntoku's *Yakumo mishō* that deal with *haikaika*; continue with Sōgi's and Kenzai's theories concerning *haikai*-style linked verse; and finally cover Edo-era *haikai* treatises. This survey reveals that *haikai* does not entail a rejection of standard poetic decorum in favor of humor based on wordplay, but rather that *haikai* had a complex and shifting relationship to *waka* and *renga*. As a form of parody, *haikai* is a double-voiced discourse that both imitates respected models of composition and transforms those models. Thus, *haikai* is a liminal form that is neither wholly part of the respected literary tradition nor entirely outside of it.

Phyllis Lyons

Tanizaki Fights the Watakushi Shōsetsu: Kokubyaku *as Parody*

Between 1928 and 1930, Tanizaki Jun'ichirō serialized three novels simultaneously: *Quicksand* (*Manji*), *Some Prefer Nettles* (*Tade kuu mushi*) and *Kokubyaku* (untranslated). I have been working on a study of these three novels. In 1998 I presented a paper to the

(then named) Midwest Association of Japanese Literary Studies on *Tade kuu mushi* (see the Proceedings, V. 5, Summer 1999, *The Years of Living Dangerously*, pp. 123–133). Now the annual topic of the AJLS, "Parody," provides an opportunity for me to present some of my work on *Kokubyaku* (which I am currently translating; working title: *In Black and White*). The proposed paper argues that the now virtually unknown (even in Japan) *Kokubyaku*, which looks like a "diabolistic" murder mystery of a kind that Tanizaki had written numerous times before, is in fact a witty and perhaps not-so-subtle parody of the then-intense *bundan* battle over the *watakushi shōsetsu*. And at the same time, it reveals a kind of soul-searching self-flagellation and depressive authorial anger recognizable to any student of the *watakushi shōsetsu*. For beneath the entertaining surface of the novel lie serious issues in both Tanizaki's life and his evolving commitment to his craft.

Tanizaki was never considered a *watakushi shōsetsu-ka*, although knowledgeable readers have long recognized that many of his life events clearly inhabit his stories. He has been known, of course, as an occasional parodist: Tomi Suzuki, among other scholars, has nicely explored the 1924 *Naomi* (*Chijin no ai*) as a parody of a confessional first-person narration (see *Narrating the Self*, pp. 151–174). I argue that *Kokubyaku* reflects issues fundamental to Tanizaki's famous 1927 literary debate with Akutagawa Ryūnosuke over the relative value of "fictional fiction" (*honkaku shōsetsu*) and "autobiographical fiction" (*watakushi shōsetsu* and/or *shinkyō shōsetsu*)—an issue that cuts close to the bone of Tanizaki's literary sense of self. And the plot of the story itself—a lurid murder mystery—is tied to Akutagawa's suicide which occurred while the debate was going on and peremptorily ended it, checkmating Tanizaki.

Takako Mano

For Japanese Women Poets, Parody Is Their Strategy to Survive: Reading Parodic Poetry of Shiraishi Kazuko, Horiba Kiyoko and Ibaragi Noriko

I suggest that contemporary Japanese women poets use parodic expressions to weave their poetry from metaphors based on their actuality. They have been writing poems traditionally by "stealing the language" as Ostriker says, for Japanese poetry (not the traditional one) excluded women poets from the mainstream. Especially, I would like to refer to three women poets: Shiraishi Kazuko, Horiba Kiyoko and Ibaragi Noriko. They are regarded as the first generation of postwar women poets, so that they have experienced severe gender anguish. Writing their poetry, they have used parody not to create playful taste, but to survive through marginal situations.

For example, Shiraishi writes her poems of 卵のふる街 "intertextually" provoked by surrealistic paintings: 青いレタスの淵で休んでいると/卵がふってくる/; "gender conceptualization" is attributed to Horiba's じじい百態 that also reveals "the relationship between form and substance":「自分が伸びてゆくのは/あなたが育ってゆく事だとおもっている」/けれど智恵子は狂気の沼にずり堕ちてしまった(高村光太郎.) Ibaragi's poetry sounds rather ironic than parodic; her "irony's edge" in 四海波静 has a keen blade. Therefore, her poetry entails a "subversive message": 戦争責任を問われて/その人は言った/そういう言葉のアヤについて/文学方面はあまり研究していないので/お答えできかねます。

Thus, I propose that parody is the strategy of women poets to obtain their own subjectivity that enables them to write poetry not to play but to survive.

Caterina Mazza

"Fiction Critique" Parodies and Multilayered Pastiches: the "Relation Parodique" *in the Works of Ogino Anna and Shimizu Yoshinori*

In this paper, I would like to focus on the "*relation parodique*"—echoing Daniel Sangsue's parody of the most famous "*relation critique*"—that constitutes an omnipresent and structuring force in the works of two versatile contemporary Japanese authors: Ogino Anna (荻野アンナ, 1956–) and Shimizu Yoshinori (清水義範 , 1947–).

In Ogino's and Shimizu's metatextual works, parody and pastiche—whatever their different manifestations—question the notion of a writing that is closely connected to the past and deeply committed in developing the potentialities of the "new."

In other words Ogino's and Shimizu's way of playing with the reader's horizon of experience, allow us to question the relation between postmodern writing and the canonical works of the past that are at once irreverently rewritten and preserved from sinking in the oblivion of a new non-reading audience.

Through the examination of some specific examples, mostly taken from Ogino's *Watashi no aidokusho* (『私の愛毒書』, 1991) and Shimizu's *Ese monogatari* (『江勢物語』, 1991), I will show how the presence of a hypotext is revealed to or concealed from the reader, and how extremely renowned texts of Kawabata Yasunari (i.e. *Yukiguni* and *Izu no odoriko*)—that constitute the common hypotext—are reshaped and subverted by an underlying critical *deuxième degré*.

A comparative analysis of the two works that share the same hypotext will highlight both the stylistic differences in literary approach and the peculiar way of playing with intertextual materials in the forms of parody or pastiche.

Kazumi Nagaike

Doubly Parodied Gender Roles in Yaoi *Narratives: Male Characters Become Homosexuals, Who then Become "Women"*

Yaoi represents a relatively recent genre in Japanese popular culture, which includes comic books, graphic novels, and weekly and monthly magazines produced by and for Japanese women and concerned with same-sex male relationships. This study of *yaoi* will specifically consider issues of gender parody, as embodied in *yaoi* narratives in which homosexual male characters are frequently portrayed as biologically "female" characters. The *yaoi* critic and artist, Nobi Nobita, asserts that gender-twisting (or parody) in *yaoi dōjinshi* (in which both amateurs and professionals parody the heterosexual male characters of popular *shōnen manga* or *anime* as homosexual couples) goes even further in cases where male (homosexual) characters are depicted as biologically female (sometimes even as partners in lesbian couples). In these works, female authors and readers both are driven to fantasize male homosexual eroticism, but this fact in itself does not explain why these male homosexual characters are sometimes depicted as biologically female. By examining the context in which the subversiveness of *yaoi's* double-gendered twist takes place, I intend to argue such analytical points as: (1) the portrayal of "feminized male homosexual characters" (paradoxical as that phrase may sound) in terms of a post-gender practice that manifests the "endless play (or parody) of the signifier"; (2) the possibly subconscious lesbian desires of heterosexual female readers (by whom *yaoi* characters may be viewed as women/lesbians in drag); or, following Otsuka Eiji's theoretical perspective, this portrayal of a double-gendered twist is just another narrative device to stimulate readers' "consumptive"

desire to continue reading such *yaoi* narratives.

Miri Nakamura, Morio Yoshida, Akio Nosaka, Takeshi Oshino

Murdering the Original—Corpses and Translations in Modern Japanese Literature

Mad scientists, detectives, and spiritualists are all figures who discover corpses in one form or another. The three also all entered Japan through translation literature. By focusing on the idea of "death" as parody, this panel investigates the significance of "the corpse" from Meiji translation literature through *modanizumu* fiction, ending with today's light novels. We treat the idea of the "corpse" both at the content level (murders, raising the dead) and also as a metaphor for understanding the act of translation where the reproduction *kills* the original text and re-invents it into a new text. Miri Nakamura explores the theme of (mad) science in Meiji adaptations to elucidate the relationship between envisioning monsters and translating the 'West.' Morio Yoshida discusses the metafictional aspects in his translations of orthodox detective fiction by Poe and the famed occultist Arthur Conan Doyle. Akio Nosaka then turns to parodies of occultism and how it affected the modern poetic form in terms of speed and media. Finally, Takeshi Oshino traces the importation of Western orthodox detective fiction from the 1930s to today, examining how its contemporary counterparts translated the more traditional rules and methods created by Agatha Christie and others. This panel treats translation, not as a form of semantic transparency, but as Lawrence Venuti has claimed, a text that is "minoritizing: it releases the remainder by cultivating a heterogeneous discourse." "The remainder" is an excessive part of language that often does not communicate anything, and it functions to formulate critical differences in the same vein as parodies.

Parodying Mad Science in Meiji Monster Narratives
⦿ Miri Nakamura

Gothic fiction and tales of the supernatural were translated throughout the Meiji era. Many of these introduced the figure of the (mad) scientist as someone who raises the dead and as an ambivalent force, ingenious yet harmful. These translations often rewrote the original to the extent where only the key ideas were recognizable. Mary Shelley's *Frankenstein* and Edward Downey's *Little Green Man* (Kuroiwa Ruikō's *Ayashi no mono*) are just two examples of this type of plot where the original gothic texts were cut, modified, and put back together in mad science fashion. This talk will examine these translators' act of killing the original and its result of privileging the copy. I will show how mad science is a fitting theme for understanding the process of Meiji-era translation.

Detectives Standing Still: The Sherlock Holmeses of the Meiji Period
⦿ Morio Yoshida

Mystery was one of the genres that led Meiji-era translations /adaptations. Kuroiwa Ruikō, who adapted numerous detective fiction even became the father of early detective stories in modern Japan. However, the structure of orthodox (*honkaku*) mysteries was not well understood, and classic Western mysteries came to be imported in a unique manner. Through a comparison of Edgar Allan Poe's *The Murders in the Rue Morgue* (1841) and Arthur Conan Doyle's *A Study in Scarlet* (1887), I will examine how the notions of translation and parody intercross one another in the texts. The history of detective fiction is one that bore numerous parodies. Parodying is unavoidable in its metafictional nature. Sherlock Holmes became a pastiche all over the world, but Holmes himself was a pastiche of the detective in Poe's works, Auguste Dupin. At times acting as the occultists of modernity, these translated Holmes(es) with Japanese names function as parodies themselves, mocking detective fiction's basic, logical structure.

The Media of Occultism and Modern Poetry
⦿ Akio Nosaka

Just as Suzuki Kōji's horror novel *Ring* (1991), a parody of occultism, astutely points out, supernatural phenomena arise in accordance with developments in media forms. We can of course think of the example in *Ring*, where reproducible technology like a videotape becomes the media of the curse. Also, the Meiji-era popularization of hypnotism (*senrigan jiken*), which the film is based on, was inseparable from the medium of photography. What becomes important in these representations of occultism is the media-like body that dissects the words of the ghost without obstructing one's interiority. From this perspective, occultism can be seen as a source for "poetry." Surrealism's automatic writing is a fusion of poetry and occultism, and in Japan as well, before futurist, avant-garde poetry came to privilege machines and speed, poetry was a metaphor for the media-like body. This talk traces the history of poetry and investigates together the phenomenon of occultism, poetry, and the larger meaning of parody brought about by the development of reproductive art forms.

Contemporary Mystery as Parody
⦿ Takeshi Oshino

After its initial introduction in the prewar period, orthodox (*honkaku*) mystery once again became popular in the late eighties and has maintained its boom to this day. Behind this historical revival of orthodox mysteries lies the importation of Western orthodox mysteries in the 1930s. This talk examines how contemporary mysteries came to re-discover and parody various forms from their older counterparts: Agatha Christie's trick of equating the narrator to the villain, John Dickson Carr's enclosed room trick, Ellery Queen's deduction from false evidence. Through an analysis of works by Ayatsuji Yukito, Kyôgoku Natsuhiko, Higashino Keigo and Seiryô Ryûsui, I will reveal the moments of construction and destruction within the history of orthodox mystery and challenge the accepted concept of the genre.

Sayuri Oyama

Crime and Punishment and Hakai: *Imitation with Critical Differences?*

Shimazaki Tōson's 1906 novel *The Broken Commandment* (*Hakai*) has been a major work of modern Japanese literature, and much criticism has focused on the emergence of the modern subject in the act of Ushimatsu's confession as an outcast. While on one hand, Tōson's novel is specifically Japanese in reference to its outcast subject, the novel also has direct connections to Fyodor Dostoevsky's *Crime and Punishment* and Jean-Jacques Rousseau's *Confessions* as literary models. Donald Keene suggests that Tōson's

literary modeling makes *Hakai* a "modern novel" but one with "serious failings." In this paper, I will reconsider *Hakai* not as a literary failure for its modeling, but in terms of Linda Hutcheon's discussion of parody as the "rehandling of the conventions of the past[…]in such a way to direct the reader to the moral and social concerns of the novel." *Hakai* may be read as a parody of *Crime and Punishment*, in this broader sense, and the narrative itself shows how "trans-contextualization" is necessary to define (Ushimatsu's) outcast identity. Other issues I will consider include the significance of *Crime and Punishment* in relation to *Hakai* within the historical context of Japan's defeat of Russia in the Russo-Japanese War, and the creation of new forms of reading and readers in the late Meiji period.

Joanne Quimby

Signification of the P: Penis? Phallus? Parody?

Featuring a female protagonist whose big toe has turned into a penis, Matsuura Rieko's 1993 *Oyayubi P no shugyō jidai* questions the sex/gender system, compulsory heterosexuality, and the relationship between gender, sex, and sexuality. A close reading of *Oyayubi P* reveals Matsuura's sophisticated and theoretically informed efforts to dismantle socially constructed views of sex and sexuality. Traces of any number of recent theoretical approaches can be found embedded in the events and characters of the novel, most obviously a critique of phallocentrism and Freud's construction of female sexuality as a "lack," but also including a pastiche of psychoanalytic and semiotic theory from Freud through Lacan, Deleuze, and Kristeva. Castration anxiety, penis envy, abjection, the body without organs, penis vs. phallus, sexual/gender performance—all make an appearance in this text. In my reading, the novel can be thought to parody each of these in its sophisticated effort to dismantle the binaries and cultural norms such approaches are based on. Indeed, the novel's relentless preoccupation with the definitions of sex and sexuality seems to be an explication of Judith Butler's notion of gender parody, in which "the parody is of the very notion of an original" (*Trouble*, 138). Informed by Butler's approach to gender parody and her notion of the lesbian phallus (which in itself can be called a parody), this paper will explore the ways in which parody may be seen to function within the novel and will consider how these might impact the construction of meaning in the text.

Jeremy Robinson

"Seeing As"—Mitate *and Parody in* Haikai *Linked Verse*

In *haikai* linked verse "*mitate-tsuke*" or "linking through visual overlap" refers to the practice of crafting a responding verse by creating a visual pun on an image drawn from the previous verse. The playfulness and wit associated with the technique made it particularly favored by the less conventional Danrin School, yet the strategy has a strong connection to the early ideals of linking associated with even the most elegant *renga*: the creation of aesthetic interest through the drawing out of previously unrecognized meaning. It is not a process of imposing a humorous reading on a serious verse, but rather one of calling attention to the potential humor hidden within the verse. And thus recontextualized, the verse is both changed and unchanged, evoking simultaneously its original meaning (as response to an earlier verse) and the new parodic reading, aesthetic pleasure evoked in the play of tension between the two. The practice exemplifies the potential range of parody, articulated by Linda Hutcheon, to move beyond its stereotypical limitation to "amusement, derision, and sometimes scorn." Linking of this type achieves ironic inversion that is not at the expense of, but which rather enriches, the original text. This paper will explore the technique of *mitate-tsuke* in Edo-period practice, and then look further back to examine its connection with medieval linked verse techniques such as "distant links" and "linking through associated meaning," including those for which the intended effect is far from humorous.

Atsuko Sakaki, Bruce Suttmeier, Timothy Iles, Jonathan E. Abel

What You See Is What You Want: Intervention of Text in the Space Within and Beyond the Frame

How does the communicative, compromising or coercive co-presence of text and image (with their respective material coordinates) complicate our understanding of origin and destination, interior and exterior, and subject and object? How does the eye travel and how does the mind participate in these viewing/reading experiences? How does the object of desire design and define the subject, and vice versa? What informs the rhetoric of image and how does that of text respond?

Along these lines, we propose papers that deal with distinct visual media in contact with text, for critical engagement of the transmedia parody. To reveal the image's volatile relationship with its spectators, Bruce Suttmeier investigates the videographic and photographic reproduction of a royal wedding procession and an incident en route that happens to inform Ōe Kenzaburō's *Seventeen*. Tim Iles problematizes the perceived neutrality of the camera work in Ichikawa Jun's *Toni Takitani* and swivels his attention to its parodic origin, in Murakami Haruki's story of the same title, to disclose the complicity between vision, modernity and coloniality. Atsuko Sakaki discusses the deceptive liaison between Kanai Mieko and Roland Barthes in terms of their engagement of the photographic as a means to question authenticity of memory in ostensibly parodic acts. And Jonathan Abel probes cell phone novels to readdress issues of spectatorship, fetishism and media propagation of aesthetics through the bodies of consumers who may themselves be imagined and desired as reflections of images in the media.

Casting Stones: Imperial Portraits and Parody in Ōe Kenzaburō's Seventeen

⦿ Bruce Suttmeier

Ōe Kenzaburō's 1961 two-part story "Seventeen" (*Sebuntiin*) is best known for its narration (parody) of a youth's radical turn to political extremism. The story, culminating in the youth's assassination of a leading political figure, dramatizes in obsessive, first-person prose a killing unmistakably modeled on the recent killing of Asanuma Inejirō, the Socialist Party leader. But the story also includes another significant postwar event—the 1958 royal wedding of Shōda Michiko to the Crown Prince, an event that, like the Asanuma assassination, marked the growing preeminence of television as the public's primary mode of experiencing 'historical' events. The youth obsesses over the bride-to-be, "taping Michiko's picture to the wall" and following the royal wedding on TV. But he also identifies with the young man who bursts from the crowd during the celebratory parade, screaming at the royal couple and throwing rocks at their car-

riage. “I saw the youngster throw stones on TV,” the narrator notes. “Apparently he too had a picture of Michiko in his closet. That night I had a dream in which I was both Michiko and the stone-throwing youngster.” In this paper, I will argue that Ōe’s parodic reinscription of events throughout the story reproduces this duality, encompassing a broader critique of images themselves—both an acknowledgment of images’ seductive appeal and a desire to demystify our charged relationship to them. The parodic critique developed in the text revolves around the forms and power of images in a culture increasingly beholden to technologically reproduced scenes.

Breezes through Rooms with Light: Kanai Mieko by Roland Barthes by Kanai Mieko
⦿ Atsuko Sakaki

As I noted in my paper in PAJLS (2003), Kanai Mieko’s *Window* (*Mado*, 1976) relates an episode of a young boy viewing a portrait of his mother as a young girl, one uncannily resembling the formative anecdote of the “Winter garden photograph” in Roland Barthes’s *Camera Lucida* (*La Chambre claire*, 1980; in Japanese translation, *Akarui heya* [*The Room with Light*]). She reflects on this unintended, anachronistic, and impossible parody (?) in *Text and Texture* (*Tekusuto to Tekusuchūre*, 1986), an essay in which she negotiates with tactile sensations in Daniel Boudinet’s photograph that graces the said book by Barthes. Then she quotes her essay in its entirety (except for a citation) in the novel *Indian Summer* (*Indian samā*, 1988) as a character’s work. Kanai’s multi-layered gesture at parodying (or non-parodying) Barthes and herself intensifies in *Pleasure and boredom* (*Kairaku to kentai*), one of the postscripts to a collection of short stories, *In a room with light* (*Akarui heya no naka de*, 1986), whose title echoes Barthes’s and whose dust jacket photograph by Watanabe Kanendo of a room in blue light evokes Boudinet’s. Kanai declares there that she cannot but feel as though she has written the last line—“I am not through desiring”—of *Roland Barthes by Roland Barthes*, another Barthes book that manifests the script/photograph interface. In this paper, I will examine the erosion of subjectivity in Kanai’s expressed intimacy with Barthes, while investigating the transmedia parody involving text, image and texture in the output of both.

Parody of Reading: Coloniality and the Inscription of Modernity in Japanese Cinema
⦿ Timothy Iles

Camera movement in Japanese film typically follows a grammatical pattern to privilege left-to-right, chronological movement as set by western cinema. That is, the camera will introduce information as a visual analogue to the process of reading a written, western text, with the lens operating very much as an eye in its trajectory across the ‘page’ of the screen. Building on work by Brian O’Leary and Jean Louis Comolli, this paper will demonstrate this feature of Japanese cinema as it exists in Ichikawa Jun’s *Toni Takitani*, through a close reading of the film and its pattern of movement. This paper will propose that here we may discern a symptom of the persistent inscription of a coloniality imposed in and through cinema—the movement of the camera parodies reading but also accepts as natural an ‘unnatural,’ western pattern of movement. The act of adaptation, too, both anticipates and supports the conception of cinema as reading-parody, with Murakami Haruki’s short story *Toni Takitani* operating as a meaningful substratum to the process of vision-as-modernity and modernity-as-coloniality.

Mise en portable: *Penetrating the Frames of Cell Phone Novels*
⦿ Jonathan E. Abel

When we gaze into the abysmal screen of a portable phone where are we transported? What are the successive frames of that no-place that the phone provides? The game-like realism of the new melodrama is one enabled and promoted by technologies of dissemination and reproduction which allow for an ever-widening consumer reach and for ever-expanding possibilities for collage and pastiche. These possibilities are salient in the earliest of Japanese cell phone novels and continue to wreak havoc on any fixed notions of the radicality of *mise en abyme* poetics. In cell phone novels, the modes of desires in our spectacular society are reproduced through the spectacle. The desired world of the *shōjo* is delineated by the successive frames, but to what end? And where do the frames cease?

Nowhere is the function of framing more clear than in the play between the narrative and photographs in one of the foundational texts of the contemporary boom of cell novels—*Deep Love*. In that sentimental bestseller, the juxtaposition of the harsh realities depicted and the pixelated realism of *sha-meeru* reveal the overlaying of *shōjo* aesthetics with the desire for and of *shōjo*. While attempting to narrate the inner life of what makes young compensated daters tick, the novels then seem caught in the same double-bind represented in mass media reports that stigmatize, fetishize, and thereby glorify *enjo kōsai*.

Michael Tangemen

Takahashi Gen’ichirō and Miyazawa Kenji’s Greatest Hits: Parody as Homage

There is a romanticized mystique that has developed around the works of Miyazawa Kenji (1896–1933): a romance about what childhood and the countryside and literature used to be when Japan was a simpler place. There is no such romanticism in, or about, the works of Takahashi Gen’ichirō (b. 1951), a product of the student riots of the late 60s, whose writing is rife with iconoclastic imagery and language use typified by his predilection for violence and sex and violent sex. So what is the reader to make of a collection of short stories that features titles borrowed from Kenji attached to stories that are wholly Takahashi?

A comparison of the Kenji originals and the Takahashi parodies reveals almost no parallel between the particular aspects of individual stories, but a more holistic reading of the writers’ bodies of work reveals a great number of similarities. Both found catharsis in writing; Kenji wrote to escape the isolation of Tohoku and the embarrassing local prominence of his father, while Takahashi found a cure for his aphasia in the creative process of writing. Both writers are stylistically experimental. Both respond to political realities in their works.

While Takahashi’s selection of Kenji’s works as the genesis for a series of short stories might seem at first blush to be an example of a contemporary literary fauve setting up a hallowed icon of old as a straw man to be knocked flat, a closer comparative reading reveals that there is no lack of admiration in Takahashi’s “retellings” of Kenji’s classics.

Eve Zimmerman

Uncanny Parody: Heathcliff's Double in Mizumura Minae's Honkakuteki shōsetsu

Tsushima Yūko once described Mizumura Minae's *Essential Novel* (*Honkakuteki shōsetsu*) as a parody of *Wuthering Heights*. In fact, the publication of *Honkakuteki shōsetsu* in 2002 caused critics and scholars to re-examine the legacy of Brontë's famous 1838 novel in Japan (17 different translators have published multiple editions; postwar Takarazuka, film and television versions abound). My purpose in this paper is to explore in what sense *Honkakuteki shōsetsu* is a parody, especially in its reconfiguration of the Heathcliff character in the form of Azuma, the serious working class hero who makes his fortune in America. By replacing the unnamed British colonies where Heathcliff amassed his wealth with the United States, Mizumura satirizes the hegemonic nature of the U.S.–Japan constellation in the postwar period. Further, Mizumura's parody of gothic spaces (Catherine's haunted bedroom in Brontë's novel turns into an abandoned mountain shack in Mizumura's hands) serves as a biting, even humorous, critique of postwar business culture in Japan and its normative constructs of class, gender and space. At the same time, Mizumura reinvests the *naichi* of Japan with symbolic weight as characters move into forgotten rural spaces to uncover the secrets of the past. She further heightens this effect by illustrating the book with elegiac photographs of decrepit vacation cottages, highway overpasses and mountainous landscapes. If parody is "imitation with a critical difference," my paper explores the ways in which Mizumura Minae both elevates and empties out Emily Brontë's 1838 masterpiece in her own rendering of the "essential novel."

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