

# Kawakami Hiromi's *Manazuru* — Surfaces of meaning and the keywords of female bodily experience\*

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## Abstract

This paper looks at the unique literary style of Kawakami Hiromi's *Manazuru*.<sup>1</sup> A novel dominated by women, *Manazuru* explores a number of episodes influencing the protagonist Kei's understanding of her own body and that of her daughter Momo. These episodes are paralleled by a complex approach to the readings and visual dimensions of Japanese *hiragana* and Chinese characters (*kanji*). This analysis focuses particularly on individual keywords which repeatedly appear throughout this novel—*nijimu* (to blur), *minagiru* (to overflow) and *rinkaku* (outline), as well as recurring sentence structures, in order to illuminate the relationship between the surfaces of text and the body in *Manazuru*. The paper argues that Kawakami's sensitivity to the texture of the Japanese language has created a novel that goes beyond a visual depiction of the female body, creating rather, a 'bodyful' text and a tactile, dynamic and woman-centred experience of the female body.

## Keywords

Japanese contemporary literature, female body, Kawakami Mieko, *Manazuru*, stylistic analysis

## 1. Introduction

Kawakami Hiromi, the author of *Manazuru*, is famous for her fantastic stories of metamorphosis, of strange-bodied souls and puzzling short stories. So where should one start with a text that seems to be about the ordinary lives of Kei and Momo, a mother and daughter who live together with Kei's mother, in a three-generation household? Taking the plot as a starting point poses some seemingly unsolvable problems. The first of these—is it even possible to summarise *Manazuru*'s storyline, is one the literary and art critic Ikeda Yuichi also struggles with.

After her husband's sudden disappearance, the protagonist lives with her mother and daughter. She finds herself heading back to *Manazuru* numerous times as though she is searching for something lost that cannot be found. Finally she accepts the disappearance of

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<sup>1</sup> First published serially in the literary journal, *Bungakkai* from February 2005 to May 2006.

her husband, and submits a ‘missing persons notification’... If we summarised it, that would be the story. But simply by saying this, we haven’t even touched on anything to do with the novel. So, how do we approach any discussion of it?<sup>2</sup>

This paper attempts to answer this question by approaching *Manazuru* through stylistic analysis; by focussing on the intricately interwoven style and plot of this text. The central focus of this analysis falls on the unique *kana/kanji* balance and Kawakami’s strategic use of Japanese alphabets in order to create a text with a tangible surface for the production of meaning. The strategic use of particular alphabets in order to create a visually stimulating text puts *Manazuru* and Kawakami Hiromi’s style in the company of other contemporary female authors including Kawakami Mieko and her Akutagawa award winning *Chichi to Ran* (Breast and Ovaries) where standardised Japanese is mixed with Kansai dialect in long strings of *hiragana* elucidating the adolescent and middle aged female body and Kanehara Hitomi’s *AMEBIC* where narration and *sakubun* (錯文—literally the notes of hallucination) merge together to reflect an uneasiness with the realities of an anorexic female body. In these tangible texts the representation of the female body does not end at semantic meaning. Rather, through the manipulation of the unique strengths of Japanese and complex interplay of style and representation, the ‘body’ of the text is formed. The Japanese characters themselves become the site of meaning construction and create a text which centres on the female-body experience.

## 2. Kawakami’s approach: Superficial

A brief glance at *Manazuru* leaves a lasting impression. There is something which resonates, or perhaps reverberates in this text, but it is not the something which you might expect from a Kawakami novel. In contrast to the many other extra-ordinary Kawakami stories, it is not the plot, but rather the silence of sentences which first intrigue the reader. Even the first two lines are dripping with it.

歩いていると、ついてくるものがあった。  
まだ遠いので、女なのか、男なのか、分からない。どちらでもいい。かまわず歩きつづけた。

As I walked, something was following me.

It was still far off so, I couldn’t tell, if it was a woman, if it was a man. Whichever was fine. I walked on without caring.<sup>3</sup>

(7)

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<sup>2</sup>Ikeda, ‘*Manazuru* - Kawakami Hiromi: Honto banashi no tanjō’ (*Manazuru* – Kawakami Hiromi: Birth of the real story), p272

<sup>3</sup>For the benefit of this stylistic analysis, all translations which appear are my own.

The mysterious rhythm, use of punctuation and the purposeful use of *hiragana* chains all contribute to this silence. A complete analysis of the structure of silence in *Manazuru* is beyond the scope of this discussion, however, these first couple sentences signal the role that the *kanji/kana* balance plays in *Manazuru*.

Aoyama Shinji observes, ‘You go through to the scenery on the other side of the gateway formed by the two characters of the title, *Manazuru*’.<sup>4</sup> He is referring to the two characters which make up the word *Manazuru*: 真(*mana*) and 鶴(*tsuru/zuru*). Like many other names or pronouns in this novel the word’s meaning is ambiguous. Does it refer to the total sum of its components (a true/real crane); the geographical reality it points to—a seaside town on the tip of the Manazuru peninsula in Kanagawa prefecture and the place Kei finds herself drawn to time after time; or the literal meaning of the word itself—a particularly noisy variety of crane?<sup>5</sup> The ambiguity of the title or what Aoyama terms the ‘gateway’ to this novel is indicative of the nature of words throughout this text. The words themselves, both semantically and visually act as the gateway to the physicality (or if you prefer, the body‘ful’ness) of the text as a whole.

From its very beginning then, the Japanese characters written on the page in *Manazuru* are a central site for the production of meaning. At this stylistic level it is clear that *Manazuru* is not simply the story of a woman left to ponder the meaning of her husband’s sudden disappearance, but is rather a story which pivots on Kei’s experience of marriage, pregnancy, birth and breast feeding and how her body has been influenced by these experiences. This novel explores how she has come to understand her own body, and herself through these bodily experiences.

The textual surfaces of this text are analysed in this paper primarily in the context of feminist embodiment theory, where the actual bodily experience of women, rather than patriarchal discourse, forms the basis for a theory of the body.<sup>6</sup> This approach attempts to reject the dualism presumed by so many of the other theories of the body, either implied or explicitly noted and for which the male/female dichotomy inevitably forms the basis.<sup>7</sup> The textual tangibility of *Manazuru* demands a reading where the female bodily experience of Kei and Momo (and to a lesser extent, Kei’s mother) forms the central focus, and one which acknowledges the impossibility of any clear division of mind and body.

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<sup>4</sup>Aoyama, ‘Kikan bukku rebyū: atataakai sogai – Kawakami Mieko *Manazuru*’ (Quarterly Book Review: A warm alienation – Kawakami Mieko’s *Manazuru*), p117.

<sup>5</sup> Though there are various theories of the origin of the Manazuru Peninsula’s name, one is inevitably tied to its visual shape – a peninsula which takes the form of a crane with spread wings. According Kondo Setsuo (*Examining the history of Manazuru*), the New Guide of Sagami Country (*Shinhen sagami no kuni no fudokikō*) explains in the following manner.

Looking from a distance to the East is *Ōisozaki* (now *Ōisocho*), to the West, *Kawanazaki* (now *Itō City*) is like the crane’s wings, and to the centre *Yamazaki* (now *Manazuru misaki*) resembling the crane’s neck. This is how the name *Manazuru* came about.

<sup>6</sup> For two examples of such ‘corporeal’ feminism, see Iris Marion Young’s *Throwing like a Girl and Other Essays in Feminist Philosophy and Social Theory* (Indiana University Press) and Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (Virago Press).

<sup>7</sup> Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, p4

Elizabeth Grosz's image of the Mobius strip can be drawn upon here to illustrate the relationship of the body and mind in *Manazuru*.<sup>8</sup> The Mobius strip gives the appearance of being formed by two sides, but when one follows its surface, it is found to be, all the same—'a surface having only one side and one edge, formed by twisting one end of a rectangular strip through 180 degrees and joining it to the other end'.<sup>9</sup> Grosz describes the body-mind relationship in the following manner.

Bodies and minds are not two distinct substances or two kinds of attributes of a single substance but somewhere in between these two alternatives. The Mobius strip has the advantage of showing the inflection of mind into body and body into mind, the ways in which, through a kind of twisting or inversion, one side becomes the other.<sup>10</sup>

The Mobius model is particularly pertinent when looking at *Manazuru* for two reasons: in this text what is represented (the content or plot) and the mode (or style) of its representation constantly twist into each other, echoing the dynamic twists of the Mobius strip; and the embodiment model represented by the Mobius strip (as argued by Grosz) is precisely how Kei, the female protagonist of *Manazuru*, views her own body—as herself. Her body informs her identity, and this is why the female body plays a central role in *Manazuru*, influencing Kei's interpretation of her relationships, with her husband, boyfriends, daughter and mother.<sup>11</sup> In this context, the supposed Cartesian dichotomy of the interior/exterior so often applied to the self is by definition incompatible with the model of the Mobius strip, which is, just like *Manazuru*, all surfaces.

### 3. What's in a name?

The visual surface of the written characters and the significance of their visual outlines come to the fore in a number of scenes where the women of the novel, Kei, her mother, and her daughter Momo, discuss the Japanese characters forming their names. Though her husband disappeared over ten years ago, Kei is still considering whether to return to her maiden name, *Tokunaga* (徳永) and give up her husband's surname, *Yanagimoto* (柳本). In another scene her daughter Momo feels uneasy with the *kanji* of her name (柳本百), and prefers her full name, *Yanagimoto Momo* to be written in *hiragana*

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<sup>8</sup> The Mobius strip was originally utilised by Lacan for a different purpose in 'Of Structure as the Inmixing of an Otherness Prerequisite to Any Subject Whatsoever', pp186-201

<sup>8</sup>Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, pxii

<sup>9</sup> The Oxford English Dictionary Online

<sup>11</sup>Kei notes this during her reflections on giving birth to Momo.

I thought that the head and the body were completely separate but, in reality, it's just body. The head turns out to be part of the body.

頭とからだは別なのかと思っていたが、ほんとうは、からだだけなのだった。頭はからだの部分なのだった。

(21)

alone (やなぎもともも) because the *kanji* characters ‘don’t sit well together’ (247). There is good reason for the thought that these women give their names—they understand the visual surface (or appearance) of the written characters to be instrumental to their meaning, and these names themselves to their own identity. These examples demonstrate what continually occurs in *Manazuru*; just as they do in these names, Japanese characters themselves form the site of meaning construction, and guide the reader to a particular style of reading the entire text of *Manazuru*.

#### 4. The Keywords of Kei’s bodily experience

So let’s return to Ikeda’s dilemma—to summarise the plot gives us nothing of what *Manazuru* really is or how to approach it. By taking stylistic analysis as a gateway however, it is clear that it is not the absent men of this novel, but the relationships between the women, so often apart and their shared bodily experiences which form the novel’s core. These relationships are influenced by how Kei interprets their bodily experiences, and this interpretation is inscribed into individual Japanese characters and sentence structures within the text. This complex interplay between the style and semantic meaning creates a text which is tangible, which has its own body, its own surfaces, and one which takes up the female centred experience of the body as its focus. This analysis will look at this interplay, through the keywords of Kei’s bodily experience —*rinkaku* (りんかく・輪郭), *minagiru* (みなぎる・漲る) and *nijimu* (にじむ・滲む).

##### 4.1 *Rinkaku* (りんかく・輪郭)

Kei understands and interprets her body and by extension herself, through the bodily experiences of her life – of pregnancy, birth and labour, breast feeding and the gradual merging her own body with that of her family. While these experiences fundamentally relate to Momo, Kei’s view of her own bodily experience is quite different to how she interprets that of her daughter. For Kei, her relationship with Momo was originally begun as a physical relationship—Momo’s body was born from Kei’s. The understanding that their relationship is inextricably tied to their physical existence creates an ongoing tension between their physical and mental distance. *Manazuru* follows Kei as she struggles endlessly with the fact that Momo who was once mentally and physically ‘close’, has now ‘moved away’. As Kei goes back and forth between *Manazuru* and Tokyo, she begins to contemplate what she terms her body’s ‘blurring’ (にじむ・滲む・*nijimu*) and her daughter Momo’s hardening ‘form’ (かたち・*katachi*). To Kei, as Momo moves further away, her form and its outline also harden, specifically in relation to Kei, who herself is burdened with a faint, permeable and constantly fading outline (りんかく・輪郭・*rinkaku*).

For all the different interpretations of the body in this novel, it is the idea of the *rinkaku* (りんかく・輪郭), or outline, which underlies them all. The image and word itself reappear constantly throughout *Manazuru*. The other keywords *nijimu*, *minagiru* and *katachi* all assume the presence, or disappearance of some sort of outline and are paralleled by the form and outline, or the surface of the *kanji/kana* characters on the page.

## 4.2 *Minagiru* (みなぎる・漲る)

In Kei's memories when she breastfeeds Momo, her body 'overflows' (みなぎる・漲る・*minagiru*), overcoming her physical outline and it is at this moment that Kei feels Momo is both physically and mentally close. Consequently Kei remembers her and Momo's relationship was strongest when the surface of their bodies touched during this breastfeeding period.

[...] 乳を吸われながら、近い、と思った。[...] 腹の中に宿していたときよりも、なお近いように思った。

...as she drank my milk, I thought, she's close...even compared to when she sheltered inside me, she is close now, I thought.

(13)

The image of *minagiru* is strongly related to breastfeeding and birth in *Manazuru* and its image is woven into the text visually in Kei's remembrances of these experiences.

湯から出す瞬間に突然重くなる。[...] 広げておいたタオルに寝かせ、ふきとる。すぐに胸をひらき、乳をやる。

The moment I take her out of the hot water, she is suddenly heavy... I lay her down on the open towel and dry her off. Immediately opening up my breast, I give her my milk.

(20)

It is significant that in this description, the word for 'open' (開く・*hiraku*), does not appear as the straight lined and tightly knit *kanji* character, but rather in the open, flowing lines of *hiragana* (ひらき). The combination of the *hiragana* (ひらき・*hiraki*) and *kanji* (乳・*chichi*) in this sentence visually trace the body's own outline during the act of breastfeeding, where the mother's body opens up to the feeding child.

The imagery which is carefully woven by *kanji/hiragana* balance in *Manazuru* is also evident in a persistent sentence structure which pivots on the word and image of *minagiru*. The definition of *minagiru* refers to both its physical reality, 'to be filled with water to the point where it will overflow from the pressure' and the abstract meaning 'to be brimming with strength or emotion to the point of overflowing'.<sup>12</sup> The underlying assumption of both definitions is that for the energy or force of *minagiru* to be realised, there must be some form of a boundary, or outline to be overcome. During pregnancy, the outline of a woman's body and its shape change dramatically but for Kei, giving birth can only be described as an act of *minagiru* - of overflowing.

「いきまないで」

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<sup>12</sup> *Daijisen, Zōho, Shinsōban* (Daijisen dictionary, extended edition), p2547

と厳しくいわれた。がまんして。まだ早いから。あとちょっと。でも、まだよ。  
五分ほどの我慢が、無限に思われた。同じ我慢を、いま、している。 体は、み  
なぎりたくてしかたがない。

‘Don’t push’

I was told sternly. Be patient. It’s too early. Only a bit longer. But, not yet.

Putting up with it for five minutes, felt like eternity. That same sort of patience, I’m doing it,  
now. My body, it wants to overflow and there’s nothing I can do.

(125, my emphasis)

The use of *minagiru* in this quote in the moments before birth is striking. Kei’s body ‘wants to overflow’, and visually the sentence traces this physical desire. The single *kanji* character appears almost three dimensional in an otherwise flat *hiragana* sentence. Here in an unusual departure from the rest of *Manazuru*, *karada* (体), appears in its *kanji* form, and consequently becomes the focus of the sentence. With its clearly defined outline it parallels the pregnant woman’s body and its own clearly defined outline. The body desperately wants to overflow, and this desire is expressed by a chain of *hiragana* which flow from the outline of the *kanji* as though they have already burst out and overflowed from the body. The association of the word and the image of *minagiru* are regularly paired with the image of labour and of breastfeeding and the sentence form which visually traces this kind of overflowing demonstrates the way in which the written surface of this text literally puts the woman’s experience of her body at the centre.

#### 4.3 *Nijimu* (にじむ・滲む・nijimu)

When considering her own body, and bodily experiences, Kei constantly returns to two words, *minagiru* (to overflow) and *nijimu* (to blur). We have looked at *minagiru* in the context of pregnancy and breastfeeding, but the second word, *nijimu*, though equally reliant on overcoming an outline, evokes quite another image. Kei’s *nijimi* also stems from her own bodily experience, having ‘merged’ with others, first when she and Rei became a couple, and then later as a family (Rei, Momo and herself). Gradually Kei’s individual ‘outline’ becomes ambiguous and unclear as it dissolves into the other.

家族になって、からだとかからだの境界もはっきりしなくなって、ももとわたしと礼  
の三人でまじりあってとけあっていると思っていた。

We became a family, and the borders between body and body became unclear; I thought that  
Momo, me and Rei, the three of us had mixed ourselves together and dissolved into one  
another.

(213)

結婚してからも、ももを生んでからも、わたしはよくにじんだ。

Since we got married, since giving birth to Momo, I blurred in a lot.  
(76)

The word *nijimi/u* does not point to some abstract notion or emotion projected onto Kei's body here. For Kei the *nijimi* is literal - she physically blurs her own outline with her family and partner and consequently herself (not the other way around). *Nijimu* is represented at both the semantic and visual (character) level. Never written in *kanji*, the *hiragana nijimi/u* emphasises and parallels the physical blurring or *nijimi* of the narrator, Kei. As if the word itself had been liberated from its own hard *kanji* outline, the *hiragana nijimu* (にじむ) has no central *kanji* core supplemented by *hiragana* (i.e. 滲む). Consequently, the word itself has no central focus, and is visually blurred. *Nijimu* generally is defined in terms of 'liquid soaking in (to material or paper) and spreading out; as characters or designs going fuzzy and bleeding' or as the 'blurring of an outline'.<sup>13</sup> If we look at Kawakami's use of *nijimi* with this definition in mind, it is clear that the *hiragana* surface also draws on this image of a blurring liquid. As it spreads, its concentration at any one point decreases until the original core or central point begins to disappear completely. Just like the word she uses to describe her physical outline, Kei slowly blurs own outline, loses her central focus and starts to merge with other beings.

The warning bell sounding the danger of this physical state is embodied in 'the woman who follows' (ついてくる女). Kei's own blurred outline threatens to become like that of this mysterious woman who, trailing after Kei around Manazuru, is so unstable that at times she flickers in and out as if a hologram, and at other times appears only as a disembodied voice. Kei finds herself moving closer to this woman, and when they join hands, their two bodies blur together. It is significant that this blurring must occur through the physical touch of joining hands, highlighting the physicality of *nijimu* in this text.

女が手をのべてきた。湿った土に足をとられ、何回かすべりそうになっていた。つなぐとひんやりした。指さきから、にじみはじめる心地がした。

The woman held out her hand. Losing my footing in the damp soil, I almost slipped a few times. We join hands, and her's were cool. From the tips of my fingers, I felt myself begin to blur.  
(115-16)

Kei and the 'woman who follows' often join hands in this way and the physical relationship as symbolised by touch stands in contrast to Kei's relationship with her daughter Momo. This mother-daughter relationship lacks any kind of physical dimension, something Kei clearly longs for. It is no surprise then, that as Kei grows closer to the 'woman who follows', she grows further apart from Momo.

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<sup>13</sup> *Nihon Kokugo Daijiten* (vol. 10), p435.

Like *minagiru*, the act of *nijimi/u* is constructed through the visual surface of the text. Kei's 'scattered' bodily experience is woven into a sentence structure paralleling Kei's lack of a defined centre. The *nijimi* sentence traces this blurred and scattered Kei visually; *hiragana* only sentences have no central focus or shape (in the form of *kanji*, commas or other punctuation) reinforcing Kei's bodily presence.

はっきりとかたちあるものではないのだ。ただ、ついていることだけが、わかる。

It wasn't anything with a clear shape. Just, something was following me, that I knew.  
(47-8, my emphasis)

The above sentence parallels Kei's own *nijimu* body—there is no 'clear shape', and by eliminating the central focus of the sentence that even a single *kanji* would provide, a confusing, scattered and admittedly difficult to read sentence results. By utilising the unique characteristics of *hiragana*, particularly their visual flow and the softness of the each character's outline, Kawakami creates a sentence which defies the reader—it is difficult for the eye to focus on. Because the subject, particles and verbs, all those grammatical elements and their division are difficult to grasp visually, the resulting sentence lends itself to be understood, not at a word level but at a syllable level.

The *nijimi/u* sentences themselves also point toward the real danger of Kei's physical and bodily reality; she may gradually disappear and become like the 'woman that follows'. These types of sentences appear most frequently when her relationship with Momo is at a low, and when Kei is with the 'woman who follows'. Though her understanding of her body experience is fundamentally tied to her *nijimi*, in the second half of *Manazuru*, Kei takes control and begins to 'push back', particularly against the 'woman who follows'.

にじんんでいるところを、もっと強く、たわめたり押ししたりしたくなる。

The blurred parts of me, I want to push back, more strongly.  
(124)

にじみを散らして元にもどろうとするが、できない。

I try to scatter the blurring and go back to my original self, but I can't.  
(125)

Kei fights against the *nijimi* which has characterised her physical relationships with the people close to her and *Manazuru* moves towards its conclusion. Though many critics are unable to see any kind of resolution in *Manazuru*, at a character and stylistic level Kei does begin to embrace a new understanding of her body.

一人きりで部屋にいるとき、ねえ、と空に呼びかけても、なにもついてこない。うすいものも、濃いものも、女も男も、なにも。

からっぽになっちゃった。  
つぶやく。  
けれど、からっぽのところに、すでにもう何かが満たされつつある。

When I'm alone in my room, even when I call, hey, to the emptiness, nothing comes after me.  
Nothing faint, nothing strong, no woman or man, nothing.  
It's all become empty.  
I whisper.  
But, in that emptiness, something is already filling up.  
(254)

The image described by Kei here is very different to that of the blurring *nijimu* body Kei struggles with earlier in the text. The 'filling up' points toward a new point of concentration, a central core, and this is emphasised by the move from all *hiragana* to a *kanji/kana* sentence. In this new bodily experience, Kei finds she will no longer blur her own outline and this is demonstrated by a shift in the style of the text. *Manazuru* parallels this change by swinging away from the chains of *hiragana* we find in *nijimi* sentences, and restoring a balance between *kanji* and *hiragana*. This is most apparent in the final sentence of the novel:

百の柔らかな声が遠くでひびき、公園いっぱい光りが満ちた。

Momo's soft voice echoed from afar, the park overflowed with light.  
(259)

The *kanji/kana* balance is not the only aspect that has undergone a transformation in this sentence; the rhythm is also markedly different from the first of the novel. It is also clear that by this stage in *Manazuru* something has shifted in Kei and Momo's relationship. Though here Momo's voice 'echoes from afar', Kei *feels* as though she were close, inverting the state of their relationship for much of *Manazuru*. Though Momo is physically 'far away', mentally Kei feels as though she is much closer.

## 5. Conclusion

There are those who have criticised Kawakami Hiromi as willfully avoiding the sense of the body in her texts. Prior to the publication of *Manazuru*, Saitō Tamaki made the following commentary on Kawakami's style.

If you follow the thread of her affinity with the opposite sex and a sort of partiality for metamorphosis in particular, couldn't you say that in her writing she consistently avoids the bodyful [...] that her works exclude the real flesh and blood body? What I mean is not

simply that the sense of the body is weak [...] but that she needs to pursue the sense of the body more deeply - even in sex scenes, Kawakami's writing is consistent.<sup>14</sup>

This critique was written well before *Manazuru* was published, but as this quote makes clear, Saito's definition of the body is an extremely limited one. He points out that the 'flesh and blood' of the body is not sufficient, even in sex scenes —what he seems to understand as the paramount bodily experience. However, in *Manazuru* it is quite clear that the woman's sense of the body does not begin and end with a simple sex scene, or for that matter in depicting the so-called real 'flesh and blood' of the body. In *Manazuru*, the experience of the woman's body is far more diverse and for Kei, it is in the experience of marriage, of family, of pregnancy, birth and separation (though not limited to these), that her sense of body is structured. This is clear from the *nijimu* and *minagiru* body, and the *rinkaku* outline—all key concepts of this novel. In *Manazuru*, meaning is not found 'deep' inside or in the 'flesh and blood', but rather in the outline and in the surface of things. This is represented by an emphasis on physical touch—a superficial feeling. This is true also of this novel's style, where things are not simply signified by the semantic meaning of words, but the words themselves, the texture of them, their sound and visuality are sites for construction of meaning. It is here, on the surface of words, in the style of this text that we can trace the transformation of Kei and Momo's relationship, and perhaps even more importantly, Kei's own bodily experience.

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<sup>14</sup>Saito, 'Bungaku no chōkō' (Portents of literature), p180-182.

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