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EDEBİYAT FAKÜLTESİ

III. ASYA DİLLERİ VE EDEBİYATLARI
ULUSLARARASI SEMPOZYUMU
(ADES-III)
8 – 9 Mayıs 2014

Edebiyat-Kültür

BİLDİRİLER KİTABI

Editörler

Doç. Dr. Ali KÜÇÜKLER – Yrd. Doç. Dr. Erdem ERİNÇ

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EDEBİYAT FAKÜLTESİ YAYINLARI - 4

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Sunuş

Erciyes Üniversitesi, Edebiyat Fakültesi tarafından üçüncüsü düzenlenen Asya Dilleri ve Edebiyatları Uluslararası Sempozyumu'nun (ADES-III) ana konusu Kültür-Edebiyat olarak belirlenirken, sempozyumda öncelikli olarak Asya ülkelerinin edebiyatları ve kültürlerinin dünya edebiyatına ve kültürüne etkisini, diğer kültürlerle Asya'nın bu unsurlarının etkileşimini, karşılaştırmalı metotlar aracılığıyla da Asya'nın tarihsel kültür birikimi içerisindeki yerini incelemek ve böylelikle ortak bir Asya kültüründen bahsedilip bahsedilemeyeceğini tartışmak amaçlanmıştır.

Gelenekselliğin getirdiklerinin, değişen dünyanın hayata kattıklarıyla bir araya gelişi, Asya'nın her halkının kendine özgü birer edebi ve kültürel kimliğinin oluşmasını sağlamıştır. Asya coğrafyasına yayılmış büyük ve dominant toplulukların kimliklerinin etkileşimi, edebiyat çalışmaları ve kültürel çalışmalarda gözlemlenebilmektedir. Asya edebiyatı ve kültürü için bir çeşit "ortak küme" oluşturma çabası, bu kümenin elemanı olan öğelerin tespitini ve ortak alana katkılarını görmeyi de kolaylaştıracaktır. Her kimlik öğesinin özgünlüklerinin yanında, ortak alana dahil oluşları da genel bir Asya edebiyatı ve kültürü profili çıkarma çabasına bir adım daha yaklaşmayı sağlayacaktır. Nitekim ADES-III katılımcılardan gördüğü talep ve sağladığı süreklilikle bir adım daha yaklaşıldığını göstermiştir.

ADES-III'e yapılan başvuruların çeşitliliği, 2011 ve 2012 yıllarında birincisi ve ikincisini düzenlediğimiz sempozyumlara göre, gittikçe daha geniş bir kitleye ulaştığımızı, dolayısıyla da Asya Dilleri ve Edebiyatları Uluslararası Sempozyumu'nun, Asya çalışmaları alanında kurumsallaşmaya başladığının göstergelerinden biri olduğunu kanıtlamaktadır.

Sempozyum bildiri çağrısı ile 66 ülke, 289 şehirde yer alan çok sayıda üniversite, enstitü ve bilimsel araştırma merkezlerinde görev alan akademisyenlere ulaşılabilmiş ve sempozyuma 17 ülkeden 55 üniversiteye mensup 92 katılımcının başvurusu sağlanmıştır. Bilim ve Hakem Kurulunun değerlendirmeleri sonucunda kitapta yer alan 50 bildiri sunuma uygun bulunmuştur.

"Edebiyat-Kültür" ana temalı III. Asya Dilleri ve Edebiyatları Uluslararası Sempozyumu 8-9 Mayıs 2014 tarihlerinde Erciyes Üniversitesi bünyesinde gerçekleştirilmiştir. Bu etkinliğe ev sahipliği yapabilmemiz için desteklerini esirgemeyen Rektörümüz Sayın Prof. Dr. H. Fahrettin KELEŞTEMUR olmak üzere katkı sağlayan tüm Üniversitemiz personeline şükranlarımızı sunarız. Değerli katkılarıyla sempozyumun gerçekleşmesini sağlayan Bilimsel Değerlendirme, Hakem ve Düzenleme Kurulu üyelerine müteşekkirimiz. Sempozyum organizasyonunda gönüllü görev alan sevgili öğrencilerimize teşekkür ederiz.

Mayıs 2014, Kayseri

Prof. Dr. Mehmet İNBAŞI
Dekan

Erciyes Üniversitesi Edebiyat Fakültesi

Kurullar

SEMPOZYUM BAŞKANI

Prof. Dr. Mehmet İNBAŞI
Erciyes Üniversitesi Edebiyat Fakültesi Dekanı

DÜZENLEME KURULU BAŞKANI

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MURAKAMI HARUKI AND THE LITERARY SOURCES OF ANCIENT JAPAN

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Abstract: As many Japanese and Western researchers pointed out in their works – Urazumi Akira and Jay Rubin –, the influence of Western culture can be considered fundamental in Murakami's production.

Despite this point of view, on the line traced by the theories of some researchers such as Komori Yoichi, Kato Norihiro and Laura Testaverde, my opinion is that the key to understand works like "Kafka on the Shore" (2002), "1Q84" (2009-2010) and even prior novels, should be found in pre-Meiji Japanese literature: in particular, analyzing the quotations in the works – that can be in evident or hidden form – the tradition of old historiography like "Kojiki", epic accounts like "Heike Monogatari", Basho's haiku and ghost tales like Ueda Akinari's "Ugetsu Monogatari" seems to play a great role in Murakami's poetic.

In this paper, my aim is to underline the bond between the author and his homecountry's literary tradition – starting by his considerations included in minor works, in particular "Hachigatsu no iori – Watashi no Hojoki taiken" (1981), and landing to the numerous quotations selected from his most important novels – and offer a new interpretation of his works based on the tribute to Japanese tradition.

Keywords: Murakami Haruki, pre-Meiji Japanese literature, haiku, gunki monogatari, kaidan,

"The idea of looking back at some classical books my father introduced me to many years ago is not so much due to what I had been told, rather to something that has changed inside myself. To be honest, it is not such a great number of works, but only three: The Tale of the Heike, Tales of Moonlight and Rain, and The Ten-Foot-Square Hut" (Murakami Haruki, *A Hut in August*, 1981)¹

As many researchers like Jay Rubin and Urazumi Akira² pointed out in their works, the influence of Western culture can be considered fundamental in Murakami Haruki's production. As he himself declares, as a teenager he did not enjoy reading a text that was written entirely in Japanese and addressed to a Japanese reader. In fact, both during his teenage years and his university years, Murakami seems more interested in exploring western literature. In fact, his usual readings at the time mainly revolve around the works of Fitzgerald and Carver, authors who have deeply influenced his works.

However, between the late 1970s and the early 1980s, he decides to revisit the classical Japanese works in order to lead a sort of personal rediscovery of his "cultural identity". Although his first encounters with these works can be dated back to his childhood years, when his father introduced him to classical Japanese books, Murakami's real relationship with old Japanese literary production begins only later, following his debut as a writer.

In 1981 he publishes *Hachigatsu no Iori – Boku no Hōjōki Taiken* (*A Hut in August – Me and The Ten-Foot-Square Hut*, 1981), a short essay in which he retraces some steps of his adolescence: here he describes the *kukai* (poetry readings) his father used to attend. These used to be held once a month by the Biwa lake, at the Genjūan, the hut that hosted the poet Matsuo Bashō from April to July 1690³. Such a location was, as he

1 Haruki, Murakami. "Hachigatsu no iori – Boku no Hōjōki taiken". *Taiyō*, 11, 1981, p. 49 (English translation by the author).

2 See Rubin, Jay. *Murakami Haruki and the Sound of Words*. London: Vintage, 2002. Urazumi, Akira. *Murakami Haruki o Aruku*. Tokyo: Sairyusha, 2000.

3 Bashō's accounts about his period at the Genjūan are contained in *Genjūan no ki* (*The Hut of the Phantom Dwelling*, 1690), a letter to a friend that concludes with an haiku about pasania trees. Cfr. Sato, Hiroaki, and Burton Watson. *From the Country of Eight Islands*. New York: Columbia University Press, 1960.

describes it, pretty unusual for a teenager. Here, Murakami finds himself wondering about existential issues such as the concepts of "life" and "death":

*Death exists, but mustn't be feared. It is simply life that takes on a different form.*⁴

While the adults are busy reading poetry in the hut, the young Murakami- at the time a student at elementary school- remains outside to enjoy the surrounding view, and to savor part of the atmosphere that, centuries earlier, inspired the greatest Japanese solitary poet. It is difficult to determine whether such reflections are directly influenced by the osmosis with the *inja bungaku* (literature of reclusion) that his father loved so much. However, through the pages of *Kafka on the Shore* (*Umibe no Kafuka*, 2002), we record narrative segments that show a particular assonance with the sensibility of famous *inja* such as Kamo no Chōmei and Matsuo Bashō:

*It's after six a.m. when I wake up. The air is filled with a shower of bird calls. [...] When I pull back the curtains, every bit of last night's darkness has disappeared from around the cabin. Everything sparkles in a newborn golden glow.*⁵

The places he visited as a young man and their atmosphere seem firmly impressed in Murakami's memory, as they emerge in his works years later. In fact, the way the author describes the mountain hut where the young Kafka hides from the police and the lifestyle he leads, reveals a striking similarity with Kamo no Chōmei's words, who, similarly to Murakami's character, hints at the serene feelings derived from humbly dwelling on the mountains⁶.

The issue of the relationship with the classical literary heritage seems very dear to the author in the early 1980's and, in fact, the reasoning started in *A Hut in August* finds a continuation in further

4 Haruki, Murakami. "Hachigatsu no iori – Boku no Hōjōki taiken", op. cit., p. 50 (English translation by the author).

5 Haruki, Murakami. *Kafka on the Shore*. London: Arrow Books, 2005, p. 120.

6 See Kamo no Chōmei. *Hojoki: Visions of a Torn World*. Berkeley: Stone Bridge Press, 2003.

statements made by the author during an interview with his colleague Murakami Ryū, the content of which is found in the volume *Walk don't run* (*Uōku donto ran*, 1981):

Both my parents were teachers of Japanese literature and ... Well; my father in particular suggested I read stuff like The Pillow Book and The Tale of the Heike. Needless to say, I really couldn't take it anymore... and this is why I turned to western novels...nevertheless, I still remember them to this day, Essays in Idleness or The Pillow Book... At the dinner table instead we would talk about The Collection of Ten Thousand Leaves...⁷

In these revelations, Murakami admits to his long osmotic relationship – partly imposed- with the masterpieces of old times, among which this time we find *The Pillow Book* (ca. 1010) by Sei Shōnagon, *Essays in Idleness* (1331) by Kenkō Hōshi and *The Collection of Ten Thousand Leaves* (second half of the 8th century), on top of *The Tale of the Heike* of which Murakami underlines the importance, or in any case the constant presence, during the course of his education.

In some cases such as *A Hut in August*, following some indications offered by Murakami, we get a very clear picture of the old masterpieces that have mainly contributed to the author's education and, to a certain extent, influenced his career as a writer. In fact, in his works he often uses the technique of "direct quotation": if Greek theatre⁸ is one of the main cornerstones of Classical Western Literature, in Japanese literature the most significant works are *An Account of a Ten-Foot-Square Hut* (1212) by Kamo no Chōmei, *The Tale of the Heike* (13th century) and *The Tales of Moonlight and Rain* (1787) by Ueda Akinari. If the relationship with the first of the three works is disclosed in *A Hut in August*, for the remaining works we will have to wait until Murakami's later production of long novels in which the author gives extreme importance to the palimpsests by comparing them to other works belonging both to the Japanese and the western culture.

7 Haruki, Murakami and Murakami Ryu, *Walk don't run*, Tokyo: Kōdansha, 1981, p. 46.

8 Cfr. Cucinelli, Diego. "Orme di classicità ellenica nel romanzo giapponese contemporaneo: il caso di Murakami Haruki". In *Rivista di letteratura moderne e comparate*, 67, 2013, pp. 363-382.

From a different point of view, we also observe that in Murakami's works it is often possible to find direct quotations of famous authors: among those we notice that the majority of them are intellectuals of the modern era. The names that recur most often are Natsume Sōseki – whose image is particularly strong in *Kafka on the Shore* and *Sputnik Sweetheart* (*Suputonikku no koibito*, 1999)–, Mishima Yukio – a shadow across the narration of *Tokyo Blues* –, and Dazai Osamu and Ōe Kenzaburō. Murakami often summons the latter when writing dissertations on Japanese literature. Moreover, with Mishima, Murakami seems to have established a double relationship which retraces the footsteps of Greek theatre and, in particular of tragedy: as Mishima's *Lioness* (1948) plunges her roots in Euripides' *Medea*, Murakami's *Kafka* draws directly from Sophocles' two tragedies on Oedipus, thus making classical Greek culture a bridge that connects two Japanese authors writing at different times of the 20th century.

Moreover, in particular in the essay *Wakai Dokusha no tame no Tanpen Shōsetsu Annai* (*Young Readers' Guide to Short Stories*, 1997) the author deals with the issue of his own relationship with literature. He offers an overview of various aspects of literature to an audience of young American University students⁹. These works do not add much to the image of the author as a reader given in *A Hut in August* and *Walk don't Run*, except for his difficulty in approaching Japanese Naturalist works (*shizenshugi*). However, in the list the names that stand out are Ueda Akinari and Murasaki Shikibu who-together with the already mentioned Kamo no Chōmei e Matsuo Bashō – represent the main cornerstones in Japanese classical literature.

As for the application of stylistic features, and revisiting classical works that in Murakami's production are not directly mentioned, it is first of all necessary to specify that we do not seem to find specific reference to or mention of a historical period taken as example, rather his attention spans from folklore to *monogatari*, from Japanese epic war tales to ghost tales of the Edo period. This is the case of Izanagi's catabasis described in *Record of Ancient Matters* (712), which Murakami applies to the Okadas, the married couple protagonist of *The Wind-Up Bird Chronicle*

⁹ Murakami held some conferences about this topic in 1992, as visiting lecturer at Stanford University. See Murakami, Haruki. *Wakai Dokusha no tame no tanpen shōsetsu annai*. Tokyo: Bungei Shunshu, 1997, pp. 7-22.

(*Nejimakidori Kuronikuru*, 1995). In fact, the male protagonist, here identified as a new version of the god, gets into the parallel dimension created by the "antagonist" Wataya Noboru – "room 208" – in order to ransom his wife, skillfully described by the author along the lines of Izanami. The first element that strikes the reader of both works is the common narrative segment shared by the two books, in which the male protagonists must deal with their urge to light up their loved one's face and the ban imposed by the woman to do so. Once reunited with his beloved wife, Murakami's man pronounces his fateful speech "*this time I will not run away [...]. I will take you home with me*"¹⁰, thus putting himself in a similar position to his literary predecessor. The difference between the two stories we are here comparing is mainly that, contrarily to Izanagi, Okada Tōru does not break the promise he made: while *Record of Ancient Matters* describes a man who is unable to resist the temptation of looking at his wife, Murakami's man chooses not to point the light beam from his torch on his wife's face, thus observing the ban she has imposed on him. From this point of view, it seems possible to affirm that, despite retracing the same steps of the original novel's palimpsest, *The Wind-Up Bird Chronicle* changes the story's dynamics, and proposes itself as a way of "superseding" the original work¹¹.

Within the same work it is also possible to identify a feature that functions as a "bridge" between this work and a later novel by the same author, *Kafka On The Shore*: on the letter sent by Okada Kumiko to her husband after having left him, there is the postmark of Takamatsu city, in Shikoku which, a few years after the publication of *The Wind-Up Bird Chronicle*, will become the setting to the adventures of the fifteen-year-old *Kafka*. In this case the literary reference is represented by *Tales of Moonlight and Rain*, which is mentioned more than once throughout the novel. As for the setting, the opening story of the collection, *Shiramine* (*White Peak*), imposes itself as the decisive factor. This novel describes the encounter between the poet Saigyō and the ghost of the Emperor Sutoku (1119-1164), which took place in the Kagawa Prefecture, in the same

¹⁰ Murakami, Haruki. *Nejimakidori Kuronikuru*. Tokyo: Shinchosha, 1995, p. 203 [English adaptation by the author]

¹¹ Testaverde, Laura. "Il mito nel presente – Suggestioni del passato nella narrativa contemporanea giapponese". *Culture del Giappone contemporaneo*. Ed. Matteo Casari. Latina: Tunuè, 2011, pp. 73-77.

places where the interaction between Kafka and the old man Nakata takes place. After comparing the two texts, we observe that in their respective plots, the main characters are all heading towards Takamatsu and their paths are characterized by different experiences with the “supernatural”. It must also be underlined that both Akinari and Murakami transform an *incipit* characterized by the presence of *kaii* into the ideal instrument that can work as “opening” for the following developments of the plot, animated by a climax charged with “supernatural” elements. Along the same lines we can also mention another similarity between the novel and *Tales of Moonlight and Rain*: in this case we are faced with a phenomenon of “resonance” between the short story “Debate on Wealth and Poverty” (*Hinpukuron*), in order of appearance the ninth and last of the collection, and the description of a side character that steps in Nakata’s plot towards the second half of the novel, Colonel Sanders:

– Are you really Colonel Sanders?

Colonel Sanders cleared his throat. – Not really. I’m just taking on his appearance for a time. [...] But I don’t have a character. Or any feelings. Shape I may take, converse I may, but neither god or Buddha am I, rather an insensate being whose heart thus differs from that of man.

– What the ...?

– A line from Ueda Akinari’s *Tales of Moonlight and Rain*.

I doubt you’ve read it.¹²

In *Hinpukuron*, the Japanese “God of Money” pronounces the following words: “[...] as neither an evil spirit nor a human being. I am the apparition of the gold that you have accumulated [...] I have taken on human shape”¹³. Taking into consideration the numerous direct quotations from Akinari’s work in *Kafka On The Shore*, it seems difficult to think that this speech and the words of Colonel Sanders are two independent elements. In both works, in fact, the dimension of reality and that concept of surreality are strongly connected and the meetings between human beings and supernatural creatures develop in a context of acceptance of the “other” that naturally evolves. The cord that connects *Kafka On The*

12 Haruki, Murakami. *Kafka on the Shore*. op. cit., pp. 262-263.

13 Ueda Akinari. *Tales of Moonlight and Rain*. New York: Columbia University Press, 2008, p. 195.

Shore and *Tales of Moonlight and Rain* gets thicker and thicker as the plot unfolds. Once in Takamatsu, the young Kafka temporarily settles in the library Kōmura managed by Ms Saeki and Ōshima, the librarian with the chimeric appearance who urges the boy to think about literary and existentialist issues such as love and loneliness. In such setting the short novel *The Chrysanthemum Vow* (*Kikka no chigiri*), the second work in Akinari’s collection, is mentioned by the librarian while speaking to Kafka: in the novel, Akana Sōemon, a moral code *samurai*, is welcomed to the house of Hasebe Samon and his mother so as to gather strength and be in force to hit the road again. The triangle formed by the two samurai and the woman seems to influence the relationships established by the characters of Murakami’s novel: it is surprising, in fact, to observe how similarly the young adolescent and the samurai Akana begin their adventures. They are both wandering men who are offered hospitality into someone’s home, in which the mother’s figure –in Kafka’s case it is Mrs. Saeki- is sided by a brother figure, in this case represented by Ōshima¹⁴. In a nutshell, as we have summed up earlier, it seems that a certain similarity persists in the connections created by the characters in their respective plots. The bond that connects the female side characters to the two male main characters is a “mother/son” type of relationship. Despite not being clearly explained, many elements in Murakami’s story induce the reader to draw the conclusion that Saeki is in reality the young Kafka’s biological mother. Likewise, the relationship established between the two couples of men at first seen as “friendship”, however, as the plot unfolds, this bond undergoes a profound change and is transformed into a “brotherhood pact” even accompanied by a formal explanation:

[...] here the two men found perfect agreement. Admiring each other and happy to be together, they swore vows of brotherhood. [...] - I lost my father and mother long ago -, he said. - But now your aged mother is my own.

If we compare what we have just related to its equivalent in Murakami’s novel, we will find a certain similarity:

14 See Cucinelli, Diego. “Umibe no Kafuka ni okeru Ueda Akinari zō – Kikka no chigiri no reikon”. *Shū*, 20, 2008, pp. 49-58.

- We have decided to take you in. [...] from now you'll be a part of the library. [...] It's all based on a very simple principle. I understand you, and Miss Saeki understands me. I accept you, and she accepts me.¹⁵

Moreover, it is possible to extend this same logic to the relationship Saeki/Ōshima and Samon's mother /Akana Sōemon: the brotherhood pact between the two samurai is also extended to Samon's mother, who in this case goes from being "biological mother" to "psychological mother"¹⁶. As for the literary palimpsest, the Confucian matrix which defines the relationship among the three individuals is one of the elements that links Akinari's work to the clearly Neo-Confucian cultural background at the time of the publication of *Tales of Moonlight and Rain*. A sort of range of virtues that goes from "loyalty", to "filial piety", passing through moral values that are close to the samurai's moral code¹⁷. As far as Murakami is concerned, instead, it proves more difficult to be able to find an explanation for such a choice. In other words, to suggest a *mini plot* which may revisit a novel inspired by a Confucian view on relationships. However, reading the author's confessions in *A Hut in August*, we perceive that there is a deep intellectual and emotional connection to the works –and to the authors- mentioned in the interview, thus supporting the interpretation which validates the structural contamination of the author's contemporary works by some readings he enjoyed as a teenager.

As for the third of the three works mentioned in *A Hut in August*, *The Tale of the Heike*, its influence on Murakami's poetic style is more evident in his later work, *1Q84* (1Q84, 2010). Here we find direct quotations taken from the *gunki monogatari* ("war tales"), which seems to represent an important pillar to the novel both for what concerns the quantity of narrative material and coherence with the general context:

- Your favorite novel is...?
- The Tale of Heike [...]
- What do you like about The Tale of the Heike?

15 Haruki, Murakami. *Kafka on the Shore*. op. cit., p. 142.

16 See Kawai, Hayao. *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*. Dallas: Spring, 1988.

17 See Takada, Mamoru. "Kaisetsu". *Ugetsu Monogatari*. Ed. Mamoru Takada. Tokyo: Gakugei Bunko, 1997.

- Everything.
- How about an other favorite?
- Tales of Times Now Past
- But that's even older! Don't you read any new literature?

Fukaeri gave it a moment of thought before saying, "Sansho the Bailiff". Wonderful! Ogai Mori must have written that one around 1915. This was what she thought of as "new literature"¹⁸

The Tale of the Heike is introduced by the character Fukaeri, the teenager who is fleeing from Sakigake, a community in the Yamanashi countryside under the leadership of a mysterious spiritual chief, the "antagonist" in the novel, a man whose past is stained with blood and who has "mystical" powers. In this case, as in the case of previously analyzed works, we are faced with a reference made by "direct quotation", with the exact aim of drawing the reader's attention on the parallelism between palimpsest and "frame" which contains it, namely Tengu and the mysterious Fukaeri's adventure. If at first *The Tale of the Heike* is mentioned in Murakami's novel together with other two works that are clearly different from it, both for what concerns a temporal collocation as well as from the point of view of style- *A Record of Ancient Matters* and *Sanshō the Bailiff* (1915) by Mori Ōgai – in later developments of the plot it becomes clearer that the author's attention is actually set exactly on this masterpiece of Japanese war tales. Again, it will be the young Fukaeri who will confirm it for us, during a press release for her debut as a writer, she will show a certain familiarity with the text in question, by managing to take journalists by surprise with a long, extemporaneous declamation.

As for the first episode read by Fukaeri in the novel, "the Battle of Dan-no-ura" in which Yoshitsune leaves the capital city, although Murakami does not relate it in full its introduction in the novel is not unintentional. In fact, according to the scholar, this narration, found in the twelfth *maki* of the *kakuichibon* – should function as an introduction to the final scenes of the second book, in which Aomame is about to abandon Tokyo¹⁹. Having murdered the leader of, the woman is forced to leave her own dwelling and change her life, as she is sought after by the men of the

18 Murakami, Haruki. *1Q84*. New York: Kopf, 2011, p. 205.

19 See Watanabe, Yasuaki. "Heike Monogatari, Katakū, soshite Yogen". *1Q84 Studies – Book 1*. Ed. Jay Rubin. Tokyo: Wakakusa Shobo, 2010, pp. 39-59.

obscure association who want to see her dead.

The presence of *The Tale of the Heike* within the novel could take on a structural value, considering a further element, namely the similarity between the structure of *The Air Chrysalis* (Kūki Sanagi), Fukaeri's work²⁰. The girl, in fact, is not able to write her manuscript by herself as she is suffering from serious dyslexia and therefore entrusts her friend Azami, legitimate daughter of professor Ebisuno, with writing down her words. In this context, it seems possible to trace a parallelism between the two works and, at the same time, between the two *biwa hōshi* of the respective narrations, Kakuichi²¹ and Fukaeri. In truth, Tengu himself in a passage previous to the suggested ones, had shown to value the work very highly, by comparing the dynamics that have led to the crystallization with the dynamics of *Air Chrysalis*. From this point of view, also the significant stylistic changes made by Tengu to the girl's work following the orders of the editor Komatsu seem to be part of a wider project created by Murakami. In fact, the "assembly line" designed by the author around the work *Air Chrysalis* seems to plunge its roots directly in the process of realization of *The Tale of the Heike*, which, according to Kenkō's description in *The Essays in Idleness*, was developed in layers and was often changed by various figures, among whom we mention Yukinaga, Shōbutsu and Kakuichi²².

Furthermore, within this context, we also find the *Kojiki*, a work that for the second time makes its appearance through the pages of one of Murakami's works. Differently from the previous instance, however, in this occasion the reference to the work is developed through "direct quotation" and, as in the case of *The Tale of the Heike*, it seems to have the function of wrapping with its own mystical aura, originated from the mythological content of the work, *The Air Chrysalis* by Fukaeri.

20 Koyama, Tetsurō. *Murakami Haruki o Yomitsukusu*. Tokyo: Kōdansha Gendai Shinsho, 2010, pp. 216-217.

21 See Keene, Donald. *Seeds in the Heart – a history of Japanese literature, volume 1*. New York: Columbia University Press, 1999, pp. 629-637. Butler, Kenneth Dean. "The Textual Evolution of the Heike Monogatari". *Harvard Journal of Asiatic Studies*, 26, 1966, pp. 5-51.

22 See Craig McCullough, Hellen. "The Heike as Literature". *The Tale of the Heike*. Ed. Hellen Craig McCullough. Stanford: Stanford University Press, 1988, pp. 456-475.

TRANSLATION IN THE OTTOMAN LITERARY SYSTEM IN THE 19TH CENTURY AND A MOVEMENT TOWARDS CREATING A NEW LITERARY CANON

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Abstract: This paper aims at showing a general view of Ottoman Literary System in the 19th century, which can be pointed out as a turning point for the history of Turkish literature, where a shift from the traditional literary system to a new one was experienced. As of 19th century, Turkish literature seems to evolve into a more westernized structure giving up its previous eastern literary references. With an increased translational activity from European languages, especially French, the Turkish literary system not only thematically but also in terms of genre sets to create a new literature through mostly translations in questions. To state in Itamar Even-Zohar's terminology, translational activity becomes central for the literary system and decides the next move.

In such a literary environment, the classics debate of 1897 indicates a point where the old literary canon is no more appreciated and the new set of classics is being defined for the new Turkish literature. The analysis of the debate would provide us with insight of why and how the old literary system is replaced with the new one and we are going to witness how translations are served as productive mean of it, while mostly they are not considered as a part of native literary system and secondary to both original and native literary works.

Keywords: Literary modernization, Ottoman literary system, the classics debate of 1897, translation, new literature