AKTUĀLAS PROBLĒMAS LITERATŪRAS UN KULTŪRAS PĒTNIECĪBĀ
Liepājas Universitāte
Humanitāro un mākslas zinātnu fakultāte
Kurzemes Humanitārais institūts
LU Literatūras, folkloras un mākslas institūts

AKTUĀLAS PROBLĒMAS
LITERATŪRAS UN KULTŪRAS PĒTNIECĪBĀ
CURRENT ISSUES
IN LITERARY AND CULTURAL RESEARCH

Rakstu krājums
Conference Proceedings Volume
22

Liepāja 2017

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Redaktoru piesārņi
Rakstu kopavikšķi svinādod publicētu autoru iesniegtajā redakcijā.
Editor's note
Summaries in foreign languages are published in the versions submitted by the authors.

Redakcijas kolēģijas adrese
Liepājas Universitātes Humanitāro un mākslas zinātņu fakultāte
Kārļa pāris jūrmala 15, Liepāja LV-3401
Tālrunis 63483781, faks 63483779, e-pasts balts@liepa.lv

SATSURS
Redaktora priekšvārds ................................................................. 7

Latviešu klasiskās literatūras pētniecības dažādīs aspekti
Krista Anna Beļševa
„Pērtu zvejnieks” Jāņa Poruka agrīno filozofisko uzskatu izgaismojumā ............................................................ 10

Dagmāra Ausekle
Viņa un Viņa Andreja Upīša novēlu krājumā „Vēju kauja” ...................................................... 27

Sigita Kušnere
Polīša raksstniecība – Berta Piippa .................................................. 38

Antra Medne
Emīlijas Briežkalnes nozīme
dzejnieka Aleksandra Čaka dzīvē .................................................. 46

Literatūra un literārās process LPSR
Signe Raudive
Jonaus autors un pārkāpums: personīgo lietu izskatīšana
Rīgas Jauno autora apvienības un Rakstnieku savienības valdes un sekretariāta sēdēš (1945–1968) ........................................... 57

Madara Eversone
Latvijas Padomju Rakstnieku savienības 5. kongress (1965) – pagrieziena punkts latviešu literārā procesa virzībā
20. gadsimta 60. gadu otrajā pusē .................................................. 68

Agla Jaāša-Kondrāte
LPSR Literatūras fonda materiālā palīdzība latviešu padomju literātēm: ieskats iesauces priekšnoteikumos, veidos, nozīmē ........................................ 82

Latviešu literatūra trimdā un Latvijā
Inguna Daukste-Silasproģe
„Trīs dienas nodzīvotas latviešu sabiedrībā”: Latviešu Dziesmu svētku epizodes trimdās prozas tekstos ........................................ 92
Edgars Lāms
Padomju laika lauku dzīves šķēresgriezums
Ērika Hānberga prozā ................................................................. 111

Karina Krievija
Cēla moīva simboliskās un filozofiskās atklāmes
Olafa Gūtmaņa dzējā ................................................................. 121

Bārbara Simsone
Vilkači Kolka un citplanētieši Saeimā:
jaunākā latviešu fantāzijas un fantastikas literatūra ........................................ 135

Austra Gaigala
Ģimenes modelis jaunākajā latviešu literatūrā
bērniem un pusaudžiem .......................................................... 147

Latviešu mūsdienu romāna
(„MĒS. Latvija, XX gadsimts”) pētniecība
Zanda Gātmane
Atmiņu ekshumācija Enes Mihkelsones romānā „Mēra kaps”
un Noras Ikstenas romānā „Mātes piens” ........................................... 159

Anda Kuduma
Gunta Bereļa romāns „Vārdiem nebijā vietas”:
valodas jēga un energija ............................................................ 172

Benedikts Kalnačs
Latvijas vēstures romānu sērija „MĒS. Latvija, XX gadsimts”.
Postkolonialisma un postkomunisma perspektīva ............................... 184

Cittautu literatūras vēsture un šodiena
Juris Kastiņš
Faktuālais un fikcionālais Hansa Magnusa Encensberga
jaunākajā romānā „Vienmēr šī nauda!” .............................................. 201

Laimdota Ločmele
Umberto Eko romāns „Pilotnumurs”. Ritdiena nekad nepienāks .......... 207

Giedre Buivyde
The Mythical Space of Death and Afterlife
as Embedded in the Structure of the Poetic Narrative .............................. 220

Nerijus Brazauskas
Cultural Formation in a Contemporary Lithuanian Novel:
History, Society, Heritage ................................................................ 235

Karolina Gorniaič
Impossible Poetry. Reading Polish Postwar Avant-garde.
Tymoteusz Karpowicz and Krystyna Milobędzka ........................................ 253

Mihails Čebotarjovs
Unreliable Narration in John Banville’s Novel „Mefisto” .......................... 270

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 ..................... 283

Ivars Orehovs
Individuālo liktenīgumu atspoguļojums pēcpadomju Latvijā
Ēriha J. G. Rainera vāciski publicētajā literārājā vēstījumā ........................ 300

Literatūras teorijas un tulkošanas problēmas
Anita Helviga
Atskaņu nosaukumi latviešu literatūrā: –
szarotība, sinonīmsgisms un variācijums
terminoloģiskajā sistēmā ..................................................................... 307

Lolita Petrolioné
Explicitation in Translation of Culture-specific Items:
the Case of Footnotes ..................................................................... 336

Zane Šteinmane
Muuslikā atdzējojums latviešu valodā:
problemātika un risinājumi .................................................................. 347

Latinitāte latviešu un cittautu kultūrā
Ojars Lāms
Latīņu un latviešu valodas interakcija pirmajā latviešu poetikā
(Johans Višmanis „Nevācu Opies”) .................................................. 357

Līva Bodeince
Kvīnta Horātija Flaka atdzējošana latviski diahroniskā aspektā ................ 366
Mārtiņš Laizāns
Izglītības diēcīgtumus Rīgas neolāfnisko dzejnieku sacerējumos ..... 377

Ingars Gusāns
Romiešu smagajā metālmūzikā ............................................................ 384

Teātra vēsture un teorija
Ērika Zirne
Kārļa Veica radošā darbišā Rīgas Strādnieku teātrī ..................... 403

Ieva Rodīņa
Laikmetiškošanas princips Eduarda Smilga režījā ..................... 413

Vēsa Lēvalde
Fjodorova Dostojevska „Noziegums un sode”
Olīgerta Kroderas versijā – konceptuāla Hamleta tēmas refleksija ...... 423

Baltu folkloru, mitoloģiju, etnogrāfiju
Žydruņas Vičiņskas
Interpretations of Matthaeus Praetorius Mythical Material
on Perdoytus, Wejopattis, Gardsouten, Bangožis, Luegbelda
in the Works of Lithuanian and Prussian Mythology Researchers
of the 19th–21st Centuries ................................................................. 434

Ieva Aučeva
Vārdošana latviešu dziedināšanas tradīcijā .................................... 453

Justīne Jaudzema
Sakrālo un laicīgo celtņu upuris latviešu vēsturiskajā teikās ........... 471

Elvītra Žvarte
Tiešība pārvaldītāja ................................................................. 487

Elīna Gailīte
Latviešu folkloras krātuvēs kolekciju tapšana:
Harija Sūnas kolekcija [1969] ..................................................... 487

Digne Ūdre
Latvīška ornamenta mitoloģiskās skolas tradīcija ...................... 497

Zīnas par autoriem / About the Authors ............................................. 512

Redaktora priekšvārds
Rakstų kopā „Latviešu klasiekās pētniecības diēsādi aspektī” iekļaujas pētījumi par Jāņa Portuka populāro garstāstu „Pēru zvejnieks” rakstnieka agrino filozofisko uzskatu kontekstā (Krista Anna Bēleika), par „Vīņš” un „Vīņa” attiecībām Andreja Upīša noveļu krišjumā „Vīņa kauja” (Dagmāra Auskule), par parīrējo rakstnieci Bertu Piliņu (Sigita Kūsnere) un par Aleksandra Čaka attālā radinieci un sainmēšanas vadītāju viņa mūža nozīmē Emiliju Briežkalni (Antra Medne).
Sadalā „Literatūra un literārajās proces process LPWR” jaunās pētniecības Signe Raudive, Madāra Eversone un Agija Abīķe-Kondrāte pierēšanās uzmanību Rīgas jauno rakstnieku personisko lietu izskatīšanai jauno autora apvienības un Rakstnieku sainmēšanas sēdēs, Latvijas Padomju rakstnieku 5. kongresa nozīmē literārā procesa virzībā un LPWR Literatūras fonda darbībā.
Rakstų kopā „Latviešu literatūra trimdākā un Latvijā” iepazīstinā ar latviešu Dziesmu svētku epizoādi attēli trimdās prosas gaismas (Inguna Dauķe-Sīļasproģe), ar padomju laiku lauku dzīves atspoguļojumu Ērika Hānsberga prozā (Edgārs Lāns), ar ceļu motivu kurzemētne Olafas Gūtmanas dzējā (Karīna Krievīša), ar ģimenes modelējumiem latviešu literatūrā bērniem un pusaudžiem (Austra Gaigala), kā arī at latviešu jaunākās fantāzijas un fantastiskas literatūras kvalitātēm (Bārbala Simsons).
Sadalā „Latviešu mūsdienu romāna pētniecība” publicēti trīs raksti par augusti vērtējamo romānu sēriju „MES. Latvija, XX gadsimts”. Par šo grāmatu sēriju postkolonializma un postkonservatīva aspektā rakstījis Benedikts Kalnāns. Savukārt Anda Kuduma reflektējusi par valodas jēgu un enerģiju Guntā Berča romānā „Vārdiem nebijā vietas”, bet Zanda Gūtmane sāldzinošās pētniecības skatījumā iztirējusi amatā iklūdoču Naras Ikstens romānā „Mātes pieni” un igauņu rakstniecē Ener Miķelsones romānā „Mera kape”.
Plānu kōpā krišjumā veido raksti par cītus literatūros – Cēru literatūras vēsture un Šodiena”. Te laikā Jūra Kastīta spekķerums par Hansa Magnusa Encensberga jaunāko romānu „Vienmēr šī nauda!” Laimdotas Ločmeles pētījums par Umberto Eko romānu „Pilotumumus”, Giedrovs Būvītes (Giedrės Būvītė) raksts „Nāves un pēcnaives dzīves mitiskās telpas ietvehrs poētiskajā struktūrā”, Nerūjas Brazauskas (Nerūjas Brazauskas) pētījums par kultūras struktūru mūsdienu lietuviešu romānā, Karolinās Gorkacās (Karolīna Gbrīnā) pētnieciskais darbs par poļu pēckara avangarda dzēju, Veronikas De Pjēri (Veronica De Pieri) pētījums par Nakamori Akio un Kawakami Hiromi garstāstiem un par katastrofas un traumas dialektiku viņu darbos, Mihaila
References

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, Shinshai to fukushon no “kyori” and Sore demo sangatsu wa, mata, these literary responses to the three-fold catastrophe of earthquake, tsunami 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 influences between the original versions and the remake 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-visititation, 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 Sorrow 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, practice 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 Mikhail Bakhtin’s dialogism that the term “intertextuality” was coined and now widely used to describe forms of mutual reference between two or more texts. 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 “transintertextuality” is “the textual transcendence of the text, all that sets the text in relationship, whether obvious or concealed, with other texts”. Considering it as a more inclusive term than “intertextuality”, Genette resailed 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 Michel Foucault later by Norman Fairclough and very similar to Genette “transintertextuality”, 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 *Twiterture*, also inspired the net-poetry by Wago Ryôichi, a Fukushima-born poet who became popular after 11th March by sharing his poems on his own Twitter profile.

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* “The theory of the literature of the catastrophe” Japanese authors felt the pressure to play a 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’ 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”) 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 work 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.”

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. 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 柴原安伸, Mie Prefecture, 1 January 1959) owes his pen name to the namesake Japanese singer and actress Akina, very popular in the 80s. 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* “Japanese idols” and *AKB48 hakunetsu ron* “AKB48 incandescent controversy” 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 *Shûkan Asai* and *Takarajima*; he is above all known for being the father of *otaku* 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* “The Age of M. Mr Yamazaki and us” 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 owari hi bokutachi wa世界の終わりの私たちは (“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 Tōgari Kīzetsu 東京トーギラキズ (“Kids from Tōkyō Tōgari”)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 reads 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 a 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...”

It should be noticed that by the time the novel was composed and published in 1987 the Cold War had not seen its ending yet and that the military conflict known as Sino-Indian skirmish between India and China was terrorising the East Asia. 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 Shinrei to fikushon no kyori 震災とフィクションの距離 (“The “distance” between the disaster and fiction”)14. 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 真実 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 starred 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’ 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; 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:

<table>
<thead>
<tr>
<th>(大)地震 (dai)shinsai</th>
<th>“(great) earthquake”</th>
</tr>
</thead>
<tbody>
<tr>
<td>地震 (tsunami)</td>
<td>“tsunami”</td>
</tr>
<tr>
<td>原発事故 (genpatsu jiko)</td>
<td>“nuclear accident”</td>
</tr>
<tr>
<td>トクワマ (torauma)</td>
<td>“trauma”</td>
</tr>
<tr>
<td>3月11日 (sangatsu yūichinichi)</td>
<td>“11th March”</td>
</tr>
<tr>
<td>放射能 (hošhano)</td>
<td>“radioactivity”</td>
</tr>
</tbody>
</table>
These are the most common words often repeated in the novel: a clear reference to the Daishinsai catastrophe. Actually, the mention of Tchernobyl, here used as the name of Makoto’s bicycle, is worth to attention too. As a nuclear accident-linked tragedy 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 genbaku.

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”.

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 stronger 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, innocence, naivety. 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 world; 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 innocence 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 センセイの鞄 (“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 1993; 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 (“fairy story”) or shinwa 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 親方 (“you”) that in Japanese is merely used between people with a 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, mada 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 clothes 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: everyday 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 insensitivity 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 thorough the works by Kamo no Chômei, Akutagawa Ryûnosuke, 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 boôgafuku “protecting clothing”
防護マスク bojin masuku “dust-proof mask”
震災 shinsai “disaster”
ゼロポイント zero chiten “ground zero”
SPEEDI acronym for System for Prediction of Environmental Emergency Dose Information34
あのこともあの日 ano hi, ano koto “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 Tôhoku 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 portrait 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. This second possibility also appears as the attempt of the author
to sensitize 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 transience 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. 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 thorough which to see the
world. Kawakami herself explained it once more 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
agent 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.*
As stated by Pietro Piemontese, the value of the remake-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 non 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.53 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 Tohoku 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 solitary game, quit soon after 113 March as an act of solidarity with the victims, is outstanding of the co-participation of Kawakami, despite the concrete uselessness of the gesture.55 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 Krístev, J. Séméiotiké: recherches pour une sémanalyse. Paris : Édition du Seuil, 1969, p. 10. All translations into English are to be considered as mine, unless otherwise specified.


4 Further investigation about literary production on social media, especially about Wago Ryóichi’s net-poetry, can be found in De Pieri, V. “Wagó Ryóichi’s net-poetry and the revolutionary “shared literature” in Annali, Venezia : Edizioni Ca’ Foscarì, 2016.


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

LITERATURAS RIMEIKS: KĀ KATASTROFA IETEKMĒ TRAUMAS KOMUNIKĀCIJU LITERATŪRĀ. PĒTĪJUMS PAR AKIO NAKAMORI UN HIROMI KAVAKAMI 2011. GADA GARSTĪSTĒM

Kopsavilkums

Šī pētījuma mērķis ir analizēt divus garstātus – Akio Nakamori Sekai no owaru hi bokutachi wa. 2011 un Hiromi Kavakami Kamisama 2011 – kā literāru rimeikā jaunā perspektīvā pēc pārdzīvotās katastrofas. Abi garstāti gada laikā pēc katastrofas tika publīcēti krājumos ar nosaukumu Shinrasho fikushon no "kyori" un Sore demo sangatsu wa, mata. Abi ir pirmā reakcija literatūrā uz trīskārtos traumu, ko radīja zemestrīce, cunumi un kodolavārja Fukusimas AES.

Pētījums sākāms sniegs tās pārskats par literārām rimeikām Jūlijas Kristevas (Julia Kristeva) un Žērsra (Gérard Genette) redzējumā; tam seko detalizēta A. Nakamori un H. Kavakami garstātu analīze, meģinot parādīt, kā katastrofa ietekmē traumas komunikāciju literatūrā. Šajā kontekstā pētījums akcentē analīzēs un atklājas starp originālām versijām un rimeikām 11. marta katastrofas ietekmē.

Pētījumā secināts, ka nepieciešama plk. traumas komunikācijas ir galvenie literāro darbu pārējās mēnešos iemesls.

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

References