

AKTUĀLAS
PROBLĒMAS
LITERATŪRAS
UN KULTŪRAS
PĒTNIECĪBĀ



RAKSTU KRĀJUMS

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RAKSTU KRĀJUMS

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Humanitāro un mākslas zinātņu fakultāte
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Rakstu kopā „Latviešu klasiskās literatūras pētniecības dažādi aspekti” iekļaujas pētījumi par Jāņa Poruka populāro garstāstu „Pērļu zvejnieks” rakstnieka agrīno filozofisko uzskatu kontekstā (Krista Anna Belševica), par „Viņš” un „Viņa” attiecībām Andreja Upīša noveļu krājumā „Vēju kauja” (Dagmāra Ausekle), par perifēro rakstnieci Bertu Pīpiņu (Sigita Kušnere) un par Aleksandra Čaka attālo radniecīgu un saimniecības vadītāju viņa mūža nogalē Emīliju Briežkalni (Antra Medne).

Sadaļā „Literatūra un literārais process LPSR” jaunās pētnieces Signe Raudive, Madara Eversone un Agija Ābiķe-Kondrāte pievērsušas uzmanību Rīgas jauno rakstnieku personisko lietu izskatīšanai jauno autoru apvienības un Rakstnieku savienības sēdēs, Latvijas Padomju rakstnieku 5. kongresa nozīmei literārā procesa virzībā un LPSR Literatūras fonda darbībai.

Rakstu kopa „Latviešu literatūra trimdā un Latvijā” iepazīstina ar latviešu Dziesmu svētku epizodu attēli trimdas prozas tekstos (Inguna Daukste-Silasprōģe), ar padomju laiku lauku dzīves atspoguļojumu Ērika Hānberga prozā (Edgars Lāms), ar ceļu motīvu kurzemnieka Olafa Gūtmaņa dzejā (Karīna Krieviņa), ar ģimenes modeļiem latviešu literatūrā bērniem un pusaudžiem (Austra Gaigala), kā arī ar latviešu jaunākās fantāzijas un fantastikas literatūras kvalitātēm (Bārbala Simsona).

Sadaļā „Latviešu mūsdienu romāna pētniecība” publicēti trīs raksti par augsti vērtējamo romānu sēriju „MĒS. Latvija, XX gadsimts”. Par šo grāmatu sēriju postkoloniālisma un postkomunisma aspektā rakstījis Benedikts Kalnačs. Savukārt Anda Kuduma reflektējusi par valodas jēgu un enerģiju Gunta Bereļa romānā „Vārdiem nebija vietas”, bet Zanda Gūtmane salīdzinošās pētniecības skatījumā iztirzājusi atmiņu līkločus Noras Ikstenas romānā „Mātes piens” un igauņu rakstnieces Enes Mihkelsones romānā „Mēra kaps”.

Plašu kopu krājumā veido raksti par cittautu literatūru – „Cittautu literatūras vēsture un šodiena”. Te lasāms Jura Kastīņa apcerējums par Hansa Magnusa Encensbergera jaunāko romānu „Vienmēr šī nauda!”, Laimdotas Ločmeles pētījums par Umberto Eko romānu „Pilotnumurs”, Ģiedres Buivītes (Ģiedrē Buivytē) raksts „Nāves un pēcnāves dzīves mītiskās telpas ietvērums poētiskajā struktūrā”, Nerijus Brazauskas (Nerijus Brazauskas) pētījums par kultūras struktūru mūsdienu lietuviešu romānā, Karolīnas Gorņakas (Karolīna Górnjak) pētnieciskais darbs par poļu pēckara avangarda dzeju, Veronikas De Pjēri (Veronica De Pieri) pētījums par Nakamori Akio un Kavakami Hiromi garstāstiem un par katastrofas un traumas dialektiku viņu darbos, Mihaila

Raksturvärdi: Džons Benvils, „Mefisto”, neuzticamais vēstījums, netiešais autors, postmodernisms.

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Veronica De Pieri

LITERATURE REMAKES: HOW CATASTROPHE INFLUENCES THE COMMUNICATION OF TRAUMA IN LITERATURE. AN INQUIRY ON NAKAMORI AKIO AND KAWAKAMI HIROMI 2011 SHORT NOVELS

Summary

The tradition of the literary retelling is not anew: classical authors like Homer have been quoted and revisited a number of times. Japanese literary responses to 11th March catastrophe seem to follow a similar trend. This brief research aims to investigate Nakamori Akio's *Sekai no owaru hi bokutachi wa. 2011* and Kawakami Hiromi's *Kamisama 2011* novels as examples of literary remakes in a new catastrophic perspective. Both published within a year from the *Daishinsai* in the collection of novels entitled, respectively, *Shinsai to fikushon no "kyori"* and *Sore demo sangatsu wa, mata*, these literary responses to the three-fold catastrophe of earthquake, tsunamis and nuclear meltdown at Fukushima Daiichi Nuclear Power Plant represent the first fictional approaches to the 3/11 trauma. This investigation is developed into a brief overview of literary remakes under Julia Kristeva and Gérard Genette's perspectives of intertextuality and transtextuality, followed by detailed analysis of Nakamori and Kawakami's novels in the attempt to demonstrate how catastrophe influences the communication of trauma in literature. In this context, the study underlines analogies and differences between the original versions and the remaking under the 3/11 keyword to conclude with the suggestion that the need to communicate trauma is the main reason for the rewriting.

Keywords: Nakamori Akio, Kawakami Hiromi, Fukushima, literature, remake.

Introduction

The reproducibility of a work of art has been fomenting the metaphysical and deontological debate for centuries, questioning the value of the facsimile compared to the original version. Nevertheless, nobody can argue that it is thanks to the Roman replicas that many of the Greek sculptures belonging to the classical period (5–6 century BC) were saved and now celebrated as masterpieces of ideal beauty and harmonious proportion. Re-interpretation, re-visitation, re-definition of past artworks have also been a way to praise and proclaim the place that the work in question is thought to deserve in the human history.

This trend is not unfamiliar to the literary field. Homer's *Odyssey* (8 century BC), for example, had inspired Joyce in writing his *Ulysses* (1922) although with a different narrative style; *Die Leiden des jungen Werthers* (“The Sorrows of Young Werther”, 1774) by Johann Wolfgang von Goethe was the main source for Ugo Foscolo's epistolary novel entitled *Le ultime lettere di Jacopo Ortis* (“The Last Letters of Jacopo Ortis”, 1798); the list could be extended much further. As a matter of fact, the re-statement and re-telling of great literary masterpieces have always

been a common, if not widespread, practices among authors with the attempt to add a personal interpretative nuance to a beloved theme or story, contributing, at the same time, to the revival of the masterpiece itself.

It is thanks to Julia Kristeva's résumé of Ferdinand de Saussure's semiotics and Michail Bakhtin's dialogism that the term "intertextuality" was coined and now widely used to describe forms of mutual reference between two or more texts.¹ The most common intertextual figure is represented by quotation, even if forms of vague allusions and works of translation are considered as a part of the intertextuality practice too.

The French literary theorist Gérard Genette made a step forward in his *Introduction à l'architexte* (1979) by assuming that "transtextuality" is "the textual transcendence of the text, all that sets the text in relationship, whether obvious or concealed, with other texts".² Considering it as a more inclusive term than "intertextuality", Genette resumed with originality the structuralist ideology often expressed by such figures as Roland Barthes and Claude Lévi-Strauss, also reinterpreting the tradition of Kristeva's literary criticism.

Recently, except for the "interdiscursivity" theory approached firstly by Michael Foucault later by Norman Fairclough and very similar to Genette "transtextuality"³, a different approach seems to have emerged under the label "transmedia storytelling" and its narrative variation. It consists mainly in a literary production shared on multiple social platforms at the same time; this innovative act of writing gave impetus to other forms of literature on social media such as *Twitterature*, also inspiring the *net-poetry* by Wagō Ryōichi, a Fukushima-born poet who became popular after 11th March by sharing his poems on his own Twitter profile.⁴

This intense debate stresses the need to qualify the relations among different literary products in order to define their role in the literary establishment. In this context it is not wrong to state that imitation, parody, pastiche, just to name a few, are all forms of literary writing considered as a remake of past literary artworks.

The post-Fukushima literary panorama offers a wide range of literary responses as a source of inspiration for a critical study. Actually, as recognised by Kimura Saeko in the first work of literary criticism about this topic, namely, her *Shinsai bungaku ron* 『震災文学論』 ("A theory of the literature of the catastrophe")⁵ Japanese authors felt the pressure to play a their role in representing 11th March on a world stage and urged to give life to fictional, non-fictional and poetical approaches to the three fold catastrophe of earthquake, tsunamis and nuclear meltdown at Fukushima Daiichi Nuclear Power Plant.

Among others, Nakamori Akio and Kawakami Hiromi short novels caught scholars's attention for being the remakes of past authorial literary

works. *Sekai no owaru hi bokutachi wa. 2011* ("The last day of the world we.. 2011") and *Kamisama 2011* ("God 2011")⁶ represent a retelling of the original 1987 and 1993 versions, respectively. Although with a different attitude towards the representation of 3/11 catastrophe, both novelists gave voice to the fear of radiation sickness caused by the accident at the Fukushima Daiichi; while Nakamori set up a common everyday story on a mythic day of world's end, Kawakami depicted a dystopian bedtime story full of thought-provoking considerations about the usage of nuclear energy.

The intertextuality connections between the original versions of the novels and their remakes are the results of the rework of their authors. As stated by Andrea Bernardelli: "The analysis in this case will consist in the individuation of analogies and differences in the text in question compared to the regulatory model or the pre-stabilised structured."⁷

In other words, paraphrasing Genette's definition of hypertextuality, this brief research aims to point out the relations between the hypertext, represented here by the original version of the novels, and its hypotext, that is to say, the 2011 versions of the same text.⁸ The investigation is conceived as an inquiry of both literary works in order to remark the reasons under the authorial choice of remaking and the stylistic and technical aids without whom the remakes in the post-Fukushima perspective would not have been possible.

Nakamori Akio, *Sekai no owaru hi, bokutachi wa. 2011*

Nakamori Akio (中森明夫, born Shibahara Yasutomo 柴原安伴, Mie Prefecture, 1 January 1959) owes his pen name to the namesake Japanese singer and actress Akina, very popular in the 80s.⁹ The choice of this stage name underlines author's interests in the Japanese entertainment world especially for the pop music field to which Nakamori dedicated several publications like *Aidoru Nippon* アイドルにっぽん ("Japanese idols")¹⁰ and *AKB48 hakunetsu ronsō* AKB48 白熱論争 ("AKB48 incandescent controversy")¹¹ a work in collaboration with other critics mainly focused on the public opinion arose around the homonymous Japanese idol girl group. Nakamori is actually an affirmed editor, essayist, writer and journalist for many magazines like *Shūkan Asai* and *Takarajima*; he is above all known for being the father of *otaku* オタク word, a neologism used to label men with obsessive interests for anime and manga fandom. Besides his familiarity with Japanese idol's universe, among the several non-fictional productions of the author, his study about the serial killer Tsutomu Miyazaki published in 1989 under the title *Em no sedai. Bokura to Miyazaki kun* M の世代 ぼくらとミヤザキ君 ("The Age of M. Mr Yamazaki and us")¹² is worth to mention too.

Albeit Nakamori prolific activity as columnist, his publications in volumes are still a few; this is maybe the main reason why his remake of *Sekai no owaru hi bokutachi wa* 世界の終わる日僕たちは (“The last day of the world we..”) did not go unnoticed among scholars, drawing the attention to the writer’s response to 11th March 2011 catastrophe. First published in the fictional collection called *Tōkyō Tongari Kizzu* 東京トンガリキッズ (“Kids from Tōkyō Tongari”)¹³ which collected short novels appeared on the *Takarajima* magazine, this brief novel, whose length does not exceed three pages, can be described as a first personal account of a talkative teenager who stands for the all-knowing narrator. The reader feels involved with the stream of consciousness of teenager’s thoughts and frequent flash backs to recall his love story. A romantic image of the protagonist and his girlfriend on the seaside after a concert makes a start for the tale; then, almost suddenly, the reader has to deal with the distressing scene in which the girl, called Sayoko, almost faints to the ground oppressed by the feeling that the world is coming to and end. The connection between the novel and the title is then revealed, underlined by the following quotation: “Then, one day, maybe a missile will drag out its red tail for real, flying above our heads. Yeah, the end will come suddenly. But...”¹⁴

It should be noticed that by the time the novel was composed and published in 1987 the Cold War¹⁵ had not seen its ending yet and that the military conflict known as Sino-Indian skirmish between India and China was terrorising the East Asia¹⁶. No wonder that a word like “missile” came up as a possible factor of destruction of, if not the entire world, at least the microcosm of the two protagonists.

Totally different plot is the one that characterises the 2011 version of the same novel, published in the fictional anthology edited by Waseda University under the title *Shinsai to fikushon no “kyori”* 震災とフィクションの距離 (“The “distance” between the disaster and fiction”)¹⁷. At the beginning of the short novel the protagonist urges to introduce himself: the narrator is the 17-year old student Kuboki Makoto who is riding thorough Tōkyō city to meet his girlfriend Matsuna Gariko. The meeting point is represented by the top of a skyscraper on the day the world is supposed to come to and end; this tragic but indisputable occurrence is presumed to be the natural course of events after 11th March 2011.

Here the name of the protagonist, Makoto, is not a mere coincidence: in Japanese *makoto* 真・誠 means truth; this authorial choice can be perceived as Nakamori’s attempt to claim the protagonist’s storytelling as the real truth of 11th March.

Moreover, the self-introduction of the protagonist highlights the need of identity, the necessity to stress one own’s presence in this world. Although this attitude is common among teenagers who are in the critical phase between childhood and adulthood, it also reveals a subtle reprimand towards the privation of identity of Tōhoku victims. The anonymity of the mass grave images broadcasted repeatedly by media soon after 11th March earthquake and tsunami spoke for the cruel stealing of not only the life in itself but also of victims’s identity: family’s affection, lifetime memories, future plans swept away by the tsunami. It is not an hazard to say that Nakamori struggled to sensitise the readers on this dramatic situation by giving to his protagonist a so peculiar name.

The story is longer than the previous one and the stream of consciousness of the protagonist is focused on sexuality, music and manga, often represented by social media like YouTube or idol group such as the AKB, so familiar to the author; Makoto and his girlfriend impersonate the typical teenagers starved of life, whose behaviour is common to all the same age young boys and girls around the world. This aspect contributes to a radical shift from Japan national borders to a universal dimension of the story: 11th March catastrophe is no more a Japanese national crisis but a global one, as long as the fear for nuclear radiation concerns public opinion on a worldwide scale.

An heavy usage of emoticons, interjections and exclamations emphasises protagonists’s affiliation to the pop-culture background; actually these styling features are typical of the literary format known as *keetai shōsetsu* ケータイ小説 (“cell phone novels”) born in Japan at the beginning of the 21st century;¹⁸ as a literary production sent by authors themselves, sometimes anonymous, to all the users connected with the platform, this new literary trend is considered to be an evolution of the *onrain shōsetsu* オンライン小説 (“online novels”) appeared on the web in the 80s along with the diffusion of internet connection. The familiarity with this particular literary production on cellphones stands clearly for the wide knowledge Nakamori demonstrates for Japanese subcultural world.

What is remarkable among the stylish expressions of the protagonists is the frequent allusion to the 3/11 disaster as shown in this summary:

(大)地震	(<i>dai</i>) <i>shinsai</i>	“(great) earthquake”
津波		<i>tsunami</i>
原発事故	<i>genpatsu jiko</i>	“nuclear accident”
トラウマ	<i>torauma</i>	“trauma”
3月11日	<i>sangatsu jyūichinichi</i>	“11 th March”
放射能	<i>hōshano</i>	“radioactivity”

ベクレル	<i>bekureru</i>	“becquerel”
シーベルト	<i>shiiberuto</i>	“sievert”
チェルノブイリ号	<i>cherunobiiri go</i>	“Tchernobyl” (referring to Makoto’s bicycle)
マルチダウン	<i>merutodaun</i>	“meltdown”
水素爆発	<i>suiso genpatsu</i>	“hydrogen explosion”
原子力発電所	<i>genshiryoku hatsudenjo</i>	“Nuclear Power Plant”

These are the most common words often repeated in the novel: a clear reference to the *Daishinsai*¹⁹ catastrophe. Actually, the mention of Tchernobyl, here used as the name of Makoto’s bicycle, is worth attention too. As a nuclear accident-linked tragedy²⁰ its appearance does not surprise but it underlines the absence of any reference to Hiroshima and Nagasaki atomic bombings, as cities that experienced the fear of radiation sickness, namely, the *genbakushō*²¹.

Further self-interrogations of the protagonist points out the relevance of changes in daily routine, like: “Well, the landscape appears different to me. Today. The radioactivity effect?”²²

This represents a very crucial point for Nakamori’s post-Fukushima narrative: Makoto is gazing at Tōkyō skyline on the top of the skyscraper but the city looks different. What the author described in his short story until now is the simple routine of a teenager in a world dominated by nuclear radiation; but by this simple statement the author stresses the fact that it has not been always the same. There was a turning date, a particular moment, a starting point for a complete change: the 11th March 2011. Daily life changed and human perceptions/feelings have been changed along with it, suddenly. The 1987 and 2011 novels by Nakamori have in common the fear for a world’s end to come, but after 11th March that feeling has become strong more than ever. The ending of the world does not seem an harmful prediction anymore but a tangible concern instead.

The behaviour of the young boy also shows three qualities of teenagers: impotency, innocency, naïvety. In the 1987 version, in trying to comfort his girlfriend the protagonist sarcastically comments that God would not be so nice to permit the end of the world²³; actually there is a sort of denial and refuse hidden under the lines, a feeling of impotency covered up by the protagonist’s sarcasm. Moreover, a sense of innocency is also shown by protagonist’s attitude: even if he perceives that something is wrong in the world, he has no responsibility for it and above all, no power to change it, not yet. He is no more a child, not yet an adult; his simpleminded thoughts are distinctive to a man in the growth phase between childhood and adulthood. This can be the reason why he

represents also the image of a sort of naïvety: no particular measures are adopted by the protagonists to live the last day of the world; no exceptional actions, no “last things to do” list is checked up. What if the world will end today for real? In both versions of Nakamori’s novels, if the end really has to come, it will catch the young lovers making love. An ordinary and simple act common to a daily routine which seems to point out, in Nakamori’s perspective, love as the most important value to take care of, until the very end.

Kawakami Hiromi, *Kamisama 2011*

Kawakami Hiromi (川上弘美, real name Yamada Hiromi 山田弘美. Tōkyō, 1 April 1958) is a very popular and appreciated writer who was also awarded by, among other, the Akutagawa (1996) and Tanizaki (2001) literary prizes. Some of her novels realised so high success to inspire a transposition into tv drama and movies (see, for example, the 2003 drama version of *Sensei no kaban* センセイの鞆 (“The Briefcase”) and the 2014 movie *Nishino Yukihiko no koi to bōken* ニシノユキヒコの恋と冒険 (“The Love Adventure of Nishino Yukihiko”).

Her debut novel was entitled simply *Kamisama* 神様 (“God”) and although reprinted several times it made its first appearance on the Asahi Net in 1993²⁴; the achievements of the Pascal Literary Prize for New Authors of Short Novels²⁵ proved its success. This very short novel considered as a *gensō monogatari* 幻想物語 (“fantasy story”) or *shimwa* 神話 (“myth”)²⁶, is a fictionalised first account of a young human in his day off with a bear who has just moved into the apartment next door. The story, narrated in a captivating but direct style, is a perfect intertwining of a mysterious fairytale alike atmosphere and human relationship with nature. Even the choice of naming the protagonists just *kuma* クマ (“bear”) and *watashi* わたし (“I, me”) is remarkable: no relevance is given to the gender or the name of the characters and the feeling perceived is the one of a universal story. The bear itself is addressed by the moniker *anata* 貴方 (“you”) that in Japanese is merely used between people with an high degree of intimacy. This choice contributes to create the same degree of intimacy between the author and the reader, who is clearly called into question anytime the bear speaks.²⁷

The 2011 version of the novel, simply renamed *Kamisama 2011* 神様2011 (“God 2011”) is considered the very first fictional literary response to Japanese 11th March. Firstly published in the collection of novels called *Sore demo sangatsu wa, mata* それでも三月は、また (translated in the English version as “March was Made of Yarn”)²⁸, it then obtained a proper publication under the same title²⁹.

Kamisama 2011 maintains the original plot of 1993 version and its literary style: the only outstanding difference is represented by the encounter of the protagonists with 11th March disaster, which changed completely their perception of the world: the rice-field, where farmers are working with protecting cloths against radioactivity; the lake where no child is playing and no fish is swimming due to the contaminated water that forced the two protagonists to drink only from pet bottles; the two men met at the lake and their odd conversation about how strong the bear is against strontium and plutonium; finally, the hug between human and bear, an intimate gesture now overshadowed by the fear of radioactivity contamination between their bodies.

For example, at the end of the story the two protagonists are about to say goodbyes. Here is a comparison between the two versions:

Kamisama (1993):

*It was a beautiful walk," said the bear in front of the apartment number 305, while taking out the keys from the bag.*³⁰

Kamisama 2011 (2011):

*It was a beautiful walk," said the bear in front of the apartment number 305, while taking out the Geiger counter. First, he measures the whole of my body, then, its own. Ji, Ji, it made a familiar sound.*³¹

That "familiar sound" implies an overturning of daily routine rules: a scientific instrument like the Geiger counter is no more considered an equipment for radioactivity researchers but a must-known feature of everyday life in the post 3/11 Japan. According to an interview between the anti-nuclear activist Michael Yan and the journalist Ikegami Yoshihito:

*However, if one thinks about the reaction of people after [the nuclear accident], a response that exceeded all expectations came out: everybody demonstrated a great desire to live. Radiations can't be seen, smelled or tasted. So, how to do? Let's study them. What are Sievert? The alpha, beta, gamma waves, what are? What's the difference between plutonium, cesium and strontium? [...] An astonishing number of people have accidentally been studying radiations.*³²

The admirable Japanese reaction to 11th March tragedy also underlines the capacity of adaptation to a new reality without being defeated by it. To describe this particular Japanese attitude Gebhardt and Masami coined the term *ganbarism*, a word that summarises the ability of Japanese to endure hardship.³³ Often mistaken for indifference or insensibility this Japanese approach to disaster finds its explanation in the spontaneous reaction of people who have lived with a long history of natural disasters, as the Japanese literary tradition testifies through the

works by Kamo no Chōmei, Akutagawa Ryūnosuke, Ibuse Masuji, just to name a few authors.

In the same way, the everyday life had to deal with a new glossary concerning the disaster: protecting cloths and dust-proof mask are just a few examples of the most commonly used words after the *Daishinsai*. A technical language with a scientific matrix generally not used in a daily routine eventually becomes a specific terminology Japanese people had to familiarise with. Here is a brief summary taken from Kawakami's *Kamisama 2011*:

防護服	<i>bōgofuku</i>	"protecting clothing"
防塵マスク	<i>bōjin masuku</i>	"dust-proof mask"
震災	<i>shinsai</i>	"disaster"
ゼロ地点	<i>zero chiten</i>	"ground zero"
SPEEDI	acronym for <i>System for Prediction of Environmental Emergency Dose Information</i> ³⁴	
あのこと・あの日	<i>ano hi, ano koto</i>	"that thing, that day"

Among other, a word seems actually missing: the disaster known under the name *Daishinsai* finds no transposition into words; "that thing, that day" are the only suggestions of the 3/11 trauma; it goes without saying, it is taken for granted, as a never forgetting Japanese history. In the foreword for *Kamisama 2011* the writer actually explained that:

*The everyday life goes on. I wrote [the novel] with a strong feeling of astonishment toward the possibility that this everyday routine could suddenly change heavily, for any reasons.*³⁵

A sense of respect toward Tōhoku victims or the choice of *omertà* regarding a traumatic experience that can not be even pronounced. To give a name means to define and implies an understanding of the disaster: Kawakami seems to refuse this kind of responsibility.³⁶

A critical note can be raised in regards to the usage of that *ano hi*: according to Kimura Saeko and her *Shinsai bungaku ron* mentioned previously, the story set up by Kawakami must be considered as an attempt to provide a dystopian vision of Japanese future.³⁷ Without doubt this statement can be assumed as true: there is actually no wonder that *Kamisama 2011* depicts a post 11th March environment. What is arguable here is the collocation of the story in a far away future. The quality of uncertainty attributed to the words *ano hi* suggests a portrayal of a near as well as far away future. In the first case, by developing her story in a near future the author points out the extremely rapid changes in Japanese ordinary life actually occurred in 2011; in the second case, the far away

future in which the story takes place states for the serious repercussions that the nuclear accident at Fukushima Daiichi Power Plant caused, since after many years Kawakami's protagonists still need masks and protecting cloths to move around. And in this perspective, the disappearance of children in the novel, compared to the 1993 version, sounds all the more alarming.³⁸ This second possibility also appears as the attempt of the author to sensitise Japanese people about the usage of nuclear energy.

The particular authorial choice of naming the short novel *Kamisama*, finds also its explanation. The 1993 version of "God" refers to the bear: a gentle, kind and well-educated partner for a weekend gateway; his efforts in trying to create friendly ties with the narrator remind the ones of the fox in the famous novel *Petit Prince* by Antoine de Saint-Exupéry. God is then the writer's tribute to the bear and to Japanese spirituality, the Shintō faith which sees the divine in every natural elements. And it is this particular belief in the transiency and impermanence of nature addressed by Buddhism as *mujō* that has been helping a seismically active area like Japan to deal with catastrophe ever since.³⁹ The bear represents human relation with nature, widely portrayed in Kawakami's *Kamisama* through the description of the natural elements encountered in the day trip out of the city and the infinite care the bear reveals towards the human protagonist.

The celebration of the God-bear in the 1993 version of the novel is transformed into the one of the God-plutonium in 2011: not only Japanese routine has changed but also the point of view through which to see the world.⁴⁰ Kawakami herself explained it once more time in the foreword of the text: everything changed but life must go on.

The estrangement feeling that overwhelms the reader can be described as the relation established between the God-bear and the God-plutonium and the reader himself. If in the 1993 version of the novel the reader feels surprised for the story of a domesticated bear, acting like a human, in 2011 version a world dominated by radioactivity contributes to perceive a horrifying feeling. Something strange is going on in both novels but while 1993 version is a fictionalised literary work about a weekend gateway with a bear, 2011 novel, except for the bear, is actually describing the true post-3/11 Japanese reality.

Conclusion

The act of remaking represents a common practice in the entertainment world and it involves literature as well as films, music and video games. As a matter of fact, the last few years have seen a mega-trend of "sequel" and "saga" series production, which consists in new releases with the same protagonists to act a different story. It is generally believed that this format is the much-loved by blockbusters and big publishing companies: thanks to the feeling of attachment raised between the

protagonists and their public, the success of this production ensures to the companies in charge huge profits in the long-term period.

An other reason under the popularity of the remaking can be found, at least as long as the movie field is concerned, in the improvement of filming technique, special effects, audio quality: in this case, the remake represents the occasion to develop new know-how and achieve better performances.

In this regards, the decision concerning the particular movie (or book) to remake can also follow the desire to pay homage to a great master or his masterpiece. This option turns out to be a safe choice if one considers that the success among the public is guaranteed by the popularity that the master or the masterpiece already have.

In the case of Nakamori and Kawakami 2011 short novels, the reason under the remaking can be recognised in a total different need: the necessity to stress an heavy transformation of Japanese everyday life. What is remarkable in both authorial responses to 3/11 is that the 2011 novels can not be read without keeping in mind the original version; actually both the remakes were published under their original title, with the only addition of the temporal attribute to underline a new literary perspective. Hence, according to Nakamori and Kawakami's points of view, post-Fukushima literary responses must underline 11th March as a turning point, a calendar date which remarks a change in the daily routine.

Nevertheless, the two authors show a total different approach to the remaking. Nakamori preferred to recreate the story anew, preserving only the main plot with a love couple as the only protagonist and a destructive agent⁴¹ to represent the main cause for the end of the world, namely, the missile and the nuclear disaster in 1987 and 2011 versions respectively. In Kawakami short novels however, the comparison between the two versions underlines only some slight changes, derived from authorial additions in terms of words and expressions connected with 3/11 nuclear disaster and environmental contamination. Nakamori's choice considers 11th March as a "ground zero" not in spatial but in temporal terms: after that day, the story must be created anew. On the contrary, according to Kawakami's point of view, 11th March represents a stage in Japan's history: to avoid the full realisation of *Kamisama 2011*'s premonition, the warning of its author must be heeded.

When we talk about a remake, we know very well that the nature of the subject or the fidelity to the contents do not count at all. What is important is paying attention to the textual strategies used to recreate similar significance compared to the text of reference. Hence, it happens that the remake multiplies the significances of the original text.⁴²

As stated by Pietro Piemontese, the value of the remade-work is not in question: any creation or re-creation of a work of art is to be considered valuable as the result of human creativity. Actually *Kamisama 2011*, for his gentle story and mild style, was included in school textbooks as a literary source for thoughts starting from 2012, despite the controversy born among Fukushima teachers around the legitimacy of a fictional work by a no victim writer to describe the situation in post 3/11 Fukushima district. Moreover, the absence of any reference to earthquake and tsunami in Kawakami's 2011 novel was also seen as a lack of respects towards the *Daishinsai* victims.⁴³ Even though this choice can be justified as the freedom of the writer, as stated by Kawakami herself in quoting Takahashi Gen'ichiro's words⁴⁴, the universal character of the novel testifies the involvement of Japanese people as a whole in facing Fukushima Daiichi accident; in other words, it expresses the emphatic reaction of the novelist to the struggle of Tōhoku victims, as confessed several times in her diary. In particular, the fact that after four years from the *Daishinsai* the author had still not resumed her beloved solitaire game, quit soon after 11th March as an act of solidarity with the victims, is outstanding of the co-participation of Kawakami, despite the concrete usefulness of the gesture.⁴⁵

As regards Nakamori and Kawakami's Fukushima literary responses, both authors gave their own peculiar vision of the incredible transformation of everyday life after the catastrophic event; they both underlined a mutation in the (literary) language to communicate after that traumatic experience; both authors considered the importance of a God figure in that cataclysm, although in different ways; and finally, they both contributed to rediscovered love as the fundamental and worth fighting value to care about and feed no matter the disaster encountered.

¹ Kristeva, J. *Séméiôtiké: recherches pour une sémanalyse*. Paris : Edition du Seuil, 1969, p. 10. All translations into English are to be considered as mine, unless otherwise specified.

² Genette, G. *Introduction à l'architexte*. Paris : Seuil, 1979. Translation ought to the English version: Genette, G. *The architext: an introduction*. Berkeley : University of California Press, 1992, pp. 83–84.

³ "Interdiscursivity" can be summarised as the implicit or explicit relation among different discourses. See, for example: Fairclough, N. *Analysing Discourse – textual research for social research*. New York : Routledge, 2003; Foucault, M. *L'archéologie du savoir*. Paris : Gallimard, 1969.

⁴ Further investigation about literary production on social media, especially about Wagō Ryōichi's *net-poetry*, can be found in De Pieri, V. "Wagō Ryōichi's *net-poetry* and the revolutionary "shared literature" in *Annali*, Venezia : Edizioni Ca' Foscari, 2016.

⁵ Kimura, S. *Shinsai bungaku ron. Atarashii nihon bungaku no tameni*. Tōkyō : Seidosha, 2013, p. 90.

⁶ Often translated as "God Bless You"; without specific request by the author, a literal translation from the Japanese shall be preferred.

⁷ Bernardelli, A. *Che cos'è l'interstualità*. Roma : Carocci Editore, 2013, p. 15.

⁸ For more information regarding the concept of hypertextuality, see Genette, G. *Introduction à l'architexte*.

⁹ Nakamori Akina 中森明菜. Tōkyō, 1765. More info can be found at the link (accessed June 8, 2016). Available: <http://www.allmusic.com/artist/akina-nakamori-mn0000613524>

¹⁰ Nakamori, A. *Aidoru Nippon*. Tōkyō : Shinchōsha, 2007.

¹¹ Nakamori, A., Kobayashi, Y., Uno, T., Hamano, S. *AKB48 hakunetsu ronsō*. Tōkyō : Gentōsha, 2012.

¹² Nakamori, A. *Em no sedai. Bokura to Miyazaki kun*. Tōkyō : Ōta shuppansha, 1989.

¹³ Nakamori, A. *Tōkyō tongari kizzu*. Tōkyō : JICC shuppan, 1987.

¹⁴ *そしてある日、本当にミサイルは赤い尾を引きずり僕たちの上空を飛ぶだろう。その時、多分神様は無力だろう。そう、終わりは突然やってくる。だけど。*

Nakamori, A. *Tōkyō tongari kizzu 2011. Sekai no owaru hi bokutachi wa. Shinsai to fikushon no "kyori"*. Tōkyō : Waseda bungakukai, 2012, p. 98.

¹⁵ The political and military tension between the Western Bloc (mainly represented by the United States) and the Eastern Bloc (namely the Soviet Union) blown up soon after the World War II is thought to have ended up in 1991, although many historians do not agree on the dates (1947–1991 period is the commonly accepted).

¹⁶ Known as the third military conflict between the Chinese People's Liberation Army and Indian Army, the 1987 Sino-Indian skirmish occurred at Sumdorong Chu Valley in the Arunachal Pradesh region between India and China.

¹⁷ *Shinsai to fikushon no "kyori"*. Tōkyō : Waseda bungakukai, 2012.

¹⁸ Ishihara, C. *Keetai shōsetsu wa bungaku ka*. Tōkyō : Chikuma shobo, 2008.

¹⁹ Known as "Earthquake off the Pacific Tōhoku coasts" the 11th March earthquake is often referred to as *Higashi Nihon Daishinsai* 東日本大震災 or simply *Daishinsai* 大震災

²⁰ Transliterated also as "Chernobyl", this catastrophic nuclear accident occurred in 1986 at the Chernobyl Nuclear Power Plant of Pripyat, in the Ukrainian Soviet Socialist Republic of USSR, set a precedent in world's history of nuclear-linked disasters.

²¹ The *genbakushō* 原爆症 (translated as "atomic bombing disease") is frequently mentioned by *hibakusha* authors like Ōta Yōko, Hayashi Kyōko, Ibuse Masuji, Hara Tamiki, just to name a few.

²² *なんか見慣れた景色が、ちょっと違って見えた。今日は。放射能の影響？*

Nakamori, A. *Sekai no owaru hi bokutachi wa 2011*, p. 106.

²³ Nakamori, A. *Sekai no owaru hi bokutachi wa 2011*, p. 97.

²⁴ The Asahi Net is a provider for internet service in Japan. The novel is thought to have been realised by a personal computer with the use of the internet provider. For the printed version, see: Kawakami, H. *Kamisama*. Tōkyō : Chūōkōronshisha, 2001.

²⁵ Here translated literary from the Japanese *Pasukaru tanpen bungaku shinjinshō jyuushō* バスカル短篇文学新人賞受賞

²⁶ It clearly refers to the surrealistic atmosphere of the genre.

- ²⁷ De Pieri, V. "Kawakami Hiromi, "Kamisama"& "Kamisama 2011". *Auschwitz, Hiroshima e Nagasaki, Fukushima. La parola come veicolo di memoria* : master thesis. Venezia : Ca' Foscari University, 2014, pp. 153–167.
- ²⁸ *Sore demo sangatsu wa, mata*. Tōkyō : Kōdansha, 2012. English version: *March Was Made of Yarn: Reflections on the Japanese Earthquake, Tsunami, and Nuclear Meltdown*. New York : Vintage Books, 2012.
- ²⁹ Kawakami, H. *Kamisama 2011*. Tōkyō : Kōdansha, 2011.
- ³⁰ いい散歩絵した」くまは 305 号室の前で、袋から鍵を取り出しなが「ら言っ
た。Kawakami, H. *Kamisama 2011. Shinsai to fikushon no "kyori"*. Tōkyō :
Waseda bungakukai, 2012, p. 60.
- ³¹ いい散歩絵した」くまは 305 号室の前で、袋からカ「イカ「カウンターを取
り出しなが「ら言った。まず「私の全身を、次に自分の全身を、計測する。シ、
シ、という聞き慣れた音が「する。Kawakami, H. *Kamisama 2011*, p. 71. The
underlined texts is a mere editorial expedient.
- ³² Michael, Y.; Ikegami, Y. "Katasutorofē wo koeru minshū-hōshanō keisoku undō wo
sekai no minshūundō ni setsuzoku suru" in *Kono kotoba wo wasurenai-3.11
kataritsugitai yūki to kandō no tsubuyaki*. Tōkyō : Tokuma Shoten, 2011, pp. 4–5.
Same consideration can be found in Giordano, P. L'isola della paura. A Fukushima
un anno dopo. *Corriere della Sera*. Milano : Rcs Quotidiani S. p. A, 2012.
- ³³ Gebhardt, L., Yūki, M. *Literature and Art after Fukushima. Four Approaches*.
Berlin : EB-Verlag, 2014, p. 13.
- ³⁴ SPEEDI official site. Available: [http://www.nsr.go.jp/activity/monitoring/
monitoring3.html](http://www.nsr.go.jp/activity/monitoring/monitoring3.html)
- ³⁵ 日常は続いてゆく、けれどその日常は何かのことで大きく変化してしまう可能
性をもつものだ、という大きな驚きの気持ちをこめて書きました。Kawakami, H.
Kamisama 2011, p. 78.
- ³⁶ Further consideration about the understanding/acceptation of human catastrophe can
be found in the Levi, P. *Appendice. Se questo è un uomo*. Torino : Einaudi, 1958,
p. 175.
- ³⁷ Kimura, S. *Shinsai bungaku ron*, p. 90.
- ³⁸ *Ibid.*, p. 94.
- ³⁹ About the *mujō* perspective, see the discourse by the novelist Murakami Haruki for
the Catalunya Prize: Murakami, H. *Speaking as an Unrealistic Dreamer. The Asia-
Pacific Journal*, Vol 9, Issue 29, No 7, July 18, 2011.
- ⁴⁰ For further considerations about the spiritual value attributed to the figure of the bear
in Japanese and Ainu tradition, see Kimura, S. *Shinsai bungaku ron*, pp. 100–111.
- ⁴¹ Also referred to as "impact agent", see Ligi, G. *Antropologia dei disastri*. Roma :
Laterza, 2009, p. 16.
- ⁴² Piemontese, P. *REMAKE. Il cinema e la via dell'eterno ritorno*. Roma :
Castelvecchi, 2000, p. 87.
- ⁴³ More info about this controversy can be found in Shinobu Yamaneko. *Sakka
Kawakami Hiromi ga Fukushimajin no okori de enjō wa honto datta! & Fukushima
kara "shimin hōshanō sokuteijo" ga kieta* (accessed June 7, 2016). Available:
<http://shinobuyamaneko.blog81.fc2.com/blog-entry-176.html>

- ⁴⁴ For further comments by Kawakami Hiromi about the idea of novel expressed several
times by Takahashi Gen'ichiro in his essays, see Kawakami, H. *Haretari, kumottari*.
Tōkyō : Kōdansha, 2013, pp. 189–193.
- ⁴⁵ Published years later under the title *Tōkyō nikki 4. Furyō ni narimashita*. Tōkyō :
Heibonsha, 2014.

Veronika De Pjēri

LITERATŪRAS RIMEIKS:
KĀ KATASTROFA IETEKMĒ TRAUMAS KOMUNIKĀCIJU LITERATŪRĀ.
PĒTIJUMS PAR AKIO NAKAMORI UN HIROMI KAVAKAMI
2011. GADA GARSTĀSTIEM

Kopsavilkums

Literārā darba pārstāstīšanas tradīcija nav jauna: tādi klasikas autori kā Homērs
tiek citēti un viņu darbi tiek izmantoti neskaitāmas reizes. Šķiet, ka japāņu literatūras
atsaucēm uz 2011. gada 11. marta katastrofu ir līdzīga tendence.

Šī pētījuma mērķis ir analizēt divus garstāstus – Akio Nakamori *Sekai no owaru
hi bokutachi wa. 2011* un Hiromi Kavakami *Kamisama 2011* – kā literāru rimeiku
jaunā perspektīvā pēc pārdzīvotas katastrofas. Abi garstāsti gada laikā pēc katastrofas
tika publicēti krājumos ar nosaukumu *Shinsai to fikushon no "kyori"* un *Sore demo
sangatsu wa, mata*, un tā ir pirmā reakcija literatūrā uz trīskāršo traumu, ko radīja
zemestrīce, cunami un kodolavārija Fukušimas AES.

Pētījuma sākumā sniegts īss pārskats par literārajiem rimeikiem Jūlijas Kristevas
(Julia Kristeva) un Žerāra Ženē (*Gérard Genette*) redzējumā; tam seko detalizēta
A. Nakamori un H. Kavakami garstāstu analīze, mēģinot parādīt, kā katastrofa ietekmē
traumas komunikāciju literatūrā. Šajā kontekstā pētījums akcentē analogijas un
atšķirības starp oriģinālajām versijām un rimeikiem 11. marta katastrofas ietekmē.
Pētījumā secināts, ka nepieciešamība pēc traumas komunikācijas ir galvenais literāro
darbu pārrakstīšanas iemesls.

Raksturvārdi: Akio Nakamori, Hiromi Kavakami, Fukušima, literatūra, rimeiks.

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