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ПРОБЛЕМА КУЛЬТУРНОГО И ЯЗЫКОВОГО РЕИМПОРТА РАННИХ РОМАНОВ КАДЗУО ИСИГУРО В ЯПОНИЮ

В статье анализируется восприятие японскими литературоведами и читателями ранних романов британского писателя японского происхождения Кадзуо Исигуро, а также сложности их перевода «назад» на японский язык.

Ключевые слова: *Кадзуо Исигуро, «японские» романы, псевдоперевод.*

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PROBLEM OF CULTURE AND LANGUAGE REIMPORTATION OF THE EARLY NOVELS BY KAZUO ISHIGURO TO JAPAN

The article deals with the analysis of the perception of the early novels by Kazuo Ishiguro, British writer of Japanese origin, by the Japanese critics and readers as well as the problems of translating them “back” into Japanese.

Key words: *Kazuo Ishiguro, «Japanese» novels, pseudotranslation, foreignization.*

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DISPLAYING THE RIGHT TO LIFE STANDPOINT IN JAPANESE LITERATURE (ON THE PRO-LIFE ISSUE OF ABORTION)

One of the most important and most controversial issues of our time, which worries scientists, is the question of life, namely: when human life begins? The following controversy regarding the personhood issue arises: is the unborn child or mentally retarded individual a person? These issues divide pro-lifers and pro-choicers.

The issue of life protection, personhood, morality, basic human rights and freedom of choice occupy an important place in modern philosophy and science. However, scientific analysis of text and research in the field of literature in terms of the „right to life” standpoint is not enough. The right to abortion and reproductive rights of women are often mentioned in the philosophical writings, but are treated primarily with feminist perspectives.

The **aim** of our study is to consider the right to life standpoint and portrayal of abortion in the texts of Japanese literature.

Our **main objectives** are:

- 1) to consider the state of research and analysis of the text from the right to life standpoint in Ukraine and abroad;
- 2) to show examples of attitudes to abortion in samples of Japanese literary works of XX – beginning of XXI century (manga, particularly).

The **subject** of research is the right to life standpoint, the **works** of Japanese literature of XX – beginning of XXI century.

Modern scholars of Ukraine and the former Soviet Union (M. Moklytsia, O. Labaschuk, S. Filonenko, E. Hrytsak, N. Zahlada, Z. Kuzelia, N. Habrielian, M. Hrushevsky and others) often use the image of the child and the mother, question of maternity / paternity, but still there was no a fully and meaningfully study of the unborn child image or the issue of maternity / paternity is from the right to life standpoint. In his book *An Ethical Analysis of the Portrayal of Abortion in American Fiction: Dreiser, Hemingway, Faulkner, Dos Passos, Brautigan, and Irving* [Koloze 2006], Dr. Jeff Koloze explores how issues of pro-life position (abortion, infanticide and euthanasia) are seen in American literature.

Scientific interpretation of the text from the right to life standpoint will help answer the following questions: whether the works of Japanese literature describe the current problems which are reflected in other literatures? How does an issue of life and death, the concept of personhood appear in modern works? What is the theme and idea of life-affirming / life-denying texts? What type of hero / anti-hero occurs in these texts? Are there any difficulties in written reproduction of certain issues (for example, the concept of personhood, including perception of the unborn child) which are present in other literatures or other forms? Have language changes in the vocabulary, grammatical construction, syntax and semantics of the life-affirming / life-denying text appeared? How can such text be interpreted?

For many Ukrainians Japanese literature was mostly an unknown area. There were serious reasons for this: difficulties with the language learning, the presence of cultural barriers, differences in mental and artistic traditions. Even after Kenzaburo Oe winning Nobel Prize for Literature, the readers' awareness has not changed very much. Although this situation has altered in the '80s, the view of Japanese literature abroad 40 or 50 years ago was quite poor. Only after the translation of H. Murakami's *The Wild Sheep Chase* into Russian in 1997 and its popularity through the Internet network, citizens of post-Soviet countries found out more about modern Japanese literature and Japanese authors.

There are few scholars who studied the abortion issue in Japan, but those studies concern law (N. Williams [Williams 1997]), religion and culture (W. LaFleur [LaFleur 1992], H. Hardacre [Hardacre 1997], V. R. Sasson and J. M. Law [Sasson 2009]). Polish scholar, W. Kotański studied Japanese religion and system of values [Kotański 1995]. There aren't any researches purely concerning abortion and other pro-life issues in Japanese literature. In this article, we will show the examples of Japanese works concerning abortion and try to define the authors' attitude towards this issue.

Kenzaburo Oe mentions abortion in his novel *The Silent Cry* (万延元年のフットボール; Man'en Gannen no Futtoboru, 1967): Takashi has a sexual relationship with his mentally ill sister; a girl gets pregnant and her father takes her to the doctor who performs an operation of abortion and sterilization. As a result, the girl kills herself. [Oe 1983, c. 268]. The issue of abortion can also be found in K. Oe's *Youth that has been late* (遅れてきた青年; Okurete kita

sein, 1962): „I believe abortion is a dirty business [O3 1973, 184]. <...> Now I'd never allow an abortion! Believe me. I am so disgusted by this that it's better to fall into hell, I told you. No, I'd never allow it now!” [O3 1973, 322-323].

Abortion issue is present in Kobo Abe's *Inter Ice Age 4* (第四間氷期, Dai-Yon Kamyōki, 1959). The author gives information on the situation with abortions in the country: „...for example, from a recent bulletin of the Ministry of Health it appears that the number of abortions in the country is roughly equal to the number of newborns and is about two million a year” [A63 1965].

Wada Katsuko's words indicate the problem of personhood: „... We are allowed to kill the child in mother's womb even at the ninth month. But the children who are born prematurely are forbidden to be killed, it is considered to be a luxury. Aren't we being content with reasoning of what can be compared to a human and what cannot be simply from a poverty of our imagination?” [A63 1965].

Kobo Abe's *The Box Man* (箱男; Hako otoko, 1973) may be interpreted by a pro-lifer in a much different way that it usually is. Thus, the image of the Box Man may be interpreted as the image of the unborn child. The words „Once the hermit crab begins its life in the shell, his body accretes with it; and if you tried to pull it out with strength the crab would immediately die” [A63 1988, 463] may be used by a pro-life reader as an illustration to the fetus in the womb. The description of the „pseudo fish” may be considered as the image of the fetus too: „Pseudo fish dreams of the ability to walk. But suddenly is surprised to discover that it has no legs. It's not only the legs that lack. There are no ears, no neck, no shoulders... and, most importantly, no hands [A63 1988, 458] <...> If you think about it well, between pseudo fish and the box man there is no so much difference. After putting a box on, I turned into pseudo me who's not me” [A63 1988, 460].

The killing of the box man is not a murder, because he, just like the unborn child, is not considered to be human: „The murder of the box man can not be considered a crime, just like a murder during war or death sentence execution made by executioner is not considered to be a crime [A63 1988, 533]. <...> I am the perfect „victim” (and this is quite natural - a box man is equivalent to something that does not exist, and therefore killing him would not be considered a murder) [A63 1988, 447] <...> I'm invisible, but seemingly visible ghost – so, it's just anti-existence” [A63 1988, 491].

In *The wind-up bird chronicle* (ねじまき鳥クロニクル; Nejimaki-dori Kuronikuru, 1995), Haruki Murakami writes about abortion and its impact on the relationship and the main hero himself: „ After the operation, the girl and I took the train back to Tokyo. <...> I apologized to her. <...> She and I soon stopped seeing each other, so I never knew what became of her, but for a very long time after the abortion-and even after we drifted apart-my feelings refused to settle down. Every time I recalled that day, the image would flash into my mind of the pregnant young women who filled the clinic waiting room to overflowing, their eyes so full of certainty. And the thought would strike me that I should never have gotten her pregnant. <...> All during the long train ride to the little town in Chiba, and all the way back again, though, I felt I had become a different person. Even after I had seen her home and returned to my room, to lie in bed and look at the ceiling, I could sense the change. I was a new me, and I could never go back to where I had been before. What was getting to me was the awareness that I was no longer innocent” [Murakami 2009, 282-283]. These words may be interpreted as a proof of the disapproving position towards abortion.

Liza Dalby, an American anthropologist and novelist specializing in Japanese culture, in her novel *Hidden Buddhas: A Novel of Karma and Chaos* [Dalby 2009] writes about Nagiko Kiyowara who is being haunted by her aborted child. Through eyes of Tokuda – a priest specializing in rituals for the dead unborn called *mizuko* („water children”) – we notice Nagiko’s state of soul which can be defined as post abortion syndrome.

Dwight Okita, Japanese American, in his novel *The Prospect of My Arrival* [Okita 2011] tells a story from the point of view of the human embryo called Prospect. It is allowed to preview the world before deciding whether to be born. To help him make up his mind, he meets a range of people including a greeting card writer, a sociopath, and Prospect’s mother, among others. The novel does not deal with abortion issue, but the narration from the embryo’s point of view may be considered pro-life as the author presents an embryo as a person.

Pro-life issues can be also found in manga which has become a form of popular culture in Japan. In general, the distinction between „pure” (elite, ideological) and „popular” (low, immoral) literature is avoided in the modern Japanese literature. The style of manga was influenced by American newspaper comics, with multiple frames, dialogue in balloons, and narration. The Japanese manga market has a remarkable variety of genres. There are manga to suit almost any age and interest group: boys, girls, youth, young women, office workers, etc.

Manga underwent many changes from the ’60s to ’70s. One important change is the orientation toward older readers and evolution of teenage oriented themes. One of such vital present-day topics is abortion issue. Kristin Ramsdell affirms that reading interests of teens changed in the late 1960s: „During the 1940s, 1950s, and well into the 1960s, most of the female teenage population was eagerly devouring the light romances... Many of them, of course, also dealt with the more substantial issues... However, the general tone was always innocent and upbeat, and serious topics such as divorce, pregnancy, sex, marriage, drug and alcohol abuse, or death were rarely discussed. With the advent of the „problem novel” in the late 1960s, things did an about-face. Romance was out and reality was in. Typically, these realistic, often urban-set novels reflected the turbulent times, and social themes such as alienation, isolation, abuse, pregnancy, death, drugs, prejudice, poverty, divorce, injustice, and sex were the rule” [Ramsdell 1987, 212].

Japanese manga received a lot of criticism concerning that it is inappropriate for children. Such criticism may be due to misinterpretations of youth manga. In this study, we will show pro-life interpretation of manga which can be read by both, young and older readers.

We’ll start with *Daa! Daa! Daa!* aka *UFO Baby* (だぁ! だぁ! だぁ!; Dā! Dā! Dā!, 1998) manga by Mika Kawamura. It is a story about two junior high school students, Miyu and Kanata, who find (and take care of) an abandoned alien baby [Kawamura 1998]. The main issue is the relationship between the scenes shown in the manga and the common views on parenting and abortion in Japan. Comic covers situations in which a couple of teenagers must independently decide whether to take care of a small child, and thus take responsibility for it, or give it in the hands of adults, such as the police. In deciding what to do, teenagers cannot expect the help of the adults at all because they are dispersed around the world to pursue their own dreams. There is also the question of whether small Rū can be treated as a person as he comes from another planet. The sense of family deepens as teenagers learn how to care about another person.

Confronting the events of the manga with the views of many Japanese we can see a contradiction with the notion that people can have children only when there are proper conditions for it.

Miyu and Kanata find themselves in a situation almost similar to that of an unexpected pregnancy. Nobody can surely say that they are ready to be parents. In addition, there conditions are not favorable: Miyu and Kanata do not work, they still go to school. The decision taken by the heroes of the comic is also an analogy to the decision of the real parents of the unborn child: either they consider it to be a human and accept it, or deprive it of the personhood and remove (abort it).

By building all the action in the comic book on the decision of small Ru specific adoption by Miyu and Kanata, the author of the manga presents her views on the „right conditions” needed for upbringing the child. Thus, it can be regarded as opposition to abortion.

While reading other scenes we find further confirmation of the interpretation given earlier. Hence, during the quarrel between Miyu and her mother, we find out that our heroine’s mother wanted to find extraterrestrial life in order to relive the same moments which she felt at her daughter’s birth. The reference here is very important, because it concerns not only the Earth but also the universe. This statement gives an extraordinary value to life which is comparable with the universe, or even with multiple universes.

God’s Music Box (神様のオルゴール; Kami-sama no Orgel, 2001) by Megumi Mizusawa is a pro-life story of Yumi, a college sophomore, and Kouta, her boyfriend. The girl gets pregnant. Yumi and Kouta worry that they can’t have the child, but finally choose to have a baby [Mizusawa 2001].

Another pro-life manga is *Akkan baby* (あつかんべービー; 2001) by Saya Miyauchi, which tells a story of high-schoolers Yuki and Shigeru. It comes as a great shock to them when Shigeru discovers she’s pregnant. The two are confronted with the decision of aborting the baby and wounding Shigeru, or to keep it. They choose life [Miyauchi 2001].

17 Year Old Mama (17歳のママ; 17 Sai no mama, 2005) by Marina Higuchi is a series of stories which deal with being an underage mother and show how the characters dealt with the situation [Higuchi 2005].

The chapter *Little Life Growing Inside* answers a question whether it is a sin to fall in love and then get pregnant while in high school. The main characters choose to give birth to their child, despite all the objections coming from parents and school [Higuchi 2005].

The chapter *Spanning the Lost Life* tells about getting an abortion during the age of 15, and then being betrayed by the lover. This story shows how abortion affects the girl and, after again getting pregnant, she chooses life [Higuchi 2005].

Black Bird (ブラックバード; Burakku Baado, 2007) by Kanoko Sakurakoji is another pro-life manga. The main character - Misao - is a sixteen-year-old high school student. She falls in love with Kyo and decides to fulfill her promise to him by becoming his wife, once she graduates high school. They begin a romantic and sexual relationship. Misao is pregnant with a demon child. Despite being told the baby could kill her during childbirth, she refuses to abort it because she has grown to love her unborn child [Sakurakoji 2007]. Misao gives birth to a boy whom she named Sou. Instead of dying, a miracle happens when Misao wakes up, and even though it costs her most of her ability to walk, she is able to live happily with Kyo and Sou.

Bitter Virgin (ビター バージン, 2006) is a manga presented by Kei Kusunoki. It is the story of high school student Daisuke Suwa and his classmate, a girl named Hinako Aikawa, and the relationship that develops between them soon after Daisuke discovers a tragic – and very personal – secret that Hinako has been forced to bear on her own [Kusunoki 2006]. This comic focuses on what we call a post-abortion syndrome.

A special attention should be paid to the *Fetus collection* (2000) manga by Shintaro Kago. It tells a story of a suicidal girl who enters a little group of woman that made abortion a grotesque art [Kago 2000]. It is rather difficult to understand whether this comic is pro-life or pro-choice; more research is needed to prove both, pro-life or pro-choice ideas. Thus, pro-lifers may interpret this manga as anti-abortion.

Therefore, in this study we considered the state of research and analysis of the text from the right to life standpoint in Ukraine and abroad. We found numerous examples of disapproving attitude towards abortion by Japanese writers of XX – beginning of XXI century. Manga must not be criticized when it comes to its inappropriateness for children as we showed various examples of manga with pro-life message in it.

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ВІДОБРАЖЕННЯ ЖИТТЄВОЇ ПОЗИЦІЇ „ПРАВО НА ЖИТТЯ” У ЯПОНСЬКІЙ ЛІТЕРАТУРІ (ДО ПРО-ЖИТТЄВОГО ПИТАННЯ АБОРТУ)

У статті обґрунтовується важливість та доцільність аналізу тексту з погляду життєвої позиції „право на життя”. Автор розглядає стан вивчення та аналізу тексту з позиції „право на життя” в Україні та світі. Показано численні приклади нехвального ставлення до абортів у зразках текстів японських літературних творів ХХ – початку ХХІ століття (зокрема, у манга).

Ключові слова: позиція право на життя, про-життєва позиція, життєствердна/життєзаперечна позиція, аборт, японська література, манга.

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ОТОБРАЖЕНИЕ ЖИЗНЕННОЙ ПОЗИЦИИ «ПРАВО НА ЖИЗНЬ» В ЯПОНСКОЙ ЛИТЕРАТУРЕ (К ПРО-ЖИЗНЕННОМУ ВОПРОСУ ОБ АБОРТЕ)

В статье обоснована важность и целесообразность анализа текста с точки зрения позиции „право на жизнь”. Автор рассматривает состояние исследований и анализа текста с позиции „право на жизнь” в Украине и за рубежом. Показано многочисленные примеры неодобрительного отношения к абортам в образцах текстов японских литературных произведений ХХ – начала ХХІ века (в частности, в манге).

Ключевые слова: позиция „право на жизнь”, про-жизненная позиция, жизнеутверждающая/жизнеотрицающая позиция, аборт, японская литература, манга.