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0: «Dreams of the Ballet»

The illustration «Dreams of the Ballet» (figure.1) is somewhat baffling. Bisected horizontally through the centre the white upper half shows a lit stage, while the black lower half indicates a dark auditorium. The remarkable contrast between black and white emphasises the severance in the picture. In addition, the upper segment is filled with the legs of ballet dancers from the knees down while the bottom section is crowded with the heads of the audience. Both the dancers and spectators are nothing but severed bodies. Furthermore, the sizes of these body parts are awkwardly big so that the illustration is thronged with severed bodies. It is the intensified existence of severed bodies in cognition that creates the mystification.

There is another picture which is strangely similar to this illustration, «Bal Masque à l'Opéra» (1873) (figure.2) by Edouard Manet depicts a similar scene. This picture shows a room bisected by a balcony floor, with the upper part of the picture filled with the lower legs of women and the bottom section crowded with a multitude of people, men and women but mostly men. All the figures but one are dressed in black stood against a dark background so giving the impression that the figures are nothing more than faces¹. In particular only the white hands and some parts of the white faces of the women can be seen since black masks cover most of their faces.

Both drawn in the late 19th century it is difficult to discern a clear influence between the two sensual pictures. However, it would not be too ludicrous to acknowledge the trend of the era from the coincidence of these images, that being a severed picture filled with severed bodies.

«Dreams of the Ballet» was drawn by Lafcadio Hearn, a journalist for the *Item* in

¹ According to the catalogue of the exhibition, "Paris en 1874: L'Année de l'Impressionism," Alain de Leiris thinks that the composition of Manet's picture was influenced by «The Burial of Count Orgasz» by El Greco. The composition of these pictures is similar. However, heads and severed legs against the dark background are idiosyncratic features of «Bal Masque à l'Opéra.»

New Orleans at that time². Hearn never mentioned anything concerning «Bal Masque à l'Opéra» and it is not known whether Hearn knew of Manet's picture, or if Hearn referred to the picture at the time he drew his illustration. However, it can at least be said that Hearn, as with Manet, was interested in representing severed bodies as expressed, for example, in his story, "The Story of Mimi-Nashi-Hōichi," in which ears, looking as if they are floating in the dark, are torn off, and his story, "Rokuro-Kubi," in which an amputated head is flying³. At almost the same time as Hearn was articulating his fetish for severed bodies, other artists, such as Manet, Edgar Degas and Auguste Rodin, through their respective mediums and perspectives, were doing the same⁴. Certainly Hearn can be seen as being part of the trend of his time.

Having just begun his writing career as a journalist, Hearn wrote in his work "Giglampz" that

He worshiped the French school of sensation, and reveled in thrusting a reeking mixture of bones, blood and hair under people's noses at breakfast time. To produce qualms in the stomachs of other people affords him especial delight.

(16)

Following his declaration, in other writings such as "Notes on the Utilization of Human

² Although the dates of production of several of Hearn's *Item* illustrations are shown in *Lafcadio Hearn A Bibliography of His Writings*, the exact date of «Dreams of the Ballet» isn't indicated. So all that can be known is that the illustration might have been produced some years after «Bal Masque à l'Opéra», since the period Hearn worked for the *Item* was from June 16th 1878 to November 1st 1881. In addition, Hearn didn't say anything concerning Manet in his writings and letters. However, this does not mean that Hearn had never seen «Bal Masque à l'Opéra.»

³ A severed head can often be seen in 19th century art. For example, the many guillotined heads of the criminals by Théodore Géricault, Johannes's head amputated by Salome as expressed by many artists such as Gustave Moreau, Oscar Wilde, Joris-Karl Huysmans and Gustav Klimt, and Orpheus's severed head represented by Odilon Redon. These heads are stony still, just standing on the earth, in stark contrast to Hearn's idiosyncratic descriptions of moving severed heads in "Rokuro-Kubi."

⁴ Studying many Greek torsos, Rodin executed fragmental bodies from the 1880's. Unlike other artists such as Manet or Degas, he also produced many assemblages, which brought together compositions of fragmental bodies. In this connection, Hearn referred to Greek torsos comparing with Japanese art, and gave an opinion concerning Greek people's interest in bodies, in a letter to Chamberlain dated January 22nd 1894.

Remains” or “Violent Cremation,” Hearn dissected with words a body, a society and a state of mind, then displayed these fragments before our eyes.

After coming to Japan, Hearn announced in a letter to Basil Hall Chamberlain his ultimate aim in writing.

I write for beloved friends who can see colour in words, can smell the perfume of syllables in blossom, can be shocked with the fine elfish electricity of words.
(432)

Although this announcement is not shocking compared to the declaration in “Giglampz,” which is filled with words such as hair or blood, the two statements have much in common. Both of them express an ambition to agitate the reader’s sense through their eyes, noses and skin with the use of words. It can be said that throughout his writing career, he was interested in the linguistic art which could dazzle all the senses of the reader⁵. Throughout his writings not only severed bodies but also parts of the body are often expressed. In addition, the bodies in his works are extremely diverse, such as a burned brain, a face without a face, a severed head biting a stone after execution and ears in the dark. The aim of this paper is to identify Hearn’s writing in the trend of late 19th and early 20th century arts by studying his expressions relating to the body, especially fragmental bodies.

I : “Clarimonde”

From about 1877 Hearn started to translate the short and medium length stories of the French Romantic writer Théophile Gautier, among which “The Mummy’s Foot” was firstly chosen to be published. In this story there are three distinctive characters, a young man, an Egyptian princess and her foot. The young man finds the princess’ mummified foot in an antique shop and soon becomes enchanted by it. The foot’s original owner, an Egyptian princess, on finding her foot in the young man’s house, begs the foot to return to her. The foot, independent of its owner, is able to have its own ideas and opinions, and to communicate effectively using words. The foot is independent and

⁵ At the end of Hearn’s life, he lectured about a writing by Pierre Loti, which is noticeably filled with expressions about senses of sight, smell, and taste.

separate to the body yet can still return to the whole, which, as we will see in chapter 2, is a re-occurring theme in Hearn's work. This story as well as "Clarimonde" was included in his first book *One of Cleopatra's Nights and Other Fantastic Romances* in 1882⁶.

In the introduction to his Gautier translation, he explains that he is attempting to express "the loveliness of the antique world," "the charm of youthful dreams," and "physical beauty and artistic truth." Moreover, he states in the addenda of "Clarimonde" that "Though transplanted even by a master-hand into the richest soil of another language, such poetical flora necessarily lose something of their strange colour and magical perfume." It can be said that the most significant thing for Hearn in translating is to maintain "strange colour and magical perfume" of words which can agitate the readers' senses.

Hearn asserted in his essay, "For the Sum of \$25," that "it is by no means sufficient to reproduce the general meaning of the sentence:.....The sense, forms, force, sonority, colour of every word must be studied; the shape of every phrase chiselled out; the beauty of every naked sentence polished like statuary marble." This attitude is a more aggressive approach to translation than expressed previously. Hearn is attempting to translate each word literally, being strictly faithful to Gautier's "mosaics of word-jewelry." Despite this, or rather, because of it, "the more he labours to effect the complex nuance of the original, not only its general meaning but also its peculiar architectonics, he goes beyond literalism, often verging on paraphrase." (Yu 9)

For an example of Hearn's idiosyncratic literalism one may well take "Clarimonde." Romuald, who grew up in the completely isolated presbytery, happens to see, for the first time in his life, a young woman of extraordinary beauty, Clarimonde, on the day of his ordination and is quickly charmed with her. Romuald intensively gazes on almost all parts of Clarimonde's body, her hair, forehead, brows, eyes, teeth, lips, cheeks, nose,

⁶ The book, *One of Cleopatra's Nights and Other Fantastic Romances* translated by Hearn was owned by both Soseki Natsume and Ryunosuke Akutagawa, two important modern Japanese writers. Through this book Soseki studied Gautier's works and he underlined and made comments on many parts of the book. As for the relation between Soseki's *Kokoro* and Gautier's "Clarimonde", see my paper, 'Soseki's *Kokoro*—Looking through the skin/blood' (*Jinbungaku Kenkyu Journal of Studies of Institute of Humanities Fukuoka Jo Gakuin College* vol.1 1998) In addition, some works of Akutagawa are thought to be produced under the great influence of this translation of Hearn's.

shoulders, neck, and breasts. The focus of his stare is so keen that every part of her body is emphasised so as to look as if it eclipses her whole body. It seems that Romuald's glare makes Clarimonde's body fragmentary. Hearn's translation expresses how Romuald is extremely bewildered by her beauty by intensifying the words related to bodies.

Il me semblait entendre ces paroles sur un rythme d'une douceur infinie, car son regard avait presque la sonorité, et les phrases que ses yeux m'envoyaient retentissaient au fond de mon coeur comme si une bouche invisible les eut soufflés dans mon âme. (Gautier 122)

These words seemed to float to my ears in a rhythm of infinite sweetness, for her look was actually sonorous, and the utterance of her eyes were re-echoed in the depths of my heart as though living lips had breathed them into my life. (Hearn 28)

Hearn changes two parts; one is a verb, "entendre(=to hear)," transformed into a combination of verb and noun referring to a part of a body, "float to my ear," and the other is "une bouche invisible" altered to "living lips." It is obvious that nouns relating to body parts are intensified in Hearn's translation. This intensifying conveys to readers more vividly Romuald's agony, who has no way to resist the temptation of Clarimonde's voluptuous body.

After terrible bewilderment, Romuald finally vows, against his will, to be a priest. His conflict is described like this.

et cependant mon coeur accomplissa machinalement les formalités de la cérémonie. (Gautier 122)

I felt my tongue mechanically fulfilled all the formalities of the ceremony.
(Hearn 28)

The change made here by Hearn, "mon coeur(=my heart)" to "my tongue," shows an interesting difference between Gautier's original and Hearn's translation. Romuald in the original is in anguish between reason as a Christian, which is "mon coeur," and feelings toward magnetism of the opposite sex. In other words, his agony is the conflict

between body and mind. On the other hand, Romuald's dilemma in Hearn's translation results from the disharmony between a part of his body, his tongue, and his whole body. Romuald, whose stare fragments Clarimonde's body, himself is also fractionalized in Hearn's "Clarimonde."

More examples can be found.

que je me sentis plus de glaives dans la poitrine que la mère des douleurs.(Gautier 123)

I felt bosom transfixed by more swords than those of Our Lady of Sorrows.
(Hearn 28)

It is possible to translate literally the underlined part like this: "(I felt) more swords in my bosom than those of Our Lady of Sorrow's." However, Hearn alters the object of the verb, "sentis(=felt)," from "glavies(=swords)" to "bosom(=poitrine)," and also adds the word "transfixed" so as to create a more dynamic expression. These changes result in a change of focus in the sentence with the sentence topic moving from the number of the swords transfixed in the bosom to the bosom transfixed by swords. Thus illustrating, yet again, the intensifying of the body part.

An emphasis on expressions relating to body parts so as to be able to eclipse the whole body is certainly an idiosyncratic feature of Hearn's, crystallized from his "literalism" which is faithful to Gautier's art of words. This feature is also prevalent in his later works.

II "Ingwa-banashi"

Toute oeuvre est plus ou moins amputée dès sa véritable naissance, c'est-à-dire dès sa première lecture. (Genette 265)

"Ingwa-Banashi," included in *In Ghostly Japan* (1889), is Hearn's recreation of "The Story No.14" in *Hyakumonogatari*. The original, a ghost story told by rakugoka or a

comic taler⁷, is considerably longer than Hearn's shortened version, which he reduced in size in order to focus on the topic of the story, the relationship between two women.

Let us first look at a brief synopsis of the story. (Every emphases in cites are done by the writer.)

In the spring, when the cherry trees are in full bloom, the Daimyō's honoured wife is dying. The Daimyō consoles her with cliché that he will pray for her that she "may not have to wander in the Black Space, but may quickly enter Paradise, and attain to Buddhahood." (346) However, before dying the wife has one last wish, and so Yukiko, a lower ranking wife of the Daimyō, is summoned. While the honoured wife is speaking to her husband her eyes are shut but when speaking to Yukiko her eyes are wide open saying "I want you to take my place when I am gone." (346~347) She continues to say,

"You know that in the garden there is a yaë-zakura*, which was brought here, the year before last, from Mount Yoshino in Yamato.I must see that tree before I die. Now I wish you to carry me into the garden—at once, Yukiko,—so that I can see it. ...Yes, upon your back, Yukiko;—take me upon your back..." (347~348)

While making her demand her feeble state strangely and dramatically changes and she becomes tremendously vigorous. Then on clinging to Yukiko's shoulders,

she quickly slipped her thin hands down over the shoulders, under her (Yukiko's) robe, and clutched the breasts of the girl, and burst into a wicked laugh. (348)

Then she cried, "I have my wish for the cherry-bloom, — but not the cherry-bloom of the garden!"(348) and "she fell forward upon the crouching girl, and died."(349) Then

The cold hands had attached themselves in some unaccountable way to the breasts of the girl,—appeared to have grown into the quick flesh. (349)

It is impossible to detach the dead hands from Yukiko's breasts in any way.

⁷ Rakugoka, Japanese comic taler relates diverse stories such as ghost stories, comic tales, and heart-warming stories in front of audiences in relatively small halls.

This was not because the **fingers** held: it was because the flesh of the **palms** had united itself in some inexplicable manner to the flesh of the **breasts!** (349)

Finally, “the **hands** were amputated at **wrists.**” (349~350) Yet, the hands still clung to the breasts. “Withered and bloodless though **they** seemed, those **hands** were not dead.” (350) Always at the Hour of the Ox, the special hours of ghosts in ancient Japanese time, “**they**(=the hands) would clutch and compress and torture,” After that, “Yukiko cut off her **hair**, and became a mendicant-nun.” (350) Although she carried an *ihai*, mortuary tablet, of the wife in all her wanderings and performed Buddhist services for the wife, “the **hands** never failed to torture her, during more than seventeen years.” (350)

There are two main ways in which Hearn’s recreated story “Ingwa-Banashi” differs to the original. First is the structure and length of the piece. As mentioned before, Hearn shortens the original version so as to focus on the episode of the fusion of the two bodies, the honoured wife’s and Yukiko’s. The second is the use of language. Hearn often uses words relating to the body so as to highlight it.

II.1: hands = the daimyō’s honoured wife

As evidence of the fact that “Ingwa-Banashi” is filled with diverse expressions of the body, we can look at the expressions relating to the eyes of the wife. They are represented as not so much as mere receptors but as organs to address. When the wife conveys her idea, it is her eyes that express eloquently what she really wants to say.

①Then, with eyelids closed, she answered him in a voice thin as the voice of an insect. (346)

②The daimyō’s wife opened her eyes, and looked at Yukiko, and spoke:
(346)

③then she suddenly burst into tears (348)

The first person the wife speaks to is her husband, then she addresses Yukiko, and after she listens to Yukiko’s answer, she expresses her wish by saying that “this is not a time

for words of ceremony.” (347) Gradually the wife’s speech changes from the superficial, which is a react against her husband’s cliché, to the meaningful which reflects the addresser’s inner thoughts. As the wife’s speech changes the state of her eyes also change. While she talks to her husband, her eyelids are closed. Then, during the conversation with Yukiko, her eyes are wide open and finally great tears stream from her eyes, as if her hidden inner thoughts had erupted. Citations ① and ③ are statements that Hearn added to the original. This device of Hearn makes it clear to see that the transition from ceremonial speech to the speech conveying the covered thoughts, in other words, an externalization of internal thoughts by words, is synchronised with the movement from the inner to the surface on her body through the eyes.

The externalization of internal thoughts, or ejaculating the desire suppressed deep in the inner, is one of the causes which produces *kwaidan*, stories of ghostly or ghastly things. “*Ingwa-Banashi*,” the wife’s mental clinging is depicted visually as her physical clinging, is the work which expresses the state of externalizing the hidden inner thoughts by means of a radical resonance of a spirit and a body.

The verb, “cling”, is a word that can be used both in mental and physical contexts. To take a simple example, “She still clings to the belief that her son is alive.” “The little child clings to his mother.” “His wet shirt clung to his body.” Hearn depicts the wife’s clinging by using this convenient word, “cling,” effectively. (Boldface types which indicate subjects, underlines, and words inside brackets are added by the writer.)

①As a nurse turns her back to a child, that the child may cling to it, Yukiko offered her shoulders to the wife. (348)

②...the dying woman, lifting herself with an almost superhuman effort by clinging to Yukiko’s shoulders. (348)

③...they(the hands of the dead woman) so clung that any effort to remove them brought blood. (349)

④And the hands were amputated at the wrists. But they (the hands) remained clinging to the breasts; (349~350)

What has to be noted is the clear contrast of the subjects brought by the repetition of the verb, "cling", regardless of whether the subject is living thing or not. Before turning to an examination of the subjects, a few remarks should be made concerning the plot. The wife died after citation no.② and before citation no.③, and her hands were amputated at the wrists just before citation no.④. That is to say that in citation no.③ stage, the thing which "clung" to Yukiko's breasts, the subject of the action "clung" is the wife, although she had already died at this time. Yet, the subject in the sentence is the part of the wife, the hands. It could be said that the wife's hands are fragmentised by words, before the hands are actually amputated at the wrists. The hands are no longer part of the wife. They are autonomous fragments which can be equal to the wife. The hands are the wife.

II.2: Yukiko=the wife

Youko Makino pointed out that "the phenomenon of the hands slipped down over Yukiko's shoulders remaining clinging to the breasts is symbolic of Yukiko constantly carrying the dead body upon her back⁸." This seems reasonable to suppose since Yukiko's life is dramatically altered under the influence of the dead body of the wife. However, it could also be said that the dead body of the wife covers the body of Yukiko, because the wife "fell forward upon the crouching girl (Yukiko), and died." (349) The appearance of the two bodies is like that of *yaë-zakura*, which the wife had a strong attachment to and Hearn highlights so as to draw the readers' attention by adding a footnote saying that "Japanese cherry-tree that bears double-blossoms. (Underlining is made by the writer.)

In his class at Tokyo University Hearn described "Clarimonde" to his students as a story of a person with dual personality. This is because one of the main characters of the story, Romuald lives a dual life, by day a priest, but by night a connoisseur and a lover of Clarimonde. As soon as Romuald puts on clothes brought by the tempter Clarimonde, he changes his identity. The transformation from a priest into a nobleman is caused by covering Romuald's body with clothes. In this sense, it may be said that the clothes are in fact skin. Romuald is a man who has two kinds of clothes (=skin), that is to say that he has a dual personality⁹.

⁸ Makino, Youko. 'A Vision of Karma —"Mujina" and "Ingwa-Banashi"' (*Hikaku Bungaku Kenkyu* Studies of Comparative Literature, Society of Comparative Literature, University of Tokyo No.47 1985)

⁹ On this subject, see my paper 'Soseki's *Kokoro*—Looking through the skin/blood'

In addition, “Furisode” included in *In Ghostly Japan* as well as “Ingwa-Banashi,” also expresses the equality between clothes and skin. The plot is that the furisode, a Japanese long-sleeved robe, of the girl who fell in love with a stranger of remarkable beauty and died without seeing him again, leads any girl who wears it to the same destiny. Although the girls knew nothing about her, they fall in love with the vision of the beautiful stranger and die of possession, just by being covered with the furisode. By wearing the furisode the girls lose their own identities and the first girl’s destiny is repeated again and again. In the sense that being covered with clothes means being another person, “Furisode” is a legitimate descendant of “Clarimonde.”

All these stories, “Ingwa-Banashi,” “Furisode” and “Clarimonde,” express one thing covering another and so exerting a great influence upon its inner state. It is the wife’s body that has such a character in “Ingwa-Banashi.” To attach the wife’s body to Yukiko’s body covered with the wife’s demonstrates the fact that for Yukiko the wife’s body is nothing but her second skin, or another self.

II.3: (the wife=Yukiko) & (the wife VS Yukiko)

Gérard Genette defined the term “an amputation” as “exicision massive et unique” (264) in *Palimpsestes*. Yet, this definition isn’t appropriate to “Ingwa-Banashi.”

...and the hands were amputated at the wrists. But they remained clinging to the breasts. (349~350)

To amputate the wife’s hands at the wrists is definitely not to excise the wife’s body from Yukiko’s body. For Yukiko covered with the wife, the second skin, amputating the wife’s hands indicates attaching the fragments of the wife to herself. Rather it is a part of Yukiko’s body, her breasts, that is excised from Yukiko’s body. The reason is that after the incident Yukiko has to abandon her life as one of the Daimyō’s wives, and to live with the honoured wife(’s hands). That is to say that for Yukiko the amputation is not at all to eliminate the wife’s body, but is a ritual motion in order to be stigmatized. After the rite of passage, or the amputation after being covered with the wife, Yukiko’s body is inexorably and infallibly metamorphosed into something that has a dual personality, Yukiko and the honoured wife.

(*Jinbungaku Kenkyu* Journal of Studies of Institute of Humanities Fukuoka Jo Gakuin College vol.1 1998)

On the other hand, as seen before, the hands attached to Yukiko's breasts are a fragment which is equal to the wife herself. It is definitely not a part which longs for belonging to the whole; besides the whole was lost through the amputation. In addition, although the hands are attached to Yukiko's body, the hands are not a part of Yukiko and remain an autonomous fragment. Stirring themselves for more than 17 years, the hands convince Yukiko that they are not her own self, but an autonomous fragment which would never assimilate to Yukiko('s body).

Yukiko's body is a rather unaccountable thing. The wife represented by the hands looks to be a part of Yukiko. Yet, the fragment does not fuse with the whole, Yukiko. Yukiko is the wife (= The wife is Yukiko,) and Yukiko is not the wife (= The wife is not Yukiko.) Yukiko is a chaotic cosmos in which amputating and attaching a fragment occur continuously.

III: Words and Texts in Fragment

Throughout Lafcadio Hearn's works there is diverse mass of expressions relating to bodies. Of the body parts, the face is the most often described and the most peculiar. In "My Guardian Angel," his reminiscences of childhood, a face without a face is expressed. "Face Studies," a newspaper article written in his American days, explicates physiognomy, a system to read one's inner thoughts from their countenance¹⁰. Also, thousands of works describing a multitude of diverse Japanese faces, Buddha's faces, and Japanese Gods' faces are included in *Glimpses of Unfamiliar Japan*, in which "My First Day in the Orient," the most peculiar piece of writing is included.

"My First Day in the Orient" is a work depicting Hearn's first impression of Japanese streets, where various letters are congregated.

'T is at first a delightfully odd confusion only, as you look down one of them, through an interminable flutter of flags and swaying of dark blue drapery,

¹⁰ On this subject, see my paper 'Study on <a delightfully odd confusion>— Physiognomical study on characters and letters in Hearn's literary world—' (*Lafcadio Hearn Modernization and Crosscultural Understanding* Kyushu University Press 2005)

all made beautiful and mysterious with Japanese or Chinese lettering. ...An ideograph does not make upon the Japanese brain any impression similar to that created in the Occidental brain by a letter or combination of letters—dull, inanimate symbols of vocal sounds. To the Japanese brain an ideograph is a vivid picture: it lives; it speaks; it gesticulates. And the whole space of a Japanese street is full of such living characters—figures that cry out to the eyes, words that smile or grimace like faces. (5~7)

Hearn chooses “living” to modify Japanese characters and letters, whereas he uses “dull”, or “inanimate” for Roman alphabets. The point to be noted is the difference between these adjectives does not simply result from the fact that Japanese characters and letters are ideographs and alphabets are symbols of vocal sounds. The essential reason Hearn considered Japanese ideographs as charming is that after he identifies the essence of beauty and mystery in a Japanese street as “a delightfully odd confusion,” he turns to be susceptible enough to discern “a delightfully odd confusion” or miscellaneousness in Japanese, which comprises of three different co-existing alphabets. That the Roman alphabet is “dull” or “inanimate” to Hearn is derived from the fact that since they have only one type of letter character there is no delight resulting from heterogeneity.

Another point also to be considered is that the reason “My First Day in the Orient” is extremely important among Hearn’s writings is that the three different types of Japanese lettering filling the streets are expressed as wandering faces. Whereas in “Face Studies” Hearn refers to physiognomy as a system to read a face as letters, in “My First Day in the Orient” Hearn, strolling in the streets of Japan, describes Japanese letters physiognomically.

During his Kumamoto days Hearn often exchanged opinions on literature or philosophy in his letter correspondence with Basil Hall Chamberlain. What is known as “the dispute about English texts including Japanese in the Roman alphabet,” was also discussed in this exchange. It started with Chamberlain’s criticism of Hearn’s texts which included a mixture of English and Japanese words in the Roman alphabet. Chamberlain said that Japanese words in the Roman alphabet included in an English text were comparable to a spoonful of consommé in a plate of strawberries. Chamberlain strongly believed that, since it is unintelligible and even inarticulate for most English readers, Japanese in the Roman alphabet is nothing but incoherent fragments or noises

in the English text. In other words, Chamberlain insisted that intangible foreign objects, Japanese in the Roman alphabet, should be excreted from the internal body, an English text. Hearn contradicted Chamberlain's opinion in the letter dated June 5th 1893 as follows.

I killed the word gwaikokujin; as you said, it is an ugly word. I revised, indeed, the whole paper.

Recognizing the ugliness of words, however, you must also recognize their physiognomical beauty. ... For me words have colour, form, character; they have faces, ports, manners, gesticulations; ... That they are unintelligible makes no difference at all. Whether you are able to speak to a stranger or not, you can't help being impressed by his appearance sometimes—by his dress—by his air—by his exotic look. He is also unintelligible, but not a whit less interesting. Nay! he is interesting BECAUSE he is unintelligible. ... I write for beloved friends who can see colour in words, can smell the perfume of syllables in blossom, can be shocked with the fine elfish electricity of words. (429~432)

His contrary opinion is based on the idea of the physiognomical beauty of letters, or the autonomy of letters filling text. Letters in a text are not only a medium to convey significance and sounds, but are themselves enough to agitate the readers' senses of sight, smell, touch and taste. In addition, the more heterogeneous a letter in a text is, the more stimulating the power of the letter becomes. In other words, a letter in fragment can furiously dazzle readers' senses.

Furthermore, it is extremely significant that the letters referred to in the dispute are the Roman alphabet. In "My First Day in the Orient" the Roman alphabet is a dull and uninteresting thing, while written Japanese, composed of three different types of letters, is considered to have physiognomical beauty. However, experiencing the dispute with Chamberlain, Hearn turns to apprehend physiognomical beauty in the Roman alphabet as well as for Japanese letters. In other words, it could be said that, if only an English text includes a somewhat intangible word such as Japanese in the Roman alphabet, alphabetical letters can arouse a readers' sense like Japanese letters can. Consequently, despite Chamberlain's criticism Japanese words written in the Roman alphabet are often seen in Hearn's later works. It could be said that Hearn's texts, throughout which Japanese words in the Roman alphabet are scattered, are "grotesque" texts including

letters in fragment, which belong to the whole, but at the same time, would never assimilate to the whole. Hearn's texts are, in other words, identical to Yukiko's body in "Ingwa-Banashi," with the honoured wife's hands attached.

In June 1893, during the discussion of Japanese words in the Roman alphabet, Hearn sent to Chamberlain a letter telling of a Greek myth. The letter starts with the statement "You have heard of Composite Photographs, and know their value. Here is a composite composition."(432) The Greek myth in the letter is composed of various compositions written by his students. Also, in a letter to Chamberlain dated February 1895, he declares that

... perhaps no book written entirely in one key can please so well as a book written in many keys. ... the artistic work is simply one of "grouping." (320)

Before deliberating this "grouping" in Hearn's work, it would be a good idea to confirm the feature of narration in the original version of "Ingwa-Banashi." In its original form "Ingwa-Banashi" is a traditional Japanese "rakugo," a form of performance art whereby a comic narrator sits in the seiza and recounts a tale. According to the rule of rakugo the ghost story begins with the narrator identifying themselves as the first-hand witness to the horror. Following this rule, the narrator of the original "Ingwa-Banashi" is a transmitter who directly heard the story told by Yukiko, while the identity of the narrator in Hearn's "Ingwa-Banashi" seems to be as an observer to the story. However, all of a sudden, after a dash at the last part of "Ingwa-Banashi," the narrator identifies himself as follows:

...—according to the testimony of those persons to whom she last told her story (350~351)

The dash is a crack in the text, abruptly informing that the narrator is not so much as an observer as a reporter of second-hand news. In addition to it, the reader is unexpectedly enlightened that the text before the dash is not so much a single account as several accounts from discourse with Yukiko and other transmitters of her story. Furthermore the tone of the text after the dash is altered into a kind of a reportage announcing the time and place the speaker got the source. Therefore, it could be said that "Ingwa-Banashi" is a "grouping" text jointed by the dash with two different styles

of texts¹¹. “Ingwa-Banashi,” the whole body of the text, including an autonomous fragmentary text is exactly like Yukiko’s body with the wife’s hands attached.

In Hearn’s literary world, bodies in fragment can be found in several phases, such as in the aspect of words, as considered in the problem of English texts including Japanese in the Roman alphabet, or texts like “Ingwa-Banashi.” Each fragment of each phase is autonomous although belonging to a whole. Therefore, Hearn’s works can be said as chaotic cosmos, where severing and grouping occur continuously.

00: Severing and Grouping /Conclusion

The synchronized occurrence of both severing and grouping in works is definitely a significant feature that makes Hearn’s literary world exquisitely idiosyncratic. At the same time, it can also be said that the co-existence of severing and grouping in works is a remarkable feature of certain artists whose works began 20th century art. For example, Rodin, whose execution, «The Gates of Hell» expresses severed bodies as well as grouping bodies in fragment, or Vincent van Gogh, who was enchanted by ukiyoe, Japanese prints.

Gogh continuously produced copies of ukiyoe in Paris in 1887, such as «Flowering Plum Tree (after Hiroshige)» (figure 3.), «The Bridge in the Rain (after Hiroshige)», and «The Courtesan (after Eisen).» Each of them is composed of two kinds of execution, copied ukiyoe in centre and copied ukiyoe or several undulating Japanese letters around the edges. Since ukiyoe or some Japanese letters around the edges are cited from other ukiyoe that is different from the original ukiyoe of the central one. Therefore, the ukiyoe around the edges could be said as autonomous fragments attached to the central picture, in other words, Gogh’s ukiyoe are “grouping” works, which is just like a Yukiko’s body with the honoured wife hands attached in “Ingwa-Banashi.”

In addition, several unintelligible undulating Japanese letters expressed around the edges of «Flowering Plum Tree (after Hiroshige)» indicates Gogh’s delight resulting from perceiving “physiognomical beauty” in representations of an unfamiliar world,

¹¹ The same type of “grouping” text can be often found in Hearn’s work. For example, “At a Railway Station”

which is exactly similar to Hearn's "a delightfully odd confusion" that he soaked in from the Japanese streets. In this sense Hearn and Gogh are mental akin.

Hearn has been mainly studied as a typical 19th century artist who was possessed by an illusion of the unknown world, which is true to some extent. However, suppose that comprehending the artistic work as severing contexts, discerning an autonomy of fragments, and grouping the fragments is one of the significant characters of 20th century art, Hearn is sure to be identified within this trend.

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figure.1



figure.2



figure.3