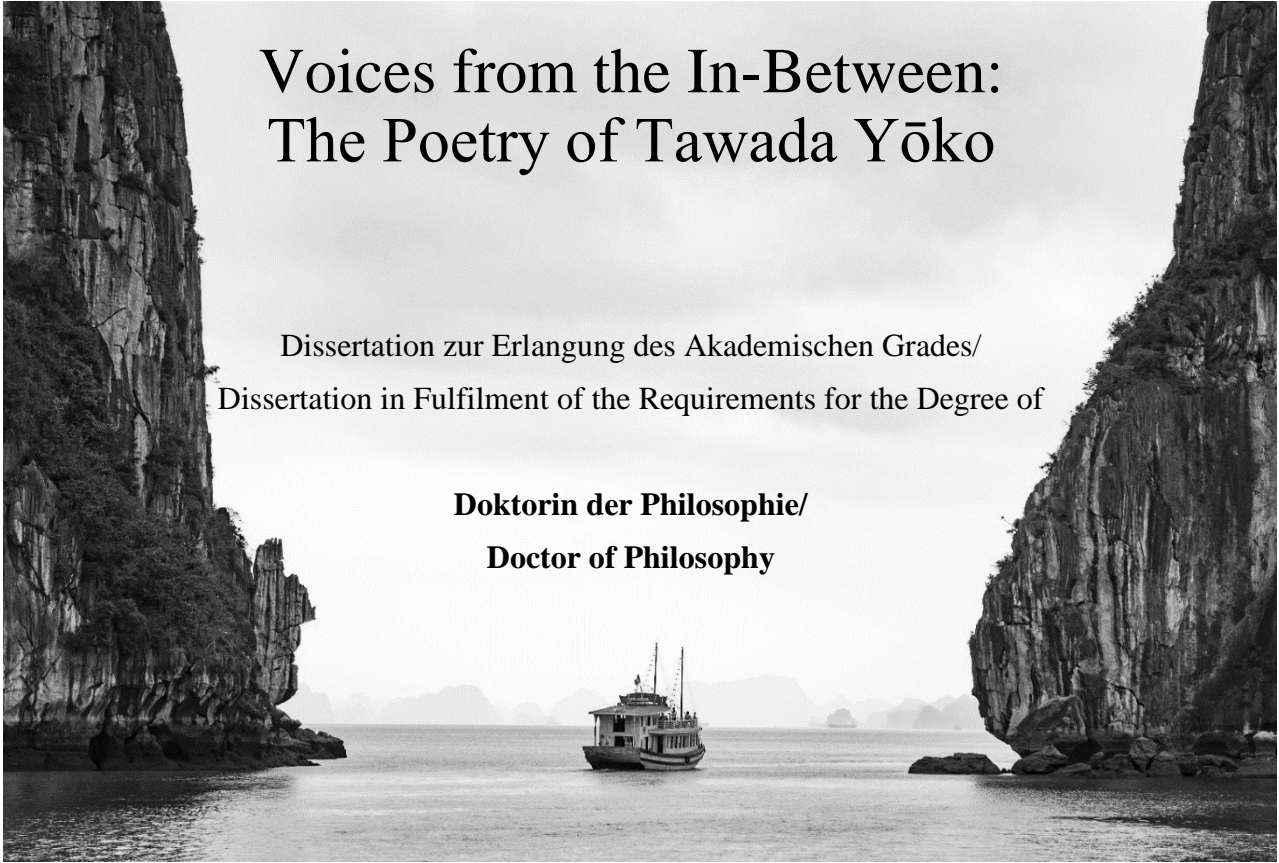Jasmin Böhm, MA

Matrikelnummer: 1230244

E-Mail: boehmjasmin@gmail.com

Osbüsch 18, 54296 Trier

Voices from the In-Between: The Poetry of Tawada Yōko

Dissertation zur Erlangung des Akademischen Grades/

Dissertation in Fulfilment of the Requirements for the Degree of

Doktorin der Philosophie/

Doctor of Philosophy

Figure 1: Into the In-Between

im Fach Japanologie/

Japanese Studies Department

Universität Trier, Fachbereich II:

Sprach-, Literatur- und Medienwissenschaften/

Trier University,

School of Languages, Literatures and Media Studies

Gutachter/*Supervisors*:

Prof. Dr. Andreas Regelsberger,

Jun.Prof. Dr. Ronald Saladin

Abgabedatum/*Submission Date*:

13th April, 2021

Foreword

Acknowledgements

Notes Regarding Names, Titles, Pronouns and Translations

This doctoral dissertation is chiefly based in Japanese Studies (as culturally informed literary studies). As such, Japanese names are preserved in their original order, family name first and with diacritics to mark long vowels (Tawada Yōko, not Yoko Tawada). In the bibliography, the names of all authors of at least one Japanese-language source are given in the Japanese Studies style, first in transcription, then in Japanese script. This applies even for other texts in 'Western' languages by the same author, so that no confusion develops about whether or not, for example, Tawada Yōko and Yoko Tawada are the same person. In the main body, Japanese names appear in transcription, with the original Japanese script provided in brackets at the first mention, if I quote Japanese-language texts by that person. Japanese technical terms are likewise introduced in Hepburn transcription, with Chinese characters and explanation/explanatory translation provided in brackets (e.g., *kanji* (漢字, "Chinese characters")). These terms appear italicised in later mentions; *kanji* may be provided again if they are relevant to the argument.

I use the pronoun 'singular they' in this study. When referring to a hypothetical author or reader, this pronoun is a space-conserving method to avoid the 'generic he' while also leaving the gender unspecified. This method has the additional benefit of reminding readers of the potential plurality of the speaking subject, while also avoiding the conflation of Tawada (her, the author) with the poem's speaker (they, the voice of the poem). Moreover, using 'singular they' allows me to acknowledge the possibility that the speaker does not identify or openly rejects a binary concept of gender, an option especially relevant in the pronoun poems of *Abenteuer der deutschen Grammatik,* the Japanese poem "Chigarette", and the verse novel *Ein Balkonplatz für flüchtige Abende*.

Titles of works in English appear capitalised; titles in other languages are given according to the conventions in that language. When first mentioned in a chapter, non-English titles are followed by a bracket with either the title and year of publication of the English translation, or with my interlinear translation of the title, if no English version exists. When quoted in full or in long excerpts, poems appear in a table, with the original language in the left column, accompanied by a translation into English (right column). In the main body of the text, citations of poems as well as academic literature appear first in my English translation, followed by the original quote. In some cases, I have worked with theoretic texts in the most accessible version, e.g., translations of French feminists' works into German. In these cases, my translation of these quotes into English serves to make

the text more readable and to express my understanding of the texts I have read. Quotes from Japanese poems in particular are represented as the argument demands: in transcription, if I discuss the sound (e.g., to show assonances or onomatopoeia); in English translation followed by the original in *kanji*, if I discuss the meaning; or both, if I discuss the relationship of sound and meaning.

Abstract (English)

In her poems, Tawada constructs liminal speaking subjects – voices from the in-between – which disrupt entrenched binary thought processes. Synthesising relevant concepts from theories of such diverse fields as lyricology, performance studies, border studies, cultural and postcolonial studies, I develop 'voice' and 'in-between space' as the frameworks to approach Tawada's multifaceted poetic output, from which I have chosen 29 poems and two verse novels for analysis. Based on the body speaking/writing, sensuality is central to Tawada's use of voice, whereas the in-between space of cultures and languages serves as the basis for the liminal 'exophonic' voices in her work. In the context of cultural alterity, Tawada focuses on the function of language, both its effect on the body and its role in subject construction, while her feminist poetry follows the general development of feminist academia from emancipation to embodiment to queer representation. Her response to and transformation of *écriture féminine* in her verse novels transcends the concept of the body as the basis of identity, moving to literary and linguistic, plural self-construction instead. While few poems are overtly political, the speaker's personal and contextual involvement in issues of social conflict reveal the poems' potential to speak of, and to, the multiply identified citizens of a globalised world, who constantly negotiate physical as well as psychological borders.

Abstract (German)

In ihren Gedichten konstruiert Tawada liminale Sprech-Subjekte, "Stimmen aus dem Dazwischen", welche eingefahrene binäre Denkprozesse unterbrechen. Durch eine Synthese relevanter Konzepte aus Theorien verschiedener Disziplinen (Lyrikologie, Performance Studies, Grenzstudien, Kulturwissenschaften, Postcolonial Studies) entwickle ich 'Stimme' und 'Zwischenraum' als Rahmenkonzepte, um mich mit Tawadas facettenreichem poetischen Werk zu beschäftigen, aus dem ich 29 Gedichte und zwei Versromane zur Analyse auswähle. Ausgehend vom sprechenden/schreibenden Körper ist Sinnlichkeit zentral für Tawadas Gebrauch der Stimme, während der Zwischenraum der Kulturen und Sprachen als Grundlage für die liminalen ,exophonen' Stimmen in ihrem Werk dient. Im Kontext kultureller Alterität konzentriert sich Tawada auf die Funktion der Sprache und/oder des Körpers in der Subjektkonstruktion, während ihre feministische Poesie der allgemeinen Entwicklung der feministischen Wissenschaft von Emanzipation über Verkörperung zu queerer Repräsentation folgt. Ihre Reaktion auf und Transformation von *écriture féminine* in den Versromanen transzendiert das Konzept des Körpers als Basis der Identität und bewegt sich stattdessen zu einer literarischen und sprachlichen Konstruktion eines pluralen Selbst. Während nur wenige Gedichte offenkundig politisch sind, offenbart die persönliche und kontextuelle Verwicklung der Sprecher_in in soziale Konflikte das Potenzial der Gedichte, von (und zu) den mehrfach identifizierten Bürger_innen einer globalisierten Welt zu sprechen, die in ihrem Alltag kontinuierlich physischen wie psychischen Grenzen begegnen.

Table of Contents

iv

0. Running Through One's Hands Like "water of a foreign country"[1] : Approaches to Tawada's Fluid Poetry

Ich erscheine nicht im Licht, so wie du erscheinst.

Denn mein Leib ist Klang und Ton,

hörbar nur allein,

diese Stimme selber schon ist mein ganzes Sein.[2]

(Ende 1979, 107)

0.1. Searching in Sound and Space: Research Outline

In Michael Ende's novel *Die Unendliche Geschichte* (1979, Engl. *The Neverending Story*, 1983) the questing hero Atréju[3] encounters an invisible entity. Uyulála, the "voice of silence" ("die Stimme der Stille", Ende 1979, 106), is literally a disembodied voice, a song that sings itself. She tells Atréju that she must die if she falls silent, and she not only speaks in verse, but needs him to rhyme his questions. As an entity which constitutes itself as it speaks (that is, as the reader imagines hearing the poem spoken, or recites it), Uyulála thus is a poetic voice. While most contemporary poetry is primarily available in text form, its structuring of language with sound similarity and rhythm (including, but not limited to, line breaks and meter) makes it come alive in the moment it is read. In other words, the poem encodes a voice that speaks it, a voice that, like Uyulála, ceases to exist as the act of speaking is over.

In this way, she poses the question of whether the poetic voice is, or belongs to, a speaking subject. Her body is made of the sound she produces, presenting herself as a self-constituting entity, but her powers exceed the limits of what a subject of her world can know: Uyulála is an oracle. She knows the answer to Atréju's quest, a knowledge that reaches beyond the literary world they both inhabit, namely that their world can only be saved by an outsider, a reader. It may be Uyulála's very ambiguity, between disembodied voice and speaking subject, which enables her to surpass the boundaries of her fictional world. The pillars of the oracle symbolise this state, as Uyulála constantly moves between

---

[1] 手のひらを/ひたひた打つ異国の水 (Tawada 2014, 44).

[2] I don't appear in light, as you appear. /For just this voice is all I am, / and auditory sense alone / perceives my form of sound and tone. (my translation)

[3] Atreyu in the English version.

them, constantly in motion. She sings to Atréju from this in-between space, which stands for her position between his world and the world of the reader in the frame story (and perhaps even the reader of the actual book). Due to her liminal position, she can give Atréju the answer he seeks, causing a shift in his (and the readers') perspective. The ambiguity of her subjectivity is connected to the ambiguity of her position, in an overlapping of in-between states.

This nexus of poetic voice(s) and forms of in-betweenness, is what I will explore in my study of Tawada Yōko's poetry. Her poems make consistent use of sound similarities to create new images or connections, emphasising the poetic voice, even though they do not rhyme. In addition, the subjectivity of their poetic voice is ambiguous: One the one hand, many of Tawada's poems speak from a position beyond, or a step back, from the world their words evoke, similar to Uyulála. On the other hand, these voices sometimes embody themselves, referencing subjective experience or bodily perception, thus strengthening their subjectivity, as Uyulála does when she speaks of sound as her body.

In addition to this ambiguity of the voice, Tawada's poems are also positioned in in-between spaces. Some speakers take a position outside or at the fringes of their subject matter, while others shift allegiances or deny all place assignment in their transformation. This liminality enables them to see further, make new connections and trigger a shift in perspective in their audience, similar to the moment in the novel when Uyulála reveals what at first appeared to be two separate worlds – Phantastica and the reality of the reader – as a codependent system. Similarly, Tawada's liminal poetic voices lead readers beyond binary identity categories, such as language, culture, gender and sexuality.

The work of an author is never reducible to their biography. However, Tawada's life story provides a necessary background for her work; the in-between position of her speakers reflects the situation in which she has chosen to live, even though an author's speakers should not be simplistically identified with them. Moreover, Tawada's life and work is at the forefront of contemporary literary developments. Therefore, before presenting the thesis of this project, the following is a brief biographical introduction of Tawada.

Tawada Yōko (多和田葉子) was born in 1960 in Kunitachi, in the greater Tōkyō area, where her father owned a bookshop. She began writing in her youth because of the amused reactions of adults when she played with similar-sounding words, and even created a journal during her high school years (Krstovic 2017). She then studied Russian literature at Waseda University in Tōkyō. In 1982, after her graduation, she moved to West Germany, because she could not acquire a visa for the Soviet Union. In the northern

German port city of Hamburg, Tawada initially worked for an international bookseller (Krstovic 2017; Ivanović et al. 2001). Soon after, she took courses in German literature at the local university, and began publishing in 1987, adapting her name to Yoko Tawada.[4]

As with languages, Tawada moves through genres, from poem to essay and novel and further to drama and audio play. In her early work, she preferred German for plays and essays and Japanese for narratives and poems (cf Matsunaga 2002a), but this distinction became increasingly blurred in her later works. The classification of Tawada and her works therefore often depends on the focus of the scholar performing the analysis. Volumes containing significant poetic sections, or even predominantly made of poetry, will be called 'story collections' if the scholar focuses on prose. For example, Koiran (2009, 267) treats *Nur* as a prose anthology despite half of its page count being poems. Similarly, Japanese critic Muroi Mitsuhiro (室井光) describes Tawada as a poet (詩人, Muroi and Tawada 2017, 66), ignoring her essays and narrative prose texts.

Despite Tawada's use of a great variety of genres, she has received most attention from the public and academia alike for her novels and essays, while her work in poetry (cf Ivanović 2014b) and drama remains largely neglected. The abundant scholarly analyses of Tawada's prose make clear that she often employs poetic tropes such as metaphoric expressions, homophones, personifications, visual and auditory associations. A lyrical quality affects nearly all of her work; in addition, Tawada reflects on language or uses it in a self-reflexive way. Why, then, has her poetry gained so little interest, even though these phenomena should be most prevalent in her poems?[5] This dissertation is the first monograph on Tawada to focus on her poetry.

Similar to the lack of academic interest, little of Tawada's poetry is available in English. The poet herself has translated some for events and performances, and on the website *Lyrikline*, eight out of ten Tawada poems are available in English translation (Literaturwerkstatt Berlin/ Haus für Poesie, undated). With regard to print media, the Chinese edition *A Poem for a Book* 一詩一書 (Tawada 2015/2016) includes some English versions along with Chinese translations. However, so far there has been no complete translation of any of her poetry collections. Except for "A poem for a book"

---

[4] For the importance of Siegrid Weigel (university lecturer and later doctoral advisor of Tawada) and Peter Pörtner (her translator and co-founder of the Konkursbuch publishing house, where Tawada still publishes all her German texts), cf Ivanović et al. 2001.

[5] Schestokat (1999) uses Tawada's prose even when comparing it with other authors' poems.

(section 1.3.2.) and "funeral without a corpse" (section 5.1.2.1), all translations of Tawada's poems into English in this study are therefore my own. These interlinear translations are meant to mainly convey the content of the poem, and are not intended to be artistically equivalent poetic texts.

Tawada has won numerous acclaimed literary awards, such as the Akutagawa Prize for High Literature, the Tanizaki Prize, the Goethe Medal, the Kleist Prize, the Zuckmayer Medal and the Erlangen Award for Poetry in Translation (cf. Tawada's website, Konkursbuch). She has been writer–in–residence at different universities in Europe and the US, and has given poetry lectures as guest professor at German universities (Tübingen, Hamburg and Trier). Her audiences were able to experience her reading both published texts and specific performance pieces at over 1100 events around the globe (Konkursbuch). As such, she exemplifies the globally networked, academic performer-poet of the post-national literary scene of the 21st century – "poetry in transition", as the international research project from which this study arises has termed it. Static concepts cannot adequately frame the multi-layered, shifting expressions of Tawada's poetry, which depicts processes of transition, hybridity and transformation; of genre, culture, and identity.

American poet Ralph Waldo Emerson already connected the concept of "transition" to the power of the liminal state at the beginning of the 20th century, when he described transition as the power of existing separate from fixed, static categories. In particular, his idea of "resid[ing] in a moment of transition" (J. Levin 1999, ix) resembles Tawada's vision of living between languages (2012a, 31-32), i.e., the exophonic, liminal speaking position. Furthermore, Emerson pointed to the deconstructive potential of transition regarding meaning and identity and thus to its political potential (J. Levin 1999, xii). He even related it to techniques of estrangement, which can facilitate a change in the readers' worldview (J. Levin 1999, xiii, 3).

Regarding contemporary poetry, the term "transition" has been advanced most notably in the context of the DFG-project "Russian-language poetry in transition".[6] In the introduction to an essay collection on subjectivity and liminality in contemporary poetry, project manager Henrieke Stahl connected transition to the concept of liminality, delineating its advantages compared to the term "transgression":

---

[6] As a member of the research group, I took part in the project's internationally comparative work on contemporary poetry – which manifested in weekly workshops, public lectures and national and international conferences – from April 2018 to March 2021.

Introduction

'Transgression' focuses on the crossing resp. the breaking of boundaries resp. norms, while 'transition' rather takes into account the process of liminal events themselves, i.e., the manner in which boundaries are treated – crossed, dissolved, built anew – as well as the newly emerging configurations and their metaphors ("Die 'Transgression' fokussiert die Überschreitung bzw. den Bruch von Grenzen bzw. Normen, während 'Transition' eher den Prozess liminalen Geschehens selbst, d.h. sowohl die Art und Weise, mit der Grenzen behandelt – überschritten, aufgelöst, neugebildet – werden, als auch die neu entstehenden Konfigurationen und deren Metamorphosen, in den Blick nimmt", Stahl 2020, 3)

Tawada's treatment of boundaries conforms exactly to the difference Stahl establishes between transgression and transition. However, in the argumentative structure of this study, the concept of liminality, with its social element, has proven most fruitfully applicable. Thus, in this study I use the concept of liminality instead of transition (cf. Ch 3).

Tawada's transcultural life story explains her interest in constructions of self and other (the relationship between the subject and the alien) and in the influence of language on the perception of the world. Cultural differences and experiences of alienation influence the socially critical voice of some of her works, and her complex navigations of gendered subjectivity and social power dynamics present opportunities for applying poststructuralist and feminist theory of language and literature, gender theory, and postcolonial theory – any of which Tawada may have encountered while studying German Literature in Hamburg. The resulting depth of layers is partly based on her position as a self-declared exophonic writer – someone who works in two (or more) languages and cultures simultaneously.

Despite this biographical backdrop, the speaker in the poems is not clearly identifiable as a representation of Tawada. Instead, the poems' voices have may shapes and variations, which this study aims to bring to light. To this end, two concepts stand as focal points for the discourses surrounding Tawada's work: Firstly, the voice, and secondly, in-between space. While the concept of voice gathers the various themes and positions appearing in Tawada's poems into a speaking subject, the concept of in-between space reaffirms the constructed nature of this subjectivity and its localisation (spatial as well as theoretical) in greater (cultural, linguistic, political) contexts, or more exactly, on the fringes of them and between them, in a liminal position.

In her poems, Tawada constructs liminal speaking subjects – voices from the in-between – which disrupt entrenched binary thought processes. The voice that speaks the poem evokes the speaking/writing-body, which is placed in various in-between spaces of culture and language. In the analysis, I demonstrate the construction and effect of the voice(s), the liminal speaking subjects, in Tawada's poetry. In this process I consider four

different aspects (voice, space, foreignness and gender) to achieve a fuller understanding of the fluctuating concepts and interconnected processes of subject- and meaning (de)construction that these liminal voices are engaged in. Tawada's poems speak of, and to, a globalised world and constantly interrogate physical as well as psychological borders.

Initially, studies of Tawada's work were mostly undertaken by German Studies scholars (of German and Japanese nationality alike), and most scholarly literature on her is still based in German Studies. Her texts were claimed for Japanese Studies in particular through the work of Douglas Slaymaker (2007), and America remains the place where her work is discussed in interdisciplinary contexts most often (Ivanović et al. 2001). Her work has been well received in French translation as well.

Due to the 'tradition' of German Studies scholars analysing Tawada, a certain development of research styles can be tracked. Suzuko Mousel Knott (2011, 2) notes (in her examination of intertextuality in Tawada) that early secondary literature stresses the exoticism of Tawada's works, partly via a critical link to post-colonialism and Orientalism. She cites Sabine Fischer's essay "Durch die japanische Brille gesehen" ("Seen through Japanese glasses", 2003) as an example. This tendency I will take into account in the analysis of poems from Tawada's debut volume *Nur da wo du bist da ist nichts* ("Nothing only where you are", 1987), especially in the context of subject- and alterity-construction(s). Later critics consider the discursive framework of Tawada's texts and examine them for references to Walter Benjamin (cf Ivanović 2010a, 2010b), Roland Barthes (Kersting 2007) or Derrida and Saussure (Grewe 2009). These studies only rarely consider poems; instead, Tawada's narrative and essayistic prose receives most attention, and different core texts have emerged (such as *Arufabetto no kizuguchi* for her take on translation). Even Ruth Kersting, in her monograph on Tawada, *Fremdes Schreiben* ("Foreign/Strange writing", 2007), only analyses three poems, and Linda Koiran neglects poetry completely in her study on Tawada's exophonic literature in German, *Schreiben in fremder Sprache* ("Writing in a foreign/strange language", 2009). Depictions of gender-related and cultural Otherness, as well as the reaction to the 'Fukushima'[7] disaster, receive analysis in the research of Masumoto Hiroko (増本浩子) and Matsunaga Miho (松永美穂) (Masumoto [in preparation]a; Matsunaga 2008, 2010b, 2013, 2002a).

---

[7] When referring to the triple disaster of the 11th of March, 2011, the word 'Fukushima' is written in inverted commas in Western languages and in Katakana in Japanese, in order to differentiate it from the city and prefecture of the same name.

Introduction

While German publications often assign Tawada to the genre of migrant literature, Japanese critics consider her an avant-garde writer (Yotsumoto 2007; Tierney 2010). Japanese-language criticism of Tawada's work, though often more essayistic than academic, includes approaches from Cultural Studies, Folklore Studies and Gender Studies in addition to German Studies and Linguistics. This interdisciplinary context in turn influences the approaches of Japanese Studies scholars working on Tawada. For example, Professor of Japanese Literature Ina Hein points out that Japanese women writers like Tawada select settings and characters beyond Japan. She attributes this choice to their social position, liminal and marginalised, as if they were foreigners in their culture of origin (Hein 2014). In this way, Hein links cultural and gendered patterns of subject- and alterity-construction in a way also fitting for Tawada's poetry.

Anglophone research on Tawada is the smallest part of the scholarly literature available – one reason why I chose English as the language of this dissertation. As Tawada's texts are only accessible in English through translation from either German or Japanese, Anglophone studies tend to focus on translational issues, linguistics and interculturality. Doug Slaymaker's collection *Yoko Tawada: Voices from Everywhere* (2007) is most prominent among these. Yet, in English secondary sources, poetry also plays only a minor role; among the available articles and dissertations on Tawada, none focuses explicitly on poems, and none of her poetry collections has yet been translated into English.

Considering the extent of previous research, this dissertation has various aims. First, an in-depth analysis of Tawada's poetry will close a gap in the research landscape regarding her work. Secondly, I check in how far the concepts previously developed for Tawada's prose are applicable to her poetry. In this way, I continue the work of other scholars. Third, this study extends the communication between German-, Japanese- and English-language research on Tawada, as I refer to both German and Japanese poems, and to secondary sources in all three languages. Previous scholarship has tended to exclude half of Tawada's writings, limited by the language abilities of critics and readers to either her Japanese or her German works. The few previous studies that acknowledge both of Tawada's languages often focus on translation (cf Genz and Adachi-Rabe 2014). Ivanovic and Matsunaga's glossary on themes and images in Tawada's full work (2011) is a solitary counter-example. Thus, when appropriate, I consider examples from her German work as well as her Japanese poems, in order to bridge the divide between her two oeuvres. Fourth, I employ the concepts of voice and in-between space to establish relationships between various images, methods and discourses that recur in Tawada's work, on a scale

beyond the scope of articles and essays on single works, and thus establish a network of motifs in which her fluid, transitory, transgressive work becomes graspable – without conscripting it into pre-existing categories. Kraenzle (2004, 183–5) describes Tawada's *Überseezungen* as an amorphous, rhizomatic text; I would argue that the description fits her entire work.

The main criterion in my choice of poems for analysis was their effectiveness in expressing the issues under consideration. The body of potential primary literature is extensive, even when limited to Tawada's poetry. The volumes *Nur da wo du bist da ist nichts/Anata no iru tokoro dake nanimo nai* (1987), *Wo Europa anfängt* (1991) and *Aber die Mandarinen müssen heute Abend noch geraubt werden* (1997) were published in Germany, but they contain many (in the case of *Nur*, all) poems in the Japanese original, with German translations by Peter Pörtner. The Japanese collection *Kitsunetsuki* (1998) contains some texts in poetic prose, which may be considered prose poems, but most of them are Tawada's own translations and transformations of texts previously published in German (as prose, essay, or poem). Both *Kasa no shitai to watashi no tsuma* (2006) and *Ein Balkonplatz für flüchtige Abende* (2016) can be considered verse novels. *Abenteuer der deutschen Grammatik* (2010) and *Shutaine* (2017) are (on the surface) monolingual poetry collections. Analysing every single poem published in these volumes is not feasible. Instead, I consider a specific complex of themes in each chapter, and examine the most relevant poems. Thus, the main body of this study is structured thematically – despite the interconnectedness of the topics. This overlap complicates a linear chapter assignment, so that some amount of repetition and reference to other chapters will be unavoidable.

The main body of this study is divided into two parts with two chapters each. In the first part, I establish the concepts of voice (Ch 1) and in-between space (Ch 2) as poetological frameworks for Tawada's poetry. Thus, these chapters are more focused on theory, and contain fewer example analyses. In the second part, I study specific manifestations of voices from the in-between: cultural liminality in subject- and alterity-construction (Ch 3) and gendered/sexual liminality (Ch 4). The final chapter provides a perspective for further research through a consideration of overtly political elements in Tawada's poetry, in addition to the summary. Before I briefly outline the theoretic background and most

relevant previous scholarship for each chapter, a note on my use of 'Western'[8] theories is in order.

The application of 'Western' theories, e.g., performativity and subjectivity, is problematic in the context of transcultural writing, especially since one of the cultures involved is non-'Western'. David Damrosch (2003) criticises the application of 'Western' critical theory to non-'Western' texts and the assumption of general archetypes. However, while his concern about the colonising effect of the ('Western') perspective inherent in cultural theories is justified, there is no reason not to use them as tools, as long as the scholar is aware, and admits, that the tools one chooses invariably shape the result. Additionally, in order to avoid Eurocentrism, I make use of the works of postcolonial theorists, most prominently Homi Bhabha, who interrogates 'Western' conceptualisations of "own" and "foreign" and their interaction. Thus, in its theoretic alliances, this study is not a 'root-book', but a rhizome in the Deleuzian sense, or, to take a nautical image more fitting with Tawada's pervasive water imagery, a "net" (cf "Schreiben im Netz der Sprachen", Tawada 2011b). Literary and cultural theories serve as weights that ground the text and connect it to its cultural (back)ground, while the concepts of in-between space and voice function as floaters that hold the methodological net upright as I pull it through the poems in my analysis. The choice of weights and floaters, and the way they are connected, determines what can be caught.

In Tawada's case, an examination of her works using 'Western' critical theory seems promising since she studied in 'Western' academia. One may therefore assume she gained a degree of familiarity with such theories, and examine her works for manifestations of them. As Professor of German and Comparative Literature Azade Seyhan notes, "every theory of […] art is most convincingly articulated and performed by works of literature and art themselves" (Seyhan 2001, 7). In this process, however, transformations are to be expected, as the marginalised position of (female, migrant) writers necessitates adaptation: "the post-colonial as the outside/insider translates white theory as she reads" (Spivak 2012, 327) in a form of internal cultural translation. Over the course of this study, translation will come up repeatedly as a key poetological concept in Tawada's work, in both literal and metaphorical senses.

Regarding the theoretic basis and previous scholarship, the groundwork for the concept of voice, as I employ it, stems from essays by Doris Kolesch and Sigrid Weigel in the

---

[8] I put inverted commas around this term because the 'West' is an ideologically tainted cultural construct, not a natural reality.

volume *Stimme: Annäherung an ein Phänomen* ("Voice: approach to a phenomenon", 2006). Starting with the function of voice in drama (Erika Fischer-Lichte's theory of performativity), the voice in literature emerges in arguments such as Weigel's *Die Stimme der Medusa: Schreibweisen in der Gegenwartsliteratur von Frauen* ("The voice of Medusa: ways of writing in women's contemporary literature", 1995). When analysing voice and the right or ability to speak (especially, but not exclusively in a postcolonial context), Gayatri Spivak's "Can the Subaltern Speak?" (1995) must also be taken into consideration. For the relation of voice and identity in a specifically poetic context, Henrieke Stahl's theories (especially "Towards a Historical Typology of the Subject in Lyric Poetry", 2017) merit consideration. At the same time, voice is the medium of language and thus both object and agent of the defamiliarisation through translation, as Tawada herself notes in her essay "The Art of Being Nonsynchronous" (2009). This invites consideration of postcolonial and feminist implications of speaking/writing in Tawada's work, which I address in Ch 3 and 4. Among the previous literature on Tawada (her prose) I used in this chapter, Gabriella Sgambati's study of "Stimme als Darstellung der Fremdheit" ("Voice as depiction of foreignness", 2016) in Tawada's novelette *Ein Gast* ("A guest") stands out. The glossary of important concepts in Tawada's complete oeuvre by Ivanović and Matsunaga (2011) provides useful connections, as do Tawada's comments in her Tübingen poetry lecture "Stimme eines Vogels" ("Voice of bird", in *Verwandlungen*, 2018). In the analysis section, I examined the double poem "Reningurādo"/ "Tōkyō kōen", the poetological poem "Ein Gedicht für ein Buch", the postcolonial short poem "Afurika no shita" and the long introspective piece "Der Garten in Donego".

In a similar way, the concept of in-between space plays a significant role in Tawada's poetic works, especially regarding her approach to foreignness and alienation. To some extent, Tawada's poetics can be extracted from her essays, such as the Japanese collection *Ekusofonī* ("Exophony", 2012a), and various separately published texts, e.g., "Gengo no hasama" ("The gap of languages", 1999). The contrast between (multi-dimensional) in-between space and (one-dimensional) borders is pertinent. Tawada states:

> Literary Studies mean well when they describe a multilingual author as 'border crosser'. But the word 'border' often startles me. It reminds me of armed soldiers. […] Between two languages, by contrast, I have never seen a border. Each constitutes an in-between space and the space between languages is no in-between space but the actual space where literature is written.
>
> (Die Literaturwissenschaft meint es gut, wenn sie eine mehrsprachige Autorin als „Grenzgängerin" bezeichnet. Beim Wort „Grenze" zucke ich aber oft zusammen. Es erinnert mich an bewaffnete Soldaten. […] Zwischen zwei Sprachen hingegen habe ich nie eine Grenze gesehen. Jede bildet einen Zwischenraum und der Raum zwischen zwei Sprachen ist

Introduction

Consequently, one cannot binarily distinguish between two distinct areas and a connecting, hybrid in-between space. Instead, Tawada develops a multidimensional image, in which every language already constitutes such a space. In this context, I employ Homi Bhabha's theories of Third Space and extend the hybridity he finds in cultures and individuals to cultural production, but expand on them with the concept of liminality, which was defined for anthropology by Gennep and Turner and later expanded for cultural studies (Bachmann-Medick 2006) and theatre studies (Fischer-Lichte 2004), as a form of empowerment. Tawada's idea of literature as translation can furthermore connect to Bhabha's concept of culture being always already translated (this is part of his concept of "cultural translation", Bhabha 2012, 209–10). Thus, the concept of in-between space shall serve as a methodological counterweight to that of voice and preclude an overly simplified reading of her poems as political or poetological utterances. In-between space instead draws attention to the context, the variously defined space in which the voice of the poem resounds – which may even be that which makes it 'audible', i.e., provides its effect.

In secondary literature on Tawada, in-between space often features as an academic frame, as in Douglas Slaymaker's (ed) *Voices from Everywhere* (2007) or Agnese, Ivanović and Vlasta's (eds) *Die Lücke im Sinn* ("The gap in mind", 2014). A wealth of previous scholarship is available, but it falls mostly within two camps. Its focus is either the exophonic speaking position in Tawada's work, or more broadly the works' transcultural hybridity, as the basis and disruption of communication. Both camps focus on the analysis of a small number of core texts, all of which are prose. In contrast to this bias, I analyse six poems. "Tsuiraku to saisei" portrays the death of translation as the birth of the poet. "Kyaku" performs transculturality by merging its "I" and "you" characters. "Kokkyō o koeta kusuriuri" frames the poet-translator as a healing transgressor, while "Ich wollte keine Brücke schlagen" refuses literal translation for creative application of the language borderland. Finally, the alternative versions "Die Orangerie"/ "Orenji-en nite" evoke transcultural similarity, leading to a liminal community in the in-between space of the orangery.

The foundational text for the dynamic of Self and Other, and for the process of Othering in sociocultural representations of other cultures, is of course Edward Said's *Orientalism* (1978 (2003)). Additionally, Julia Kristeva's *Strangers to Ourselves* (1991) and Bhabha's *Location of Culture* (2012) were used to expand the framing of the dynamic. The dialogic

construction of the Self/Other dyad, as outlined by Heiner Keupp in *Identitätskonstruktionen* ("Identity constructions", 1999), was particularly relevant as a link to the voice chapter. Astride Velho (2016) provides valuable insight into the impact of racism on the process of subject construction. Furthermore, for the consideration of ambiguity, I followed the concepts of *Ambiguitätstoleranz* ("ambiguity tolerance") by Jack Reis (1997), linking it to earlier ideas laid out in Lothar Krappman's *Soziologische Dimensionen der Identität* ("Sociological dimensions of identity", 1969). Ambiguity emerges as a category of political relevance, linked to estrangement techniques through the threat it poses to a binary, Self/Other based subjectivity. In the consideration of the technique of estrangement, my main sources were Kaspar Spinner's "Theorien der Verfremdung" (Theories of estrangement", 2005) and Kristeva's *Strangers to Ourselves*, two texts that describe estrangement as the practise to introduce foreignness into the familiar. Among the secondary literature on subject- and alterity construction that is specific to Tawada, Christina Kraenzle's (2004) dissertation "Mobility, Space, and Subjectivity" was most pertinent, followed by Tobias Schickhaus' (2017) dissertation on Tawada's German and Japanese texts as read through the lens of intercultural literary studies. For alterity in Tawada's work, Clara Ervedosa (2006) and Maren Mordau (2011) provided additional insight.

The third chapter contains a total of twelve analyses of individual poems, grouped thematically. "Kankōkyaku", "Shiberia fukin de ren'ai sata" and "Ō Adana ō Isutanbūru" show different aspects of the dialogic construction of Self and Other. "Yōkame", "Vor einem hellen Vokal" and "Die *tōsō* des *tsuki*s" focus on the linguistic basis of subject construction, while "Osoroshii chiwa to kakumei", "Nihon kanzume kōjō no shukujitsu" and "Darumushupīgerungu" centre on the body as the site of identity construction. The ninth poem of "Kaeshiuta. Zu Canzoniere" responds to stereotyping as a means of Othering, "Hong Kong 1996" dives into the split psyche of the colonial Other, and "Ūbān" portrays exclusionary dynamics in wealthy countries as a contemporary side effect of colonialist modes of Othering.

In the analysis of generally feminist traits in Tawada's poetry, Sigrid Weigel's work has been intensely helpful, notably her monographs *Der schielende Blick* ("The squinting gaze", 1983) and *Die Stimme der Medusa. Schreibweisen in der Gegenwartsliteratur von Frauen* ("Voice of Medusa: Writing styles in women's contemporary literature", 1995). However, Chapter four is focused more closely on the theory of *écriture féminine*, as laid out by Hélène Cixous (in "The Laugh of the Medusa", 1976 and *Three Steps on the*

Ladder of Writing, 1993, for example) and Luce Irigaray (in *Waren, Körper, Sprache* ("Goods, bodies, language", 1976) or *Das Geschlecht, das nicht eins ist* ("The sex that is not one", 1979). In order to overcome the patriarchal bias of language, which inhibits feminine subject construction, they campaigned for a style of feminine writing which was disruptive of language, had features of dreams, mixed languages and intertexts, depicted excess and the female body positively, and encouraged association with other women, both the mother and the lesbian lover. It was, however, still binary in its view of gender and biologically essentialist in its view of femininity.

Tawada-researchers have also noted feminist elements. Myung-Hwa Cho-Sobotka's dissertation "Auf der Suche nach dem weiblichen Subjekt" ("Searching for the female subject", 2007) was a useful resource. Robin Leah Tierney's dissertation "Visceral Engagement in the Writings of Tawada Yoko and Shono Yoriko" (2010), examines the relationship of the female body and language in Tawada. Of particular interest were also the consideration of heterosexual vs homosocial relationships in Tawada's works, as analysed by Matsunaga Miho (2010a, 2013). Jürgen Wertheimer & Isabelle Holz analyse the eroticism in Tawada's works (2016), and the essays on the verse novel *Kasa no shitai to watashi no tsuma* by Masumoto Hiroko ([in preparation]a) and Emanuela Costa (2016) also touch on the topic of sensuality.

My own analysis opens with tracing the development of feminist thought in Tawada's work, from emancipation in "Keikaku" and gender role transgression in "Kamome" to linguistic expressions of gendered identity in the pronoun-poems of *Abenteuer der deutschen Grammatik*, and ambiguous gender in "Chigarette". Techniques of *écriture féminine* abound in the verse novels *Kasa no shitai to watashi no tsuma* and *Ein Balkonplatz für flüchtige Abende*, but Tawada avoids the binary view of gender and the biological essentialism of *écriture féminine* with queer and ambiguously gendered speakers.

Finally, I consider Tawada's work as political poetry. Klawetter and Viol's concept of "Political Poetry as a Space for Conflict and Negotiation" (2013) provided the theoretical basis. The analyses of Wakabayashi (2012) and Wetzler (2012) gave deeper insight into the political implications of support for, or criticism of, the Shōwa Emperor, helping contextualise Tawada's poem on the topic, "Shitai no nai sōshiki". Meanwhile, for the discussion of Tawada's poem "Hamlet No See", which responds to the 'Fukushima' disaster, Reinhard Zöllner's (2011) account was very helpful for details about the actual event. Lisette Gebhardt (2015, 2016) offered an overview of the media response to the

disaster, while Jeffrey Angles analysed specifically the poetic reactions (2014, 2017). Tamaki Mihic portrayed the extended cultural effects in *Re-imagining Japan after Fukushima* (2020), completing the broader picture. For specific information about food safety concerns, I referred to the studies of Yuki Masami (2014) and Nicolas Sternsdorff-Cisterna (2019).

The following, second part of this introduction prepares the construction of voice and in-between space as analytic frames by demonstrating how Tawada exceeds other available labels and analytic categories.

0.2.   What's in a Label: Positioning Tawada Between the Categories

In the remainder of this introduction, I provide a range of background information, to make explicit the basis of my analysis and to show the difficulty one faces when trying to categorise Tawada's work. The first step is to clarify what 'poetry' means in the context of this study, with reference to German and Japanese literary scholarship. After that, I consider literary traditions and current literary developments in both German and Japanese culture in order to illuminate how Tawada's works fit in and transcend their context. I acknowledge that Tawada's works transgress the borders of 'German' or 'Japanese' literature, and consider alternative groupings, such as transcultural literature, world literature, migrant literature and *ekkyō bungaku* (border crossing/transcending literature), before settling on exophonic literature as the most fitting description.

0.2.1. Definitions of Poetry

The definition of poetry has reemerged as a controversial topic in recent scholarly debates. In particular, the role of the speaking subject has become a topic of contention.[9] The distinction between poetry and other genres becomes fuzzy with the return of long narrative poems, the development of verse novels, the continued questionable status of prose poetry, and new online visual presentation ("Insta[gram]-poetry") and dramatic performance. In Germany, the difference between "Lyrik" as a term for "lyrical" poetry and as the label for the entire genre of poetry complicates the discussion, while in Japan, poetry in traditional forms and "modern" free verse poetry have long existed in separate spheres. Therefore, Tawada is difficult to place not only because of the fluidity of her

---

[9] Cf the two volumes on lyrical subjectivity produced by the Advanced Studies Group "Russian-language poetry in translation", Stahl and Friedrichs 2020 (eds) (Russian), Fechner and Stahl 2020 (eds) (German/English).

own works, but also because of the fluidity and incongruence of the various categories of poetry.

0.2.1.1. *'Poetry' in German and English Literature*

"I will put Chaos into fourteen lines/ And keep him there", begins Edna St. Vincent Millay's metapoetic sonnet (1945, St. Vincent Millay 2001, 190). In this sense, poetry functions as a means to impose order on a complex reality. Versification – breaking sentences into lines, which may be further structured by rhyme – is an important means to this end, not only to St. Vincent Millay, but also to Professor of English Nigel Fabb.

Fabb's 2015 study on poetry and memory bases its poetry definition entirely on versification. He claims that one to two lines of poetry fill the brain's working memory capacity. Originally a form of oral history, poems are therefore broken up into line sections irrespective of syntax and prosody, and poetic tropes do not stretch beyond these distances. Moreover, versification makes poetic texts more complex because its limiting effect necessitates creative, non-ordinary language arrangements (cf Fabb 2015). However, one could also argue that poetic tropes add such complexity that they necessitate line breaks, because these slow the reading speed (an observation Fabb also makes) and thus allow the reader to absorb the text. In addition, a definition of poetry via versification might both include non-poetic texts, and exclude prose poems (poems set as running text) or poems with very long verses, which cannot be retained in working memory (as Fabb himself acknowledges). While many of Tawada's works I consider in this study fulfill the versification criterion, some have either prose sections (such as "Keikaku" and "Hamlet No See") or are entirely set as prose (like the Japanese version of the 'orangery' poem, or the German text "Ich wollte keine Brücke schlagen", cf Ch 2).

Formulating a definition of poetry which is both broad enough to encompass all of Tawada's poetry, and specific enough to be useful in the analysis, is thus a complex endeavor. One approach would be to list the techniques poetry employs, and to decide on the poeticity of a text depending on the number of criteria it fulfills. Literary scholar Sara Thorne defines a poem as "a *verbal device*, a composition in which language and structure are manipulated to create certain effects. The energy of poetry comes from its condensed syntax, the eloquence and musicality of its diction, and the importance of word order" (Thorne 2006, 7).[10] This definition contains metric as well as free verse and prose poetry and names the most widespread poetic tropes, namely the creation of special significance

---

[10] Emphases in quotes are original, unless otherwise indicated.

through formal restrictions and conspicuous language or imagery (cf Thorne 2006). It seems, however, to lean towards the spoken word, rather than written or even visual poetry. While Tawada does write pieces specifically for live performances, she also often reads published texts. Only such texts are analysed in this study, for elements of polysemy available in the written form.[11] Furthermore, the presentation of the poem on the page, i.e., line breaks and stanzas (or lack thereof) lend a visual element to Tawada's poems which Thorne's definition does not acknowledge. In *Kasa*, she even uses elements of visual poetry to evoke a zipper or a heart shape on the page. Therefore, a more encompassing definition is needed.

Although he approaches the task by listing categories in a similar manner to Thorne, lyricologist Rüdiger Zymner formulates a more complex and encompassing definition, which focuses on the role of language in the constitution of meaning. He defines a poem as "a (graphic or vocal) manifestation of the cognitive tool 'language' – a manifestation, which is essentially a display of lingual mediality by constituting aesthetic evidence" (Zymner 2017).[12] Thus, Zymner includes visual poetry, in contrast to Thorne, and stresses the aesthetic effect of the poem. Both definitions are based in the concept that poems are *constructed as* language, resulting in aesthetic effects on the reader. However, while Thorne's definition is incomplete, Zymner's definition is so general that it becomes unspecific, barring it from fruitful application to poetic texts. In addition, the definition itself provides no criteria to assess whether aesthetic evidence has been constituted or not.

A less abstract and thus more easily applicable definition of poetry comes from professor for comparative literature Dieter Lamping. He uses the two-criteria definition "single speech in verse" ("Einzelrede in Versen", Lamping 2019) for lyrical poetry in general. "Single speech" in this case means the speech situation of a monologue: a single, unified entity speaks, even if this entity is composed of more than one character. The "verse" criterion is the formal component, adding rhythm and emphasis to the text with line breaks. Most of Tawada's poems fulfill this minimal definition, but her prose poems and verse novels do not.

Lamping views specifically modern poetry more liberally as a genre or mode, not as a form. Modern poets know the traditional criteria of poetry and may choose to resist them,

---

[11] An examination of Tawada's poetry performances with jazz pianist Takase Aki, especially in the context of Tawada's work in drama and audio play, would be a promising topic for further research.

[12] I used a final draft of this article, which was not yet paginated, thus no page numbers are provided with the citations. The article has since appeared, as noted in the bibliography.

forming new sets of rules, which then again elicit a counter reaction. This process leads to a more contextual and fluid concept of modern poetry as a break with tradition in language and formal design (cf Lamping 1991). What is considered desirable in poetry is therefore specific to a historical situation and the cultural context. Zymner aims to formulate a definition of poetry applicable to all texts of all cultures in all times on Earth, which is necessarily broad and abstract. By contrast, Lamping only considers a small, temporally and/or spatially specific area of poetry (lyrical poems, contemporary German poetry), and limits his criteria accordingly. Tawada's poetry is part of the context (contemporary German poetry scene) that Lamping discusses, which means his definition should also be applicable to her work. Indeed, rejections of linguistic and formal rules are observable in Tawada's texts, which respond to and disrupt discourses and cultural intertexts, but as a definition of the poeticity of her texts, these traits fall short. As Lamping admits, more conservative definitions (ones of the type 'list of categories') are problematic, providing an argument for the use of a more performance-oriented definition. Such a definition was presented in 2014 by Klaus Hempfer.

Hempfer defines poetry through its speech mode – in other words, the *voice* of the text. To him, a poem is a form of utterance where "the situation that the speech act represents constitutes itself simultaneously with it" ("die Situation, die der Sprechakt repräsentiert, sich simultan zu diesem konstituiert", Hempfer 2014, 31). While every fiction creates the world it describes, the situation described in a poem arises from that very poem, as the poems voice fictitiously recites it. Thus, the voice of the poem creates itself as speaking subject, and the object(s) it speaks of, *as it speaks*, and for only as long as it takes to finish reading – like Uyulála, the poetic voice exists through its sound (in oral recitation or simulated in the reader's mind), and only remains as long as it speaks (or sings). Similarly, in his analysis of classical Japanese poetry written in Taiwan, Dean Brink suggests a compatible, though less precise, understanding of poetry as constructing a 'reality': "poetry shapes through language what appears to exist" (Brink 2018, 9). In this way, Japanese poetry (even in classical forms, not only the more 'Western' free verse poetry Tawada mainly writes, cf next section) may also be described with Hempfer's formula. In particular, his definition takes up the "single speech" criterion Lamping suggested, but instead of adding a *formal* requirement (i.e., verse), he focuses on the *situation* of this speech act.

Hempfer calls this process 'performativity fiction', and this is the basis of his definition of poetry. A text may have narrative and dialogic elements, but as long as it has only one

overall speaker (unlike drama, which usually consists of at least two characters in a dialogue) and there is no presenting instance above the characters in another time (as in narrative prose, where the narrator looks back on the events), it is a poem (Hempfer 2014, 51–53). He conceptualises

> a performativity fiction whose performative character results from the simultaneity or coincidence of the speech situation and the discussed situation realised, in and through the linguistic utterances. Its fictionality is based on the fact that the simultaneity relation is a text-internal, staged one that does not correspond to the communication situation between producer (i.e., poet) and recipient ("eine Performativitätsfiktion, deren performativer Charakter aus der in und durch die sprachlichen Äußerungen realisierten Simultaneität bzw. Koinzidenz von Sprechsituation und besprochener Situation resultiert und deren Fiktionalität darauf basiert, dass die Simultaneitätsrelation eine textinterne, inszenierte ist, die nicht der Kommunikationssituation zwischen Produzent und Rezipient entspricht", Hempfer 2019)

This definition is the one most useful for my analysis of the emergence of speaking voices, and of the amount of subject and alterity construction they perform in Tawada's poetry. Hempfer's definition does not define a poem as either written *or* spoken, and it has two criteria, performativity (the coincidence of speaking and happening) and fictionality (the as-if situation where the poem's voice seems to speak to an implied audience), which can easily be tested against a given text. Moreover, it does not pre-emptively exclude texts that transgress genre boundaries (such as prose poems and verse novels).

Hempfer manages to arrange a second speaker in a poem, e.g., an answering addressee, with his concept of performativity fiction by viewing the second speaker as being quoted by the main speaker (cf Hempfer 2014), assuming an act of fictional ventriloquism to preserve the performativity criterion. This perspective allows for the inclusion even of the 'dialogic' and multi-speaker sections in Tawada's verse novels. Similar, but even more complex, is Stahl's layered model of lyrical subjectivity, according to which several speaking characters may appear in a poem, presented by the one overall voice of the poem (cf Ch 1), which corresponds to Hempfer's ventriloquising speaker. In this way, that poem also fulfills the poeticity criterion of the single speaking voice (cf Lamping 2019).

If Tawada's texts can be claimed as poetry, are they also lyrical? As noted above, Lamping's definition of lyrical poetry already excludes some texts for their form. Yet, lyric is the most well-known form of poetry, and often confused with poetry in general. According to literary scholar and poet Rhian Williams, a lyric is "[a] poem in which a single speaker expresses thought and emotion" (Rhian Williams 2019, 19), echoing Lamping's single-speech criterion, but omitting the demand for versification. William's insistence on the singularity of the speaker (as one lyrical subject) makes the category unfitting for all of Tawada's works which feature more than one voice (cf the analysis of "Reningurādo/Tōkyō kōen", Ch 1). They also express neutral observation as well as

"thought and emotion" of a personal nature. So, while they may have lyrical features, I do not consider Tawada's poems lyrical in the narrow sense.

In sum, the classification of Tawada's poetic works challenges literary categories. While the poems I analyse also use versification and various poetic tropes, these criteria alone seem insufficient to distinguish the texts from Tawada's prose, which also employs metaphor, wordplay and rhythm. Versification is often present, but some poems have prose sections or are completely in prose. Furthermore, poetic tropes alone do not make a text a poem, and a focus on the musical elements of poetic texts does not account for the visual aspect of Tawada's poems, e.g., polysemy in writing. Zymner defines poetry as language presenting itself as art, but this definition is too unspecific to provide criteria for assessment. Lamping's concept of the lyric as single speech in verse relies on the poem's speaker as one speaking entity, approaching my voice concept, but it is still tied to the verse form and also limited to the lyrical genre, which Tawada's poetry does not fit into. Context, i.e., reaction to earlier poetic movements, shapes any culturally specific ideal of poetry, complicating the application of any content- or form-based definition for Tawada's transcultural, translingual work. Nevertheless, taking the fluidity of the speaking subjects in Tawada's works into consideration, one may still view a poem as spoken by one voice in an act of performativity fiction, even if this voice relates more than one speaker's utterances. Therefore, I hold Hempfer's concept of performativity fiction – the voice speaking the poem constructing what it speaks of, including itself as speaker – as the decisive criterion to define Tawada's texts as poetic.

In order to describe Tawada's poetry, I need a definition of poetry which is not tied to a (necessarily incomplete) list of criteria, or a culturally unspecific list of abstractions. Instead, it must be both open enough to allow for the cultural and stylistic fluidity of her work, while also being applicable, i.e., it must contain a falsifiable proposition. Hempfer's definition meets these requirements. Therefore, in cases where the poeticity of a text I discuss may be in question, I will refer back to this section. In order to provide the appropriate cultural context, however, it will still be necessary to consider the Japanese understanding of poetry, even if Tawada's categorisation in this sphere is less complicated, as there is less controversy about the definition of poetry in Japan.

0.2.1.2. *'Poetry' in Japanese Literature*

The Japanese term for the abstract concept of 'poetry' would be *shiika* (詩歌), the combination of two characters that signify a type of poem. Historically, the second character, *uta* (歌, lit. "song") indicated Japanese-language poetry, which could be read

rhythmically or set to music. The same character is part of the old (*waka*, 和歌) and new (*tanka*, 短歌) words for the five-line, 31-mora[13] poem central to classical poetry ("shiika (詩歌)" 1950; Nihon Kokugo Daijiten Editors' Committee 2001a). These forms are still widely known and used today, in poetry contests and advertisements as well as by amateur and professional poets. In addition, international poets have discovered the expressiveness inherent in the extreme brevity of the *haiku* (俳句), three lines of five, seven, and five moras, corresponding to the upper stanza of a *tanka*.

Meanwhile, *shi* (詩) originally meant poems in Sino-Japanese or Classical Chinese, *kanshi* (漢詩). In contrast to *uta*, these poems were intended for silent reading (Dennis Keene 1980, 7–8). The monolingual dictionary *Nihon kokugo daijiten* (日本国語大辞典) defines *shi* (詩) as a) a type of Chinese verse and b) a class of literature which expresses human emotion in rhythmical speech (referring to classical Chinese poetry), with no specific mention of *gendaishi* (Editors' Committee 2001, 428). The literary dictionary *Nihon bungaku daijiten* (日本文学大辞典) acknowledges that after the Meiji Restoration, the term *shi* was used for *shintaishi* (新体詩, poems modelled on 'Western' forms) rather than for *kanshi* (漢詩, "poems in classical Chinese") (*Nihon bungaku daijiten* 1950, 345), but the connection to foreign languages and styles remained.

In other words, the division of styles, as expressed in the two components of the term *shiika* (詩歌) for 'poetry', is still present in contemporary Japanese poetry. The main change is that the 'Western'-inspired free verse poem, *gendaishi* (現代詩, lit. "poetry of the present", cf section 0.2.2.1), has replaced the Sino-Japanese *kanshi*. In consequence, the term *shiika* is most encompassing, signifying poetry of all three types, written by past as well as present writers. However, it also includes the whole literary tradition of classical Japanese poetry, in which Tawada does not actively participate.

In detail, traditional poetry has the following aspects. Pre-modern classical poetry tended to be more emotive, as intellectual pursuits were associated with the Sino-Japanese style and needed more space than the brief three- or five-line forms of *haiku* and *tanka* allowed (Rimer and Morell 1984, 8-9, 42). The brevity of these forms also contributed to the culture of allusion and intertextuality of classical Japanese poems, which continuously hark back to motifs and even whole poems of earlier times, expanding the range of a

---

[13] The term 'syllable' does not exactly correspond to 'mora', which is the smallest unit of phonetics in Japanese. In contrast to syllables, moras count single vowels, as well as 'n', the only stand-alone consonant, as separate entities. For example, the word *sensei* (先生, "teacher") has two syllables in the Western sense (sen-sei), but it consists of four moras, se-n-se-i. In translations and Western imitations of classical Japanese poetry, the mora counts are, however, translated into syllable counts for convenience.

single poem. In addition, the short forms were embedded in explanatory or narrative prose, or could be part of cooperative chain poetry (連歌, *renga*), creating longer forms of mixed genre and/or mixed authorship (Rimer and Morell 1984, 3–6). Although Tawada does not write poetry in classical forms, her tendency to mix genres and to call up cultural intertexts is reminiscent of this tradition.

In all other aspects, however, Tawada's Japanese poems fall under the category of contemporary Japanese free verse poetry, *gendaishi* (現代詩), and this is how I will refer to them in this study. The genre is defined by its non-adherence to classical forms more than by any list of positive criteria, although poet and critic Harako Osamu (原子 修) lists a number of "conditions for *gendaishi*" (現代詩の状況) in his eponymous work. He especially stresses two aspects, the "imaginative eye" (想像力の目) and the "departure from 'earlier poetry'" (〈前現代の詩〉からの脱却, Harako 2005, 52, 137). The latter description aligns with Lamping's assertion that contemporary German poetry markedly departs from earlier styles (Lamping 1991) – perhaps this a widespread feature of contemporary poetry? In addition, Harako's list contains the subcategories sound poetry and wordplay, which are important techniques in Tawada's poems.

As *gendaishi* reject the formal requirements of classical Japanese poetry, and respond to 'Western' poetical trends, it stands to reason that they can be analysed for their use of poetic imagery, soundplay and (trans)cultural allusions, similar to 'Western' modern poems (as long as one brings the language capability and cultural competence to attune to the context of Japanese contemporary culture). This is what I aim to do in my analyses in the course of this study. As preparation for that, in the following section, I briefly recount the development of poetry in Japanese and German literature.

0.2.2. Cultural Contexts: Literary History and Literary Globalisation

In order to consider Tawada's position relative to the contemporary literatures of her languages, especially her transgression of any single national literature, below I chart the significant literary developments in, and changes in the concept of, the national literatures of Japan and Germany. Attempts to categorise Tawada's works often rely heavily on her prose and essays and neglect her poetry, so a consideration of Tawada's poetic work in the context of contemporary poetic traditions is in order. Assuming a passing familiarity with European history and literature in the Anglophone reader, I focus on the contemporary in my overview of German poetry, starting with 1945, while I provide slightly more context about the development of the Japanese contemporary free verse poem. I then discuss various concepts other scholars have suggested as a means to

describe the transcendence of the category of "national literature". While Tawada's poetry may certainly be contextualised in these discourses, due to its ambiguity it can hardly be classified as strictly belonging to any of the categories available. This difficulty sets the stage for my approach using "voice" and "in-between space" as the structural frames to analyse her work in the following two chapters. Therefore, the discussion of these categories is already informed by the results of my analysis. However, rather than anticipating the results, this section serves to show the need for a flexible and specific analytic framework, to accommodate the fluidity of Tawada's work.

0.2.2.1. *Gendaishi: Contemporary Japanese (Free Verse) Poetry*

Outside Japan, knowledge of its literature is scarce; eminent scholar of Japanese literature Donald Keene observed this in 1977, and Professor of Japanese Literature Irmela Hijiya-Kirschnereit repeated the lament in 2000, suggesting that there had been little change in the interim. Yet, Japan boasts two Nobel Prize winners and its literature is the most translated non-'Western' literature in the world (cf Hijiya-Kirschnereit 2000). Keene suggests several potential reasons for this comparative lack of interest in Japanese literature: the language barrier, bad translations, and a prevailing idea that the Japanese lack original creativity (cf Donald Keene (1955) 1977). The latter stereotype has lost credence in the five decades since Keene's statement, and while the quality of translations may vary, many Japanese works are available in 'Western' languages. Thus, there must be another reason for the endurance of the impression among scholars.

It is possible that the critical element lies in one's definition of 'literature'. In addition to popular novels (most noticeably those of Murakami Haruki), countless volumes of manga, video games and anime are translated, especially since the boom of 'Cool Japan' abroad came into full force in the early 2000s. However, this is not 'literature' in the sense of 'sophisticated art', leading to the paradoxical situation related by Hijiya-Kirschnereit – while Japan and its (popular) cultural products are well-known, its literature (in the narrow sense) may not be.

Since Tawada does not write poetry in the classical forms, I will focus on the developments in Japanese poetry from the development of non-classical forms in the late 19th century. However, a brief overview of the poetical tradition is in order, especially its moods and techniques, because Tawada is of course familiar with these aspects. Poetry in the classical forms is based on a succession of five and seven mora lines, without rhyme, and traditionally favours love and nature themes in a melancholy mood (Donald Keene

Introduction

(1955) 1977, 27–28). The *waka* or *tanka* uses a 5-7-5 stanza, followed by a 7-7-stanza, while the haiku consists only of five, seven, and another five moras.

A high density of poetic expression is characteristic of the brief classical forms, thanks to the prevalence of homonyms in Japanese (Donald Keene (1955) 1977, 6) as well as the absence of spaces, which allows for ambiguous word borders. As a result, a line can be read in two or more different senses, based on which homonyms and word boundaries one assumes. The word on which the different readings hinge, and which connects the two images, is called 'pivot word' (*kakekotoba* 掛詞) (Donald Keene (1955) 1977, 4). Tawada sometimes alludes to this technique with her multilingual wordplay, or with optional elements in brackets, which change the meaning of a line (especially in *Kasa*). While she works at the forefront of and beyond world literature with her exophonic texts, she is at the same time part of the ancient Japanese tradition of wordplay.

Another common trope in classical poetry is the allusion to or citation of earlier poems, which evokes the sounds and images of the earlier work and potentially puts a new direction into the reading. Far from being judged as plagiarism, this was a highly esteemed technique in classical times; as a result, the density of allusions makes translation of old poetry difficult (Donald Keene (1955) 1977, 30). While Tawada regularly uses intertextual allusions, often beyond the sphere of the culture associated with the language of the text, this can be considered as much an aspect of postmodernism as a harking back to Japanese poetic tradition. In formal terms, however, Tawada is a writer of *gendaishi*: modern free verse poems. All of her Japanese poems discussed here belong to this genre.

The genre of gendaishi, the modern Japanese free verse poem, is only about 150 years old. After the Meiji Restoration (1868), the isolationist policy of the Edo period was overturned, resulting in a rapid 'westernisation' of Japan. This resulted in a backlash against traditional literature and a rush to create 'Western' forms. Translations were central to this, even if they initially took the tanka form (cf Donald Keene (1955) 1977, 1987). Of particular relevance was the 1887 collection *Shintaishi* (新体詩, "new forms of poetry"), which developed a new style from translations and imitations of 'Western' poems (Rimer and Morell 1984, 42; Yagi 2012, xv). Instead of Chinese, it was 'Western' culture that now served as inspiration. This explains why the term *shi* (詩) was used, rather than *ka* (歌) for the concept of poetry. Since it was familiar from the word *kanshi* (漢詩, poems in the ancient Chinese style), 詩 already suggested poetry in foreign forms (Lowitz 1995, 10; Ouwehand and Klopfenstein 1989, 5).

Introduction

Moreover, the *gendaishi* marks the beginning of poetry in the contemporary vernacular, instead of the classical poetic diction based on 11th century courtly language (Lowitz 1995, 11; cf Donald Keene (1955) 1977) – today, even poetry in classical forms is written in modern diction. Intertextuality remains a factor, but instead of classical Japanese poems, *gendaishi* poets refer to current phenomena and international, often Anglophone literature. One example of this is Tawada's poem "Hamlet No See" (cf Ch 5), which plays with quotations from Hamlet's "To be or not to be"-soliloquy. The intertext serves to depict the confused and frightened state of mind of many Japanese after the meltdown in Fukushima, when they were confronted with conflicting information on the safety of various foods.

If one were to attempt writing a brief history of the contemporary Japanese free verse poem, the first name mentioned would probably be Hagiwara Sakutarō (1886-1942), who was a central figure in the early development of *gendaishi* in Japan with his collections *Tsuki ni hoeru* (1917) and *Aoneko* (1923). These volumes of free verse vernacular poems showed the influence of French symbolism (Ouwehand and Klopfenstein 1989, 6; Rimer and Morell 1984, 149). Social(ist) political interests prevailed in the poems of the Taishō-era (1912-26), while modernists on the one hand and writers with a focus on the proletariat on the other dominated the literary scene of the late 20s and early thirties (Lowitz 1995, 12–13; Ouwehand and Klopfenstein 1989, 7). In these eras, Takamura Kōtarō (1883-1956) and Kusano Shimpei (1903-1988) created influential works, as did Miyazawa Kenji (1896-1933) and Shimazaki Tōson (1872-1943) (Rimer and Morell 1984, 151–53). The latter is sometimes considered the father of contemporary *gendaishi* (cf Rimer and Morell 1984; Yagi 2012).

Yet, contemporary poetry in its current form only begins in the post-war era – the present (*gendai*, 現代) is often seen to begin with the Japanese defeat in 1945 (cf Ōoka 1987; Hijiya-Kirschnereit 2000; Yagi 2012). While the political change was extreme, culturally one may rather speak of a continued development, as writers returned to their pre-war styles and interests; periodicals from before the war reappeared, and new journals appeared. This softens the oft stated impression of a stark difference between pre- and postwar work (Klopfenstein 2013, 16–17; cf Schaarschmidt 1990). Important writers include Tanikawa Shuntarō (*1931), perhaps the most famous contemporary Japanese poet (Klopfenstein 2013), Yoshioka Minoru (1919-90), Takahashi Mutsuo (*1937) and Shiraishi Kazuko (*1931). The language experiments of Irisawa Yasuo (1931-2018) connect with concrete poetry (Rimer and Morell 1984, 154–56; Yagi 2012, xxi-xxii),

which was also an inspiration for Tawada, as her poetic responses to Jandl reveal (cf "Die *tōsō* des *tsuki*s", Ch 3).

Postwar prose poems and free verse poems depart from the propagandist poetry in classical forms of the war years and renew their alliance with modernism (Yagi 2012, xvi–xvii).[14] Thus, the tradition of the poem as song, and the rhythmic qualities associated with this, temporarily lost its influence on contemporary poetry, Meanwhile, (renewed) allusions to European movements appeared, especially French symbolism and Russian formalism (Yagi 2012, xviii; Dennis Keene 1980, 3–4, 14, 44-47; Lowitz 1995, 9; Morton 2004, 84).

The 1950s saw the rise to prevalence of *gendaishi*-poetry groups. Such poet circles played an important role, as self-publishing for these smaller audiences (the *bundan* (文壇) or literary scene) was often an important stepping stone toward commercial publication in the literary marketplace (cf Ouwehand and Klopfenstein 1989; Schaarschmidt 1990). Professional poets even supported amateur poetry groups to encourage a new generation of poets (Ouwehand and Klopfenstein 1989, 10). The two most relevant groups, named for the journals they published (Miyoshi 1987), are *Arechi* ("Waste Land", an homage to their role model T.S. Eliot) und *Rettō* ("archipelago"). These groups occasioned a boom of modern poetry in the 60s (Ouwehand and Klopfenstein 1989, 6–8; Yagi 2012, xvii-xviii). The poets of these two collectives set new themes and styles instead of continuing pre-war trends and produced works still influential today (Ouwehand and Klopfenstein 1989, 7).

While Arechi's members focused on feelings of loss, on pessimism regarding their contemporary times, and on cultural criticism (Ouwehand and Klopfenstein 1989, 8–9; Yagi 2012, xvii; cf Donald Keene 1987), Rettō poets had a more optimistic outlook. Its members came from local poetry groups and amateur cycles and wrote about everyday life and their hopes for a more liberal future (Ouwehand and Klopfenstein 1989, 10). They viewed poetry as a social movement to portray problematic issues and point towards their solutions; thus, the group was more socially active than Arechi and mixed allusions to modernist and proletarian literature, surrealism and realism in their poems based on experience (Ouwehand and Klopfenstein 1989, 11–12; Yagi 2012, xvii; Donald Keene 1987). This makes them more likely forerunners of Tawada's style, which also reveals

---

[14] The reception of modernism in Sinographic countries is especially interesting because Ezra Pound's (partially incorrect) evaluation of Chinese characters informed much of his influential work and thus modernism in general, cf Perloff 2010.

social and political interests and blends influences from diverse other artistic movements. While their political activism separates Rettō from the Arechi poets, both groups were eager to defend artistic freedom (which had been severely curtailed by the wartime regime) (Ouwehand and Klopfenstein 1989, 13).

Political criticism, proletarian viewpoints, and the criticism of war poetry, as well as the relationship to the United States, continued to appear in *gendaishi* as the country rebuilt and accelerated its economic growth (Hutchinson and Morton 2016, 7–8). From the 1970s on, poetry groups lost importance and the individual poet came into focus. Developments of the postwar era also set the stage for the creation of communal memory and the resulting construction of identity as a part of *nihonjinron* – a self-exoticising, essentialising discourse of Japanese identity, which claims Japan as an ethnically, culturally and linguistically homogeneous nation (Hutchinson and Morton 2016, 8; cf Yildiz 2017).

The average *gendaishi* poet in the 1970s was politically conscious and critical of consumer society. With technological developments came a flood of information, which drove poets of this period to focus more on private life (cf Ōoka 1990). In a more public manifestation of this, the women's movement (for which, topically, the private is political) occasioned an interest in the (female) body and feminine language (cf Lowitz 1995). I analyse Tawada's interaction with this field in the gender chapter. However, while the feminist perspective was new, language itself had already been a focal point before, possibly due to influences from concrete poetry and French language philosophy.

Women poets are significant contributors from this decade on. One may count Shiraishi Kazuko (*1931) as a precursor; she was a pioneer in connecting poetry and performance and in the inclusion of female eroticism and alienation (cf Lowitz 1995), themes still relevant to today's women poets like Itō Hiromi und Tawada Yōko. In the 1970s, Tomioka Taeko gained notice with pointedly feminine language and shifting speaking positions (Lowitz 1995, 20; Ōoka, Beichman, and McCarthy 2012, 113–15), traits also present in Tawada's work. Since the 1970s, increasing numbers of women poets have emerged and are being recognised, but they are often working in other artistic fields as well. For example, many female poets had (and still have) an academic education and translate their own or foreign works, similar to Tawada. They have also tended to be social and political activists (Lowitz 1995, 15–16), taking up the mantle of poetry with a social consciousness, but giving it a new, feminist perspective.

Introduction

The importance of experimental language increased in the 1980s, as the issues of the fragmentation of society and the distance and dehumanisation in an increasingly technologically minded world arose (Lowitz 1995, 22). The rift between women's public/working life and private/family life received interest, a trend that intensified in the Heisei era (1989-2019) (Lowitz 1995, 21–23). The female body as physical and psychological landscape and object of traumatic processes such as pregnancy and menstruation began to lose its taboo status (Lowitz 1995, 26; Morton 2004, 103-6, 109), although depiction of it, as in the works of Itō and Tawada, retain some shock value even today. On the other hand, women's increasing economic independence shifts the focus away from domestic and biological femininity.

This shift enables a first generation of transculturally experienced, multilingual female writers to establish a genre of women's global travel literature. They often write in English, as it is a less culturally charged language for them (Lowitz 1995, 23). While the view of cultural context as (only) baggage is too simple for Tawada, she nevertheless belongs to this generation of women writers with experience in other cultures, having relocated to Germany in 1982. Knowledge of other languages becomes a central element in these writer's poetics, disrupting the old categories of national literature. As Japanese literary scholars Rachel Hutchinson and Leith Morton put it, "[t]he fluid boundaries of empire are […] visible in the plurilingual nature of some contemporary writers, inside and outside Japan, who choose to write in Japanese, English, German and other languages regarding the Japanese expatriate experience" (Hutchinson and Morton 2016, 8–9). While Tawada's voluntary choice of German is significant (and probably prompts Hutchinson and Morton's specific mention of this language), she writes about more than just the "expatriate experience".

Not yet noted in Hutchinson and Morton is the increasing complexity and heterogeneity of the Japanese-speaking literary world, which reveals itself not only in expatriate Japanese writers, but also in the work of ethnic minorities and discriminated groups (such as Korean Japanese and descendants of Burakumin) (Yagi 2012, xviii; Lowitz 1995, 24–26). Moreover, complimentary to poets like Tawada, Itō Hiromi or Kageyama Yuri, who grow out of and beyond the Japanese language and culture, immigrant writers have chosen to write in their acquired language of Japanese since the 1990s. This group includes poets like David Zoppetti or Arthur Binard, who destabilise the associations of Japanese literature with Japanese as a native language. They thus decouple the ability to write literature in Japanese from native Japanese acculturation or heritage, which are

inherent in the conservative (*nihonjinron*) view of Japanese culture. In this context, Professor of Japanese (as well as translator and Japanese-language poet) Jeffrey Angles proposes the adoption of the category 'Japanese-language literature' (日本語文学), rather than 'Japanese literature' (日本文学, "literature of Japan"), to account for Japanese-language works by non-Japanese authors.[15] In German literary theory, a similar discussion is occurring regarding the status of works by migrant authors, showing the global nature of the phenomenon. Tawada is doubly a part of this development: on the one hand, she is writing in German, her second language; on the other, she continues to write in Japanese, using her transcultural experience for alienating effects.

One other important field in contemporary Japanese poetry of the most recent decades is the influence that new technologies and text types exert on the production and reception of literature (Hutchinson and Morton 2016, 2; cf Ōoka 1990). While predecessors exist in the fields of concrete and visual poetry, cross-fertilisation with music and the performing arts continues to open up the field of poetry. Tawada herself has given more than 1100 readings during her extensive travels.

However, this intermediality is not entirely a new phenomenon; genre transition has a long tradition in Japanese literature. As *bunjin* (文人, literati), many Japanese authors write in multiple genres (Hutchinson and Morton 2016, 2–3). While *gendaishi* poets do not venture into classical poetry (Takahashi Mutso is a noteworthy exception), they often also produce essays and prose (Lowitz 1995, 27), as well as literary criticism, especially review articles – many of the Japanese-language commentaries of Tawada's work that I quote in the later part of this study were written by other poets. Tawada herself has followed this trend, but also expanded her range to include genres such as drama, and wrote academic dissertations, aligning her more with German classical poets.

Finally, Japanese(-language) poetry of the Heisei period (1989-2019) combines sociopolitical and cultural questions and the everyday life in which their effects are manifested. In an increasingly transnational environment, the borders of genre definitions weaken successively. Home and urbanity, as well as gender and the body, are analysed from feminist and socially critical backgrounds, but traditional expectations of women persist (Hutchinson and Morton 2016, 6–7; cf Holloway 2014). The 1990s as the 'lost decade' represent the depressed, disappointed atmosphere after the end of the Bubble

---

[15] Prof. Angles gave a talk on this topic at Trier University, 18th June 2019. Takayuki Yokota-Murakami (2018) attributes the origin of the term to Guo Nanyan's 2013 study on bilingualism in Japanese literature.

Introduction

Economy, and saw a boom of horror and mystery novels (Hijiya-Kirschnereit 2000, 44; cf Holloway 2014). The movement of authors and stories beyond Japanese borders continues, while the main themes are self and other, and the East/West dichotomy (cf Hijiya-Kirschnereit 2000), which, like Tawada, more and more writers transcended in their life and work.

Literary scholar Numano Mitsuyoshi ends his overview of contemporary Japanese literature with the impact of the earthquake which hit Northern Japan on the 11th of March, 2011, causing a massive tsunami which in turn triggered multiple explosions and nuclear meltdowns in the Fukushima Daiichi power plant. Working through the triple disaster brought about new poetic impulses, sometimes in stark contrast to what poets had written before. For example, Wagō Ryōichi shifted from absurd verse to realist twitter poems, detailing his experiences in the immediate aftermath of the nuclear meltdown, and *haiku* poet Hasegawa Kai turned to the *tanka* form to express his emotional state (Numano 2013, 161–63). Novels and dramas followed – like Tawada's play "STILL FUKUSHIMA" (2014) and her novel *Kentōshi* (2014, Engl. *The Emissary/Last Children of Tokyo*, 2018), both originally written in Japanese. She has also referenced the disaster in poems; in addition to the aforementioned "Hamlet No See", a yet unpublished "Fukushima" poem series exists, of which only #24 is accessible (on the website *Lyrikline*).[16] Since the nuclear disaster occasioned one of Tawadas rare poems directly responding to a political event, I return to the topic, and to Tawada's poetic reaction, in my concluding chapter.

In sum, Tawada takes elements from Japanese tradition without allying herself too closely with any particular group. From classical Japanese poetry, she takes the 5/7 form (cf the allusions to it in "Kamome", Ch 4), the use of homonyms, and the principle of layered intertextuality. However, she writes *gendaishi*, free verse poems, with their strong 'Western' influences: intertextuality with 'Western' literature, use of vernacular language, and modernist stylistic features. Of the poetry groups typical of early postwar poetry, Rettō is a possible precursor for Tawada's social criticism and her blend of realist and surrealist techniques. The 1970s and 1980s brought criticism of consumerism and feminist content, especially the depiction of the political body, which I trace in Tawada's work in Ch 4. Moreover, the blend with translation and other arts, especially by women writers with experiences abroad, aligns well with Tawada's work, as does the mixing of

---

[16] I received typescripts of this German-language poem cycle as a gift from Tawada in 2019; at the time of submission of this dissertation, they are still unpublished.

genres and media, the questioning of the Self-image[17] in the Lost Decade, and the poetic responses to trauma of the triple catastrophe (cf Ch 5). As this overview reveals, the developments of the contemporary free verse poem cannot be viewed in isolation from international developments, necessitating transnational categories. An extended look at suggestions for such categories forms the final part of this chapter. But for now, I turn to Germany to consider Tawada's position relative to the *German* literary scene, where I search for comparable developments.

0.2.2.2. *Contemporary German Poetry*

In the aftermath of the defeat of the Nazi regime and the eventual division of Germany into a 'Western' and Eastern part (the Federal Republic of Germany (FRG), allied with the US, and the German Democratic Republic (GDR), part of the Soviet Union, respectively) many German authors supported the European idea in their writing and/or worked through the recent past (cf Ruffing 2019). Inner and actual exiles continued, influenced by global trends such as the European idea, and authors, especially eminent figures such as Günther Grass, emerged as the "conscience of the nation" (Rhys Williams 1997, 165). Readers expected "Vergangenheitsbewältigung" (working through the past) from them, i.e., dealing with the legacy of Nazi Germany. Instrumental to this function was 'Group 47' (Gruppe 47), a collective of social democratic authors, who discussed the question of guilt, but also criticised the current consumerist society (cf Ruffing 2019; Rhys Williams 1997). This double focus recalls the work of both the melancholy group Arechi with its criticism of war poetry, and the socially conscious group Rettō, in Japan. Active social criticism was part of the 'image' of the literary writer in postwar Germany. While the importance assigned to literature has diminished in the current age of new media, one may nevertheless see Tawada's socially critical texts (most overtly her prose, but also some poems) as part of this general principle, even though she has no connection to the German project of "Vergangenheitsbewältigung".

While the Cold War continued to loom, both German states experienced social unrest, most prevalently in the wake of disappointment with the 1968 student movement. Thus, in the FRG, the 1970s brought an inward turn, with the "new subjectivity" (Neue Subjektivität) movement, which critics saw as escapist (cf Neubauer 1995; Rhys Williams 1997; Petersdorff 2008), similar to the more privacy-oriented poems in Japan at the time. Meanwhile in the GDR, songs became an important form of political

---

[17] I capitalise 'Self' in this study because of the relevance of the Self/Other dynamic, discussed in Ch 3.

protest. After the expulsion of Wolf Biermann, the most prominent protest singer, many East German literati lost faith in the socialist system, and distanced themselves from it (Rhys Williams 1997, 172). Moreover, the first engagements with ecological questions fall into this time, connecting the previously existing strands of nature poetry and socially critical literature (cf Neubauer 1995; Ruffing 2019; Rhys Williams 1997). Nature does not play a big role in Tawada's work, but like much of the 'post-Fukushima literature', her works referencing the catastrophe also acknowledge the environmental damage it caused.

In the 1980s, the spread of postmodernism became evident. Artists mixed what had come before, leading to (somewhat exaggerated) fears that innovation had become impossible. Although concrete poetry faded away at this time, playing with language remained valid as a means of deconstructing oneself and society (cf Neubauer 1995), a trend Tawada still follows. The decade also saw a return to rhyme and meter, old and 'exotic' stanza forms, and a general depoliticisation of literature, or an individualisation of political interests. Similar to the development outlined for Japan, feminist poetry is especially noteworthy in this decade. In his overview of genre history, German Studies scholar Martin Neubauer (1995) recognises influence of Second Wave Feminism, which fits with my discussion of the influence of the Second Wave feminist theory of *écriture féminine* on Tawada's work (Ch 4). The gradual convergence of 'East' and 'West' in the 1980s culminated in the fall of the Berlin Wall 1989 and German Reunification the following year.

Regarding important figures, Günther Eich is among the most notable poets after 1945, but Paul Celan was also central to the continuation of poetry after the war (cf Ruffing 2019; Petersdorff 2008). Tawada has engaged intensively with Celan's works. In particular, her essay "Das Tor des Übersetzers" ("The translator's gate"), which discusses Celan's poetry based on Tawada's experiences with the Japanese translations, has received critical attention.[18] She has also referenced writer and poet Ingeborg Bachmann intertextually, and some critics (e.g., Kersting 2007) recognise Bachmann in the character of a burnt woman in Tawada's early novel *Das Bad* (1989).

Since Tawada came to Hamburg (West Germany) in 1982, she has experienced most of the last decade of the divided state. Her first poetry collection, *Nur da wo du bist da ist nichts* ("Nothing only where you are", 1987) and her novel *Das Bad* (1989), both translated from the Japanese by Peter Pörtner, were published before reunification, and

---

[18] Further essays and a novel (*Paul Celan und der chinesische Engel*, Konkursbuch 2020) also exist.

during her time in Hamburg she experienced "the age of shared flats and alternative movements, of demonstrations – against nuclear power, and for freedom in East Germany –, of eco-activism and gender debates" ("die Zeit der Wohngemeinschaften und alternativen Bewegungen, der Anti-AKW- und Montags-Demos, des Öko-Aktivismus und der Gender-Debatten", Ivanović et al. 2001). As a result, the themes of alternative living concepts, environmental protection and political freedom influence her work, most overtly her prose narratives; for the topic of German unity, cf "Das Leipzig des Lichts und der Gelatine" ("The Leipzig of light and gelatine"; Leipzig is an East German city) published 1991 in *Wo Europa anfängt* ("Where Europe begins"), for a first example. In addition, East Germany still features in her recent novels. For example, *Memoirs of a Polar Bear* (雪の練習生, Japanese 2011, German 2014, English 2016) is a family chronicle of polar bears, set mostly in Germany during and after the Cold War. In her poetry, references are less overt, but "Versfuß ohne Schuhe" (lit. "metrical foot without shoes", *Abenteuer*, 2010) contains a passage that might reflect on the flight of many citizens of the GDR, and the resulting discontinuous life stories:

Der süße Duft eines Kinderschuhs, der
    damals in einem östlichen Gebiet
        vergessen worden ist
Das Kind lief über die Grenze, wurde
    erwachsen, baute ein Haus
Der Schuh blieb allein zurück
Seine Sohle wurde löchrig, seine Geschichte
    nicht weitererzählt
(Tawada 2010, 35)
	The sweet fragrance of a child's shoe
	        that was forgotten in an Eastern district
	            back then
	The child ran across the border, grew up,
	            built a house
	The shoe remained, alone
	Its sole grew porous, its story never continued
	
	(interlinear translation, JB 2019)

The impact of reunification remains a debated issue. Alexander von Bormann (2006, 1025) claims that reunification had little effect on Western German literature. Similarly, Henrieke Stahl and Herman Korte (2016) assert that it was a caesura only for Eastern German poets, because they lost their state sponsored position. In the aftermath of reunification, canonised GDR poets were re-evaluated, critical ones (re)discovered, and their involvement with state surveillance discussed (cf Stahl and Korte 2016; Rhys Williams 1997), while West German writers basically continued as before.

By contrast, Neubauer sees reunification as a seminal moment for the literature of *both* German states (cf Neubauer 1995). This does not necessarily contradict the previous view, since the differing experiences of division and reunification affect the work of all German-language poets who are old enough (and have lived in the country long enough) to remember, and thus respond to, the division – even if it did not trigger fundamental shifts in their style or subject matter. For example, Durs Grünbein, allegedly the most

important contemporary German poet (Ruffing 2019, 265; cf Opitz and Opitz-Wiemers 2008; Petersdorff 2008) grew up in East Germany and reflects on this in his collection *Die Jahre im Zoo* ("The years in the zoo", 2015). Moreover, the different circumstances and standards of living did not disappear after the 3rd of October, 1990, when Germany became a single state again. The economic power of the German West still exceeds that of the East three decades later (*Frankfurter Rundschau* 01.10.18), resulting in lower incomes and higher rates of unemployment, and thus a different lived reality in the so-called 'new federal states' of former East Germany, even in the 2020s. However, in contrast to German division and 1980s *zeitgeist*, Tawada does not respond to this element of German cultural history.

The political and technological developments of the 1990s and 2000s brought further changes to the literary scene (cf Stahl and Korte 2016). Ruffing (2019) specifically notes an atmosphere of fear established in the 2000s, as terrorism, war and natural catastrophes combined with crises in the economic sector. However, the beginning of this trend may be traced back to earlier events such as the Chernobyl nuclear disaster in 1986 (cf Neubauer 1995; Rhys Williams 1997). Consequently, a postmodern outlook prevails. It is skeptical of narratives of progress, doubts reason as an organising principle, and rejects aestheticism for deconstruction. Humor emerges in ironic citations (cf Neubauer 1995), a technique Tawada also uses. Between transitions of subjectivity and approaches to an artistic consciousness, the poetry of the 2000s is therefore greatly diverse (cf Opitz and Opitz-Wiemers 2008). Tawada's poetry, too, is not easily described in broad terms. Her interests and foci shift over time, but even within the same volume, one finds different angles. One poem may be the rather general observations of a detached voice, or a near essayistic piece of pseudo-ethnology, while another depicts the response of a more tangible speaker to a specific situation.

Regarding form, longer poems are becoming more common (Burdorf 2015, 129), which fits with the verse novel *Balkonplatz* Tawada published in 2016. Moreover, metapoetical or "poetological poems" ("poetologische Gedichte"), which present an author's poetics, are a trend from 1989 onwards (Stahl and Korte 2016, 29; cf Burdorf 2015). In the voice chapter, I analyse Tawada's "Ein Gedicht für ein Buch" (1996) as such a poem. Experimental or visual approaches are recurring traits as well (cf Bormann 2006; Burdorf 2015); Thomas Kling emerges as a central figure in this style, which uses elements of performance art and auditory poetry (cf Bormann 2006; Opitz and Opitz-Wiemers 2008;

Stahl and Korte 2016).[19] Tawada has also done dramatic readings, as well as performance shows together with the jazz pianist Takase Aki. This performative element is another reason that the concept of voice is so important for understanding Tawada's poetry. Another common trait of contemporary German poetry is the use of wordplay as a rebellion against the power that language holds over speakers. Elements of surrealism, language corporeality and estrangement are common among younger generation writers (cf Bormann 2006; Burdorf 2015; Stahl and Korte 2016). Tawada also uses similar techniques.

Even Tawada's transculturality fits in the German literary context (as well as the Japanese one), because transgressing boundaries (of nations or literatures) is an element of the contemporary German literary scene. For instance, Dieter Burdorf notes that multilingual poetry by multicultural authors becomes increasingly prevalent, especially in the new millennium (2015, 129). While Tawada had already played with language(s) in her earlier work, questioning linguistic constructions of identity remains a topic in her later writing. In fact, her engagement with language criticism increases after 2000, as demonstrated by the many puns in *Kasa* (2006), *Abenteuer* (2010) and *Shutaine* (2017).

Finally, the 'poet academic' is common in the contemporary scene. Many poets hold tertiary education qualifications, or even have positions at universities (cf Bormann 2006; Stahl and Korte 2016). This pattern also applies to Tawada, who not only holds a doctorate of German literature, but also has given poetry lectures at three German universities (Tübingen, Hamburg, Trier) and has been writer-in-residence at universities abroad, combining the academic with the transcultural element. As mentioned above, there is a similar orientation toward the foreign among Japanese women writers (cf Hein 2014). It may be due to Tawada's university education that she references theoretic discourses and intertexts such as the works of Walter Benjamin.

Overall, Tawada's poetry shows numerous overlaps with the general developments in the contemporary German poetic scene. While she does not write about national socialism, the events of the more recent past, to which she was a witness, are featured in her work, notably the division of Germany. She also responds to literary trends such as social criticism, postmodern and deconstructive elements, feminist views, ironic citations, a

---

[19] Meyer-Kalkus (2001, 133) even views poetry in general as a genre made to be heard, but this would exclude visual poems, like the Jandl-tribute works Tawada has published in *Abenteuer*. Nevertheless, he is correct in emphasising the importance of the musicality of literary language (Meyer-Kalkus 2001, 184).

diversity of styles, metapoetry, an increase in longer poems in recent years, and the inclusion of performative elements. These commonalities show that she is, at least to some degree, part of German contemporary poetry, and therefore German literature, as much as Japanese literature. In other words, mutually exclusive categories such as national literature are increasingly lacking as descriptors for transcultural writers of the 21st century, such as Tawada. In the following, I consider several potential alternatives.

0.2.2.3. *Literatures in a Post-National World*

After considering the ways in which Tawada's works both belong to and fall outside of national literatures, it is now time to examine the different larger frameworks through which her work can be viewed. I have previously described Tawada's biography as an example of a transcultural writer, but besides transculturality, the concepts of world literature, migrant literature, *ekkyō bungaku* (border-transcending literature) and exophonic literature are also possible descriptions. All are used in critical literature, with the intention to capture (some) transgressive aspect(s) of her works, neglecting others, but only one of these concepts – exophony – is unambiguously applicable, at least to the part of her oeuvre I focus on: her poetry in both her languages. Since my objective is to show the parallels to and conflicts with Tawada's poetics for each of the categories I introduce, this section is not intended as a general introduction into the five genres. Therefore, I will not discuss current debates, subgenres or particular developments in these fields, unless they are relevant to Tawada's works fitting into the category. As a final step before the actual analysis, this section demonstrates that instead of predefined categories, an analysis of Tawada's poetry needs specific guiding concepts that are developed from the work itself. Even exophony, despite being closely associated with her, has its limits as an analytic framework, demonstrating the necessity for flexible analytical categories, such as the ones I develop in Ch 1 and 2: voice and in-between space.

In his much-discussed theory of transculturality, Wolfgang Welsch distinguishes the notions of inter-, multi- and (his suggestion) transculturality. Welsch's main criticism of the related notions of inter- and multiculturality is that they perpetuate a spherical model of culture (cf Welsch 1994, 2010). By contrast, transculturality exceeds the traditional view of cultures as nationally or ethnically bound. Instead, cultures can blend and thus become transcultural in two ways: they go *beyond* the spherical model, and some aspects of culture continue *through* more than one culture (Welsch 2010). Contributing to the process of transculturalisation are current transnational lifestyles and the global availability of goods and knowledge (Welsch 2010). Thus, the concept offers a basis to

consider globalisation, namely the international interchange of languages (Yildiz 2017, 225–26) and cultures. It is also aware of the complex, multidimensional power structures of the postcolonial world that underlie contemporary works (Sarkowsky 2011, 84–85).

Subsequent German-language studies of transculturality have drawn on Welsch, but also criticised his theories. In particular, Welsch's focus on the *products* of transculturality (hybrid individuals and cultures) instead of the *process* of transculturalisation has drawn criticism (Binder, Klettenhammer, and Mertz-Baumgartner 2016, 11–14). While this focus avoids immediate conscription of texts into a discourse of resistance (or migration, as is the case with 'migrant literature'), real social and political forces that shape the texts are in danger of being neglected. These forces can be better appreciated with concepts such as inter- and multiculturality (Sarkowsky 2011, 88–89; cf Mecklenburg 2008, 98). For example, multilingual poetry, if it receives academic attention at all, is treated as language criticism and not examined for its cultural implications. This makes the study of explicitly transcultural poetry, such as Tawada's, a marginalised field of research (Binder, Klettenhammer, and Mertz-Baumgartner 2016, 17). Instead of forcing the works I analyse into categories intended for prose, I aim for the development of genre- and author-specific concepts, voice and in-between space in Tawada's case. Attempts to create new categories based on Welsch's criticism still do not fully account for Tawada's works.

For example, Christine Meyer suggests the term "Germanophone literature" as one possible countermeasure against the lack of contextuality in Welsch's transculturality concept. Her suggested term differentiates language and nation(ality), an element critical for the inclusion of non-native authors such as Tawada. It also shows the power dynamics inherent in the relationship of language, nationality and literature, which terms like "inter-" or "transcultural" literature obscure (C. Meyer 2012, 15). At the same time, however, Meyer's term fails to acknowledge *non-German* influences in the texts, which is vital in Tawada's case. Therefore, I prefer a term which directly references the connection of cultural spheres of influence in Tawada's works. One such term is "intercultural literature", as literary scholar Carmine Chiellino introduces it.

In his survey of intercultural literature, Chiellino notes features of this genre that I would also apply to transcultural writing. The first of these is the transition of cultural and linguistic spheres, which shapes the resulting texts ("durch den Wechsel von Kulturräumen und Sprachen geprägt", Chiellino 2016, 68). The narratives he examines (Chiellino only uses prose) reflect these transitions in their plots, e.g., journeys between

a current residence and a childhood home. In this way, the protagonist's life story can become unified in the new language, a move the protagonist of Tawada's first novel, *Das Bad*, also makes. By contrast, in Tawada's poetry I observe images of cultural transition, but no unification in a single language. Instead, the speaker remains liminal or internally divided.

Furthermore, Chiellino claims that intercultural literature is written by authors "who do not write in their language of origin" ("die nicht in ihrer Herkunftssprache schreiben", 2016, 117), a description which fits Tawada's German language work and also aligns (partly) with her description of herself as an exophonic writer. Alternatively, writing in one's mother tongue in another country (which applies to Tawada's Japanese texts written in Germany), or writing as part of a linguistic minority, count as intercultural literature for Chiellino. Nevertheless, his category fails to encompass Tawada's texts written in Japanese for Japanese audiences, which still bear the influence of non-Japanese cultural experiences and intertexts.

Finally, Chiellino demands an interrogation of language and the discussion of intercultural issues in the work (2016, 117).[20] The concepts of language and culture and their relationship that underlie his thesis are too static for my concept of 'transcultural writing'. However, the connection of an author's biography (living abroad or surrounded by a language other than their mother tongue) with the style and content of their work seems promising, without being too limiting for the interpretation. Indeed, Tawada's poems, like her prose, regularly show language failing in the face of (transcultural and other transgressive) realities. They repeatedly feature scenes of (cultural) strangeness, travel, misunderstandings, border crossing, and (cultural) encounter, without being necessarily autobiographical.

Welsch's transculturality model effectively argues against a spherical culture model and stresses interconnection, but it neglects processivity and cultural contexts. Germanophone literature includes second-language writers but cannot include non-German influences. Intercultural literature stresses transition processes and writing in one's second language, but is focused on prose and does not allow for plural speakers or Japanese texts written in Germany. As concepts, intercultural and even transcultural literature focus on two or more cultures and the act of connecting them, whereas Tawada's works spread beyond

---

[20] In this way, he responds to criticism that his initial overview of intercultural literature was overly focused on labourers and refugees and relegated writers like Tawada, whose approach is more playful and focused on language experiments, to the margins, cf Kraenzle 2004, 252–54.

cultural belonging. Therefore, I will now consider the applicability of a larger framework: the term 'world literature'.

The concept of world literature is linked to German classical poet Johann Wolfgang von Goethe, who suggested to his secretary that literature should be studied beyond the borders of national languages (cf Küpper 2013). This notion implies literary interchanges between cultures, enriching one another and spreading a connective concept of universal humanity, often through translation (cf David 2013; Apter 2013). Tawada's culture- and language-transcending works merit consideration in this context, but exceed the available assignments.

While Goethe's first description of world literature correctly foresaw the age of globalisation, the term's exact meaning and implications are unclear. Goethe did not concisely define it, but potential meanings include poetry as a "shared possession of humanity" ("gemeinsamer Besitz der Menschheit", Lamping 2010, 22), as a shared quality that all human literary art possesses. Two common misuses of the term, sometimes combined, are world literature as a global canon (with a normative, Eurocentric view of quality) and as a merely accumulative idea of all the world's literature (Lamping 2010, 106–7).

However, the aspect Goethe was most interested in is world literature as international poetic cooperation (Lamping 2010, 23). World literature is therefore defined as either *authors* working together across cultural divides (interpersonal world literature), or their *texts* responding to others' works (intertextual world literature). Due to frequent allusions to texts of both European and Japanese literature, Tawada's texts qualify as world literature in the latter sense.

Goethe's cooperative world literature concept transcends national literature, but does not replace it (Lamping 2010, 59). World literature envisions literature going beyond the limits of culture, nation and language (Lamping 2010, 62), while national literature focuses on the regional/specific context of texts. Thus, the concepts complement each other (Lamping 2010, 63). This complementary function is also where the applicability for Tawada's texts breaks down: Goethe's claim that "[e]very work that one assigns to world literature also belongs to a national literature due to its linguistic constitution" ("[j]edes Werk, das man der Weltliteratur zuordnet, gehört über seine sprachliche Verfasstheit zugleich einer Nationalliteratur an", Lamping 2010, 63) does not apply for Tawada's fluid, multi-connected work. Moreover, her German texts face the problematic exclusion of migrant authors' texts from German national literature, and some of her

Introduction

Japanese literature texts, notably the early poems, were only published in Germany, so they would belong *linguistically* to one literature and to another by virtue of their place of publication. Such a case is not provided for in Lamping's definition.

In order to be an author of world literature in Lamping's sense, one has to have experience reading, speaking, travelling and thinking in other languages and cultures ("Es sind vor allem vier Eigenschaften, die einen Schriftsteller zu einem Autor der Weltliteratur machen: Belesenheit über die eigene Literatur hinaus, die Beherrschung zumindest einer weiteren neben der Muttersprache, Mobilität und ein Denken in anderen als nationalen Kategorien", (Lamping 2013, 33). This definition does not include the interpersonal connections of world literature authors that Goethe had stressed, but the connections are implicit in the elements of travelling and living abroad (Lamping 2013, 38, 44). These four conditions also impact a work's content, as can be seen in Tawada's depiction of migration and language learning experience in her works.

Alternatively, David Damrosch (2003, 4) suggests that "all literary works that circulate beyond their culture of origin" and are "actively present" there count as world literature. Texts become world literature through the success of their translations (cf Apter 2013). In this view, Murakami Haruki (in his translated works) is representative of Japan (Yagyu 2019, 147). Translation is also an important part of Tawada's work (and of her poetics, cf Ch 2). Tawada first established herself in Germany as a writer appearing in translation, before she entered the Japanese literary scene, *and* before she began writing in German (cf Matsunaga 2002b). Besides translating some of her own works, she has translated Kafka's *Metamorphosis* into Japanese, and Meiji-era Japanese female writer Higuchi Ichiyō into modern vernacular. Interestingly, because only part of her works in one of her languages are translated into the other, she has two different bodies of work and thus two different audiences in German and Japanese respectively (cf Slaymaker 2007a). The number of audiences grows to four if one adds her growing readership in English and French translation. Known, therefore, to many of her readers in translation, Tawada's works can be considered world literature in Damrosch's sense.

Although world literature as literature in translation is a usefully concrete definition, it is based on a simplistic model of closed cultures (similar to the model which Welsch's concept of transculturality criticises) and does not take into account the intermingling of cultures in today's world. Texts by writers such as Tawada that appear in only one culture or language but are deeply affected by other cultures and/or languages, could not be considered world literature according to Damrosch's translation focused concept. This

problematic category would include the few language-mixing poems Tawada has produced (cf "Die *tōsō* des *tsuki*s" (Ch 3), and "Hamlet No See" (Ch 5)). Japanese then functions as a multilingual language, connecting with texts (and their authors) from other cultures. This connection elevates these poems to the world literature category (Yagyu 2019, 162) as Goethe imagined it.

A further aspect of the translational definition of world literature, as offered by David (2013, 22) is that, as an "encounter with cultural alterity", world literature provides an educational aspect, 'enriching' the target culture. Since translated texts always carry some of their original culture, translators and readers of the translation are involved in a process of (re)creation. If successful, this recreation also enables the reader to experience the 'encounter with alterity', and be changed as a result of it (Henitiuk 2012, 31–33). However, the concept that foreign texts can enrich national literature holds the danger that one may see oneself in the 'foreign' texts, instead of relating to the other as an equal (Damrosch 2003; C. Meyer 2012). This tendency is an example of the subject-construction via Self/Alter Ego Other. It is based on a binary worldview undermined by Tawada's works, as discussed in Ch 3.

Damrosch notes three observations possible for the reader: "a sharp *difference* we enjoy for its sheer novelty; a gratifying *similarity* that we find in the text or project onto it, and a middle range of what is like-but-unlike – the sort of relation most likely to make a productive change in our own perceptions and practices" (Damrosch 2003, 12). While the first two forms align with subject- and alterity construction in the Self/Alter Ego mode (cf Ch 3), the limited similarity of the third kind may cause alienation. It may even trigger a perspective shift in the reader, who begins to see the familiar with fresh eyes. In Ch 3, I analyse how far Tawada's poems perform this perspective shift.

Emily Apter expands on Damrosch's concepts, but also points to their critical flaws. Further developing Damrosch's argument of enriching through alterity, she frames world literature as literature of cultural estrangement (Apter 2013), a view that aligns with Tawada's use of alienation techniques (cf Ch 3). Apter further acknowledges the potential that translated literature may provide new insights, but warns against the view of translation that Damrosch holds. For her, his view threatens to propose "cultural equivalence and substitutability" in translation (Apter 2013, 2), effacing cultural differences.

Since the basis of world literature is a global exchange of ideas, Apter laments that the obstacles of untranslatability are often neglected. In other words, texts are selected for

translation based on their translatability, not their merit (Apter 2013) – they are, as Lamping describes it, literature for the global market (Lamping 2019, 21). This marketability element may lead to writers in smaller literatures adopting the language and style of the majority to be noticed and translated. Alternatively, it may result in a (self-)exoticising overemphasis on the 'local flavour' needed to achieve acknowledgement (Numano 2013, 156). The operating principle of world literature as literature in translation triggers the stress of Damrosch's "sharp difference", rather than the more productive, but less translatable and less digestible, "incomplete similarity". Tawada, by contrast, works effectively with the creation of partial and unexpected similarities (cf "Orangerie", Ch 2).

Moreover, as Apter notes with reference to Walter Benjamin (cf Ch 2 for his influence on Tawada's work), the untranslatable may be not just be an obstacle for a translator, but instead a stylistic element of the text, and thus necessary to its aesthetic function. Apter calls this technique "glossolalia": the artistic use of language that is either not understood (by the speaker) or not understandable (in general) (Apter 2013, 10). Glossolalia aligns with Tawada's use of German and Japanese expressions in texts of the other language; the latter she mostly explains, the former often remain closed to monolingual readers. For example, the poem collection *Shutaine* shows this use of German in Japanese poetry. The title of the volume and of all poems within are transliterations of a German word (e.g., "Steine" ("stones") in Japanese moras becomes "shu-ta-i-ne"). In Japanese novels such as *Museiran* and *Seijo densetsu*, Tawada goes even further and constructs terms that appear to be clumsy translations of culturally specific words and phrases, like food items and sayings (cf Tsuchiya 2004b; Saitō 2004; Tochigi 2005). She creates a translation without an original, and as a result, her texts have the aesthetic effect of a translator's alienation, Apter's glossolalia, even when they are not translations themselves.

In short, Apter claims that besides translation, untranslatability is at the root of world literature, whether it is acknowledged or not (Apter 2013, 16). This definition is more applicable to Tawada's work, but still clings too much to binary categories (such as 'original/translation', 'translatable/untranslatable'). Tawada and other transcultural authors like her go beyond the binary of own and foreign language/culture, and beyond the nationalistic model of literature.

Goethe's idea of world literature focused on the literary exchange between authors of different languages and cultures. These texts were still placed within a national literature, they merely had a wider scope. While Tawada has the multilingual, multicultural

experience that makes a world literature author, and her texts are intertextually connected to other cultures and languages, they cannot be framed as German or Japanese literature, moving beyond the concept as Goethe and Lamping describe it. Damrosch's understanding of world literature as literature in translation falls equally short of Tawada's works due to their playful and creative approach to translation and originality. Apter averts the danger of false equivalence inherent in translation-based approaches by stressing the untranslatable element of language. This view is more applicable to Tawada's approach to language and translation in literature, but it is still too binary. Her works, especially their approach to language, deconstruct the category of national literature as a whole, something neither Goethe's nor Damrosch's definitions consider. The closest to this element is the concept of world literature as intercultural literature. Used in this sense, the term turns against (language) nationalism and is critical of globalisation (Lamping 2019, 23–25). The genre of migrant literature also reflects on nationalist views of language and literature, but it brings its own set of limitations.

Since Tawada came to Germany in 1982 and chose to stay there, it is tempting to see her as a migrant and her works, therefore, as migrant literature. Studies that pair her works with those of Turkish German authors often use the migrant writer category (e.g., Pirozhenko 2011; Kraenzle 2004 offers a more nuanced discussion of her relationship to term and genre). However, not only do her works only partly fit the definition of migrant literature; the question arises whether the ghettoisation of writers with non-indigenous backgrounds in a separate genre, rather than their inclusion into German(ophone) literature, is not problematic in itself because the category focuses on author's biographies, instead of the qualities of the texts themselves.

Migrant literature in today's sense begins with the arrival of 'guest workers', labour migrants in Germany during the postwar economic boom, although there are earlier examples of non-native German writers. The majority of the post-WW2 'guest workers' were Turkish, leading to a tendency to reduce 'migrant literature' to literature written by Turkish Germans and their descendants (Ackermann 2011, 47). By contrast, Tawada is part of a group of academically educated traveling writers (cf Tachibana 2017; Hein 2014), a very different sociocultural environment.

Azade Seyhan (2001, 106–7) describes three 'stages' of migrant literature, which are based on the chosen language, although she acknowledges that these stages can be mixed in a specific work. The first stage would be for a migrant to report their experiences in their new country in their mother tongue. Literary scholar Irmgard Ackermann (2011, 45)

describes it similarly, but adds that translations of these texts may function to initiate cultural exchange. In Seyhan's second stage, migrant writers would address their observations of the host country to its natives, i.e., write in the language of the majority, while in the third, they create experimental language art (Seyhan 2001). Second stage texts were often intended to garner sympathy for the socially and economically difficult situation of migrants – thus writing fitting into this stage is occasionally called "Betroffenheitsliteratur" (literature of consternation, cf Ackermann 2011, 45). As such, migrant writings contribute to the working through of migration processes in Europe. Tawada's texts, however, are no such "accounts of experience or […] prose of consternation" ("Erlebnisberichte oder […] Betroffenheitsprosa", Gelzer 1999, 68). They refer to the migrant's situation and use it for aesthetic purposes, but make no claim to realistically depict migrant living experience, and aim for a widening of the reader's perspective, not their sympathy (which would leave the system uninterrogated).

One element of migrant literature is a (permanent) change in location (cf Kraenzle 2004), i.e., a directional physical movement from home to host country. The idea is that with the arrival in another country should come the effort to arrive in its language as well. Therefore, the switch to another language (linguistic movement) is the defining feature of migrant literature. This language change impacts both the writing process, and the type of communication the text establishes with its readers (Ackermann 2011, 41). Whereas the subject of Seyhan's first stage speaks to an audience of peers, the texts of the second stage feature a speaking subject culturally and linguistically removed from its intended audience – the migrant status functions as a distancing effect (cf Ackermann 2011; Bay 2006). Tawada uses the latter stance artistically in her prose, in the perspective of the fictive ethnologist.[21]

Seyhan's third stage of migrant literature uses techniques such as collage and language experiments (Seyhan 2001, 107). Much of Tawada's work can fit into this category, as she uses surprising combinations of images and goes to and beyond the borders of grammar (e.g., in "Die Konjugation", Ch 4). Only from this stage third of independent, diverse literary expression, there are aesthetic (rather than biographical) criteria to define migrant literature. However, with their experiments and language mixing, the writers of stage three actively reject the label migrant literature (cf Bay 2006; Ackermann 2011; C. Meyer 2012), making the point moot. Even if no code switching or code mixing takes

---

[21] Tawada defines this perspective in "Erzähler ohne Seelen" (Tawada 1996, 25). For scholarly commentary, cf Gelzer 1999; S. Fischer 2001; Redlich 2012.

place in the text, by taking the Other's point of view within the language of the majority, the stage three (transcultural) writer estranges the familiar and disrupts the smooth functioning of language (cf Blödorn 2006), loosening the connection between language, culture and identity. Poetry seems especially suited to such perspective shifts (Blödorn 2006, 140), perhaps because of the voice function, which limits the visible world and its interpretation to the speaker's perspective.

One transformative experience which also disrupts the connection of language and identity is travel. As a result, the journey motif recurs in migrant fiction as a poetological image. Scholar of German literature Hansjörg Bay discusses Tawada's first longer narrative, "Wo Europa anfängt" ("Where Europe begins" as an example (cf Bay 2006; Weigel 2004). This story rejects borders and criticises the concept of (closed) cultures; the realm of the journey symbolically represents literature as an in-between space, where binaries are established only to dissolve and merge into one another (cf Bay 2006). This fluidity aligns with the observations of professor for German Studies Andreas Blödorn that the travel motif leads to reflections on linguistic belonging and is thus a central topic in "contemporary transcultural poetry" ("transkulturelle[…] Gegenwartslyrik", Blödorn 2006, 134–35), such as Tawada's.[22] The settings of Tawada's prose often reflect her own continuous travels all across the globe, and her texts often feature modes of transportation, especially trains, but also planes, buses, cars and the underground. Elements of this also occur in her poetry. Instead of a migrant subject establishing themself in a (imagined as closed) host culture, Tawada's speakers are on the move, in transit, liminal and therefore destabilising.

Initially, migrant writers wrote poems, but novels have dominated since the 1980s (cf Ackermann 2011). This development not only aligns with Tawada's career (she began with Japanese poems, then moved to narrative), it may also explain the scholarly focus on her prose. If migrant literature is mostly novels from the 1980s onwards, and Tawada is seen as a migrant writer, it makes sense that her poetry was neglected for her prose. However, it has to be noted that Tawada is an exception due to her free choice of the country and language she moved into (cf Chiellino 2016); for refugees and labour migrants, the language change may have been more forced and thus their engagement with this language less playful. As a result, works in Seyhan's second stage dominated the view of migrant literature, so that Tawada fell out of this category. For example,

---

[22] For a study of travel motifs in Tawada, cf Kraenzle 2004.

Introduction

German Studies scholar Sabine Fischer decides that Tawada's works do not fit in the migrant literature category, since she does not reproduce clichéd images of Japaneseness and migration experience (cf S. Fischer 2001). The variety of contexts that third stage migrants' works display, and the full breadth of their interests (which go beyond the pain of displacement and the experience of alienation and discrimination), is not reflected in the narrow concept of migrant literature, questioning the applicability of the label to Tawada beyond her earliest prose texts.

Moreover, the category of migrant literature reduces the texts assigned to it to only one aspect of lived experience, that of the migrant. Due to the experience of multiple forms of discrimination (for their gender, ethnicity, sexuality, economic situation, etc.), writers' social engagements may be intersectional, making their works show aspects of both migrant literature and women's literature, for example (Opitz and Opitz-Wiemers 2008, 735; Siercks 2015, 25). Treating them as migrant literature first and foremost obscures other topics they may address. Consequently, many transcultural authors rebel against such reductive, limiting assignments of identity, in the same way they rebel against the concept of competence only in one's native language (cf Opitz and Opitz-Wiemers 2008). Tawada is no exception of this development; while some critics, such as German studies professor and Tawada's doctoral advisor Sigrid Weigel (2004), argue that her transnational, transcultural perspective and her poststructuralist leanings exclude her from the genre of migrant literature, German studies scholar Christina Kraenzle goes one step further.

Kraenzle (2004, 52–53) suggests using the concept of intercultural language instead of migrant literature. She criticises the ethnic focus of migrant literature and suggests a broadening of the category into 'intercultural literature' (cf Chiellino's concept above), demanding that the genre be reconsidered to include writers like Tawada. A broader focus on connections, rather than conflicts, between cultures would indeed include works like Tawada's, which interrogate the concept and function of language. But the limited thematic scope is not the only issue with the migrant literature category.

Even more problematic than the narrow focus is the latent racism inherent in the label 'migrant literature'. Since "some authors are granted access to the German literary landscape while others are excluded" (Kraenzle 2004, 2; cf C. Meyer 2012; Seyhan 2001), and this distinction is based on the ethnic and cultural background of the author, the texts are judged, and excluded from the category of 'German literature' for the *biography* of the writers, not their artistic merits. The argument is often that no one whose first language

is not German could reach artistic excellence in it; German studies scholars Florian Gelzer and Linda Koiran criticise this focus on (first) language, both as a marker of identity (Germans identified as those whose mother language is German) and as a reason for the exclusion of migrants from 'German literature' (cf Gelzer 1999; Koiran 2009). In this way, the argument erases the proofs of its inaccuracy with circular logic: migrant writers cannot write German like native speakers, so their works can only be migrant literature, and because migrants only write migrant literature (which is a niche genre not worth considering), none of their works are part of the canon of German literature, 'proving' in turn that migrants just cannot reach a level of proficiency equal to native authors.

A nationalist worldview needs to undervalue contributions from non-native speakers in this way because of a false link of language as the 'mother tongue' to nativity (cf Yokota-Murakami 2018) and thus ultimately to the right to belong. But the exclusion of second-language writers from artistic consideration is not only problematic because of its racist associations, it also denies the existing cultural contributions of non-native writers (Stockhammer, Arndt, and Naguschewski 2007, 12). While Tawada has started out as a foreigner in Germany, it is an indisputable fact that she is now well-versed in German language and culture, and actively participating in it. Describing her as a migrant author, instead of as a writer of German literature, denies the potential impact on German society her works may have.

In this implicitly hostile environment, poetry using more than one language may serve as a sign of resistance. Seyhan (2001, 11) claims the term 'migrant' implies limited time (i.e., that the writers will integrate eventually, or return to their country of origin). But would even giving up their language(s) of origin to become German(-language) writers be enough to allow them a place in the German canon? Tawada writes German for over two decades now and is still considered a migrant writer by some scholars. In such a situation, "bilingual forms become a means to interrogate the inscription of race via language" (Yildiz 2017, 226), and to resist the pressure to 'integrate', i.e., to conform to the host country's biases. It may be a sign of this resistance that Tawada's poetry increasingly has increasingly interacted with, parodied and questioned the functioning of language throughout her career, most strongly evidenced by the title and first section of poems in *Abenteuer der deutschen Grammatik* ("Adventures of German grammar", 2010) and in the transcribed German poem titles of *Shutaine* (2017).

Consequently, one reason for the impulse to shut out bilingual migrant writers from national literatures may be the hybrid identities articulated in polyglot migrant's writing.

Such hybridity destabilises identities based on the congruence of language, culture and nation. "[M]onolingualism" (Bachmann-Medick 2014, 3), the insistence on a singular language, affirms cultural hegemony. By contrast, bilingualism signifies not only proficiency in more than one language, it also uncouples language from nationality. This connection is expressed in the mother tongue concept, i.e., the idea that true proficiency is only possible in the first language(s) (cf Yokota-Murakami 2018; Yildiz 2017).

The expression of linguistic difference, even involuntarily (e.g., through an accent) may lead to xenophobic discrimination, since the nationalist view interprets such linguistic difference as marker of cultural (or ethnic) difference, and affords the speaker less cultural prestige accordingly (depending on the stereotypes of the culture the accent is associated with). This situation pushes migrants to choose one language/culture and attempt to perfect it, at the price of giving up any others. Yet, second language speakers and people who look 'foreign' still experience discrimination, even if they speak flawlessly. For example, they are patronisingly praised with exclusionary phrases such as "you speak our language well, for a foreigner" (cf Kraenzle 2004; Sommer 2003; Perloff 2010). As a result, second language writers themselves have asked for an end of exclusionary labels such as 'migrant authors', instead being recognised simply as authors of the language they write in (Opitz and Opitz-Wiemers 2008, 734).[23]

However, incongruous though it is with Tawada's work, the concept of migrant literature connects with one of the guiding ideas this study is based on, that of in-between space. Seyhan frames migrant literature as a search for the Third Space, and the migrant's wandering in physical and mental borderlands as an occasion for great literature (Seyhan 2001, 15). Uprooted in both 'home country' and 'host country' alike, its texts offer the in-between as a "space of memory, of language, of translation. In fact, this alternative geography can now be figured as a terrain (of) writing" (Seyhan 2001, 15). In this way, Seyhan postulates the literary creation of an in-between space, which can be represented as physical space and where literature (and identity construction) can happen.

---

[23] An example for the exclusion of non-native writers from the literary canon of their new language is the Chamisso Prize. This German literary award was named for the French immigrant (and German language poet) Adelbert von Chamisso and given to non-native German writers. Several authors with an immigrant background or multilingual styles, including Tawada, have received the award between 1985 and 2017 (Kister, September 20, 2016; Ackermann 2011, 46–47). However, first the award's dedication was changed to focus more on the author's engagement with languages, rather than on their background, and eventually it was discontinued entirely (Kister, September 20, 2016).

Introduction

This aligns with Tawada's view of the in-between as the place of literary creation. She has noted her interest in the 'valley between languages', even so far as to suggest she wants to live there. "I thought that, what I wanted was not to cross borders, but become an inhabitant of the border" (わたしは境界を越えたいのではなくて、境界の住人になりたいのだ、とも思った, Tawada 2012a, 35; cf Lehrer 2015, 122). In the in-between space of languages, Tawada is "living the history of border crossings, deterritorialization, and reterritorialization that dismantles the core of monolithic national or ethnic identities" (Seyhan 2001, 102).

In any case, Tawada's border-transgressing work seems too broad in themes and method to place within the category of 'migrant literature' as it is now. She is not one of the guest workers for whom the German literary scene originally coined the term and does not focus on depictions of migrant experience to garner sympathy. Her movement between languages is not unidirectional and she expands the journey metaphor to a life/existence in transit. A focus on the portrayal of migrant experience in her works would not only obscure the many other layers and connections to cultural discourses she establishes; the label of migrant writer would also be a denial of her influence on German literature and contribution to its cultural sphere. Since these dimensions are not inherent to most uses of the migrant literature label, a category more sensitive to the potential of in-between space is necessary. The Japanese concept of *ekkyō bungaku* takes the transgression of the border of national literature as its starting point, and seems promising in this regard. But does it deliver on its premise to do justice to border transgressing literature, and is it applicable to Tawada's work?

In order to understand what type of texts are *ekkyō bungaku* (越境文学), border crossing literature, it is necessary to first consider the border itself (briefly, since I discuss the concept in more detail in Ch 2). Borders separate, but also connect realms considered distinct. They are places of meeting for the two sides, which are conceptually linked through the action of defining them (and thus the border), and therefore dependent on each other (Hohnsträter 1999, 240). On a conceptual level, borders result from the construction of binary oppositions (instead of a spectrum) and then serve to assign membership to one or the other category of the binary (Newman 2007, 32; Audehm and Velten 2007, 21).

The aspect that borders are created in the same process that defines what they separate, and the aspect that a certain amount of transgression is necessary for this process, allows for the use of the border as a metaphor. The distinction between 'native' and 'alien' that

happens at a (physical or metaphorical) border is a form of Self/Other identity formation, so that the concept of a border between, for example, two countries, is hardly dispensable, even after the abolition of physical borders, e.g., in the European Union (Newman 2007, 32–33; Schimanski and Wolfe 2007, 9, 17; Audehm and Velten 2007, 17). In literature, the connection between language and nationality is very relevant, as in the migrant literature category.

In a global context, however, the population movements of the 20th century have destabilised the assumed link between a nation, a language and its literature (Ackermann 2011, 42). While some amount of transgression is necessary to establish a border, too much of it renders the border void (Audehm and Velten 2007, 13). Thus, the rising number of multilingual migrants, and the literature they produce, puts pressure on the concept of 'national' literature in the sense of one nation, one culture/ethnicity, one language (cf Tsuchiya 2004b, 2009a; Numano 2013, 157; Hein 2014). As discussed above, the ghettoisation of non-native writers in the category 'migrant literature' is one strategy to avoid this. However, bilingual writers "break[…] the equation between nationality, ethnicity, national language and culture that had been developed during the nation-building process in the late nineteenth and early twentieth century" (Costa 2015, 111; cf Yokota-Murakami 2018; Yildiz 2017 discusses the specific Japanese context). Unlike directional language-changing migrants, they cannot be contained in the migrant literature category, as I discussed above for Tawada.

The increase in global migration has not skipped Japan; from the 1990s onwards, non-Japanese writers began successfully publishing in Japanese, while Japanese writers went abroad and published in other languages. The concept of *ekkyō bungaku* (越境文学, "border crossing literature") is one response to this, and one of the genres into which Tawada's work falls in Japanese criticism. Tsuchiya Masahiko (土屋勝彦) defines *ekkyō bungaku* by its focus on the in-between: "It is exactly the desperate intention[ality] towards an in-between space, one that cannot be reduced to national literature, or cannot be narrated at all, which supports the fateful *deracine* [uprooted] pathos of border crossing literature." (国民文化に還元されえない、語りえぬ中間地帯への絶望的な志向性こそ、越境文学の持つ宿命的なデラシネのパトスを支えるものに他ならない, Tsuchiya 2004a, 15) Furthermore, the concept has a nuance of illegality, so 'border-transgression' (Siercks 2015, 5) extends from literal illegal migration to social and cultural norm-transgression.

Mostly, however, *ekkyō bungaku* refers to writers which mix or switch between languages (Küpper 2013, 11) and thus disrupt the language nationalist paradigm. I use the term 'language nationalism' for the idea that a national literature includes only texts by authors raised in the language and culture of that nation, equating nationality, language and culture. This connection can be made overtly, but also implicitly, as when Tsuchiya assumes that Tawada's German works can be more experimental because they will not be canonised as German national literature (Tsuchiya 2004a, 15). He thereby implies that Tawada is preemptively excluded from German literary excellence for her migrant background. In this way, language nationalism manifests where cultures treat language and literature in that language possessively, demand monolingualism, and form a canon based on it (Apter 2013, 320). It is therefore part of the problematic application of the migrant literature label. *Ekkyō bungaku*, by contrast, aims to deconstruct monolingual concepts of literature.

As a result, works that are considered *ekkyō bungaku* disrupt the equation of nation, language, culture and literature. For example, Tawada's oeuvre represents the artistic value of transculturality and thus refutes negative views of multilingualism, which are based on a nationalist fear about the globalisation of the world (Pogatschnigg and Tsuchiya 2004, 2; cf Yildiz 2007).[24] Namely, Tawada undermines the norms of 'Japanese literature' with expressions of alterity, which techniques similar to those used in minority and creole literatures (Tsuchiya 2009b, 224, 2004c, 85). Instead of 'beautiful Japanese' (Tsuchiya 2009b, 225), Tawada's texts portray a broken language, distanced from standard Japanese (or German, in her German-language poems since 2010), e.g., through the alienating addition of foreign language elements (Tsuchiya 2009b, 225–26; cf Tsuchiya 2004a, 2004b).

In order to be an *ekkyō bungaku* text, the effect of this alienation needs to go beyond 'enriching' the language/culture (as the genre world literature assumes),[25] and instead towards transforming it. For example, Tachibana argues that Japanese postcolonial literature (by Korean Japanese writers) and Japanese literature by foreigners have destabilised the nationalistic concept that Japanese language and mentality are inaccessible to foreigners (cf Tachibana 2017), i.e., these texts induced a shift in cultural

---

[24] However, Stockhammer, Arndt, and Naguschewski (2007) argue that the equation of nation, language, culture and literature was already falsified by colonialism and the resulting mixture of languages and cultures.

[25] Numano (2013, 158) falls into this trap, describing the "strange" Japanese of non-native writers as beneficial to Japanese literary expression.

assumptions. Making transformative influence a necessity for a text to belong in the category stresses the close connection between the choice of (a foreign) language, cultural border crossing, and perspective shifts in the audience. Tawada's works perform exactly such a connection, placing them in the realm of border crossing literature. Moreover, one of her poetic cornerstones, in-between space, aligns with *ekkyō bungaku*'s central motif: the gap.

Eric Siercks introduces the gap (ずれ) as an image central to *ekkyō bungaku* (Siercks 2015, 13). Its writers use the gaps between the (constructed) nation and personal identity, between bodily and textual languages, to convey emotion (Siercks 2015, 19; Tsuchiya 2009b, 227). Such gaps manifest in Tawada's works in the loss of language through relocation, and the resulting distance from mother language and home culture, a central topic in her early fiction (cf Shimizu 2007, cf my analysis of "Tsuiraku to saisei", Ch 2). The associated concept of 'rupture', which is defined as the opening up of a gap between one's linguistic identification and one's surroundings, is also an important poetic concept in Tawada's work, because it is one way to construct a liminal speaking position.

Tawada connects the concept of gaps in language, where words fail, to the gaps among languages, which open where languages meet, and over which the language learner stumbles. Instead of being mistakes to be avoided, these gaps provide opportunities to find new meanings in language (Capano 2014, 132). Not only do images of holes, gaps and tears recur in her works (e.g., Tierney 2010, 41); Tawada also uses the gap as a poetic device. The rupture (gap) that the mixture of languages (or genres) opens up enables emancipation from established patterns of thought (and interpretation). Thus her "writing demands a dis-interpretation, not a rendering (as in, representation or interpretation), but a rending" (Mattison 2013, 111). The gap as poetic device is therefore linked to the in-between space, the Third Space of poetic creation, and thus of the de(con)struction of binary cultural preconceptions (Mattison 2013, 110; Lehrer 2015, 133; Tobias 2015, 179).

In other words, it is the gap as the space where words fail, in various ways, that interests Tawada. In *Ekusofonī*, she says she

> "feel[s] that the gap between two national languages in itself is more important that the words themselves. I do not want to become an author who writes in languages A and B, but I would rather fall into the poetic ravine I might find between languages A and B."
> (言葉そのものよりも二ヶ国語の間の狭間そのものが大切であるような気がする。わたしは A 語でも B 語でも書く作家になりたいのではなく、むしろ A 語と B 語の間に、詩的な峡谷見つけて落ちて行きたいのかもしれない, Tawada 2012a, 31–32).

Introduction

This is a self-identification of Tawada not as a migrant or "Germanophone" Japanese writer (one who has 'crossed' the 'ravine' to arrive in one or the other language), but as a translingual author, positioned in-between them.

The means to enter this 'ravine' (gap) between languages is words. In her analysis of German poet Paul Celan, Tawada presents his words as entryways into the in-between space, where creativity happens. "Celan's words are not containers but openings. I go through the opening of the gate, every time I read them" ("Celans Wörter sind keine Behälter, sondern Öffnungen. Ich gehe durch die Öffnung der Tore, jedes Mal, wenn ich sie lese", Tawada 2013, 175). The word functions as a threshold, a "hinge": it opens a door, tear or gap, and allows access to the in-between. Similarly, she assumes that "there must be a ravine between languages, which all words tumble into" ("[e]s muss zwischen Sprachen eine Kluft geben, in die alle Wörter hineinstürzen", Tawada 2013, 171), expressing a similar mental image to the one in *Ekusofonī*. The 'border' between languages thus opens into a border valley in her works, a space of meeting and creative impulse (cf my analysis of "Kyaku", "Ich wollte keine Brücke schlagen" and "Die Orangerie", in Ch 2).

One field where the use of the gap as a device is especially apparent is translation. Walter Benjamin, whom Tawada repeatedly references, claims that a good translation highlights the gaps in the language used, reinforcing the connection of the text to 'pure' language (Benjamin 1972, 18; cf Choi 2010, 514; Ivanović 2010a). Moreover, if a translator leaves culture-specific terms unexplained or untranslated, they function as productive gaps (entryways to an in-between space). These gaps create "a text, like a map full of blank spaces" (Seyhan 2001, 124). Tawada follows this route, especially in her Japanese texts (e.g., in the poem "Ūbān" from *Shutaine*, German words and place names appear without explanation).

Moreover, as Tawada points out with examples of Kleist and Kafka, whenever nonlinear contents are expressed in linear language, the reader can experience foreignness without an actual foreign language being involved. "Through the impossibility of transmission, productive gaps develop throughout the text" ("Durch die Unmöglichkeit einer Übertragung entstehen überall im Text produktive Lücken", Tawada 1998 (2018), 32), which allow entry into the linguistic in-between space. Translation thus becomes "an interactive and transformative process" (Tobias 2015, 180). It reveals the gaps in languages, where the words of one language cannot adequately represent the concepts expressed in another. This failure of representation links translation issues to cultural

misunderstandings, another staple motif in Tawada's work. As gaps in cultural communication, these misunderstandings are often linked to the failure of translation. Such misunderstandings reveal the existence of, and lack on the part of the speaker, of a shared cultural vocabulary.

However, gaps do not completely obscure or dissolve meaning. While her experimental poetry may occasionally prioritise sound over sense, language does not lose all signifying functions, even in Tawada's most 'avant-garde' texts. Instead, these works show the gaps in and emancipate from meaning, and create new avenues of understanding through alternative means of connection (Stuckatz 2014, 317). Possible meanings are multiplied, as the text is revealed as a "map full of blank spaces", a texture of holes ("Sprachen bestehen aus Löchern", Tawada 2010, 26). *Ekkyō bungaku* draws attention to this element of language.

Yet, due to overuse, the term *ekkyō bungaku* is in danger of being reduced to 'Japanese people writing other languages and foreigners writing Japanese' (Siercks 2015, 6), a definition which no longer questions the nationalist categories of literature. In addition, Siercks criticises a "fetishisation" of Japanese in Tsuchiya's volume on *ekkyō bungaku*, as a reinforcement of binary conceptions of national literature. The assumption of a standard Japanese language ability, against which foreigners' literature is measured (instead of being judged for its literary merit, cf Siercks 2015, 19, 21) reveals *ekkyō bungaku* as a ghettoising category, similar to the category of migrant literature.

As a result, while it attempts to expand the (until recently) very self-indulgent canon of Japanese literature by bringing to attention those writers who cannot be contained in the label "Japanese writer", the category of *ekkyō bungaku* ultimately defeats its own purpose, reinforcing the very category of "Japanese literature" its objects supposedly transcend. Efforts to overcome this problem come from within the community of transcultural writers themselves. Jeffrey Angles has suggested broadening the category of *nihon bungaku* (日本文学, literature of Japan) into *nihongo bungaku* (日本語文学, literature in Japanese). Similarly, Japanese-language poet Arthur Binard claims the identity of a *nihongojin* (日本語人, lit. Japanese-speaking person, citizen of the Japanese language) as he finds he cannot become a Japanese person (*nihonjin*, 日本人) (Binard and Itō 2017).

In sum, I have explained how borders establish the categories they claim to separate and are thus part of a cultural process of national identity construction. As a result, language is one site of this bordering process. In the age of global migration, the identity construction process via language and nationality no longer runs smoothly. Japanese

scholars developed the concept of *ekkyō bungaku* as a category for works which defy the borders of the language nationalist canon and have a transformative impulse. The central image in this literature is the gap, which is also vital to Tawada's poetics of in-between space. However, *ekkyō bungaku* still fetishises Japanese language proficiency, excluding non-native writers from the canon in a manner similar to migrant literature. It therefore reinstates the very categories and borders its works transgress, and is not usefully applicable to Tawada's works. As Tawada crosses linguistic and cultural borders and adds transculturality to Japanese literature, her (prose) texts shift readers' perspectives by transgressively defamiliarising the familiar, opening up the gaps in language in the transformative impulse that *ekkyō bungaku* demands. Yet, her texts achieve this by expanding the borders to borderlands and in-between spaces, deconstructing the whole concept of categories with clear borders (countries, languages, cultures, literatures) that the term *ekkyō bungaku* is based on. Her own suggestion for a literary genre therefore takes as its basis, not belonging to a specific literary/linguistic context, but the departure from it. This idea, I will consider now.

Tawada first encountered the term 'exophony' at a conference on second-language writers in Dakar (cf Tawada 2012a), which was the beginning of the term's wider implementation. She has not, as some critics (e.g., Yokota-Murakami 2018) claim, invented it. However, her endorsement of it as a less limiting category than migrant literature, which has no pejorative associations (cf Tawada 2012a), certainly made it gain traction in literary scholarship. In fact, probably the most problematic aspect of the term is this close connection to Tawada. Most instances of its use are in analyses of her work, especially in anglophone research (as Germanophone research tends to privilege the "migrant literature" category, cf Ivanović 2010a, 173). This narrow focus limits general knowledge of the term. Yet, a few recent articles use the category in analyses of other authors, implying that the application in German Studies is slowly growing beyond Tawada-related research.[26]

While it resembles migrant or foreigner literature by the texts it includes, exophonic literature is actually their opposite in perspective: The exophonic writer does not enter a language community from the outside, but leaves their language and culture of origin behind – they move *out of* the native language (instead of *into* a foreign language/culture)

---

[26] For example, cf Leopold Federmair's discussion of Turkish German author E.S. Özdamar (Federmair 2012) and Dirk Weissmann's French essay on Frank Wedekind (Weissmann 2014). With this study, the term may reach an even broader audience and find more application in English-language research, perhaps even outside of Tawada scholarship.

(Tawada 2012a, 6–7; cf Ivanović 2008). Instead of poetry performing literary Otherness, the foreign language as Othering medium creates poetic potential, making exophony the basis of literary creation (Kilchmann 2012, 18–19). 'Exophonic writing' could therefore be considered another term for 'writing from the in-between of languages' (cf Mindermann 2012, 54; Ivanović 2010a, 171–72; Kilchmann 2012, 19). Moving beyond the 'mother tongue' paradigm, but not simply adopting another language in its stead, marks the in-between state of exophony. This outsider position, of course, links the category of exophonic writing to that of migrant literature.

Exophony also prominently features the element of voice, which makes it relevant to my theoretic framework. Christine Ivanović offers the voice as the central conceptual basis for exophony: "The exophonic style of writing […] can be described as a voice (phonē) stepping out of the script" ("Die exophone Schreibweise […] lässt sich als ein Heraustreten der Stimme (phonē) aus der Schrift beschreiben", cf Ivanović et al. 2001; Ivanović 2008, 2010a, 2014b).[27] The concept of exophony is therefore ideal as a starting point for my analysis, since the poetic potential of exophonic writing lies in the *liminality* of the speaking position. The voice 'stepping out' of its 'mother tongue' necessarily speaks from an in-between or liminal place, beyond binary belonging. Ivanovic stresses that voice cannot (only) be understood metaphorically here. The voice of the exophonic text is associated with a real travelling body (the writer), which moves through real space (from the cultural sphere of the first language into another) (Ivanović 2008, 233). In this way, language and the body are set parallel as spaces of liminal experiences (Ivanović 2008, 225).

One aspect of exophony in Tawada's work is the move out of and resulting emancipation from, even loss of, the mother tongue (the first voice, the "dead" words of preceding literature). This process is a central motif in Tawada's early works. Among the poems, "Keikaku" (計画, "The plan", cf Ch 4) and "Tsuiraku to saisei" (墜落と再生, "Crash and Rebirth", cf Ch 2) from her first collection are the most relevant works with this theme. Leaving the mother language behind, as Tawada demonstrates there, is one possible strategy to explore the possibilities of language (Tawada 2012a, 9). The decision to leave one's first language behind opens up the creative realm of the in-between space, between languages, without directly leading to the assimilation into a new language. Which

---

[27] By contrast, Stockhammer et al. (2007, 21) understand exophony as a departure from voice, but considering the importance of sound in Tawada's poetry, this is clearly not the case for her.

language one moves into is not relevant: Tawada does not place any special value on the fact that her second language is German. She could have used any second language for this effect (Brandt and Tawada 2005, 6), as long as it has an alienating influence. Moreover, some authors manage to create exophony in their first language, e.g., by using different jargon (Tawada 1998 (2018), 30–31). A focus on bilingual and/or migrant authors would exclude these (cf Stockhammer, Arndt, and Naguschewski 2007, 21), but the concept of exophony still covers them.

Moreover, Tawada's exophonic literature often uses the liminal position of the language learner to undermine linguistic 'certainties', making use of her experience as a bilingual person without letting it take over the content. From the gaps and strangenesses in language this perspective reveals, Tawada develops a new language of border transgression; Ivanović (2014b, 25) demonstrates this for the German poetry collection *Abenteuer*). The result of the translational transformations of exophony is a foreignness in all of one's languages (Ivanović 2008, 226). In this context, Tawada's engagement with the risk of language loss becomes part of the exophonic project. In particular, Tawada acknowledges the danger that a language learner's growing familiarity with the target language may lead to a deterioration of their first language (Koiran 2009, 353), but appreciates it; thus, the voluntary plunge into the 'ravine' between languages.

As a result, she deliberately *encourages* the condition of language loss to develop, for example by visiting poetry readings in languages unknown to her (Tawada et al. 2007, 138). Indeed, by switching the language again and again, she sustains her liminal position (cf Yildiz 2017). Thus, the loss of language, or of the understanding of language, is central to this position. For example, Tawada's reading of Benjamin's "The task of the translator" ("Die Aufgabe des Übersetzers", 1972) shifts the attention from the 'pure language' Benjamin is concerned with to a "moment of liberation" from sense ("Moment der Befreiung", Ivanović 2010a, 190), through transformation. Tawada's theory of exophony thus functions as an expansion of Benjamin's philosophy (cf Ivanović 2010a, 205).

Yet, she also demonstrates that it is possible to create a liminal speaking position, a voice (phonē) from outside (exo), in other ways than from the position of a language learner. For example, the focus on the sound and shape of words, their materiality rather than their meaning, is one technique of alienation that creates a voice from beyond the reader's expectations. Due to this quality, poet and critic Suga Keijirō (菅啓次郎) names exophony "the basis of creative inspiration" (Suga 2007, 27), a view Tawada shares, if exophony is linked back to the in-between space Tawada has described as the origin of

creativity. Julia Prager speaks of alienation techniques in Tawada's work as producing an "oscillating movement between proximity and distance" ("oszillierende Bewegung zwischen Nähe und Distanz", Prager 2016, 192). In this dynamic, identities are deconstructed, but they transform instead of merely dissolving (cf Prager 2016). This turn toward transformation aligns with the prevalence of transformation scenes and fluidity, represented by the ubiquitous water metaphor (e.g., my analysis of "Kyaku" in Ch 2), in Tawada's work.

The category of exophonic literature thus includes advantages of the labels discussed above, such as a change in language and transcultural experience, but avoids their shortcomings. For transculturality, Yildiz (2017) describes exophony as a form of transcultural multilinguality that takes up and transforms the issues of the globalised world. The journey is its central motif and metaphor. Yet, the weakness of the transculturality concept – a lack of concern for a text's concrete cultural context – is avoided because the term exophonic refers to the writer's situation in a different place/language.

Likewise, exophony acknowledges the importance of movement and relocation, the transfer of ideas and people that lies at the basis of much of today's literature, as do world literature and migrant literature. More specifically, the inside/out/between dynamic inherent in Tawada's conceptualisation of exophony also applies to the speaking subject in Seyhan's three stages of migrant literature. While Seyhan's first stage places the speaking subject into a state of peripheral belonging to their culture of origin (still writing in an endophonic direction), stage two presents them in a liminal state between the cultures (exophonic, the voice of the foreigner), and the third stage then represents a type of literary empowerment *through* this liminal state and the exophony associated with it (the voice beyond nativeness and foreignness). Thus, unlike migrant literature's exclusionary aspect and limited thematic range, exophony makes no assumption on the writer's minority or majority status and the topic of their texts.

Furthermore, the concept of exophony focuses on the process of cultural transfer and the departure from cultural and linguistic norms, similar to world literature and *ekkyō bungaku*. However, exophonic writing does not rely on the binary categories of national and foreign. Tawada refuses to become a German-only migrant writer, and continues writing in Japanese, even though she no longer lives in Japan. As Hein (2014, 50) notes, Tawada uses the term exophony in Japanese discussions in order to stress her emancipation from the confines of the Japanese language (and its nationalist associations),

whereas in German discussions she rather focuses on terms of in-between-ness (possibly to avoid the label "border crosser", which she dislikes (Tawada 2016b). Ideas like world literature and *ekkyō bungaku*, which still rely on border-based ideas such as Eurocentric standards of literary value or ethnocentric concepts of national literature (even if they describe their transgression), can therefore not describe her work adequately.

By contrast, the concept of 'exophonic literature' makes no overt reference to national literatures and instead establishes an independent category, avoiding the reaffirmation of the binary *even through its negation*. While exophony theoretically forms an antonym pair with endophony, it does not necessarily imply "the existence of stable borders, which determine who belongs inside and who belongs outside" ("die Existenz stabiler Grenzen, die über die Zugehörigkeit zum Innen und Außen entscheiden", Stockhammer, Arndt, and Naguschewski 2007, 14). Interpreting the prefixes exo/endo as markers of the *direction* of a *movement*, rather than a location, prevents the reestablishment of the borders that form the basis of the *ekkyō bungaku* concept.

The defining criterion of exophony is the movement out of one language and culture and into another, which links it to the concepts of voice and in-between space that I establish as poetological categories in the next two chapters. In Tawada's case, the movement out of Japanese leads to a loss of language/voice and then to reclaiming it in poetry – this is one function of her earliest works in Germany. The liminal speaking position of the language learner (or foreigner, or fictive ethnologist) functions in conjunction with other techniques such as alienation and soundplay to deconstruct binary, bordering concepts of identity. While exophony has parallels with the other literary categories introduced in this section, it avoids their disadvantages and is therefore the only term that comfortably applies to both Tawada's German work and her Japanese texts. This is because it reflects Tawada's liminal position in *both* literatures, as an expatriate writing Japanese literature and as a second language writer in German.

The discussion of the paradigms of transculturality and world literature on the one hand and migrant literature and *ekkyō bungaku* on the other have shown that a focus either on the cultures involved, or on the act of transgression itself, tends to erase too much of a text's context. Neither of these concepts describes Tawada fully, but in their plurality, the available concepts highlight diverse aspects of Tawada's fluid writing. By contrast, the concept of exophony offers a more promising basis, deconstructing binaries while also connecting with Tawada's central poetological concepts. It promises a hybrid awareness of both the culture(s) left behind and the one(s) entered. However, textual analysis

necessitates stable, well-defined terms and related criteria as tools for examination and interpretation, which fundamentally conflict with the fluidity of Tawada's work. Even the most fitting term, exophony, is more of a genre descriptor, providing information of what a text is (a move beyond national languages/literatures), rather than what it does, and how it does it. Thus, the following two chapters serve to develop the framework of my study, which is implicitly present in exophony: I develop voice and in-between space as multifaceted analytic categories, and demonstrate their concrete applicability through example analyses. These analyses show *how* exophony manifests in texts, through a liminal (= in-between) speaking position (= voice).

1. Voices as a Structural Concept in the Analysis of Tawada Yōko's Poetry

Among previous analyses of Tawada's oeuvre, the emphasis on her prose works to the exclusion of her poetry is striking. It may be that Tawada's style, with its surreal, dreamlike images, is difficult to approach and interpret. The prose works, however, offer a protagonist and a plot, no matter how fantastical it may be, as structural principles to facilitate access to the text's deeper levels. For Tawada's poetry, by contrast, such structures initially seem to be missing. Therefore, in this chapter I aim to develop a model of lyrical voice(s) for my analysis of Tawada's poems, which enables an organised approach to the speaker(s) of the poems. This approach would then offer a framework for analysis, similar to the protagonists in her prose. In the next chapter, I similarly establish a concept of in-between space as a structural framework for the analysis of Tawada's poems as units of expression, similar to the consideration of plot in prose analysis.

The use of voice as a metaphor in poetry analysis is of course nothing new. Indeed, voice and poetry are connected, not only by the tradition of reciting lyrical texts, but also because poetry, like drama, bridges the dichotomy of speech and writing (Schmitz-Emans 2000, 120–23). "Wherever sound plays a role in poetry and other genres of text, a memory of the sound of the voice is written into the text" ("Wo immer das Klangliche in der Lyrik und in anderen Textgattungen eine Rolle spielt, ist dem Text die Erinnerung an den Stimm-Klang eingeschrieben", Schmitz-Emans 2000, 123). What exactly this 'memory' involves and which functions and meanings voice(s) can have in society and literature, I work out in the following.

1.1. Framing Voice

On the one hand, I consider perspectives on the voice from different scientific disciplines; most decisive are the studies on voice of Doris Kolesch, a professor for theatre studies. On the other hand, I connect these understandings of voice with aspects of Tawada's poetry, especially the ones I will discuss in more detail in later chapters, namely cultural otherness (Ch 3), and gender and sexuality (Ch 4). In Tawada-specific scholarly literature, comparative literature postdoc Gabriella Sgambati's study of "Stimme als Darstellung der Fremdheit" ("Voice as depiction of foreignness") in Tawada's novelette *Ein Gast* ("A guest") (2016) has been very useful. Another important scholarly text was the joint 'encyclopaedia' of Tawada's themes by Professor of European and Comparative Literature Christine Ivanović and Professor of Literature and Media Studies (with a focus on German-speaking literature) Matsunaga Miho (2011). Of course, I also refer to

Tawada's own statements on voice, especially her essay collection *Ekusofonī* (2012) and the first of her poetry lectures at Tübingen university, "Stimme eines Vogels" ("A bird's voice", Tawada 1998 (2018), 7–20)), to point out the fluidity of the concept in her works.

After condensing these perspectives into a working definition of voice in Tawada's work, I show Tawada's treatment of the voice directly in her poems "Reningurādo/Tōkyō kōen" (1987), "Ein Gedicht für ein Buch" (1997), "Afurika no shita" (1987) and "Der Garten in Donego" (2010). Metapoetic reflection plays a central role in these texts, revealing her poetics in action, often before they were formulated in essay form. Before delving into the scientific perspectives, however, I will briefly introduce the context of the scientific discourse on voice, and comment on general definitions of the term.

1.1.1. The Scientific Context: Phonocentrism or Visual Culture?

Voices are central to scientific discourse. When preserved in text forms, voices comprise the object of the humanities, according to Professor for Theatre Studies Doris Kolesch and Professor of Philosophy Sybille Krämer (2006, 7). In the natural sciences as well, the concept of voice is relevant, but definitions vary more (Fockel 2014, 9–10; Weigel 2006, 17–18). Thus, I consider the context in which scientific statements on voice are made, before attempting to define it. Poststructuralist philosopher Jacques Derrida in particular postulates an overemphasis on voice in the second half of the 20th century (Fockel 2014, 33; Glenn 2006, 103; Schmitz-Emans 2000, 122). As a result of this view, cultural sciences turned away from the voice and toward writing (*linguistic turn*)[28] and image (*iconic turn*).[29] Since the Enlightenment, "seeing was generally associated with reason and truth while the other senses, including hearing, were linked with feeling and emotion and held in lower esteem" (H.-J. Braun 2017, 76), a binary which, like many others, artificially divides an organically connected dynamic, in this case of authenticity and uncontrollability.

Derrida's judges that "the voice [was seen as] a representation of sense and being" ("die Stimme [sei] Repräsentation von Sinn und Sein", Weigel 2006, 17); that it stood for the magical merging of signifier and content. The concept of 'Western' script as notation of the spoken words is a sign of phonocentrism, as it establishes a binary between (transient)

---

[28] The fascination with the Chinese script, which began with modernism early in the 20th century, is a noteworthy artistic style that was part of this shift toward the written rather than the spoken word. It imagines a sound-free transmission of meaning alone through the characters; cf Chang (2016).

[29] However, other scholars have described an "acoustic turn" since the 1960s (cf P. M. Meyer (ed) 2008; for a critical review of the concept, cf H.-J. Braun 2017). In poetry especially, sonic elements performatively complement visual information, not merely in writing but also in combined, genre-mixing forms, such as slam poetry and poetry film (cf Orphal 2014).

sound and (textually conservable) meaning (Schenk 2000, 23; Krämer 1998, 43). On the one hand, this judgement blocked scientific consideration of the voice, while on the other hand, it confined it to a mere meaning-transmissive function, which suppressed the sonic, affective, non-language elements of the voice (Weigel 2006, 16–17). Tawada reproduces these elements in her works, for example through playing with sound. In particular, she uses onomatopoeia, different potential readings, reproductions of non-linguistic sounds like laughter, and the poetic treatment of mistakes in language use, such as accents, misspeaking and misunderstandings, to point out the traces of physical voices in writing.

Privileging writing as the conservation of the singular, fleeting, transient voice utterance marks the present as a 'visual' age, shaped by the dominance of text (and image) (Kolesch and Krämer 2006, 7, 11; cf Kolesch 2006a, 47; Krämer 1998, 43). Yet, when focusing on the text as a preservation of meaning, three important elements of speech are lost. First, the reciprocity between speaking and hearing in conversation, which impacts subject construction, disappears. Second, the voice's potential to communicate emotion (in support or contradicting the meaning of the words) is lost in the focus on writing. And third, the voice positions the speaker and listener in a spatial context, alluding to both the physical bodies of the participants and the surrounding space that influences the sound of the voice (Kolesch 2006a, 50). This is also neglected if the sole focus is on the written text. In contrast to Derrida, Kolesch therefore sees an overemphasis of the visual in 'Western' culture (2006a, 44; cf Kolesch 2006b, 341).

However, not only is voice more than the expression of meaning in sound; writing is also more than simply meaning preserved on a page. Derrida points to the spatial element of writing, which complicates writing's dissolution into sound (Schenk 2000, 24). Writing can reveal the rhythm of a text and influence it (Schenk 2000, 27), if one assumes the reader creates an imaginary speaking voice while reading, and that the text layout – its spatial dimension – influences this voice. Rhythm, as an element of a text's voice, is expressed by the layout; it is influenced by font type and size, spacing, versification, and even the position of text elements on the page. This representation in turn influences the effect of the text, as my analyses show below with "Reningurādo" and "Ein Gedicht für ein Buch" and with "Osoroshii chiwa to kakumei" in Ch 3).

The appreciation of voice as an object of research is in large part indebted to Kolesch, Krämer, and to performance theorist Erika Fischer-Lichte (2004). In their theories voice is no longer a fixed (textual) artefact, but an event, the process of perceiving a statement (Kolesch and Krämer 2006, 10). This change ties voice closely to a specific speech

situation: "voice is a theatrical and performative phenomenon […]; it does not exist independently of or even beyond its performance" ("Stimme ist ein theatrales und performatives Phänomen […]; sie existiert nicht unabhängig oder gar jenseits ihrer Aufführung", Kolesch 2006b, 344). The circumstances in which we encounter voices, in turn, have drastically changed in recent history.[30]

In the present day, the new media landscape surrounding individuals means they are confronted with an omnipresent orality, removed from actual speaking bodies while theoretically still connected to them (Kolesch and Krämer 2006, 9; Kolesch 2006a, 48; Fockel 2014, 40–41; H.-J. Braun 2017, 84). In podcasts, online lectures and video essays (extensive analytical videos with references, which are produced by academically educated media critics and philosophers, e.g., on youtube.com), voice has returned to stand beside written text as a means to conserve meaning and expressions of thought. In this process it adds interpersonal and emotional levels that writing can only include metaphorically. Engaging with these diverse voice phenomena of the present contributes to overcoming the visual focus and to the development of more performance-based approaches to text (cf Sowodniok 2014, 7; Kolesch 2006b, 342–43; Kolesch and Krämer 2006, 9). Focus on the performative voice now even emerges in poetry studies, as evidenced by the concept of performativity fiction (cf Introduction).

1.1.2. "Voice" as a Term and Concept

As an overview of the aspects of the term "voice", I will consider the entries on "Stimme" and "voice" in *Duden Online*, *Meyers Enzyklopädisches Lexikon* (1981) and the *Oxford English Dictionary Online*, respectively, as well as the entries on "koe" (声) in the *Nihon kokugo daijiten* (online edition) and the *Dejitaru daijisen* (online edition). The term "voice" initially denotes the ability to produce sound, especially in humans and animals, and the result of this activity (Drosdowski 1981, 2503–4; OED Online 2018; Duden Online 2018; Dejitaru Daijisen 2020a; Nihon Kokugo Daijiten Editors' Committee 2001c). The important element is that the sound is attributed to the producing entity, identifying it: "[s]uch sound used to *represent the person* or being who produces it" (OED Online 2018, my emphasis). *Duden* and *Meyers* also mention a "specific characteristic sound, cadence of a voice" ("bestimmte[n] (charakteristische[n]) Klang, Tonfall einer Stimme", Duden Online 2018, cf Drosdowski 1981, 2503). The Japanese dictionaries

---

[30] This chapter was, for the most part, written in 2018, long before the Covid-19 pandemic hit and intensified the shift towards technologically mediated communication. It has been preserved in its original form, without reference to new research on voice in the post-Covid world, since the poems I analyse are all pre-pandemic.

feature this element as "accent" or "pitch" (Nihon Kokugo Daijiten Editors' Committee 2001c; Dejitaru Daijisen 2020a). In other words, the dictionaries already differentiate between the *physical* sound dimension and the subject-identifying *function* of a voice. Especially in regards to the topic of subject (and alterity) construction in Tawada's poetry (cf Ch 3), this second element is important. In poetry, however, the sound component of the texts is also vital to their meaning, i.e., to their interpretation. Voice as a term has the advantage of encompassing both sound dimension and subject/meaning-constitutive function.

Moreover, voice has a number of metaphorical meanings useful to my analysis. For example, as a metaphorical expression for "someone's notion, opinion, position", voice is a central term in the political field, as "someone's decision for someone/something in an election" or a "vote" ("jemandes Auffassung, Meinung, Position"; "jemandes Entscheidung für jemanden, etwas bei einer Wahl, Abstimmung", Duden Online 2018). The Japanese dictionaries also mention the metaphorical meaning of *koe* as opinion, but also link it to rumour (うわさ, Dejitaru Daijisen 2020a; Nihon Kokugo Daijiten Editors' Committee 2001c), stressing the individual and potentially deceptive qualities of voice, which I discuss later in the context of authenticity.

Related to the element of political participation is the "right or privilege of exercising control or influence over something" (OED Online 2018). This aspect is one reason why feminism, for example, is still focused on the term voice (cf Moore 2002). The German idioms "eine Stimme haben" (have a vote) and "jemandem eine Stimme geben" (vote for someone) literally translate to "having a voice" and "giving it to someone", respectively. In this context, the ideas of "giving" or "denying" voice to marginalised people come into play as well (cf Spivak 1994). For Tawada's work, foreigners, women and queer people are groups whose risk of being silenced is most frequently addressed. However, in the light of the deconstruction of the 'I' in Tawada's poetry – literarily, grammatically, culturally, gendered – the question arises whether her poetry makes political voices perceivable despite (or because of?) the fluidity of the speaking position. I will come back to this question in the concluding chapter of this study.

While the term voice carries further metaphorical meanings in the political context, such as the representative of an issue, concept or institution (OED Online 2018), this is of less relevance to Tawada. She even explicitly rejects any readings of herself and her work as representative of a Japanese perspective. For example, she states that

> [i]f readers begin to believe they can find *the* Japanese view of Europe in my texts, I feel as though I was pushed back and locked in a cell called origin ("Wenn die Leser anfangen zu

glauben, in meinen Texten *den* japanischen Blick auf Europa finden zu können, fühle ich mich wie zurückgestoßen und eingesperrt in einer Zelle namens Herkunft", Tawada 2007c, 227).

Beside the political level of expressing demands and protest, the *Oxford English Dictionary* lists the use of 'voice' for someone's style of literary expression (cf Moore 2002, 12). In this application, the concept of voice as an individual expression of a person is transferred to the (especially, written) artistic expression. The artist's specific style is thus called their voice (as in the expression "an exciting new voice in…"). A speciality of Tawada's voice as her literary style is the use of transcultural, translingual experience, expressed for example in wordplay within and between the languages.

In the musical context, "voice" describes the pitch range of singers and instruments (Drosdowski 1981, 2503–4; cf Duden Online 2018; OED Online 2018). A musical quality is to some degree to be expected in poetic speech, perhaps more so in the German-speaking world, where the standard term for poetry is "Lyrik", a word that alludes to the ancient Greek musical instrument lyra. Tawada's performances with jazz pianist Takase Aki mix musical and spoken expression and involve a rhythmisation of Tawada's speech, though not actual singing, and thus form a promising field for further research. However, for this study, the musical voice is not of much interest, since I focus on Tawada's printed works, not her readings and performances.

Finally, voice has a physical dimension. Doris Kolesch points to the social aspect in the process of speaking and hearing in her definition of voice:

> Voice is not a delimitable object, no thing, but a situational, event-like and energetic occurrence that surrounds us, in which we immerse ourselves and which in a special way connects the speaker with her listeners as well as the listeners to the speaker ("Die Stimme ist kein abgrenzbarer Gegenstand, kein Ding, sondern ein situatives, ereignishaftes und energetisches Geschehen, das uns umhüllt, in das wir eintauchen und das in besonderer Weise die Sprecherin sowohl an ihr Sprechen als auch an ihre Zuhörer bindet ebenso wie es die Zuhörer mit der Sprecherin verbindet", Kolesch 2006b, 355)

As a bodily and social phenomenon, voice points back to the individual (and their body), but also to the social context of speech (Kolesch and Krämer 2006, 11). I examine this context in the discussion of in-between space in the next chapter.

In sum, for the consideration of voice, the following preliminary definition emerges: Voice is the process in which a human (or imagined-as-human-like) entity produces sound,[31] usually in the form of a (possibly fictitiously) spoken statement, and this statement is then perceived by one or more recipient(s). In this process, the voice

---

[31] In Japanese, *koe* can be used for humans and animals, but also insects, musical instruments and even objects, when they produce sound, e.g., by falling, clashing or dragging. This perspective may be based in the animistic aspects of Shintō.

functions as an identifier of the speaking person and can, in the metaphorical application of the term, imply political participation or literary style, and reflect on the social context of the statement. In the theory section, I now consider these specific elements of the term "voice" in more detail, to finally come to a more Tawada-specific definition of voice.

1.2.   Theory Examination

The different manifestations of voice apply in different ways to Tawada's works, so that a consideration of each element can yield impulses to an analysis of her poetry. Beginning with the relationship of voice and the body, I consider the role voices play in the construction of subjectivity and alterity. After commenting on the complications voice brings to the transmission of meaning, I introduce different theoretical approaches to voices in literary texts, and note the impact public readings have on the voices of texts. In a political context, voice is a versatile metaphor, while its spatial qualities connect it to the in-between space. At the end of this subchapter, by consolidating the results of my overview of theories on the voice, I arrive at an extended description of what the voice is and how it functions in the literary context of Tawada's work. Having thus worked out the various aspects of the term "voice", I will analyse four of Tawada's poems for their use of different types of voices.

1.2.1. Voice and the Body

Although the central function of speech is usually communication, i.e., a voice is meant to transmit content (Meyer-Kalkus 2001, 62–63), it is the body which both produces the voice and perceives it. Therefore, voice is a bodily experience before and beyond any specific language (and its associated meanings) (Fischer-Lichte 2004, 219). Alternatively, one may interpret the bodily voice in itself as the message: it "is actually already language in its materiality, without first having to become a signifier" ("ist vielmehr in ihrer Materialität bereits Sprache, ohne erst Signifikant werden zu müssen", Fischer-Lichte 2004, 226). Kolesch cites French language philosopher Roland Barthes in this context, who directly connects speech and kissing to construct language as a joyous physical act. Taking the physical perception of language as his basis, Barthes develops the concept of "writing aloud" ("lautes Schreiben"), where voice, body, drives and sound play come together as "the connection of body and language, not meaning and language" ("die Verknüpfung von Körper und Sprache, nicht von Sinn und Sprache", Barthes, as cited by Kolesch 1997, 90-97, 97).

The embodied, purposeless concept of voice that Barthes emphasises aligns with Tawada's interest in the annulment of meaning (cf Ivanović 2010a, 190), releasing

language/voice from its meaning-transmitting function: "I imagine a poem made only of voices, which needs no content" ("Ich stelle mir ein Gedicht vor, das nur aus Stimmen besteht und keinen Inhalt braucht"), as she states in her first poetry lecture (Tawada 1998 (2018), 12). Such voices released from meaning may allow recipients to "experience their own corporeality as sensual *and* simultaneously in a state of enlightenment" ("die eigene Leiblichkeit als sinnlich *und* zugleich im Stande der Verklärung erfahren", Fischer-Lichte 2004, 223). Tawada's strategy is not geared toward a glorification of the body in itself, but rather toward an estrangement from the usual (i.e., hegemonic, cis white heterosexual 'Western' male) perspective. A focus on the body is one possible means to achieve this, especially if the focus on the concrete speaking body replaces the customary focus on the meaning of the words alone. The exposure to foreign languages is a strategy in Tawada's works to experience voices sensorily, instead of rationally (cf Mindermann 2012).

As noted in the introduction, Tawada uses the term "exophony" for this type of writing that transgresses language boundaries, e.g., in her collection of metapoetical reflections entitled *Ekusofonī*. The concept of exophony also references the voice, since the ancient Greek term φωνή (*phōnḗ*) represents sound, voice or language. Ivanović (2014b, 25) defines it as "the voice's act of stepping out of writing" ("das Heraustreten der Stimme aus der Schrift"), pointing to the emphasis on sound. Thus, the concept of exophony also shows the relevance of the voice in Tawada's poetics.

Victoria Young suggests a decoupling of body and voice through exophony, which "alludes to the intrinsic foreignness of the exophonic writer to her surroundings" (Young 2016, 194). However, in the light of the seemingly inextricable connection of voices and (at least, imagined) bodies described in this section, such a decoupling would necessarily remain incomplete. As such, of course, it would result in an ambiguous in-between state of voice, connected to and yet distanced from the body, which fits very well with Tawada's 'poetics of the in-between (cf Ch 2). However, the focus of exophony on the voice/spoken language may lead to a neglect of the aspect of script, which is also very relevant to Tawada's poetry.

As a physical experience, speaking (and the writing that evokes it) may trigger sympathetic bodily responses in the audience (Kolesch 2006b, 350–51; Vorrath 2020, 194). Like smells, voices are spatial phenomena which signalise bodily presence, to which one physically reacts. Moreover, voices influence the listeners' mood because their bodies respond with resonance (Böhme 2009, 28–30). These bodily associations bring persons or spaces from the listener's memory into the situation. In other words, the voice

lets images and spaces form in and through the listeners' imagination, through the body's feedback (Kolesch 2006a, 61). In this way, voice shows what is absent (the body) and at the same time creates the fiction of its presence. Ivanović and Matsunaga (2011, 148–49) notice this fiction of co-presence specifically for Tawada's work. In particular, voices evoke co-presence in Tawada's poems through the (implied) performance of speech acts. This performative element may be achieved through an apostrophe: addressing a "you" within the poem (as in "Ein Gedicht für ein Buch" (Ch 1), "Kyaku", "Die Orangerie" (Ch 2), "Vor einem hellen Vokal", "Kankōkyaku" (Ch 3) and the pronoun poems of *Abenteuer* (Ch 4)). Alternatively, the poem may portray speech acts, alluding to speaking and hearing and potentially displaying the effects of this speech on a subject (cf "Der Garten in Donego" (Ch 1), "Shiberia fukin de no ren'ai sata" (Ch 3), the pronoun poems and the verse novels (Ch 4) and "Hamlet No See" (Ch 5)).

In addition, the embodiment of language in a voice complicates the function of voice as a conduit of meaning (Krämer 1998, 48). The body as a medium is always, in its materiality, (disruptively) interposed between sender and receiver, alienating the speaker (with their intention in speaking) from their own voice, which may betray their dissonant physical or emotional state (cf Sowodniok 2014, 13, 206; Kolesch 2005, 320; Orphal 2014, 168; Vorrath 2020, 15, 194). Thus, the concept of voice can serve as a reminder that the construction of meaning and subjectivity is tied to (the imagination of, in case of literary portrayals) a physical body (cf Sowodniok 2014, 231; Kolesch 2005, 318). However, the voice's resistance to the transmission of meaning supports another of its aspects: the authenticity function.

Contrary to the meaning-transmissive function of voice, which is focused on the content, it also signals authenticity, which is focused on the speaker('s body). Because it is tied to a specific speaking body, the voice carries information beyond the words, pointing to the (producing or receiving) bodies of speakers and listeners (Fischer-Lichte 2004, 223–24). Therefore, Krämer views the voice as a "trace of the body in language" ("Spur des Körpers in der Sprache", 1998, 44). The authenticity of the voice arises from what it encompasses beyond the words, "also […] what is unarticulated, the sounds" ("auch […] das Unartikulierte, die Geräusche", Fockel 2014, 38). The voice is therefore more than merely a medium for meaning transmission; it can comment on or even undermine the content of the words. As a result, truthfulness is assigned to the body and the ability to deceive to language (Fischer-Lichte 2004, 220-1, 223; Krämer 1998, 44–45). In other words, the voice emerges from the body, although it may outlast it in recorded form, and

reminds listeners of the body and its specific characteristics (Krämer 1998, 44; Sowodniok 2014, 13; Fockel 2014, 18–19; Kolesch 2006b, 347–48). Ivanović and Matsunaga (2011, 144) note this reminder function specifically in regards to Tawada's use of voices, where they point back to the body (of prose protagonists), but her poetry features similar elements.

Consequently, the voice's claim to authenticity is central to the role of the body and its voice for subjectivity. French feminist philosopher Hélène Cixous lists speaking, singing and writing as expressions of the self and connects these activities to embodied subject construction (1976, 875–76). 'Feminine' speaking (or writing) constitutes the woman as a subject and is both based in and directed toward the body. "By writing her self [sic], woman will return to the body", a body demanding attention and conferring authenticity, in contrast to patriarchal language, which erases women (Cixous 1976, 880, 880–881). In contrast to this, while Tawada's works embody the voices of marginalised people or subject positions (S. Fischer 2001, 217), the mere corporeality of the voice is no sign of authenticity. The embodied voice is ambivalent as "inspiration and distraction, erotic and destructive" and may represent the "sensuality of language" in a value-neutral manner ("Inspiration und Ablenkung, erotisch und zerstörerisch"; "Sinnlichkeit der Sprache", Sgambati 2016, 228), without conferring elevated levels of trustworthiness or 'truth' on the speaker (cf Ch 4 for a discussion of embodiment in Tawada's poetic work).

So, the connection of the voice with a body, which is the basis of its claim to authenticity, is unstable (ambiguous). While the voice does invite listeners to ascribe a body type, age, gender, ethnic origin and emotional state to the speaker (Meyer-Kalkus 2001, 48; Fockel 2014, 38; Kolesch 2006b, 348; Krämer 1998, 44–45), these assumptions may be mistaken, or deliberately manipulated. The chief example of this process are actors, who use their voices to establish a character (Kolesch 2005, 318). Japanese voice actors in particular are experts in evoking specific ages, body types and personalities through the cadence of their voices; young boys of various temperaments are very often (and credibly) voiced by middle-aged women, for example. In the verse novel *Kasa no shitai to watashi no tsuma* (2006), Tawada marks different voices semantically with gender- or region-specific language, or typographically with *katakana*, to evoke the character of the speaker through their voice. In this way, the entanglement of subjectivity with a (fitting or clashing) physical body disrupts the concept of "voice [as] metaphor [for the] subject, […] epitome of the articulation of the subjective" ("Stimme [als] Metapher [des] Subjekts, […] Inbegriff der Artikulation von Subjektivem", Schmitz-Emans 2000, 130).

This disruption of the equation of the voice with the body makes voice an ideal focus of analysis, as Tawada's work contains many transgressions of subject-defining categories, and often contrasts communicative and sensory features of speech (cf Ivanović and Matsunaga 2011, 143). Suzuki Masami (鈴木正美) interprets Tawada as a shaman of language who frees words from their meanings and turns them into word-souls (*kotodama*).[32] This shamanistic function, in turn, has bodily effects: "Just as the word-souls invite us, the words of the text shake Tawada's body and become a voice" (言霊が誘うままにテキストの言葉たちは多和田の身体を震わせながら声となっていく, Suzuki 2004, 241). While it makes more sense to assume the experience of disruption through the words, which creates a voice, occurs in the reader's mind, Suzuki correctly points out that speech implies a physical body. The voice thus lends corporeality to the speaker, but also to language itself (cf Slaymaker 2007a, 2; Sgambati 2016, 232).

A common image for the corporeality of voice, language and self in Tawada's works is the tongue. Erotic and feminine, it represents language as an "organ of perception and speech" ("Wahrnehmungs- und Sprechorgan"), which bestows corporeality especially on foreign languages, but is also dangerous (Ivanović and Matsunaga 2011, 151; Ivanović 2014b, 26; Sgambati 2016, 228; S. Fischer 2001, 272; Tawada 1998 (2018), 9). A further example of the embodiment of the voice in Tawada's works is the metonymic shift from underbelly to echo chamber and from ear to vagina, suggesting the voice is *re*ceived like a child is *con*ceived (Sgambati 2016, 228; Ivanović and Matsunaga 2011, 135, 146). In this way, Tawada transfers the corporeality of language and the voice to a sexuality of hearing, most prominently in the novella *Ein Gast* ("A guest", 1993; cf Sgambati 2016). In Tawada's works, ear and mouth/tongue are no one-way streets in the perception process, but "permeable organs or media of intermingling or passage" ("permeable Organe oder Medien der Durchdringung oder eines Durchgangs", Sgambati 2016, 226; cf Ivanović and Matsunaga 2011, 149).

In sum, the corporeality and mediality of the (spoken or constructed) voice, fractured as it may be, make the body the means to overcome the loss (through language change) or denial (through social and political circumstances) of the ability to express oneself. Since producing and hearing a voice is a bodily experience, it has bodily effects, connecting

---

[32] *kotodama* (言霊): "A belief, reflected in the earliest Japanese sources, that a sacred power or spirit dwells in the words of the traditional Japanese language. Particularly when expressed in certain forms, such as *norito* (ritual prayers) or *waka* poetry, it was believed that the words of the Japanese language could exert a special influence on people, the gods, and even the course of the world." (Kodansha Encyclopedia of Japan 1999b).

speaker and listener (mimetically, voice of a text and reader), as Tawada demonstrates by her use of the apostrophe technique and of performative communication in the poems. The corporeality of the voice interferes with its meaning transferring function, freeing the voice sound from linguistic meaning. Thus, the corporeality of voice initially leads to its use as a marker of authenticity, e.g., in *écriture féminine*, which professes the expression of subjectivity through embodied language. However, the voice can mislead in this area, as well, evoking other bodies than the one it issues from. This ambivalence about the authenticity of voice questions its role as a basis of subject construction. Yet, the ambiguity and internal contradiction of the concept of the embodied voice fit well with Tawada, as her ambiguous use of the tongue motif attests. Voice, in its complicated hermeneutic state regarding the body, the self and authenticity, aligns with Tawada's concerns and strategy of disrupting binary identity categories and hegemonic thought patterns. In the following section, I consider the role of the voice concept in subject construction from a different angle.

1.2.2. Voice, Identity and Subject Construction

The fact that speakers can choose at least some aspects of voice – rhythm, pitch, intonation, stress, vocabulary – shows that voice statements always involve an element of self-expression (Fockel 2014, 35), i.e., of the performative construction of identity. In this way, an individual manner of speaking serves as an "acoustic mask" ("akustische[…] Maske"), which expresses individuality, but can also be imitated (Meyer-Kalkus 2001, 49). Since the voice can transport identity categories (such as age, gender, area and class of origin) as well as emotional states besides the linguistic messages, it points to the embodied speaking self, as noted above, and is considered an authentic expression of their personality (Dolar 2007, 23; Kolesch 2006a, 50). However, a single person has different, authentic voices for various areas of life (e.g., speaking to superiors at work, to customers, to friends, family, strangers, etc.; cf Moore 2002, 22). In the following, I consider how perspective, dialogic social contexts, and textual subversion interact with the idea that voices express subjectivity.

Voice remains a means of recognition, basis of communication and of subject construction, even though the individuality of a voice is a hindrance to the transmission of meaning, not unambiguously describable, and dependant on the situation (Dolar 2007, 33, 35; Kolesch 2006b, 346–47). The interrelation of voice (language use) and ascribed identity may explain while Tawada never uses 'Broken German' in her texts, even though her works challenge language constantly (e.g., reflecting on personal pronouns in

Abenteuer, using gendered language, technical vocabular and regional dialect in *Kasa*). She may act cautiously here because works in less prestigious sociolects face rejection (Bernstein 2009, 147; Chang 2016, 22). Migrant authors especially are confronted with the doubt that their language capabilities are insufficient compared to native speakers (cf Introduction). Indeed, the idea of immigrants capable of writing literature in their second language has

> no small amount of subversivity – the immigrant, the foreign language speaker, is superior to natives in a field that the latter would probably consider their own as a matter of course ("nicht wenig Subversivität – die Zuwanderin, die Fremdsprachige ist den Einheimischen in einer Domäne überlegen, die letztere wohl ganz selbstverständlich als die ihre betrachten würden", Lehrer 2015, 70).

In this way, subjectivity emerges not only from performance in language (the speaking voice creating itself) but also through the reaction of the listeners – "[t]he subject is product as well as producer of language" ("Das Subjekt ist sowohl Produkt als auch Produzent der Sprache" Kolesch 1997, 96). Tawada reacts to this circumstance when she claims that language learners are "an ornithologist and a bird in one person" ("ein Ornithologe und ein Vogel in einer Person", Tawada 1998 (2018), 20): because of their specific liminal position, language learners may be more likely to develop a double perspective as both subject (bird) and reflective observer (ornithologist) of language, "product as well as producer of language" in Kolesch's words. In Tawada's works, this double perspective often emerges from a multilingual experience and creates the exophonic writing style (cf Ivanović and Matsunaga 2011, 153). However, the process of realisation and reflection upon the function of language and the voice in the construction of the subject does apply even to poetic speakers outside a demarcated language learner/exophony context, as "Ein Gedicht für ein Buch" shows (cf my analysis below).

As a performative phenomenon, the voice needs a listener, but this necessity also complicates the process of subject construction through the voice. Understood narrowly as the transient sound phenomenon produced by the human body (or its technological reproduction), a voice exists only in the moment of perception, as an event. This event needs an audience to occur (Kolesch and Krämer 2006, 11; Kolesch 2005, 318). Yet, the need for a listener complicates the subjectivity of the speaker. In a lecture, for example, the relationship between the speaker and the pronoun "I" is complex. The voice and the statement that it carries leave the body of the speaker and are therefore no longer identical to it. Instead, the listeners who receive the voice *reconstruct* the speaker's self individually, thus endowing the pronoun with subtly different meanings. What or who is

this I, then? Moreover; these "I"s only exists as long as the speaker is speaking (Schmitz-Emans 2000, 131, 147) and the listener listening, making them transient.

Through the need for an audience, the voice is positioned in a social context. It creates community, since the act of active listening emotionally connects speakers and listeners (Kolesch 2006a, 59; cf Kolesch 2006b, 353–55; Sowodniok 2014, 13–14). This is especially relevant because speaker and listener tend to exchange roles in conversational settings. Since any statement demands a reaction, the context of the statement, i.e., the audience, must be considered in the analysis of speech acts (Kolesch 2006b, 344). In Tawada's case, this means paying attention to the language and publication context of her texts. For example, much of her early work published in Germany was written in Japanese and translated by Peter Pörtner, but one has to assume these works were written with the German reader in mind (Ivanović 2010a, 178, FN14). The question of the intended audience has special relevance in the analysis of poems reflective on translation (cf "Tsuiraku to saisei", "Die Orangerie" (Ch 2), "Die *tōsō* des *tsuki*s" (Ch 3)).

Because of its dialogic element, speaking is both an assertion of and a risking of subjectivity, since the audience's reaction is not controllable (Kolesch 2006b, 347; Fockel 2014, 38–39). Audiences might reject the speaker's statement, thus interrupting the speaker's subject-construction process. In addition, considering and questioning one's own position involves listening to oneself (Sowodniok 2014, 231–34), critically. Tawada provokes this attention to one's own language and patterns of thought through the estranging positions and surrealist images the voices in her poems use (cf Ch 3).

The sound of a voice is constitutive of a subject in social relationships, even beyond language or dialogue. For example, the crying of babies is a form of self-assertion (Sowodniok 2014, 232), as well as communication: It is directed toward the environment, pointing to the intersubjective effect of voice sound (Dolar 2007, 40–41). Krämer similarly notes the function of voice as a social connection, beyond or parallel to meaning transmission (Krämer 1998, 44). Speaking and hearing, as in a dialogue, is also a central element of subject construction (Meyer-Kalkus 2001, 137–38; cf Sowodniok 2014, 234). Tawada herself also notes that voices are constructed as a marker of identity in the listener's mind, "[t]hus every act of listening is already a dialogue, even before we open our mouths to reply" (Tawada 2009, 189). Therefore, the speech situation need not be a dialogue between two speakers for subject construction to occur. Moreover, in soliloquy or writing, even though no real listener or speaker is present, speech acts still perform an encounter of Self and Other (Meyer-Kalkus 2001, 142). This dialogic encounter is central

to subject construction (cf Ch 3). Since "self-celebratory monologues dominate the entire Western project" (Sampson 1993, 9), the divergent, transgressive, dialogue initiating voices of works such as Tawada's are of cultural relevance.

In his study of the intermediality of voice, Professor for Romance languages Klaus Schenk also describes the voice as an important force of subject construction and ties this to the physicality of voice, through the term "trembling" ("[e]rzittern", Schenk 2000, 22). Tawada refers to the embodied creation of the voice, and its relation to identity, in the image of the tongue, discussed above. The imperfection of the physical organs of speech production indicates the instability of voice as an identity marker (Ivanović and Matsunaga 2011, 152–53). For example, in Tawada's short novel *Das Bad*, the protagonist loses her tongue and the ability to speak, which ultimately means the loss of her identity, since without her tongue (= voice = identity) she cannot participate in society (Ivanović and Matsunaga 2011, 154). Yet, loss or dissolution of subjectivity need not be negative. Tawada's poems also show joy in a dynamic relation of words in which the self disappears or becomes irrelevant, and language itself is at the centre (Suzuki 2004, 235–36). The poetic subject recedes behind the play with language in these cases (cf "Kokkyō o koeta kusuriuri", Ch 2).

Voice even becomes the defining criterion of humanity when it is limited to intelligent life: a self has a voice, a thing or animal makes noises (Kolesch 2006b, 342; Fockel 2014, 39). In this manner, the idea that speaking constructs a subject is inverted to delineate the statements of a subject from the noises an animal or machine would make. What makes the voice human is not so much its function as medium of meaning as the very restrictions of its medial function, the physically and situationally determined errors in communication by voice (Schmitz-Emans 2000, 127). When voices are disembodied and technologically altered, e.g., through new media (Kolesch 2006a, 50) this makes those voices unauthentic and thus deconstructs their function as identity markers. Such a medially altered, disembodied voice may then even be perceived as an attack on the body and/or the self of the listener (Meyer-Kalkus 2001, 66–67), as the disembodied voice of an audiobook in Tawada's novella "A Guest".

In this aspect, Tawada is part of a larger trend in modern language criticism which deconstructs (language-based) identity and makes the limits of individual perspective visible (Heimböckel 2012, 149). This limit is visible through the multiple "I" voices in the poem "Reningurādo", for example. Due to the deconstruction of the linguistic subject construction process, instead of language, the body becomes the basis of authenticity

(Heimböckel 2012, 153), but this concept also has its limits (cf above, cf Ch 4). Such deconstruction of the subject leads to a new appreciation of the foreign and the discovery of (its) liminality in literature (Heimböckel 2012, 150). I will elaborate on the concept of liminality, especially the liminal voice, in Ch 2, as the liminal space is one form of in-between space.

As noted in the section on the body, a voice creates a sense of (bodily) presence; to this may be added the illusion of an authentic speaker (cf Schmitz-Emans 2000, 143; Tawada 2009, 188). According to Professor of Comparative Literature Monika Schmitz-Emans, language, instead of the subject, is the basis of all statements and the illusion of a speaker's presence emerges through the bodily or textual presence *of the statement*, not through the content of the statement or the existence/presence of a speaker. As a result, voice is not the medium of the statement. Rather, the speaker is medium for the voice of language (Schmitz-Emans 2000, 134–35). In other words: voice is raised to the position of "agent of the poetic process" ("Akteurin des poetischen Prozesses", Schmitz-Emans 2000, 136), and an eventual speaker is subordinated to it.

In this way, voice is no longer the testimony for a person, but the product (not origin) of a text (Schmitz-Emans 2000, 140).[33] Tawada evaluates this positively, stating that "[i]t is precisely through visible discrepancies [between author and speaker] that the voice gains its poetic independence" (Tawada 2009, 194). As such, the voice produced by a text may metatextually refer to the illusion of identity of textual subject and author, or break the association through estrangement (Schmitz-Emans 2000, 141). Tawada achieves such disruptions with surreal imagery or by taking idioms literally. In some cases, the subject('s perspective, and therefore voice) may even be (de)constructed deliberately as a part of the alienation effort of the text (J. Gutjahr 2006, 29). For example, Tawada creates a language learner subject or a "fictive ethnologist" speaker to irritate the categorisation patterns of the reader.

By contrast, Kari van Dijk finds in Tawada's works a process to reach androgynous completeness through finding one's voice. She connects voice with androgyny as a general in-between or both/neither, i.e., a liminal state (van Dijk 2012, 27– 28). In this way, voice functions as a means to transcend thinking in binary categories, through its imperfections and intermixings (van Dijk 2012, 28–29).

---

[33] A prose text of Tawada's that treats this topic extensively is "Die leere Tafel" (Tawada 1994)/ "Taburarasa" (in *Kitsunetsuki*, Tawada 1998, 21-36). For an analysis of the German version, cf S. Fischer 2001.

Therefore, in her poetics it is crucial for Tawada to melt all the accumulated 'ingredients' into androgynous completeness, as in an *okonomiyaki* [Japanese savory pancake]. In this process, the discovery of one's own voice is at stake ("kommt es Tawada in ihrer Poetologie also maßgeblich darauf an, alle zusammengebrachten 'Zutaten' wie in einem okonomiyaki zu androgyner Ganzheit zu verschmelzen. Dabei steht das Finden einer eigenen Stimme auf dem Spiel", van Dijk 2012, 286).

All in all, voice has a deeply contradictory, ambiguous relationship to subjectivity. Speakers are recognised by their voices, but also have characteristics attributed to them by the listeners. In the resulting dialogical process, voice as an event needs the listeners to have an effect, but this can also happen in text form. Similarly, voice is linked to the body, but texts not only subvert this image but also ultimately create voices of their own, which bring the illusion of a human speaker with them. Thus, the relationship of the voice and subjectivity is best summarised as follows: "Since [voice sound] is always foreign and close at the same time, it brings about identity and [simultaneously] alterity" ("Da er [Stimmklang] stets fremd und nah zugleich ist, stiftet er Identität und [zugleich] Alterität", Sowodniok 2014, 13). I consider the alterity aspect in the next section.

1.2.3. Voice and Alterity

While the poetic voice can create a subject, literature in mixed languages or a foreign language, as in Tawada's exophonic works, establishes a distancing effect. This effect helps "[to] disassociate the lyric voice from its representative, autobiographical conventions of subjectivity" (Chang 2016, 16). In other words, the use of foreign language(s) leads to a degree of foreignness of the speaking voice, which I examine in the following. The foreignness of language itself, however, comes before any artistic alienation.

Because of the etymological history of words, and because of the fact that we learn words from other people and their (possibly disparate) use, the words of any language are always foreign to some degree, even to native speakers. "The voices which I use – the words, if you will – are never mine alone" (Sampson 1993, 135) because of the social context and history of language. Previous uses and other voices who used them stick to the words and distance them from the content any speaker wants to express (Meyer-Kalkus 2001, 136; Schmitz-Emans 2000, 142). In the case of utterances in foreign languages, the native language may also interfere with one's capability to express oneself (Suga 2007, 27).

Meyer-Kalkus sees two possible methods to cope with this inherent foreignness of language. The monologic approach clings to the authority of the speaker (cf Sampson 1993, 158), whereas the dialogic approach demands engagement with foreign words and voices (Meyer-Kalkus 2001, 137). Tawada clearly subscribes to the second method. In

the discussion of subject and alterity construction (Ch 3), I consider prevalent aspects of her engagement with foreign voices in detail. In any case, a mixture of different languages can make the speaker's nationality ambiguous or question the connection of language and national identity, while a mixture of personal pronouns may introduce ambiguity into the gender identity of the character(s). Both cases construct alterity from a norm, which may trigger feelings of estrangement and alienation in the recipients. Tawada uses this experience of 'other voices' to induce a perspective shift in her readers (cf Mindermann 2012).

It is not only the history of language, however, which imbues one's own voice with alterity. Another aspect is the distance to the self, "the idea that the voice comes from an Other, but an Other within me" ("die Vorstellung, dass die Stimme vom Anderen kommt, jedoch von einem Anderen in mir", Dolar 2007, 140). In traditional poetry, this Other voice is often attributed to a muse, while in more modern imagination, language itself speaks to the poet and the reader. Still, in both cases an Other entity (muse or language) is traced in the voice (Schmitz-Emans 2000, 147). These circumstances make the poet's relationship to the poetic voices they create ambiguous, since "voice opens up a precarious spectrum of identity and alterity at the same time" ("die Stimme ein prekäres Spektrum von Identität und zugleich Alterität eröffnet", Kolesch 2006b, 347; cf Heinz 2009, 19). This ambiguous position, reflected in the poetic text, may then induce both fascination and alienation in the reader (Heinz 2009, 18). Tawada makes use of such ambiguity, but in her case, fascination is oftentimes the result of alienation, not its opposite.

An alternative approach to the poet's alienation from their own voice is to connect this sense of distance to a liminal state, e.g., to the subconscious. In this view, the poetic speaker recognises that which is unfamiliar (subconscious) *in themself*, in their voice. This connection to the subconscious is based on the physicality of the voice, its determination by physical circumstances beyond the control of the speaker, who is influenced by their emotions. Still, they are dependent on the voice to express themself (Dolar 2007, 9, 140; Fockel 2014, 39; Krämer 1998, 44–45; Weigel 2006, 33). While the voice connects body and language, subconsciousness and emotion with the conscious mind, it does not belong fully to either (Dolar 2007, 100). Being literally what moves between people, the voice has a liminal quality, beyond inside/outside, body/language dichotomies, which may trigger rejection.

Ch 1: Voice

In modern times, technological conservation and manipulation of voice records also play a role in the alienation effect of voice. Medial conservation alone disembodies the voice, which can lead to estrangement (Meyer-Kalkus 2001, 61) – Tawada takes this up in "Ein Gast" with the disembodied voice of the audiobook, which disrupts the inside/outside boundary when the protagonist hears it with(in) her own body. Technological alterations such as pitch manipulation, speed adjustment and distortions may remove the markers of belonging, which are usually present parallel to the words from a voice. These alterations can obscure gender, age, ethnicity etc. of the speaker (Fischer-Lichte 2004, 223; Moore 2002, 12–13), and thereby decontextualise the voice, removing group membership and the social environment that have shaped the voice and its associated subjectivity.

Still, the most literal kind of estrangement of the voice is of course the use of foreign languages. The alterity of the foreign voice becomes the instrument deconstructing the familiar. While the familiar, native-speaking voice functions as a social cohesive, "the foreign voice remains opaque and interrupts the melody of the shared conversation, opens up a gap, which can be embarrassing or refreshing" ("bleibt die fremde Stimme undurchsichtig und unterbricht die Melodie des gemeinsamen Gesprächs, öffnet eine Lücke, die peinlich oder erfrischend sein kann", Tawada 1998 (2018), 8).

Tawada describes the words of a foreign language as independent entities: "It is as though you spat out birds, instead of words" ("Es ist, als würde man nicht Wörter, sondern Vögel ausspucken", Tawada 1998 (2018), 7). This image is already present in the poem "Yōkame" ("Eighth Day") from her first poetry collection, where the speaker swallows and then spits out pieces of a bird, representing the liveliness and concreteness of the foreign language. "Out of my mouth fly pieces of ground up bird flesh/ shining in 77 colours", わたしの口から　こなごなになった鳥の肉片が/　七十七色に光りながら飛び立っていく, Tawada 1987, 64/65). In Ch 3, I analyse this poem for its use of the language learner position. The bird image implies an independence of the words, which Tawada associates with the loss of the speaker's own culturally shaped voice (Tawada 1998 (2018): 7-8). Referring to the German idiom "einen Vogel haben" (lit. "to have a bird") for "being crazy" (Tawada 1998 (2018), 12, 18-19); Tawada also connects the foreign voice to pathologised norm deviation, a sociocultural form of alterity.

Fitting with the alienating effect of foreign languages, Tawada draws a close connection between the corporeality of language expressed in voice, and the experience of alterity, through the example of accent-coloured speech. The accent remains in a foreign language unless it is perfectly learned; therefore, Tawada dubs it the "memory of the body of the

mother tongue" ("Erinnerung an den Leib der Muttersprache" (Tawada 1998 (2018), 9). Thus, she connects once again voice and the body of the speaker. Moreover, the sonic memory of the mother tongue lies as a trace below the language spoken, deforming it through the voice of the speaker, which makes it sound 'unnatural', that is, unfamiliar (Tawada 2012a, 78). This is another instance of alienation in the literal sense.

In this way, Tawada attributes a special physicality to the speech of non-native speakers, a physicality that is less about their physical bodies (even though they produce the 'deformed' language) but rather about their sound as a spatial phenomenon: sound as body. In the mother tongue, by contrast, Tawada claims to perceive spoken words like a text, not as the product of physical processes (Tawada 1998 (2018), 9–10) or a spatial entity. This difference suggests that Tawada became aware of her speaking body only when she had to force it to produce the unfamiliar sounds of German. Such a change of perspective through the experience of alterity is what Tawada's texts transmit to the reader. In the overall transformative impulse of her works, strange voices are one form of experimental writing, to disrupt customary patterns of understanding (in this case, regarding hearing, cf S. Fischer 2001, 200-201, 206; Capano 2014, 125).

To conclude, in the context of alienation through voice, the first element is the basic alien quality of language itself, which arises from its history and the social circumstances of one's learning process. This otherness of language may be linked to an external entity, such as a muse of the language itself, or be connected to the subconscious. In addition, technological distortion and the use of foreign languages are strategies of estrangement that create a 'foreign' voice. The strongest form of alienation, however, is the encounter, within the familiar language, with a foreign language through voice, as in a speaker's accent, which triggers a potentially transformative alterity experience. In Ch 3, I discuss this process and its different possible emphases in detail.

1.2.4. Voice and the Complications of Meaning Transfer

According to Dolar, the transfer of information through language is the primary function of voice, and its sound quality is to be ignored in this context (Dolar 2007, 9). Yet, linguistics defines voice as sound, i.e., as that which is *not* the content to be transmitted. In this way, therefore, voice as a medium is artificially separated from the signifier (phoneme). While a phoneme can be repeated and is defined by its difference from others (Dolar 2007, 24–27), the voice statement, by contrast, is a one-time only, performative event (Sowodniok 2014, 12; Kolesch 2006b, 345; Kolesch and Krämer 2006, 10, 13).

Tawada tries to avoid succumbing to this artificial separation by visiting poetry readings and drama performances in languages unknown to her, where she can listen to the sound quality of the voice instead of the meaning. She listens to "not the meaning or the content but what the language itself says, as a voice. And you can rarely hear that voice in your own language, because you understand the content" (Totten and Tawada 1999, 98; cf Tawada et al. 2007, 138).

The conceptual separation of voice and linguistic message, however, does not mean that the sound of the voice is meaningless. The non-lexical, affective sound of a voice has an additional communicative effect and even silence, when deliberate, is a strategy of communication (Fockel 2014, 51; Glenn 2006, 95-6, 103). Thus, voice enables an expression of self beyond that which can be formulated in language (Chang 2016, 46); it is a conduit of information independent of speech (Kolesch and Krämer 2006, 11). Because of its independence from the meaning expressed in words, the sound of the voice can, either through intention or the speaker's inability to control it, even lead to a failure in communication. In this way, voice conveys information to listeners on more levels than just that of linguistic signification.

One potential unification of these two aspects is to view voice *in toto* as a medium. For example, German Literature and Cultural Studies scholar Sigrid Weigel describes voice as "not just a medium of the statement, but also a medium of something beyond the statement, which interrupts the speakers" ("nicht nur Medium der Aussage, sondern auch Medium von einem Jenseits der Rede, das den Sprechern ins Wort fällt", Weigel 2006, 20; cf Sowodniok 2014, 11; Kolesch 2006b, 343). If one defines a medium as the "empty space" ("Leerstelle") for the transfer of something, which can be filled with various contents (Schmitz-Emans 2000, 116), the idea of voice as medium would include both verbal and of non-verbal communication. In this place, the importance of the "gap" for Tawada's poetics must again be noted (cf Ch 2). Viewing voice as a gap, an "empty space", through its function as a medium qualifies it as an in-between space. In addition, the concept of voice as a medium is pertinent to my analysis because the medium influences its content (as suggested by Schmitz-Emans 2000, 117). Since I follow the poetry definition of Klaus Hempfer (cf Introduction), the voice of the poem is constitutive of the poem itself. Moreover, the voice of a literary text has a second order of mediality since it is contained in the medium of a text, to be actualised either by the inner voice of the reader or the voice of a performer/the author, at a reading.

Japanese texts offer additional opportunities to track the layered medial communication in the poetic voice, in contrast to Latin-based alphabetic scripts. In her novel *Yuki no renshūsei* (2011, lit. "The snow trainees", Engl.: *Memoirs of a Polar Bear*, 2016), Tawada uses *furigana* (reading aids that normally provide the reading of rare or newly created words in Chinese characters) to give a German pronunciation (イッヒ, *ihhi*, for "ich" ("I")) to a Japanese word (わたし, "I", Tawada 2011c, 209). In other words, the voice of the main text splits in two, between the Japanese characters used (meaning) and the sound level (added German reading). Similarly, in the verse novel *Kasa* (cf Ch 4), some statements are given in the phonetic katakana-script. This choice preserves the sound of the voice, but the omission of Chinese characters and the use of the script usually associated with loanwords alienates this textual voice from the reader. For example, manga comics sometimes use *kana* to represent the situation where foreigners (or Japanese unfamiliar with a term) repeat a Japanese word *in sound only*, without understanding the meaning (thus, no kanji are used).

In this way, estrangement through the voice and its representation can either lead to a broadening of the meaning or a dissolution of it. This aspect is problematic to conventional criticism. While reviews typically search for the meaning or message of a work and judge it accordingly, Tawada's texts, especially her poetry, resist this system, often resulting in critical rejection or neglect of her poetry (cf Suzuki 2004, 237; Kersting 2007, 82). A voice without meaning, like the one Tawada imagines through her reference to Celan's poem "Stimmen" ("Voices") in the Tübingen poetry lectures (Tawada 1998 (2018), 12), could rise as the "voice of silence" ("Stimme des Schweigens", Ivanović and Matsunaga 2011, 148) above the din of contemporary media. But what can such a voice without meaning accomplish? Perhaps, "Ein Gedicht für ein Buch" offers a suggestion (cf my analysis below).

In the divorce of voice from meaning, the aspect of musicality is central. Voice partially or completely stresses the non-sematic aspects of speech, namely sound and wordplay (Krämer 1998, 43; Kolesch and Krämer 2006, 9; Kolesch 2006a, 48), I would add rhythm and rhyme, assonance, and the impact of the "brightness" or "darkness" of vowels – The poems "Ein Gedicht für ein Buch" and "Vor einem hellen Vokal" work impressively with these elements. The musical aspects of Tawada's poetry may point toward a shared origin of music, language and literature, as Suzuki (2004, 237) suggests. Tawada herself notes:

> I want to continue being present in the moment when a meaningless voice turns into words, and in the moment where sounds become music. Or the opposite, I want to continue exposing my body to the moment when words become mere sounds, the moment when music returns to silence. (意味のない声が言葉になる瞬間、音が音楽になる瞬間に立ち会い続けた

い、あるいはその逆に言葉がただの音になる瞬間、音楽が沈黙に帰る瞬間に身を
おき続けたい。Tawada Yōko, as quoted in Suzuki 2004, 242)

In a similar manner, Tawada extensively compares language to music in *Ekusofonī*, taking grammar as rhythm, interpreting the division of compound verbs and the use of articles as elements of the sentence's melody, and understanding the pronoun "es" (lit. "it"), which is occasionally without a referent in German, as a pause (Tawada 2012a, 73-4, 77). Similarly, in her emphasis on the corporeality of language Tawada stresses the relationship of language to music, since music also exerts influence on the body (Sgambati 2016, 231). In her poetry, Tawada uses the additional tools of line breaks, empty spaces, brackets and quotation marks to introduce rhythm into the words, thereby envisioning writing and reading as a conscious physical activity, similar to dance (Suga 2005, 179). When she enjoys poetry readings in unknown languages as melodious (Tawada et al. 2007, 138), Tawada also equates poetic language and music. Furthermore, she mentions bird song (lit. the voices of birds) as connections of speech and music in her first Tübingen poetry lecture (Tawada 1998 (2018), 12).

Overall, in the conflict between speech as (linguistic) transmission of *meaning* and speech as *sensory* experience of sound, Tawada's works tend to lean toward the latter, while still making extensive use of the former (cf Ivanović and Matsunaga 2011, 143, 145; Sgambati 2016, 224). While the main (acknowledged) function of the voice is information transfer, non-semantic sound components of the voice also hold information. Thus, both aspects together shape the medium function of voice. Tawada demonstrates how this can be expressed in Japanese texts through her creative use of scripts. While the meaning dissolution inherent in a more sound-focused approach to voice is problematic for criticism due to a focus on meanings in analysis, musicality can also be used to communicate. In poetry, sound-based tropes are most effective in this regard. Since Tawada combines meaning transmission through language with a sound component that goes beyond semantic meaning, her works transcend the binary of the meaning transmitting function and the sound aspect of voice. This dynamic of dissolving binaries will recur over the course of this study. In particular, Tawada transcends the communicative function of voice without losing the political, socially critical potential associated with it, but rather expands it to question the relationship between language and reality. "The voice [component] not only precedes the semantic level, but itself permeates even every language and transcends the sign of language" ("Das Stimmliche geht nicht nur dem Semantischen voraus, sondern durchdringt selbst jede Sprache und überschreitet

die Zeichen der Sprache", Sgambati 2016, 231). The next section will consider the transcending of signs, by appraising specific manifestations and uses of voice in literature.

1.2.5. Voice(s) in Literature

Since the use of voice as a metaphor for literary style in general was already noted above, this section discusses the approach to the sound quality of voice and its function in the construction of the subject, in a literary context. In this discussion, I refer to the models developed by Genette, Bakhtin and Stahl, and connect them to the critical backdrop of voice conceptualisation in literature on the one hand, and the concrete manifestations of voices and subjectivity in Tawada's works, on the other.

Literature, and poetry in particular, make use of the characteristics of voice beyond meaning transmission, "the pre- and unarticulated acoustic-physical qualities of voice, hither and yonder of sense" ("die vor- und unartikulierten, diesseits oder jenseits jeden Sinns befindlichen, akustisch-physischen Qualitäten der Stimme", Weigel 2006, 19). Due to the physical component of spoken conversation, the textual representation of a voice creates a sense of immediate contact between speaker and reader. Moreover, voice becomes the representation of something beyond language, in contrast to its function as medium of language and thus of meaning transmission. Through the literary voice, a different time or a state beyond human experience can be made emotionally and sensorily available for the reader's experience (Weigel 2006, 24–26). Weigel then inverts this argumentation, claiming that voice only became "modelled to convey meaning, thus tamed or upgraded for suitability as a signifier" ("zum Bedeutungsträger gemodelt und somit zur Zeichentauglichkeit gezähmt oder aufgerüstet") through suppression of this extralinguistic element (Weigel 2006, 28). How does this relate to literature?

Texts like Tawada's resist the assumption of speech as only articulated writing, a concept results in the suppression of the sound quality of the voice (Krämer 1998, 45–46). In writing, words are assumed to be clearly defined, whereas in spoken language, they appear fluid (Krämer 1998, 46). In other words, the binary is upheld if one assigns linguistic meaning-transfer to writing and non-semantic, musical elements to the spoken voice. This idea is especially paradoxical when one considers that both speaking and writing are based on a concept of voice *even in this theory*: the voice of a written text defines orality (Schmitz-Emans 2000, 119). The format of the academic lecture shows how voice can come before or after a text that 'secures' its meaning; this phenomenon is also another argument for the idea that written texts can and do have voices. However, it should be noted that voice "generates its own conditions of communication. It is neither

a mere belated effect of writing, nor its antecedent form" ("eigene Bedingungen des Kommunizierens hervorbringt. Sie ist weder bloß nachträglicher Effekt von Schrift noch ihre Vor-Form", Kolesch 2005, 320).

Poetry in particular reveals that the boundary between voice as a medium of information and as a physical sound is imaginary: The decisive factor in the process of turning the literary voice into a medium of meaning *and* a conduit of connection beyond meaning, is to break apart the polarised juxtaposition of speaking and writing. Poetic tropes demonstrate that this distinction is untenable, as they bring the ambiguity and fluidity of speech back into writing. Tawada does this most extensively in her verse novel *Kasa*, but sound- and wordplay is a feature in almost all of her texts regardless of genre.

The idea of voice as self-expression and thus a marker of subjectivity is also reflected in literature, notably in the construction of a 'lyrical I'. The Romantic ideal of the poet as inspired genius lies at the basis of the conceptualisation of the 'lyrical I'. Connecting the voice of the poem to the real-world subjectivity of the empirical author, the lyrical voice is perceived "as the resounding echo of a holistic individuality endangered in the modern day" ("als Nach-Klang einer in der Moderne gefährdeten, ganzheitlichen Individualität", Heinz 2009, 17). In this way, the 'lyrical I' serves as a representative of the unified subject. By contrast, the move toward the sensory, not semantic, aspects of voice can serve to remove it from specific contexts and make it a representative of a more general humanity. The speaking subject may be removed from any specific person as referent: "By sensualising the poem, the voice as a personal medium also objectifies it" ("Indem die Stimme als persönliches Medium das Gedicht versinnlicht, objektiviert sie es zugleich", Heinz 2009, 18).

Thus, the voice of the poem can be concrete, but unspecific, and distinct from the empirical author. As a result, in some aspects the voice of the poem functions in a way similar to the narrator figure in prose texts. In his examination of narrative instances in prose, Gérard Genette first proposes the term 'voice' but then continually speaks of "the narrator" ("de[r] Erzähler", Genette 1994, 151), whom he defines as inherently subject-related. The 'I' in a (prose) text, according to Genette, always refers to a speaking person, but this person is neither mere perspective nor identical to the author. Depending on the type of narrative, the narrator can have more or less relevance for the story (Genette 1994, 151–52).

The narratological view of narrators and their relationship to the fictional world forms the background for the inquiries of Hempfer (cf introduction) and Stahl (cf below) regarding

lyrical speaking. Therefore, I will briefly introduce the different relationships Genette describes in this section. The highest level of narration is that of the narrator of the entire text, e.g., the (fictive) author, which Genette labels "extradiegetic". The action level of the story, which the extradiegetic narrator describes, is the diegetic level. If one of the characters in the story begins to narrate a story of their own, they turn into a diegetic narrator of a metadiegetic narrative ('book within the book', character report) (Genette 1994, 163). If the extradiegetic narrator positions themself as a fictive author, they may address the readers; diegetic narrators, by contrast, only have the audience within the story (Genette 1994, 164). Similarly, different voices in lyrical texts can be differentiated based on their speaking on the character level (diegetic) or the text level (extradiegetic). Tawada's "Der Garten in Donego" for example has one consistent extradiegetic speaker, but features several instances of quoted speech (diegetic) and even an imagined conversation on the story level.

Instead of differentiating narratives of the first and third person, Genette always assumes a narrator figure (conceptualised as a subject, that is, an 'I'), which either features in the story themself or remains external to it. The latter case is heterodiegetic narration, the former homodiegetic, but a homodiegetic narrator can be positioned close or further away from the narrative centre (Genette 1994, 175). If the main character themself is narrating, it is an autodiegetic narrator, but even in this case, there remain two instances, the narrating 'I' and the experiencing 'I', who are separated by the distance of time and experience (Genette 1994, 176, 181). While this is also possible in poems, Romanist Klaus Hempfer has pointed out that typically, the autodiegetic speaker of a poem creates the world and the situation it speaks of *as it speaks*, eliminating the time/experience difference (Hempfer 2014, 33-35, 51-4). Playing with different speakers is also possible in Genette's view (1994, 176); in the analysis section, I consider "Reningurādo/Tōkyō kōen" as an example of a poem with multiple voices.

Similar to prose, poetic speech functions as the space of (fictional) subject construction. Indeed, since poems stress the non-semantic elements of speech, lyrical texts have comparatively strong qualities of orality. From these oral characteristics, then, the concept of a lyrical voice (the voice of the poem) arises as a metaphor more easily from poetry than from a prose text. In other words, the focus on sounds complements the tradition of poetry as an expression of subjective feeling, to invite the reader to imagine the 'lyrical I' as a speaker. This speaker could be a mere mask of the empirical author, or also the stand-alone voice of the poem with no external referent (Schwarz 2007, 95, 106). Scholar

of English and performance studies Ashley Chang, for example, describes this imaginary textual voice as an internal voice, resounding in the inner ear. She acknowledges that it can be connected to the author, but also that it makes no sense to identify this voice *as* the author, because it arises from the reader's imagination (Chang 2016, 24–25). In this way, poetic speech, like speech in general, is both a means to define the self and the path or place to find it (Heinz 2009, 18–19). In addition, texts often contain traces of voice sounds or reported speech (Fockel 2014, 47; Meyer-Kalkus 2001, 135).

The voice of the poem constitutes a lyrical subject, even in silent reading, since the readers may imagine a fictional body from which the 'disembodied' recorded voice could emerge (Schwarz 2007, 94; Fockel 2014, 47–48). As a result, "narration actually emerges not through speaking, but through listening" ("entsteht eine Erzählung nicht eigentlich durch das Sprechen, sondern durch das Zuhören", S. Fischer 2001, 193). This focus on the aural perception of texts shows that these texts have a voice to be heard. Yet, a purely narratological focus on speaker positions obscures this sound quality of the text's voice (Fockel 2014, 48), and thus this listening process. A possible reason for the neglect of the auditory element in literature consumption may be the shift from spoken to written expression, which enables higher levels of complexity, but reduces the physical element of the expression (Suga 2005, 173). Tawada's poetry, by contrast, reflects bodily processes in some instances, bringing the disorder and sensuality of embodied, spoken language back into the written text (especially in the verse novels *Kasa* and *Balkonplatz* (cf Ch 4), but also the poem "Darumushupīgerungu" ("Colonoscopy") in *Shutaine*, cf Ch 3).

When Russian philosopher and literary critic Mikhail Bakhtin describes the polyphony of texts, he refers to the seemingly oral delivery of various speakers as well as the beliefs and opinions that lie behind them (Meyer-Kalkus 2001, 135–36). Bakhtin's ideas are based on the polyphonic novels of Dostoevsky, whose characters have such elaborate personalities, voices and 'consciousness' that the author's own voice is barely traceable in the work (Bakhtin 1984, 5–6). Indeed, some critics even consider polyphony (heteroglossia) the defining characteristic of literariness (F. R. Jones 2011). In the poem "Reningurādo" analysed at the end of this chapter, Tawada stages the split of one person into two characters, similar to what Bakhtin finds in Dostoevsky's novels (cf Bakhtin 1984, 28).

From the polyphony of these novels, a dialogic structure results; Dostoevsky's novels are "as a whole formed by the interaction of several consciousnesses" and demand the

cooperation of the recipients (Bakhtin 1984, 18). Similarly, in Tawada's dramas a number of "multilayered voices raise the issue of a corporeal plurality of *ich* [I]" (Taniguchi 2010, 271). In combination with Tawada's multilingual approach, these voices speaking "I" also lead to "the breaking down of relative personal pronouns into letters and sounds, alter egos, stand-ins" (Taniguchi 2010, 271), i.e., to a focus on sound and a fluidity of the (speaking) subject. When "I" stands as a mere speech act, without a unique referent, "you" (*du*/*anata*) similarly means all or no one (Taniguchi 2010, 272), but the appearance of first and second person still creates a dialogic situation. Of course, Bakhtin's theories are only partially applicable to the use of voice in Tawada's poems, since Bakhtin views poetry as the suppression of polyphony through an authorial voice (Meyer-Kalkus 2001, 141), even if Tawada's texts do not function in this way.

Nevertheless, the idea of a dialogic structure (and the associated multiplicity of voices) within literary texts remains fruitful and was also suggested by other critics less opposed to poetry than Bakhtin. For example, professor for Comparative Literature Monika Schmitz-Emans discusses the interplay of authorial stylistic voice/ 'intent' and the inherent foreignness of language (one may add the non-semantic features of voice). She defines the 'foreign', uncontrollable element of voice as the basis of a "two-voice-model to describe the synergy of own and foreign in poetry" ("Zwei-Stimmen-Modell, um das Zusammenwirken von Eigenem und Fremdem in der Dichtung zu umschreiben", Schmitz-Emans 2000, 147). With this model, Schmitz-Emans describes poetic subject and alterity construction as the dialogue of two voices, a concept useful for analysing Tawada's work, since it connects the poetic voice with the process of subject construction and the process of social and political participation. In my final conclusion I will return to this context. However, Schmitz-Emans' model is rough, with only two voices: authorial intent and foreignness of language. Genette's narratological model at least allows for three levels of speakers (extradiegetic narrator, diegetic narrator and characters in that narration), but there is still a more elaborate system, which provides the most fine-tuned instrument to analyse lyric voices.

Professor of Russian Studies Henrieke Stahl develops a complex model of lyrical subjectivity using examples by Elena Švarc. In Švarc's poem cycle "Works and Days of Lavinija, Nun of the Order of the Circumcision of the Heart" (Труды и дни Лавинии, монахини из ордена обрезания сердца, 1984) the 'protagonist' is present "as experiencing I (perspective), as speaking I and yet also as a subject who composes poetry about itself as a speaking and experiencing I" ("als erlebendes Ich (perspektiviertes), als

sprechendes Ich und zugleich aber auch als Subjekt, das sich selbst als sprechendes und erlebendes Ich dichtet", Stahl [unpublished]a). In other words, Lavinija speaks as a character in the world of the poem (experiencing subject), as voice of the poem (subject of expression) and as the poet writing the poem (text subject). However, the last of these voices is constructed in order to invite attentive recipients to criticise it. Part of this invitation is the speaker's framing by a double editor fiction (two 'abstract author' type voices, which comment on the 'poet persona' (text subject)). Adding yet another layer are the poems by the author Švarc (authenticated with her signature), which open the collection and bring a representative abstracted voice for the actual, empirical author into the volume, as well (cf Stahl [unpublished]a, [unpublished]b).[34] Each of these voices has their own potential for interpretation, but in literary practise as well as literary criticism, they are often conflated (e.g., as 'lyrical I'). Stahl speculates that one reason for this conflation may be the lack of an analytical framework, which her theory now provides (Stahl [unpublished]a).

In particular, Stahl differentiates between a speaker/subject and a voice, pointing out the varying degree of involvement a speaker can have in a text.

> The speaker can develop a personal form or, by contrast, dispense with personality, e.g., by using one or several voices, by borrowing discursive forms and oscillating between them, or by collaging different, voiceless textual modules, which may even be implemented as ready-made" ("Der Sprecher kann eine personale Form ausbilden oder aber im Gegenteil auf Personalität verzichten, indem z.B. eine oder mehrere Stimmen eingesetzt, Diskursformen entlehnt werden und zwischen ihnen changiert wird oder auch stimmlose differente, vielleicht sogar als ready-made implementierte Textbausteine collagiert werden", Stahl [unpublished]b)

In Stahl's view, the use of voices and the mixing of genres indicates a lesser degree of subjectivity.

However, as soon as the reader acknowledges that the 'lyrical I' is fictional, i.e., not identical with the empirical author, this leads to the concept of layers of speakers, multiplying subjectivity, rather than reducing it. The rejection of the equation of author and lyrical I leads to the formation of a concept of (several layered) voices in a poem (Schwarz 2007, 104), at least of author('s intent) and poem('s effect), as in Schmitz-Emans' case. A similar line of thought can be applied to the addressee ('lyrical you'). This second person subject can emerge as a parallel either to the experiencing I, the speaking subject, or the composing subject. Any one of these enters a dialogue with the 'you', constituting both of them and their relationship in the process. On the level of the

---

[34] A Russian version as well as an earlier version in English are also available, cf Stahl 2019, 2017.

experiencing subject, the addressee may be another character (as is most likely the case in "Der Garten in Donego"). Alternatively, the voice of the poem may address itself or its imagined audience (since it is in a fictive performance situation, cf Hempfer 2014) in 'you'-form. In addition, the subject of expression, the poet persona, points to the communicative situation of (implied) author and reader of a fictional text, i.e., the 'you' represents the reader (Schwarz 2007, 105–7). In practice, of course, these levels are often left ambiguous, so that a 'you' in the poem may be read as either of the options noted here, or indeed several at once (for example, the first 'you' in "Hong Kong 1996"; cf Ch 3). No matter which type, in silent reading, the reader supplies the voice of any 'you' in the poem, just as they construct the voice of the poem (Schwarz 2007, 108) and its composite speaker.

The subject of expression, the voice of the poem, is perhaps the most difficult to grasp in Stahl's model. It may be "permeable for other voices as well as for inner or outer perceptions, images and thoughts" ("durchlässig für andere Stimmen sowie auch für innere wie äußere Wahrnehmungen, Bilder und Gedanken", Stahl [unpublished]a), which are not always marked as different from the subject's own voice, and thus complicate the subject construction in the poem. My analyses in Ch 3 will show in specific examples to what extent the voice(s) of Tawada's shorter works establish subjects; her two verse novels (analysed in Ch 4) demonstrate that at least in this longer format, mixing genres and voices does not preclude the construction of a speaking subject. While both verse novels initially seem to be told from the perspective of one specific character, this character quotes (sometimes unmarked) the statements of other speakers and leaves even whole sections entirely in the voice of another character (the *atashi-* and *warabe-*speakers in *Kasa*) or focused on another character's experiences (the Elsa-flashbacks in *Balkonplatz*). This oscillation makes these poems polyphonic (in Bakhtin's terminology) or polycentric (cf Stahl [unpublished]a).

The subject of expression (voice of the poem) is perhaps best described by comparing it to the narrator function, in that it is the one instance through which the poem passes as one unit of expression. However, there is no distance established between extradiegetic and diegetic, homodiegetic and heterodiegetic narrative modes, because the experiencing and the speaking subject are not differentiated in poetry. As a result, the voice of the poem is much more interwoven with the world of the poem than a narrator's voice is with the world of a prose text. Indeed, the heterogeneity of voice in Tawada's works is an acknowledged feature; in the novella *Ein Gast*, for example, the voice on the audiobook

tapes mixes with the inner voice of the narrator-protagonist (Ivanović and Matsunaga 2011, 148; Koiran 2009, 301). Two disparate entities merge on the character level, but this is replicated on the level of the text subject because the experiencing self is (an earlier version of) the narrating self. Their fusion questions the relationship of (heard) audio book voice and (speaking) narrator voice, especially if the latter becomes dependent on the former.

It has therefore emerged that voice serves as a marker of subjectivity in literature through various techniques. The element of sound is often suppressed in theories of textual functions, in an attempt to make the textual voice solely the medium of meaning. This approach portrays writing as an excision of the bodily qualities of voice; yet literature, especially poetry, uses the non-semantic aspects of the speaking voice for emphasis and emotional expression. The concept of lyrical statements as self-expression is connected to the Romantic concept of the poetic genius, whose voice is directly represented in the poetic outpouring. Narratology, by contrast, introduces layers of subjectivity into (prose) literature. Genette describes the narrator's position relative to the events: is the narrator in a different world from the narrative (extradiegetic) and tells the readers about it, or are they in the same word (diegetic) and tell other characters? Are they part of the action (homodiegetic) or not (heterodiegetic)?

In comparison to prose fiction, poetry has a stronger orality, and thus stronger claim to voice; one would assume that an (embodied) subject is more easily constructed as a result of this, and indeed, the Romantic conflation of author and 'lyrical I' persists in mainstream culture. Yet, as Bakhtin noted, different traces of orality can support various different voices in a text (polyphony), revealing the dialogic structure of subject construction. Stahl develops a total of five levels of lyrical subjectivity: An experiencing subject (character), a subject of expression (voice of the poem, narrator), a text subject/subject of composition (poet persona), an abstract author (the projection of the author into the work), and an empirical author. There may be different degrees of involvement/differentiation in these layers, but at least two levels, text and author, are usually acknowledged. Stahl's subject of expression, which lies between these two poles, is fluid and difficult to grasp; put most simplistically, it functions as the text's presenter, since it quotes other characters and also connects to the poet persona (text subject, who allegedly composes the text). As a general rule, I proceed in the following with the assumption that poems, due to their performativity fiction, contain these types of textual

voice(s), and that these voices invite the recipient to construct some kind of speaking subject. Yet, the degree of detail of this speaker, or of these speakers, may vary.

1.2.6. Public Reading as Interpretation

When considering the role of voice(s) in the context of literature, the relationship between the empirical author (the body that is writing), the author's physical and political voice, and the voice of the text, is a complex and shifting one (Tawada 2009, 185). The author publicly reading their works brings this relationship to the surface, but may easily be taken to simply conflate the three, since in the reading, the fictional voices of a literary text are actualised through the embodied voice of the performer. In a "quasi-theatrical group experience" ("quasi-theatralisches Gruppenerlebnis", Meyer-Kalkus 2001, 457), the event quality of voice takes centre stage. When the author themself reads their work, readings function as a publicity event, a way to activate readers, a source of income or a testing ground for the effectiveness and readability of texts (Meyer-Kalkus 2001, 458).

Most relevant in the context of this chapter, however, is the importance of the sound of the performer's voice. Even in silent reading, a voice is present, because the reader imagines sound when they recognise wordplay, creating a fictional performing voice (Tawada 2012a, 73). Schenk assumes that readers perceive only their own voice (real or imagined) and do not experience alterity through a textual voice (2000, 22). However, such an uncomplicated identification with the textual voice is improbable with texts like Tawada's poems, due to their use of different voices and estrangement techniques.

The enunciation of the poem in a reading makes sonic elements of its composition, which are easily overlooked in silent reading, more perceivable (Bernstein 2009, 142; Meyer-Kalkus 2001, 459). The texts receive a transient vitality from the individual reading voice, as it is tied to a specific person and place in a specific performance (Bernstein 2009, 143). Through this process, the reading deepens the audience's understanding of the poem by revealing a rhythm of the text, enriching it with pitch, timbre and accent – in other words, the volitional and uncontrollable aspects of personality associated with the human voice. I write "a" rhythm of the text, not "the", since even in a metrical poem, the reader may choose a rhythm irrespective of meter, developing it for the performance along with the pitch flow (Bernstein 2009, 144–46). Tawada notes when she performs readings in German, her accent becomes a vital part of the performance (2012a, 78).

While classical interpretations in text form still aim for a definite statement, ignoring or diminishing the polysemy of the text and obscuring its emotional aspects, a reading performance emphasises these elements (Bernstein 2009, 145). Tawada's joint

performances with jazz pianist Takase Aki are a case in point for this difference. Bernstein also notes that poets tend to write poems with more performative potential after they have gathered experience with readings (Bernstein 2009, 145). Again, Tawada's case supports this claim: Besides solo readings, she has appeared about twice a year alongside Takase, and a Japanese commentator noted that the quality of these performances improved continuously (Yokoi 2007, 133–34).

Tawada's performances are also a special case because Japan does not have a tradition of author readings similar to Europe. While poems have been communally *composed* since at least the classical period, the public *recitation* of poetry is a rare event, noted for the pre-modern period only for the New Year's ceremony. A potential reason for this is the unsuitability of the Japanese language for reading aloud (Saito 2017 (pre-publication copy), 35–38). It is true that there is an abundance of homophones in Japanese (differentiated only by different Chinese characters) which complicate purely phonetic expression, but this can be (and often is, especially in Japanese comedy) used productively. A more serious obstacle to readings of Japanese poetry is the use of artistic licence in the choice of kanji, which disappear in a reading without simultaneous text projection. Because of this and because a Japanese reader need not know the reading (sound) of a kanji to understand its meaning, a public reading also does not actualise the silent reading process into a performative event in the same way as in European languages.

Similar to the differing views regarding translations (cf Ch 2), a reading may function as an alternative form of the written poem, or as a separate work of art (Tawada et al. 2007, 132). Poetry readings, as performances in the sense Fischer-Lichte (2004) defines the term, create a new version of the text with every performance, versions which encompass more than simply the script and are not in a hierarchical relationship to each other or to the base text (Bernstein 2009, 148). The reading adds detail to the text and so becomes not only an actualisation, but an interpretation of the text, e.g., by expressing one possible emotional state of the poem's speaker (Meyer-Kalkus 2001, 459). Similarly, when it is not the author themself reading, the performer enacts a "self-staging of [the] voice" ("Selbstinszenierung d[er] Stimme") using their body (Schmitz-Emans 2000, 137).

In this way, public readings actualise the voice(s) of the poem through the performer's body. If the performer is also the author, the reading connects the poem to the author, so that after the performance, the audience hears the imagined voice of the author as the voice of the poem, even in silent reading (Meyer-Kalkus 2001, 460). This physical act of recitation is a gesture of ownership on the part of the author (Schmitz-Emans 2000, 149).

Ch 1: Voice

Due to the authenticity function of the voice, plus the Romantic assumption of the identity of lyrical subject and author, audiences at author readings often perceive the poem in the voice of its author as a "self-exposure" ("Selbstentblößung") of the author (Meyer-Kalkus 2001, 458; Bernstein 2009, 142). Such a focus on the voice of the poet (empirical author) reduces the voice from its metaphorical meaning as the style of a poem, back to the physical, socially embedded voice of the person (Bernstein 2009, 144). Yet, this personal voice does have some real political impulse, unlike the voice of a fictional lyrical subject, thus potentially expanding the meaning and effect of the poem in another direction.

In another interpretation, the idea of the poem as language that speaks itself and the idea of the poem as an expression of the poet's subjectivity oscillate and become one. While a text read out loud is more than that which was written, this "more" is not the self of the author, even if they themself are reading (Schmitz-Emans 2000, 149). Instead, through the metaphor of the poet-body, one may observe a "fusion between own and foreign; the foreign in language" ("Verschmelzung zwischen Eigenem und Fremdem, dem Fremden der Sprache", Schmitz-Emans 2000, 150). In this hybrid form, the poet becomes the "voice of the words themselves" ("Stimme der Wörter selbst", Schmitz-Emans 2000, 150) instead of the words being a mere extension of the poet's self.

In this vein, poetry performances could thus be studied with "close listening" (Bernstein 2009, 148). This method would avoid simplifying, meaning-focused interpretations, analogous to close reading as a technique for poetry interpretation. Yet, since any public reading is already an interpretation, it reduces the potential meanings of the text (Meyer-Kalkus 2001, 461). In the case of authorial readings, the voice of the author-as-reader may even be misconstrued as revealing the 'authentic' meaning of the text (Vorrath 2020, 139-143). In this study, I examine the written text, but aim to connect to the sound level whenever it becomes prevalent. In this way, I aim to listen to the textual voice without excluding other possible interpretations.

Through reading aloud and in foreign languages (two strategies Tawada uses), a voice can pass over logical borders and personal attributes (Suzuki 2004, 241; Koiran 2009, 340; Ivanović and Matsunaga 2011, 144), creating estrangement. In this way, Tawada appears in her readings not as actor or author, not as an authority controlling the text, but as an observer, as if the text were someone else's (Suzuki 2004, 240). She speaks of the twofold effect of reading aloud, to lay claim to the texts of others, but also to distance herself from the text she has written (Tawada 2009, 190). Perhaps, this distancing effect is possible because the text, transformed into a spoken statement and received by the

audience, is no longer part of her. In this way, Tawada adds another element of estrangement, which increases the others: "[Tawada's] voice seems to search for the strangeness of the words themselves, for something like a ditch [gap]" (言葉そのものの異質性、溝のようなものを探るような声, Suzuki 2004, 240). The "ditch" or "gap" in this quotation is of course the cleft between languages, the borderland of language loss and language mixing (cf Ch 2). The alienation effect, meanwhile, encourages the reader to examine their own subject construction (cf Ch 3).

To sum up, in a public reading, the fictional voices of a literary text become corporeal. The performance emphasises the sonic elements of a text, revealing or even adding polysemy and stressing the musical and emotional aspects. In this way, a public reading creates an alternative version of the text, where the textual voice is (transiently) linked to the body of the performer. In author readings, the voice of the text often merges with the person of the author, but if the focus is on the pure realisation of the voice of the poem, instead, a reading may also create a hybrid. This hybrid form would be a fusion of language (meanings) and non-linguistic embodied features, and it can lead to estrangement, which is a key affective technique in Tawada's works. In the next section, the context of such techniques that impact the reader will receive attention.

1.2.7. Voice in a Political Context

As a medium for and (through empathy) trigger of emotion (Capano 2014, 136), voice has a strong social component. Above, I have noted the dialogical structure of subject construction, where voice plays a vital role. In a broader social context, voice also has a democratic function, which I examine in this section. A necessary caveat is that this metaphorical use of the voice is dependent on the concept of voice as representative of an individual, as subject-constitutive, which obscures the complicated relationship of voice and body (cf Tawada 2009, 186).

As a measurement of social participation, the metaphorical expression "having a voice" expresses group membership and the presence or lack of a position of influence (Kolesch 2006b, 356; Kolesch and Krämer 2006, 11). Demanding a voice means demanding respect, attention, and participation (Schmitz-Emans 2000, 129). Professor of English and Women's Studies Cheryl Glenn describes rhetoric as the decisive scale in the question of having a political voice:

> Rhetoric always inscribes the relation of language and power at a particular moment, indicating who may speak (or who may or *must* remain silent), who may listen (or who agrees to listen), and what can be said (or must remain unspoken). Every one of us […] knows how rhetoric works: we gauge the situation, or audience, our social rank, and we move our

language – or our silence – forward as appropriately as we can toward our intended goal (Glenn 2006, 98).

The fight for women's rights, for example, is an example of the connection between literal and metaphorical voices in the struggle for social recognition and participation. It was focused in its early days on the right to express political opinions, to be heard in court, and the right to vote (Gilligan 2003, 128–29). This was because in the public sphere and politics as well as at home, women were subject to *silencing*, the dismissal or (physically or psychologically) violent suppression of their views, intended to keep them in their subservient position (Glenn 2006, 109). Finding their own voices, in text or speech, is the basis of feminine (as of any other) empowerment (Glenn 2006, 110; Moore 2002, 13). The connection of voice and empowerment can be connected to the aforementioned creation of presence via the sound of a voice: women, like other marginalised groups, need voice to speak their existence and no longer be excluded from discourse, intellectual life, and the decision-making process (Moore 2002, 21).

The rebellion against established patterns of interpretation and rules of speech thus strives for genuine (feminine, in this case) representation and political influence. Cixous claims that raising one's feminine voice destroys erroneous concepts of femininity: "woman's *seizing* the occasion to *speak*, hence her shattering entry into history" (Cixous 1976, 880) and contemporary politics. However, every woman's statement is faced with the problem that language itself is biased against her, as it is infused with patriarchal assumptions. Cixous and other writers of the *écriture féminine* movement, which I consider in detail in Ch 4, aim to rectify this situation.

In discussions of the feminine voice in Tawada's works, the disembodied audio book voice of *Ein Gast* is often the central example (although, as I have already noted, it is also an example of the alterity of voice, and of the merging of voices in literature). German Studies scholar Sabine Fischer sees the novella as a narrative of escape from patriarchal society, where the voice of the audiobook serves as a sound-based mother/uterus, protecting but also isolating the protagonist from the brutal patriarchal society (S. Fischer 2001, 210). But beyond mere escapism, this voice also has disruptive powers. "Through its unpredictability, the feminine voice poses a potential threat to patriarchal order. Like the uterus and the ear, it is therefore pathologised" ("Die weibliche Stimme stellt durch ihre Unberechenbarkeit eine potentielle Gefahr für die patriarchalische Ordnung dar. Wie der Uterus und das Ohr wird sie deshalb pathologisiert", S. Fischer 2001, 211). In her final interpretation of the novelette, Fischer connects femininity with foreignness, but she does not make explicit that this is because of similar (but not identical) patterns of

marginalisation women and (perceived) foreigners experience, based in the binary thinking at the heart of patriarchal society.

The patriarchal bias of language complicates female subject construction (and thus gaining voice), even if women are not forcibly prevented from speaking. For example, Weigel states that

> "[i]f [women] try to describe that which is excluded from the prevailing speech styles and lore, they have to occupy the place from which to speak; and there, they are always already the objects of description" ("Wenn [Frauen] versuchen, das, was aus den herrschenden Redeweisen und Überlieferungen ausgeschlossen ist, zu beschreiben, dann müssen sie den Ort, von dem aus gesprochen wird, einnehmen; und dort sind sie schon immer die *Be*schriebenen", Weigel 1995, 8).

This results in a loss or lack of language and the inability to locate oneself in the language by saying "I" (Weigel 1995, 8). The style of *écriture féminine* aims for embodied writing, which is supposed to change the language in order to make genuine feminine representation possible, but the approach is also flawed (cf Ch 4).

These female experiences, the loss of language in patriarchy and the uncertainty about the word "I", Tawada also discusses in her works. The early poem "Tsuiraku to saisei" (cf Ch 2), features language loss as a theme, whereas the novella *Das Bad* displays the increasing dissolution of the protagonist's sense of self through language loss. Meanwhile, the essay "Eine leere Flasche" ("An empty bottle", in *Überseezungen*, 2002) discusses the incongruity the speaker feels in regard to gendered Japanese pronouns. Language loss and self-doubt are also important features of the exophonic writing position central to Tawada's poetics. She describes as a type of disempowerment the rejection her German writing can face:

> [I]t's preposterous to want to write in German, let alone to be able to. […] And, of course, you are powerless in a foreign language. [Exophonic authors] always have the feeling that what they write is wrong. Or they don't have the right to assert that something is right. (Totten and Tawada 1999, 95)

In this context, it is essential to consider the theories of postcolonial theorist Gayatri Spivak on the silencing of the colonial Other (cf Ch 3). Spivak engages with the question whether persons on the margin or rather (numerically, for example) in the "silent, silenced center" of colonised countries were able to perceive and express their situation, in comparison with the 'Western' lower class (Spivak 1995, 25). Tawada treats the silencing of the "foreigner" in Das Bad, where the foreign protagonist, who works as a translator, literally loses her tongue, then later her ability to write, so that she is at the mercy of others' descriptions of her. "Tsuiraku to saisei" (lit. "crash and rebirth") also features a failing translator, but also points to the chance of liberation from the loss of language, as

the poem ends with the words "the story has not yet begun" (物語はまだ始まっていない, (Tawada 1987, 114/15). From crisis of self and loss of language (voice) a new beginning emerges, as Tawada herself notes: "[D]uring my first year in Germany, I could not write the way I wrote before. I could not write stories anymore, but rather fragments, sentences, parts of sentences, words, and then short poems, poems which turned out to be the first ones to be published" (Totten and Tawada 1999, 94; cf Tsuchiya 2004c, 84–85).

For Tawada, loss of voice through loss of the mother tongue leads to the birth of the poet; the loss of language becomes the source of poetic inspiration (cf "Tsuiraku to saisei"). Tawada also claims that one who entrusts their body to a foreign language loses their instinct for the other language; thus, by switching between writing in German and in Japanese, Tawada again and again becomes a beginner, a language learner. She evaluates this positively, stating that "it's good if in any language, I become a beginner again multiple times, starting anew" (何語でも、何度も初心者になって、新しく始めればいいんです, Tawada, Suga, and Nozaki 2004, 151). This oscillation between languages enables Tawada's critical distance to the languages she uses (Mindermann 2012, 46). The resulting distance functions as estrangement, which in turn leads readers to view their own language and culture critically.

A binary view of society as merely one (dominant) and one Other (dominated) group would be far too simplistic, of course. Spivak emphasises that the Other is always diverse, and has thus more than one potential voice (Spivak 1995, 26). In other words, there are always many voices of Others, not a singular voice of the Other. This aligns with the polyphony of Tawada's texts; the poem "Der Garten in Donego" in particular shows various forms of expression (Other voices), presented by the voice of the poem. Acknowledging the diversity of a marginalised group and its resulting multivocality is an effective strategy to avoid the creation of a rarefied voice, where one speaker from the marginalised group becomes a representative of that group, effectively silencing all others. In Tawada's poetry, diverse "I"s appear on the character and presenter (subject of expression) level.

Consequently, the freedom of expression from this unifying pressure appears to be a special concern for Tawada. She uses misunderstandings, but also physical disruptions, such as moments of hesitation and failure (stutters, stumbles, gaps) in the (foreign) language, as artistic devices. With these devices, her works resist a metaphorical 'language police' ("Sprachpolizei", cf her dissertation, *Sprachpolizei und Spielpolyglotte*,

2007), who control and aim to standardise spoken expression with a "uniformed brain" ("uniformierte[m] Gehirn", Tawada 1998 (2018), 11).

The definition of exoticism, which poet and critic Suga Keijirō develops in conversation with fellow poet-critics Tawada Yōko and Nozaki Kan, shows the role postcolonial strategies play in this resistance:

> The term exoticism [denotes] the [situation] where an outsider controls the representation [of a region or group of people] and sticks it onto them like a ready-made sticker, even though it should be the people from the region who ought to have the power to decide in this matter, as well as to criticise this situation. (エグゾティシズムとは、本来なら地元の人々が決定権を持つべき表象を外にいろ他者がコントロールして、何か出来合いのスティッカーみたいなものをペタっと貼り付けちゃう、それに対する批判ということだ, Tawada, Suga, and Nozaki 2004, 125)

In this definition, Suga, Nozaki and Tawada position themselves against the practise of one group prescriptively defining another.

Tawada also portrays her rejection of hegemonic silencing in her first poetry lecture in Tübingen. Analysing E.T.A. Hoffmann's "Das fremde Kind" ("The foreign child"), she criticises the attitude of patriarchal authorities toward "divergent", uncontrolled voices. The story features a representative of the academic elite who fights nature as disorder partly by naming. "An object that returns his gaze drives him to fear and hatred" ("Ein Objekt, das zurückblickt, versetzt ihn in Angst und Hass") and thus he derisively declares it "junk" ("Zeug") (Tawada 1998 (2018), 13). Similarly, he has to silence a songbird because he feels ridiculed. In this way, voices and views from beyond the sanctioned (patriarchal, capitalist hegemonic) perspective are silenced, similar to what Spivak describes. In a comparable manner, the feminine reading voice of *Ein Gast* is silenced, first through the text (i.e., written, meaning-focused, masculine language) and then through a male psychologist, who exerts control over his female patients (Ivanović and Matsunaga 2011, 146). In the first section of *Memoirs of a Polar Bear*, the female protagonist also fears that the masculine literary establishment deprives her of her voice. Thus, she wants to learn German, because she fears adulteration of her autobiography in the translation from Russian to German.

Despite the patriarchal power dynamic, however, voice also emerges as an instrument for questioning power. Tawada mentions writer Anne Duden's concept of writing as screaming (Tawada 2012a, 24), where screaming is basically the act of using one's voice to the extreme. The inverse, the loss of the ability to speak, in Tawada's works leads to a loss of power, while the disembodied literary voice, free from social constraints, has special powers. Again, *Ein Gast* is the chief example here, where the voice of the

audiobook is disconnected from the world, without expectations or a (male) gaze (Koiran 2009, 301; Ivanović and Matsunaga 2011, 146). Instead of the fetishising gaze, the protagonist engages with the voice in a tactile hearing experience. This experience initially even supports the writing activities of the protagonist (Koiran 2009, 302), pointing to the empowering potential of female voices. In this way, the voice of the audiobook becomes a mother's voice in the sense of Cixous (1976, 881–82), which leads the protagonist to find her own voice in literature (cf Koiran 2009, 303). Similar to the physical voice, the foreign voice can thus empower through new means of expression, or constitute disempowering loss of language (cf Sgambati 2016, 232).

Thus, the voice is an ambiguous phenomenon in Tawada's works when it comes to questions of empowerment. Despite the sexual allure and creative inspiration of the protagonist, the audio book in "Ein Gast" has aggressive traits. It transcends its medium and threatens to take over the passive protagonist (Koiran 2009, 299–300; Sgambati 2016, 225). The protagonist tries to rid herself of the voice, but loses her own voice/language in the process. In *Das Bad*, the development is similarly ambiguous. In the course of a dinner where the protagonist serves as interpreter, she loses her voice (represented by the tongue), either due to the usurpation of language by the men she works for, or the absorption of the protagonist into the foreign language. She later reframes this loss, this silencing, as an act of her own will, bestowing her tongue/voice to another woman. As a result, for a while the protagonist is able to express herself by writing down the words of the dead (Ivanović and Matsunaga 2011, 154). She develops an implicitly sexual companionship with a dead woman (cf Ch 4 regarding a 'feminine' writing style and the role of sexuality in Tawada's poems).

All in all, voice is a versatile metaphor in the socio-political sphere. As representation of political participation and legal acknowledgement, as well as social capital, it was central to the first wave of the women's movement. When the movement later turned to a search for a feminine language, literary voices expressed the self-doubt of a female "I" destabilised by masculine language. In postcolonial contexts, Spivak described the specific silencing process in colonialism, which can be expanded to encompass the silencing and representation of the Other in more general Self/Other dynamics (cf Ch 3). In Tawada's poetics, the exophonic poet emerges from being a silenced Other, i.e., the loss of language and thus voice in another language. Furthermore, the suppressed Other voices are diverse, so that text portraying them become polyphonic and disrupt hegemonic language. In this way, voice can be both an instrument of hegemonic power

(the judicative, political or social judgement that silences Others) and the means to resist and question this power. Voice is thus an ambiguous metaphor, although the term is frequently evoked in movements calling for some kind of emancipation.

1.2.8. Voice as a Spatial Phenomenon

In her description of the effect of sound in performances, Erika Fischer-Lichte emphasises that sounds create spaces (2004, 219). In particular, perceptions, actions and emotions can have this effect (Fockel 2014, 15–17). Since voices are heard (perception), performatively created (action) and carry as well as evoke social contexts (emotions) (Kolesch 2006b, 350), voices are strongly predisposed to create spaces. Ivanović and Matsunaga (2011, 146) observe this effect in Tawada's works. In this final section of the theory examination, I therefore look at the spatial qualities of voice.

The spoken voice that a person hears in a specific room becomes a "spatial category" because the space it resounds in has an effect on it (Fockel 2014, 12, 19). A similar process occurs in writing through the position of letters on a page:

> If the sound of just one word resounds, […] it opens up new space. If just one word is written with characters, the characters create space for another kind of experience, simply by appearing in a definitely solid form on white paper. (たったひとことの音が響けば、[…] 新たな空間を開拓する。たったひとことが文字で書かれるなら、白紙の上の文字はいかにもしっかりしたようすで別種の経験のための空間を創設する, Suga 2005, 2)

The spaces created in this way are communities, spaces of thought, imaginary places or even social structures, within which the people involved in their construction then move (Kolesch 2006b, 350). Like the corporeality of the voice, the spatiality of voice suffers neglect due to an overemphasis on the visual aspects of cultural production (Kolesch 2006a, 50). However, the bodies of speakers and listeners also take part in the process of cultural production as spaces of both voice production and reception (Kolesch 2006b, 350), making voice a "threshold phenomenon" ("Schwellenphänomen", Kolesch and Krämer 2006, 12). As such, it stands between Self and Other, the spaces of the body and the environment, the material and the abstract world (cf Fockel 2014, 17-8, 36; Dolar 2007, 77, 100; Kolesch 2006b, 347; Sowodniok 2014, 205), and other similarly constructed binaries.

As a threshold phenomenon, voice transcends binary concepts and represents transgression or transition, in itself (cf Kolesch and Krämer 2006, 12). The result is that voice is both transient and exactly marked in time, place and person: "A voice is coupled with a speaking person, their gender, age, mood; a performance is coupled with a place and time as well as specific cultural, conceptual and institutional conditions" ("Eine

Stimme ist an die sprechende Person, ihr Geschlecht, ihr Alter, ihre Stimmung gekoppelt, eine Aufführung an einen Ort und eine Zeit sowie bestimmte kulturelle, konzeptionelle und institutionelle Bedingungen", Kolesch 2005, 318). As such a transient and ambiguous phenomenon, voice is linked to the concept of (various kinds of) in-between space. For the poetic voice(s) in Tawada's poems, the cultural and linguistic in-between space may serve a frame of the voice's performance; I will consider this in Ch 2 as the "liminal" voice.

Other critics also note the spatial aspect of voice, but frame it differently. While Schmitz-Emans acknowledges the link to in-between space, she describes the connecting element, and thus the in-between space, as the *body* in the act of speaking, not the voice specifically. "Body and voice form the intersection of poetry and reality; the speaking body belongs to both spheres and connects them" ("Körper und Stimme bilden die Schnittfläche zwischen Poesie und Realität; der sprechende Körper gehört beiden Sphären an und verknüpft sie", Schmitz-Emans 2000, 138). Moreover, the voice as the product of speaking (especially in a foreign language) can be assumed to represent the body it issues from, preserving the function of the voice as a spatial metaphor.

As a threshold, the voice can connect to other in-between spaces. For example, foreign languages function as the threshold of the world of dreams according to literary critic Saitō Tamaki (伊藤 比呂美) (2004, 91). Similarly, Heinz connects the identity-creating function of (lyrical "I") statements in poems with the in-betweenness of language(s). He describes poetry as "aesthetic *space* of experience for the creative I, which seeks to find itself in language without being able to speak itself directly" ("ästhetischen Erfahrungs*raum* des schöpferischen Ichs, das sich in der Sprache zu finden sucht, ohne sich unmittelbar aussprechen zu können", Heinz 2009, 18, my emphasis). In the act of reading – silently or out loud in a performance – this "creative I" is actualised, through the voice of the reader. It is this voice that takes on the different "I"s, establishing a connection to the in-between space of poetic speech.

Tawada herself often describes languages as spaces. "Finally, at the border, in the gap, the tear between the languages, something appears that is neither Japanese nor German" (やがて二つの言語の境界、狭間、裂け目から、日本語でもドイツ語でもない何かが立ち現れてくる, as quoted in Suzuki 2004, 234–35). These somethings, words from the in-between space, make up Tawada's poems, which Suzuki sees as only 'formally' (but not intrinsically) Japanese (2004, 235). In other words, Suzuki sees an inherent language hybridity in Tawada's poetic voice. In sum, the relationship of voice

and space is reciprocal. Voices create spaces and spaces (like the bodies involved, or the material representation in writing) shape voices. Because of its position between body and outer world or, in the textual form, between text and reader('s mind), the voice is connected to the concept of in-between space.

1.2.9. Theory Synthesis: A Polyvalent Model of Voice

At the beginning of this chapter, I gave an overview of the academic engagement with the voice, from Derrida's assertion of phonocentrism to the re-examination of the visual age to performance studies and the concept of the voice as an event. The lexical definitions of voice first list the sound of the voice and then describes voice as a metaphor for identity, political participation and literary style. The definition in the context of performativity added the idea of voice as an event, with its social, situational and spatial context.

Now, the results of the theory discussion have provided additional features. The physical aspect of the voice lies in its sensory quality beyond the communication of meaning. The body as a medium bestows authenticity to the voice by transmitting the speaker's attributes, but this attribution can also be accidentally or deliberately falsified. The speaking and listening body has erotic sensibilities, and the (potentially erotic) embodiment of voice may help transcend language loss by communicating through the non-verbal aspects.

As identity is constructed performatively, in part also through the voice, it needs an Other and thus a dialogical context, where voices speak. The language used influences the emerging identity, but the voice also transports further identifying information. Again, the body features as the medium, which brings authenticity, but also the potential of contradiction and error. A voice suggests the presence and existence of a speaker and their body – even in texts, although language is the only actor there.

Due to the ambiguity of the embodied voice, it is foreign, but the voice also has some strangeness due to previous uses and associations of the words it uses, and the influence of other languages. The subconscious as well as the body may interfere with the transmission of meaning, estranging the speaker from their own voice. Additionally, textual estrangement can destabilise identity categories linked to voice, such as nationality and gender. Thus, the voice unites experiences of identity and alterity, becoming an ambiguous category.

Ch 1: Voice

For the transmission of meaning, the focus lies on the lexical meaning of words, ignoring the sound of the voice. However, in the performative speaking and listening experience, the sound of the voice impacts the meaning of the spoken words, and may even dissolve this meaning. The musical quality of a voice is often posed as the opposite of meaning-transmitting speech, but Tawada connects sound and sense in her works.
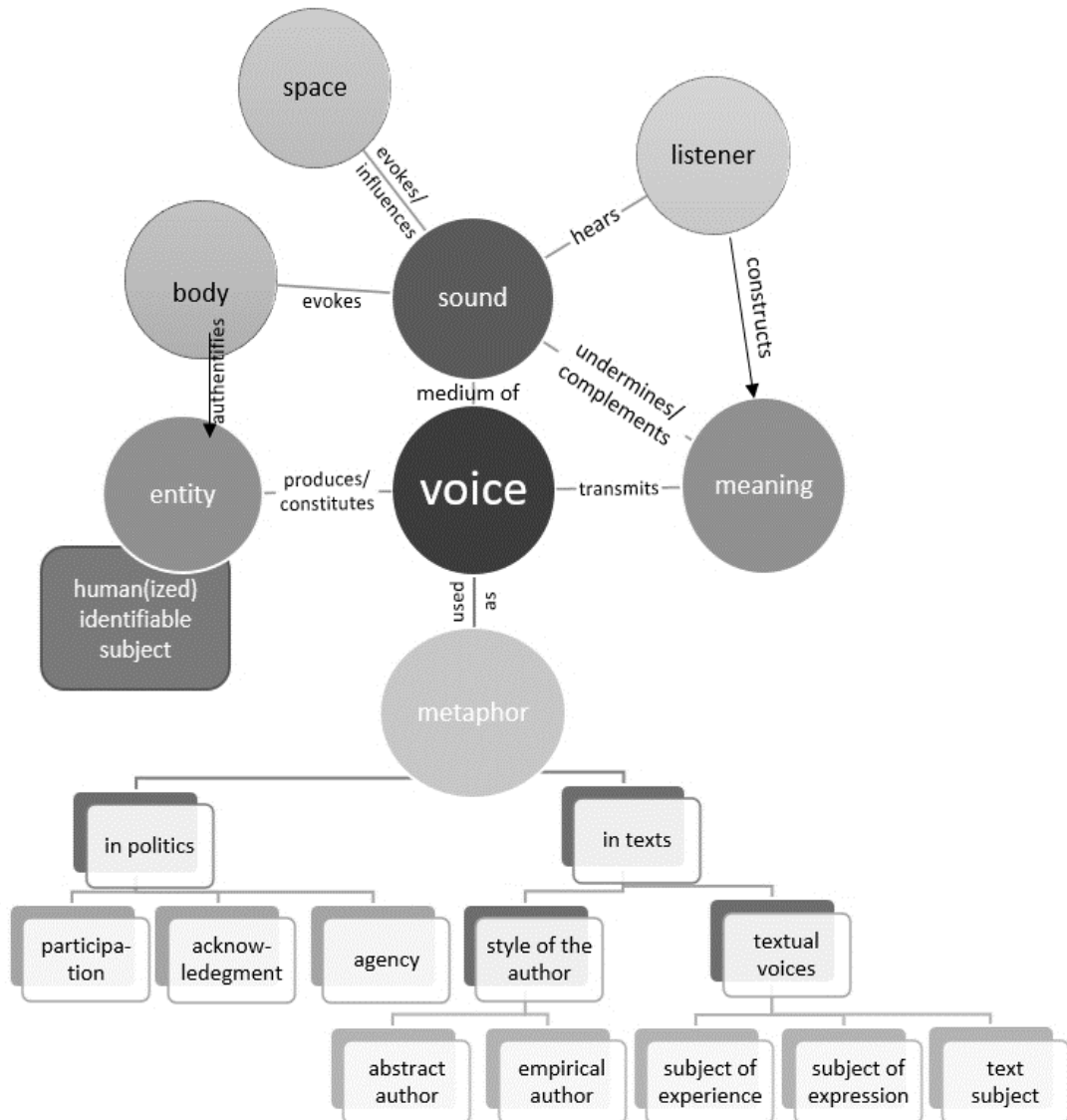
Figure 2: Dimensions of Voice

This connection is typical for literature, since it aims to express what lies beyond language, such as emotions, through textual voices. It is possible to use the voice concept for prose texts because the dichotomy of speech and writing, which is so central to the definition of literature, is artificial; written texts also have elements of sound and therefore an inscribed voice. When discussing voices in literary texts, the instances usually named are characters and narrators, possibly supplemented by a fictive poet or author. Stahl extends this model and applies it to poetry, identifying character voice (subject of experience),

voice of the poem (subject of expression), poet persona (text subject), abstract author and empirical author (cf Fig. 2, bottom right). The use of personal pronouns is important in the consideration of textual subjects, as it points to the self-positioning of the speaker as well as to the addressee. Thus, textual voices may, but not necessarily do, construct subjectivity in the text.

When one speaker quotes others, literary voices become layered, and subjectivity becomes ambiguous. The reading as an event uses the performance character of voice. It allows an author to test the effects of the text. This is unusual in Japan, because Japanese literature encounters specific difficulties in its transition to the spoken word. Despite the visual component of Chinese characters, however, a Japanese reading or performance by Tawada would still enhance the imagined author's voice in the reader's inner ear. The reading voice enlivens the text with accent, stress and rhythm, providing an interpretation of the words through their performance. Initially, the author reading from their own works seems to reinforce the traditional author's role, but an authorial reading can also show the hybridity of foreign and own, poet and language as actors in the text. In this way, Tawada performs not as a controlling authority of the texts, but as a presenting speaker (a voice), thereby intensifying the estrangement effect of the texts.

Politically, the concept of voice represents the potential of influence and participation, which makes it important for movements striving for empowerment (cf. Fig. 2, bottom left). Yet, language is shaped by the established social order, so that those who strive for participation often do not feel at home there. Authors who write in foreign languages are especially susceptible to this. For Tawada, however, the strong distancing of language from the self is a source of inspiration. Through estrangement, her texts recreate this distance, inviting readers to share the critical outsider's perspective. Yet, the texts do not assume a unified voice of 'the' Other, instead acknowledging the individuality of marginalised voices and power constellations. Finally, according to performance theory, space emerges from sound, but spatial conditions also influence sound. The body is another of the spaces involved in the production of the voice sound. It functions as an intermediary between body and external world, abstraction and reality, and other dichotomies, as an in-between space (cf Ch 2).

In general, 'voice' is the process in which a human (or imagined-as-human-like) entity produces sound, and thus evokes space. This usually happens in the form of a (possibly fictitious, as in Hempfer's poetry definition discussed in the Introduction) spoken statement, and this statement is then perceived by one or more listeners. When voice is

but the medium, the focus is on the lexical meaning of words, ignoring the non-semantic elements. However, these elements are still perceived by the listener and may undermine the semantic meaning (cf Fig. 2, round elements). In itself, the literary text expresses meaning as well as emotion, defying the artificial boundary between (emotive) speech and (semantic) writing and creating metaphorical, textual voices, which can have different positions with regard to the text.

Furthermore, voice functions as an identifier of the speaking person, evoking an authenticating body through the non-semantic information it imparts. Thus, voice is part of the identity constructing process, but is also inherently alien to the speaker, and thus has the potential to destabilise the identity construction process. While a public reading positions the performer (often the author) as voice of the text, it also involves an amount of personal interpretation, which distances the singular speaking voice from the polysemic text. Finally, in the metaphorical application of the term, 'voice' can imply political participation and degrees of social acceptance. Tawada's texts use the exophonic stance, the loss of voice through a language change, as poetic inspiration, and share this unique position with the reader.

In this way, the concept of voice is fluid and adaptable to different circumstances; in my analysis, I use it to stress the sound component in texts (with Perloff and Fischer-Lichte), the stylistic aspect (as in Hempfer's poetry definition) or the socio-political aspect (with Irigaray and Spivak). In Ch 3 and 4, I take a closer look at the postcolonial resp. feminist and genderqueer aspects of Tawada's poetry, but for the following analysis, the emphasis is on its aural and embodied quality.

1.3. Tawada's Poetic Voices: Analysis and Interpretation

Tawada demonstrates the various aspects of voice in her work, four examples of which I will now analyse. The double poem "Reningurādo/ Tōkyō kōen" (レニングラード/東京公演, "Leningrad/Performance in Tōkyō", 1987) is an example of a poem in two intersecting voices, while "Ein Gedicht für ein Buch" ("A poem for a book", 1997) uses sound similarities extensively, creating a strong impression of a speaking voice (and, potentially, several subject levels). After these two voice-centred texts, I consider two poems which apply the voice concept more metaphorically. "Afurika no shita" (アフリカの舌, "African tongue", 1987) reflects on the relationship between Europe and Africa through the power of naming, while the speaker of "Der Garten in Donego" ("The Garden

in Donego", 2010) quotes and imagines several other voices in a self-reflective examination of forms of expression (which might also be considered types of voice).

1.3.1. Voices of Suppressed Violence: "Reningurādo"/ "Tōkyō kōen" (レニングラード/東京公演)

Tawada's bilingual debut collection, *Nur da wo du bist da ist nichts/Anata no iru tokoro dake nani mo nai* (あなたのいるところだけなにもない, "Nothing only where you are", 1987) already features polyphonic poems. The two which I discuss are "Reningurādo" (レニングラード) and "Tōkyō kōen" (東京公演), because they share one of their two voices. Depending on the direction the reader uses (left to right, with the German translations, or right to left, with the Japanese versions), "Reningurādo" is either the first or the last poem in the collection (preceded/followed by a prose text), which lends a special significance to the poem. In both versions, the poem portrays two voices distinct in class affectation and style, which gradually approach one another in the course of the poem, hinting at an internal split within one entity.

レニングラード (Tawada 1987, 56/73-57/72)[35]	"Leningrad" (interlinear translation, JB, 2020)
わたしたちは外套の中から生まれた 　　昨日豚のオレンジソース煮えを食った	We were born from inside the overcoat 　　Yesterday I stuffed myself with pork in orange sauce
誰が信じてくれただろう、この日の来ることを 　　屠殺場のドアの把っ手はぐっしょりぬれていた	Who would have believed, that this day would come? 　　The slaughterhouse's door handle was dripping wet
デパートには無料の外套が百万枚ならび	In the department store, hundreds of free overcoats hang in rows
血まみれの手を女便所で洗って	Washed my blood-smeared hands in the women's toilets
夜勤から帰ったのは、だが、オレじゃない	When returning from night shift, but that wasn't me
妖怪たちは外套を着て死の家へ帰っていた	The monsters wore overcoats and returned to the house of the dead
工場で豚の部品をビニールに包んで	In the factory, I wrapped pork products in cling film
工場労働者たちが地下鉄の中でいっせい詩集をひろげ	The factory workers in the subway crack open volumes of poetry, all at once

---

[35] The collection is a bilingual edition, and the pages I noted here are those of the Japanese versions. Their translations into German by Peter Pörtner are located on pp. 62/67 and an additional sheet made of transparent plastic. The third polyphonic poem, "Ura" (裏, "[In the] back", pp. 60/69-61/68), has two voices distinct by indentation, like the Japanese versions of the two poems discussed here. In the translations, one voice is printed on page 63/66, the other is available on the additional plastic.

肉に値札を貼ったのもオレじゃない	And stuck price tags onto the meat, that also wasn't me
地下鉄駅は美術館に変わった	The subway station became a museum
スーパーマーケットの人波を押しのけて	At the supermarket, I pushed crowds of people out of my way
バレリーナがつるはしを握ると	When the ballerina grips the pickaxe
豚のパックをわしづがみにし	And gripped packets of pork like an eagle
線路はシベリアをつらぬいて東へ延び	The railway runs through Siberia and stretches further East
誇らかにうちへ帰っていったのもオレじゃない	And proudly returned home, that also wasn't me
飛行機はパリにはとどまらずアフリカへ飛ぶ	The plane, without a stopover in Paris, flies to Africa
煮えたくる鍋の中に肉をつっこみ	Into the boiling pot I threw the meat
それなのになぜ	Despite that, why
叫ぶ肉を三度フォークの先でつき刺し	And thrice stabbed the screaming meat with the tips of the fork
つるした手はつるされた首に似てしまうのか	Does the hanging hand resemble the hanged neck?
その傷口に酸っぱいオレンジをしみこませたのも	And let sour orange juice soak into the wounds, that also
オレじゃない、オレじゃない	Wasn't me, wasn't me
オレはただ食っただけだ、明日の音楽のために	I just devoured it, for the sake of the music of tomorrow
バーバヤーガよ	Baba Yaga!
シベリアの風に乗ってもどって来い	Riding Siberian winds, come back here!
東京公演 (Tawada 1987, 58/71-59/70)	"Performance in Tokyo" (interlinear translation, JB 2020)
指揮者が被告台にあがる	The conductor steps up onto the podium of the accused
昨日豚のオレンジそーす煮えを食った	Yesterday I stuffed myself with pork in orange sauce
観客席の斜面には杉の木がみっしりとはえ	On the slope of the audience seats, pines grow tightly
屠殺場のドアの把っ手はぐっしょりぬれていた	The slaughterhouse door's handle was dripping wet
蛍の光をたどっていくと頂上に神社のかげがみえる	Following the light of the fireflies, one sees the shadow of a shrine at the peak
血まみれの手を女便所で洗って	Washed my blood-smeared hands in the women's toilets
夜勤から帰ったのは、だが、オレじゃない	When returning from night shift, but, that wasn't me
杉の群れがざわめくと風が吹く	When the herd of pines rustles, the wind is blowing

工場で豚の部品をビニールに包んで	In the factory, I wrapped pork parts in cling film
指揮者は背広を十二枚重ねて着ている	The conductor is wearing 12 sets of suits on top of each other
肉に値札を貼ったのもオレじゃない	And stuck price tags onto the meat, that also wasn't me
その体を指揮棒を鞭のようにふるっていじめると	He tortures that body, swinging the baton like a whip
スーパーマーケットの人波を押しのけて	At the supermarket, I pushed crowds of people out of my way
背広は一枚一枚はがされ	The suits are stripped down one after the other
豚のパックをわしづがみにし	And gripped packets of pork like an eagle
バイオリンは奴隷舟をこぎ	The violins row the slave boat
誇らかにうちへ帰っていったのもオレじゃない	And proudly returned home, that also wasn't me
トランペットの高からな嘘をティンパニーはとがめ打ち	The kettle drums reproach the high-pitched lies of the trumpets
煮えたくる鍋の中に肉をつっこみ	Into the boiling pot I threw the meat
チェロは足の裏の水虫をかきつづける	The cellos continuously scratch the sole of their athlete's foot
叫ぶ肉を三度フォークの先でつき刺し	And thrice stabbed the screaming meat with the tips of the fork
鞭の舌はとうとう最後の下着まで打ちはがし	The tongue of the whip finally strips him down to the last underwear
その傷口に酸っぱいオレンジをしみこませたのも	And let sour orange juice soak into the wounds, that also
オレじゃない、オレじゃない	Wasn't me, wasn't me
オレはただ食っただけだ、明日の音楽のために	I just devoured it, for the sake of the music of tomorrow
そのとき、音符の体は杉の肌と肌の間に消え	At that time, the bodies of the notes disappear between the skins of the pines
休符だけが豚の心をやさしく包み	Only the rests softly envelop the pig's heart
飛ぶでなく、沈むでなく	Not flying, not sinking,
始まりのない眠りの中に現れてくる	In a sleep without beginning, it appears

The first version of poem, "Reningurādo", has the city of Saint Petersburg as its setting, which was renamed Leningrad in 1924 (and remained so until the citizens voted for the original name in a referendum in 1991). The first of the two key associations with the city is its cultural heritage – Saint Petersburg was known as the "Venice of the North", attracting architects and famous authors such as Gogol and Dostoevsky (ZAO saint-petersberg.com), whose works are referenced in the poem. This educated, artistic association corresponds to the first of the two voices of the poem. The second association, of course, is the Siege of Leningrad, in which the army of Nazi Germany encircled the

city for two and a half years, starving the population. The ferocious hunger and desperate cruelty of the second voice in the poem may be a reference to this event.

The text's two voices are differentiated in several ways. The first difference is in the layout, where two texts are visibly intersecting. The Japanese version has the second voice indented five spaces, which makes it more apparent than the German version's (not represented here) single space indentation. Moreover, the "upper", artistic voice uses more elaborate diction and refers to itself with the polite, gender-neutral pronoun *watashi* (私), while the 'lower' voice employs the colloquial, somewhat uncouth *ore* (オレ) for "I", which is unambiguously masculine. In the German version, the lower voice's gender is revealed through the use of masculine relative pronouns.

The spatial distinction of the voices in the layout represents their social distance. In the Japanese left-to-right vertical layout, the indented voice is five spaces *down*, adding a visual metaphor to emphasise the differences in style. The upper voice sees itself as part of an educated upper middle class "we" (わたしたち, l.1). The plural subject assumes a patronising stance, while also aligning themself with Russian academic writing. [36] Fittingly, on the content level the 'upper' voice presents itself as educated, through its allusion to Russian literature of the 19th century. It references Gogol's "The Overcoat" (jp. 外套, ll.1, 5, 8)[37] and Dostoevsky's "[Memoirs/Notes from] the House of the Dead" (jp. 死の家[の記録], l.8). Other elements of the upper voices cultured background include its mention of train stations turned into museums (as symbols of culture),[38] the city of Paris (a symbol of French high culture) and non-stop flights (representing affluence and technological progress). In addition, the upper voice uses the conjunctive inflection of the verb (連用型, *ren'yō kei*) twice to connect two phrases (instead of the more colloquial *te*-form), giving these statements a formal aspect, more similar to writing than to speech.

---

[36] I was made aware of this aspect of academic writing in Russian by my Russian-speaking colleagues in the DFG Centre for Advanced Studies "Poetry in Transition".

[37] The statement "We were all born from Gogol's *Overcoat*", which the poem references, is attributed to both Dostojevsky and Turgenjev and was traced to Eugène-Melchior de Vogüé (Karlinsky 1992, 135).

[38] In 1991, four years after the publication of the poem, a railway museum was opened at the former station Schuschary (Шушары) near Saint Petersburg, the former Leningrad (Russian Railway Museum 2020). It is unknown if Tawada knew about the refurbishment of the station and alluded to it in this poem. Another, perhaps more probable possibility is the Musée d'Orsay in Paris, which is also housed in a former train station. It was opened in 1986, one year *before* the publication of *Nur*. The French setting would fit with orange sauce (l.2) as an element of French cuisine, and the upper voice later even mentions flights via Paris. Considering the close cultural connection of the Russian elite of the 19th century with France and the French language, this is a plausible association.

By contrast, the lower voice describes the daily life of a worker in a slaughterhouse and the competition for food in this stratum of society. It uses the colloquial, deprecative *kuu* (食う, wolf down, devour, feed on) instead of the standard *taberu* (食べる, eat) and distorts the negative copula ではない (is not) to じゃない (isn't, ain't). Moreover, the lower voice constantly denies their involvement in the situations they describe, which might be an allusion to the stereotype of the lower-class person as deceitful. In this way, the upper voice evokes the impression of an educated member of the upper strata of society, while the lower voice seems to issue from a lower social class. Yet the meal the lower voice mentions, pork in orange sauce, contradicts this impression.

One additional difference between the voices is their gender expression. While the upper voice remains ambiguously gendered, the lower voice positions itself as male with the use of *ore*. Yet, this masculine speaker also describes washing his hands in the women's toilet (l.6) – does the masculine speaker describe his wife's experiences? In that case, after a long day at work, she has also had to buy groceries and make dinner, while the masculine speaker has "only devoured" (食っただけ, l.25) the meal. This would explain the negation at the end of the lower voice's statements: it was not he who did these things but his wife.[39]

Another interpretation of this negation, however, is that the two voices are not as distinct as they first appear. The same voice which constitutes the lower speaker's subjectivity also denies and deconstructs itself with the self-negation "that wasn't me" (オレじゃない, ll.7, 11, 17, 24). A similar negation of the speaker in the act of speaking also occurs in "Ein Gedicht für ein Buch", discussed below, where the statement "if i speak/ i am not there" ("wenn ich spreche/ bin ich nicht da") questions the relation of words, voice, and embodied subject. In "Reningurādo", the negation of the lower voice may be a hint that both voices actually belong to the same entity. There are a number of textual hints that support this theory.

Throughout of the poem, the two voices partially lose their distinction, for example in their use of vocabulary and the approach to literature. The voices respond to each other's word choice, as in ll.9-10, which both voices begin with the word factory (工場, *kōjō*). In this instant of crossing, the lower voice describes the packaging of pork, while the upper voice relates how "all at once, factory workers in the subway crack open poetry collections" (工場労働者たちが地下鉄の中でいっせいに詩集をひろげ, l.10). With

---

[39] The sound of the negation "wasn't me" (オレじゃない, *ore ja nai*), also plays with the sound of the word "orange" (オレンジ, *orenji*).

this statement, the upper voice allows the lower classes to participate in 'high' culture (poetry), but also portrays this with irony, as they do it "all at once", in a mechanical fashion resembling their work (or because they are ordered to do so, not out of genuine interest?) and in an inappropriate setting.

In this way, a certain humour emerges from the jarring juxtaposition of worker's reality and high culture. The upper voice betrays a comic lack of understanding for the worker's lived reality, which undermines its superior position. This subversion is evident in the statement about poetry reading on the train, but also when the upper voice notes the transformation of a train station into a museum (l.12). This change may endow the place with an air of high culture, but also removes it as a feature of the worker's actual life. Driven by hunger to fight over the meat at the supermarket, the lower voice probably cannot help but 'devour' their food, even if it is something luxurious like the orange sauce, and has no leisure to contemplate poetry or museum exhibitions. This 'derailing' of the upper voice's claim to a higher position repeats itself with the direct flight. As a symbol of technological and monetary advancement, it is jarring that the flight does not take the speaker to Paris, a symbol of culture, but rather to Africa, which classical racist European literature (the speaker's claim to superiority) saw as an 'Other' space – foreign, uncivilised, and dangerous.

On the levels of grammar and sound level, the two voices also approach each other. In the second half of the poem, the conjunctive inflection appears only once in the upper, but twice in the lower voice (l.16; ll.15, 19). In addition, the upper voice uses the very direct (and thus informal) *naze* (なぜ, l.20) for "why". This choice however makes for a more impressive sound of the line, through the clustering of n-moras: *sore na no ni naze* (l.20). A similar sound cluster only occurs in l.9, when the *lower* voice describes the factory work: *buta no buhin o binīru ni tsutsunde* (豚の部品をビニールに包んで, "wrapping pork parts in cling film"). Thus, the soundscape of the poem hints that the two voices are not as distant as they first appear.

The merging of the voices is complete with the ending of the poem. After the lower voice has provided the mysterious "music of tomorrow" (明日の音楽, l.25), two empty lines follow, which may point to the unknown nature of this music (the "tomorrow" may be an allusion to avant-garde poetry). These silences could also represent the silence of the upper voice, which has lost its patronising assuredness and sense of superiority with the use of *naze*. In the poem's final lines, the upper voice falls from the cultivated role it had assumed both in content and grammar. It mentions Baba Yaga, a witch out of Russian

111

folklore, and uses very direct speech. No title or polite address is affixed to Baba Yaga, only the rough *yo* (a verbal exclamation mark), and the request for her to return is phrased as an imperative (もどって来い, l.27), which is avoided in polite speech. Since the upper voice had spoken more neutrally and politely in the earlier part of the poem, this change marks an approach to the rougher and more masculine *ore*-speaker of the lower voice.

It is possible that the upper and lower voice belong to the same character, who tries to imagine themself into either a more clearly upper or a drastically lower-class background. However, without the true experience of the worker, they remain apart from what they describe – hence the *ore*-voice repeats "this is/was not me". In the second version, "Tōkyō kōen", this impression is even stronger.

In "Tōkyō kōen", the setting moves from the literary scene of Saint Petersburg to a performance of classical music in Tokyo. In particular, symbols of Japanese culture pervade the new upper voice: the Japanese cedar tree (杉, *sugi*, l.3), fireflies (蛍, *hotaru*, l.5), a shrine (神社, *jinja*, l.5) on a mountaintop. The twelve layers of suits the conductor wears (l.10) may be an allusion to the twelve-layered kimonos of noblewomen (十二単, *jūni hitoe*) in classical Japan. These noblewomen were artists in their own right; perhaps the most famous is Murasaki Shikibu, author of the *Genji monogatari*, Japan's first novel (which also included many poems). This reference may point to the presence of a female, Japanese poet persona in this text (as a text subject which hints at their own position).

A performative echo of the twelve layers of the kimono, which may also refer to the overlapping of upper and lower voice and of both poems, is the palimpsest-like presentation of the German translation of "Tōkyō kōen". The translation is provided via a sheet of partly transparent plastic, which can be positioned above the text of the German translation of "Reningurādo". The printed text on this sheet covers only the upper voice, and thus the German version of "Tōkyō kōen" emerges as a palimpsest. A related palimpsestic process appears in the partial retranslation of "Die *tōsō* des *tsuki*s", cf Ch 3, and the Hamlet citations in "Hamlet No See", cf Ch. 5.

The idea of the palimpsest as a text with multiple layers of meaning, which comment on one another (Osthues 2017, 31), is prevalent in the history of intercultural European literature and literary studies ever since Thomas de Quincey introduced the term as an aesthetic category in 1845 (Dillon 2007, 1–2). It gained new popularity in the 1980s and 1990s (Osthues 2017, 21), when Tawada was a student of German literature, so she might

have encountered it.[40] A text deliberately constructed as a palimpsest in this way opens up a formal in-between space, in the correspondence between itself and the texts from which it is built (cf esp. "Hamlet No See"). Palimpsests "embody and provoke interdisciplinary encounter" by establishing an in-between space for the connection of unrelated (con)texts (Dillon 2007, 2, 4). This encounter can have estranging effects, which link it to other figures of estranged and layered identity, such as queerness (Dillon 2007, 5, 125). A connection to queerness also appears in the palimpsestic second poem, "Tōkyō kōen", where the references to Russian literature are 'overwritten' with musical imagery.

The musical theme is dominant in the second half of the statements of the upper voice in "Tōkyō kōen", Several classical instruments are named, as well as notes and rests. Like the allusions to Russian literature in "Reningurādo", classical music is associated with the upper classes. Thus, while the content of the upper voice is different, its dynamic with the (unchanged) lower voice stays similar to "Reningurādo". While the interests and status symbols of the upper classes may differ between countries, poverty and hard work create similar situations everywhere.

The connection of the two voices is strengthened in the second version as well, not through stylistic similarities but through theme. Since the new upper voice describes an orchestra's performance, the musical allusion in the final line of the lower voice ("music of tomorrow") implies the speaker of both voices is either a musician or an audience member at the concert (and the poet persona represents the conductor, wearing the dress of a 10th century female poet). Moreover, the allusion to medieval female dress brings the element of gender queerness into the upper voice as well. While the lower voice is already queered through the visit to the women's toilet, the upper voice connects the male conductor's suit(s) to female clothing. Possibly the speaker of both voices is a woman; in this case, the lower voice's オレじゃない could then be read as "It's not a [masculine] I" (but instead, a feminine one). The connection of voice to identity and a gendered body is thus deeply ambiguous in this poem.

In "Tōkyō kōen", the cruelty of the lower voice's life begins to leak into the upper voice much earlier and in a more decisive manner. An aura of violence develops from the vocabulary initially used in the lower voice, and spreads to the upper. This process begins with the description of the work in the slaughterhouse, the "blood-smeared hands" (血ま

---

[40] However, this concept is based on a misunderstanding of the actual historical palimpsests, where the text being erased and overwritten did not have a relation to the new text (Osthues 2017, 31).

みれの手, l.6) and proceeds to the comparison of grocery shopping to animals fighting for survival, with the speaker grabbing a packet of meat with an "eagle's grip" (わしづかみ, l.15). Finally, the preparation of pork in orange sauce is described as torture (ll.21, 23), while the upper voice of "Leningrad" speaks of executions (l.22). In the upper voice of "Tōkyō", violence is already present much earlier, when the conductor's baton becomes a whip for self-flagellation, the violinists (probably through the movement of their bows) are compared to the rowers in a slave ship, and other instruments are connected to lies and sickness (ll.12-22). In this light, the pig's heart of the final section, which is wrapped in (musical) rests – that is, in silence – and neither flies nor sinks (飛ぶでなく、沈むでなく, l.28) may represent an indifference to present and previous suffering, but it could also point to the resurgence of trauma.

The violence evoked in both poems points towards the latter option: that the poem deals with repressed trauma. If the two voices of each poem actually belong to the same person, the lower voice then represents the *sub*conscious, speaking for what the upper-class speaker has repressed ("it wasn't me"): Their complicity in the misery of the lower classes, whose toil (in today's meat factories as much as in the literal slave economies of the past) makes the 'cultured life' of literature and classical music possible. In this context, in the question of literature, food and morality, the use of pork as a motif has relevant associations.

In her essay "Every fish with scales also has fins. Food culture, foreignness and morality" ("Jeder Fisch mit Schuppen hat auch Flossen. Die Esskultur, das Fremde und die Moral"), Tawada notes her motivation for this choice of material (although she does not refer to the "Reningurādo"-poems explicitly). "[T]aking the *Schwein* [pig] from the word *'Schweinerei'* [mess, disgrace] and putting it on the table, for me, is a political act" ("[D]as Schwein aus dem Wort 'Schweinerei' herauszunehmen und auf den Tisch zu stellen ist für mich ein politischer Akt", Tawada 2011a, 105). Thus, when she uses the image of pork in the poem, Tawada criticises something, she points to a mess. In general, this could refer to many things – the abovementioned patronising attitude of the educated classes, for example – but the poems support a bloodier interpretation.

Cruelty against animals may represent cruelty against human beings. Tawada alludes to this metonymic use of slaughtering food animals in the essay, stating that "[i]f eating requires killing, you should wash your hands not before but after dinner, like Macbeth washed his bloody hands" ("Wenn Essen eine Tötung voraussetzt, sollte man nicht vor dem Essen, sondern nach dem Essen seine Hände waschen wie Macbeth seine blutigen

Hände", Tawada 2011a, 108). The lower voice of the poem also describes washing the blood off their hands. The meat, when cooked and pierced with forks, screams like a human: the verb *sakebu* (叫ぶ, l.21) associates a human voice, not animal sounds, for which the verb *naku* (鳴く) would be used – as noted above, humans have voices (to speak or scream with), while animals make noises.

In the very next line, the upper voice of "Reningurādo" speaks of execution by hanging. Since "pig" and "swine" are common swear words to dehumanise other people,[41] the question that arises is whether the speaker has committed "slaughter" among humans, rather than pigs. While the worker in the lower voice's narrative returns home from their night shift (l.7), the upper voice describes how some *yōkai* (妖怪, approximately "monsters", but it can also include ghosts) return to the "house of the dead" (死の家, l.8). The parallel position of these two verses implies that the lower voice's night shift may be responsible for the appearance of the creatures, and the idea that they are ghosts of victims of injustice is implied by the references to Russian literature. In Gogol's "Overcoat", the protagonist becomes a ghost after being robbed of his Self-image, while Dostoevsky's "House of the Dead" describes the cruelty visited upon inmates of a prison camp.

Thusly implicated in the crime, the speaker becomes a monster or conversely, needs to acknowledge that the victims were people like the speaker, not animals. In other words, the suppressed trauma voice and the 'cultured' person rejecting it come together the moment the perpetrator recognises their shared humanity with the victim – "why/ […] Does the hanging hand resemble the hanged neck?" (なぜ/ […] つるした手はつるされた首に似てしまうのか. ll.20, 22). In this way, the plea "I have only devoured it" may also be an allusion to the popular excuse for Nazis and other war criminals, "I was only following orders".

Tawada also notes this parallel of the despised and the despiser in her essay: "You are what you eat. If you eat pork, you are yourself a pig" ("Man ist, was man isst. Wer Schwein isst, ist selbst ein Schwein", Tawada 2011a, 106). In this way, the permanent denial of the lower voice can be interpreted as the denial of complicity, of responsibility for cruelties against other human beings, through which the speaker is in danger of losing their own humanity – the lower voice already uses the term *kuu* (食う, devour/feed) for themself, which is used for animals and in vulgar speech (cf Ch 5, "Hamlet No See"

---

[41] At least one entertaining website notes the use of pig-related curses in 43 languages (Snarglesoft L.L.C., n.d.). Japanese, however, is not among them, since it mostly uses a lack of courtesy rather than specific swear words, to insult.

analysis). Similarly, the description of the conductor as a masochist, lashing his own clothes from his body, corresponds to the brutality of the lower voice.

This act makes the brutality at the base of comfortable cultured life visible. "Eating almost always means the killing of other living creatures, but the brutality of one's own eating habit one does not notice, because it is 'covered' by language and ritualised through rules" ("Essen bedeutet fast immer das Töten anderer Lebewesen, aber die Brutalität der eigenen Essgewohnheit fällt einem nicht auf, weil sie von der Sprache 'bedeckt' und durch Regeln ritualisiert ist", Tawada 2011a, 108). If one assumes that language can cover up (or be used to cover up) other (e.g., political) crimes as well, the poems may be interpreted as an attempt to reverse this concealing function of language and to instead use it to reveal unacknowledged guilt. Thus, the conductor appears as the accused (被告, l.1), and his many suits may represent the many excuses he utters until the "tongue of the whip" (鞭の舌, l.22), the voice of his accuser (himself!) reaches the "final underwear" (最後の下着) and reveals the hidden, suppressed act or experience.

In this case, the drive to repeat that is connected to trauma may play a role here (Caruth 1996, 2, 4). "[T]he forks had points, as if I planned to kill a dead animal once again" ("[D]ie Gabeln hatten Spitzen, als hätte ich vor, ein totes Tier noch einmal zu töten"), Tawada (2011a, 108) writes in her essay on food and morality. Similarly, in both poems, the lower voice has "thrice stabbed the screaming meat with the tips of the fork" (叫ぶ肉片を三度フォークの先でつき刺し, l.21). Like the meal with its established social rules, the poem becomes a 'ritualisation': "an attempt to consciously and collectively overcome grief" ("ein Versuch, die Trauer bewusst und kollektiv zu überwinden", Tawada 2011a, 108). It also brings about the confrontation with the past trauma and a possibility to work through grief.

The historical frame of reference for the trauma is relatively clear in the first version of the poem; the deaths by starvation and instances of cannibalism during the siege of Leningrad (Scriba 2015). The hangings mentioned in the poem may be the executions of German prisoners after the Red Army had finally broken up the siege. For the second version of the poem, there is no such clear historical context, but many other poems in the volume reference Japanese colonisation efforts in Asia. Thus, a postcolonial background is possible for this version of the poem. Alternatively, the link between the besieged city and the orchestral performance may be the music played at the "performance in Tōkyō": Russian composer Dmitri Shostakovich wrote his Seventh Symphony partly in, and in honour of, the city of Leningrad (Service 2016).

In both versions of the poem, a veneer of culture is literally layered *over* the brutal reality, yet the voice of the suppressed trauma and/or guilt rises from the unconscious and disrupts the impression of refinement. In "Reningurādo", this disruption happens when the upper voice realises its similarity to the lower one, as described above, and becomes one with it. In "Tōkyō kōen", the "pig's heart", as a metaphor for being an accomplice to cruelty, cannot detach itself from the past and "fly" away (飛ぶでなく, l.28) into the realms of "high" culture (symbolised by literature and music). Nor does it "submerge" in an animal urge to survive (沈むでなく, l 28). Furthermore, the silence of the musical rests replaces the two empty lines of "Reningurādo" and connects both voices at the end, as it "softly envelop the pig's heart" (豚の心をやさしく包み, l.27) and merges the voices in a "sleep without beginning" (始まりのない眠り, l.29), a shared unlimited dream. This sleep represents an in-between space, where the upper and lower voice have merged, and where the causal event, the trauma, is no longer present. In this way, silence is presented as the transcending of binaries – a sentiment that is also present in the next poem I analyse, "Ein Gedicht für ein Buch".

Thus, the poem has two voices in both versions, but they ultimately belong to the same speaker. This distinction shows that a polyphonic poem does not necessarily have multiple speaking characters, demonstrating the usefulness of the voice concept (even more than a concept of layered subjectivity) for my analyses. In both poems, the two voices were separated by layout and speaking style (evoking a different social standing and potentially gender), but merged over the course of the poem through vocabulary choices, grammar, soundplay, and an unsettling of the upper voice's position through irony (Reningurādo) and self-accusation (Tōkyō). While the first poem overtly has Leningrad as its background, its voices juxtaposing the cultured associations of Russian literature with the gruesome reality of the city's history, in "Tōkyō", a musical performance is described in the upper voice. This performance may be of music inspired by the historical background of "Reningurādo", linking the two versions. Moreover, in "Tōkyō", a new upper voice is introduced which is still distinct through its cultured affectations (replacing literature with music), but also gender queered, and the violence of the lower voice enters the upper at an earlier point. In a different context, the violent imagery may point to a resurgence of trauma, a disavowed guilt, e.g., the cruel hunger and cannibalism in besieged Leningrad. "Performance in Tōkyō", then, serves as a self-accusation; the poem (like the musical performance of the Shostakovich symphony) is a ritualised, stylised repetition of the trauma, leading to an in-between dream state beyond

the two distinct voices, and moving beyond trauma and guilt. The next analysis reveals further options for reading a poem that the voice concept can open up.

1.3.2. Poetry as the Voices of Words: "Ein Gedicht für ein Buch"

As a poetological text, "Ein Gedicht für ein Buch" ("A Poem for a Book", transl. Emily Sullivan, 2008) draws attention to and juxtaposes content and form, sound and script. Read on different levels of subjectivity, the poem's voice multiplies, creating different readings. Yet the text itself also has different iterations: "Ein Gedicht für ein Buch" originally appeared in 1996 with the title *Ein Gedicht in einem Buch* ("A poem in a book") as a cooperative art project. Tawada wrote the text, photographer Stephan Köhler provided the images and bookbinder Clemens-Tobias Lange created 60 copies of the work, a thin book with semi-transparent pages, loosely bound in rough ray skin. The final product facilitates a slow, sensual reading experience, a visual, tactile and sonic encounter with the book as an object.

Except for the change in title, the text of the poem is reproduced identically in Tawada's 1997 collection *Aber die Mandarinen müssen heute abend noch geraubt werden* ("But the mandarins still have to be stolen this evening").

"Ein Gedicht für ein Buch" Tawada 1997, 93–94)	"A Poem for a Book" (translated by Emily Sullivan, as quoted in Brandt and Tawada 2008, 18)
ein wort	a word
ein mord	a murder
wenn ich spreche	when i speak
bin ich nicht da	i am not there
ein wort	a word
in seinem käfig	in its cage
fesselnd gefesselt	arresting arrested
spuckt einen bericht	spits a report
über meine taten	about my crimes
über meine karten	about my cards
kein wort	no word
nur sein schatten	only its shadow
in dem ich ruhe	in which i rest
mein schatten verschwindet darin	my shadow disappears in it
nichts wird bewertet	nothing is judged
wenn ich schweige	when i am silent
bin ich aus demselben stoff gemacht	i am made of the same material
wie du	as you
stoffliche zeit	material time
zwischen einem wort	between one word

und einem schluck wasser	and a sip of water
dort	there
wo die stimme im fleisch aufwacht	where the voice awakes in the flesh
hört man ohne ohren	one hears without ears
ein wort	a word
befreit von seinem dienst	liberated from its duty
ein wort	a word
direkt auf das trommelfell geschrieben	written directly on the eardrum
die trommel fällt	the drum falls
lautlos	soundless
stimmhaft	voiced
ein wort	a word
ein ort	a place

Excluding the title, the entire poem is written in lowercase, without punctuation and division into stanzas. This layout encourages fast, fluid reading with ambiguous grammatical referents. In the art book, the poem appears as one line per page, the position of the words aligned with the black-and-white photograph which forms its background. Some pictures take up two pages, some one, and occasionally, two pictures are collaged on a single page. Because semi-transparent paper was used, the images on the front and back of a page are superimposed, which complicates image recognition.[42] The two verses on opposite pages form one possible set of verse pairs. The semi-transparent paper, however, creates an additional set of verse pairings, which are visible on the same page, with one line mirrored. This second pairing is made possible by the harmonious position of text and images on both sides of one page, creating a connection of each verse to the one preceding as well as the one following it, and vice versa. This interconnectedness ensures the strong cohesion of the entire piece.

The linear connection of the verses on the visual level contrasts with the circular structure of the content level. Variations of the first line, "a word" ("ein wort") are repeated seven times in the 34-line poem, acting like a chorus and thereby dividing the poem into seven stanzas of varying length. In addition, the last two verses are a variant repetition of the first two verses ("ein wort/ ein mord" – "ein wort/ ein ort") as Gelzer (1999, 84) notes, and thus give the entire poem a circular structure. While Sgambati reads the poem as a poetic manifesto, as I do, she notes only the mirroring of beginning and end (2016, 227–28), not the song- or mantra-like chorus.

---

[42] Because of this complication and because these images were chosen, created and composed by the other contributors, not Tawada herself, I have not included them in my analysis and consider only the words.

However, this chorus element is important for a poetological reading of the poem, because it puts into practise a theoretical comment from Tawada about the polyvalence of lyrical voices. "The poem that has become a voice is connected to multiple worlds, such as magic formula, prayer, dialogue, drama, address or song" (声になった詩は、まじない、祈り、会話、演劇、演説、歌謡など、様々な世界と交わる, Tawada 2012a, 73). Identical or varied repetition is a trait of many of these forms. Magic formula and prayer not only use repetition, but are also an equation of statement and event ("ein wort/ ein mord", "a word/ a murder", ll.1-2). Moreover, "fessel[n]" ("bonds", l.7), "karten" ("cards", l.10), "schatten" ("shadows", l.12) and "trommel[n]" ("drums", l.28) are associated with magical rituals.[43]

From the outset, the poem discusses metatextual issues such as the subject constitution in language. The second pair of verses pointedly alleges: "wenn ich spreche/ bin ich nicht da" ("when i speak/ i am not there", ll.3-4). There are several possible interpretations of this seeming contradiction. Considering the poet Ernst Jandl, to whose poems Tawada has responded with derivative poems, Schmitz-Emans notes that the speaker as "I" has no claim to ownership of their statement, because it only "quotes itself – reminds (itself and others) of itself by quoting – by means of letting its own voice resound" ("zitiert sich selbst – es erinnert (sich und andere) zitierend an sich selbst – indem es seine Stimme ertönen läßt [sic]", Schmitz-Emans 2000, 141, 125).

Thus, *especially* when it speaks, the "I" is not present, because it speaks in quotation, and its subjectivity is reconstructed in various forms in the ears of the listeners. Or is it never present, because every statement is but an imperfect translation from the pre-linguistic? Gelzer (1999, 84) interprets the statement in this fashion. He sees a connection between ll.3-4 and Schiller's distich "Sprache" ("language"): "Warum kann der lebendige Geist dem Geist nicht erscheinen?/ S p r i c h t die Seele, so spricht, ach! schon die S e e l e nicht mehr" (roughly: "Why can the living spirit not appear to [another] spirit? If the soul *speaks*, alas! the *soul* speaks no more", cf Schiller 1879, section 121).

Other possible interpretations include a temporal and a text-analytical one: The "I" is different from the speaker because of the time, no matter how short, which has passed since the utterance, so that the "I" that thought "I" is no longer present when the word is

---

[43] Rhythm as a musical and ritual feature is absent from the poem, however. The lines consist of between one and nine syllables with one to three stresses per line, so that a relation of about two times as many syllables as stresses develops. With one exception, two stresses are at least one unstressed syllable apart, but a regular iambic or trochaic meter is constantly avoided. Perhaps because the poem's similarity to song was already realised with the chorus, meter was not necessary.

said, much less so when it is heard or read. This temporal distinction may then be extended by use of Stahl's hierarchy of lyrical speakers: When the lyrical I of the poem speaks, the I of the author is no longer there, since the instances of the implied author, the poet persona, and the voice of the poem have opened up between the author and the text, and these are realised by the reader, in their imagination and their (inner or in case of public reading, outer) voice. This shift in subject levels marks the metapoetical element of the poem.

The conflict in the language-bound construction of subjectivity is also present on the sound level. The repetition of the "ch" sound in "ich" (I) and "spreche" (speak) connects the two concepts, subjectivity and voice, and thus points to the creation of subjectivity through speech. Yet, the next line connects "ich" and "nicht" (not), negating the subject in its very speech act. This contradiction remains unresolved, which may point to the theories discussed above, that the voice is inherently foreign to the speaker. Thus, what is spoken remains shifted to another level, separate from the speaking body. Schmitz-Emans also notes this shift in speaking positions. "The voice that speaks here is not the speaker. It merely suggests the idea of his presence in the speech act" ("Die Stimme, die spricht, ist nicht der Sprecher. Sie suggeriert nur die Idee seiner Präsenz im Akt der Rede", Schmitz-Emans 2000, 132). Instead of a subject, she sees language as the basis of all statements (Schmitz-Emans 2000, 134), thus enabling the following reading: If I, the text, speak, then I, the author/lyrical I/subject, am not there.

Taking a closer look at the two possible verse pair configurations, this shift from authorial to textual voice becomes so marked as to constitute two disparate textual voices. If one takes the verse pairs as they appear on opposite pages in the art book, the first line remains single and all other lines are paired. In this configuration, unexpected combinations emerge: "a murder/ when i speak" ("ein mord/ wenn ich spreche", ll.2-3) locates the responsibility for the powerful effect of speech in the lyrical subject. The two pairs "spits a report/ about my crimes/ about my cards/ no word" ("spuckt einen bericht/ über meine taten/ über meine karten/ kein wort", ll.8-11) suggest that the speaker's responsibility for their actions is being judged, but not the situation these actions arose from, i.e., the "cards" they were 'dealt by fate'. Meanwhile, the rhyme links "taten" (lit. deeds, "crimes" in the translation) with "karten" ("cards"), as does the parallel structure of the two adjacent lines. Thus, perhaps the "deeds" resulted from the "cards", i.e., that which was handed to the speaker as a fixed set of tools (cards) determined their actions. Perhaps, these cards are the words of a language, when they are binarily treated as signifiers (with the signifier on

one side of the card and the signified on the other). Then, using one of these words 'wrongly' amounts to a crime: "a word/ [is] a murder/ when I speak" (ll.1-3).

In this first reading of the poem, the speaker escapes from the accusation of 'language crimes' through abstraction: The verse pair "as you/ material time" ("wie du/ stoffliche zeit", ll.18-19) constitutes an address of time, shifting the 'lyrical you', the addressee, to a level of abstraction, beyond the implied reader and any characters the speaker could address. In this way, the speaker shifts to a different plane, away from those who have judged and bound (ll.6-9) them, to empower themself through their use of language. Thus, the first reading seems to be the expression of the world around an experiencing subject, and a rejection of the audience; it implies the text subject (the poet persona).

As in many others of Tawada's works, this text subject can easily be linked to the implied author, yielding the additional interpretation that it is critical of language, because the surrounding culture "spits a report/ about my crimes/ about my cards/no word" ("spuckt einen bericht/ über meine taten/ über meine karten/ kein wort", ll.8-11), judging a foreign author's literary works by their adherence to normative grammar, rather than their other qualities (for the 'melting map' as a symbol of Tawada's deconstructive play with language, cf Wada 1997). Yet, it also empowers itself through language, as a poet, imagining "a murder/ when i speak" ("ein mord/ wenn ich spreche" (ll.2-3). The fact that this interpretation only emerges when one considers the form, the matter of presentation of the poem, also supports this interpretation, since it is the poet (persona) which arranges the poem formally on paper. Thus, a further level of design must be incorporated in the analysis in order to find another level of subjectivity, another voice in the poem.

If, by contrast, one takes the lines on the front and back of the same page in the art book as pairs, a different voice emerges. The second reading positions the *word* as the protagonist, rather than the speaker, as five of its verse pairs begin with a version of "a word". This reading thus represents the subject of expression (the voice of the poem, according to Stahl), as it reflects on the power of the word. In this interpretation, the poem begins with a verse pair and the last line is left over, making for a more intuitive and dialogic reading. The verses "bin ich aus demselben stoff gemacht/ wie du" ("am i made of the same material/ as you", ll.17-18) sound like a question, directly addressing and involving the reader, in contrast to the indirect, abstract phrasing in the first reading. The address of the non-abstract 'lyrical you', which represents the implied reader as addressee, further removes the speaker from the poem, fitting the opening sentiment: "when i speak/

i am not there" ("wenn ich spreche/ bin ich nicht da", ll.3-4). Instead of the egotistical focus of the first reading, the dialogue and its words become central.

Following the intuitive reading of the poem with its focus on the power of words, the first section of the text constitutes a criticism of interpretation. The lines 1-10 are marked with crime-related vocabulary ("murder", "cage", "arrested", "report", "crimes"). One potential interpretation is that the centrality of the word removes the speaking subject from language, 'murdering' the "I". The word is thus introduced as a personified power, capable of interacting with reality, up to murder. It is, however, bound in the chain of signification ("arresting arrested", l.7) and confined to the "cage" of interpretation this chain brings. Alternatively, language itself may be the agent which confines the word, as German Studies scholar Florian Gelzer (1999, 84) suggests in reference to Paul Celan's "Sprachgitter" ("language grid"). Another form of constraint is the capability of the speaker to use language; the sound of the word "käfig" ("cage", l.6) associates the "ich" ("I", ll.3-4) of the previous discussion of the speaking subject.

The focus on interpretation of the written word particularly neglects the sensory, emotional aspect of language performed vocally. Analytically detached from the speaker and the emotion their voice may convey, the word (endowed with a body through personification, through it lacks a voice of its own) merely "spits" a dry, unemotional "report" about external circumstances ("crimes", ll.8-9; cf Gelzer 1999, 84), without reference to the body doing the spitting. This 'report' points to the written word, since both "report" and the later "cards" associate paper (ll.8, 10). This section of the poem thus critically depicts the theoretical division of writing/language/sense and voice/body/emotion.

The liminal potential of silence emerges from the death imagery of the next section. The word field "death" dominates ll.11-18, through the negation of the 'refrain' "a word" as "no word" (l.11), as well as through references to shadows, rest, silence, materiality and time (ll.11-18). The "shadow" of the word may be its sound, in which the I (constructed in language) rests because it cannot perform subject construction there (in sound instead of sense). As a result, its own "shadow disappears in it" ("schatten verschwindet darin", l.14) as the subject becomes one with the sound, instead of defining itself through and against the meanings of words. Due to this rejection of meaning, "nothing is judged/ when i am silent" ("nichts wird bewertet/ wenn ich schweige", ll.15-6).

The sound level of the poem also performatively demands silence, since it features the sound "sch" 14 times, implying the onomatopoeic German shushing sound "(p)scht".

Five of these "sch" sounds can be found in this section. While Gelzer notes that silence may function as a means to overcome the crisis of language (1999, 84), he does not elaborate on the way this happens. The poem, however, suggests this is possible through hybridity.

Tawada notes the possibility of a union of Self and Other in silence in an interview about the art book. In the statement, she notes the importance of pauses in a texture of a poem, and the voice-like quality of the text:

> To me language is a contradiction. If I remain silent[,] I can sometimes forget the boundary between my body and the tree that is standing next to me. My hair and the leaves of the tree, a bird on its branch, my feet and its roots on which I am standing; all these things together belong to a body. But when I talk, I am a speaking subject and the tree seems to me like an object that is being described but that can't utter any words on its own. At first, a poem seems to be a spoken voice but in reality, it shifts between silence and talking. (Brandt and Tawada 2008, 19)

In the poem, the distinction between Self and Other disappears in the speech/wordless region, so that "when i am silent/ i am made of the same material/ as you" ("wenn ich schweige/ bin ich aus demselben stoff gemacht/ wie du", ll.16-18). Thus, the dissolution of language's task of meaning transmission also dissolves the problem of alterity; from the 'death' of language performed here, community arises, even if this community remains in the negative space of death and silence.

Silence, however, is a precarious state, *in-between* the sounds/speech acts made before and after it ("between one word/ and a sip of water", ll.20-1). In addition, considering that the loss of language is the birthplace of poetic creativity in Tawada's poetics (cf Koiran 2009, 338), the silence as a space of Self/Other hybridity can be linked to the positive in-between space of creativity and community (for the link of in-between spaces and community, cf my analysis of "Die Orangerie" in Ch 2).

Body and time reinstate themselves in the next section, when the hybridity of Self and Other in the speechless in-between space of the moment of silence is transformed "dort/ wo die stimme im fleisch aufwacht". The hybridisation of subjectivity and alterity is thus connected with another form of hybridity, that of (textual or language-based) voice and body (sound of the voice). The word field 'body' is dominant in this final section of the poem, with the terms "material", "sip", "water", "voice", "flesh", "awake", "hear", "ears", "eardrum" (ll.19-33). Eating as well as water are important motifs in Tawada's work (cf Ivanović and Matsunaga 2011), which demonstrate her appreciation of the materiality of the body and the corporeality of language. In the poem, this focus manifests in the stresses: the moment of realisation of the embodied voice is the only point in the poem

where two stresses appear in succession ("fléisch áufwacht" ("awakes in the flesh"), l.23). This realisation of the embodied voice is also located at the end of the poem's second third, the position of the dramatic climax, which provides additional stress.

Moreover, "wo die stimme im fleisch aufwacht" ("where the voice awakes in the flesh", l.23) is one of four long verses which each catch the reader's eye when browsing the page. If one reads only the first line and these four verses (ll.1, 14, 17, 23, 28), a kind of summary of the poem develops: "a word", "my shadow disappears in it", "i am made of the same material", "where the voice awakes in the flesh", "written directly on the eardrum" ("ein wort", "mein schatten verschwindet darin", "bin ich aus demselben stoff gemacht", "wo die stimme im fleisch aufwacht", "direkt auf das trommelfell geschrieben"). These four long verses point to the subject construction in language, the corporeality of the voice and the self, and the physical perception of language, and also raise the question of the relation between speech and writing, which are all themes in the poem as well as in Tawada's work as a whole.

The sound structure of the poem also supports the focus on embodied speech. An emphasis on touch develops through an accumulation of labials (i.e., the lips touching): The labial consonants 'm' and 'w' appear ten times in ll.20-4. The process of understanding through touch is an important aspect (cf secondary literature to Tawada's novella *A Guest*); in the poem, it is present when the "voice […] in the flesh" can be "hear[d] without ears" ("hört man ohne ohren", l.24). Communication and human community emerge beyond language and parallel to it, as the repetition of "word" suggests. The accompanying soundplay performs the corporeality of sound as touch. Gelzer calls this corporeal quality of speech a "utopia of a sensual perception of language, close to the body" ("die Utopie einer körpernahen, sinnlichen Wahrnehmung von Sprache", Gelzer 1999, 84–85), although he does not specify the utopian character of this phenomenon. Sgambati also notes that the "waking up" of the corporeal voice represents the possibility to transcend the loss of language through tactile instead of auditory perception (Sgambati 2016, 228). Yet she sees only a simple inversion of the usual scheme of sense-focused auditory perception and does not examine more closely the hybridisations which the poem develops through the ambiguous relationship of the lines and the resulting different voices.

Through its location in the body, the word is "liberated from its duty" ("befreit von seinem dienst", l.26), i.e., its function of meaning transmission, as Gelzer (1999, 85) also notes. In the art book version, the word "dienst" (service, function, purpose) performatively

disappears into the binding. The connection of sound and meaning transfer emerges only to be dissolved again when the "word" first appears "written directly on the eardrum" only to fall apart into the sound play of "trommelfell [...]/ die trommel fällt" ("eardrum/ the drum falls", ll.28-9). In another cyclical movement, meaning dissolves in the union of dichotomous opposites: sound and silence, when "the drum falls / soundless/ voiced" ("die trommel fällt/ lautlos/ stimmhaft", ll.29-31). This hybridisation is similar to the merging of Self and Other in the second section of the poem, and again, silence is central to it as an in-between space.

Finally, the "word" itself becomes ambiguous as an (in-between) space. As noted above, voices have spatial qualities; they constitute spaces. When a word is "voiced" in the sense that it is spoken by an embodied voice, its sound is also endowed with the potential for meaning transgression, the potential to constitute interpersonal relations (I and you). In this way, the word transforms from a vessel of meaning, caught in the "cage" of language and interpretation for the "murder" of sound (i.e., of feeling and sensory communication), into a "place" (l.33) of potential for encounters beyond language. While "[t]he materiality of things [is] lost in language" ("[d]ie Materialität der Dinge geht […] in der Sprache verloren", Gelzer 1999, 85) so that the drum falls soundlessly when it is represented in language, there remains the possibility of a pure sonic reception of language, without meaning. This process of rematerialising the content of a statement in language through its sound connects to Benjamin's theories (cf Ch 2), while also bearing the potential to turn a utopia (Greek: no place) into "a place", in (the sound of) a word (cf Gelzer 1999, 85). As Tawada states: "To me, a word might be a place where different thoughts and people can meet each other" (Brandt and Tawada 2008, 19).

The poem itself becomes an in-between space through its presentation. Due to the parallelism and rhyme of the final lines ("ein wort/ ein ort", reinforced by the cross rhyme "wort"/ "dort" (ll.20, 22), its ending leads back to the beginning. In addition, the first and last lines of the poem, framing the entire text, are also "ein wort" and "ein ort". Thus, the poem forms a circle, and also becomes a space *within* the circle, a space in-between. The "word" and the poem around it open into a space where sense and sensuality, language and the body, Self and Other encounter one another and can merge to create something new. This is the "in-between space, where literature is written" ("Zwischenraum, in dem die Literatur geschrieben wird", Tawada 2016b).

In sum, "Ein Gedicht für ein Buch" is an important metapoetical text, expressive of Tawada's poetics: It is ambiguous and makes many readings possible. Its circular

structure links to spoken word forms, and to discussions of subject construction. In particular, the poem portrays the non-identity of author, speaker and statement through the verse groupings, which allow for distinct voices. These voices either focus on the experienced world and the poet's depiction of it (representing the experiencing subject and text subject) or on the discussion of the power of words by the poem's voice (representing the subject of expression). Furthermore, the poem is poetological in its criticism of interpretation as confining, and its rejection of meaning-focused language as devoid of touch and emotion, i.e., of human connection. Finally, the transcendence of these problems becomes possible in an in-between space; silence makes the merging of Self and Other possible and creates a community beyond the confines of language, which is connected by communication through sound and body. The poem's rhythm and sound structure performatively support these readings.

Thus, the embodied word, liberated from meaning, and the poem around it, become an in-between space of encounter and possibility. In this way, the poem functions as a metatextual "poetics statement". Gelzer sees a variant of this as well when he points to the many typical themes of Tawada's work present in the poem – food, water, language, sensuality, self and other, hybridity, in-between-ness. He concludes that it is simultaneously a program and a demonstration of this program: a metapoem, though he does not use the word, as the performance of "a sensual, embodied approach to language" ("eines sinnlichen, körperlichen Umgangs mit Sprache", Gelzer 1999: 85). The next poem I analyse also has a strong performative element, but does not contain poetological self-references.

1.3.3. Gaining Voice Through Painful Embodiment: "Afurika no shita" (アフリカの舌)

The poem "Afurika no shita" (アフリカの舌, lit. "African tongue") is part of the postcolonial theme of Tawada's debut collection. *Nur da wo du bist da ist nichts* (1987). Unlike the poems "Osoroshii chiwa to kakumei" and "Nihon kanzume kōjō no shukujitsu" ("Terrible lovers' talk and revolution" and "Holiday in a Japanese cannery", cf Ch 3), which depict the colonial past of Japan, "Afurika no shita" focuses on the relationship of Eurasia and Africa, taking the voice as a central image.

"Afurika no shita" (Tawada 1987, 90/39-91/38))	African tongue (interlinear translation, JB 2020)
アフリカの舌が 海を泳いで鯖(さば)になる	The African tongue swims in the sea and becomes a mackerel

わかめの間をしゅるしゅる抜けて	Slithering out of the seaweed
からころ貝殻ころがして	rolling over clattering seashells
まっすぐに泳いで行くよ	it comes swimming in a straight line
鱗の一枚一枚に赤子の写真が貼ってある	To each and every scale, a baby photo is glued
赤子たちは水が冷たくて泣きたいのに	even though the babies want to cry because the water is cold
声は、あぶくになって消える	the voices become foam and disappear
鯖は疲れてきた	the mackerel has become tired
やわらかな腹が水底石に擦れて	its soft belly scrapes over the stones at the bottom of the sea
ちっちっ	chicchi
という	it sounds
腹の皮は少しずつ破れて	Little by little, the skin of its belly rips open
びっびっ	bibbi
という	it sounds
その日から石はちっちという名前になった	From this day on, the stones were known by the name of chicchi
血液はびっびという名前で大洋を真赤に染め	The blood stained the ocean red under the name of bibbi
ユーラシア大陸を仰天させた	The Eurasian continent was completely taken aback.

The poem's title introduces the "tongue[s] of Africa" (アフリカの舌 – Japanese does not mark plural, so it can be either one tongue or many), while the first line takes it up again and makes it the subject of the entire poem. Together with the poem's last line, it becomes clear that the tongue[s], i.e., the language[s] or voice[s], of Africa, are the poem's topic. The naming actions of the tongue, translated literally, "made the Eurasian continent very surprised" (ユーラシア大陸を仰天させた, l.29). The causative form of the final verb (*saseru*) marks the African tongue (voice) as the causative agent, exerting power over Europe. This inversion of the typical power dynamic is tied to the text's sound level.

The poem shifts attention from language as the expression of voice to its sound. To this end, it uses four onomatopoeic expressions. *Shurushuru* stands for the sliding of the fish and *karakoro* for the clicking together of seashells; and the neologisms *chicchi'* (l.11) and *bibbi'* (l.14) represent the fish belly scraping over the stones and eventually rupturing. Taking the following lines into consideration, *bibbi'/to* alludes to the onomatopoeia *bibiddo* (びびっど), "lively", and *chicchi'/to* associates the phrase *chichi to naku* (ちちと鳴く, to chirp). Thus, the scraping sound also points to the lively movements of the fish and the ripping sound is connected to birdsong. Tawada compares the sound of voices in foreign languages to birdsong in her poetry lectures in Tübingen (Tawada 1998 (2018)). Thus, the connection of the tongue image to the concept of language and finally to the

128

idea of a voice of Africa is strengthened. Additional sound features include the repeated fricative [s], [ʃ] and [ts] sounds, which may imitate the sound of the waves, and the recurring plosive [k] and [g] sounds, which are especially prevalent in l.3: *karakoro kaigara korogashite*, extending the onomatopoeia "karakoro" for the sound of the clicking seashells, to echo through the entire line.

The postcolonial drive of the poem is the narrative of silencing and resistance against it. The tongue (l.1), i.e., voice of Africa, transforms into a fish, and the crying of African children is lost (ll.7-8). The image of the tongue transforming into a fish occurs first in this poem (ll.1-2), but Tawada takes up again in the novel *Das Bad* (1989). It points to a loss of language, but also a liberating transformation. The association with the mother tongue and the language of childhood emerges from the mention of baby photos (l.6), and the loss of language is apparent when "the voices become foam and disappear" (声は、あぶくになって消える, l.8). In a similar vein, even though it flees through transformation, the tongue is wounded (ll.8-10), an image which also points to language loss (cf "Tsuiraku to saisei", Ch 2, and "Yōkame", Ch 4). But nevertheless, the tongue retains the power of language: the power of naming. This power astonishes Europe (ll.17-8), because it is an inversion of the usual colonial power dynamic. In particular, the insistence on naming things represents Africa's resistance to colonial patterns of description. It thus stands for the persistence of subjectivity in the face of objectifying (colonial) discourse. The sound patterns of the poem, along with the transformation motif and the allusion to foreign language as birdsong, stress the importance of keeping, and gaining voice.

However, this early poem also exhibits some flaws of the metaphorical use of the voice concept. The assertion that (possibly) *one* tongue=voice of Africa exists neglects the vast differences in language, culture, and lived circumstances of the various groups within and among African states and peoples – a common problem in identity politics. Moreover, this voice is established in opposition to "the Eurasian continent" as another monolithic block, creating a binary opposition where, in fact, numerous groups with partly aligning, partly contradicting agendas are in a power struggle. Finally, it is not a member of the marginalised group but a person from a (compared to Africans) privileged background, even a former coloniser (Japan), who wrote the poem. This could be viewed as speaking *over* the marginalised, in the sense of silencing authentic voices.

Of course, as an Asian writer in a European country, Tawada is herself in the non-privileged position of a foreigner when she writes these poems, revealing the complicated

layers and often contradictory positions of relative power, which binary thinking obscures. In *Überseezungen*, Tawada returns to the question of "African tongues" in a narrative about an Asian woman living in Europe who dreams in Afrikaans and travels to Africa to learn the language. In this story, the apparent binary Europe/Africa is complicated by the inclusion of Asia, as when the narrator wonders whether she would be considered 'white'. "Afurika no shita" may be considered an early engagement with the topic of African voices/languages and power dynamics.

All in all, the poem combines the main elements of the voice definition I have established in the theory section: The tongue embodies the voice of Africa, an entity imagined as humanlike. It produces sounds through the interaction of its body with the environment, which the audience interprets as words, constructing a meaning. In a political dimension, this process reveals the agency of the African voice and its participation in the description of the world, which demands acknowledgement. This demand is what ultimately shocks (usually privileged) Europe so much – possibly, a hint of the disempowering alienation techniques Tawada employs in her later works. While the poem points to the power of language, its own use of the voice concept betrays problematic simplifications of power dynamics. In contrast to the binary outlook of "Afurika", the final poem I analyse in this chapter features a more complex, polyphonic model of language and identity.

1.3.4. A Bunch of Voice-Flowers Sprouts from the Page: "Der Garten in Donego"

"Der Garten in Donego" ("The Garden in Donego") is the final poem in Tawada's 2010 collection *Abenteuer der deutschen Grammatik*, and as such it is in the best position to have a lasting impact on the reader. It evokes the atmosphere of a holiday home in Donego, a quarter of the village of Cannero Riviera, which is situated at the shores of Lago Maggiore, in northern Italy. The poem takes up the staple of reflecting upon oneself through nature poetry, turning it upside down and posing the final question: what is real and what is the reflection? While a garden is formed by the combination of natural elements such as plants and insects, it still shaped by human design for human consumption. Thus, a garden reflects human society more than it reflects nature. Likewise, the poem resembles a natural speaking voice, surrounded by supporting voices, similar to flowers in a nosegay: everything, while seemingly natural, is actually artfully composed – including the speaker themself.

"Der Garten in Donego" Tawada 2010, 58–62)	The Garden in Donego (interlinear translation, JB, 2020)

Während ich den Koffer auspacke, fängt der Regen an, auf die Tastatur des Dachs zu tippen. Es hört sich nach Prosa an.	While I unpack the suitcase, the rain starts to type on the keyboard of the roof. It sounds like prose.
Den See gibt es nicht mehr, auch nicht den Himmel. Der Nebel hat sie verschluckt. Oder: Es gibt den See und den Himmel, aber keine Grenze mehr, die die beiden voneinander trennt.	The lake no longer exists, nor does the sky. The fog has swallowed them. Or: The lake and the sky exist, but no border is left to keep them separate.
Irgendwo im Nebel steigt ein Vogel die Tonleiter hoch und runter. Unermüdlich und ohne Selbstmitleid komponiert er seinen Gesang, indem er einige Töne auslässt.	Somewhere in the fog, a bird climbs up and down the scale. Tirelessly and without self-pity it composes its song by skipping some notes.
Bei Regenwetter bleibt man in der Küche, liest man in einer alten Ausgabe von Dornseiff. Bei ihm regnet es gleichzeitig in verschiedenen Stärken. Du schenktest mir das Wort „pladdern".	In rainy weather, one stays in the kitchen, one reads in an old edition of Dornseiff. With him, it rains in different intensities at the same time. You gifted the word "patter" to me.
Das kleine Thermometer am Fenster blickt neugierig in die Nacht hinein, wo ich scheinbar stehe.	The small thermometer at the window gazes curiously into the night, where I apparently stand.
Die schmale Flamme der Kerze flackert und kratzt an der blauen Wand des Wohnzimmers. Gute Musiker schaffen es, sogar Wagners Opernbühne zu lüften und dort Humor einzubauen.	The candle's small flame flickers and scratches the living room's blue wall. Good musicians manage to air out even Wagner's opera stage and install some humour there.
Der zweite Tag. Die Sonne entscheidet sich spontan für eine andere Inszenierung als die, die in der Wettervorhersage angekündigt war. Unerreichbar fern, daher verwechselbar: der große See und die blaue Seide deiner Bluse, die ich vor langer Zeit gesehen habe.	The second day. The sun decides spontaneously for a performance different to the one announced in the weather forecast. Unreachably far, thus mistakeable: the large lake and the blue silk of your blouse that I had seen a long time ago.
Auf jeder Terrasse tanzen zehn Finger auf der Tastatur.	On every terrace, ten fingers dance on the keyboard.
Die Pfingstrosen sind schon verblüht. Aber auf dem Bildschirm meines Computers erscheint plötzlich die tote Fassung eines Gedichtes.	The peonies have already faded. But on the screen on my computer, suddenly the dead version of a poem appears.
Die Blumen sind die radikalsten Spitzen, die vorzeitig den Tod berühren.	Flowers are the most radical tips, which touch death prematurely.

Was ist eine Blume? Etwas, das ins Auge
fällt. Aus den Augen Löcher machen, um das
Augenfällige zu sehen.

What is a flower? Something that the eye
catches. Turning eyes into holes to
see what strikes the eye.

Die Blume des Weins ist dessen Duft und
Geschmack, heißt es im etymologischen
Wörterbuch von Kluge. Was ist die Blume eines
wissenschaftlichen Textes?

The bouquet of wine is its smell and
taste, says the etymological
dictionary by Kluge. What is the bouquet of a
scientific text?

Die hellen Prachtrosen lassen ihren Kopf weiter
hängen. Sie können nicht die heftigen Schläge
von gestrigem Regen vergessen.

The bright Roses of Splendour still let their heads
hang. They cannot forget the fierce blows
of yesterday's rain.

Glasscheiben des zerschlagenen Spiegels,
gefangen im Gehäuse einer kleinen Blutrose.

Shards of glass from the shattered mirror,
caught in the casing of a small, blood-red
Mandarin Rose.

Du sagst: Aus dem bloßen Regenwasser und
dem Sonnenlicht bestehen alle Materialien,
aus denen Blüten und Blätter gemacht sind. Ich
denke später im Bett: Materialismus kann die
Lehre über das Wunder sein.

You said: Mere rainwater and
sunlight comprise all materials
blossoms and leaves are made of. I
later think in bed: materialism can
be the theory of wonders.

Ihre Blätter gleichen verschneiten Zungen. Sie
sehen aus wie Ziersalbei, sind es aber nicht.
An eins ihrer Mikrofone klammert sich eine
Sängerin, eine Hummel mit krummem Rücken.
Sie ist für das heutige Wetter zu dick angezogen.

Their leaves resemble snowy tongues. They
look like woodland sage, but they are not.
To one of their microphones, a singer
clings, a bumblebee with bent back.
It is dressed too warmly for today's weather.

Zwei Ameisen treffen sich auf einem Blatt. Mit
ihren dünnen Händen betasten sie gegenseitig
ihre Gesichter.

Two ants meet on a leaf. With
their thin hands they touch each
other's faces.

Die Blumen hinter mir und das Blumenmuster
meiner Bluse: Zwei Hummeln irren sich zwischen
den beiden Stoffarten.

The flowers behind me and the flower pattern
of my blouse: Two bumblebees are confused about
both types of material.

Jede Spezies der Pflanzen hat einen Namen,
aber nicht jede Handbewegung.

Every species of plant has a name,
but not every gesture.

Sind das feierliche Glühbirnen oder zerknitterte
Manuskriptpapiere? Die weißen Rosen, die über
meinem Kopf hängen.

Are those festive light bulbs or crumpled up
manuscript papers? The white roses which
hang above my head.

Ein Flugzeug zieht eine Linie am Himmel. Wie
leise eine Weltreise durchgeführt wird! Ein
winziger Flieger hingegen brummt laut um
meine Ohren und hinterlässt keine Spur.

A plane draws a line through the sky. How
quietly a world trip is accomplished! A
tiny flyer, by contrast, loudly hums around
my ears and leaves no trace.

Ein Schmetterling tut so, als wäre er so schwach,
dass er gegen seinen Willen von einem schwachen
Wind weggetrieben wird. Am Ende landet er aber
genau auf der Blume, nach der er gesucht hat.

A butterfly acts as though it were so weak
that it is driven off against its will by a weak
wind. But in the end, it lands on
exactly the flower it was looking for.

Wäre es ein Maschinengeräusch, würde es mich
stören. Ich weiß aber, dass es Vogelgesang ist.

If it were the sound of machines, it would
bother me. But I know it is birdsong.

Wenn man lange genug auf einen schmale,
dunkle Spalte zwischen den aufgestapelten,
flachen Steinen starrt, verwandelt sie sich in eine
Eidechse.

If one stares long enough at a narrow
dark cleft among the stacked
flat stones, it transforms into a
lizard.

Ist das der Wind oder jemand anderes, der durch
die Gebärden der Gräser spricht?

Is that the wind, or someone else who speaks
through the gestures of the grasses?

Die Schatten an der Außenwand des Hauses
bewegen sich langsamer als ihre Rosen.

The shadows on the exterior wall of the house
move more slowly than their roses.

Die Ruhe im Garten ist wegen der Hummeln
relativ laut.

The silence in the garden is, due to the
                                bumblebees,
quite loud.

Ein Boot auf dem See markiert den Brennpunkt
eines Fächers, der aus Wellen besteht.

A boat on the lake marks the focal point
of a fan that consists of waves.

Ein Fink singt atonal gegen die tonale Musik
aus dem Haus. Du Schmutzfink, ruft der
Konzertmeister. Die Musik muss nicht sauber sein,
antwortet der Fink.

A finch sings atonally against the tonal music
from the house. You mudlark, the concertmaster
yells. Music does not have to be clean,
the finch answers.

Ein Mond in einem Gedichtband, ein Mond in
einem Film, ein Mond im Spiegel des Wassers:
Was für ein Wunder, dass es noch einen am
Himmel gibt!

A moon in a volume of poetry, a moon in
a movie, a moon in the mirror of water:
Such a miracle that there is still one in
the sky!

Piroschka bleibt immer unschuldig auf der
Leinwand, auch wenn sie dieses Mal Tony heißt.
Im Buch erlangt sie aber eine Reife, nachdem sie

sich durch unzählige Buchstaben durchgekämpft
hat.

Piroschka always remains innocent on the
screen, even if her name is Tony this time.
In the book, however, she attains some maturity
                                     after
she has fought her way through uncounted
letters.

Die Passion besteht aus kaltem Blau und einem
weißen Mädchenkleid.

The passion consists of cold blue and a
white girl's dress.

Wie wäre es, wenn alle Manuskriptpapiere grün,	How would it be, it all manuscript papers were green,
dafür alle Pflanzen weiß wären?	but all plants white?
Man soll nicht die Pflanzen personifizieren, aber wer kann schon sicher sein, dass wir nichts anderes als Person gewordene Pflanzen sind?	One should not personify plants, but who can be sure that we are anything but plants turned people?

To give the text a voice, the poem is formally constructed to resemble spoken words. Its 34 unrhymed stanzas of two to six lines evoke natural speech, since they are without a fixed rhythm or strict form. Frequent line breaks interrupt the sentences and slow down the reading speed. They often do not coincide with the end of phrases or parts of speech, and are therefore used for surprising turns of phrase.

Besides the main speaker, various voices are present in the poem. The speaker takes a special focus on the plants and animals in the garden, mixing various forms of expression with animate and inanimate agents. In addition to these voices and their own musings, the speaker quotes two academic books. Moreover, the novel *Buddenbrooks*, while not directly quoted, appears as a reference text. For additional spoken voices, the speaker also quotes an unnamed addressee, who seems to share the vacation, and imagines a conversation between a finch and a concertmaster.

Expanding the range of spoken voices, depictions of the writing process give the poem a metatextual flavour. In the first stanza, the speaker compares the sound of raindrops hitting the shingles to that of fingertips hitting a keyboard, possibly a reflection on their own creative process. Instead of the poem readers currently experience, and the text the speaker themself later finds on their computer, the raindrops on the roof are classified as prose – perhaps suggesting that prose is written quicker, while the keys are pressed more rarely and deliberately in writing poetry? The poem repeatedly references the act of writing on both a computer keyboard and on paper ("Manuskriptpapiere", l.68), blending the two forms of expression with images of nature such as rain, roses, and plant leaves. This blend aligns with Japanese studies scholar Miwata Masako's statement that "poetry [i]s the voice of nature" (2006, 31).

Besides prose and poetry writing, the poem also mentions scientific writing, music and film as forms of creative expression. Franz Dornseiff's (1888-1960) *Wortschatz nach Sachgruppen* ("Vocabulary grouped by subject") is referenced in the fourth stanza, where the speaker reflects on the terminology of rain. Similarly, the *Etymologische Wörterbuch der deutschen Sprache* ("Etymological dictionary of German") and its first editor, Friedrich Kluge, appear in the twelfth stanza, where the speaker considers the

metaphorical meaning of "flower", as the smell of wine ("bouquet" in English). Music features even more repeatedly. The third stanza describes birdsong, the sixth the work of Richard Wagner, the eighth mentions dance, the fifteenth compares a bumblebee to a singer in a warm coat, but the most telling moment occurs in stanza 27:

> Ein Fink singt atonal gegen die tonale Musik
> aus dem Haus. Du Schmutzfink, ruft der
> Konzertmeister. Die Musik muss nicht sauber sein,
> antwortet der Fink.
> ("A finch sings atonally against the tonal music
> from the house. You mudlark, the concertmaster
> yells. Music does not have to be clean,
> the finch answers", ll.92-5)

The song of a bird is a central image in Tawada's early and middle works, representing speaking/hearing a foreign language. This stanza, however, uses the image differently. In the context of the poem, human/artificial or plant-animal/natural means of expression and communication are juxtaposed. The finch in the garden with its unrefined, spontaneous voice does not conform to the regulated, systematic music played inside the house, which represents human society. Its self-expression is devalued as unclean in this society, represented by the concertmaster. The finch's "unclean" (instinctual) music is similar to Tawada's evaluation of imperfect (authentic) speech and her rejection of the notion of 'mastering' a language as a set of rules in which one aspires perfection (Tawada 2002: 110).

When taking into consideration that voices are limited to human beings, special significance is awarded to the finch when it is allowed (other than all the rest of nature, which the main speaker describes) to speak for itself. Its song may represent the voice of the other, the foreigner, posed against the (European) order, represented by classical music. In this way, the bird's instinctive song represents the creative impulse (from "outside" the formal language, in this case the language of sheet music) that transgresses formal boundaries.

The following stanza develops the interrogation of artistic representation versus nature further. It references two of Tawada's earlier works (the poem "Tsuki no tōsō" ("Flight of the moon") in *Nur*, and the prose poem "Spiegelbild" ("mirror image"), in *Mandarinen*) to emphasise the difference between a real object (in this case, the moon) and its various artistic representations. Just like the moon, which is untouched in the sky no matter how often it is artistically represented (cf "Tsuki no tōsō", Ch 3), or the idea of music, which can be realised both in a professional concert and a finch's singing, one's subjectivity is also fluid and faceted.

The speaker points to the inherent fictionality of artistic representation through the implicit reference to actress Liselotte Pulver in her role as Tony Buddenbrook. The speaker values the development of the novel *Buddenbrooks*, which is delivered in a narrative voice, as more impressive than the depiction in the film adaptation. Famous for her role as the innocent Hungarian girl Piroschka in the movie *Ich denke oft an Piroschka* ("I often think of Piroshka", 1955), Liselotte Pulver went on to play Antonia "Tony" Buddenbrook in the 1959 two-part adaptation of *Buddenbrooks*. The speaker contrasts the 'innocent' charm the actress exudes with the development of the character Tony Buddenbrooks in the novel, juxtaposing the two forms of media (film and novel).

The speaker's preference of the novel may also be linked to the effect of textual voices. Film as a visual medium records a completed event (such as a performance), while the novel, as a textually represented voice(s), is focused on development. Conversely, the viewer of a film is only perceiving, while the reader of a book experiences the events more directly and has to contribute to the process, not the least by lending their inner voice to the story. As discussed above, it is the voice, not the image, that is a constitutive element of subjectivity. While film includes sound, it relies on visual means of storytelling more strongly. Thus, it disadvantages the ear compared to the eye, leading the poem's speaker to a preference for the novel with its stronger subject-constructing voice.

Fitting with the visual confusion of the two roles of the actress, visual perception is inherently flawed in the poem. Beginning with the mist hiding the lake, the speaker's eyes are deceived: they see their own image mirrored in the window (ll.7-8), and describe eyes as mere holes, into which the "eye-catching" things fall (ll.38-9). Later, a plant looks like "tongues" or "sage" but this similarity is misleading (ll.54-5). Even the insects are confused by the flower pattern of the speaker's blouse, a deceptive visual cue. Besides misrecognising what is seen, the eyes can even produce illusions; for example, a crack in a wall turns into a lizard (ll.82-3). The key image in this argument, however, is that of the roses, whose shadows fall out of synch with their movement (ll.86-7): the visual representation (the shadow) cannot keep up with the real thing (the flower). As the natural object, the flower here represents the (poem's) voice, its sound and musicality. This musicality is also represented in the natural musicality of the finch, not the artistic musicality of the composed music (respectively, a formal poem).

The move from the visual to the auditory sense (as the shift from artifice to a hybrid of artifice and 'nature') is performatively realised in the second half of the nineteenth stanza,

which opens with a comparison of roses to manuscripts. After looking at a plane going by (artifice), the speaker focuses on an insect around them (nature). Sound is prevalent in this stanza, which has an accumulation of i-sounds, as well as the rhyme of "leise" (quiet) and "Weltreise" (world tour), which emphasises the contrast of these words. Moreover, the ll.70 and 72 start anaphoric with the unspecific article "ein", which is repeated a total of 6 times ("E*in* Flugzeug z**ie**ht e*in*e L**i**nie am H**i**mmel. Wie/ leise e*in*e Weltreise durchgeführt wird! E*in*/ w**i**nz**i**ger Fl**ie**ger h**i**ngegen brummt laut um/ m**ein**e Ohren und hinterlässt k**ein**e Spur", ll.70-74). The "tiny flyer" is also onomatopoeically present, as the i- and ei- sounds imitate the sound of the fly or mosquito buzzing around the speaker's ears. Thus, the intertextual references as well as the soundplay of the poem reinforce a preference for the sonic, voice-based aspect of experience, in conjunction with a questioning of the relationship between nature and human artificial imitation.

In the conclusion of the poem, the poem's speaker wonders if, by replacing the white manuscript paper (or the computer and its keyboard) with the green leaves of living plants, the gap between art and nature might be closed. The poem's paratext supports this attempt, as faded-out photographs of flowers form the background of the texts. This design choice complements the poem's focus on vegetation, which closes with an inversion of perspective typical for Tawada: exchanging green leaves for manuscript papers and vice versa. The manuscripts have one advantage over the plants, however: their durability. "The peonies have already faded. But on/ the screen on my computer, suddenly/ the dead version of a poem appears" ("Die Pfingstrosen sind schon verblüht. Aber auf/ dem Bildschirm meines Computers/ erscheint plötzlich die tote Fassung eines Gedichtes", ll.32-4). The plant represents the live event, the speaking or singing voice, whereas the poem is a conserved and thus dead version of this voice. In fact, this very poem is the "dead" representation of the living plants and animals it evokes. It artificially represents nature and therefore *is*, not merely describes, the titular garden, a hybrid of nature and art (cf "Die Orangerie", Ch 2).

All in all, the text creates voice through natural speech patterns, quotes other voices, and references other forms of expression: fiction, scientific writing, music, theatre and film. Artistic representation and nature are contrasted, with the twist that the artificiality of nature in its representation by humans is acknowledged, and eventually the two merge. Nature and text, even subject (speaker) and object of description (plant) become one in the final line.

1.4. Voicing in Tawada's Poems: Summary

After providing a brief contextualisation of the role of the voice in scientific discourse and its most prevalent meanings in language, I undertook a review of the scholarly literature in various disciplines in order to arrive at a model of the different connotations of 'voice' appropriate to the fluidity of concepts and meanings in Tawada's works. It revealed that the voice is strongly connected to the body – as the body of the performer, the body as the space of utterance, place of discourse, location of identity construction and means of identity subversion. Furthermore, the concept of voice points to the dialogic element of subjectivity, the social embeddedness of the Self (cf Ch 3). Moreover, the inherent strangeness of voice and of the language transmitted by it connect to the theme of estrangement in Tawada's writing. The polyvalence of 'voice' between sound and communication aligns with the complex, fluid relationship of sound and meaning in Tawada's poems; its metaphorical use in textual voices makes it a promising analytical approach to the layers of subjectivity in the texts I analyse. While the concept of voice can be used to connect the text to its author, it is also useful to go beyond and to question this connection. Moreover, the sociopolitical application of voice as a metaphor for participation (or lack thereof) positions the voice concept as a promising analytical lens in the examination of Tawada's socially (Ch 3 and 4) and politically (Ch 5) critical work.

The gradual merging of two voices within one speaker in "Reningurādo"/ "Tōkyō kōen" showed that using the concept of voice allows one to describe a polyphonic poem with a complex, fluid speaking subject. "Ein Gedicht für ein Buch" performed the poetic potential of the word as a space of meeting, creating diverging voices from a single text through ambiguous connections. "Afurika no shita" took the hierarchy in the allocation of 'power of naming' into consideration, pointing to postcolonial uses of voice, but itself speaking *for* a less privileged group, while "Der Garten in Donego" plays with the authenticity fiction of voice in its disruption of the nature/art binary.

As Moore (2002, 15) notes, "[t]here is no other metaphor that seems to capture the connections between speaking, writing, bodily expression, and subjectivity so well" as the voice, through its very ambiguity and interstitiality.[44] Heteronormative, conservative structures aim to codify such fluid concepts instead of following them to a deeper understanding, but the concept of voice avoids this mistake. Instead, "in important ways,

---

[44] I use the concept of interstitiality as an extension of intersectionality. The perspective of interstitiality considers the circumstances of the process of identity construction, as they are expressed in the institutions which impact this process and the spaces these institutions establish (cf Sheth 2014, 75).

the voice metaphor reflects the flux and fluidity that poststructuralism has presumed – and feminists have embraced – for years" (Moore 2002, 17). As such, it is also a feminist decision to establish and maintain the voice as a concept – for Tawada's feminist credentials, cf Ch 4. In the following chapter, however, I will discuss the importance of such instances of productive ambiguity, the in-between stances and liminal speaking positions it can be based on, and how they appear in Tawada's poetry.

2. The In-between as a Structural Concept in Tawada Yōko's Poetry

In the subtitle of an article on Tawada, Sabine Perthold wrote in 1992 that the poet "would prefer to live *between* two cultures" ("würde am liebsten *zwischen* zwei Kulturen leben", Perthold 1992, 26). In-between spaces have been a theme and a poetological device in Tawada's writing from the very beginning. In some instances, she opens up new in-between space previously unconceived, whereas in others, she draws attention to or uses the creative potential of pre-existing in-between states, especially (but not limited to) those facing a transcultural migrant and bilingual writer. In this chapter, I consider how different theoretical frames of in-between space are applicable to Tawada's in-between spaces, which I then explore in more detail through analyses of five examples.

2.1. Tawada Writing the In-Between: Previous Explorations and The(ir) Gaps

Academic interest has focused on Tawada's position as translator and transnational author, as the following titles of essay collections reveal. English texts on Tawada were collected in Slaymaker's volume *Voices from Everywhere* (2007) or appeared in collections such as *Rethinking Europe: Literature and (Trans)national Identity* (2008), in *Multicultural Writers since 1945* (2004), and in *Lives in Translation: Bilingual Writers and Identity and Creativity* (2003) (cf Tierney 2010, 37). In German, there is *Die Lücke im Sinn* ("The gap in meaning", 2014), a German-language essay collection focused entirely on Tawada's works; essays on Tawada have also appeared in collections entitled *Über Grenzen* ("About borders", 1999), *In mehreren Sprachen leben* ("Living in several languages", 2006), *Interkulturelle Begegnungen in Literatur, Film und Fernsehen* ("Intercultural encounters in literature, film and television", 2011) and *Lyrik transkulturell* ("Lyric, transcultural", 2016). Likewise, in Japanese, the collections *Ekkyō suru bungaku* (越境する文学, "Transgressive literature", 2009) und *Tokō suru sakkatachi* (渡航する作家たち, "Authors travelling overseas", 2012) contain essays on Tawada's work. In these and numerous other secondary texts, in-between spaces and states are referenced with various terms and concepts.

When previous studies consider the functions of in-between spaces in Tawada's work, there seem to be two main lines of argument. The first is more linguistic and focuses on Tawada's (more precisely, her lyrical subjects') position outside or between language(s). Language is revealed as dynamic and changing, which leads to a disconnection of

language and subjectivity. In a political sense, Tawada deconstructs the privilege of the mother tongue and thus implicitly criticises language nationalism and the concept of national identity that follows from the mother tongue ideology (cf Ch 0.2.). She does so by means of play with language, alienation and a focus on the materiality (sound, letters) of the word. Examples of this focus appear in Gelzer, Koiran, Kōnosu, Matsunaga, Mindermann, Seisenbacher, Stuckatz, Tobias, Tsuchiya 2004 & 2009, Ulfat, and Yildiz 2007 & 2017.

The second line of argument has a broader cultural thrust and concerns itself with the transcultural hybridity of Tawada's work, which may serve as both an obstacle for, and a condition of, communication. The texts display transcultural hybridity by introducing foreign elements into a text, at both language and content levels, which enrich (and estrange, cf Ch 3) the language. In addition, narrators and poetic subjects engage both playfully and critically with the language material and cultural customs. They see these with fresh eyes, like a child or a complete stranger, and invite readers to join in this perspective, alienated from their own culture. Finally, in keeping with her aversion to clear-cut borders, Tawada does not depict straight cultural confrontations but rather performs cultural transfers, in which a simple "Us/Them" dichotomy cannot be established. This frees her texts from outdated binary modes of thinking, and prompts her readers to reconsider clichés and misconceptions. It also provokes alternative forms of writing. Representations of this argument can be found in Anderson, Bergmann, Erdogdu-Vollmerich, Ervedosa, Fachinger, Holdenried, Lehrer, Mousel-Knott, Redlich, Schestokat, Tsuchiya 2005, Vlasta 2015, Willms, Yildiz 2007 and Young.

While presenting a valuable resource of analyses of Tawada's work, the chief problem of this previous scholarship is its overwhelming focus on prose, especially on a small number of core texts most directly related to the specific issue under consideration (such as *Das Bad*, *Ein Gast*, *Arufabetto no kizuguchi* and "Im Bauch des Gottharts"/ "Gottoharuto tetsudō"). While they gain useful insights, these studies tend to miss the potential inherent in the multiple layers of Tawada's poetry. The remedy may be in the analysis section of this chapter, where I interpret five texts that present various forms of the in-between: "Tsuiraku to saisei" (墜落と再生, "Crash and rebirth", 1987), "Kyaku" (客, "A guest", 1991), "Kokkyō o koeta kusuriuri" (国境を越えてきた薬売り, "The medicine peddler who crossed the border", 1997), "Ich wollte keine Brücke schlagen" ("I did not want to build a bridge, 1997) and "Die Orangerie"/ "Orenji-en nite" (オレンジ園にて, "In the orange garden", 1997/1998). Tawada's work also encompasses examples

of a psychological/cultural and gendered liminality. Chapter 3 examines the former element, combining the results of my examinations of Tawada's use of the concepts of voice and in-between space. The verse novels *Kasa* and *Balkonplatz* are exemplary of gendered liminality, so that their analyses follow in Chapter 4.

In many cases, scholars approach Tawada's work from a linguistic perspective. Her choice to write in both German and Japanese is then seen as the basis for the different kinds of in-between spaces (between languages, genres, text-types, cultures, social groups) she creates. This choice of languages is a result of her move out of the mother tongue (exophony, cf Introduction) and also of her refusal to become a German-only migrant writer. In this way, Tawada occupies a writer's position in the in-between or beyond and can offer "transitional, even transcendental movement *across* borders and boundaries" (Young 2016, 191). However, Tawada's in-between spaces are more versatile than a biographical reading can show.

This chapter explores the various facets of Tawada's use of images of in-between space(s) with references to previous studies on the topic. 'In-between space' is a key concept for understanding Tawada's work in general, and especially her poetry. While itself a static concept, in-between space implies movement (spatial, social, temporal) and thus takes into account the procedural, shifting, category-defying nature of Tawada's work. In-between space appears in her poems in three roles: the presentation from, representation of, and transformation within in-between spaces. First, her poems feature liminal or marginalised characters, or are spoken by a liminal voice (presentation). Second, the poems depict actual borders and in-between locations; metaphorically, they themselves become in-between spaces (representation).[45] Third, because of these experiences of in-between states, the poetic subject emerges changed, as a hybrid (transformation). Ambiguity and estrangement as well as representations of passages through a Third Space factor in this transformation (cf Ch 3).

The analysis section is dedicated to the workings of Tawada's liminal speakers in the Third Spaces of her poems, and to the resulting hybridity of the works and their implied authors. In this endeavour, four models of in-between space serve as theoretical background through their overlap and juxtaposition, as this diversified approach best illuminates Tawada's shifting uses of in-between space. First will be an exploration of

---

[45] For a philosophical discussion of poetic images as "language spaces" ("Sprachräume"), cf Bachelard (1987, 18).

borders and related concepts, followed by an overview of Homo Bhabha's model of Third Space and hybridity, and the concept of liminality, each of which expresses an idea of in-between space relevant to Tawada's poetics. Finally, since Tawada's personal concept of in-between-ness is strongly connected to her view of translation, I also elaborate on this context.

2.2.   Theories of the In-Between

It should be remarked that every theoretical concept of in-between space discussed here is just a model, and is therefore inherently flawed, as with all models. In particular, in-between space "remains problematic as a model because it can again and again be understood as a room *between two others*" ("als Modell problematisch bleibt, weil er immer wieder als ein Raum *zwischen zwei anderen* verstanden werden kann", Heimböckel and Weinberg 2014, 137). In this way, the term in-between space still contains traces of the static, binary model (of country/language/culture A and the 'Other' country/language/culture B) that my analysis attempts to transcend. However, it is clearly an improvement over the binary 'border'-terminology, as the first section below demonstrates. The concept of in-between space is both versatile enough to capture the various nuances of 'being beyond' and concrete enough to provide a space for the identity-related processes Tawada's works reveal, critique, and influence.

Four theoretical models of specific types of in-between spaces and in-between states, and their associated processes, are relevant for my analysis. These are the borderland and its associated bordering processes, Third Space and its associated hybridisation processes, liminality and its associated transition processes, and translation and its associated transformation processes. For each of the models, I discuss their applicability to Tawada's work with reference to previous scholarly literature, and point to relevant sections of the analysis. Considered together, these models reveal the complexity of Tawada's in-between space(s) and thus dispell the lingering binary associations of the term. As Heimböckel and Weinberg note:

> The one who knows only borders will soon come to the border of what is expressible; the one who solely presupposes hybridity will soon become unable to precisely describe anything and has to introduce borders to specify their descriptions ("Wer nur Grenzen kennt, wird bald an Grenzen der Beschreibung stoßen; wer nur Hybrides voraussetzt, wird bald nichts mehr präzise beschreiben können und muss zur Präzisierung seiner Beschreibungen Grenzen einfügen", Heimböckel and Weinberg 2014, 139).

It is within the fluid, ambiguous shift from one to the other, however, that the most extensive description may become possible.

2.2.1. Borders

Despite the transgressive effects of globalisation, borders and the categories they delineate remain central to human life. This section provides an overview of current cultural definitions of borders and their functions and the points relevant for Tawada's in-between spaces. In the analysis section I point out border crossings in Tawada's works not as an attempt to impose borders where the texts deliberately deconstruct them, but as signposts for the phenomena characteristic of transcultural literature: going beyond the confrontation of two binary cultures (interculturality) or closed diasporas (multiculturality) and instead taking into account the multiplicity and hybridity of contemporary identities. Borders are therefore not merely crossed but are revealed as imaginary.

A border is most simply defined as the place where two sides meet. Through the border, however, these sides are already conceptually linked and therefore dependent on each other (Hohnsträter 1999, 240). On a conceptual level, borders result from the construction of binary oppositions (instead of a spectrum) and then serve to assign membership to one or the other category of the binary (cf Newman 2007, 32; Audehm and Velten 2007, 21). The concept of a border is also inextricably linked to the modern concept of nation states and, therefore, to the formation of national identity (cf Heimböckel and Weinberg 2014, 126; Gelberg 2018, 23; Newman 2007, 32–33; Schimanski and Wolfe 2007, 9, 17; Audehm and Velten 2007, 17).

Furthermore, borders are processes: They constitute and then form relationships by denying and permitting crossings, and are themselves defined by transgressions as much as by successful separations. As such, they are subject to continuous change. Notably, Foucault described this dynamic as follows: "A border that absolutely could not be crossed would not exist; a transgression that trespasses no actual border would be but a delusion" ("Eine Grenze, die absolut nicht überschritten werden könnte, wäre nicht existent; eine Überschreitung, die keine wirkliche Grenze überträte, wäre nur Einbildung", Foucault 1974, 37; cf Schimanski and Wolfe 2007, 11–12; Audehm and Velten 2007, 10–11; Benthien and Krüger-Fürhoff 1999, 7; Newman 2007, 27; Warstat 2005, 187; Breger 1999, 194; Schaeffler 2017, 38–39; Gelberg 2018, 27). In this way, the categories that borders are supposed to separate actually come into being through a constantly shifting bordering process – categories of space, such as countries, as well as intangible concepts, such as language, gender, or identity (cf Newman 2007, 34; Audehm and Velten 2007, 11–12; Chang 2016, 45–46; Lehrer 2015, 114; Seyhan 2001, 20, 115-116).

Ch 2: In-Between Space

Because borders both separate and connect whatever two categories they sit between, the border (a one-dimensional concept) in practise expands to the borderland or frontier. This in-between space of transgression is where the creative de/reconstruction of cultural, linguistic and personal identity, and intercultural communication take place most effectively (cf Newman 2007, 38–39; Seyhan 2001, 18-19, 103-104; Hohnsträter 1999, 238, 244; Gelberg 2018, 28). The borderland reveals the fictionality of the dichotomy borders imply, in the practical as well as the metaphorical sense (Gelberg 2018, 30), as it is the place where the border and the concepts it is supposed to separate, are constructed.

Because of their in-between position, borderlands give rise to fluid, changing voices. On a practical level, physical border crossings can cause multilingualism, which encourages multiple identities (cf Seyhan 2001, 99). The mixing of languages in particular is a type of failed/successful border crossing act relevant to Tawada's work, as I discuss in regards to her response to the translation concept. Conversely, in order to understand a border, several points of view may be necessary (cf Schimanski and Wolfe 2007, 11), which an exploration of the borderland and its overlapping identities can provide. Crucially, in contrast to the image of stable binary identities that the image of a border associates, voices from the in-between space of the borderland acknowledge their own impermanence as only partial and situational identities (more on this in Ch 3; cf Mattison (2013, 116)). This impermanence makes voice from the in-between of the borderland temporally as well as spatially liminal. Thus, the instability of identity and language in the borderland resonates with the multifaceted subjectivities and voices in Tawada's texts.

Another important element in the bordering process is the body. Benthien and Krüger-Fürhoff point out that besides the spatial metaphor, borders are linked to the physical body. This connection reveals itself in the use of vocabulary of injury and contact, and points to the role both borders and bodies play in subject construction:

> Bodies too are border sites, marking the distinction between inside and outside, self and other. But bodies are also flesh and blood upon which the social order marks its hierarchies based on boundaries systems of gender, race, class, religion, sexuality, ethnicity, and so forth. (Schimanski and Wolfe 2007, 21; cf Benthien and Krüger-Fürhoff 1999, 8–9)

The importance of the body for the voice concept, I have already discussed above; its relevance in subject construction and gendered expression will feature in upcoming chapters.

As bordering processes are connected to social power structures as well as personal and group identities, changes in a border can affect not only identity but also the underlying power structures (cf Audehm and Velten 2007, 10, 13; Newman 2007, 33; Schimanski

145

and Wolfe 2007, 9, 14). Tawada's work demonstrates this effect through the tilted or shifting perspectives of its focalisers. Readers share in these different points of view and may change their own views in response to the experience.[46] Such change becomes possible because in establishing the border, the agent renegotiates the difference on which meaning is based. This negotiation process makes the meaning and therefore the entire system viable to change (Audehm and Velten 2007, 23, 29). Writers such as Tawada, who challenge entrenched systems of thought, use this option (Cho-Sobotka 2007, 175, 185, 200). In other words, second-guessing borders (Audehm and Velten 2007, 30), and thus the system they describe, opens up the in-between space in which Tawada operates – more precisely, the in-between spaces of/in literature.

Literary works productively display bordering processes, since border crossing is a common human experience and literature prominently engages with such experiences and renegotiates the borders involved (cf Hohnsträter 1999, 231; Schimanski and Wolfe 2007, 25). Schimanski and Wolfe state that "we cannot live without borders or categories, however unstable they might be; indeed, the argument above could not be made without the use of categories (including the terms 'border' and 'category') or the division between different concepts" (Schimanski and Wolfe 2007, 13). This dependence may explain Gelbergs' conclusion that the transgression of borders is the basis of literature (Gelberg 2018, 39–40), a sentiment in accord with Tawada's poetics of the in-between space as the origin of creative writing (cf below). Thus, while the dependence of thought on limiting terms is an important point, it does not amount to a capitulation to binary patterns of thought.

For example, even though the mere depiction of borders reinforces them (Breger 1999, 196; Gelberg 2018, 23), a deconstruction is also possible. It happens when literary works provide spaces of meeting for different perspectives, i.e., if they depict the borderland (cf Lehrer 2015, 112). Moreover, narratives can pick up the bordering process, revealing the constructed nature of borders as well as the value which borders, and the ideas of difference and alienation connected to them, have in everyday life (Newman 2007, 41–44). Schimanski and Wolfe concur, but add the potential of narratives to create and change borders. Literature also directly features borders as symbols, causes for and places

---

[46] For example, the newspaper *Die Welt* claims that after reading Tawada's essays in *Talisman*, one "suddenly listens again to the sound of specific words, sees with new eyes that which one has not looked at for a long time" ("Am Ende hört man plötzlich wieder auf den Klang bestimmter Wörter, sieht das, was man schon lange nicht mehr ansah, mit neuen Augen", Tawada 1996, front inside cover).

of action (Schimanski and Wolfe 2007, 9–10); and borders challenge literary forms and may trigger new content (Gelberg 2018, 40, 207). However, comments on borders in literature usually refer to narrative prose.

In poetry, the three aspects of *revealing* the construction of borders, *reproducing* them, or *changing* them, may be present simultaneously. This overlap is possible because literature and especially poetry can move further away from logical sense into the ambiguous, the multilayered, and the apparently nonsensical. However, the potential of poetry to influence border processes may be more limited because of the genre's tendency to increase the text's density while avoiding narrative progression, when narrative is the very aspect that can depict bordering processes. However, in poetry, with its focus on evoking a situation (cf Hempfer 2014) rather than portraying a development, it may be sufficient to allude to and thus integrate border concepts into a poem, without explicitly (i.e., narratively) depicting the bordering process. Other poems may even performatively show the negotiation of Self and Other (cf "Kyaku" below and "Shiberia fukin de ren'ai sata" in Ch 3). In the absence of border depiction, the 'deep' description of poetic texts, which arises from multiple intersecting meanings presented in a poetic text, may still establish an 'in-between' of meanings. As a result, while the specific description of a border site in a Tawada poem may appear confining (a bordering process), the text as a whole showcases ambiguity, reveals the construction of borders, and thus has the potential to suggest change. In this way, the poem itself becomes an in-between space (cf "Die Orangerie").[47]

Thus, a writer can productively use borders and categories to point out false dichotomies, implied hierarchies and inherent paradoxes (cf Schimanski and Wolfe 2007, 11). However, Tawada's works not only transgress linguistic and generic boundaries, they also use the borderland, the in-between space, as the basis of literary creativity – in the context of language mixing, this twist is expressed in the concept of exophonic writing (as noted in the Introduction, cf Kilchmann 2012, 19).

When a writer (or their speaking subject) presents or deconstructs the image of a border-crosser, they often use the special creative potential in places of transit (Hohnsträter 1999, 231). Fittingly, means and locations of transport, especially trains, are a recurring motif

---

[47] I do not claim the use of ambiguity in poetry as something specific to Tawada; it has been a common trait of poetry at least since the modern period. However, I am interested in Tawada's use of ambiguity *for the deconstruction of borders and identities,* in poetry. This element is where her work is special, and where it is insufficiently researched due to most scholars' focus on her prose.

in Tawada's work. For example, her first German-language prose text, "Wo Europa anfängt", depicts a journey on the Trans-Siberian railway (cf Esselborn 2007 for the connection of bordering, identity and transition in this text) and trains also play important roles in her later novels *Yōgisha no Yakōressha* (2002, "Night train with suspects", translated into French and Russian, but not into German or English) and *Das nackte Auge* (2004, *The Naked Eye*, 2009). In a more poetic fashion, one may name the story "Lektüre in einer S-Bahn", resp. "Densha no naka de dokusho suru hitobito" ("Reading in the metro", Tawada 1996/ Tawada 1998), or the 2017 poem "Chigarette" (cf Ch 4), which features the liminal space of a platform as setting for its liminal characters.

In studies of liminality or inter/transculturality, travel also emerges as a central metaphor. Besides the loss of one's own language through exposure to a foreign language, the train journey from Japan to Europe, which Tawada depicts (in strongly fictionalised form, as some critics seem to forget) in "Wo Europa anfängt", is part of the poet persona Tawada constructs in her essays and interviews (cf Weigel 2004, 10; Schestokat 1999, 17; McMurtry 2017). Travel as the exchange of place and language causes a new, hybrid identity to emerge (often in conversation with an imagined Other or childlike self), not simply out of the 'black holes' of language (cf Schestokat 1999, 18), but also from the in-between space into which they lead. One instance of this in-between space is the space between languages; for example, Ulfat explicitly links linguistic and physical travel in Tawada's works (2011, 206), and McMurtry even explicitly describes travel as a blank space ("Leerraum", 2017). Travel occasions a temporary dissolution of one's sense of belonging, and thus a liminal state (cf Ch 3). Like the blank page, the liminal state of travelling, entering the borderland, is thus a space of poetic potential.

Young explains more elaborately how a traveller's border crossings lead to hybrid identities: "Since travel causes an interminable repositioning of the boundaries against which one might anchor one's identity and difference, each crossing, even when it entails a crossing back, sparks the mutation and multiplication of identities through which the migrant subject is repeatedly hybridised" (Young 2016, 199–200). In the analysis section, I discuss "Kyaku" (2.3.2.) and "Orangerie" (2.3.5.) as examples of this aspect. Specifically, Young differentiates between the tourist, who remains distinct, and the traveller, who through imitation achieves an in-between position. The traveller uses 'mis-seeing' to deconstruct hegemonic patterns of meaning (Young 2016, 200–201). While Young's thesis is engaging, it does not apply to all of Tawada's work; her early poem

"Kankōkyaku" (1987) uses the term "tourist" in the very sense Young assigns to "traveller", disproving this binary like so many others.[48]

In this way, the travel-based settings illustrate Tawada's preference to move around or 'live in' borders instead of merely crossing them (which would reinstate their function as a binary division). Consequently, she does not imagine borders between languages. Instead,

> [e]ach [language] constitutes an in-between space and the space between languages is no in-between space but the actual space where literature is written ("[j]ede [Sprache] bildet einen Zwischenraum und der Raum zwischen zwei Sprachen ist kein Zwischenraum, sondern der eigentliche Raum, in dem die Literatur geschrieben wird", Tawada 2016b, 2)

This statement reveals Tawada's prioritisation of the borderland, the in-between space – even though she usually prefers other images for it, most notably the ravine (in German, a "Kluft", (Tawada 2013, 171); in Japanese, 峡谷, Tawada 2012a, 31–32) or a ditch (溝, Tawada 2007b, 32).[49] "Every language forms an in-between space" because it is a place of meeting and encounter, a liminal space, where social norms are constructed, but can also be subverted and changed. Tawada's specification that "the space between languages is no in-between space" refers to the ideas of the second language as inferior, and/or of the migrant caught between two cultures to which they cannot belong. In this school of thought, in-between states are negatively viewed as a lack of integration or competence. Tawada rejects this view and instead values the space between languages instead as the source of creativity, "the place where literature is written". For Tawada, who equates literature and translation, and identifies the position of the language learner with that of the poet, the encounter of languages (in the mind of the writer) is the origin of creative writing. Her tendency to play with the sound of words and their shape on the page is a reference to this central position of in-between states in her writing. These two elements are open even to the person who does not understand the language and is thus excluded from the semantic meaning, inviting them into the borderland of language(s).

Other images that reveal Tawada's preference of in-between spaces are the net (cf Tawada 2011b), which consists of interlinked in-between spaces, and the riverbank or the ocean shore. For example, when Ortrud Gutjahr asked about the importance of the water

---

[48] Cf my analyses of this poem in Ch 3, and in my article on liminality in the poems of Tawada Yoko and American-born Japanese poet Arthur Binard (Böhm 2020b, 37–41).

[49] Hein (2014, 50) observes that Tawada rather uses terms of in-between-ness in German discussions, while in Japanese, she focuses on the term exophony, in order to stress her emancipation from the confines of the Japanese language (and its national(istic) associations).

metaphor in her work, Tawada stressed the importance of banks, i.e., the 'borderlands' of a river:

> These banks are for me like the Japanese and the German language. They are provisional positions for me, in order to perceive the water. Because through the water, an in-between space comes into being. In order to perceive this space, one indeed needs the banks as approaches. But these are no borders, they do not exist to transgress or define anything. ("Diese Ufer sind für mich so wie die japanische und die deutsche Sprache. Das sind für mich provisorische Positionen, um das Wasser wahrzunehmen. Denn durch das Wasser entsteht ein Zwischenraum. Um den Raum wahrzunehmen, braucht es schon die Ufer als Ansätze. Doch dies sind keine Grenzen, sie existieren nicht, um etwas zu überschreiten oder festzulegen", O. Gutjahr and Tawada 2012, 44)[50]

Various important aspects of Tawada's poetics feature in this brief statement. Languages exist as (relatively) stable entities, and as such, they provide the banks, i.e., the basis from which to observe (and describe) the in-between space beyond language. Tawada is interested in this in-between space; the river, valley or ocean which lies between languages, separates and connects them (and which may wash away some aspects and bring something new). Tawada emphatically rejects both the simple assignment of labels and the notion of border crossing. Instead, water symbolises the fluid, unstable boundary, which is a prerequisite for the existence of in-between space, and of any process of change.

While Tawada uses this borderland as a site of poetic empowerment, she does not identify herself as a border crosser. In her speech upon receiving the Kleist Prize 2016, she rejected the label for the violence inherent in international borders (Tawada 2016b). She would rather inhabit an in-between space, as she pointedly states in her Japanese essay collection *Ekusofonī*: "I thought I didn't want to cross borders but rather become an inhabitant of the border (わたしは境界を越えたいのではなくて、境界の住人になりたいのだ、とも思った, Tawada 2012a, 35; cf Tawada 2007b, 32). As German Studies Scholar Selma Erdogdu-Volmerich points out, the idea of the border crosser is based on a static concept of nationality and identity unfit for current situations (2012, 30). Tawada's more fluid take on borders, I demonstrate in the analysis of "Kokkyō o koeta kusuriuri" (section 2.3.3.).

Instead of the border crosser, Seyhan's image of wandering in the border region as an impulse for great literature (Seyhan 2001, 102) aligns with Tawada's statement. In particular, Seyhan envisions "living the history of border crossings, deterritorialization, and reterritorialization [which] dismantles the core of monolithic national or ethnic

---

[50] Cf Krauß (2002, 61) for water as a connecting element subverting borders in Tawada's work. In my analysis of *Ein Balkonplatz für flüchtige Abende* (Ch 4), the riverbank also features as a metaphorical element.

identities" (Seyhan 2001, 102). To this end, Tawada employs strategies of distancing and estrangement to deconstruct cultural assumptions and binaries (cf Hein 2014, 41) and to create a space of sudden closeness and ambiguous belonging, a (Third) space of contact (esp. in "Die Orangerie", cf section 2.3.5.).

Overall, defining a border as something that both separates and connects two categories, the borderland emerges as an expansion of the term. As a space of encounter, the borderland is an in-between space that provides complex identities, which reveal the false dichotomy the border-concept implies. The dichotomy is false because it implies two distinct concepts, A and B, separated by a border, when in reality, A and B are not distinct (as in Bhabha's hybrid) and actually emerge from the same bordering process. The bordering process of subject construction acts on the body through language and thus points to the link between this chapter and the preceding one (on voice), as well as to the following one (on subject and alterity construction). Changing borders change relationships and identities, so that literature, when it displays borders, it can reinforce, but also disrupt them. Poetry has the potential to do both at once through its layers of meaning. My analysis of Tawada's poems therefore checks for bordering processes and how they are disrupted. In this context, two recurring types of images are of interest: places of transit, and geographical representations of a border becoming a space, such as the valley or riverbank. Finally, the image fitting for Tawada's speakers is the inhabitant of in-between spaces rather than a border crosser.

Johanna Gelberg notes that speaking across borders enables intercultural communication, which is a political act because it opens the image of the Other (the one beyond the border) for negotiation (Gelberg 2018, 211–13). The question of communication and subject-construction in the borderland, and how it relates to images of one's Self and the Other, leads to Homi Bhabha's theories of the Third Space. His concept of the hybrid in particular provides an interesting angle to approach Tawada's in-between spaces, and the characteristics of their inhabitants.

2.2.2. Third Space and Hybridity

Third Space is possibly the most widely used concept postcolonial theorist Homi Bhabha has developed. Consequently, when scholars apply cultural theory to describe Tawada's in-between spaces, they usually turn to Third Space (e.g., Anderson 2015; Ervedosa 2006; Lehrer 2015; Tachibana 2010; Tobias 2015). In the following section, I examine

Bhabha's terms and relevant criticism for points of overlap with Tawada's in-between spaces, with special consideration to the study of her poetry.

Bhabha defines Third Space as the context of both an utterance and the construction of its meaning, i.e., the rules of the language used and the situation in which it occurred. "The production of meaning requires that these two places [speaker and addressee] be mobilised in the passage through a Third Space, which represents both the general conditions of language and the specific implication of the utterance in a performative and institutional strategy" (Bhabha 2012, 53). In case of transcultural writers such as Tawada, Third Space as a process of utterance and understanding links the culture(s) of origin, the culture(s) of the language(s) used, the culture(s) of the content depicted in the work, and the situation of reception, be it reading a book or witnessing a performance. Because these conditions of speech, which shape the Third space, vary with every work and individual reception context, "the meaning and symbols of culture have no primordial unity or fixity; […] even the same signs can be appropriated, translated, re-historicised and read anew" (Bhabha 2012, 55). Tawada uses this flexibility, the ambiguity of symbols, to estrange familiar situations or familiarise her audience with foreign symbols and concepts (cf "Die Orangerie", section 2.3.5.).

Bhabha's Third Space serves several cultural functions. First, situation-specific meanings arise from the Third Space, because differences are negotiated and translation occurs there (Bhabha 2012, 56). Second, and as a result of this, Third Space becomes a potential origin of a new type of culture, "based not on the exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture's *hybridity*" (Bhabha 2012, 56). Tawada uses the interstitial space of her poems to create new meanings or scramble old ones, to transcend dichotomies or, if only for a moment, the dichotomy of self and other, just as Bhabha suggests. Third, political agency can emerge from the Third Space because of its deconstructive, creative potential. In the Third Space, "a more instantaneous and subaltern voice of the people [develops], minority discourses that speak betwixt and between times and places" (Bhabha 2012, 227). To describe the voice "that speak[s] betwixt and between" in Tawada's poems, I apply the concept of liminality (cf section 2.2.3.), which allows a more precise analysis of its function, but Third Space offers a place of origin for this voice. Finally, as such a place, Third Space holds the potential to change the *process* of uttering, rather than the utterances themselves, and thus to change the identities constructed (Bhabha 2012, 354). One method for this is surprise, "bringing the flow [of life] to a standstill in a reflux of astonishment" (Bhabha 2012, 364),

an effect that the surrealistic, estranging elements of Tawada's works might also cause (cf Ch 3).

While she does not use the term "Third space" herself for her writing, Tawada voices an appreciation for the term "Zwischenraum" (in-between space), which she uses in a similar fashion. This concept is difficult to render in Japanese since the word for space (空間, *kūkan*) already implies an in-between (間, *ma*) (Tawada 2012a, 145), evoking an inherent "between-ness" of space in Japanese. Tawada further claims that the concept of an in-between only developed in Japan through contact with 'Western' theory, which establishes binary oppositions and thus imposes borders (Tawada 2007d, 119). The Japanese word *ma*, by contrast, describes both an in-between *space*, and a brief interval of *time*, and this ambiguity makes it a poetic unit. "Exactly this moment, which falls out of any order of time, can be the most interesting time for poetry" ("gerade dieses Moment, das aus jeder Zeitordnung herausfällt, kann die interessanteste Zeit für die Poesie sein", Tawada 2007d, 119–20).[51]

The *ma*, the small but undefined moment/space, becomes the setting for poetry. In other words, the moment of the poem becomes the time, the poem itself the space, of the in-between.[52] "In the course of this, the poem forms an in-between space" ("Dabei bildet das Gedicht einen Zwischenraum"), she says of Celan (Tawada 2013, 175). The analysis of "Die Orangerie" (section 2.3.5.) shows how this also applies to her own work. The in-between space becomes a space of passage, a realm of process. This aligns with Bhabha's view of Third space as the realm where intercultural communication and subject constitution happen.

A central vehicle for creating and entering this in-between space is words: "If one brings forth words, these words themselves become in-between space(s)" (言葉を生み出せば、その言葉そのものが空間となる, Tawada 2012a, 146). In the right context, the dissolution of meaning between languages, the words themselves may serve as Third Spaces of cultural contact: "To me, a word might be a place where different thoughts and people can meet each other" (Brandt and Tawada 2008, 19). The poem "Ein Gedicht für ein Buch" analysed in the previous chapter reveals this poetological stance, equating

---

[51] Bhabha also envisions such an ambiguous unit of time/space in the chapter "DissemiNation" (cf Bhabha 2012).

[52] For an in-depth consideration of the link between spaces and times in Tawada's prose, cf Mattison (2013, 108–46). However, she limits her concept of Tawada's in-between spaces to transgressions of national (language) borders – despite Tawada's deconstruction of such identity categories, which Mattison herself mentions (2013, 132–33).

"word" and "place", while "Die Orangerie" performs it, linking words and images across different languages and cultural contexts. Mostly, however, words are the "threshold" or "hinge", the tear or gap, which allows access to the in-between, as Tawada interprets Celan's poems in *Von Schwelle zu Schwelle* (1999, Engl. *From Threshold to Threshold*, 1988) (cf Tawada 2013, 175). This focus on the word level of language fits with Tawada's Benjaminian view on translation, which also privileges the word level (cf section 2.2.4.). Nevertheless, Tawada opens up the concept of in-between space even further, as "kein geschlossenes Zimmer, sondern […] der Raum unter einem Tor" ("no locked room, but […] the space beneath a gate", Tawada 2013, 175). In-between space is a perspective or event, rather than a defined, bordered object. In this context, Tawada also alludes to the instability of meaning resulting from this processual view of language and identity. As she suggests for Celan, it may be best to treat Tawada's poems "like gates and not like houses, in which meaning is kept like some property" ("Gedichte wie Tore zu betrachten und nicht etwa wie Häuser, in denen die Bedeutung wie ein Besitz aufbewahrt wird", Tawada 2013, 175). This statement reveals Tawada's view of poetry at that time as inherently liminal, imagining poems as triggers of a process rather than as static containers of expression.

Because she rejects a focus on meaning, rather than words, it is the space where words fail which interests Tawada.

> It seems to me that the gap between two national languages in itself is more important that the words themselves. I do not want to become an author who writes in languages A and B, but I would rather fall into the poetic ravine I might find between languages A and B (言葉そのものよりも二ヶ国語の間の狭間そのものが大切であるような気がする。わたしはA語でもB語でも書く作家になりたいのではなく、むしろA語とB語の間に、詩的な峡谷見つけて落ちて行きたいのかもしれない, Tawada 2012a, 31–32).

Similarly, she believes that "there must be a cleft between languages, which all words plunge into" ("[e]s muss zwischen Sprachen eine Kluft geben, in die alle Wörter hineinstürzen", Tawada 2013, 171). The gap "must" exist because this is the "space between languages" where (Tawada's) literature is written. It is therefore essential to her creative process to drive language to the edges of its signifying power.

As Bhabha frames it, utterances from the Third space cause 'stutters' in the flow of thought, which then provide opportunities for change (cf Bhabha 2012, 274–75). Katan discusses this phenomenon in translation and under the name of "culture bump", a diminutive culture shock (2009, 82). Third Space serves as a concept to grasp these gaps, which develop when differences collide ('bump'). From this collision arise new forms of agency (cf Bhabha 2012, 312, 346, 351-3). As metaphorical representations of this

straining of language, images of holes, gaps and ruptures in language recur in Tawada's work (cf Tierney 2010, 41). She also uses the gap, stumble or stutter as an opportunity to find new meanings in language (cf Capano 2014, 132) so that, for example, misspellings of Japanese words due to her computer's character conversion programme represent a "creative malfunction" ("kreative Störung", Tawada 2011b, 454). Beyond meaning lies the physical experience (touching, hearing, tasting) of language and its transgression into translinguistic understanding, as Benjamin (cf translation section below) conceptualised.

The metaphors of the gap draw attention to the surface, the sensory experience of language, while also moving beyond it, into the inside/in-between of language(s). The ravine or gap – an image of transcending one-dimensional concepts of a border, as discussed above – is therefore linked to the in-between (Third) Space of poetic creation, and thus the de(con)struction of cultural preconceptions (cf Mattison 2013, 110; Lehrer 2015, 133; Tobias 2015, 179). Thus, the concept of Third Space describes the "borderland" of Tawada's transcultural creative process reasonably well. However, it has its limits when applied to specific *works*, especially when the work considered draws from cultural backgrounds without overlap (such as German and Japanese), and contains elements that transcend or dissolve categorical boundaries. For this, Bhabha's concept of hybridity merits attention.

The term 'hybrid' originally applied to cross-bred plants or animals. Philosopher and literary critic Mikhail Bakhtin uses it to describe the unintentional mixing of languages in narrative fiction that contributes to the ongoing evolution of language (Bakhtin 1981, 385–86). He then envisions "a *conscious* hybrid (as distinct from a historical, organic, obscure language hybrid); an intentional hybrid is precisely the perception of one language by another language" (Bakhtin 1981, 359). His concept is similar to Tawada's use of the concept of exophony. However, Bhabha's concept of hybridity goes beyond language.

In Bhabha's use, 'hybridity' describes mixtures of cultural traits: he offers the concept of hybridity as a solution for the untranslatability of difference: as a means to preserve an in-between state. It signifies not the smoothing over of differences (which is what Bhabha describes as 'diversity' politics) but rather the acceptance of the foreign and unfamiliar as it is – the acceptance of difference (Bhabha 2012, 321). However, Bhabha stresses that "[h]ybridity […] is not a third term that resolves the tension between two cultures" (Bhabha 1985, 156), because a mixture of categories does not mean their dissolution. Therefore, complete hybridity is impossible, since a mixture can only consist of distinct

ingredients. As discussed in the section on borders, one needs clearly bordered categories in order to use them for analysis of mixings (cf Audehm and Velten 2007, 35). Because of this dilemma, the concept of hybridity might reinstate the culturally essentialist notions it seems to transcend.[53]

Thus, the hybrid is a potent concept in the analysis of colonial power structures. However, this analysis of power dynamics can be extended to other contexts, i.e., the Self/Other dynamics that influence Tawada's works. Bhabha describes how colonial authorities prescribe discriminatory identification patterns for the colonised as subservient, securing their own position of 'purity' and power. Even in a noncolonial context, the hegemonic group will similarly provide the image of the Other as identification pattern for the minority (Bhabha 2012, 165, cf Velho 2016, Ch 3). Therefore, they perceive the hybrid as a threat: because it straddles categories, the binary system of organisation cannot contain it (Bhabha 2012, 165). Yet, the disruptive potential of the hybridity concept goes deeper: Both subject and object of colonial discrimination are constituted in the same discourse, thus they both are hybrids – similar, not opposite (Schößler and Bähr 2006, 149). This idea threatens the status of the 'Self' as superior. Similarly, Tawada's alienating deconstructions of entrenched thought patterns aim to transcend binary thinking through the figure of the in-between space, which "allows one to distance oneself from all prescribed patterns of thinking and to take one step back" ("erlaubt es, sich von allen vorgegebenen Denkmustern zu lösen und Abstand zu gewinnen", Lehrer 2015, 120; cf Perthold 1992, 26; Ulfat 2011, 205), at least for the period of reading the text.

In other words, the concept of hybridity attains poetic and political potential through its consciously constructed, inhomogenous and nonhierarchical nature, which destabilises the binary power dynamic of colonial power structures (Bhabha 1985, 154–55, 2012, 159–60). The hybrid can also mock colonial power by imitation (Bhabha 2012, 162–64). Tawada does something similar when she strikes the pose of a fictive ethnologist in her prose (cf Redlich 2012; Esselborn 2007, 258–59), although she only explicitly responds to colonial dynamics in certain cases (I have noted this context in the relevant analyses). But hybridity is not simply a reversal of the dichotomy: it interrupts the process of mirroring (via the self/other dichotomy) that defines Otherness, through "the split screen of the self and its doubling, the hybrid" (Bhabha 2012, 162). With this model, Bhabha

---

[53] In this aspect, the problem is similar to Welsch's criticism that the concept of interculturality in fact perpetuates a monolithic view of culture (cf the section on transculturality in the introduction, 0.2.2.3.).

breaks open the simplifying perpetrator-victim-dynamic posited by, among others, Edward Said in his theory of Orientalism (cf Schößler and Bähr 2006, 148; Wisker 2007, 190).

Despite its valuable contributions to the transcending of binaries, the concept of hybridity is also flawed. Specifically, it seems broad and vague if considered only in Bhabha's terms, due to his obfuscating style, individual view of language, denial of human agency, and lack of specificity (cf Audehm and Velten 2007, 33; Mecklenburg 2008, 113–16; Seyhan 2001, 5; Pettersson 1999). However, while Bhabha's theory may "neglect[…] real material-social conditions and idealize[…] a dangerously abstract in-between realm [threatening the] erasing of cultural difference" (McMurtry 2017), it can also provide an approach to examine bordering processes.

Scholars from other fields have attempted to specify Bhabha's terminology to avoid this problem. For example, Professor of English Amardeep Singh divides the term 'hybridity' into subclasses; the most relevant for this study are linguistic, literary and cultural hybridity (Singh 2009). While linguistic hybridity covers phenomena of language choice, language adaptation and language mixing (all pertinent to Tawada), literary hybridity acknowledges the adoption of 'Western' modes of narration in postcolonial literature (or the attempt to import non-'Western' literary forms in 'Western' languages), as well as transcultural intertextuality, which Tawada's oeuvre displays. Culture, of course, encompasses literature, while literature may express as well as transcend cultures (cf the second part of the introduction), so that a differentiation between literary and cultural hybridity becomes complicated in practise.

In a similar vein, German Studies professor Norbert Mecklenburg offers the conflicting voices of narrator and characters in novels as examples of literary (in his terms, poetic) hybridity.[54] In his view, such hybridity shows the true complexity of the world against political attempts to universalise, making hybridity a useful concept for literary studies, even without reference to postcolonial discourse (Mecklenburg 2008, 117). In my analysis of Tawada's work, I adhere to this premise and consider form and style along with content and contexts. However, in line with his general focus on specificity and his argument for aesthetic (rather than cultural) consideration of literature, Mecklenburg

---

[54] Russian theorist Mikhail Bakhtin had a similar concept of hybridity, in the context of multivocality. While it generally fits Tawada's method, he limits his model to narrative prose, explicitly rejecting poetry because it allegedly confines everything to one voice (Bakhtin 1984, 18-23, 28). In Tawada's poems, this is clearly not the case and thus Bakhtin's theory is not used here.

defines hybridity in literature very strictly, as "first, a specific literary, artistic procedure and only secondarily a representation of social, personal, cultural or other hybridity" ("in erster Linie ein spezifisch literarisches, künstlerisches Verfahren und erst in zweiter Linie Darstellung gesellschaftlicher, personaler, kultureller oder anderer Hybridität", Mecklenburg 2008, 117). His view seems overly harsh, and in practice, what is artistic and what is cultural may not be easily differentiated. Nevertheless, this study should provide sufficient cultural and literary contextualisation to illustrate the workings of in-between space, in specific analyses of a number of Tawada's poems.

The concept of postcolonialism is difficult to apply to either Japanese or German contemporary literature due to its links to British imperialism (but cf C. Meyer 2012 for its applicability to German literature, Tachibana 2017 for Japanese literature). However, the ambiguity of hybrids, which is the source of their subversive potential (Audehm and Velten 2007, 33), makes the concept of hybridity applicable for contexts beyond the immediate postcolonial framework of Bhabha, such as Tawada's work. Necessarily fluid, resisting the (colonial) power dynamic of describer and described, the hybrid shows features of one category or another but resists classification. This dynamic justifies the use of hybridity as a model when analysing her works, although a strict postcolonial angle does not fit for Tawada.

Instead, her language- and culture-transcending works evoke transculturally hybrid subjects. Tawada's prose often features a protagonist with characteristics similar to the author (an Asian woman immigrant, often a writer). In this way, her texts approach 'autofiction' as a form of "self-localisation of many multilingual authors 'in the in-between'" ("Selbstverortung vieler mehrsprachiger Autoren und Autorinnen 'im Dazwischen'", Acker and Fleig 2018, 22). The conflation of the author and voice of the poem, encouraged by the tendency for poems to be written in a first-person singular voice, may also function as such an autofiction (as performativity fiction).[55]

Another example of hybridity is Tawada's search of an in-between of genres, not just languages:

> [I thought] there has to be something in-between. Between poem and novel, as well as between German and Japanese. I am permanently conscious of this in-between space (その間に何かがなければいけないんじゃないかと。詩と小説の間もそうだし、ドイツ語と日本語の間もそう。その間への意識は常に持っています, Kawakami and Tawada 2010, 149).

---

[55] Tawada is aware that German audiences associate the foreign narrator of her texts with herself (a visibly 'foreign' author), but her texts cast doubt on such assumptions (Tawada 1999, 69).

This quotation demonstrates the central position of in-between space in Tawada's poetics. Her verse novels *Kasa no shitai to watashi no tsuma* (2006) and *Ein Balkonplatz für flüchtige Abende* (2016, cf Ch 4) are examples of the search for genre hybrids. The prose poems "Ich wollte keine Brücke schlagen" (section 2.3.4.) and "Orenji-en nite" (2.3.5.) are further examples of mixtures of prose and poetry. Furthermore, Tawada's doctoral thesis transcends the distinction between theory and practice, and academic and literary prose (cf Weigel 2012, 129). Even texts ostensibly written in one language, such as the "Orangerie" poems, often reveal the influence of other languages through different forms of play with language, creating linguistic hybridity.

To conclude, Homi Bhabha's concept of Third Space has been applied to Tawada before; it points to the discursive framing of utterances, allowing diversity in interpretation, and the potential of cultural and identity change. Such changes happen through a disruption of the customary thought process by acknowledging the circumstances of a speech situation, i.e., the clash of cultures or languages. Specific to the space/time of poetry, Tawada's use of "Zwischenraum" parallels that of "Third Space". For example, the failure of words in the context of meaning transmission/translation opens the in-between space of languages, which particularly interests Tawada. One means to reveal the Third Space is hybridity, the deliberate mixing of differences while still acknowledging these differences. This acknowledgement, however, means that some level of bordering must remain for differences to still make sense. Accepting that, the hybrid undermines dichotomies and the power dynamics based on them. In order to apply the concept more precisely, later scholars specified the concept to describe subtypes of hybridity in languages, narration and artistic style. Tawada's style of writing shifts between German and Japanese; between poetic, fictional, essayistic and academic (cf Lehrer 2015, 67), creating multiple hybrids. With her multilingual, multigenre writing from a cultural in-between space, she resists categorisation as a specific author type (e.g., migrant writer) with specific types of text (cf Lehrer 2015, 67, 69; Young 2016, 193). The concept of liminality offers further insights to understanding how her texts transform hybrid and in-between states into catalysts for change and empowerment.

2.2.3. Liminality

The concept of liminality describes the transitional phase of a ritual and was originally developed by ethnologist Arthur van Gennep and later elaborated by cultural anthropologist Victor Turner. This section outlines the development of the concept, the characteristics of liminal states and their application in literary studies, and shows how

liminality features in Tawada's poetics,[56] noting also how her liminal spaces differ from the non-places of anthropologist Marc Augé. Most importantly, liminality offers a concept of a social 'in-between' state (cf La Shure 2005).

Rituals serve a vital sociological function as a means to re-assimilate subjects after a change in their status. In Turner's model, there are three stages to this process. First, a subject is detached from society, second, it enters the liminal "state of abeyance or in-between […], in which they establish a connection to the sacred sphere or at least to central norms and symbols of a culture" ("Schwebe- und Zwischenzustand […], in dem sie eine Verbindung zur Sakralsphäre oder jedenfalls zu zentralen Normen und Symbolen einer Kultur herstellen", Bachmann-Medick 2006, 115). This potential shows the power inherent in the liminal stage. Finally, the subjects reintegrate into society in their new role (cf Bachmann-Medick 2006, 115; Warstat 2005, 186; Fischer-Lichte 2004, 305). It is important to note that the immense potential for change inherent in the liminal state (in Turner's narrow sense) is limited by its temporal restriction. Ritual liminality is not only a stage between two states of social belonging, it is exclusively limited to the brief period *after* the exit from one and *before* the entry into another, i.e., it is temporally as well as socially in-between.

Cultural studies have adopted Turner's model and focused on the intermediary or liminal stage, when usual social categories and associated restrictions do not apply to the liminal person(s) (Bachmann-Medick 2006, 116). In this state, liminal subjects have the agency to question and playfully deconstruct societal norms and patterns of thought, to engage with the metaphysical and supernatural (Bachmann-Medick 2006, 116–17; cf La Shure 2005). Because it lies beyond the borders of two states-of-being and mixes elements of either and beyond, liminality is "one of the most important driving forces for cultural invention and change" ("einer der bedeutendsten Triebkräfte für kulturelle Erfindung und Veränderung", Bachmann-Medick 2006, 118). This again echoes Bhabha's concept of Third space and hybridity, which marginalised writers can employ to voice their concerns.

Despite being exhausting and dangerous, the liminal state thus brings special freedom of action.

> One who has a liminal experience needs to temporarily manage without a fixed position, without reliable relationships, without familiar surroundings, without clear rules and distinctly defined tasks ("Wer eine liminale Erfahrung macht, muss vorübergehend ohne

---

[56] For a comparative analysis of liminal lyrical subjectivity in two of Tawada's poems and two poems by American-Japanese poet Arthur Binard, cf my article (Böhm 2020b). Other scholars have used other terms to describe similar features of Tawada's work; e.g., van Dijk's (2012) study on androgyny.

feste Position, ohne verlässliche Beziehungen, ohne vertraute Umgebung, ohne klare Regeln
und eindeutig definierte Aufgaben auskommen", Warstat 2005, 186).

Tawada claims to have experienced such a liminal state when she lost contact with her
mother tongue after relocating to Germany (Totten and Tawada 1999, 94). Creative
imagination can also lead to transcending the inside/outside binary that a border implies:
"if inside and outside are experienced in the imagination, they can in any case no longer
simply be considered reciprocal" ("Jedenfalls können das Drinnen und Draußen, wenn
sie in der Phantasie erlebt sind, nicht mehr einfach als reziprok angesehen werden",
Bachelard 1987, 215). As a result, a liminal subject emerges: "man is half-open Being"
("Der Mensch ist das halboffenstehende Sein", Bachelard 1987, 220), with extended
capabilities.

Moreover, the (temporary) loss of the sense of belonging links the liminal state to the act
of crossing a border/entering the borderland: As a place of negotiation, the border
functions as a liminal space (Gelberg 2018, 35). The crossing of a border (respectively,
the entry into a borderland) has liminal transformative potential, as it throws identity
categories into crisis, deconstructs one's sense of belonging, and then enables re-entry as
a changed individual. The existence outside the usual space, beyond the border, is
temporally limited, thus limiting the effect of border crossing (Gelberg 2018, 36). In this
way, the borderland maps the temporal in-between state of liminality onto a spatial plane
(Gelberg 2018, 37).

As advantages of the liminal state, Turner names the community (*communitas*) of the
liminal subjects, which arises from the dissolution of socially imposed differences in the
liminal state (Warstat 2005, 186–87). This community is crucial since, in an extraordinary
situation, the immediate group around the subject is vital for its identity (Söderlind 1994,
45). Tawada's "Ein Gedicht für ein Buch" features silence as such a liminal state of
communitas: "nothing is judged/ if I am silent/ I am made from the same material/ as you"
("nichts wird bewertet/ wenn ich schweige/ bin ich aus demselben stoff gemacht/ wie du",
Tawada 1997, 93).[57] The speaker also uses this feature in "Orangerie" to create
community across cultures, represented by garbage men and monks. Moreover, liminality
enables the inversion of social structures and therefore bears political potential (Warstat
2005, 187), especially if liminal community has already been established among those in

---

[57] English translation by Emily Sullivan, as quoted in Brandt and Tawada 2008, 18.

the group of outsiders; "Kankōkyaku" alludes to this possibility with its plural speaker (cf Ch 3).

Reading a ritual (which creates liminality) as an event (a performance) makes it possible to apply liminality theories to the theatre, with its tendency for border crossings and the potential to alter a recipient's patterns of perception (Warstat 2005, 186–87; cf Bachmann-Medick 2006, 117–18; Schößler and Bähr 2006, 180). The blending of opposites in theatre performances directs the attention to the process of transformation, the in-between. As a result, the performance becomes "a threshold experience […] that may precipitate a transformation for those who undergo it" ("eine Schwellenerfahrung […], die für den, der sie durchläuft, eine Transformation herbeizuführen vermag", Fischer-Lichte 2004, 305). Alternatively, liminality arises from a disruption of the art/reality dichotomy in a performance, where recipient's worldview and Self-image are disrupted, depriving them of a clear code of behaviour (Fischer-Lichte 2004, 307–8). This idea also applies to aesthetic experiences in literature; Tawada in particular uses a liminal subject position, arguably to defamiliarise everyday experiences, thus altering the perception patterns of her audience.

Warstat criticises this extended understanding of liminality, because the aesthetic/literary instead of ritual liminality does not result in a new position in society. He therefore sees it as an "individual as well as reversible state" ("individueller wie reversibler Zustand", Warstat 2005, 187). The applicability of this criticism, however, depends on the object examined. While the performed liminality ends with the end of the performance, the experience may influence the audience beyond the theatre; thus, liminal dramatic art has the potential to initiate lasting changes (Fischer-Lichte 2004, 310). I would argue that the same applies to other art forms, especially poetry with its performativity fiction (cf Hempfer 2014).

Through the performance concept, liminality can be linked to the body, and the voice plays a vital role in this connection (cf Ch 1). Fischer-Lichte stresses that audiences experience a crisis of belief occasioned by liminality "as a bodily transformation" ("als eine körperliche Transformation") or alternatively, that physical changes cause the crisis of liminality (Fischer-Lichte 2004, 309–10). This also fits the focus on the (gendered) body in Tawada's work. Even without considering gender, however, liminality is linked to marginality. For example, due to their unboundedness, liminal subjects face isolation

(Hohnsträter 1999, 244). This applies to the protagonists of Tawada's narratives as well as to the liminal voices in her poems.

A problem arises here because the differences between 'marginal' and 'liminal' positions are not always clear.[58] La Shure (2005) suggests that liminality is defined by its basis in ritual, but my application of the term is an adaptation to literary studies, where the ritual is only present as a trace (in the aspect of performance). He distinguishes marginality from inferiority in Turner's sense by reference to the element of choice, claiming that in marginality, the position as an outsider can be actively chosen (La Shure 2005). However, in its prevalent use, the marginalised position is one *assigned* to an individual, not chosen (especially in (post)colonial contexts).[59]

Therefore, for the purposes of this dissertation, the terms are distinguished as follows. First, marginal subjects exist, as inferior others, at the *edge* of the social power structure (not of society, as they may well be the numerical majority). The term assumes the existence of a 'cultural centre' from which individuals and groups are excluded for being different, and as such, it is an example of the Self/Other model of identity construction (cf Ch 3). Meanwhile, liminal beings are ambiguously in-between and *beyond* society's parameters. Second, the marginal position is (usually) permanent, while the liminal one is (usually) temporary, to be resolved by re-entry into the community – La Shure (2005) mentions this as the main difference. If one considers the liminality of Tawada's voices as a performative *action*, it would also be temporally limited, to the reader's experience of the poem (even if the effect may linger). Finally, society usually assigns subjects to the margins without their consent (as inferiors), whereas members of society can *choose* to become liminal either through accepted rituals or by leaving societal norms behind.

In other words, liminality implies agency, whereas marginalisation results from oppression and thus implies inferiority. In her interview with Saalfeld, Tawada emphasises that she deliberately takes a distanced (liminal) position for creative effect, because it enables a fresh, precise view of the otherwise familiar (Saalfeld and Tawada 1998, 189). Thus, I disagree with Lehrer, who classifies Tawada as a writer from the "cultural margin" (2015, 107), a label which is problematic in two ways. It omits

---

[58] Moreover, the generalising metaphor of the margin may gloss over differences in the type and degree of oppression various 'marginalised' groups face. Still, scholars must be sensitive to the specificity of every case of discrimination (Söderlind 1994, 49–50).

[59] While external writing about marginalised groups may further disenfranchise them, the marginalised themselves can resist through writing (transforming the marginal into a liminal position) and thereby gain agency (Seyhan 2001, 104).

Tawada's agency in choosing a position as cultural observer and 'outsider'.[60] In addition, Tawada interacts with texts and contexts from many cultures in her work and has read much of German, English, Russian and Japanese literature, not to mention her interest in other artistic fields. Painting, for example, plays an important role in *Ein Balkonplatz für flüchtige Abende*, and she has ventured into performance art with her musical readings in cooperation with jazz pianist Takase Ake. These connections make her a central and well connected, not a marginal, figure in cultural discourse.

In a corresponding move within Tawada's texts, the subjects/focalisers enact or represent a shift from a marginalised to a liminal perspective. Often immigrants or foreigners, the in-between space the protagonists of Tawada's early prose experience is one of societal pressure (cf Matsunaga 2008, 141, 2010a). Colonial as well as gendered power dynamics feature abundantly in her debut collection: the poem "Osoroshii chiwa to kakumei" portrays Koreans during the Japanese occupation of Korea, "Nihon kanzume kōjō no shukujitsu" the indigenous Malay during the Japanese occupation of Malaysia (cf Ch 3), and "Keikaku" imagines the emancipation of (Japanese) women from patriarchal society (cf Ch 4).

Reading marginalisation as (a chance for) liminality endows these characters with analytic distance from the surrounding society and holds the potential for transformative innovations. Such characters represent "disruptions of social ritual" and their portrayal "opens up liminal spaces" ("Störungen der Gesellschaftlichen Rituale […] Räume des Liminalen eröffnet", Schößler and Bähr 2006, 180). In her poems, Tawada establishes this distance, and transfers it to readers, by means of alienation (cf Ch 3). This alienation effect opens up a (Third) space for creative endeavours, forcing attention on the circumstances of the utterance and the social patterns shaping its understanding, which are often unrecognised (Lehrer 2015, 70; cf Mindermann 2012, 56–57; Bachmann 1979, 31).

The shift from marginality to liminality as empowerment is also central to the poetics of exophony. A marginal status means that the marginal persons (or fictional characters) do not have a platform or a position of authority from which to speak. The language learner, for example, is disconnected from both their language of origin and the platform of the

---

[60] In her later works, this position is a pose, as Gelzer (2000) points out. Nevertheless, her experiences must be acknowledged as an influential factor (Stuckatz 2014, 313).

language they have not yet 'mastered'. [61] Yet, by becoming an exophonic author, expressing themself in the acquired language, the marginalised can assume the role of the author, a position of (speaking) power. Thus, writers from marginal groups seize the liminal potential of their position, the freedom to experiment and deconstruct, while assuming a position within society as a writer. They are within and without at the same time – hybrids. Their resulting hybrid perspective exceeds the sum of its parts (Binder, Klettenhammer, and Mertz-Baumgartner 2016, 13) and therefore it holds liminal power. In a similar way, the lyrical subjects in many of Tawada's poems are liminal – representing any, yet neither, of the cultures featured in the text (cf Böhm 2020b).

In a different vein, postmodern authors use the literal margins to create liminality. The margins of a printed page serve as an additional channel of information to create a poet persona, e.g., by providing footnotes (Söderlind 1994, 45–46). Tawada does so in "Die *tōsō* des *tsuki*s" ("Die 逃走 des 月 s" (2010). Similarly, the voice of the chapter poem "Zenreki" (前歴) in Tawada's verse novel *Kasa no shitai to watashi no tsuma* (2006) comments on the typography of the text: "now she [is] really my wife/ so let's leave off the brackets" (いまは本当にわたしの妻/もうカッコはやめよう, Tawada 2006, 18). Thus, it presents itself as the voice of the poet (persona) composing the text. Such techniques add an additional liminal voice in the sense that this voice comes from an in-between space, a position beyond the world the text depicts and the world of the reader. It has a special connection with the composition of the poem, a process normally ignored (except by Stahl's model of lyrical subjectivity, cf Ch 1). In addition, the association of the poem's voice with a poet, translator, or interpreter character portrayed *in* the poem connects it to Tawada's poet persona (the subject of expression) (cf Matsunaga 2002a, 2002b); in this way, the speaking voice takes on further liminality as an entity in-between the text level and the extra-textual author.

As for a specific poetic context, Tawada describes a liminal lyrical subject as observer in her first essay on Paul Celan's poetry (Tawada 2013, 173). The notion of a threshold ('Schwelle') is central to her interpretation, and this threshold leads into the liminal space. In fact, the term 'liminal' is derived from the Latin word for threshold (La Shure 2005) – hence Fischer-Lichte's description of the liminal theatre experience as "threshold experience" ("Schwellenerfahrung", 2004, 305, cf Bachelard 1987, 221–222, for the threshold as a poetic image). At the threshold, the subject's liminal position empowers it:

---

[61] Tawada (2002, 110) herself rejects the goal of 'mastering' a language.

"Perhaps, one who stands under a gate (or on a threshold) is especially able to receive a glow from an invisible world" ("Vielleicht ist einer, der unter einem Tor (oder auf einer Schwelle) steht, besonders fähig, ein Leuchten aus einer unsichtbaren Welt zu empfangen", Tawada 2013, 173–74, cf Redlich 2012, 176). The "perhaps" in this statement should not be read as lack of conviction in her own words, but rather as a rejection of absolutes: other interpretations must always remain possible.

Japanese critics occasionally compare Tawada to a shaman, a traditional liminal figure, for her play with languages and sounds in general (cf Tsuchiya 2004a, 27, 2009b, 241; Yonaha 2004, 200; Muroi and Tawada 2017, 65). Similarly, Mousel-Knott casts Tawada's German-language narrators as mediators between the living and the dead – mediums, if not shamans (Knott 2011, 191–253; cf Seisenbacher 2011, 135). Tawada has compared herself to a shaman in the context of "accept[ing] foreign voices" (Totten and Tawada 1999, 95), hinting at the hybridisation of language and self in writing/translation. Most importantly, the shaman is a fitting symbol for the liminal poetic persona as it is also a liminal figure, standing between two worlds (that of the spirits and that of the living, like Tawada standing between and beyond two languages) and negotiating between both (Ellis 1993, 56). These comparisons show that critics notice the liminality in her works even if they do not name it. However, unlike the traditional shaman, Tawada's liminal characters seek deconstruction rather than harmony. This deconstruction may bring lasting change to the reader's perspective through a transfer of (the experience of) liminality (Lehrer 2015, 102) in the theatrical sense. As a result of this, the liminality of Tawada's poetic voices amounts to emancipation from entrenched patterns of thinking.

In this context, living in Germany has helped Tawada view Japan from an outsider's perspective (Tawada 1999, 70), and to combine diverse viewpoints on her culture of origin, creating an in-between state (Lehrer 2015, 104). Tawada's bilingualism, for example, is the prerequisite for her use of translingual homonyms (Yildiz 2017, 235–36) to subtly express this in-between state. Like Bhabha's claim that translation masks the Third Space that enables it (Bhabha 2012, 304), Tawada's "homonyms are hinges that transport the story from one language to another though they […] at first mask this quality" (Yildiz 2017, 236). The word heard twice, and understood differently each time, functions as a hinge – a threshold – and leads into the Third Space, where languages and cultures meet.

In their mother tongue, speakers do not notice the acoustic characteristics of words any more, but a child or a language learner will (Brandt and Tawada 2005, 7–8; Tawada 1999,

70). Those two liminal positions are thus important for Tawada. She transforms the marginal position of a person with insufficient language ability (cf Perloff 2010, 733; Anderson 2010, 51) into a position of creative power and a liminal speaking subject emerges. The in-between spaces of languages and cultures offer a new childhood, not as disempowering infantilisation but as a chance to unlearn patterns of thought and see the world with fresh eyes. In an acquired language, a mistake or misunderstanding can cause a new chain of associations, as Tawada exemplifies on the Brücke/Lücke (bridge -> gap) transformation in "Ich wollte keine Brücke schlagen" (cf below).

After or instead of establishing a liminal speaking subject (e.g., as a language learner), Tawada also transfers liminality to the audience. This transfer process was first described in theatre studies, and indeed Tawada has used, if not recognised, it first in the play *Till*. Analysing the bilingualism of this drama, German studies scholar Yasemin Yildiz demonstrates how the (to monolingual audiences) incomprehensible passages in German (respectively, Japanese) induce a shift in perspective in the spectators (Yildiz 2017, 229–30). The exclusion from a conversation in an incomprehensible language is an exclusion from (a) society, which induces a liminal state for the recipient. Thus, Tawada's bilingual play allows audiences to experience the creative, perspective-shifting potential of the liminal state regarding language.

Furthermore, Tawada's works depict places of liminality, where belonging is temporally suspended, such as means of transport. Augé and Bischoff describe such spaces as "non-places": "a space that has no identity and can be labelled neither relationally nor historically" ("ein Raum, der keine Identität besitzt und sich weder relational noch historisch bezeichnen lässt", Augé and M. Bischoff 2012, 83).[62] This includes public transport as well as hotels and airports (Augé and M. Bischoff 2012, 83). Non-places are thus different from merely foreign places, which do have an identity, but are alien to the foreign observer positioned outside existing structures of belonging. In this way, Augé's non-places are liminal spaces in the narrow sense, as they exist beyond the usual norms. "The space of the non-place frees the one who enters it from their habitual designations" ("Der Raum des Nicht-Ortes befreit den, der ihn betritt, von seinen gewohnten Bestimmungen", Augé and M. Bischoff 2012, 103), i.e., from their social position, in a temporary dissolution of belonging. As transformative border narratives, travel stories

---

[62] In practise, hotels and airports do have connections to other places and their own histories; but different from homes and cities, the people occupying these non-places have no personal connection to or identification with them, or with each other.

can make the experience of liminality available to readers (Gelberg 2018, 38), through this dissolution.

Initially, there is overlap between Augé's concept and Tawada's travellers. The lone traveller creates no place other than the liminal one of the observer, which explains why Augé and Bischoff describe a traveller's space, which develops as the traveller passes through places, as "archetype of the *non-place*" ("Archetypus des *Nicht-Ortes*", Augé and M. Bischoff 2012, 90). Only when the traveller connects with their environment (e.g., begins creating liminal community), when they begin hybridising with the environment (creating a Third Space of intercultural contact), they move out of the non-place toward a place and establish belonging. Yet, the traveller through non-places finds no community in the in-between space, just "loneliness and similarity" ("Einsamkeit und Ähnlichkeit", Augé and M. Bischoff 2012, 104). This is in contrast to Turner's concept of communality in liminality found in Tawada's works.

The isolation of the liminal subject features mostly in Tawada's earlier work, but is overcome in later texts. Its initial manifestation corresponds to the lack of interpersonal connection and communication Augé and Bischoff describe; for example, the protagonists of Tawada's prose texts experience in-between states and crises of identity in connection with travel (vehicles) (Matsunaga 2008, 141). However, although travellers in non-places feature in Tawada's work, these spaces are framed as places of potential. The connection between (negotiation of) identity and travel is already apparent in Tawada's first German prose text, "Wo Europa anfängt" (1991), where the train journey from Japan to Moscow, through the border-turned-in-between-space of Siberia, impacts the protagonist's sense of self. Her journey reveals that identity categories become vague in the absence of clear borders (cf Mindermann 2012, 16; J. Gutjahr 2006, 32–39; Redlich 2012, 176–77), and the train is vital in this process. In this way, Tawada's liminal spaces are rarely pure non-places, as they have a bearing on the identities and relationships of the protagonists. The texts also assign concrete and positive traits to the in-between, as the origin of language, literature and identity, thereby contradicting Augé and Bischoff's negative view.

For Augé and Bischoff, communication brings the liberation from the non-place: "As soon as individuals come together, they generate something social and create places" ("Sobald Individuen zusammenkommen, bringen sie Soziales hervor und erzeugen Orte", Augé and M. Bischoff 2012, 110) through identification with the group and the place. Instead of isolation in the non-place of transit, connection and intercultural

communication, however flawed, *become possible* through community and communication. This process is most apparent in the dialogic structure of poems such as "Kyaku" and "Die Orangerie" (sections 2.3.2 and 2.3.5), where the meeting of Europe and Asia creates a hybrid space promising community. In other words, the establishment of community as a feature of Tawada's liminal in-between spaces, is the *end* of the non-place, as even Augé and Bischoff would agree.

In sum, liminality is initially defined as the transitional phase of a ritual leading to one or several group members' change of status. Cultural studies first adapted the term to focus on the in-between stage because of its disruptive, transformative potential, parallel to the borderland, and the forms of community it creates. The term is again reframed in theatre studies, where it is linked to the performing body and the audience's bodily response, and spread from there to other media. In this last change of context, the element of transformation shifts from the initial liminal person (the performer) to the audience. In contrast to marginality, liminality is beyond society, not at its edge. It is also temporary or performative, and finally, liminality is chosen, not assigned. Tawada's poetic subjects move from marginal to liminal points of view, using distance and alienation, techniques central to exophony. Another technique is the postmodern use of literal margins, which allows a liminal poet persona to emerge. Tawada links poetry with liminality in her Celan essay, and critical comparisons with a shaman show that the liminality in her works is perceived, even if it is rarely discussed in critiques of her works. Her perspective as a bilingual immigrant writer enables her to use certain techniques such as crosslinguistic wordplay, and certain perspectives auch as the language learner. Because of these potentials for change, and the role of community, the non-places of Augé only partially overlap with Tawada's in-between spaces. The next section returns to the topic of languages, with an examination of the in-between space in translational theory and Tawada's response to it.

2.2.4. Translation

Tawada's texts occupy an in-between position, between languages and cultures, that directs the reader's attention to the process of translation, even if translation is not explicitly a topic of the text. Language is never one-dimensional for her: "through the act of translation, translators reveal that [a specific] text is several texts simultaneously" ("Übersetzer machen durch das Übersetzen sichtbar, daß [sic] dieser Text gleichzeitig mehrere Texte ist", Tawada 1996, 19; cf Lehrer 2015, 125). It is especially (intentional) mistranslation that multiplies a text's potential meanings (Mattison 2013, 112–13), which

may be one reason for Tawada's repeated use of the theme of failing, 'slanted' or incomplete translation. One example of this is "Tsuiraku to saisei" (cf section 2.3.1.). In this subsection, I discuss the narrow definition of translation, its connection to specific contexts, and the translation theories that have developed around it, leading to a more extended understanding of the term and of the functions of translation. Due to Tawada's engagement with his ideas, the translation theory of Walter Benjamin is treated most extensively. Finally, the concepts of pseudo- and self-translation are special cases relevant for Tawada.

Translation, even in its narrowest sense, is more than simply a transfer of meaning: it establishes a form of communication. Most critics consider it in this way, although their views on the influence of culture on the process vary (Katan 2009, 74; cf Mecklenburg 2008, 287). While translation initially means recreating the sense expressed in one language in another, the meaning or 'message' of a translated work is also a product of the translator's *interpretation* of that work (Mecklenburg 2008, 288). Therefore, translators and translation scholars are also partly responsible for the construction of cultural difference (cf Mecklenburg 2008, 289; Seyhan 2001, 10).

Thus, the topic of translation has further implications for transcultural literature. For example, the translatability of cultural difference is an issue in subject- and alterity construction. If one considers translation as communication, and defines intercultural communication with Azade Seyhan as a conversation of equals, then political, historical and cultural background knowledge about the other becomes necessary (Seyhan 2001, 6–7). In the same vein, Gayatri Spivak links translation to subject constitution, and Emily Apter frames it as relating oneself to the world (cf Pym 2010, 157–58). In this way, the translator/translating author stands in a position of liminal empowerment, able to influence the Self/Other subject construction process, depending on how their text deals with untranslatable difference, and how they transmit the translatable. One possible reason for the hermetic quality of, and the resulting lack of critical attention to, Tawada's poems, is the ambiguity or hybridity of their contextual frames, which is based on the retention of cultural difference, through hybridity in Bhabha's sense.

The degree to which cultural context influences a text (so much so that it cannot be extracted from this context) depends on the individual work, but it is always is the frame of reference for a text's interpretation. While readers infer from the text its cultural context, their reading is coloured by their own cultural context(s). Due to the passage of time or geographical distance, works in translation may gain different readerships on

whom the full (context-bound) meaning of the text is lost (Mecklenburg 2008, 287–88; cf Katan 2009, 76–78). In such cases, the relationship between original and translation becomes a form of intertextuality (Mecklenburg 2008, 287–88), and "[t]ranslation as re-contextualisation" emerges (Bachmann-Medick 2014, 9). In the same vein, Benjamin (and Tawada, referring to him) assume that translation bestows an afterlife to texts (Brandt and Tawada 2005, 10–11; cf Gilboa 2017, 21). It gives a new body to the original's meaning, and may add new elements to it (Brandt and Tawada 2005, 11; cf Tawada 2013, 177). A translation secures the translated text in a different cultural memory, contributing to the formation of traditions and canons.

Therefore, translation theories take the cultural context into account and aim to clarify the diverse ways in which translations handle the relationships between people and language(s). In general, there are two approaches to translation, depending on the critic's opinion whether culture and language are separate or identical. In the first case, they understand (ideal) translations as complete transmissions ("natural equivalence", Pym 2010, 6–7; cf Hermans 2011, 300–301); in the second, translations are seen as adaptations to the readers' culturally determined expectations, which are necessarily fragmentary and acknowledge an element of "untranslatability" (Katan 2009, 75; cf Hermans 2011, 301). Tawada notoriously remarks on the inadequacies of translation and deconstructs the notion of equivalent translatability. For example, she criticises sense-equivalent translation as a move away from the letters (which she metaphorically describes as the bodies of the text), considering it a non-literary method (Tawada 1998 (2018), 30; cf Choi 2010, 512).[63]

Literature is a special case in the study of translation because of its aesthetic qualities. Poetry in particular draws part of its meaning from its form, leading to multiple layers of meaning, so that the usual rule of equivalent translation, 'sense over form', does not apply. Mecklenburg concludes from this aspect that a literary text is less tied to its cultural context (Mecklenburg 2008, 289), but I would argue that the opposite also applies: The means of transporting multilayered meaning are often allusions to cultural contexts, the connotations of words, which would make poetry more, not less, culture-specific, and thus more difficult to translate. In this way, the theory of untranslatability becomes

---

[63] In Japan, the belief in literal translation remains strong (Kondo and J. Wakabayashi 2011, 475–76). It is only since 2006 that colloquial retranslations of classics suggest a move toward a reader-oriented approach in translation (Sato 2013, 14–16). Considered against this background, Tawada's orientation on Benjamin is both an acknowledgment of the Japanese tradition of literal translation, and a deconstructive radicalisation of it.

appropriate for poetry translation: Since poetry is highly context- and culture-bound, equivalence seems unattainable, as Mecklenburg himself admits (2008, 291). In particular, "*linguistic* untranslatability occurs in cases where ambiguity or polysemy is functionally relevant in a text, *cultural* untranslatability when situational features that are referred to in an original […] are absent in the culture of the translating language" (Hermans 2011, 302, my emphasis). Transcultural poetry – including Tawada's works – features both linguistic and cultural untranslatability. However, in her engagement with Benjamin's theory of pure language, Tawada transcends this dualism.

According to Walter Benjamin's theory of translation, as described in his seminal essay "The Task of the Translator" (1923), the part of language that goes beyond the content lies within the signifier, i.e., the letter or sound, and therefore initially appears untranslatable (Benjamin 1972, 15). The translator is empowered to conduct language experiments in the target language in order to approach 'pure language', a sort of metalanguage beyond the signifier/signified distinction. The literary quality of a translation therefore lies in the fact that it can come closer to this metalanguage than the original text (Benjamin 1972, 13, 18-19; cf Bassnett 1998, 25–26; Pym 2010, 147–48; Esselborn 2007, 256). In this way, the "translation [becomes] the 'after-life' of the source text" (Bassnett 1998, 25), which could also be construed as a type of hybridity (the old that is preserved and the new that carries it forward).

As a result, the Benjaminian translator approaches the foreign language in the sound and the word order of his[64] translation (Benjamin 1972, 18–19). Moreover, Benjamin highlights the gaps in the language used, reinforcing the connection of the text to 'pure' language (Benjamin 1972, 18; cf Choi 2010, 514). If a translator foregrounds the notion of uncertainty about translation or about language in general, this leads to "'deconstruction', where uncertainty becomes the basis for seeing translation as transformation" (Pym 2010, 90; cf Mindermann 2012, 55; Anderson 2010, 65–66). The translator is thus in a position of power, revealing language as a system that humans created for a purpose (Anderson 2010, 55), rather than a 'natural' means of expressing 'universal' thoughts. Moreover, with the focus on the word (rather than the sentence) and on sound (rather than meaning), Benjaminian translations gain a lyrical element (cf Tobias 2015, 178), making his translation especially applicable for Tawada's poetics.

---

[64] Benjamin uses the 'generic masculine' form.

Benjamin's "The Task of the Translator" is an important intertext for Tawada, to which she explicitly refers (cf Gelzer 1999, 79; Pogatschnigg 2004, 47–48; Gilboa 2017, 21; Mattison 2013, 120; Tobias 2015, 177–78; Esselborn 2007, 247).[65] In the following, I consider the overlaps of her poetics with Benjamin's concept but also the differences that lead to Tawada's more expansive perspective. The chief similarities are a pursuit of literalness in translation and a focus on sound, leading to an alienating, corporeal experience of language. For example, in her second Tübingen poetry lecture, Tawada explains:

> A literary translation must obsessively pursue the literal, until the language of translation breaks the conventional aesthetic. A literary translation must arise from untranslatability and deal with it, rather than eliminate it ("Eine literarische Übersetzung muss obsessiv der Wörtlichkeit nachgehen, bis die Sprache der Übersetzung die konventionelle Ästhetik sprengt. Eine literarische Übersetzung muss von der Unübersetzbarkeit ausgehen und mit ihr umgehen, statt sie zu beseitigen", Tawada 1998 (2018), 30).

In the same volume, she imagines poetry free of meaning, as pure sound. In her analysis of Celan's poem "Stimmen" ("voices") in the first Tübingen poetry lecture, Tawada distinguishes the voice (sound, personality, signifier) from the content (the translation, the text, the signified) and states a desire for 'pure language': "I imagine a poem made up exclusively of voices, which needs no content" ("Ich stelle mir ein Gedicht vor, das nur aus Stimmen besteht und keinen Inhalt braucht", Tawada 1998 (2018), 12). Similarly, "Ein Gedicht für ein Buch" imagines the release of words from their signifying function ("ein wort/ befreit von seinem dienst", Tawada 1997, 93, cf my analysis in Ch 1).

Paradoxically, it is the complete *liberation* of the sound/shape of the word from its meaning that makes it pure language – the fusion (or detachment) of signifier and signified (cf Mattison 2013, 110, 127). As Benjamin states, "[i]n this pure language, which no longer means or expresses anything but, as expressionless and creative word, [already] is that which is meant in all languages", speaking and hearing already amount to understanding ("In dieser reinen Sprache, die nichts mehr meint und nichts mehr ausdrückt, sondern als ausdrucksloses und schöpferisches Wort das in allen Sprachen Gemeinte ist", Benjamin 1972, 19). In Tawada's work, such a process of direct communication occurs when language is perceived physically instead of cognitively – again, "Ein Gedicht für ein Buch" proves programmatic, as its voice states "where the voice awakes in the flesh/ one hears without ears" ("wo die stimme im fleisch aufwacht/ hört man ohne ohren", Tawada 1997, 93).

---

[65] For other references to Benjamin in Tawada's work, cf Lehrer 2015, 32, 89; Knott 2011, 4.

In this way, both Tawada and Benjamin privilege the strangeness, corporeality, and surface of the characters over the meaning they apparently transport (cf Perloff 2010, 745; Anderson 2010, 50; Seisenbacher 2011, 15–16). The corporeality of languages poses a problem in translation (Choi 2010, 519), but Tawada turns this into an opportunity. She claims that a literary translation should transmit this untranslatability, and thus unlock creative potentials: "Through the impossibility of transmission, productive gaps emerge all through the text" ("Durch die Unmöglichkeit einer Übertragung entstehen überall im Text produktive Lücken", Tawada 1998 (2018), 32). Possible meanings are multiplied as the text is revealed as a texture of gaps: "languages are made of holes" ("Sprachen bestehen aus Löchern", Tawada 2010, 26).

By foregrounding these gaps, rather than covering them up, Tawada adds a sensory quality to the experience of the foreign (language), facilitating a shift in perspective. She foregrounds the materiality of language even more than Benjamin, especially in *Arufabetto no kizuguchi* (cf Kaindl 2017, 290; Perloff 2010, 745; Anderson 2010, 52–53; Tierney 2010, 73). This move amounts to a return to (a transformation into?) poetry (Margaret Mitsutani 2007, 37), as the sensory poetic experience creates new avenues of understanding and contact (Stuckatz 2014, 317). As the poems "explor[e] and illuminat[e] the gaps themselves, an interactive and transformative process that can produce 'flashes' of insight" (Tobias 2015, 180), readers are invited to consider the language critically, i.e., to change their perspective.

Tawada moves beyond Benjamin's theory when, instead of the pure language, her translational experiments aim for a connection of cultural spheres, through the alienating effect of eccentric translation. In this way, she goes beyond Benjamin's binary concept of original and translation (cf Seisenbacher 2011, 19, FN 18; Heimböckel 2013, 246). When she takes idiomatic expressions literally or establishes connections based on similarity in sound (Esselborn 2007, 257), she deliberately mistranslates for creative or humorous effect. In addition, her multilingual wordplay creates connections between cultural spheres, intertexts, or characters (cf Knott 2011, 7). As Gilboa concludes regarding the story "Die Botin", where Japanese words are used to phonetically transcribe a message in German, Tawada's phonetic 'translation' "makes no attempts to approach, let alone attain, pure language" (Gilboa 2017, 35) is therefore decidedly anti-Benjaminian in its spirit. Instead, the alienating experience is central.

For example, Stuckatz (2014, 313–14) points out the influence of Jandl on Tawada's experimental poetry, where she 'translates' letters instead of meaning. In this way,

"Tawada assigns individual letters or ideograms a variety of roles […] from visual objects of reflection and abstract protagonists […] to visual objects of symbolic, inspirational, or even meditative quality" (Gilboa 2017, 38). By directing the reader's attention to a level of the text – the shape of the letters – that is usually not considered, Tawada creates an alienating encounter with the language in the mindset of a foreigner. This performance of a cross-cultural encounter links her work to the theory of cultural translation.

Cultural translation is a concept developed in the 1990s in reaction to the postcolonial work of Bhabha and Spivak (Pettersson 1999). It expands the meaning of translation to "communication between cultural groups" (Pym 2010, 143; cf Sturge 2011, 67). In particular, Bhabha defines cultural translation as the adaptation of a story to culturally specific patterns of narration, and to the ensuing expectations of the audience (Bhabha 2012, 304). This type of adaptation leads to an explanatory style, where the connecting element of the in-between, i.e., the Third Space that enables communication and the difference encountered in it, is obscured by the explanation. Thus, theorists must reconstruct it from traces of foreignness in the resulting text (Bhabha 2012, 304).

Bhabha's concept of cultural translation is linked to his understanding of hybridity. Traditional views of translation assume a dichotomy between one's own and a foreign language, with a transfer from the former to the latter being the purpose of translation. Bhabha states this purpose should not be to transfer the alien into the familiar, but to render strangeness visible, as a hybrid (Bhabha 2012, 324–25). Tawada achieves this visibility through her application of a Benjaminian literal translation style, which retains features of the source language in the translation, creating a hybrid text (cf "Die Orangerie"). Through focus on the language surfaces, i.e., sound, Tawada puts a spotlight on the gaps within and between languages, disrupting the binary concept of original and translation. Furthermore, by representing the in-between through liminal characters, settings and formal features (such as genre mixing), she provides experiences of difference and hybridity. As a result, the concepts of home culture and host country as binary opposites are deconstructed, and "the seemingly fixed boundaries between foreign and native" dissolve (Anderson 2010, 52) in Tawada's "hybrid game in the in-between space of languages" ("hybride[…] Spiel im Zwischenbereich der Sprachen", Esselborn 2007, 258).

In Bhabha's theory of cultural translation, 'translation' becomes a metaphor to describe postcolonial situations. The metaphor works both ways, so that the postcolonial translator positions themself in a borderland – a liminal position – and actual border crossing is

framed as an act of translation (Pym 2010, 146–47). Similarly, Seyhan claims that border crossings necessitate translation: A migrant writer's liminal position in the host culture demands translation efforts from them. Consequently, she examines the texts of migrant or translated authors as "voices of transplanted and translated subjects" (Seyhan 2001, 9). In other words, the term "translated subject", like "marginal(ised)", employs a metaphor from the world of literature to describe the social and linguistic in-between position of transcultural persons (authors, or characters in their works). Bachman-Medick even goes so far as to describe the attainment of knowledge in general as a translation process (Bachmann-Medick 2014, 18). In a similar way, thinking of translations as liminal spaces enables a focus on their creative potential without disregarding the colonial history they arise from (Bassnett and Trivedi 1999, 6).

While some critics protest against this generalised metaphorical use of the term translation, Tawada applies it effectively. These critics fear that actual translations will become marginalised if 'translation' comes to mean 'interpretation' or 'transfer' (Sturge 2011, 69; Pettersson 1999; Wang 2011, 204). Mecklenburg, for example, sees the term 'translation' as applicable only to text structures, and culture is not a text but a superstructure above texts, which is relevant as the *context* for translations (Mecklenburg 2008, 287–88). A possible response to this is that, since the term is itself a metaphor, its extension as a metaphor for transgression in postcolonial theory may make users actually more aware of its origins – "translation as the activity of *carrying across*" (Tymoczko 1999, 19) – instead of detracting from them (Pym 2010, 159). Tawada seems to follow a similar logic when she describes translation as an act of 'ferrying' based on the German word "übersetzen" (which, depending on where it is stressed, means either 'translate' or 'ferry/jump across') (Tanigawa 2009, 57; cf Lehrer 2015, 93–94; Kraenzle 2004, 184; Brandt and Tawada 2008, 20–21).

However, representing translation as an act of ferrying obscures the power dynamics that influence the process. In the context of cultural contact, this context is especially relevant. Scholars of cultural translation note that when one culture feels entitled to translate, and thereby explain, another culture's statements, it assumes a position of power (Sturge 2011, 67–68; cf Bassnett 1998, 25). In other words, translation shows the relationship between the cultures it connects, which is often hierarchical (cf Wang 2011, 200; Bassnett and Trivedi 1999, 2; Kelly and Martin 2011, 258).

Nevertheless, the same process of translation may afford opportunities for resistance, especially through foreignisation (Wang 2011, 202–3) and engagement with language

itself (cf McMurtry 2017). If a translator leaves culturally specific terms unexplained or untranslated, they function as productive gaps, as described by Tawada, and create "a text, like a map full of blank spaces" (Seyhan 2001, 124).[66] These blank spaces, productive gaps, are the untranslatable aspects of transcultural works, which enable the texts to retain cultural specificity (becoming Bhabha's hybrids). While they allow contextual understanding, they are also a creative opportunity for the writer/translator/reader, who can endow the blank spaces with potential meaning. As a means to a new perspective on language, translations that maintain these untranslatable elements thus open up communication in a "common space accessible through words functioning as gates" (Anderson 2010, 55), a comparison Tawada (2013) has also used regarding Celan.

Moreover, translation has empowering potential because being bilingual broadens the cultural horizon, beyond the limits of the mother tongue. "[T]he creative presence of a foreign language – in [Tawada's] case, usually German – shatters one's unquestioning belief in the naturalness of one's native language and draws attention to the fact that all language, even one's mother tongue, is *always already a translation*" (Brandt and Tawada 2005, 4, my emphasis; cf Totten and Tawada 1999, 95–96; Seisenbacher 2011, 15, 19, 136, 2014, 155; Heimböckel 2013, 244–45). Another transcultural author, Octavio Paz, has famously described the general translated-ness of language as follows:

> No text can be completely original because language itself, in its very essence, is already a translation – first from the nonverbal word, and then, because each sign and each phrase is a translation from another sign, another phrase. However, the inverse of this reasoning is also entirely valid. All texts are originals because each translation has its own distinctive character. (Paz 1992, 154)

This sentiment may have influenced Tawada's statements in the conversation with Brandt cited above; in any case, her stance regarding translation reveals corresponding beliefs.

If every creative act of writing is a translation (at least in the metaphorical sense Paz uses), this would also imply that translations are creative acts of writing, i.e., literature, and this is exactly what Tawada proposes. In her essay on Celan "Das Tor des Übersetzers" ("The Translator's Gate"), she claims that the translatability of a poem hinges on the literary quality of the translation (Tawada 2013, 171). If a translator "surrenders" (cf Spivak 2012) to a text, they will reflect on themself in the translation process, creating literature (Lehrer 2015, 97). Thus, translation becomes a literary process. Moreover, like other

---

[66] For example, Tawada's bilingual play *Till* aims to achieve translingual understanding not through explanatory translation, but through physical performance. In this way, the 'foreign' language remains a sensory experience, made accessible through its partial 'translation' into the actors' body language, into visual and musical clues (Yildiz 2017, 229).

kinds of literature, translations can make things visible which are hidden in normal speech in *both* languages. In this way, they also lead to an in-between space of creative potential (Tierney 2010, 45, 74). This revelation of the underlying structures of language is also a feature of in the importance that translation has for the concept of exophony.

The exophonic stance is instrumental to translational empowerment because those who live between languages have to translate constantly. While bilingual migrant writers, for example, exist in linguistically disparate spheres, speaking one language at work and another at home, and are thus constantly engaged in translation, Tawada achieves this constant state of translation by alternating languages between her works. As for all multilingual writers, "writing in a language that is not one's mother tongue becomes an act of mental translation" (Bassnett 2013, 18). For Tawada, this mental translation broadens her horizon, because it enables her to see connections monolinguals do not notice (Tawada 2011b, 449–50), not just in her exophonic writing in German, but also in Japanese. As such, cultural or exophonic translation points to gaps between authority and its execution and can destabilise meanings.

This destabilising effect makes translated/exophonic writing both highly context-bound, and inherently subversive, if used by minorities to criticise normative identity categories (Bhabha 2012, 327–28). Anderson cites Tawada's story "Fersenlos" as an example, where "[t]ranslating superficially […] becomes […] a question of self-defence, of resisting cultural absorption" (Anderson 2010, 61). The equal status of original and translated texts implies equality between translator and writer/poet, potentially even equating the two roles (a writer is a translator is a writer). This step subverts the power dynamic between "original" and "translation". In his 2004 essay on Tawada's prose, Pogatschnigg denies this, stating:

> the author, the poet, wants to convey meaning that does not necessarily relate to language. The translator, by contrast, does not intend to make a statement about the extra-linguistic ("der Autor, der Dichter, will eine Bedeutung vermitteln, die sich nicht unbedingt auf Sprache bezieht. Der Übersetzer hingegen hat nicht die Intention, eine Aussage über Außersprachliches zu machen", Pogatschnigg 2004, 48)

However, this sentiment clashes with Tawada's Benjaminian poetics, according to which the translator refers to something out of language as well – the metalanguage. Even in a more conservative view, once the translator presents *what they perceive* as the meaning intended by the author, they "make a statement about something beyond language" – their interpretation of the source text.

Moreover, Tawada does not differentiate between 'originals' and translations in the binary manner Pogatschnigg suggests. Since to her every text is a translation from the writer's prelinguistic thoughts, there is no true 'original' (cf Seisenbacher 2011, 19, 2014, 155; Choi 2010, 514; Gilboa 2017, 23; Lehrer 2015, 93; Anderson 2010, 54). Instead, she sees translation as a process that can change language through the retention of foreign elements, so that both author and translator work creatively with language (Tobias 2015, 175). Therefore, author and translator become, if not the same, then at least equals. Fittingly, in Japan, the translator's name appears alongside the author's name on book covers and in online stores, showing the nearly equal standing afforded to both professions. One sign of this equal status in Tawada's work is the repeated appearance of a traveller/translator/interpreter character, which can metapoetically point to the poet persona/author (cf analysis section, especially 2.3.1 and 2.3.3, and my German article on metapoetry in Tawada's work, Böhm 2020a).

The broader application of the concept of translation in these examples deconstructs the binary of 'original' and 'translation' as a derivative form, but there are also texts that themselves blur this border: pseudo- and self-translations. Historically, pseudo-translations have served to introduce new forms into literature (Bassnett 1998, 28) because they granted writers greater freedom through the liminal status of translated works and their resulting role as merely 'translators', with less accountability for their choices (Rambelli 2011, 210). Tawada often introduces new thoughts or perspectives on a topic, which may be one reason that her texts can feel like translations. For example, in the novel *Hikon* (飛魂, 2012, lit. "flying soul") Tawada invents proverbs and dishes of food so that the text feels like an amateur translation – a translation without an original, as she herself terms it: "the act of writing a novel […] is to me, in the broadest sense, translating literature without an original; translating it even though there is no original" (小説を書くということは[…]ひろい意味で、原文のない翻訳文学を訳している、原文はないけれども、訳している, Tawada 1999, 74). Of course, this approach deconstructs the notion of originality explicitly for Tawada's prose (cf Choi 2010, 521–23; Mattison 2013, 115–21; Lehrer 2015, 94), but the same applies to her poetry. Thus, I call German and Japanese iterations of the same work (e.g., "Orangerie", 2.3.5.) 'versions', not 'original' and 'translation'.[67]

---

[67] Matsunaga Miho suggests the term "partner texts" ("Partnertexte") for these types of related texts in different languages (2002b, 541).

In this context, Tawada's overall stylistic approach to translation is worth considering, as it differs between types of texts. In general, translations navigate domesticating and foreignising aspects to provide access to culturally specific terms for the new readers. Each approach seeks a different balance between a feeling of cultural difference and sufficient adaptation to ensure intelligibility (Mecklenburg 2008, 290, 293). Since these approaches are based on a binary view of 'original' and 'target language', they differ mainly in their choice of emphasis (Tobias 2015, 171): foreignisation stresses the cultural difference, explanation mitigates it, and domestication smooths it over (Katan 2009, 79–81).

In her pseudo-translations, Tawada uses foreignisation (retaining the 'foreign' term unchanged) (Katan 2009, 79–80). Although this approach can most directly enrich the target language "through the importation of loan transfers, calques, and the like" (Tymoczko 1999, 25), Tawada hardly uses this strategy in her hybrid texts or self-translations, and generally chooses the second technique, explanation. Explanatory translation often means retaining the untranslated term after explaining it when it was first mentioned, and the translator uses their discretion to decide how much explanation is necessary (Katan 2009, 80). This is how Tawada treats both Japanese concepts in her German-language prose, and German terms in her self-translation of "Die Orangerie". She also treats some German terms this way in her German essays, thereby alienating German readers from their own language by putting them in the (in-between) position of a language learner (cf Ch 3).[68]

In contrast to translation in general, self-translation is a little researched topic (Cordingley 2013, 1), although it challenges several elements of translation that are usually taken for granted. For example, Mecklenburg claims that a literary translation is an imitation and doomed to be inferior to the original, because the effect of form on the content can only be approximated (Mecklenburg 2008, 289–90). Katan similarly bemoans that translators are sometimes not free enough to rephrase the text in the target language so that the effect remains similar (2009, 83). By contrast, a multilingual writer can (in theory) freely choose in which of their languages they want to write, and then again choose to translate their work into another of their languages.[69] This element of choice makes self-translation

---

[68] Interestingly, the strategy that Peter Pörtner uses in his translations of Tawada's early poetry into German is rather domesticating, translating 畳 (*tatami*) as "carpet", for example (Tawada 1987, 121/8).

[69] The power dynamic between languages may be a reason that authors write specific types of texts in a specific language, or decide (how) to translate them (Kelly and Martin 2011, 257–58). For example,

especially interesting for cultural studies (Kelly and Martin 2011, 257). Is a translation still an 'inferior imitation' when it was penned by the author of the original text? In other words, can authors engage with their own texts with more creative freedom than outside translators, and thus create a more powerful rendition in another language?

The concept of self-translation still maintains the idea of an original and a (derivative) translation (Bassnett 2013, 15), but disrupts it. Since both versions are authenticated due to their creation by the author, original and self-translation can be considered iterations of the same text. Their equality is especially easy to acknowledge if both versions are written simultaneously and can influence each other (Kelly and Martin 2011, 259; cf Cordingley 2013, 2; Bassnett 2013, 15). Tawada only admits to this form of parallel writing for *Das nackte Auge/Tabi suru hadaka no me* (*Das nackte Auge* (2004) /旅する裸の眼 ("The travelling naked eye", 2005, translated as *The Naked Eye*, 2009; cf Tawada et al. 2007, 132; cf B. M. Weber 2015, 60; Young 2016, 208, FN139). However, other texts show signs of it as well – especially "Die Orangerie" and "Orenji-en nite" (cf section 2.3.5. and my article on these poems (Böhm 2021)). These texts enact, as well as portray, hybridity, a feature of self-translations (cf Cordingley 2013, 2–3).

Thus translation, and self-translation/exophony in particular, are empowering, but also isolating. While some bilingual authors claim self-translation as an act of healing being split between languages (Bassnett 2013, 16), Tawada instead *chooses* the in-between of languages. In this in-between space, the need for (mental) translation offers an analytic distance to language, an empoweringly liminal, but also lonely position. Tawada's works reflect this duality of the liminal creative position. For example, in "Tsuiraku to saisei", the failure of translation begets art as it sets change in motion (analysis section 2.3.1, cf Esselborn 2007, 249, 255-6; Weigel 2012; Tierney 2010, 42; Lehrer 2015, 91–92). Yet, the in-between space is still primarily described in negative terms of pain and isolation in this poem. Similarly, the narrators in an in-between space in the novellas *Arufabetto no kizuguchi* and *Ein Gast*, as well as the lyrical subject in "Tsuiraku to saisei", are stranded and entrapped in their in-between spaces, rather than freed (cf Matsunaga 2002b, 536; Mindermann 2012, 55).

The issue of self-translation is linked to the Self-image Tawada portrays in her essays and interviews. Initially refusing outright to self-translate, because it would have forced her

---

Tawada used to write poetry and novels or longer texts in Japanese, short essays and drama in German (cf Matsunaga 2002b, 534; Pulit 2006, 160), but this distinction has become less strict over time.

to interpret her own works (Saalfeld and Tawada 1998, 199), in *Katakoto* (1999), Tawada claims to write different works in German and Japanese, not self-translations (Tawada 2007b, 37). Indeed, those 'partner texts' treat the same general subject and plot, but have immense differences in degree of detail and genre (cf Matsunaga 2002b). However, by 2007 she had softened her stance, having not only written *Das Nackte Auge* in parallel, but also self-translating several stories from the essay collection *Talisman* for *Kitsunetsuki*, as well as the novel *Opium for Ovid* (*Henshin no tame no opiamu*). At this point, Tawada considered it best to think outside of language, or in a language that does not exist, and translate that language into either Japanese or German (Tawada et al. 2007, 139).

This idea of a language beyond actual languages, in which literary creation happens, deconstructs the notion that truth and identity are linked to a single native language (Tobias 2015, 179), while making (self) translation central to the creative process. As a self-translator and bilingual author, Tawada can be as close to or distant from the source text as she deems fit, including changes of genre. Moreover, she can manipulate language any way she chooses. Thus, both her translations and her 'original' poetry arise from the same in-between space that is, to her, the origin of all literary creativity.

In general, translation is narrowly defined as the transfer of meaning into another language. However, since it is a form of communication, cultural contexts play an important role. Translation theories offer different approaches to these contexts, acknowledging that the translation of literature is more difficult because of its aesthetic elements. Benjamin's translation theory of is focused on the sound and word order of the original text, which the translator is invited to privilege relative to the meaning. Tawada draws on this theory with her soundplay and her focus on surfaces and gaps. But she has another aim, namely to establish cultural connections, using the words as gateways to the in-between space of cultures/languages, e.g., through alienation effects. This strategy leads, in Bhabha's sense, to hybridity in her texts.

Considering translation both as a metaphor for cultural contact and literally as an act of transfer, social power dynamics are reflected and potentially undermined in the process. Bilingualism in particular empowers the equation of writer and translator, as it views their occupations as equally creative acts (e.g., in the concept of exophony). Pseudo-translation and self-translation provide further examples of texts which deconstruct the original/translation dichotomy and instead come from an in-between position. Self-translation is a particularly relevant concept in the analysis of Tawada's work because it

is a manifestation of creative writing from an in-between space of languages. In this way, Tawada's translatory poetry becomes a voice in both the aural and the political sense. Moreover, the hybrid translation style amounts to a rejection of socio-cultural hierarchies and of the power dynamic implied in translating the 'foreign' into the 'domestic', lending a political voice to the poems.

2.2.5. Theory Summary

From the perspective of border studies, borders emerge as the result of a process where binary oppositions and identities are constructed. Language and thus literature play a significant role here; poetry, with its potential to create layers of meaning, is especially effective for portraying complex border dynamics. The in-between space is featured as the borderland, where the subversion, instead of simply the crossing of borders, opens up avenues to the deconstruction of binaries and the hierarchies they support. Tawada sees herself as a dweller in the borderland rather than a border crosser. She walks the border in different dimensions, a metaphorical traveller in the borderland, out to deconstruct sociocultural assumptions. An important framework to understand this deconstruction process is Bhabha's Third Space.

The term 'Third Space' describes the individual, ever-changing circumstances – the in-between space – in which a recipient deciphers meaning from an utterance. In this realm, cultural differences remain untranslated, and to retain these in everyday life, Bhabha suggests the hybrid. Hybridity is an in-between state of own and foreign and is therefore inherently subversive to binary power structures. While Bhabha's theories are based on a postcolonial frame of reference, the varied specifications of his terminology developed by different literary scholars demonstrate that these terms can be applied to similar processes in non-postcolonial contexts – including Tawada's work. For example, she frames the poem itself as an in-between space, where processes of communication/translation can unfold; and she creates hybrid speaking subjects or genre-hybrid texts. But most importantly, like Bhabha, she is interested in the retention of difference, which she portrays as a failure of translation that begets creativity.

As a state of transformation, liminality implies a form of Third Space. Originally an anthropological term, it entered literary analysis through an intersection with theatre studies. In the liminal state, subjects are beyond cultural affiliations. Yet at the same time, they are also closer to the founding tenets of their society, which they are empowered to transgress and question. Due to this in-between status, liminal subjects are isolated and

experience community only with other liminal subjects. Similarly, marginalised people are isolated from mainstream society, connecting the marginal with the liminal position, although liminality implies an empowering choice, while marginalisation means disenfranchisement. Writers from marginalised groups, however, can seize the liminal potential of their position. To some extent, this applies to Tawada, who is liminal in German as a second language writer, and to her diverse lyrical subjects, who are empowered by liminal positions as language learners, translators, distant observers, cultural or gender hybrids.

Translation as a communicative process negotiates linguistic and cultural differences; it is no mere transfer of meaning but an interpretative reconstruction of it. Since poetry relies on culturally specific allusions to transport its layered meaning, it is perhaps more tied to cultural contexts and hence more difficult to translate than other literary texts. Benjamin emphasises the effect of the signifiers on meaning construction and sees translation as an approach to a 'pure language' where signifier and signified are one. Tawada follows Benjamin in her focus on the corporeality of letters and sounds, but takes it further when she insists that there is no original, that everything is already translated.

Homi Bhabha develops the notion of cultural translation as the adaptation of content to audience expectations, a process that masks the Third Space where meaning and alterity are constructed. In this metaphorical sense, translation becomes an act of border crossing and border crossing an act of translation. While this comparison detracts attention from the literal process of translation, it can portray the transformative element inherent in the transfer of cultural knowledge, and it reactivates the original meaning of 'translate': to transport, move, convey. Translation is enmeshed in the power dynamic between languages and cultures, but it also offers opportunities for approach and resistance, if cultural difference is made visible in hybrid forms. For example, Tawada's self-translations show a strong retention of foreign elements, and even her original works play with the suggestion or flavour of translation. In this way, she shows that the bilingual (and thus translating) exophonic writer is especially qualified to seize the disruptive potential of the gaps that open in translation. As a result, the line between writer and translator, original and translation blurs, encouraging genres like pseudo- and self-translation, where author and translator are on the same level – in the same creative in-between space.

2.3. Poetic In-Betweens: Analysis and Interpretation

In the following, I analyse five of Tawada's poems from the years 1987 to 1997. They serve as examples for the different types of in-between spaces Tawada uses, while also revealing the continuity of certain aspects of interstitiality throughout her work – translated-ness, transition and border-deconstruction, and intercultural contact. In the final section, I will also assign the particular manifestations of in-between space in these poems to the four types of in-between space I have established above.

2.3.1. The Poet Born Between Languages: "Tsuiraku to saisei" (墜落と 再生)

Tawada's debut volume *Nur da wo du bist da ist nichts/ Anata no iru tokoro dake nani mo nai* (1987) is a bilingual edition, a hybrid text (cf Seisenbacher 2011, 52). It has two covers, which mirror the different reading directions: left to right in German (cf Fig. 3); up-down, right to left in Japanese (cf Fig. 4). Similarly, the volume has two tables of contents, and the poems meet each other coming from different directions, instead of being orderly arranged side by side – thus, the volume

Figure 3: German (front) cover of Nur
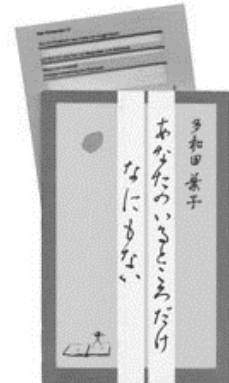
Figure 4: Japanese (back) cover of Nur

is doubly paginated according to the opposing directions in which readers of each language flip through a book, starting from both cover pages and crossing in the middle of the volume. This palimpsestic co-presence of both languages, although they do not seem to interfere with one another, enables even a monolingual reader to experience a degree of foreignness.

As a performative poetological statement, this arrangement of the texts shows the encounter of languages which otherwise would not be connected, while also revealing the overlap as incomplete – the foreword, for example, is only available in Japanese, and the prose text cannot be read side by side as in a bilingual edition, since the Japanese text ends where the German begins and vice versa. As Tawada points out in her poetry lectures, with examples by Kleist and Kafka, whenever nonlinear contents are expressed in linear language, the recipient comes across foreignness – even in their mother tongue. This foreignness manifests as something untranslatable, which in turn provides creative potential, "productive gaps" ("produktive Lücken", Tawada 1998 (2018), 32). The intersecting text strata of *Nur* perform this process. The resulting gaps then allow entry

into the in-between space Tawada sees as the origin of creativity (Tawada 2016b). Her early poem "Tsuiraku to saisei" ("Crash and rebirth", 1987) shows the birth of the poet (persona) from this in-between space of failed transmission.

墜落と再生 (Tawada 1987, 116/13-117-12)	Crash and rebirth (Interlinear translation, JB 2020)
I	I
母国語の中で唖であり続ける	Continuing to be mute in the mother tongue
卵が割れて飛行機が生まれる	The egg breaks the plane is born
部品たちの視線が	The gazes of the components
離陸の瞬間に集まっていく	Gather in the moment of take-off
名のないものが名のない動作を始める	Nameless things begin a nameless activity
いつ？	When?
疾走の果てにぐいと頭を持ちあげ	At the end of the run, lifting the head with a start
機体は空につきささる	The airframe pierces the sky
ほほえみは壊れて	The smile shatters
歌はまだ聞こえない	The song/poem is not yet audible
ちりぢりになった飛行に	In the scattered flight
橋はまだかからない	No bridge arches yet
岸を神と訳し	Translating "coast" as "god"
心を町と訳し	Translating "heart" as "city"
なぜを女と訳し	Translating "why" as "woman"
泣きむせぶ通訳の涙に機体は冷えていく	In the tears of the interpreter choking on sobs, the airframe cools
おれるかたむくつまずくくずれるたおれる　　　まわるおちていくおちていく	breakingtiltingstumblingcrumblingfallingturning comingdowncomingdown
II	II
ただ	Only
ほんのすこし	Just a little
くさい	Stinking
気のせいか	Perhaps imagined
におってくる	That it reeks
肉になりそこねた穀物の	Mixing with the rotten blood of
肌になりそこねた肉の	Flesh that failed to become the skin
くさった血液と混ざり合い	Of grain that failed to become flesh
酸化して泡立ち	Oxidising, foaming
少しずつにじみ出ては空気を重くしていく	Bit by bit, it oozes out and makes the air heavy
そのにおいは	That stench
近づき	Approaches
ふっと遠ざかり	Abruptly fades away
またもどってくる	And comes back again

押され押しかえし	Is pushed and pushes back
吸われては吐き出され	Is inhaled and disgorged
その息は	That breath
つまずいては立ちあがり	Stumbles and gets up again
無声の息を声がそっと数えてやると	A voice softly counts the voiceless breaths
何か記憶を追うように	As though it somehow pursues memory
しめった土と女の体の間を	Between the wet earth and a woman's body
なまあたたかい水が流れ始め	Lukewarm water beings to flow
雲間に現われた太陽に水は赤く染まり	Breaking through the clouds, the sun colours the water red
肉をあたため	It warms the flesh
女は自分が横たわっていることに気づく	The woman notices she is lying [on the ground]
死物にふさがれた大地に	The ground is stuffed with dead things
通訳はまぶたをうちひらめく	The interpreter's eyelids flutter rapidly
物語はまだ始まっていない	The story has not yet begun

As the poem's title indicates, "Tsuiraku to saisei" is divided in two parts, "crash" and "rebirth". While the first section depicts a failure of translation and the loss of language, the second portrays the emergence of a poet, who finds their voice from the in-between space of languages. Tawada represents the liminality of the translation process, as a perilous act threatened by language loss and rejection. Instead of disavowing this liminality, however, she rejects the idea of an original completely, and replaces the original/translation dichotomy with the concept of a continuous process of transformation (cf Matsunaga 2002b, 544; Kaindl 2017, 289).

Loss of language is a central theme from the beginning; the speaker is continuously "mute in the mother tongue" (母国語の中で唖であり続ける, l.1), because they exist in a different language. As a result, they have to use a foreign language, which necessitates an act of translation. The plane as the central image of the first part of the poem represents a concept the speaker aims to communicate. Born from the "egg", a natural item (卵, l.2) of the mother tongue, the translated statement is an artificial construction (plane), because the speaker is using words in a foreign language (as "components", 部品, l.3). The foreign words seem to be looking back at the speaker ("the gazes of the components", 部品たちの視線, l.3) as they utter their translated statement, represented by the start of the plane. This situation reveals the exposed position of the foreigner.

Critically, the process of meaning transmission is incomplete. That which is beyond expression in words, the "nameless things" and their actions, remain in an in-between space, in the act of translation the poem portrays. The third stanza (ll.5-6) not only expresses this in-between state, but also performs it, as they are disjunct from the preceding and the following stanza, literally in the in-between. The plane as a translated

statement, however, fails to reach its destination. The plane crash in the third stanza represents the failure of the model of equivalent translation (cf Masumoto 2019 for a similar interpretation). The image of a missing bridge (l.12) similarly represents the rejection of the narrow model of translation; Tawada's later poem on a similar theme, "Ich wollte keine Brücke schlagen" (cf section 2.3.4.) also uses this metaphor. The failure of translation reveals the 'nameless things' in the in-between space, that which is beyond language.[70] "By the plane's crash, the untranslatability of language becomes visible" ("Durch den Absturz der Maschine wird die Unübersetzbarkeit der Sprache sichtbar", Matsunaga 2002b, 536).

However, maybe it is just the direct, 'communicative' (Tawada 1998 (2018), 30) translation that fails here. Instead, the escalating translation 'pierces' the sky (or the void, i.e., the gap – the character used, 空, signifies both) and exceeds the limits of language. Such a nonequivalent, noncommunicative translation, would meet disapproval, thus, "the smile shatters" (ほほえみは壊れて, l.9): as the transgressive translation emerges, the speaker loses the support of audiences expecting smooth communication. But the same transgressive translation would eventually create poetry (cf Maurer 2010, 326).

The detail that a poem (歌, song or poem, l.10) appears in the text itself makes it self-referential (metapoetic). Initially inaudible (due perhaps to the muteness noted in l.1), the speaker learns to express themself beyond their mother tongue, in an (exophonic) poem. On a performative level, the metapoetic element is reinforced, since the poem is written in Tawada's 'mute' mother tongue of Japanese *while she is in Germany*. Failing to reach its destination, the target language, the communicative content remains in the in-between, beyond language, in the place where "[n]ameless things begin a nameless activity" and "[n]o bridge arches yet" (l.5, l.12).

The translator character's increasingly absurd translation attempts performatively show this failing translation. The Japanese word for interpreter used in the poem, *tsūyaku* (通訳, l.16), sounds somewhat similar to the word for crash which appears in the title, *tsuiraku* (墜落). This similarity emphasises the metaphorical equation of a failing translation with a crashing plane. Moreover, in the fourth stanza, the poem features three examples of the interpreter's attempts to express what is untranslatable and to portray the breakdown of equivalent translation. In the first example, "coast" (岸, *kishi*) is translated

---

[70] In this way, the 'crash' of the plane is another example of Tawada's re-evaluation of gaps, tears and stumbles as both markers of evanescence (van Dijk 2012, 280) and pathways to new insights.

as "god" (神, *kami*, the term used for the spirits venerated in the Japanese Shintō religion; l.13), and these words share some sound similarity, pointing to the shift from sense (meaning) to sensuality (sound/touch) in Tawada's works (cf Ch 4). Moreover, *kami* and coast are connected through the association of these deities with borders, like plains/mountains, day/night, or, as in this case, land and sea – borders that the experimental translation process disrupts.

Continuing the experimental translation, in the next line, the connection of "heart" (心, *kokoro*) and "city" (町, *machi*, l.14) is more hermetic, but it might be a play on the word *kokoromachi* (心待ち), denoting eager anticipation (of the disruption of monolithic concepts of national languages and the resulting hybridity of language?). The words in the third line of the stanza, "why" (なぜ, *naze*) and "woman" (女, *onna*, l.15), are once again phonetically connected, since they start respectively end with the mora "na". In addition, there is a possible associative connection, namely the common prejudice that a woman's actions are difficult to understand.[71] As a last example of an attempt to express the failure of translation and the in-betweenness of its state, the final line of the first part of the poem is a jumble of verbs describing the fall. The repetition of the phrase "coming down" (おちていく, l.17) reinforces the vertical movement. The words in a final, uninterrupted string of words represent visually, phonetically and semantically the plane spiralling out of control towards the crash, as language is losing meaning and approaching pure sound.

The second part of the poem, which would correspond to the word "rebirth" in title, is set in the in-between space of languages. At the crash site of translation, the gaps and "rotting" places of language are revealed, i.e., its ambiguities become overt (cf Ch 3 for ambiguity in Tawada's poetics) in a contradictory, circular three verse attributive phrase: "the rotten blood of/ flesh that failed to become the skin/ of grain that failed to become flesh" (肉になりそこねた穀物の/ 肌になりそこねた肉の/ くさった血液, ll.23-5). The untranslatable, in-between substance emerges from the shattered surface of language; it "oozes out" (にじみ出て, l.27).

The concept of translation as transformation is central to the broader, more creative concept of both translation and creative writing that Tawada later expresses in her essays.

---

[71] However, a more speculative reading is possible. Since the poem features only a non-gendered interpreter and a woman as characters, in the light of the lesbian and queer relationships portrayed in Tawada's later works (cf Ch. 4), there might also be the implied question "why a woman", as in the interpreter questioning her own feelings of attraction towards a woman.

In "Tsuiraku to saisei", this concept is first developed in poetic form. For Tawada, writing literature is a translation (cf section 2.2.4). Thus, by implication, a translator can be a poet, and "Tsuiraku to saisei" shows this equation. At first, the interpreter character still despairs over the strangeness and imperfection, the ambiguity, of language, and their own liminal state. However, through water, often an agent of transformation in Tawada's works, and a "woman's body" (女の体, l.38, cf Ch 4), they finally find new voice (l.36), possibly the voice of the poem itself. It emerges from the chaotic, ambiguous and bloody in-between space and begins a new story (l.45). In the in-between space beyond 'equivalent translation', creative, unusual formulations become possible (Matsunaga 2002b, 544–45), once the limit of the communicative model of translation is breached. In this way, the speaker and characters of "Tsuiraku" perceive translation as transformation (Mattison 2013, 117–18), which may go amiss, as the bloody mess of the second part of the poem reveals. Yet, as the speaker is exposed to the gaps of language, where it dissolves in translation, they become creative themself. As a result, the transformation is not a mere fluctuation between two states (integrated and liminal), but a continuous line of development (Esselborn 2007, 250), which destabilises binary thinking.

This destabilisation also influences subjectivity through its potential for liminality. As an encounter with the unfamiliar and thus with the gaps in language, translation offers a "possibility […] to engage with one's own strangeness and social, cultural assignments" ("Möglichkeit […] sich mit der eigenen Fremde und gesellschaftlichen, kulturellen Zuschreibungen auseinanderzusetzen", Seisenbacher 2011, 135), and is thus linked to subject construction. Meanwhile, the experience of a borderland, of liminality, forces the speaker to confront their assumptions about language and themself, a theme which occurs repeatedly in Tawada's works. Esselborn (2007, 260) even mentions the liminal position of the translator character (in Tawada's prose). *Arufabetto no kizuguchi* ("The wound in the alphabet", 1993, later republished as *Moji ishoku* ("Transplanted letters", 1999), translated into English as "St. George and the Translator" (in *Facing the Bridge*, 2007)) is another text showing the gaps and bloody ruptures of language, and is one of Tawada's most discussed works. The translator protagonist is driven to the beach, as the border between sea and land (cf Matsunaga 2002a, 333; cf Tierney 2010, 53), similar to the plane crash site in "Tsuiraku". Thus, the (struggle for) translation pushes the poet/translator character to the limit of language and keeps her there – in a liminal, in-between state, which is connected to her own fractured sense of self.

This fraction becomes explicit in "Tsuiraku", where the speaker is split on multiple levels. On the diegetic level, they shift between being the subject of the description (subject of experience) and the describing subject (subject of expression, cf Stahl [unpublished]a, [unpublished]b, 2017, cf Ch 1). Similarly, the poem's characters, "interpreter" and "woman", may refer to the same consciousness, divided from the speaking portion of the self through the move to a different country (possibly by plane?) and the resulting loss of the mother tongue. As Young observes regarding Tawada's novel *The Naked Eye*, "movement and displacement lead to a divided sense of self in the absence of the mother tongue" (Young 2016, 226). "Tsuiraku" may be an early expression of this process of splitting the (sense of) self, as manifested in the speaking subject, between languages, and using poetry to reunite them in a hybrid identity.

The muteness that the speaker experiences in their mother tongue in the poem's opening line (母国語の中で唖であり続ける) is a reference to Tawada's 'founding myth' as a poet. She claims that her arrival in Germany led to a loss of her language and thus a life without (or beyond) language, until she began to write poems – at first, still in her 'orphaned' Japanese. Tawada repeatedly refers to this trauma and the resulting "rebirth" of her language in poetry (Totten and Tawada 1999, 94; cf Matsunaga 2002b, 532, 535; 2002a, 329; Tsuchiya 2004a, 17). According to this interpretation, Tawada's first poems are a translation from a voiceless state, i.e., the creation of a new language as a translation. "Tsuiraku to saisei" is a poetic recreation of this process, where the interpreter becomes a writer through the loss of their language. The last line indicates that their story can begin only with the failure ("crash") of translation, when they move beyond language.

The speechless state which enables special perspective/perception is an artificial creation (as it is a chosen liminal position when used in art). Tawada describes writing as a translation from this artificial silence in a 1998 interview:

> For me, there is always a speechless state before writing. Writing sometimes seems to me like a translation from a completely speechless world into the world of language. This speechless world does not exist in everyday life, you have to create it artificially ("Für mich steht immer ein sprachloser Zustand vor dem Schreiben. Das Schreiben kommt mir manchmal vor wie eine Übersetzung aus einer völlig sprachlosen Welt in die Welt der Sprache. Diese sprachlose Welt gibt es im Alltag nicht, die muss man künstlich schaffen", Saalfeld and Tawada 1998, 191).[72]

---

[72] Tawada's idea of the artificiality of the speechless state conflicts with her description of a loss of language after coming to Germany; this is one example of her poetological statements not coalescing into a united, contradiction-free poetics.

The agent creating this world is, of course, the translator/poet, and the result of the translation is literature.

The last line, "[t]he story has not yet begun" (物語はまだ始まっていない, l.45) implies that after the crash of literal translation in the in-between of languages, literature can develop: The story has not begun (until the speaker enters this in-between space). In this way, literary creation, especially poetry, has the potential of rebirth and redefinition of the self as a poet, in a different language (cf Matsunaga 2002b) – in the medium of poetry (this specification of poetry as the genre of choice is also present in "Keikaku", cf Ch 4).

Although I discuss it in more detail in Ch 4, the shift to the body (embodied writing) merits attention in this context as well.[73] Instead of language, which has failed, the body becomes the new centre of expression, authentication of the speaking subject. After the crash, the speaker's focus is strongly on their senses: the smell (l.20), but also sight (ll.23-6) and by implication sound (the bubbles of the foam popping, the sound of the liquids dripping) and feel (l.27, the air becomes heavy) of the rotting substances are evoked. Moreover, a voice (i.e., embodied speech), counts the breaths, a bodily process (l.36). Eventually, this voice will become audible, speaking a song/poem (歌, l.10) – probably this very text.

But the body is not only in the focus of sensory perception. For the first time, gender is explicitly featured, as the focal character, previously a gender-ambiguous interpreter (通訳, l.16), now perceives a woman who may or may not be the interpreter herself (ll.38, 42). The passage's imagery triggers associations of miscarriage (ll.23-25, 39-40). In particular, the 'grain' failing to become flesh might be a reference to a fertilised egg failing to produce a viable embryo, and thus being expelled as warm red water, i.e., blood, flows from the woman's body to the ground she lies on (cf a similar scene in *Kasa no shitai to watashi no tsuma*, Ch 4.3.1.4.). The gendered body adds a biological and personal element to the mechanical catastrophe of the first part and reverses the move from biological to technical in the shift from egg to plane. The embodied feminine consciousness is the speaker, reborn as a poet.

All in all, in "Tsuiraku to saisei", Tawada portrays the bodily violence of the loss and mixture of languages, but from this crash site, the space of interruption, arises poetic

---

[73] In this context, the egg metaphor in the second line can be read as fertility symbolism, where (as in other works by Tawada) fertility is transferred from sexual reproduction to writing (cf A.-R. Meyer 2012, 387), in this case, the writing of translation.

expression. Taking the loss of language in a foreign speaking environment as its basis, the plane crash in the title represents the failure of equivalent translation. The interpreter tries experimental (sound-focused or associative) translation, which is met with disapproval and lands them in the region of the "nameless", the in-between space of language(s). However, the speaker treats the failure of translation as an opportunity on multiple levels. The crash of traditional translation reveals the gaps in language and the liminality of the translation process. This revelation disrupts the binary concepts of separate and equivalent languages and of original writing and derivative translation. It is also a reference to Tawada's biographical self-presentation as someone who became a poet through the loss of language in the translational experience. Lastly, it leads to an interrogation of subjectivity in the liminal in-between space of languages, shifting emphasis to the body in writing. As a result of these processes, a creative, embodied voice emerges from the crash site – the voice of a poet. By contrast, the poem "Kyaku" also deals with in-between spaces, but it is more focused on the liminal status of the speaking subject and its relation to a "you", an Other, which is not yet featured in "Tsuiraku".

2.3.2. The Hybrid, Performed: "Kyaku" (客)

"Ein Gast" appeared in the 1991 collection *Wo Europa anfängt* ("Where Europe Begins"), in Japanese with a German translation by Peter Pörtner. Both versions consist of five stanzas of varying length.[74] The poem establishes itself as a Third Space creating cultural hybridity, where a speaker and an addressee navigate the cultural spheres of Europe and Asia and finally merge, through the physical perception of language, within the performance (the 'stage') of the poem.

客 (Tawada 2014, 44)	A guest (Interlinear translation, JB 2020)
ウラル山脈の向こうから 水の言葉で挨拶する いま、蛇口をひねるあなたの 手のひらを ひたひたと打つ異国の水	From the other side of the Ural Mountains A greeting in the language of water Now pattering Into your palm Water of a foreign country
マルコポーロの膚の上 に刺青された わたしの目 にはヨーロッパが見えない	Tattooed Onto Marco Polo's skin My Eye

[74] Pörtner sometimes combines two very short Japanese lines into a single one the German version, so that the number of lines differs, but he keeps the stanzas.

193

あなたの手の中で わたしの詩集はレストランのメニューになり ナマ魚と牛タンが電話でおしゃべり やつれた蝋燭に灯がともると 光るフォークが文字に突き刺さる 血まみれになって 傷ひとつなく わらいころげる文字たちが テーブルクロスの上に あたらしい恋のシナリオを書き始める 開演のベルが鳴る 幕が開く 舞台の上で わたしの子宮そっくりの棺桶の中から 生まれてくる あなた	In which one cannot see Europe[75] In your hand My poetry collection becomes a restaurant menu Raw fish and beef tongue converse on the phone When an emaciated candle is lit A glowing fork pierces the letters Smeared with blood Without a single wound Convulsed with laughter, the letters On the tablecloth Begin writing a new love scenario The bell initiates the performance The curtain rises On the stage Out of a coffin that closely resembles my uterus You Are born

Similar to the fractured consciousness of "Tsuiraku" discussed above, the voice of this poem constructs a double lyrical subject. In "Kyaku", however, this split takes the binary form of a Self and an Other, through the repeated use of *watashi* (I) and *anata* (you). The use of these pronouns is notable because the Japanese language does not require explicit mention of a subject. Both of these lyrical subjects remain in an overlap instead of in a clear, confrontational position (Willms 2016, 70–71): they share a liminal space.

> Above all, the poet-I itself belongs to both worlds – or to neither of the worlds – and it is therefore situated in a transgeographical place, namely the region of language and literature ("Vor allem aber gilt für das Dichter-Ich selbst, dass es zu beiden Welten gehört – oder auch zu keinem der beiden Räume – und sich daher in einem transgeografischen Raum befindet, nämlich im Bereich der Sprache und Literatur", Willms 2016, 71).

In the poem, this in-between space manifests as a restaurant (which is an enclave of one culture in another place) and as a stage, which is the place liminality was first described in aesthetic contexts (cf section 2.2.3.). Both these spaces point to the in-between space of literature, where the poetic persona dwells, i.e., transcultural literature in general and this poem in particular. As a result, the liminal lyrical subject may itself be the "guest" of the title (Willms 2016, 71), a liminal figure in an in-between space. The subject uses the poem as a stage (舞台, another liminal setting) for its subject-constructing speech act, employing a Self/Other-dynamic (cf Ch 3) to arrive at a hybrid sense of self. This double

---

[75] Alternative translations of this phrase include: "with my eye(s), Europe cannot be seen" and "in my eye(s), you cannot see Europe"

speaker positions itself between cultures by setting up its two manifestations, "I" and "you", between the physical and conceptual spaces "Europe" (which it mentions directly) and "Asia" (located on the opposite side of the Ural Mountains and evoked by famous traveller of China, Marco Polo).

This connection adds a degree of spatial hybridity to the personal hybridity of the speaking subject, but the poem also features a graphic manifestation of hybridity. The term 'Ural Mountains' (ウラル山脈, l.1) associates a border not only on the content level, as it describes the commonly used marker for the border between Europe and Asia. It also represents this border visually, as the first part of the term is written in Katakana (the script used for foreign-language words, such as loan words from European languages), while the second half appears in *kanji* (Chinese characters). The border between Europe and Asia runs right through the word itself. Name and noun, and thus Europe and Asia, fuse to become a new, hybrid entity, foreshadowing the hybridisation of Self and Other at the end of the poem.[76] But before this becomes possible, the poem alludes to the power struggle of the two cultural spheres, as expressed in the gaze, and then subverts them through the water metaphor and through a focus on the senses, namely sound and touch.

The second stanza examines the complex relationship of Europe and Asia, focusing on the power dynamics of the gaze. Marco Polo, the medieval traveller to China, first appears as the typical 'Western' spectator (of the Asian world). However, it is actually the lyrical subject's eye "Tattooed/ Onto Marco Polo's skin" (マルコポーロの膚の上/ に刺青された/わたしの目, ll.6-8) which does the seeing. In this inversion of the patriarchal-colonial power dynamic, the foreign(er's) gaze has penetrated beneath the skin of the masculine, seeing/describing subject, disrupting the binary of 'Western', masculine describer and his (feminised, Oriental) object of description.[77] The content level re-enacts in this passage what the discursive level is already performing, as the I-speaker describes the situation (speaks the poem), not Polo himself. This eye/I of the subject is a blind image, confined to the frame of Marco Polo's skin – although it is possible that the eye sees Asia instead. This play with the power of seeing (gaze) and naming (description) is another

---

[76] In addition, the Ural Mountains, as the 'conventional' border between Europe and Asia, and the fuzziness of this definition, is also addressed in the story "Wo Europa anfängt" ("Where Europe Begins", 1991, trans. 2002), Tawadas first text written in German, which is contained in the same volume as the poem. In the same story, the perspective of the narrator shifts and finally capsises (cf J. Gutjahr 2006, 37–38), as does the position of "I" and "you" in this poem.

[77] Tattooing as an act of othering and social exclusion was practised on criminals in early modern Japan. For more information on the history of Japanese tattoos, cf Skutlin 2017.

criticism of the binary, as it portrays how binary models are limiting even if they are inverted.

Tawada often uses the water metaphor to point to transformation and hidden connections (cf Koiran 2009, 358–59; Seisenbacher 2014, 144–45; Holdenried 2012, 174; Maurer 2010, 328; Taniguchi 2012, 175; Willms 2016, 71; Ervedosa 2006, 575; J. Gutjahr 2006, 34–35; Lehrer 2015, 110). In this poem, water implies the transcendence and 'liquification' of borders.[78] In particular, the expression "water of a foreign country" (異国の水, l.5) refers to the narrative "Wo Europa anfängt", which provided the title of the entire collection. The story opens with the statement "For my grandmother, to travel meant to drink foreign water" ("Reisen hieß für meine Großmutter, fremdes Wasser zu trinken", Tawada 2014, 8). The term "foreign water" is in itself a contradiction, as all the waters in the world are connected, directly (as streams feeding rivers that eventually enter the sea) or indirectly (through evaporation, cloud formation and precipitation).

Thus the "water of a foreign country" is no more or less familiar than that of one's own, and bears the same potential for transformation. It can dissolve identity (Saalfeld and Tawada 1998, 186), make it fluid and ambiguous (cf Ch 3). True to these consistent transformations, water is still present through the fish of the third stanza, another symbol of transformation in Tawada's work (Mattison 2013, 135, FN 92; cf Gilboa 2017, 37).[79] It then reappears as blood in the fourth stanza and (implicitly) as amniotic fluid in the birthing process of the last one.

Linking through transformation, water creates a connection. In the poem, acts of connection and exchange happen repeatedly, manifested in language. The first example is the "greeting" (挨拶, l.2) of the water. The hands of the addressee (Alter Ego of the lyrical I) transfer the transformative power of the "water of a foreign country" (異国の水, l.5). In the third stanza, the poem implies an exchange of poems to this end; later in the poem, a telephone call between Asia and Europe creates the connection (in which the regions appear metonymically as characteristic foods, "raw fish and beef tongue" (ナマ魚と牛タン, l.12), contrasting sushi as typically Japanese food with a traditional German

---

[78] Prager (2016, 193) argues for an interpretation of the water metaphor with a focus on transformation and stresses Tawada's literal, non-metaphoric use of water images.

[79] While many scholars have noted the link between fish imagery and transformation in Tawada's works, surrealist theory offers a potential interpretation of the symbol I have not encountered elsewhere: The fish that dissolves represents the human "soluble in their thinking" (Breton 1977, 37, my translation). Likewise, the transforming fish/women in Tawada's prose (especially the short novel *Das Bad*, 1989) point to a dissolution of binary, stereotypical categories of thought.

dish).[80] As a result, a sense of understanding joins the hitherto (imagined as) separate entities.

The references to light (やつれた蝋燭に灯がともると/光るフォークが文字に突き刺さる, "When an emaciated candle is lit/ A glowing fork pierces the letters" ll.13-14) metaphorically represent these flashes of understanding. The community established in in-between spaces will be a more prominent feature in "Orangerie" (cf section 2.3.5.), but the Self/Other pair of "Kyaku" already establishes a precedent of liminal community. In their transgressive understanding, which the light of the candle represents, the shape of language dissolves: when the "shining fork pierces the letters", it separates the signifiers from the signified, that is, sound/shape from meaning. Instead, the corporeal quality of the words, their sound and/or shape, outperforms the meaning in creating an emotional connection and affecting the reader.[81] This corporeality evokes physical perception: touch, for example.

In the poem, the image of skin (l.6) points to the sense of touch, which leads beyond binaries, especially the signifier-signified-binary in language. Already in Tawada's first novel, *Das Bad* (1989), skin appears as an image of a semipermeable border (cf Perthold 1992, 26; Ivanović and Matsunaga 2011, 127–30) and is linked to identity destabilisation and transformation. In a similar vein, the speaking subject (eye/I) "cannot see Europe" through Marco Polo's skin, i.e., from the perspective of the 'Westerner'. Because of that, it will not serve as the Other and be a mirror for a narcissistic European self. The grammatical construction (わたしの目/にはヨーロッパが見えない, ll.8-9) can be read as either "to/with my eye(s), Europe cannot be seen" or "in my eye(s), you cannot see Europe". Thus, if 'you' (the character *anata*? the reader? the speaker, addressing themself?) "cannot see Europe" in the eye/I of the 'Oriental', as they are constructed on the surface (skin) of 'Western' conceptions of the East (Polo), they no longer function as Alter Ego of the 'West'. This rejection of the East/West binary implies that the *actual* eyes of the speaking subject may see Europe, as they emancipate from colonial patterns of assigned identity. To conclude, the speaker's eye tattooed into Marco Polo's skin

---

[80] In her discussion of food as a symbol of identity/ethnicity, especially concerning the treatment of women of Asian heritage in 'Western', 'male' professions, Fachinger (2005) analyses Tawada's novella *The Bath* with its prominent fish-eating scene.

[81] Tawada describes her own experience of the corporeality of letters as follows: "You must not look at [the letter], but instead translate it into sound and make its body disappear. Otherwise, it becomes alive, jumps out of the sentence and transforms into an animal" ("Man darf [den Buchstaben] nicht anschauen, sondern muss ihn sofort in einen Laut übersetzen und seinen Körper verschwinden lassen. Sonst wird er lebendig, springt aus dem Satz und verwandelt sich in ein Tier", Tawada 1998 (2018), 26).

cannot see Europe, but their actual bodily eyes, which exist beyond the artificial binary, may be able to see it. Consequently, rather than visual representation, it is bodily perception that often takes a pivotal role. In "Kyaku", besides the sense of touch (the water in the wand, the exchange of the poem collection), sound and taste are featured.

While the text employs no rhyme or meter, its sound (as in many other of Tawada's works) is a prominent factor. An a-sound permeates the Japanese version, appearing up to nine times within a single line: In l.12, almost half the moras of the Japanese sentence are from the a-column (*nama sakana to gyūtan ga denwa de oshaberi*). The a-sound remains prominent in the first stanza of Pörtner's German translation (cf Tawada 2014, 45), but fades into the background quickly. In her analysis of the German text, professor of German Studies Weertje Willms points out the connecting effect of the alliteration, which represents the link between Europa and Asia (Willms 2016, 71). In the Japanese text, the phonetic linking of seeming contrasts is more poignant through the consistent occurrence of a-sounds. As in other Tawada poems, sound establishes connections where sense does not, or cannot.

Perhaps, the speaking subject and its addressee do not share a common language, divided as they are between Asia and Europe. What remains open to them is the language of physical contact. The water metaphor may still play a role here, and thus one performance poem of Tawada's considers whether, by drinking Russian water, one becomes Russian, since human bodies are mostly composed of water ('Neun Fragmente', Tawada and Takase 2003). In the same vein, the "water of a foreign country" from the opening section of "Kyaku" initiates physical contact with the addressee's hands. However, it does not enforce social norms or use violence, as the tattoo (resp. the act of seeing) does. Moving away from the passive receptiveness of skin and the oppressive gaze of the eye, a different organ comes into focus.

The connecting element of bodily perception, language learning and speech production is the tongue. Not only does it form speech sounds; the tongue connects bodily perception with language, and thus becomes an image for transition (Ervedosa 2006, 579; cf Esselborn 2007, 259). Using the versatility of the tongue as symbol, Tawada links eating and speaking, both bodily acts, and consequently uses eating/biting/swallowing/losing one's tongue as a symbol for the acquisition and loss of language/speech. The most prominent example of this trope in Tawada's works occurs in her short novel *The Bath*, where the protagonist loses her tongue after eating sole (in German, "Seezunge", which literally means 'sea tongue') while working as an interpreter.

Tawada often relates eating to speaking and language acquisition. For example, she claims that "when I pronounce words in a foreign language […] I am working with my tongue, just like when I am eating" (Brandt and Tawada 2005, 5). Words are formed with tongue and mouth, where we also taste food, and we physically receive words in our ears, like food in our mouths. 'Eating a tongue' could therefore also function as a metaphor for learning a language, and in this way, communication becomes possible. Similarly, fish and tongue have a "phone conversation" (電話でおしゃべり, l.12) in "Kyaku". The next poem I discuss, "The medicine peddler who crossed the border", also uses the image of phone lines, vehicles of linguistic communication, for intercultural/transnational communication, but it additionally mentions the potential disturbances caused by the medium.

The similarity of eating and speaking forms the background for the reframing of a volume of poetry into a restaurant menu. The addressee cannot approach the speaker's poems cognitively, if they do not share a language, as the first stanza implies by mentioning a "foreign country". They can only appreciate the poems on a purely physical level, and so the foreign language is ingested (by ear): the poems become a restaurant menu, because as pure sound, they can be 'consumed' like dishes. Moreover, this connection may humorously reference the structural similarities of both types of texts, as both are a thin collection of short texts that follow specific stylistic rules. Restaurant menus also often bear witness to deficiencies in language proficiency, either with printed errors because the restaurant owners are second language speakers, or because guests try to pronounce the names of dishes in a foreign language.

In the fourth and fifth stanzas, the body as the medium of poetic exchange and subject construction becomes even more prominent. The speaker twice evokes the female body specifically, first with the menstrual image of bleeding without a wound (血まみれになって/傷ひとつなく ll.15-16), then by literally mentioning her uterus (わたしの子宮, l.23). This may be a reference to *Ecritúre féminine*, a technique whose relevance to Tawada I discuss in more detail in Ch 4. Moreover, in the second half of the stanza, the corporeality of language is a central motif. Letters are personified, endowed with bodies, to act as characters. Freed from the context of meaning, they turn comical. In their physical meeting, a corporeal act, they beget new meaning through recombination and "begin to write a new scenario of love" (あたらしい恋のシナリオを書き始める, l.19), on the tablecloth (l.18), which may represent bedding. This 'love scene' concludes the

deconstruction of cultural and language binaries, and leads to the final argument of the poem, the creation of hybridity.

The final, fifth stanza uses liminality to create hybridity as a permanent transgression of binaries. It establishes the liminal space of the theatre with a 'bell', 'curtain' and 'stage'. In addition, the liminality of life, death and rebirth is present in the "coffin which closely resembles my uterus" (わたしの子宮そっくりの棺桶, l.23), as both the uterus and the coffin are in-between spaces, adjacent to life. In particular, the transparent coffin from the end of Tawada's novella *The Bath* is positioned "between the world of the living and the dead, but also between language and the body", i.e., it is an in-between space where "voices are de/territorialized" (Mattison 2013, 113), and the stage may function similarly as a liminal space for detached (who exactly are the "I" and "you" of the poem, if nor manifestations of one speaking subject?) voices.

What distinguishes Tawada's in-between spaces from normal space is their connection to liminality, and the transformative potential they hold for this reason. The poem features several such in-between spaces: the meal table, where dishes as representatives of countries meet and are consumed ("ethnic hybridity[is] reflected here in culinary hybridity" with the mixture of Asian and European dishes, cf Fachinger 2005, 43) and incorporated into transitory bodies; the coffin and the uterus, where life has not yet quite begun, or not yet fully ended; and finally, the stage, where fluid, liminal identities are created for the time of the performance. Furthermore, in its performance on the 'stage' of language, the poem itself functions as a Third Space. Through the staging of the meeting of cultures, the lyrical subject emerges as a hybrid entity, in which both languages and cultures unite. In this fusion, the poem "transcends the dichotomy of two spaces through a language- or mind-space" ("die Dichotomie zweier Räume mittels eines Sprach- oder Gedankenraums transzendier[t]", Willms 2016, 69).

Thus, the hybrid, addressed also as "you", who is born at the end of the poem, is not only (part of) the speaker, but also represents the poem, which the voices create by speaking beyond languages and cultural spheres. Crucially, poetry emerges here not from a confrontation of two binary opposites, but after a passage *through* the liminal in-between spaces, and through the body of the speaker and the mind of the poet/reader (suggested for the feminine body especially by Ivanovic 2010: 284-5). Therefore, the last "you" – actually the very last word of the poem (わたしの子宮そっくりの棺桶の中から/生まれてくる/あなた, ll.23-25; lit. "You who are born from a coffin that closely resembles my uterus") – may address the poem itself, which emerges as a hybrid of the cultures and

languages the poet has ingested. With this ending, the text subverts the dichotomy of Europe and Asia established by the Self/Other-dynamic the speaker had employed (cf Willms 2016, 71).

Alternatively, the "you" may be the speaker's new (view of) their language after the encounter with a foreign one. As in "Tsuiraku", through the contact with a foreign language, the speaker's language dies and is reborn in a new form, from these in-between spaces. In this way, the poem portrays hybridity of self and/as hybridity of culture and, implicitly, language. The speaker constructs a Self/Other dynamic to juxtapose East and West, but subverts this binary through the water metaphor and the emphasis on bodily perception. Cultures/languages are no longer facing each other, but mix in in-between spaces: restaurant, stage, uterus, coffin, and the poem itself. While Willms also considers the poem as an act of creating a hybrid self, "a unit of identity of the poetic, which lives off the mixture of different components" ("eine identitäre Einheit des Dichterischen, die von der Vermischung unterschiedlicher Anteile lebt", Willms 2016, 71), she explicitly denies this hybrid's connection to, and maintenance of, an in-between space. Yet, this in-between space is the place from where the hybrid lyrical self, and the poem as its place of performance, arise, as the manifold representations of in-betweenness in the poem show. It is therefore central to this poem, and the idea forms a base line of many other of Tawada's works. Another baseline is the reflection on the role of the poet, as was already apparent in "Tsuiraku". Similarly, "The medicine peddler who crossed the border" reflects on the position of the poet/translator as a liminal figure.

2.3.3. The Poet as Traveling Translator: "Kokkyō o koeta kusuriuri" (国境を越えてきた薬売り)

"Kokkyō o koeta kusuriuri" (国境を越えてきた薬売り, "The medicine peddler who crossed the border") focuses on the role of the exophonic poet, who enriches the language they write in with foreign elements. The poem maps the physical act of travelling onto the mental transfer of translation (which is equivalent to poetic creation in Tawada's poetics), and implies that literary works, when they provide such an experience, have beneficial effects. While the poem's title calls up the image of the *kusuriuri*, a travelling medicine peddler of the Edo period (1600-1868), such a character does not appear in the actual poem until the fourth line from the end, where the pronoun "he" (彼) is used for a person wearing a "business suit" – possibly the travelling salesman. In contrast, the poem's speaker stands in for the audience, who imaginatively reconstruct the traveller-

poet's achievement by engaging with his literature. In the following, I will first discuss the symbolism of the poet/translator as a border crossing traveller, then examine the "medicinal" effects of exophonic poetry as alluded to in the poem: the experience of in-between states, and the effect of estrangement through soundplay.

国境を越えてきた薬売り (Tawada 1997, 79–80)	The medicine peddler who crossed the border
読めば病気になるから題名の長い本は読まないわたし	If I, who cannot read books with long titles because I get sick if I do
読んでいる本の目次を	Scatter the table of contents
時計ばかりたくさんかかった喫茶店のテーブルの上に	Of the book I am reading On the table of a café with nothing but clocks mounted [on the walls]
ばらまくと	
十七秒、目を投じているだけで、	Just by closing my eyes for 17 seconds,
山岳地帯に行くことができる	I can go to an alpine region
山頂から山頂へと張りめぐらされた電話線が	Stretching from mountaintop to mountaintop, the phone lines meanwhile
たわみ	Bend
鞭打ち	Whip
千切れそうになりながら	Seem about to tear into pieces
空を浮遊する羽毛をかきまわし	Stirring the feathers floating in the sky
地図が	The map
ぶるぶる震える	shivers and trembles
知らない音ばかりが転がっている	Nothing but unknown sounds come rolling
道	Way
浮き袋	Swim bladder
茎	Stalk
十本の指が壊れた雨傘の骨のように折れて絡み合って	Like the bones of an umbrella with ten broken fingers, snapped and entangled
雲の積もった彼の背広の肩	Clouds have piled up on the shoulders of his business suit
眼鏡をはずして	Taking off [his] glasses
黒々とまつ[82]毛は文盲	The pitch-black eyelashes [are] illiterate
朗読を始める	As [he] commences the reading

The mention of a book at the very beginning of the poem points to the central position that literature occupies in the text, encouraging its interpretation as a poem about the poetic process (i.e., a metapoetic text). The speaker claims they are 'sickened' (病気になる, l.1) by long book titles. Yet, they visit a reading (l.22), perhaps as a sort of medication for this "sickness", as poetic texts are usually the shortest (though some, including this poem, have rather long titles – there may be an element of metatextual irony in this

---

[82] This could be either と待つ (wait with…) or 塗抹 (paint over), but the latter is semantically more likely.

statement). The poem's ending, meanwhile, recalls the last line of "Tsuiraku": There, a 'story' (物語) had not yet begun, while here, "[the poet] begins to recite" (朗読を始める, l.22). The difference is that "Tsuiraku" depicted the birth of a poet, while the speaker in "Kokkyō" is part of the audience, experiencing the poet in action. But how are the processes of travel, border crossing, translation and poetic creation equated?

Tawada not only reflects on the translation process directly in her poetry (cf "Tsuiraku", section 2.3.1); she also uses different metaphors to represent the translation process. Travel serves as a spatial metaphor for translation in much of Tawada's work, and the act of crossing a bridge or flying in a plane is connected to translation in other poems discussed in this chapter (cf 2.3.1, 2.3.4.). Therefore, I read this poem with the hypothesis that the "medicine peddler" who has crossed a border, apparently a mountain range so high that "[c]louds have piled up on the shoulders of his business suit" (雲の積もった彼の背広の肩, l.19) is a translator/ exophonic poet, one who "carries over" (the literal meaning of "übersetzen" in German, or "traducere" in Latin) meaning from one language or area of experience to another.

In fact, "Kokkyō" employs several images of borders and border crossing already familiar from other poems, most prominently the 'mountain range' (山岳, l.6). Not only are mountains (like rivers) often the site of real-world political borders (cf the Ural Mountains in "Kyaku"), but in Japanese folklore, mountains are connected to the spirit world and the afterlife, making them a spiritual as well as geopolitical border site. That the clouds accumulate on the author's shoulders (l.19) implies that the border is located in his own head, i.e., between the languages he has learned. Moreover, the sky as the border is a simile Tawada already employed in "Kankōkyaku" (1987),[83] and the failure of the translation attempt, the bending, whipping phone lines, has the potential to destroy its entire context (here, the cloudy sky, cf ll.9-10).

In addition, the "telephone lines", which are "stretched from peak to peak" (山頂から山頂へと張りめぐらされた電話線, l.7) in this poem, have already appeared as a symbol of transcultural communication and a personal, transnational connection in "Kyaku" (and feature again in "Ein Telefonat mit Zürich" ("Phone call to Zurich", Tawada 2010, 17). Here, they may represent an attempt to communicate (translate) directly, which threatens to fail, like the plane in "Crash and rebirth". Furthermore, this image also stresses spoken

---

[83] For more on this particular poem, cf my analyses in Ch 3 and in my article (Böhm 2020b).

language, an important feature of the central juxtaposition in this poem: spoken and written word.

Besides the 'border' of languages, the medicine peddler as poet also crosses the border between speech and writing in the poem. Written literature is featured negatively from the beginning, when the speaker reacts allergically to long titles. As a response, they scatter letters on a table – a possible reference to the "love scenario" on the tablecloth in "Kyaku". This act gives a sense of corporeality to the written word (similar to speaking), but also causes it to lose its meaning and coherence. Nevertheless, it enables the speaker to experience the letters physically, resolving the dilemma that the language-based understanding of the world blocks the sensory (sensual) perception of it (cf Saalfeld and Tawada 1998, 192).

The move from visual to sensory perception is repeated at the end of the poem in the poetry reading. The poet deliberately takes off his (*kare*, 彼, l.19) glasses, making his "pitch black eyelashes illiterate" (l.21). Thus, he rejects visual perception based on the deciphering of meaning. Instead, he "begins to read" the poems as spoken word poetry. In contrast to a printed version, the spoken poem is to be perceived auditorily. Like the engagement with the embodied letters in the beginning of the poem, the physicality of perception is stressed, and contrasts with the visual perception of silent reading, where there is no physical contact between the words on the page and the eyes that perceive them. Ultimately the binary between the visual, intangible and the corporeal (tactile, auditory) aspects of language is deconstructed as well: The poem itself ends when 'the reading begins' – suggesting that the poet reading his own work, which is available in written from, overcomes the border between speech and literature, visual and corporeal manifestation. What effect, then, does this have on the recipient?

The speaker of "Kokkyō" represents the audience of border crossing poetry. The first effect of consuming this poetry is the experience of in-between states; "Kokkyō" represents this experience with its initial setting, a café. Like the restaurant in "Kyaku", this place serves as an in-between space, but not as much between cultures as between times, as the clocks on its walls indicate. The performance in itself is of course liminal in time. As such a space, the reading seems like a refuge, where the temporal constrains of reality are (for a certain period) removed: if the speaker focuses ("close my eyes for 17 seconds"), they can move to the mountain range ("alpine region", 山岳地帯, l.6). The mountains are another liminal area and represent the borderland of translation through which the poet has moved. By listening to the reading, the speaker can re-enact the poet's

transition experience. In this way, the liminal time and space of the reading in the café enable the recipient, as represented by the speaker, to virtually follow in the medicine peddler's/poet's footsteps and experience the border crossing with its alienating effect.

In this sense, the "medicine peddler who crossed the border" may also be read as an exophonic poet. He introduces an alienating, unintelligible foreign language into the vernacular, where it works like a medicine, in small doses of strangeness. Reading the poem as an endorsement of sound, formulated in a *written* medium, leads to the transcendence of the binary between writing and speaking poetry. When the speaker scatters the table of contents onto the table, when the poem uses soundplay in the line with the ticking clocks, the liminal exophonic poet as border crossing medicine peddler administers sonic medication against binary thinking. This rejection of the binary then leads to a refusal to interpret.

This rejection of (binarily defined) meaning is present in the image of the damaged umbrella. Its spokes/ribs are metaphorically (and in a personification of the object) represented as "ten broken fingers" (十本の指が壊れた雨傘, l.18) suggest a refusal to interpret (dt. "deuten", lit. "point to/out") the sounds/words. It is especially in a foreign language context that spoken words are "broken and tangled together" (折れて絡み合って, l.18) like the ribs of the umbrella: They resist easy understanding or simple assignment of meaning. Instead, language is deliberately, and creatively, broken.

In the same way, Mattison suggests that Tawada's "writing demands a dis-interpretation, not a rendering (as in, representation or interpretation), but a rending", (2013, 111). Tawada herself has pointed to this in one of her most referenced essays, "Von der Muttersprache zur Sprachmutter" (lit. "From the mother tongue to the language mother", Tawada 1996), which praises the staple remover for 'rending' signifier and signified, symbol (letter or sound) and meaning. Such rending enables emancipation from established patterns of thought and interpretation. For example, the imperfection and the gaps in language function as communication tools. Where signifier and signified are 'rended' (as Mattisson claims), at the edges of translation, the shape and 'beauty' of words dissolve into "awkwardness" (ぎこちなく, Wada 1997, 215) as these gaps in language, between languages, open up. Tawada often uses linguistically or culturally alienating elements to facilitate experiences of distance and thus to create such gaps in understanding (Ervedosa 2006, 579), which in turn can lead to a questioning of monolingual worldviews and binary (familiar vs. foreign) thinking.

Instead of decoding sense, listeners first (sometimes solely) perceive the unfamiliar/estranged words as sound. "One can only *hear* when one stops trying to *understand*" (Mattison 2013, 129, cf Anderson 2010, 53; Yildiz 2017, 235). Fittingly for its focus on corporeality and speech, "Kokkyō" works extensively with soundplay. For example, the terms 読む *yomu* (read), 病気 *byōki* (illness) and 秒 *byō* (second) in the first line are connected by assonance (yo and yō). The most striking example of soundplay is the seemingly incoherent list of words in ll.19-21, *michi/ ukibukuro/ kuki*. A certain similarity of sound links them (i and k sounds), but in effect, they are as unfamiliar as "foreign sounds" (知らない音, l.14), lacking any context or semantic connection, even though they are actual Japanese words, not words from another language. Perhaps, they *represent* words of a (to the speaking subject) foreign language, illustrating the inherent foreignness of language (cf Meyer-Kalkus 2001, 136).

In addition, the text contains an alliteration with k in "*tokei bakari takusan kakatta kissaten*" (l.3). This sound play may onomatopoeically represent the ticking of the café's clocks and reinforce the impression of the café as an in-between space, out of time. The ticking of the clocks emphasises the contrast between the temporality of the outside world and the virtual, timeless space imagined in the reading. Thus, the poem stresses the crucial temporal difference in the reception of visual vs auditory information. If transferred visually (in writing), information can bridge a larger time gap between sender and recipient, whereas information received aurally implies an immediate conversation. Like the sound of a human voice, the poem's soundplay creates a sense of immediate contact between speaker and reader. Hearing the (foreign) sound then invites the listener into the in-between space of the 'moment of conversation', out of time. In this context, then, hearing (without assigning binary meaning) becomes an act of border crossing, as when the telephone lines literally enable a person to hear voices from beyond a border. Listening in this way means "to leave the threshold and jump into a language" (Anderson 2010, 64). It connects the speaker and listener in the liminal moment of the speech act.

Coming from beyond the familiar (written) language and being carried into it by the poet as the border crossing medicine seller, the soundplay disrupts the abstraction of words into mere signifiers of meaning. The shivering map is a central symbol of this process. For example, in his analysis of Tawada's novel *Seijo densetsu* ('Legend of the woman saint', 1996), the novelist and translator Wada Tadahiko (和田忠彦) notes that the protagonist exists in the void that connects both sides of the dichotomy of life and death

so that the boundary changes along with her. As a result, maps, boundaries and dichotomies dissolve, and the self finally does, too (Wada 1997, 214).

"Kokkyō" also features a map; it does not dissolve directly, but at least "shivers and trembles" (ぶるぶる, l.13), while the liberated words "roll by" in their sound-bodies (l.14). Fittingly, Wada suggests the image of "melting maps" for the fluidity of Tawada's word choices (溶けてゆく地図, Wada 1997, 215). The connection of the words is not logical and/or visual, as in a map, but auditory. In this context, the map represents an abstraction of the environment, in the same way the written word is an abstraction of spoken language. The bodily and sonorous form of the words, which the poem introduces through its focus on sound, shake this abstraction and cause it to melt, like Dalí's clocks. Thus, as the poet reading their own verse transforms script into sound, the lashes (and by extension the eyes) become illiterate – literature happens on the sound level, not the visual plane, in this instance.

Altogether, "Kokkyō" illustrates the importance of bordering in the context of literature. It also contains links to the equivalence of translator and poet that Tawada implies in her theoretical writings (e.g., "Translator's Gate", Tawada 2013) and in "Tsuiraku". As literature is the central theme, "Kokkyō" counts as a metapoem.[84] It employs travel as a metaphor for translation as/and creative writing, using mountains as the main image for the (constructed) border between languages or speech styles (e.g., spoken word and writing). The telephone line once again represents the attempt at communication. The poem's general thrust is for a shift toward physical perception (through touch and sound). In contrast to the other poems in this section, the speaker represents not the poet but the audience, who encounter and follow the poet's imagination in the liminal space/time of the auditory encounter in the reading. The estranging effect of soundplay disrupts the signifier/signified boundary and rejects meaning-based interpretation in the tradition of Tawada's exophonic poetry; instead, the poem foregrounds the more physical experience via touch and sound. The next text analysed also deals with the act of translation and the creative divergence from the focus on the (visual) transmission of meaning.

2.3.4. Distorting the Border Image: "Ich wollte keine Brücke schlagen"

How long does the foundering of communicative translation still qualify as catastrophic failure? Tawada's later works *consciously* alienate and playfully undermine the concept

---

[84] Cf my (German) essay on Tawada's metapoetic works (Böhm 2020a).

of (communicative) translation: they create distortion, rather than performing failure. An example for this is the prose poem "Ich wollte keine Brücke schlagen" (Tawada 1997, 65–66). In the only other analysis of the text, Anderson (2015) treats "Ich wollte keine Brücke schlagen" as an essay, but its effect is intensified through poetic characteristics, namely metaphor and soundplay. The text is not an essay because it has no line of argument, no overarching structure, but is instead based on personal association. The soundplay is the central aspect, which in addition to the metaphorical character of the scenery described, warrants the label "prose poem". The most relevant passages are as follows:

> The expression 'strike up a bridge' frightens me. The bank I stand on suddenly turns into a hand that holds a club, pointed at the other shore. It is thus forced into a liaison.[85] […]
>
> A bridge or a brip[86]? Because the tongue is too soft, the word sounds other than looks. What does a word look like anyway? It resembles a gap beneath a bridge. Beneath the bridge, the river sleeps in motion. There, I meet people and ask them: Shall we sit down at the bank and strike a gap into the dictionary[87]? Shall we crack open a gap like a book? Or shall we build a floating path?
>
> The pictures we draw of the same gap are different. […] Who can cast a glance[88] in the shape of an arch? Bridges made of arched gazes[89] may reach the other shore. […]
>
> ("Der Ausdruck 'eine Brücke schlagen' erschreckt mich. Das Ufer, an dem ich stehe, wird plötzlich zu einer Hand, die eine gegen das andere Ufer gerichtete Keule hält. Es wird dadurch zu einer Bindung gezwungen. […]
>
> Eine Brücke oder eine Blücke? Weil die Zunge zu weich ist, hört sich das Wort anders an, als es aussieht. Wie sieht ein Wort überhaupt aus? Es gleicht einer Lücke unter einer Brücke. Unter der Brücke schläft der Fluss in Bewegung. Dort treffe ich Menschen und frage sie: Wollen wir uns ans Ufer setzen und eine Lücke ins Wörterbuch schlagen? Wollen wir eine Lücke aufschlagen wie ein Buch? Oder wollen wir einen schwimmenden Weg bauen?
>
> Die Bilder, die wir von derselben Lücke malen, sind verschieden. […] Wer kann einen Blick werfen, der die Form eines Bogens hat? Brücken aus Blickbögen erreichen vielleicht das andere Ufer. […]" Tawada 1997, 65–66)

The poem explicitly rejects the metaphor of bridge building for translation and acknowledges the violence inherent in authoritative models of translation. Instead, it takes

---

[85] The German word, "Bindung", may be either "commitment", i.e., a connection to another person, or the connection of sounds in speech. Therefore, I chose the French term "liaison", as it also associates these two potential meanings. Later in the paragraph (omitted here), "German-French" is offered as an example of such a forced connection, allowing for the use of an originally French term in the translation.

[86] The German word, "Brücke" (bridge), is twisted to "Blücke" here, to lead to the term "Lücke" (gap). I have likewise combined "bridge" and "gap" to form "brip". The next step is the shift from "(B)Lücke" (brip/gap) to "Blicke" (gazes).

[87] This sentence and the following one play with different idioms involving the verb "schlagen" (strike): clearing the way ("eine Bresche schlagen"; in the poem, "Lücke" replaces "Bresche"), and opening a book ("ein Buch aufschlagen").

[88] The original idiom literally translates to "throw a gaze" ("einen Blick werfen"), continuing the use of verbs of violent action.

[89] There is strong soundplay in this phrase in the original, namely a triple alliteration (Brücke-Blicke-Bögen) and an internal rhyme (Brück-Blick).

the deliberate 'failure' of translation as an opportunity to expand one's perspective, turning the border of languages into the borderland of the riverbank, an in-between space.

In her essay on Tawada's *Arufabetto no kizuguchi* (1993), translator Kōnosu Yukiko (鴻巣有季子) describes translation as an act of "bringing [meaning] to the other shore" (2004, 100). In Japanese, the etymological origin of the word 'translation' does not lead towards this image, which suggest that Tawada, and Kōnosu with her, translated it from the German "übersetzen" (translate; ferry across a body of water, cf above). This very image has the river as an in-between space at its core. The poem "Ich wollte keine Brücke schlagen" features the question of translation in the metaphorical representation, as the crossing of a river. The speaker rejects the comparison of written translation to a bridge, which is so usual in the context of translation criticism and intercultural writing.

In this act, they probably share Erdogdu-Volmerich's criticism of the bridge metaphor. While it is accurate that translations connect languages, cultures and ultimately people, and therefore create various 'bridges', the understanding of a translation as a bridge turns the translation into a mere function. Understanding translation as only a tool of cultural communication denies its artistic potential, similar to the assumption that migrant authors' works are mere expressions of their intercultural experience. This assumption leads to the ghettoising label of migrant literature (cf Introduction). The bridge image reinforces the idea of a clear border between languages/cultures, and thus excludes the migrant, caught 'on the bridge' between both cultures (Adelson 2006, 38–39; cf William 2012, 176). Confined to the bridge, migrant authors are not seen as belonging to either side (i.e., not part of any national literature). As a result, the bridge metaphor "conjures up notions of both passivity and fixed location" (Erdogdu-Volmerich 2012, 30) and expresses a static binary model of languages/cultures. This limiting view does an injustice to the texts (Adelson 2006, 37), as it reduces their literary value to the single dimension of cultural translation.

Instead of the problematic bridge image, Tawada's text advocates a more dynamic, varied and individual approach, seeing the static bridge transform into a process of active gazing (Brücke, B-Lücke, Blicke, i.e., bridge to gap to gaze, cf Anderson 2015, 49). This individualising act disables the authority of the dictionary (Anderson 2015, 49), so that the speaker suggests "strik[ing] a gap into the dictionary". Instead of covering up the difference between languages in the translation, the differences and resulting gaps should be made visible. The gaze makes this possible, while the term 'Bögen' (arches) establishes similarity to the bridge, emphasising the replacement.

This wordplay opens a whole landscape by deconstructing the conventional image of 'throwing [lit. striking] a bridge'. The sound, rather than the meaning, of words, is central to this transformation. It reveals the gaps in language and the limits of translation, as Benjamin also noted (Benjamin 1972, 18). To showcase this, "Ich wollte keine Brücke schlagen" plays with sound intensely (in a way that, ironically, complicated my interlinear translation, cf the footnotes). Most notably, the word bridge ("Brücke") turns it into a gap ("Blücke", then "Lücke", referencing the recurring motif of the gap) and finally transforms into gazes ("Blicke"), which "may reach the other shore". The intangibility of words, which is described as "resembl[ing] a gap beneath a bridge", points to their transformative potential, fluid and "in motion", like the river. This fluidity, and the evanescence of a temporary and individual 'bridge' made of the arches of cast glances ("Blickbögen", lit. "gaze-arches"), contrasts with the violence of fixed categories.

The voice of the poem actively rejects direct translation as aggressive, like a "hand holding a club pointed towards the other shore" ("Hand, die eine gegen das andere Ufer gerichtete Keule hält", Tawada 1997, 65). The violent vocabulary remains with the view of a "gezwungen" (forced) connection between languages/nationalities, when they are joined with a hyphen. An aggressive disambiguation of concepts precludes hybridity; instead, the foreign is pressed into service, in the terms of one's own language/culture – the process which Bhabha criticises as "diversity" instead of the preservation of difference *as difference* in hybridity (Bhabha 2012, 56).

The poem moves on to dissolve this violence of binary categorisation in its second paragraph. The crucial sentences are "Shall we sit down at the bank and strike a gap into the dictionary? Shall we crack open a gap like a book?" ("Wollen wir uns ans Ufer setzen und eine Lücke ins Wörterbuch schlagen? Wollen wir eine Lücke aufschlagen wie ein Buch?", Tawada 1997, 65). These sentences reuse the verbs "wollen" and "schlagen" from the title, implying that, while the lyrical subject "did not want to build a bridge", this is what it wants to do instead; to open up new possibilities, instead of forcing a connection in translation. Similar to her rejection of the term "Grenzgängerin" (border crosser) in the Kleist-Prize acceptance speech, Tawada rejects the violence implied in the image (in the verb 'schlagen`) and transforms it. Through the refusal to bridge, to translate directly, one enters the in-between space. The gap can then be cracked open (aufschlagen) like a book – the verb 'schlagen' has lost its violence.

The word- and soundplay "strikes a gap into the dictionary", so that this gap can be opened as a book. In this approach to writing, the 'failure' of translation becomes a

conscious poetic choice: revealing the gaps in language makes it possible to use the poem as a threshold, and move through it to the "in-between space of languages" (Tawada 2016b). Tawada rejects the "flattening" of this in-between space into expressions which merely put binary categories side by side, without disrupting the binary itself.

In particular, "Ich wollte keine Brücke schlagen" rejects the image of the hyphen as connector of languages/cultures, for its excessive simplicity:

> The liaison recalls a hyphen. German-French. It is no magic wand, with which one can transform the first and second word into a third ("Die Bindung erinnert an einen Bindestrich. Deutsch-Französisch. Er ist kein Zauberstab, mit dem man das erste und das zweite Wort in ein drittes verwandeln kann", Tawada 1997, 65)

Seyhan compares intercultural literature to life *on* a hyphen, which "separates and connects" (Seyhan 2001, 15). In a similar way, Tawada states in her essays that she wants to live *in* the in-between of languages (Tawada 2012a, 31-32, 35). For this gap between languages, the place where a border begins to transform into a frontier space, she uses the images of a ditch, a ravine or, as in this poem, a river.

The river is a close relative to Tawada's other images of in-between spaces, the ditch and the ravine, and another instance of her use of the water metaphor for in-between and borderland spaces – a metaphor which implies transformation (cf Mindermann 2012, 16). In itself, the river is a liminal image (cf Ellis 1993, 65 for the anthropological background of this interpretation), since water features both as a dividing and a connecting element (cf van Dijk 2012, 235–236, about Tawada's novel *Opium for Ovid*). Thus, it constitutes a border, but simple trans-fer(rying), as Lehrer (2015, 93–94) frames it, is rejected in the poem.

Thus, the river of this prose poem functions as borderland, a region of meeting: "Below the bridge, the river sleeps in motion. There, I meet people" ("Unter der Brücke schläft der Fluss in Bewegung. Dort treffe ich Menschen", Tawada 1997, 65). In shamanistic practise, water can serve "simultaneously as a border *and* a threshold" (Ellis 1993, 63) – the river, in this poem, fulfils a similar double role and transforms from border to threshold of the in-between space. Both the ditch and the ravine (溝, cf Suga 2005, 178, 峡谷, Tawada 2012a, 33), two of Tawada's other similes for the gap or in-between space, are connected to water (linking them to the river). In addition, both are narrow enough to signify a border. At the same time, they do have a degree of width and additionally imply a surrounding landscape (fields in the case of the ditch, banks in case of the river, a mountainside in case of the ravine). As a result, these images, although they feature as images for a border, introduce a third dimension which subverts the binary, two-

dimensional concept: they widen the line of the border into a borderland. Fittingly, the poem ends with a hopeful image of synaesthesia (connecting visual and auditory perception), spoken by a plural, i.e., communal, subject, which associated the liminal community of the in-between space: "the language of the wind? The sound of light? They too will find us" ("die Sprache des Windes? Der Klang des Lichtes? Auch sie werden uns finden", Tawada 1997, 66).

If the translator remains in the valley between languages (峡谷, Tawada 2012a, 33) and throws the words on the shore from there, as the translator protagonist of *Arufabetto no kizuguchi* does (cf Esselborn 2007, 244; Mattison 2013, 118), no two-dimensional border is crossed in the translation process. Instead, as a liminal subject, the translator inhabits a three-dimensional in-between space. In this way, Tawada's philosophy of translation and poetry appreciates the gap as a means of access to the space between languages and cultures. In sum, homogenous concepts of culture, and the idea of the author/translator as mediator, are rejected (cf Erdogdu-Volmerich 2012, 29) in "Ich wollte keine Brücke schlagen". Instead, categories dissolve and flow away, like water under the bridge, and the border (river) expands into a borderland the speaker can enter (such as a ditch, ravine or riverbank). The next analysis, of "Die Orangerie", shows how this space expands even further, into a Third Space, which generates a hybrid self and transnational community.

2.3.5. Hybridisation and Liminal Community in "Die Orangerie" and "Orenji-en nite" (オレンジ園にて)

Tawada's poem "Die Orangerie" was published in 1997 in the collection of prose and poetry *Aber die Mandarinen müssen heute abend noch geraubt werden* ("But the mandarins still have to be stolen this evening"), as were "Kokkyō" and "Brücke". "Orenji-en nite" appeared in 1998 in the prose collection *Kitsunetsuki* (きつね月, lit. "Fox-Moon", but alluding to the Shamanistic practice of fox possession), but it was first printed a year earlier in the magazine 大航海 (lit. "Great Sea Voyage"). These close publication dates make it possible that both texts were written relatively close to one another, perhaps even at the same time. Viewed jointly, the two texts are examples of Tawada's versatile use of in-between states. They provide another angle to the topic of cultural in-between-ness and exemplify Tawada's creative stance on translation, while also transcending genre. The poems ultimately create a sense of liminality and point to a hybrid community beyond binary categories.

"Die Orangerie" ("The orangery", extracts, Tawada 1997, 29–39)	"The orangery", interlinear translation, JB 2020	オレンジ園にて (*Orenji-en nite*, "In the orange garden", extracts, Tawada 1998, 187–95)	"In the orange garden", interlinear translation, JB 2020
Woher kenne ich diese Farbe? An einem Dezembertag Nach einer Reise durch Südostasien Als ich wieder nach Hamburg kam Vor meinem Fenster Die Straße, eine durch Schnee korri-gierte Linie Die lange Nacht kam mit pfeifenden Schiffen Und dann sah ich Den Müllwagen Mit drei Männern auf dem Rücken Ihre Uniform hatte genau die gleiche Farbe Wie das Mönchs-gewand in Thailand Das Orange, das das Wort im Schat-ten wachruft Die Schale einer Frucht Die nicht geschält werden will […]	How do I know this colour? On a December day After a journey through Southeast Asia When I came back to Hamburg In front of my window The street, a line corrected by snow The long night came with whistling ships And then I saw The garbage truck With three men on its back Their uniform had exactly the same colour As the monk's robe in Thailand The orange that awa-kens the word in the shadows The peel of a fruit That does not want to be peeled […]	この色、どこかで見たことある、と思ったのは、十二月のある日、東南アジアから、ハンブルクにもどって、机、窓、そのすぐ前の遊歩道は、雪に軌道を修正されて、その向こうの花壇の、そのまた向こうのエルベ川の、向こう岸で、なかなか明けない冬の夜、船の汽笛に貫かれる灰色の午前に見た、廃品回収車、背中に三人の男たちを乗せている、かれらの製服は、タイの僧衣と同じ色をしていた。 オレンジ、陰に置かれた言葉を覚めさせる色。果物の皮、剝かれたくない皮[…]	This colour, I have seen it somewhere before, I thought, on a day in December, returned to Hamburg from South-east Asia, the desk, the window, the sidewalk directly in front of it, [its] orbit corrected by the snow, opposite the flower bed, opposite the river Elbe, on the opposite shore, [in] the winter night refusing dawn, in the ash-coloured morning pierced by the steam pipes of the ships, I saw a garbage truck that had three men riding on its back, their clothes the same colour as Thai monk's robes. Orange, the colour that awakens the words left in shadow. The skin of fruit, the skin that does not want to be peeled […]
Die Orangenschale Strahlt in der Farbe der Betenden, Die uns im Morgen-nebel besuchen Um Almosen abzuholen […]	The orange peel Glows in the colour of those praying Who visit us in the morning mist To collect alms […]	オレンジの皮は、お経をあげる人の心の色をして、朝霧の中をやってくる、御布施を集めに。[…]	The peel of an orange has the colour of the hearts of people who recite sutras, who come calling in the midst of the morning mist, to collect alms. […]

Der Müllbeutel ist ein Geschenk für die Heiligen	The garbage bag is a present to the saints	ごみ袋は聖人への贈り物、袋の中に深く手を差し込めば、丘のある風景が、明るく照らし出される、夢の中で。	The garbage bag is a present for the saints, if you sink our hand deeply into the bag, the hilly landscape begins to shine brightly, in a dream.
Greift man tief in den Beutel	If you reach deeply into the bag		
Erhellt sich die Hügelland- schaft im Traum	The hilly landscape lights up in a dream	[...]	[...]
[...] 2 [...]	[...] 2 [...]		
Was ist das?	What is this?	何それ？	What is this?
Hat keinen Namen	Has no name	名前なんかない、通りで見つけたもの、触ったらいけない。	No name at all, the thing found on the road, you must not touch it.
Auf der Straße gefunden	Found on the road		
Man darf es nicht anfassen	You must not touch it	何? 名無しの、道で拾ったもの。	What? Nameless thing found on the street.
Was ist das?	What is this?	林檎の木の下に、オレンジがひとつ落ちている。	Beneath an apple tree, an orange falls.
Namenlos, das auf der Straße Gefun- dene	Nameless, that which was found on the road		
Eine Orange liegt unter dem Apfel- baum	An orange lies under the apple tree	それも、きたないし、名前がない。	It too is dirty and has no name.
Auch sie ist schmutzig	It too is dirty	[...]	[...]
Und namenlos	And nameless	そうであったものから、そうでありたかったものに変化しながら、みんな汚物になっていく。紙の汚れ[...]	While that which was transforms into that which is supposed to be, everyone becomes dirty. The strain on the paper [...]
[...]	[...]		
Aus dem, was war	All that what was		
Wurde der Schmutz	Became dirt		
Der Schmutz auf dem Papier	The dirt on the paper [...]		
[...]		痛み、汚れ、湿った砂。	Pain, stain, wet sand.
Der Schmerz, der Schmutz, der feuchte Sand	The hurt, the dirt, the wet sand		
3	3		
Der Schmutz, der Schmuck	The dirt, the jewellery	汚れは、飾り。	If [it is] soiled, [it is] decoration.
Der junge Buddha	The young buddha	若き日のシッダールタは、輪をはめて、鎖まわして、飾りをたくさんぶらさげて、この王子様の夢は、女の子になること。	Siddharta as a young man put on rings, decked himself out with necklaces, draped himself with trinkets; this prince's dream was to become a girl.
Behängte sich mit Schmuck	Draped himself with jewellery		
Ringe, Ketten, Broschen	Rings, necklaces, brooches		
Der Traum eines Prin- zen: ein Mäd- chen zu werden	A prince's dream: to become a girl		
Lieber ein Mädchen	Rather be a girl than a		

werden als ein König	king	王様になるよりも、女の子になりたい。いけにえの牛が、蘭と金で身体を飾りたてて現われる、どの王子も一度は牛になって死ぬのだから。[…]	More than a king, he wanted to become a girl. The sacrificial cow appears, its body decorated with orchids and gold; for any prince also one time becomes [such] a cow and dies. […]
Wie eine Opferkuh	Like a sacrificial cow		
Geschmückt mit Orchi-deen und Gold	Adorned with orchids and gold		
Jeder Prinz ist einmal als Kuh gestorben	Every prince once died as a cow		
[…]	[…]		
Der junge Buddha schält sich aus dem Schmuck	The young Buddha peels himself out of his jewellery	若い仏様が、果実のように、装身具の皮をむいて中から出てくる、一枚の布だけを残して、あとは捨ててしまった。布は書物、この聖典は […]	Young Buddha, like a fruit, peels off the skin of his adornments and emerges from within, until only one cloth is left, and discards everything else. The cloth is a book, and this holy text […]
Es bleibt bei ihm nur noch ein Tuch	Only a cloth is left to him		
Ein Tuch	A cloth		
Ein Buch	A book		
Die heiligen Schriften	The holy scriptures		
[…]	[…]		
Ein Tuch	A cloth	布、トルコ人の女がスカーフにして被っている、風がそれをさらっていってしまう、それから、布は十字架の下半身に吹きつけられて、スクリーン、映画館の中が暗くなると、布は十字架を離れて、台所へ飛び込む、雑巾、よごれという夢をテーブルから拭き取るために。[…]	The cloth, a Turkish woman wears it on her head as a scarf, the wind carries it away, and then, it is blown onto the lower body of a cross, a screen, when the cinema turns dark, the cloth leaves the cross, flies into the kitchen, a wiping cloth, in order to wipe away from the table the dream called dirt. […]
Eine Türkin trägt es als Kopftuch	A Turkish woman wears it as a headscarf		
Der Wind nimmt es mit	The wind takes it		
Und legt es auf den Unterleib eines Kreuzes	And places it on the abdomen of a cross		
Das Leinwandtuch	The cloth of the screen		
Wenn es im Kino dunkel wird	When it gets dark in the cinema		
Verläßt [sic] das Tuch das Kreuz	The cloth leaves the cross		
Und fliegt in die Küche hinein	And flies into the kitchen		
Das Wischtuch	The wiping cloth		
Das den Wunsch des Schmutzes	Which absorbs the wish of dirt		
Vom Tisch aufnimmt	From the table		
[…]	[…]		
Kinder gehen barfuß die Mauer des Tempels entlang	Children walk along the temple wall barefoot	寺の外壁に沿って歩く裸足の子供たち […]	Along the outer wall of the temple, barefoot children walk […]
[…]	[…]		
Ihre Körper sind eingewickelt	Their bodies are swaddled		

German	English	Japanese	English
In orangenfarbenen Tüchern	In orange cloth	身体、包まれている、オレンジ色の布に。	their bodies, wrapped in, orange cloth.
Der Tempeldienst in Thailand	Temple service in Thailand	タイで僧侶の修行をする少年たち、	The boys who train as Buddhist monks in
Die Bundeswehr in Deutschland	Military service in Germany	ドイツの兵役、もしも、兵隊たちがオレンジ色の布を制服にして身体に巻いたら、戦争はどうなる？	Thailand, the conscripts of Germany[90], what if, if soldiers took orange cloth as their uniform and wrapped their bodies in it, what would happen to wars?
Wie wär's, wenn alle Soldaten	How would it be if all soldiers	[…]	[…]
Orangenfarbene Tücher als Uniform hätten?	Wore orange cloth as a uniform?		
[…]	[…]		
Ein Tuch ist ein Tuch	A cloth is a cloth		A cloth is no more than a cloth, when its inner side warmly meets its outer side.
Seine Innenseite trifft die Außenseite warm	Its inside meets the outside warmly	布は布にすぎない、その内側が外側に暖かく出逢う時。	
4	4	[paragraph break]	
Heute schon wieder	Again today		
Die Mülltonne ist vollgestopft	The garbage can is stuffed full	今日もまた、ごみ溜めいっぱいに札束が捨ててある […]	Once again today, the garbage heap is full with thrown away rolls of bills […]
Mit Geldscheinen	Of paper money	お札は、いつも嘘ばかりついている。	
[…]	[…]		
Der Schein trügt	Appearances are deceitful	向こう岸でしか使えません。	The bills always tell nothing but lies.
Er gilt jetzt nur noch drüben	[The bill] is valid only on the other side	国境の向こう側の、死者たちのところでしか使えないお札は、燃やしてしまわないと。	You can only use them on the other shore.
Hinter der Grenze	Beyond the border		On the other side of the border, at the place of the dead, only there you can use this bill, which we must burn. […]
Bei den Toten	Among the dead		
Wir müssen ihn verbrennen	We must burn it	[…]	
[…]	[…]		
Er ist nicht heilig, der heilige Schein	It is not holy, this halo	もちろん神聖なるものなんかじゃありません、後光さす札。	Of course, it is no holy thing, the bill with the shining halo.
„Die Liebe ist böse, das Geld ist gut"	"Love is bad, money is good"	愛は邪悪で、金銭は善、と言ってみた、自分の中のカソリック教徒怒らせるために、もしそのような者がいるならば。 […]	Love is wicked, money is good, I said experimentally, to infuriate the Christian in me, if such a person exists at all. […]
Sagte ich	I said		
um das Katholische in mir zu ärgern	in order to spite the Catholic in me		
[…]	[…]		
Schein und Wahrheit	Appearance and truth	みかけのお札と真実	Apparent bill and the
Beides kommt in die Mülltonne	Both end up in the garbage can		

---

[90] Until 2011, Germany had general military service.

Die in Flammen aufgeht	Which bursts into flames	というお札、どちらも、ごみ箱の中で燃やすのがいい、死者の目にも見えるように。[paragraph break] […]	bill called truth, both of them, may as well be burned in the garbage can, so that the eyes of the dead can see them. [paragraph break] […]
Damit die Toten sie sehen können	So that the dead can see it		
5 […]	5 […]		
Der Geldbaum	The money tree		
Seine Blätter sind Banknoten	Its leaves are bank notes	お金の木は、葉っぱが銀行券でできている、女の姿の描かれた百マルク札、いけにえの牛、この女の視線には誰も耐えられない、財布を開けた瞬間、暗い穴がぱっかり開く、その目つき、避けたい一心で、急いで、お札を人に渡してしまう。紙女の視線を逃れるために。	The tree of money, its leaves are made of bank notes, the hundred Mark bill has a woman's form drawn on it, the sacrificial cow, nobody can bear the gaze of this woman, when the dark hole gapes open, the look in her eyes, one wholeheartedly wants to escape, [and] quickly, one passes the bill to the other person. In order to flee the gaze of the paper woman.
Der Hundertmarkschein mit dem Bild- nis einer Frau	The hundred Mark bill with the painting of a woman		
Eine Opferkuh	A sacrificial cow		
Ihren Blick vermeiden wir jedesmal	Her gaze we evade every time		
Wenn wir das Portemonnaie öffnen	We open the purse		
Vorsicht!	Caution!		
Die dunkle Öffnung	The dark opening		
Wir geben den Schein schnell weiter	We quickly pass on the bill	[…]	[…]
Um dem Blick der Papierfrau zu entfliehen	To escape the paper woman's gaze		
[…]	[…]		
Auch die Toten brauchen Wa- ren aus dem Supermarkt	The dead, too, need commodities from the supermarket	死者たちだって、スーパーで売っているような品が必要なのだ。	Especially the dead need products like the ones sold at the supermarket.
[…]	[…]	[…]	[…]
6	6		
Die Müllmänner	The garbage men	廃品回収人とタイの僧侶が、肩を並べてオレンジ園にすわっている。	The garbage men and the Thai monks, sit shoulder to shoulder in the orange garden.
Und die thailändischen Mönche	And the Thai monks		
Sitzen zusammen in der Orangerie	Sit in the orangery together		
Aus diesem Traum mußte [sic] ich erwachen	From this dream, I had to wake	そんな夢から目が醒めた。	From this dream, I awoke.
[…]	[…]	[…]	[…]
Aufstehen und kalt duschen	Get up and take a cold shower	起きて冷たい水を浴びる。	Get up and shower with cold water.
Das Wasser friert und zittert	The water feels cold and shivers		
Nicht ich, das Wasser	Not me, the water says		

sagt, es sei kalt	it is cold	水が寒がってふるえ	The water is cold and
[…]	[…]	ている、わたしでは	what shivers, is not me,
Diese Kälte ist nur die	This cold is only a	なくて、水が言う、	the water says, it is cold.
Einbildung des	delusion of the	寒い、と。	[…]
Wassers	water	[…]	This coldness is, an
Nicht meine, nicht ich	Not mine, not I	この冷たさは、水の	illusion of the water, not
Mir ist nicht mehr	I no longer feel dark	幻想、わたしの幻想	my illusion, not me.
dunkel		じゃない、わたしじ	I am the break of day; I
Mir ist sechs Uhr	I feel six o'clock	ゃない。	am six o'clock.
[…]	[…]	わたしは夜が明け	[…]
Wir bitten um das	We ask for what is	た、わたしは六時。	
Nutzlose	useless	[…]	
[…]	[…]		
Der Rest von mir	The rest of me	不要な物を、くださ	Please [give me], the
Der Überrest von mir,	The remains of me,	い。	unneeded things.
das ist ich	that is me	[…]	[…]
Das Beste legt man in	The best thing you put	わたしの残り。	My remains.
die Asche	into the ash	わたしの余り、それ	My surplus, that is me.
In der Asche flackert	In the ashes, there	がわたし。	The best things, one
noch	flickers	最高の物は、いつも	always places amidst
Der Rest des Feuers	The rest of the fire	灰の中に置かれる。	the ashes.
Die Farbe des Feuers	The colour of fire	灰の中でまだ残り火	In the ashes the embers
Die Farbe jener Frucht	The colour of that fruit	が燃えている、火の	still burn, the rest of the
Die Müllmänner	The garbage men	残り、残り火の色、	fire, the colour of the
Und die thailändischen	And the Thai monks	あの果物の色。	embers, [is9 the colour
Mönche		廃品回収人とタイの	of that fruit.
Sitzen zusammen in der	Sit in the orangery	僧侶が、肩を並べて	The garbage men and
Orangerie	together	オレンジ園にすわっ	the Thai monks, sit
		ている。	shoulder to shoulder in
			the orange garden.

Despite the length of the poem (275 lines in German, 8 pages of 'prose' text in Japanese), no linear narrative emerges. Instead, the poem has a complex thematic structure. Franziska Bergmann describes it as a succession of associations, based on specific leitmotifs. The six parts of the poem highlight the cultural meanings assigned to these leitmotifs, in order to reveal parallels and create similarities (Bergmann 2016, 663). In detail, these motifs are both the fruit and the colour orange; the act of collecting; garbage, dirt and surplus; ash; the dead; cloth; religion; and (paper) money. As Bergmann comments, the similarities Tawada draws between the different manifestations of these motifs transcends dichotomies (2016, 664), not only of East and West, but also of present and past. Because they connect elements of different cultural contexts in unexpected ways, they familiarise the unfamiliar and estrange the familiar, blurring the binary.

In this way, a net-like structure emerges as the individual recurring motifs are linked cross-culturally by similarity, and intraculturally by custom, religion, and history. The web or net is a fitting image, not only because its structure of connections is the opposite of binary orders, but also because Tawada herself has described her work as "Writing in the web of languages" ("Schreiben im Netz der Sprachen", Tawada 2011b, cf Stuckatz 2014, 313; Tobias 2015, 170). Existence in multilingualism, between cultures, she compares to a continually transforming and expanding network, which can never be finished and which is by nature irregular.

> A web consolidates its structure when new traits are incorporated. Thus, a new pattern develops. There are more and more knots, irregularities of dense and loose parts, unfinished corners, tails, holes or overlaps ("Ein Netz verdichtet seine Struktur, wenn neue Züge aufgenommen werden. Dadurch entsteht ein neues Muster. Es gibt immer mehr Knoten, Unregelmäßigkeiten der dichten und lockeren Stellen, unvollendete Ecken, Zipfel, Löcher oder Überlagerungen", Tawada 2011b, 448).

The relationship of a text and its translated version can also be framed in this way, as an addition to their weblike structure.

The overarching symbol of the poem is the titular orangery, which represents transcultural hybridity. As a "connecting link between different cultural spaces" ("Bindeglied zwischen unterschiedlichen Kulturräumen", Bergmann 2016, 665), it recreates Asia within Europe, but in this process, both of these concepts become hybrid, transformed by adaptation to/of another culture. As Adelson (2006, 39) notes, cultural contact does not occur *between* cultures as much as *within* them, when people with different backgrounds meet at eye level. As an enclave of 'Asia' in Europe, the orangery can serve as a Third Space. It provides a metaphorical meeting place for both the abstract discourses, and for the representatives of those marginalised by these discourses, garbage men and monks. Both Thai monks and German garbage men are marginal in their respective cultures, although for different reasons (religious departure from secular society versus social ostracisation for a low-paid, 'dirty' job). Yet, in the orangery, they "sit together" ("sitzen zusammen", l.222), even "shoulder to shoulder" (肩を並べてオレンジ園にすわっている, Tawada 1998, 194, 195). This expression of community is so vital to the poem's effect that it is repeated as the texts' final line. As a space where discourses meet and merge, the poem itself is a Third Space as well.

A similar image of an in-between state is the transparent coffin (from Tawada's first novella *Das Bad*), which represents "the bodily text and the textual body (of the storyteller)" as in-between spaces (Mattison 2013, 122). In Mattison's interpretation, the element of corporeality is central, which makes sense since the coffin is a container for a

body, made to enclose the ultimate foreignness of death. By contrast, an orangery encloses a simulation of another place, an attempt to preserve (agri)cultural foreignness. Both the glass coffin and the orangery also are unique spaces in that they are enclosing, but also transparent, allowing gazes from both within and without. Rather than an absolute border, the glass walls act as a (at least to light) permeable division. In this way, the glass walls of the orangery represent Tawada's attitude to borders: A playful, transformative disruption, where the border becomes a permeable boundary. Her approach to genre illustrates this style as well.

While the German version of the text is clearly a poem, the Japanese version is more ambiguous. The German text consists of 6 numbered parts in verse. Although no meter or rhyme scheme is used, it qualifies as a poem not only on a formal, but also on a content level: play with language is featured through homophones, assonances, alliterations, anaphors and parallelisms, and the content is arranged in an associative sequence of images. By contrast, the Japanese version is formally a prose text. The complexity of the German text, as a poem, may at first suggest that it is the original and the Japanese version a derivative text, a prose translation. The publication context supports this assumption, since *Kitsunetsuki* contains other self-translations. Moreover, in *Mandarinen*, a number of poems that were originally written in Japanese and then translated into German by Pörtner appear in both versions. Had there been an original Japanese version of "Orangerie", it would probably be included in *Mandarinen*, as well. However, examining the texts more closely complicates this categorisation.

As a prose poem, "Orenji-en nite" is a genre hybrid. Presented in a prose layout, the Japanese version represents wordplay that hinges on German homo-phones with a focus on meaning, rather than on sound, supporting its appearance as a prose translation. Yet, even though "Orenji-en nite" has none of the *formal* criteria for poetry that mark the German version, on the *content* level it is a near-literal translation of the poem. As such, it still focuses on the lyrical speaker's emotive chain of associations, rather than on a plot. Therefore, it stands in a generic in-between space. Another aspect of the in-between state of these texts is the question of translation.

While at first the Japanese text seems like a translation of the German poem, actually both texts have features of translations, complicating the original/translation binary. The syntax of both versions varies between the very natural and the very unusual, which warrants comparison to Tawada's well-discussed exercise in Benjamin-style translation, *Arufabetto no kizuguchi.* However, where the German lines work with homophone-based

wordplay and sounds, the Japanese version opts for explanatory translation instead, favouring sense over sound, in contrast to Benjamin's theory. Still, some aural features reappear in the Japanese version. While Genz and Adachi-Rabe correctly point out how the phonetic component of the German version is discarded in the translation and replaced by a syntactic link (Genz and Adachi-Rabe 2014, 10), one of the examples they cite actually contains sound-based links in the Japanese version too, which they seem not to have noticed. "Kosten und Lüste/ Listen der Verführer/ Sparsamkeit und Ästhetik" (Tawada 1997, 33–4) is connected by the s-sounds and by an assonance linking the first two verses. The Japanese version reads "*kakaku, kairaku, kōkotsu-na yūwakusha, setsuyaku, bigaku*" (価格、快楽、狡猾な誘惑者、節約、美学, Tawada 1998, 192). It is connected by repeated k-sounds, and the rhyme-like recurrence of words ending in -*aku* (*kakaku, kairaku, setsuyaku, bigaku*). As in "Kokkyō", sound functions as a connecting element supplementing, or even supplanting, meaning.

Genz and Adachi-Rabe read the texts as a commentary on translational practices, but this interpretation neglects the transcultural communication aspect of the poems. They recognise the in-between state of translations, but not the liminal position of the translator, or the lack of an original, assuming the Japanese text to be a straight translation. While their analysis of how the introduction of foreign elements in form and content level creates alternative, hybrid forms ("Texthybride", Genz and Adachi-Rabe 2014, 5) is valid for the Japanese version, it overlooks the text's effect to establish transcultural similarities. One might broaden the concept of translation to include such transcultural communication, but then the concept becomes so abstract that it threatens to lose its applicability. This problem arises for Genz and Adachi-Rabe partly because they do not use a theory (e.g., Bhabha's cultural translation concept) to define more closely how they extend the boundaries of the translation concept.

It is also problematic that the authors do not mention the influence of Benjamin on the translational features of these texts, although this is both well-reflected by Tawada herself and mentioned several times in the criticism of her translational poetics (cf Gelzer 1999, 79; Pogatschnigg 2004, 47–48; Gilboa 2017, 21; Mattison 2013, 120; Tobias 2015, 177–78; Esselborn 2007, 247). Benjamin's influence is obvious when both texts are considered side by side, especially in the first lines of the texts. While one notices some slightly unusual sentence structures in the Japanese version, which follows the German content line-by-line, most remarkable is the number of commas. Although a colloquial Japanese speaking style, which skips particles and stresses accentuation, can be represented this

way, viewing both texts side by side shows that in this case, the commas mark German parts-of-speech and the German version's line breaks. These frequent interruptions of the flow of the Japanese sentences create an unusual rhythm, reminiscent of the stress-rhythm of German. Concurrently, the long flowing sentences of the German version appear like a literal translation from Japanese. In Benjamin's terms, this might count as an imitation of the other language's signification process, showing the functioning of one language within another (cf Heimböckel 2013, 247). However, unlike the translated text in *Arufabetto no kizuguchi*, each segment of the Japanese text of "Orenji-en" contains grammatically correct Japanese. Even though the arrangement of elements is sometimes unusual, they line up to form valid phrases. Nevertheless, literalness and introduction of foreign elements are visible enough to warrant the label "Benjaminian translation". There is, however, another theoretic basis for the functioning of both poems.

Liminality is the underlying theme of the poems. Not only are both the main groups of characters – monks and garbage men – marginal members of their respective societies, the poem also features other liminal elements: garbage as the 'leftovers' (or 'remains', fitting with the funeral theme) of what was useful, is in the in-between state between one function and its transformation into something else. The same applies to ash, which is no longer an organic material, and not yet earth. The multiple transformations of the cloth touch upon marginalising factors such as gender, religion (headscarf, sari) and poverty (cleaning rag, beggar), thus pointing to the manifold existences at the fringes of society. In the second part of the poem, the liminal position is already elaborately described in relation to the orange: Nameless and untouchable for being "dirty", it lies out of place on the road, beneath an apple tree, which marks it as alien: beyond approach, even in language (ll.44-54, Tawada 1998, 189; cf Ch 3).

In addition, the speaker in both texts is a liminal lyrical subject. They position themself between Southeast Asia and Hamburg (cf Bergmann 2016, 666), but remote from both, and figure as an 'omniscient narrator' or 'documentary voice'– a liminal lyrical subject – for the first five parts of the poem. This aloof speaking voice, in many instances too vaguely defined to be called a character,[91] is a characteristic device of Tawada's to express liminality. The sixth part, where the speaker becomes more present, can then be read as either a meta-commentary or a frame 'scene', where the speaking voice shifts

---

[91] Cf Mattison 2013, 126 for a prose example and my essay (Böhm 2020b) for two instances of it in Tawada's poetry. Arguably, the speakers of the four poems discussed above also qualify.

from an observing/descriptive level to a one of personal experience. This arrangement recalls the speaker of "Kyaku", who also shifts between more remote and more involved stances, and it mirrors the continuous transformation of the content by placing it in different Asian and European cultural contexts.

However, there is a key difference between Tawada's earlier depictions of liminal speakers in "Kankōkyaku" (1987, cf Ch 3) or "Kyaku" (1991, cf 2.3.2.): The liminal position in "Orangerie" is a *poetic* construct. Both the German frame and the sense of rootedness – the subject has travelled as a tourist or in dreams, but is itself not in transit at the moment of speaking – distinguish the text subject of the "orangery" poems from earlier liminal voices. The liminal position is now a *pose* (cf Gelzer 2000) of the subject rather than their permanent state. This fictionality does not impede its deconstructive potential, however: "the pseudo-Japanese perspective of Tawada's protagonists deconstructs European concepts of Japan and of Europe" (Anderson 2015, 51). On the contrary, the fragility of this pose, and its use to observe from a distance, are also liminal qualities that aid in the estranging effect of the poem.

Lastly, on a conceptual rather than the content level, liminality is present throughout the poem because the text is framed as a dream, which is a liminal state. After a first hint in part two, part six reveals the entire scenario of the poem as a dream, from which the speaker (had to) wake up: "The garbage men and the Thai monks sat shoulder to shoulder in the orangery. From this dream, I awoke" (廃品回収人とタイの僧侶が、肩を並べてオレンジ園にすわっている。そんな夢から目が覚めた, Tawada 1998, 194, "Die Müllmänner/ Und die thailändischen Mönche/ Sitzen zusammen in der Orangerie/ Aus diesem Traum mußte [sic] ich erwachen", Tawada 1997, 37). "Orangerie" is not alone in this respect; Tawada has written several texts with dreamlike features. She describes the volume *Mandarinen*, which contains "Orangerie", as a collection of "dream texts" ("Traumtexte") on her website (Konkursbuch). As a result, the Japanese volume *Kitsunetsuki*, which consists of many self-translations from *Mandarinen*, could also be considered a collection of dream texts. In content, as well, the speaking subject of many pieces contained in *Kitsunetsuki* is unsure whether they are awake or asleep, or surreal events happen in a matter-of-fact way that recalls dream logic.[92]

---

[92] For a consideration of the use of dreams in Tawada's prose, cf Mattison (2013, 139–42). She does not consider dreams as manifestations of liminality, however.

As a liminal space, the dream has disruptive potential. A dreamlike quality in a text facilitates its deconstruction of borders (McMurtry 2017; cf Krauß 2002, 60), as binary thought systems and everyday logic are disrupted. "Crossing the frontiers to the other world without transition, at the stroke of a signifier, [sic] this is what dreams permit us to do", claims the feminist theoretician Hélène Cixous (1993, 81), linking dreams to writing. This potential of the dream may be one motivation for the use of dream states in Tawada's work. Dreamlike texts have the potential to help readers perceive what they ignore in reality (Cixous 1993, 93, 95-97), facilitating the shift in thinking Tawada's texts often encourage through alienation (cf Ch 4).

Liminality in the "orangery" poems has several further aspects, extending to the poetic form itself. As Bergmann points out, the text is ambiguous on whether the lyrical speaker actually wakes up (Bergmann 2016, 672). Thus, the liminal space of the dream is sustained. In both versions, the poems work as a 'scripted' dream, since their complex weblike structure contradicts a truly random dream experience. Instead, a dreamlike, matter-of-fact style of presentation makes the surreal, culture-transcending content more easily acceptable. If, therefore, the poem itself (for the first five parts) is a dream, it is a liminal space: enclosed (in sleep), but visible, just like the orangery in the glass building.[93] This explains the poem's title as not only a reference to a part of the poem's content but also as a metaphorical description of the poem itself – like the orangery, like a dream, the poem is a liminal space.

What happens in this liminal space, then, is the creation of community in transcultural hybridity, by making the borders of binary categories (literally) transparent. A hybrid is defined (by Bhabha) as the retention of difference in the passage through the Third Space of cultural translation. On the content level, the meeting of monks and garbage men in the orangery as a Third Space performs this community, this hybridisation. On the discursive level, community is established between the readers: both versions of the poem include estranging elements, which confront the reader with something unfamiliar. Alienations through content and form intersect. Because of the instances of literal translation, the Japanese text causes alienation on a language level (a similar effect strikes the reader in the first passage of the German version). This may be because the Asian

---

[93] Initially, the Japanese title "Orenji-en nite" seems an inappropriate translation for this concept, as a "garden" or "plantation" would be an outside space, where the plants can grow naturally (cf Genz and Adachi-Rabe 2014), without the glass wall central to my interpretation. However, a garden or plantation is still an artificial, controlled environment, like an orangery. Instead of East and West and in the European orangery, in the Japanese garden, nature and culture become hybrid.

contexts, especially relating to Buddhism, may be foreign to German readers but are common cultural knowledge in Japan – though of course, Thai Buddhism is different enough from Japanese Buddhism to seem alien, as does the Chinese custom of burning paper money at funerals. Moreover, the description of the morning scene in Hamburg is more detailed in the Japanese version, because this is an unfamiliar scene. At the same time, the grammar feels quite natural in the Japanese version, unlike in the German version, which reads more like a translation. Readers of any of the texts thus find themselves alienated: drawn into the in-between space of the orangery, "shoulder to shoulder" not only with the representatives of marginalisation in the text, but even with the readers of the parallel text.

The analysis has emphasised the complex weblike structure of the text, tied by motif-association (orange, dirt, cloth, paper, money), which creates a similarity between unfamiliar things, with an estranging effect. Central image is the orangery as a hybrid meeting place, where borders become permeable as transparent walls. Besides the cultural combinations, which disrupt cultural categories of "own" and "foreign", the Japanese version transcends genre as a prose poem, and both texts blur the border between original and translation. Benjamin's influence on Tawada's translational style is apparent in this latter process. In addition, liminality is present in motifs such as the monk and the cloth, but also in the speaking position the poem constructs, and the texts' framing as a dream, which further unsettles binary categories. From this manifold disruption of binary categories, transcultural community is born, even beyond language barriers.

2.4. In-between Space as Place, Condition and Effect of the Poetic Voice: Conclusion of Part One

In the analysis section, I have considered images of in-between space, as well as liminal speaking positions, in five of Tawada's poems. "Tsuiraku to saisei" from her debut collection presents the in-between space of languages, where translation fails, as the ambivalent origin of the poetic subject. In "Kyaku", questions of identity between East and West are resolved within the Third Space of the poem, when in the final image the poem/poet is born from the fusion of cultural spheres and languages. "Kokkyō o koeta kusuriuri" depicts the sound of a poetry reading as both a hybridising improvement of the language, and a form of 'medication' against the compulsion to interpret. "Ich wollte keine Brücke schlagen" marks a departure from the idea of a failure to translate toward a refusal to do so, and an affirmation of the in-between. In this way, it portrays the decision to depart from the mother tongue and exophonically play in the in-between space – valley,

ditch, or riverbank – of transformation. Finally, the liminal speaker of "Die Orangerie" creates surprising similarities and estranges the familiar, even the familiar language, to construct multiple in-between, Third, spaces – the dream, the Orangerie, the poem itself – where liminal communities form and hybridity develops. Looking back on the types of in-between space I have presented in the theory examination, I find that the five poems together cover all the noted aspects in four fields: imagery of the in-between, in-between-ness as conceptual element in the poem's structure, performance of in-between states, and its use for transformative potential.

Regarding imagery, the "borderland" appears as the realm between translations in "Tsuiraku" and as the riverbank in "Brücke", which also features the images of the gap and the river itself. Third Spaces in the poems include the restaurant and the stage in "Kyaku" and the café/reading stage in "Kokkyō", the mountains in both, the uterus and the coffin in "Kyaku" and the orangery in "Die Orangerie"/ "Orenji-en nite". As a liminal character, one may list the interpreter/poet of "Tsuiraku", the speaker of "Kyaku", the translator/poet of "Kokkyō", and the monks and garbage men of the "Orangerie" texts.

In the case of conceptual areas, in-between-ness features in the linguistic sense in the translation (failure) of "Tsuiraku" and "Brücke", the poem exchange of "Kyaku", and the original/translation hybridity of the "Orangerie" poems. In all these examples, the languages involved also imply different cultures, reinforced in "Kyaku" with food symbolism, in Kokkyō with the medicine comparison, and overt in the various customs described in the "Orangerie" poems. A liminal social position is evoked through the translator figures, but also through gender ambivalence, especially in "Tsuiraku" and the Buddha section of "Orangerie". "Kyaku" is the example most concerned with identity construction from an in-between position, while "Orenji-en nite" blurs genre boundaries.

As for applications of the in-between in the creative process, performance in the narrow sense occurs in "Kyaku" and through the reading in "Kokkyō". It is also implicit in the liminality of the speakers, especially of "Orangerie". As a central theme in Tawada's oeuvre, estrangement (alienation) features in all poems, whether experienced by a character (the interpreter in "Tsuiraku"; the "you" in "Kyaku"; the speaker as representative of the audience in "Kokkyō") or by the recipients (in "Brücke" and the orangery texts). This performative alienation could be connected to an effort to deconstruct binary thinking (cf Ch 3), in which the creation of transgressive hybrid concepts is most effective, as the similarity inducing associations of "Orangerie" demonstrate.

Ch 2: In-Between Space

Regarding the potential inherent in this uses of in-between spaces, the impact of in-between-ness on identity construction is present in "Tsuiraku" and "Orangerie" but most emphasised in "Kyaku". Transformation, especially in the sense of a perspective shift, is most strongly encouraged in "Orangerie" through the transcultural similarities the poems create. Norms and hierarchies are disrupted with all deconstructions of binary categories, while community is hinted at in "Kyaku", embraced in "Brücke" and emphasised in "Orangerie"/"Orenji-en".

All in all, in-between space is created by what the intersecting voices of the poem say, but it is also the condition and place of utterance, where the poems perform various forms of translation – literal, literary, cultural, artistic. Thus, by using in-between spaces as building blocks, means, and frame of the writing/reading/signification process, Tawada realises her poetics of liminality in multiple forms, defeating any but fluid poetic categories. While statements on her approach to literary creation can be found in essays, lectures and interviews, they do not always align perfectly, and her views change over time (e.g., her initial refusal to translate her own works). Tawada's poems reflect her theory, but also enable different readings. Thus, I have noted different interpretative options for specific lines. Perhaps, like the ambiguity of the poems, the incoherence of Tawada's poetic statements also serves to avoid their conscription into binary concepts. This aspect makes vagueness a political as well as a poetic category, a concept I explore in the following chapter's section on ambiguity tolerance. Overall, in the following two chapters, I narrow the focus and examine two specific manifestations of Tawada's 'voices from the in-between': The voice of the Other in cultural (Ch 3) and sexuality/gender contexts (Ch 4).

3. Subject- and Alterity-Construction in Tawada Yōko's Poetry

After examining the basic concepts for my study (voice and in-between space) in the preceding chapters, in this chapter I consider the first of two types of interaction between voice and in-between space: How the poem's voice(s) are positioned, and which forms of subjectivity (what kind of Self) they create, in the context of cultural identity. To this end, a general consideration of subject construction processes is necessary, before moving on to Tawada's approach to subjectivity and alterity, and their manifestation in more specific cultural contexts, as portrayed by Tawada's poetry.

3.1. Premises and Perspective

The position of the subject in literature is a shifting one, and the lyrical subject is in particular trouble. In the 1960s, when Roland Barthes declared the "Death of the Author", poststructuralism in general strove to abolish the (literary) subject. However, while Barthes' theory endorsed the reader instead of the author or the critic, no alternative or third concept was available to replace the literary *subject* in analysis (Griffiths 2008, 13). At the same time, the concept and label of the lyrical subject (the instance saying "I", that is the voice of the poem), also became a controversially discussed topic (Prager 2016, 187–88).[94] In this section, I provide an overview of the terms used, the overall plan of the chapter, and the two main areas of interest for the analysis.

3.1.1. On Terms (with the Self)

I begin by defining the conceptual pair of Self and Other, which serves as the basis of my concept of subjectivity, and thus of my examination of its literary manifestation in Tawada's poetry. I use the terms 'Self' (and its indispensable partner term, 'Other') in a generalised manner, understanding identity/alterity, own/foreign and subject/object as subcategories of the main Self/Other pair, which all function on the same principle. This parallel functioning is apparent in the synonymous use of the term pairs: For example, the Oxford English dictionary's definition of "self" uses the words 'subject' and 'identity' in this way: "[t]he ego (often identified with the soul or mind as distinct from the body); the *subject* of all that one does and experiences during one's existence; a true or enduring

---

[94] The persisting actuality of this issue can be seen in the workshops on lyrical subjectivity the DFG Research Group "Russian-Language Poetry in Transition" (FOR 2603) held in June and December 2018, https://lyrik-in-transition.uni-trier.de/events/event/lyrik-workshop-in-trier/ and https://lyrik-in-transition.uni-trier.de/events/event/workshop-die-konzepte-textsubjekt-und-abstrakter-autor-in-der-lyriktheorie-pro-et-contra/.

personal *identity*" (OED Online 2020c, my emphasis).[95] Similarly, sociologist Lothar Krappmann understands identity as the Self plus its social relationships, and 'alterity' describes that which falls outside of, or questions, this identity (Krappmann 1969, 24–25; cf Müller-Funk 2016, 17; Welz 2000, 89). Depending on how they frame identity, different schools of thought define different things as alterity, e.g., society/discourse (in opposition to the individual), the unconscious (in opposition to rationality), and the feminine (in opposition to the masculine as norm) (cf Mecklenburg 1990, 84). However, all these considerations of alterity serve the same purpose: to question the subject, but ultimately reaffirm it. Therefore, (a subject's) identity and alterity function as a pair, even in theoretical discussions. Because of this parallel function, I view identity/alterity is a form of the Self/Other dynamic, and generally use the term pair 'Self'/'Other'.

In this pair, the distinction of Self and Other is an arbitrary construction; it is a line drawn by one party to define itself against the image of an Other. The designated Other need not accept this label, or any of the attributions that come with the Self's construction of them, because the Self will apply it regardless: "[i]t is enough for 'us' to set up these boundaries in our own minds; 'they' become 'they' accordingly, and both their territory and their mentality are designated as different from 'ours'" (Said 1978 (2003), 54). Edward Said's discussion of Orientalism makes clear that Self and Other are implicated not only in personal identity formation, but in community cohesion and nation building – which, in turn, influence personal identity (cf section 3.3.4.). In the analysis, I examine how Tawada treats the complex topic of identity in her poems, how the poems construct subjectivity (as a speaking voice), how alterity is dealt with, and how the dichotomy of the term pair 'Self/Other' breaks apart.

In Tawada's poems, the reader is invited to share in the self-positioning of the speaking voice; its perspective. The Self/Other constellation is therefore central to many of the texts, as the voice's position is determined by what it perceives as own/belonging and what as foreign, unfamiliar, or alien. In Ch 1, I have shown the functioning of voice in Tawada's poems as both an *expression* and a *transcendence* of the physical body on the one hand, and the text on the other. This ambiguity is reflected in the concept of in-between space, which Tawada prefers to fixed cultural attributions, as I examined in Ch 2. Moving on, I will continue both lines of thought. Tawada's poetic voices are speaking from an in-between space, a position of liminality, to portray the encounter with the

---

[95] Zima (2017, 22) differentiates individuality as a person's social standing and subjectivity as the performative realisation of this individuality's potential.

foreign/unfamiliar as a continuous process of creative work, in which the reader is actively included. Crucially, to achieve this she goes beyond the two customary reactions to foreignness.

Tawada's poetry enables a shift in the process of recognition and categorisation of the unfamiliar. Initially, when a consciousness encounters something unfamiliar, it attempts to process it according to its existing interpretation patterns. How these patterns are described varies from author to author. For example, Kristeva only sees the options of assimilation or isolation of the foreign (Kristeva 1991, 39). By contrast, Hofmann differentiates more precisely, noting that instead of direct assimilation, a foreigner can be considered a variant development from a common basis, or as a prototypical or archaic form of the self. This broader approach remains idealist and Eurocentric, however (Hofmann 2006, 20–21), since the foreigner as 'variant' still reiterates the European model, and is thus assimilated into this model as an Other. Even if the Self changes through the encounter, the foreign is only acknowledged where the Self benefits (Hofmann 2006, 23). While Tawada uses the 'variant' approach when she alludes to a common basis in the "Orangery" poems (cf Ch 2), these poems are also irreverent regarding the Self-image of Europe. Thus, the poems do not affirm the 'assimilation' style of engagement with the world.

If the stranger/foreign object cannot be associated with the self through similarity and assimilation, they/it become(s) the Other in a dichotomy, as they are/it is associated and assimilated via opposition. This is an essentialist view (Hofmann 2006, 22) often connected to discrimination, but the most common and thus the most researched. I describe it as the 'Other as Alter Ego'. In this process, the unfamiliar object is 'recognised' and subsequently overwritten with the Self's construction of an(y) Other. As a result, the Alter Ego Other is an image of the unfamiliar object that has been assimilated into the subject's interpretation pattern, silencing the actual object (person) encountered. In this process of 'othering', the actual unfamiliar *being* has disappeared beneath the *image* that has become part of the subject's Self-image. It is thus different to a true stranger (J. Fischer 2000, 105), but the Self is unaware of this. The actual foreign being will therefore not be afforded their own agency (Velho 2016, 80, 199).[96]

If, however, the subject is unable to incorporate the unfamiliar into its pre-existing worldview, its strangeness and agency remain. This form of Other I call 'Alien'. Levinas

---

[96] This is the process of constructing the colonial subject, which Said (1978 (2003)) has described at length.

names death as one such phenomenon, an Other which cannot become an Alter Ego. Emily Apter finds it in language, as that which is lost in translation, the 'untranslatable' (Apter 2013). Some theorists locate it in the nonverbal information transmitted by a speaking voice (cf Ch 1), or in the gendered body (cf Ch 4). The chief characteristic of the Alien Other is that it resists the Self/Other dynamic, and this resistance has subversive potential. For example, Homi Bhabha argues for hybridisation as a means to maintain (Alien) difference in the encounter with the colonial power (and its drive to create an Alter Ego) (Bhabha 2012, 321). In the same vein, Hofmann describes "respecting the foreigner in his foreignness" ("Respektierung des Fremden in seiner Fremdheit") as a means to acknowledge the limits of possible experience (Hofmann 2006, 25), i.e., the acknowledgement that the dichotomous pattern of subject constitution, based on Self and Alter Ego, breaks down at some point.

Tawada, however, goes beyond retaining the strangeness of the unfamiliar. Her texts trigger a shift in perspective in response to the Otherness of the unfamiliar object. This shift constitutes a liminal, ambiguous subjectivity in which the reader takes part. The liminal subjectivity evoked by the voice's ambiguous in-between position *postpones* the assessment of any 'foreign' element it encounters. In this way, it evades the pitfalls of either assimilating the foreign into its own sign system, or ignoring its fundamental strangeness. Through ambiguity, the liminal subject distances itself from the unfamiliar object *while still engaging with it*, leading to a perspective shift that the reader is invited to share. They take part in this shift, which alienates objects familiar to them, and thus learn to see them with the fresh eyes of an observer beyond the Self/Other position.

Moreover, Tawada's method shows the interdependent process of subject- and alterity-construction, revealing it *as* a construction, and thus offering the potential to transcend it. The strongest example of this approach appears in "Kankōkyaku" (cf 3.3.1.1.). When the speaker actively seeks what is unfamiliar for creative inspiration, the unfamiliar object remains unclassified. Through the postponement of categorisation, both the subject and the unfamiliar object are ambiguous, in a liminal state, familiar but strange. Their encounter can shift the subject's worldview, rather than the worldview either assimilating the object (Self/Alter Ego) or rejecting it as incomprehensible (Alien). This method amounts to the search for a true encounter with the Other through literary liminality, which is then transferred to the reader, as a third path for approaching the unfamiliar. The following chart (Fig. 5) illustrates this relationship; Tawada's approach is highlighted in the right column.

In the following, I introduce the Other as Alter Ego, elaborate on the specifics of self/other construction in language, and juxtapose the Alter Ego with the Alien type of Otherness. This overview helps to place the Others appearing in Tawada's works. In particular, I consider different methods of Self/Other construction (focused on dialogue/social context, language, the body, and cultural imagery) and how Tawada responds to them. An analysis of the poem "Kankōkyaku" (1987) illustrates the dialogic construction of Self and Other and the fictitiousness of the categories used, while also employing a liminal speaking position. "Shiberia fukin de ren'ai sata" (1991) exemplifies the internalisation of Othering, "Ō Adana ō Isutanbūru" (1997) intercultural and interpersonal connection, which both fall under the umbrella of dialogical subject construction.
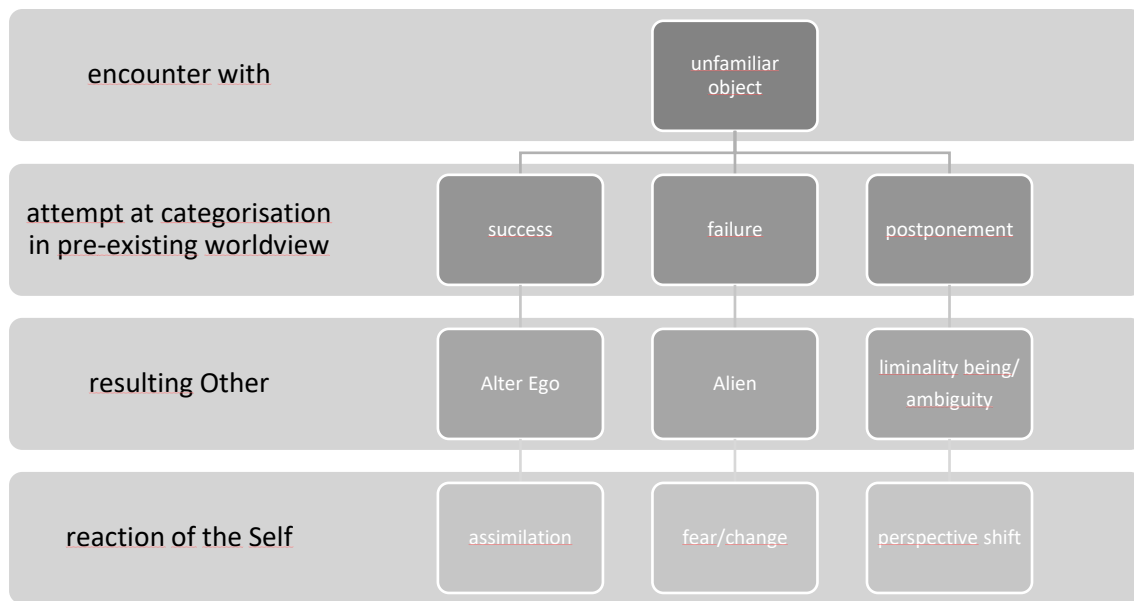
Figure 5: Three Avenues of Dealing with the Unfamiliar

Regarding the construction of subjectivity in language, Tawada's use of the language learner position for exophonic poetry is remarkable. My analysis of "Yōkame" (1987) and "Vor einem hellen Vokal" (2010) shows the persistence and evolution of this trope, while "Die *tōsō* des *tsuki*s" ("Die 逃走 des 月 s", 2010) employs the principle of the Japanese script to estrange the German reader from a German text, forcing them into a language learner's position. While "Osoroshii chiwa to kakumei" and "Nihon kanzume kōjō no shukujitsu" (1987) reference the portrayal of the Other's body in colonial discourse, "Darumushupīgerungu" (2017) considers the role of the body in subject construction on a more personal level. In the section on cultural identity, the role of stereotypes as framing devices emerges from the intertextual poem "Kaeshiuta", while "Hong Kong 1996" touches upon various elements of colonial identity construction, commodification through gender, and the relationship of food and identity. Finally, the

marginalised position of immigrants in "Ūbān" (2017) shows Tawada's continued and politically relevant interest in external identity construction. At first, however, the concept of ambiguity (and to which extent it can be tolerated) provides a discursive in-between space relevant to each of the poems discussed.

3.1.2. Ambiguity and Its (In)Tolerance

The concept of ambiguity provides the theoretical focus for the following analysis. Since field of Self/Other-based identity construction is a dichotomous one, people, objects and situations that resist clear attribution to one category (Self or Other), challenge the Self/Other-based sense of identity. The experience of conflicting expectations or incompletely fulfilled needs regarding a person (or object or event) is ambiguity (Krappmann 1969, 152). It cannot be binarily judged as positive or negative. Another form of ambiguity is "partial identification" ("partielle Identifikation", Bachmann 1979, 35) with the object of observation, which places it in an in-between state between Self (full identification) and Other (non-identification) – the language learner is the best example of this, as they are no longer fully excluded from the 'foreign language', but not yet able to express themself unreservedly.

The ability to cope with ambiguous phenomena would then be ambiguity tolerance. Since the process of identity formation is open and continuous, ambiguity (in)tolerance plays a significant role. For example, when someone acts differently than expected, the empathetic 'roleplay' of the Self as the Other's Other fails, troubling the sense of Self. Moreover, in such a situation, one cannot judge the other person's action by one's own current standards, throwing these standards into question. This process is especially potent if one is faced with an unfamiliar situation, where one's own role, as well as that of others, is not clear. As the ability to cope with such situations, ambiguity tolerance is a part of intercultural competence (Barmeyer 2012, 22; Reis 1997, 7).

Moreover, ambiguity tolerance helps the formation of complex, open-ended identities – the norm, rather than the exception today – which include mutually exclusive parts (Krappmann 1969, 167). A person's ambiguity tolerance determines not only how they deal with uncertainty but also whether they seek or avoid it (Reis 1997, 9). For example, Tawada's statement that she *wants* to live in the valley between languages (2012a, 31–32) is an example of high ambiguity tolerance. Exposure to cultural ambiguity strengthens individual ambiguity tolerances and leads to a positive attitude toward ambiguity later (Bauer 2016, 38); this may be a side effect of reading Tawada's multicultural poetry.

By contrast, ambiguity *in*tolerance as an aspect of personality means "intolerance regarding situations that can be interpreted in multiple ways, that are difficult to categorise and contain inherent contradictions" ("Intoleranz gegenüber Situationen, die multipel interpretierbar sind, die nur schwierig zu kategorisieren sind und die inhärente Widersprüche aufweisen", Reis 1997, 12). Tawada's surreal poems often create just such situations, challenging readers to confront them. Moreover, the experience of alterity (the Alien Other) creates threatening ambivalences (Wucherpfennig 2002, 185). An ambiguity intolerant Self may transform both alien alterity and any ambiguity of own and foreign, into a dichotomous, constructed alterity (the Alter Ego Other). Tawada's approach to ambiguity, deferring judgement to create a liminal, neither Self nor Other perspective, disrupts this mechanism.

Cultural ambiguity means that within one culture at least two, usually opposing, widely accepted interpretations of a phenomenon exist at the same time. Moreover, everyday life is full of incidents necessitating interpretation, making 'culture' itself a set of ambiguous elements. Society may react to this by fighting the ambiguity, tolerating, or even encouraging it, revealing the level of cultural ambiguity tolerance (Bauer 2016, 17-18, 27) and the fact that it is not only an individual trait but also a cultural element. Both interact, of course: While generalised cultural ambiguity tolerance is not the same as specific social tolerance, it may be a contributing factor (Bauer 2016, 29). Poetry like Tawada's, which trains the reader's ambiguity tolerance, may raise the reader's social tolerance level as well, thus even fulfilling a politically relevant role.

This political function is relevant because psychologists found a connection between ambiguity *in*tolerance, i.e., the tendency towards mental disambiguation, and a tendency towards dogmatism and authoritarianism (Bauer 2016, 36; Reis 1997, 7, 16-9). Such traits often accompany and underpin xenophobia. In particular, authoritarian and generally dogmatic political leanings support the ambiguity intolerant person's inclination to simplify ambiguous situations corresponding with their own prejudices (Krappmann 1969, 152–53), i.e., their Self/Alter Ego Other model. Stereotypes play an important role in this reduction process, since they generalise traits and use them to legitimise action (cf above). Therefore, stereotypes are often part of prejudices, and increased levels of prejudice "correlate with ambiguity intolerance as well as poor conceptualisation and deductive reasoning skills" ("Ein höheres Maß an Vorurteil korreliert mit Ambiguitätsintoleranz sowie mangelhaften Fähigkeiten der Begriffsbildung und deduktiver Logik", Krappmann 1969, 153). Works like Tawada's, on the other hand,

demonstrate high ambiguity tolerance, potentially acting as a counterweight – although their target audience probably already has high ambiguity tolerance.

In particular, Tawada's works encourage ambiguity by depicting foreignness and simulating alterity experiences, often through estrangement, as discussed below. Her texts exude ambiguity most intensively when they refuse an object/act/person's categorisation altogether. Ambiguity (as openness to interpretation) is a basic feature of complex literature, and reading such texts may increase ambiguity tolerance. Moreover, literary works can portray real-life hybridity as well as criticism of hybridisation processes. They can also depict cultural alterity in its diversity and thus provide experiences of alienation (Hofmann 2006, 13-4, 54), as Tawada's works often do. Thus, through reading these texts, one may become accustomed to ambiguity. Similarly, in the field of genre, supernatural or fantastical contents enable authors to engage with taboo topics. Such a fantastic setting can also enable a (simulated) border crossing, and induce a liminal state in the reader (Müller-Funk 2016, 303, 310), teaching them how to cope with ambiguity. Again, Tawada's surreal prose texts perform this fantastic liminality; but poetry is especially suited to estrange the familiar and provide different views (William 2012, 173; cf Wohlers 2016). Therefore, Tawada's 'strange' surrealist poems, with a focus on the mediality of language (voice or writing), are especially suited to extend the reader's ambiguity tolerance. However, the concept of ambiguity tolerance has not received critical attention in research on Tawada.

Another avenue of ambiguity in Tawada's texts emerges from the exophonic position (which is, of course, also liminal, between two languages). Instead of allowing her work to be reduced to her cultural situation, as is the case for many multicultural writers, Tawada creates ambiguity through multilingual play with language: incomplete (cf Heimböckel 2015), overt, invented, or sound-based translations. Thus, exophony, Tawada's fundamental poetic principle, is ambiguous: it "presents an ironically ambivalent intention" (Young 2016, 196). Because exophony is based on an encounter with a linguistic Other – the Other in language, or another language – which distances the speaker from the native language and the Self constructed in it, the exophonic stance as a liminal perspective uses the foreign language as a means of avoiding being pinned to a single (language- and/or nation-based) identity (Young 2016, 193); to retain an ambiguous state. This may have equalising effects, since if the 'foreign' is just as alien as the 'familiar', discrimination because of 'difference' loses its legitimation (cf Hein 2014, 41).

The position of the language learner, as featured in "Yōkame" and "Vor einem hellen Vokal" is itself an ambiguous state, as both part of the language community and also distanced observer. This in-between state – not yet proficient, but no longer excluded from understanding – also makes the language learner's position liminal. In addition, the subtype of the *immigrant* language learner has another feature of ambiguity. They have come from a 'foreign' place and could potentially leave, but do not, and this (ambiguous!) state – here, but not fixed to this (only) place – makes the immigrant an object of othering by the host country's culture (Schickhaus 2017, 191).

In general, subject constitution is based on dichotomous thinking, to which ambiguity is inherently threatening. However, ambiguity can be tolerated, even sought after for inspiration, and Tawada's texts demonstrate this, educating readers on ambiguity tolerance in the process. If the ambiguity featured in the text is transferred to the reader, they will be pulled into the liminal stance, as well:

> The literary text condenses and 'organises' experience. It expresses that authors as well as readers can be ethnologists of themselves, i.e., themselves and another [an Other] at the same time (Der literarische Text verdichtet und 'organisiert' Erfahrung. Er bringt zum Ausdruck, daß [sic] Autor wie Leser Ethnologen ihrer selbst sein können, d. h. sie selbst und zugleich ein anderer) (Bachmann 1979, 51)

Thus, a text's ambiguity is an element in its transformative potential.

So far, the Self/Other pair is recognised a dichotomy, and resistance to it creates ambiguity. The ability to cope with and even embrace ambiguity is ambiguity tolerance, which enables complex and situational, faceted identities. By contrast, ambiguity intolerance as the tendency to force conformity with the dichotomy, is linked to xenophobia and authoritarianism. Tawada encourages ambiguity tolerance with depictions of alienness, offering the readers performative experiences of alterity, but most effectively, her works support ambiguity tolerance when they sustain an uncategorised (ambiguous) state, often through the perspectives of the language learner or the exophonic writer. These perspectives are conductive to estrangement effects, as I discuss in the following subsection.

3.1.3. Estrangement

The technique of estrangement is the focus of this chapter's analyses. As a tool to induce transformation in the reader, estrangement stimulates irritation and surprise, by going contrary to the reader's expectations. Theorist Julia Kristeva names astonishment as a means to overcome binary logic. She bases this claim on Freud's assumption that "the sense of strangeness is a mainspring for identification with the other, by working out its

depersonalising impact by means of astonishment" (Kristeva 1991, 189). In other words, surprise about the apparent Other leads to (partial) identification with it. Before discussing how estrangement techniques features in Tawada's poetics of exophony, the precise meaning of the term, and the mechanism it implies, merit attention.

'Estrangement' is the name for both the method and its effect on the reader('s perception). Estranging texts trip up the readers' expectations, e.g., with surprising turns or irregular connections of concepts (linking back to the astonishment technique Kristeva mentions), as a means to transcend the Self/Other binary. This surprise directs the reader's attention to the words used, disrupting the unconscious acceptance of language as reality, and facilitates a more exact perception (Spinner 2005, 85–87). Tawada uses surprising images that often seeming surreal to trigger a focus on words. Furthermore, she often employs sound-based wordplay to provide an estrangement effect. While these techniques undoubtedly can trigger the perspective shift the texts aim for, the use of atypical imagery and the stress on language, especially sound, is also a typical feature of poetry in general. Spinner mentions unusual word choice, verse form, decontextualisation and ellipsis as tropes used for estrangement (2005, 86), all of which Tawada uses but which are also generally common in many forms of poetry.

In the realm of theatre, Bertolt Brecht's perspective on estrangement is crucial. Tawada knows his work (Tawada and Brandt 2006, 44), and may have been influenced by his technique of self-conscious performance, through which the actor makes everyday acts strange again (Spinner 2005, 88). In addition, the use of masks in Tawada's play *Die Kranichmaske, die bei Nacht strahlt* ("The crane mask that shines in the night", 1993) shows the connection the Brechtian estrangement techniques, which include mask use,[97] but also metafiction (commentary, audience address), contradictions, and ironic citation (Spinner 2005, 89). Tawada also cites real and imaginary intertexts and comments on cultural and literary phenomena in her work, but these elements are more vaguely connected to Brecht. However, Ivanovic (2010a: 176) links Tawada's mixing of languages and her use of literal translations to Brechtian estrangement, connecting the dramatic context to the literary.

Spinner also notes that when used in fiction, estrangement often involves a development, usually an increase in the amount of strangeness the characters experience. Such a development may include disruption of routines, an increasing focus on perception, and

---

[97] Tawada also mentions masks in her prose; cf Mordau (2011) for an analysis of the Japanese narrative "Perusona", where a mask is central.

an attention to language, culminating in a fluid transformation of concrete into abstract objects (and back) that leads to metatextuality (Spinner 2005, 90–91). Tawada's texts may similarly begin with an observation, leading to a liminal speaking position. The speaker then observes events with an intense but 'skewed' focus, often on the words themselves. The speakers' tendency to deliberately understand phrases and behaviours literally (i.e., mixing story and discourse) also falls into the category of estrangement. Examples of abstraction of concrete objects and of personification appear as well – like the speaking objects and the portrayal of Hong Kong as a woman in "Hong Kong 1996" (cf 3.3.4.2.).

Some estranging techniques Tawada uses come from a surrealist background; the first of these is to release language from rational control. Tawada's texts "lead fantasy as far as possible and broaden the borders of what can be said" ("Fantasie so weit wie möglich zu führen und die Grenzen des Sagbaren zu erweitern" (Matsunaga 2010b, 449), e.g., through anthropomorphising abstract concepts, as noted above. Other surrealist tropes that can be found in Tawada's poetry are sound-based: the doubling of sounds and unusual transcription, very prevalent in *Kasa*; the creation of new, additional meanings through phonetic arrangement[98] of characters (*Kasa* as well), neologisms and fragmented sentences (in all her works) (Matsunaga 2010b, 453).

Brandt (2006, 75) notes another surrealist estrangement technique of Tawada's: creating an image which combines objects 'accidentally'. This technique deconstructs meaning, interpretation patterns, and prevalent perspectives. The origin of this 'accidental' combination is, of course, Lautréamont's image of a sewing machine and an umbrella on the dissecting table, where he creates a Third Space by arranging these objects out of context. In this way, their signifying function (representing the signifying mechanism of language as a whole) is disrupted, which causes transformative irritation in the observer (Brandt 2006, 76). Tawada recombines everyday items in unusual or fantastical situations in her poetry (cf "Kyaku", 2.3.2.), alluding to the chance combination of objects in the Lautréamont quote. Establishing unexpected parallels (like the combination of unmatching artefacts in the surrealist trope) between people, places and actions, and creating sound-based links between unrelated words in different languages, Tawada

---

98 If *kanji* are used as phonetic symbols (disregarding their semantic meaning), they are called *ateji* (当て字, "assigned characters"). Japanese place names often bear traces of this technique. The practise of abbreviating the most common *ateji* led to the development of the phonetic *katakana* and *hiragana* scripts. Japanese writers create unexpected connections through the use of unconventional *ateji* to this day; in Tawada's work, one example is *anata* ("you",) written as 穴た (*ana*, 穴, "hole") (Tawada 2006, 16).

estranges these things through unexpected context (cf Schickhaus 2017, 181; Bergmann 2016, 670–71). Finally, the grotesque transformations and similarities of her characters have the air of surreal estrangement.

Tawada uses estrangement techniques to various effects, e.g., for distancing the reader from their commonplace point of view. In this endeavour, empathy with an Other and alienation from familiar thought patterns are key. She distances readers from the familiar, by presenting an Other perspective, but at the same time offers this Other view for identification (often through the use of an I-voice) – I show this juxtaposition in "Vor einem hellen Vokal" (cf 3.3.2.2.). In general, she first establishes a distance between the reader and what is familiar to them, and increases or emphasises the distance to the ambiguously familiar-but-strange object. This approach demonstrates the equality of familiar and unfamiliar to the reader, opening up a new (liminal) perspective (Ervedosa 2006, 569–70; Banoun 2007, 128–29). The resulting in-between state further interrogates the concept of belonging and disrupts it as identity criterion (Kraenzle 2004, 177). In these instances, estrangement can actually serve as a countermeasure to marginalisation (Brinker-Gabler 2014, 34).

To sum up, if one were to understand estrangement, at the most basic level, as the introduction of strangeness into a familiar object, it is essentially a technique to create ambiguity: something that was definite bursts out of its category and becomes unfamiliar – ambiguous – again. With this strategy, Tawada attacks the conventions of language and thinking through the disruption of the familiar/foreign binary (Ervedosa 2006, 580), and provides a new (liminal) perspective. In her German-language texts, she also reveals the ethnographic tendency to silence and abstract the foreign culture when she inverts the ethnologist's gaze and evokes an alien Europe for the reader to experience (S. Fischer 2003, 64–65). She also rejects the 'Western' focus on logic and meaning ('Western' 'masculine' reason). Instead, she uses voice and embodiment to emphasise the inherent strangeness of language, a 'feminine' writing technique (cf Ch 4). However, Tawada also uses exophony as a distancing mechanism.

The exophonic stance of the writing subject as (initially) a stranger to the language/culture they are writing in, is the most encompassing way to describe the estranging *perspective* (rather than estranging literary *techniques*) that Tawada uses for distancing. The exophonic stance makes the familiar strange; it disrupts binary standards of thinking (e.g., the indigenous/foreign type of Self/Other dynamic), triggering uneasiness. In other words,

the exophonic perspective makes Tawada's texts estranging (Kraenzle 2004, 176; van Dijk 2012, 217, 294), in addition to any textual estrangement tropes.

Exophonic writing and estrangement techniques complement each other well. For example, exophony disrupts the link of language and cultural identity when the writer uses a foreign language (Ervedosa 2006, 572–74), uncoupling language and identity. The resulting unexpected combinations, and the focus on language they trigger, overlap with the surrealist tropes noted above. Besides the sound of language, Tawada also emphasises written language in her (sometimes fictional) literal translations, where she mixes languages and writing systems (cf Ivanović 2014a, 92), and this focus fits with the surrealist as well as with the exophonic view on language.

Since the exophonic stance enables Tawada's speakers to view language from the inside and outside at the same time, it reveals the identity constructing functions of language. Depicting the world from an exophonic point of view questions the assumptions behind various identity categories and their political implications (Matsumoto and Tawada 2011, 192); for example, it disrupts identity constructions based on language nationalism. If a second language speaker can create art in a language, this language cannot be mystically linked to the national identity of the indigenous population. Tawada also uses translation (as method and content) to demonstrate how linguistic identity construction includes Othering: "In constantly translating German and Japanese – and also English – into the terms of the other, Tawada shows how cultural difference is performed in linguistic space" (Seyhan 2008, 290). As a result of Tawada showcasing this process with her exophonic stance, the 'gaps in language' (cf Ch 2) appear, estranging language itself from identity as well.

However, focusing exclusively on exophony would overlook other facets of Tawada's work (Matsumoto and Tawada 2011, 193). Again, the image of a 'web' or 'net' of concepts (cf section 2.4.) is useful: the exophonic perspective is one example of a liminal speaking subject, a voice from the in-between, but not all of Tawada's speakers are constituted as liminal through exophony specifically. Gender and sexuality may also function as marginalising discourses (cf Ch 4). Moreover, poetry as a genre often already includes tropes that count as techniques of exophony or surrealism in prose, such as sound play and personification.

Estrangement is also a feature of poetic texts, as William notes: "[t]he notion that the familiar can be more alien than what is codified as foreign, and vice versa; has been highlighted in poetry time and time again" (2012, 173). Bachmann even portrays

literature as a "third world" beyond the familiar and the foreign, due to estrangement effects ("[d]ritte Welt", Bachmann 1979, 31), thus establishing literature as a liminal, 'in-between' space. Mecklenburg makes a similar statement concerning poetry, that it is "exterritorial", beyond the sending and the receiving cultures; as such, poetry can create a "utopian moment [...] the non-violent union of different entities" ("ein utopisches Moment [...] der gewaltlosen Vereinigung von Verschiedenem", Mecklenburg 1990, 98), while remaining critical to the cultures it connects. Tawada's "Orangerie" poems are an example of this technique.

Overall, estrangement makes the familiar unfamiliar again. Techniques for this goal include surprise and astonishment, an emphasis on the aspect of performance, a disconnect of language and reason, the use of soundplay, and seemingly accidental combinations. By distancing the reader from what is initially familiar to them, estrangement creates ambiguity. The perspective of the exophonic speaker is conductive to this effect, but many aspects of estrangement overlap with general poetic tropes, necessitating a more elaborate framework. In the following, I therefore consider the two main manifestations of Otherness in the Self/Other dichotomy in more detail.

3.2. Theoretical Basis: Alter Ego and Alien Types of Otherness

The two main outcomes of approaching something foreign are the Alter Ego and the Alien Other. If the Other is successfully assimilated into the Self's thought system, it becomes the Self's Alter Ego. If it resists assimilation, it threatens the thought system, becoming an Alien Other: defined as beyond the thought system (literally "unthinkable"). Examining both forms in succession forms the basis for considering the methods of their construction in the next section.

3.2.1. The Other as Alter Ego

The figure of the double, an 'alter ego' (lit. 'other self'), is the manifestation of Otherness in the construction of the Self. In this context, Self and Other cannot be thought of as separate entities; like Jekyll and Hyde (perhaps the most iconic example of an Alter Ego), they are dependent on each other. The concept of the interdependence of Self/Other construction is widely accepted (cf Ahlzweig 2018; Dischner 1992; Goetsch 2000; Horatschek 1998; Irigaray 2011; Kristeva 1991; Lüsebrink 2005; Raible 1998). This view assumes that the Self is constructed via the simultaneous construction of an Alter Ego, which form a whole together (cf O. Gutjahr 2015, 49; Irigaray 2011, 108).

In order to establish contact with a foreign element, the Self creates common ground by absorbing the foreign into its own sign system, creating an image of the foreign element that conforms to the Self's ideas: an (Alter Ego) Other. This is the process of Othering, which makes a person into a generalised Other, and conscripts them into the individual process of subject construction (Velho 2016, 80). Tawada depicts the process of Othering in the fates of her (mostly) female Asian prose protagonists, who are typically subjected to Othering by (usually) indigenous men (Matsunaga 2010a). If one were to imagine a scale ranging from from identical, to similar, to dissimilar, to different, to unthinkable, a foreign object would fall somewhere on this scale (Mecklenburg 1990, 81), but the Self can only interact with foreign objects that are dissimilar or different (Alter Ego Other), not with the unthinkable (Alien), because such interaction needs a common base (Hofmann 2006, 11).

The construction of Otherness (the process of Othering) erases any actual person who may have triggered it in the Self. The foreigner/woman is no longer considered an equal human being when the image of the Other overlays them. Instead, their individuality disappears under the national/gendered stereotype, in an inherently racist/sexist process (cf Müller-Funk 2016, 20; Taureck 2006, 113; Velho 2016, 78–79; Sampson 1993, 3–5, subsection 3.3.4.1).[99] The construction of the Other in this way becomes a monologue, silencing of the Other (Sampson 1993, 4).

This identification/ subject construction process occurs in different stages. The first differentiation of the Self happens between the 'I' and 'all that is not I'; an Other as a foreign/unfamiliar *being* is constructed at a later stage (Bautista 2008, 79–80). This difference is relevant because this first differentiation, I/Not-I, is non-judgemental. It does not yet contain information/attributions regarding the Not-I. Thus, the Not-I is not a concrete image, as the later form, the Alter Ego Other, will be. Still, the observation of difference between the emerging self and its environment is the basis of, and marker for, identity (Ferri 2018, 8; cf Griffiths 2008, 35; Thumboo 2008, 17).

In the next step, this observed difference is assimilated into the Self via the construction of an Other (Moslund 2011, 194), which is usually negatively valued. Because of its origin as an unfamiliar object (e.g., a foreign entity), the Other alerts the Self to the foreign *in itself*, its supressed and denied aspects (Hofmann 2006, 18). These aspects are then

---

[99] For a general consideration of racial Othering in German self-construction, cf Erdogdu-Volmerich 2012.

attached to the Other as its characteristics. As Bhabha puts it in his discussion of the colonised as the Other of the colonisers:

> [P]ost-Enlightenment man [is] tethered to, not confronted by, his dark reflection, the shadow of the colonised man, that splits his presence, distorts his outline, breaches his boundaries, repeats his action at a distance, disturbs and divides the very time of his being" (Bhabha 2012, 62)

Because of their interdependent construction, Self and Other are better understood as a joined entity.

Bhabha describes colonial identity in this way, as a colonial Self that emerges only in the moment of describing the colonised Other, through the difference implied (1985: 150). Because their construction is interdependent and simultaneous, these "binary, two-part, identities function in a kind of narcissistic reflection of the One in the Other, confronted in the language of desire by the psychoanalytic process of identification" (Bhabha 2012, 72–73; cf Wohlers 2016, 107; Moebius 2003, 9–10). Identity thus consists of two elements in this model, the Self and the Other, where the Other confirms the Self's image of itself, in a process of identification with the constructed Other's view of the Self as an object of desire.

The relationship of Self and Other is therefore not an encounter of equals, but a dynamic in which the Self tries, ultimately unsuccessfully, to distance itself from the devalued Other. The Other personifies the qualities the Self rejects from itself but which creep back in, since the two are indivisibly linked. The Self continuously needs the Other, but it is at the same time threatened by the Other's irreducibly alien element. This trace of the alien remains in even the most domesticated Alter Ego (Wohlers 2016, 136; Velho 2016, 199) and is thus always part of the identity created with the Self/Other model. Each side of the Self/Other coin is thus both familiar and alien (cf Hofmann 2006, 18).

The identity constructed from a Self/Other dichotomy is thus necessarily ambiguous. The Alter Ego Other therefore reminds the Self of its own inherent alienness, especially when returning the Self's categorising gaze, because this gazing back constitutes a reversal of discursive power positions (Ivanović 2014a, 89; Mousel Knott 2007, 140). In Tawada's prose, it is often secondary female characters who embody this different perspective (Ivanović 2014a, 91–92). Meanwhile, in the poems, this task falls to the speaking voice of the poem, which offers the experience of inversion that may cause a change to the reader's hegemonic position. My analyses of "Kankōkyaku" and "Vor einem hellen Vokal" (cf sections 3.3.1.1. and 3.3.2.2.) show two examples of this use of voice.

In sum, Self and Alter Ego Other are a joined entity. The Alter Ego is a mere image of Otherness, created to maintain the Self's worldview in the encounter with negative aspects of themselves (i.e., something outside their Self-image) or with something foreign (i.e., outside their prior experience). These negative characteristics of the self are transposed onto the image of the Alter Ego, and the Self is then retroactively constructed as the object of this inferior Other's desire. Yet, a trace of alienness remains in the Other, the trace of all things Other remaining in the self, and this trace creates a lingering ambiguity, threatening to let the two poles of the dichotomy collapse into each other. With the Other of the next section, the dynamic is quite different.

3.2.2. The Other as Alien

In order to present the Alien Other, I begin with differentiating it from the Alter Ego type of Otherness. The main difference is that the Alien is not part of a dichotomous pair. Whereas the Alter Ego is the Other in the pair Self-Other, the Alien is "what is culturally, temporally and spatially absolutely strange and can never be reached" ("das kulturell, zeitlich und räumlich absolut Fremde, das niemals erreicht werden kann", Wohlers 2016, 109). This means it shares no joined origin with the Self, but an insurmountable distance from it, and does not belong to the same frame of reference (cf O. Gutjahr 2002, 48; Wohlers 2016, 109; J. Fischer 2000, 119). Tawada's speaking subject often aims at such a position beyond the frame of reference, not (only) through alienness, but through ambiguity of attribution, which results in a liminal position. This position, in turn, then causes the perspective shift central to many of her poems on (cultural) difference. Despite this, alienness remains a recurring theme in her work and, through estrangement, is involved in the ambiguous or liminal position of the speaker.

The Self/Other dyad is constructed in and through language, while the Alien lies beyond language (Müller-Funk 2016, 326; Irigaray 2011, 113). This linguistic incompatibility leads to an impossibility to understand the Alien, because it resists language-based patterns of understanding. "The Other becomes Alien when he cannot be transferred into a familiar pattern and there be recognised" ("Zum Fremden aber wird dieser Andere, wenn er nicht in ein vertrautes Schema überführt und damit wiedererkannt werden kann", O. Gutjahr 2002, 48). Complementing this observation, "something non-foreign must always be recognizable in aesthetically conveyed alterity, otherwise communication breaks down" ("In der ästhetisch vermittelten Alterität muß [sic] immer auch etwas Nicht-Fremdes erkennbar sein, sonst bricht die Kommunikation zusammen", Mecklenburg 1990, 98).

Therefore, is another key difference to the Alter Ego Other is that it is impossible to incorporate the Alien Other into the process of subject construction. The Alien Other is destructive towards identity, since the Self uses its differences to a (definable, thus domesticated) Other to define itself (Wohlers 2016, 115–17). The encounter with the Alien shatters the domesticated image of the (Alter Ego) Other, being "radically strange" (Irigaray 2011, 109; cf Wohlers 2016, 119; O. Gutjahr 2002; Wucherpfennig 2002) and thus cannot be pulled into the identity construction dynamic. This experience disrupts the underlying binary thought patterns expressed in the joined construction of Self and Other. Indeed, in literary works, this disruption is the main function of alienness (Zenker 2014, 80; Wadenfels 2002, 63; Dischner 1992, 9). The Alien Other has or constitutes a different interpretation pattern of reality (Krewani 1992, 15–16).

As a result, the encounter with an Alien Other leads to alienation of the Self, instead of domestication of the unfamiliar as an Alter Ego Other. This experience disrupts the hierarchy of Self and Other into "a self-alienation where all are equal" ("Damit wird die erlebte Fremdheit nicht in konstruierte Fremdheit überführt, sondern in einer Selbstentfremdung aufgelöst, in der alle gleich sind", Wucherpfennig 2002, 195). But the change goes further than merely dissolving the dichotomous duality of Self/Other, as Tawada's treatment of the travel motif reveals.

Travel is a mode of encounter associated with distance, different worldviews, and encountering the radically unfamiliar. As a result, the Alien Other often takes the form of a traveller (O. Gutjahr 2002, 49; Hofmann 2006, 17). The traveller moves beyond themselves, i.e., beyond their frame of reference, confronting themselves and everyone they meet with an alien element (Irigaray 2011, 116). Moreover, the meeting with the traveller as Alien Other or the meeting, as a traveller, with Alien Others in their foreign home, also happens in an in-between space – between their culture and one's own – where one can step out of the Self without losing it (Irigaray 2011, 112,118; Kristeva 1991, 11), i.e., where change is possible, if only as hybridisation without a shift in the underlying worldview.

Travel images are an instance of Tawada's use of foreignness as an agent of change, since the traveller is a useful narrative device for the description of places, behaviours and people (Kraenzle 2004, 69, 72) alien to the traveller's outside perspective. The importance of strange places in Tawada's poems can be estimated by the frequency with which foreign places are mentioned. Not only do the poems often contain symbols (e.g., a German oak in "Vor einem hellen Vokal", 2010) or names of countries (e.g., Thailand in

"Die Orangerie", 1997) and people (e.g., a Malayan in „Nihon kanzume", a Korean in "Osoroshii chiwa", 1987), or areas (e.g., Siberia in "Shieria fukin de ren'ai sata", the Ural Mountains in "Kyaku", 1991), but the names of cities are continually present: Her debut collection *Nur* (1987) mentions Leningrad, Tokyo, Moscow and Bangkok in the titles alone, *Wo Europa anfängt* contains a poem on "Waking in London", and in this chapter's analysis section, I discuss "Hong Kong 1996" and "Ō Adana ō Isutanbūru [Istanbul]" from *Mandarinen* (1997). Furthermore, the collection *Abenteuer* features Zürich, 'New Amsterdam' and Donego in the poem titles, and the essays in *Ekusofonī* are all named after places.

Forms of travel also feature, but not as often. "Tsuiraku to saisei" prominently uses a plane as a symbol for the failure of translation (1987), while "Vreemd in New Amsterdam" (2010) boasts not only the place name in the title but also an airport in its final line. Trains (e.g., in "Schienenersatzverkehr", "Verabredung an der Penn Station", 2010) and the metro ("Ūbān", 2017) also appear. In addition, telephone lines connect distant places, allowing voices to travel; as in "Kyaku" and "Kusuriuri" (*Wo*, 1991), or "Telefonat mit Zürich" (2010). Finally, the liminal position of the speaker enables them to change places and view themself from a distance without a specific means of travel. In other words, travel can be both literal and metaphorical in Tawada's poems, as in her prose (Kraenzle 2004, 74–75). One example is the speaker of "Kankōkyaku", who even identifies as a tourist, but never actually describes their means of travel.

To conclude, the Alien Other is outside the dichotomy and exists beyond the language the Self emerges from, in contrast to the Alter Ego, which is bound up in the subject construction of the Self in language. An encounter with what is classified as an Alien Other disrupts the Self's identity and may lead to hybridisation. In Tawada's work, travel images are one example of the disruptive encounter with the Alien Other. This encounter entails the attempt to establish a relationship with the foreign object, and the failure of this attempt produces the Alien Other. In the next section, I take a closer look at the means of constructing Self and Other and their manifestations in Tawada's poems.

3.3. Analysis: Constructions of Otherness and Tawada's Disruptions

As noted above, the foreignness encountered in travel may disrupt identity as it deconstructs the borders used to separate Self and Other, and hybridises the traveller (Young 2016, 199–200; Kraenzle 2004, 104). Yet, before considering the potential for change that alienness and ambiguity bring through estrangement, I examine the

construction mechanisms of Alter Ego Otherness that these processes interfere with. In particular, I introduce the social basis of subject and alterity construction, the linguistic basis of subject and alterity construction, and the embodiment of subjectivity and alterity. Each section contains three analyses of matching poems.

3.3.1. Construction of Self and Alter Ego Other as Empathy-based 'Dialogue'

Several scholars claim that the Self (or identity, or subjectivity) is not a fixed entity but a process, which develops in response to social situations (cf Griffiths 2008, 14; Welz 2000, 95–97; Wohlers 2016), including literature (Ahlzweig 2018, 419). The fluid self as a regular type is a modern development. Psychologist Heiner Keupp finds that since the 1980s, as a result of the demands of the quick-changing globalised world, increasing numbers of people did not develop a closed, stable personality, but a more fluid and situation-adaptive sense of self instead. He stresses that this is a coping technique and adaptation to social change, not a pathology (Keupp 1999, 81). In this section, I consider the social context of the construction of such situational Selves and Alter-Ego-Others, which is based on an empathetic, dialogical process.

For the 'Self/Alter Ego Other'-construct to provide identity, simply and generally assigning positive/desired characteristics to the Self and negative/unwanted ones to the Other is only the groundwork. Humans are social creatures; they exist in a network of social relationships. This social need means that they continuously struggle to conform to others' expectations, and to perform a situation-specific identity. Therefore, identity always emerges in a social context: it is constructed situationally in response to the expectations of others (Keupp 1999, 85; Lüsebrink 2005, 83; Welz 2000, 95; Moebius 2003, 173; Krappmann 1969, 8–9; Sampson 1993, 20, 24). Because of this, the concept of isolated identity is inherently flawed; an analysis of an individual that excludes the analyst and the social context cannot meaningfully grasp that person's characteristics (Sampson 1993, 17–19). As a result, the focus of analysis has to be relationships, in the medium of language and the context of culture, not individual people (Sampson 1993, 19–21; cf Acker and Fleig 2018, 31, 34–35 for the role of language in particular).

Because of this contextual basis of subject construction, Sampson urges a shift of attention toward dialogues, instead of self-statements (Sampson 1993, 97). In his view, both the mind and the meaning of words in language arise from these dialogues (Sampson 1993, 98–99): "All that is central to human nature and human life – and here I mean mind, self, and society itself – is to be found in processes that occur between people in the public

world of our everyday lives" (Sampson 1993, 98). Oppressive systems turn these dialogues into monologues, where the oppressed group(s) have no voice to contest the dominant narrative, and the dominant group does not have its worldview challenged (Sampson 1993, 24, 84). In this model, texts such as Tawada's assume high cultural relevance. They provide divergent voices, expanding the monologue to a dialogue (sometimes performatively, as in "Reningurādo" (Ch. 1) and "Kyaku" (Ch. 2)). Moreover, Tawada's alienating texts destabilise reality that the dominant group takes for granted. The texts disrupt the monological self-construction process by inducing an outside perspective.

Social expectations, however, do not only oppress the silenced Other. They also create the norms on which the Self bases its actions and expectations. When something violates these norms, the external expectations that the self has internalised, this event constitutes Otherness (O. Gutjahr 2015, 48; Hofmann 2006, 12). Consequently, Otherness needs such a pre-existing order, an interpretation system the Self acts on, as a basis in order to be perceived/understood (Wadenfels 2002, 64; Hofmann 2006, 5, 17). Since this system of collective expectations is culture-specific, the Self/Other dynamic is also specific to the surrounding culture(s) for its individual manifestations (Bachmann 1979, 27). This cultural specificity supports Sampson's call for a more contextual approach. In general, if the subject can understand the violation of their (socioculturally shaped) expectations, the foreign is translated into Alter Ego Otherness; if understanding fails, the foreign becomes Alien.

The identity/alterity subset of the Self/Other dynamic is therefore based on the reactions from the social environment that the Self anticipates. The Self's sense of belonging reflects its ability to empathetically project the environment's reactions on themself. This process is a dialogue, even if it happens in the individual's mind (Keupp 1999, 98; cf Birkner 2014, 95; Müller-Funk 2016, 20; Sampson 1993, 20, 24). In this way, the concept of voice is of importance for the subject construction process. Self-reflection follows a similar dialogic process, i.e., the person checks their image of the Self for errors by constructing the anticipated expectations to themself from their social environment. "[B]y implicitly taking over the role of the Other as well in their actions", the Self gains social acceptance and identity in this dialogic form ("indem das Selbst in seinem Verhalten implizit auch die Rollen der Anderen übernimmt", O. Gutjahr 2015, 46, cf Müller-Funk 2016, 20; Keupp 1999, 95–96; Krappmann 1969, 7; Raible 1998, 7–9; Sencindiver,

Lauritzen, and Beville 2011, 17). The Other in this case is likely not as radically different as the Other outside the group, but the mechanism is similar.

The experience of empathy with the social Other, whose goal is to gain (construct) an image of the Self, is the basis of the impulse to assimilate the Other into the Self (Griffiths 2008, 32–34). One explanation of this process is the description of the Lacanian mirror stage: The child experiences its body as a collection of parts, not all of which do its bidding. The mirror, however, unites these body parts, joining the fragmented experience of the child into a singular entity. Only by identifying with what it initially perceives as Other – the unified image in the mirror – does the child construct a unified Self-image. The same mechanism is probably at work in the empathetic role-taking of Others involved in self-reflection. It is thus unsurprising that, as Horatschek (1998, 54) notes for the racial Other, fragmentation is a typical feature of the representation of Otherness.[100]

While one way to describe the dialogical subject construction is as the taking of the Other's position through empathy, another view is that the Self accepts the Other's image of itself as the Other's Other, i.e., self-construction based on attributions by others ("Fremdzuschreibungen", Ahlzweig 2018, 424) or one's idea/projection of those (O. Gutjahr 2015, 43–46). In this view, problems in identity construction are conflicts with a role model/ideal (the social norms and internalised perspective of the majority). Alternatively, identity crises involve one's rejection of attributions that the environment places on oneself (Birkner 2014, 95).

Taking the greater social context into consideration, it becomes apparent that the dialogic situation is bound up by power dynamics. In 'Western' patriarchal societies, sociocultural power imbalances enable white men to use the Other to reinforce their own Self-image, by disenfranchising racial, gendered, or otherwise defined Others (cf Keupp 1999, 98). Therefore, if the Self-constructing person is part of a marginalised group, the culturally dominant group's Othering will influence their Self-image. The empathy-based dialogic process of identity construction leads to "internalisations of the Self as *Other*" ("Verinnerlichungen des Selbst als *Anderes*", Velho 2016, 202, original emphasis). In other words, that person's self-construction is based on potentially hostile attributions from outside. Velho gives a practical example of this process, describing how authority figures such as teachers assign identities to subjects (ethnically different pupils, in this case), which the peers (classmates) accept, so that the subject feels forced to accept it as

---

[100] Cf especially Laura Mulvey's essay "Visual Pleasure and Narrative Cinema" (Mulvey 1989) for the fetishistic 'male gaze' on the fragmented, female body in film.

well and act accordingly (Velho 2016, 76–79). Tawada represents a similar process in her poem "Shiberia fukin de ren'ai sata" (cf 3.3.1.2.), where the speaker cites the derogatory labels assigned to her as a cultural and gendered Other.

Probably Tawada's most overt reference to the social construction of the subject through compliance with social expectations (assignments) occurs in *Das Bad* (1989), when the main character, a Japanese woman living in Germany, begins her day by applying make-up to her face in order to resemble the exoticising photo taken by her German boyfriend (Ervedosa 2006, 575). This is a literal enactment of the construction of identity based on the (exoticist) attributions of a mainstream culture. In other words, the scene reveals the social construction of cultural and gendered identity, which has to be performatively reiterated: "The daily application of make-up serves, then, as a metaphor for the protagonist's self-inscription and internalisation of various categories of ethnicity or femininity" (Kraenzle 2004, 80; cf Matsunaga 2010a, 251–52).

All in all, the method of identity construction through social interaction highlights identity as a process, which is situation-dependent and fluid. Through applying culturally specific norms to Others, both within and without the group, as well as to oneself, an empathetic identity emerges, which even allows the construction of a unified Self through taking the "Other" perspective. However, this process disadvantages anyone who does not belong to the hegemonic group, as they likely internalise negative (Othering) descriptions of themself. The following analyses bring out different aspects of this process. In "Kankōkyaku", Tawada explicitly references the construction of cultural labels such as "Europe", but on a more general, not a personal scale. "Shiberia fukin de ren'ai sata", on the other hand, shows the speaker's failed attempt at resistance to the cultural and gendered characteristics others assign to her, and "Ō Adana ō Isutanbūru" connects the public and personal sphere of (border crossing) subject-constructing interaction, in a poetic love letter.

3.3.1.1. *Analysis: "Kankōkyaku" (観光客)*

The poem "観光客" (*kankōkyaku*, "Tourists") frames Tawada's 1987 debut collection, あなたのいるところだけなにもない/*Nur da wo du bist da ist nichts*. In both the Japanese original and the German translation by Peter Pörtner, the first section of the poem is printed on the first page, doubling as an epigraph, and the last section is on the second to last page, as though it were an afterword or summary. This is a fitting position for a poem whose voice is a liminal observer, who deconstructs the Self/Other category of Europe while remaining ambiguous themself. The text is divided into four sections in

total, the first and last of which are printed on the flyleaf, while the two middle sections are distributed across the book on special pages. Pink instead of white and not included in the pagination, these pages are excluded from the rest of the volume, like a commentary – thus, the poem is even in a liminal position in the physical book.

観光客 (Tawada 1987)	Tourists (interlinear translation, JB 2020)
本当は言ってはいけないことだけれど ヨーロッパなんて ない	You really shouldn't say so, but There's no such thing As Europe
駱駝の行列が 自分の足跡を踏みながら ゆっくり地球をまわっている 国境は空を真似、 砂漠は述語の中に溺れる 緑の肌の子供たちが地平線でナワトビしている	A parade of camels follows their own footsteps As they slowly round the globe National borders imitate the sky The desert drowns in predicates Green-skinned children play skipping rope with the horizon
女たちはその子らを生むことも忘れて 自分で自分の体をまるのみにする ヨーロッパでは、と男が言いかけると 陽炎の鏡は下痢にかかる	Women forget to give birth to those children And swallow their own bodies whole In Europe, a man begins to say, And the reflecting haze gets diarrhoea
わたしたちはおしゃべりな観光客になろう ガイドさんは邪教徒の旗をかかげて 土地の名前を呼び続ける わたしたちは存在の香りを写真に撮り 売り切れたおみやげを腕いっぱいにかかえて とどかぬ土に涙と情報をふりそそごう	Let us become garrulous tourists The tour guide hoists the heathen flag And continues to call out place names We take photographs of the scent of existence Our arms crammed with sold-out souvenirs Let us pour tears and information onto the unreachable earth On our language's opposite bank, again
わたしたちの言葉の向こう岸に　また ヨーロッパの木がすくり伸び立つように	The tree of Europe rises high
大きな声では言えないけれど わたしたちは　もう それなしには生きられない	You shouldn't say it out loud, but We can no longer Live without it.

The first section, functioning as epigraph to the collection, imparts the notion that "there's no such thing/ as Europe" (ヨーロッパなんて/ ない, ll.2–3) in a gesture of telling a secret (言ってはいけないことだけれど, 'You really shouldn't say so, but", l.1). This gesture invites the reader into comradery with the voice of the poem, creating a personal connection between the reader and a speaking subject addressing them. At the same time, the speaker makes a broad claim, removed from the lived reality of the reader (who

probably assumes that Europe does, in fact, exist). In this way, they create distance again and thereby induce ambiguity into the relationship of speaker and addressee.

This distance is expanded in the second section, where the speaker plays the role of an observer transcending the limited human perspective. The reader is no longer addressed, but the speaker is not involved in the poem's contents either, but only reports events. On the content level, the deconstruction of human concepts begins when the speaker compares national borders to the sky. Once the human perspective is left behind, the 'border' is no longer a line, but a space, as limitless as the sky (cf the crash into the sky as in-between space in "Tsuiraku", Ch 2). Similarly, children skipping rope with the horizon (l.9) reveals the construction of the horizon as a line (instead of an area optically compressed). The children here also point to the importance of childlike imagination, such as taking things literally (the horizon as a line becomes a rope for skipping).

In the middle parts of the poem, the speaker's liminality is a form of ambiguity, not (as Young (2016, 198) claims) a means to resolve it. The speaking position, like that of an extradiegetic narrator in prose, is removed from the characters and events described (cf Mousel Knott 2007, 147).[101] While such a liminal position (not "seemingly", as Young claims, but definitely) "carries liberating potential, [it] also makes [the speaker] conspicuous as a racial and linguistic other" (Young 2016, 200). Young argues that the deliberate and empowering choice of an outsider's position implied in the liminal stance forecloses the 'self' position for the speaker, but Tawada proves this assumption wrong. In the third section of the poem, the speaker addresses the reader and then joins them in a communal "we"-subject, which blurs the distinction of Self/Other, central and marginal – an ambiguous Self. A plural lyrical subject emerges, which includes the reader whom the speaker addressed in the first section. Liminality is maintained despite this union because the plural subject identifies as "tourists" (観光客, l.14), which is a transitory and dislocated identity. The tourists are alienated from their surroundings, so much so that their tears cannot reach the soil (l.19); this is the isolation of the liminal speaker to whom Young (2016) had alluded.

The central object of deconstruction in the poem is the West/Orient manifestation of the Self/Other binary. The 'Oriental' Other is present in the poem through stereotypes such

---

[101] At first, this clashes with my definition of poetic speech with Hempfer's (2014, 31) concept of performativity fiction, where the poetic speaker constitutes the situation it speaks of, including itself, in the (fictional) act of speaking. However, Hempfer posits that this situation is in direct opposition to the prose narrator, who is *temporally* removed from the situation they describe. Tawada's poetic speakers remain in the same time as the situation they evoke, even when they do not actively participate.

as the 'parade of camels' (l.4) and the desert (l.8). It serves as a negative basis for the definition of the European self (B. M. Weber 2015, 60). The group tourists, in turn, represent the (pseudo-)European Self, constructing itself against the image of an exoticised 'Orient' experienced in travel or travel literature. A central tool in this process are the souvenirs.

The 'sold–out souvenirs' (売り切れたおみやげ, l.18) the tourists carry away symbolise consumerism, a way of controlling the foreign (Other). Fischer (2003, 74–75) notes that souvenirs appropriate the foreign and enable one to possess it, rendering it harmless. Similarly, the souvenir serves as a fetish for the tourist site (Kraenzle 2004, 111). As a fetish, the souvenir replaces the alien place with a controlled image, as the Alter Ego Other replaces the potentially threatening Alien Other. Souvenirs thus represent the Alter Ego, painting over the Alienness of the foreign country. The foreign *person* triggers fear, because it is not only an object for (visual) consumption but also a subject who can make the observing self into an object by looking back, as Tawada's prose protagonists do. By contrast, the foreign *object* excites a desire for consumption (S. Fischer 2003, 75). The souvenir as an object thus overrides the fear of the foreign person. Furthermore, the assimilation of the foreign into the Self/Other subject construction, through the consumption of souvenirs, ensures that nothing foreign remains; thus, the souvenirs are sold out.[102]

Moreover, for the Japanese–speaking voice of the poem, Europe is an Other (positioned, as the poem points out, on the opposite side of the globe, l.20). This Self/Other dynamic is not merely geographically defined; it is a dialogue constructed through language, as discussed above. In the poem, this dialogic structure is apparent in the man speaking the name of Europe (l.12) and in the verbosity of the tourists (わたしたちはおしゃべりな観光客になろう, l.14), who transform unfamiliar entities into consumable Alter Egos. Moreover, the dialogic structure is inherent in the poem, which addresses an audience and even creates a communal identification with them as tourists.

The focus in the last part of section three and in section four is directly on language: since the speaking subject exists beyond linguistic and cultural belonging, it can see the 'other bank" of language (言葉の向こう岸, l.20). Their liminality endows the speaker with

---

[102] Young (2016, 200) distinguishes between the tourist, who blindly consumes the cultures they encounter, and the traveller, who attempts to imitate what they see as a means to blend in. In other words, Young's tourist commits Othering, while the traveller sets out to encounter the unfamiliar, opening themself to the transformative effect of the Alien Other. However, in "Kankōkyaku", the speaker explicitly associates with the tourists, revealing the ambiguity of the journeying person's existence, beyond the traveller/tourist distinction.

distance, an outside viewpoint, which is essential to the understanding of Europe as a construct. Nevertheless, they remain dependent on the image, unable to 'live without it'. Despite its constructed nature, the image of Europe (as Self or Other) is essential to the construction of subjects. This applies even to subjects as transpersonal, delocalised, transitory (in short, liminal) as this poem's speaker, who encloses themself in the tourists-subject. Tawada herself has alluded to this interpretation in an interview, stating that the poem expresses her idea of Europe as an image created by othering, and of the exoticised image of Europe the Japanese have, which both have no substance (Saalfeld and Tawada 1998, 187).

Although there is no 'reality' to regions as identity categories (Heimböckel 2015, 260), they are still essential to the dialogic subject construction process, as providers of cultural identity. With the final stanza, the poem comes full circle. The phrasing of its first line echoes the poem's opening line (言ってはいけない, l.1; 言えない, l.21), and the Japanese and German versions of the beginning accompany the ending in the other language. This circular form suggests that in the dichotomous dynamic of Self/Other construction, there can be no Self without an Other, only a dynamic whole, since the constructs are interdependent. '[W]e can no longer/ live without it' (わたしたちは　もう/それなしには生きられない, ll.22–3).

Therefore, "Kankōkyaku" deconstructs the image of Europe through the perspective of a liminal speaker, who doubly reflects the image of the Orient as the Other of Europe with the Otherness of Europe to Japan. The souvenir as the commodified Alter Ego Other maintains the Self-construction, which is predicated on the fictional image of the Self/Other that is 'Europe'. Yet, the final statement goes beyond even the Self/Other dichotomy. Since this poem closes the volume, the referential pronoun それ (this) may be read not only as a reference to Europe, but as encompassing the entire volume of poetry, yielding the secondary reading that "without this [poetry/language], we cannot live". Even if one were to transcend the Self/Other type of subject construction, the process would still be dependent on language (cf next section). This type of framing represents the greater and more encompassing viewpoint of the liminal speaker, who may be commenting not only the content of poem, but also on the collection in which the poem appears. In the next analysis, I consider the effect that Othering has on the members of a disadvantaged group.

3.3.1.2. *Analysis: "Shiberia fukin de ren'ai sata" (シベリア付近で恋愛沙汰)*

Published in Tawada's second collection in Germany, *Wo Europa anfängt* (1991), "シベリア付近で恋愛沙汰" (*Shiberia fukin de ren'ai sata*, "Love affair around Siberia"), portrays internalised Othering and its effect, the lack of positive identification. This effect is evident in the omission of the word "I" from the poem. While it contains sections that can only be translated in first person, the Japanese language allows the grammatical subject to be implicit, so that that no "I" ever appears in the original poem. Instead, the poem's voice repeats the insults hurled at them: "Credulous fool/ Brown booby/ spiny lobster of a woman, [they] insulted [me]" (お人好し/ かつおどり/ 女のいせえび、とののしられて, ll.7-9).

シベリア付近で恋愛沙汰(Tawada 2014, 54–55)	Love affair in the vicinity of Siberia (interlinear translation, JB 2020)
錫	Pewter
チョコレートの包み紙など	Something like a chocolate wrapping paper
どんよりとした目で	With glazed eyes
むしりながら、窓の外に目を剥く	While tearing it off, I stare out the window
ドックを建造したばかりの港町に	At the seaport that has just finished building docks
ヤクート族の民謡が聞こえる	I can hear the folk songs of Yakut families
お人好し	Credulous fool
かつおどり	Brown booby
女のいせえび、とののしられて	Spiny lobster of a woman, they insulted me
雨量計ぱちんと跳ね上がり	The rain scales spring upward with a snap
家具を備え付ける以前の心で食いついた	With a heart/mind from before setting the furniture, I bite into
「彼」の指が破れてどろどろになる	'His' finger breaks, becomes mushy
好雨植物の不安	The unrest of ombrophile plants
毒のあるオメガだから	Because [I am?] a poisonous omega
蛇蝎といっしょに嫌われて	Hated like snakes and scorpions
べつの種族に押しやられる	They push me into another species
すっかり嫌気がさした、なんてキザなことまで	"I'm absolutely sick of it", even such pretentious things
こわばったヤドリギそっくりな	Says a young man
年下の男に言われて	Who closely resembles a stiff mistletoe
胸焼けし	Having heartburn
しおみずに唾吐いてみせる	I'll show you, spitting saliva into the brine
物理学者だから、いばっているんだ、あの	A physicist, thus arrogant, errr
オトコ　オムレツ　または	Man, omelette, or
オーム計	Ohm-meter
乗り合い馬車のなかで蝶ネクタイなど結び直し	In the stagecoach he redoes his bow tie, or something
見えない図書館の方角へ去っていった	And leaves in the direction of an invisible library
オコメ　オマンジュウ	Rice, manju,

オトムライ	Funeral

These insults betray the gender, but also the marginalised "foreigner" status of the poem's speaker. The setting of the poem is a harbour town peopled with Yakuts, a Turkish people living in Siberia (ll.5-6). However, while the animals named in the insults are linked to the sea, they come from much warmer habitats and are not naturally found in Siberia. The speaker is thus insulted as a foreign Other, not belonging. Later, she is also likened to poisonous animals, revealing the assignment of "evil" to the Other. This connection still comes in the form of animals (snakes and scorpions), one of which (the scorpion) is again representative of warmer climates (ll.14-5), as are the "ombrophile plants" (好雨植物, l.13), which suggest tropical rainforests.[103] The speaker, perhaps because of her gender, is pushed into the role of Other, even "into another species" (べつの種族に押しやられる, l.16). Since she is assigned the qualities Other to the (Siberian) Self, these characteristics are conflicting, like the desert evoked by the scorpion and the rainforest of the plants, the bird flying through the air and the sea-dwelling lobster. The contradiction of terms reveals the focus of stereotypical portrayals of Otherness to define the Self *ex negativo* (cf Bhabha 2012), instead of offering a coherent picture of the Other. Her acceptance of this categorisation is not required (Said 1978 (2003), 54), since the dominant group (natives, men) decide. However, her repetition of the labels reveals the pressure to conform that she experiences.

While the speaker cannot (yet?) resist through the ambiguous position of the exophonic writer, she attempts to resist this marginalising categorisation. Firstly, she compares an abusive young man to a mistletoe (l.18), which is not only a parasite but also poisonous. By calling him a parasite she reflects the exploitation of Others by (colonial) Selves, and by choosing a poisonous one, she returns the insult offered to her in the previous comparison to snakes and scorpions. Secondly, she makes fun of him through sound-play, associating "man" (*otoko*) with "omelette" (*omuretsu*, l.23). Another element of rebellion is her deliberately 'unfeminine' behaviour, such as spitting into the harbour (l.21). She might even have taken the most drastic measure: The poem ends on the word *otomurai*, funeral. It is unclear whose death this implies; however, the word follows two food items, uncooked rice (*okome*) and *omanju*, a type of Japanese steamed bun (another instance of o-based wordplay, linking them to "man" and "funeral". Since the traditional feminine role includes cooking, and the speaker has been forced into this role through Othering in

---

[103] This may be a reference to the German-born physicist Georg von Langsdorff, who was part of Russian expeditions to North America and Brazil in the early 19th century (Langsdorff 1813-14; Rödling 2000).

the course of the poem, it seems more likely that she has taken revenge on the abrasive young man – perhaps by using poison in her cooking? Of course, this would support the attribution of evil and poison to her person, showing how the assignment of characteristics may in effect produce them.

"Shiberia" with its lack of self-referential pronouns and the repetition of insults by the speaker shows the process of subject construction, not from a liminal observing perspective, but from the point of view of an Othered person. Even when the speaker attempts resistance, they only reflect and implicitly confirm the image forced in them. In this way, naming creates what it claims to merely label (cf Moebius 2003, 239–40). The creative act of speaking/reading/naming also plays a role in the next poem, but in a more personal context.

3.3.1.3. *Analysis: "Ō Adana ō Isutanbūru"* (おおアダナおおイスタンブール)

The poem "Ō Adana ō Isutanbūru" from Tawada's 1996 collection *Aber die Mandarinen müssen heute abend noch geraubt werden* ("But the mandarins still have to be stolen this evening") is one of the many poems in Tawada's oeuvre which mention foreign places. In this instance, the central topic is that of connection – between places, economies, imaginations, but ultimately, between people, through the empathy-based process of subject construction.

おおアダナおおイスタンブール (Tawada 1997, 88–92)	Oh Adana, oh Istanbul (interlinear translation, JB 2020)
彼女はアダナへ行った すぐ帰って来るから、と言って わたしはなんか、まだアダナへは行ったこ 　　　　　　　　とがないけれど 日本語で書けば アダは仇、アナは穴、アダナはあだ名、 だから、親戚の住む町のような気がする アダナでは、シャンペン一本くらいの時間 　　　　　　　　が過ぎていった それから彼女はイスタンブールへ行った イスは椅子、イタは板、タンスは箪笥、 彼女の部屋には毎月、家具が増えていく 知らない町の風景だから、はっきり目に浮か ぶ	She went to Adana saying She'd be back soon As for me, I haven't been to Adana yet, but If you write it in Japanese *Ada* is revenge, *ana* is hole, *adana* is pseudonym So, I feel like it's a city where relatives live In Adana, the time of one bottle of champagne 　　　　　　　　passed by And then, She went to Istanbul *Isu* is chair, *ita* is board and *tansu* is dresser In her room, every month the furniture multiplies Since this an unknown cityscape, it floats clearly 　　　　　　　　before my eyes

たとえば屋根がみんな算盤の玉でできていて	For example, the roofs are all made of abacus beads
雨が青いので玉も青くて光る	Since the rain is blue the beads are also shining blue
雨がいつも降っている町	The city of constant rainfall
音もなく湿り気もない光の雨が (15)	A rain of light without sound or moisture
屋根が丸いので	Because the roof is round
空間が輪のなって	Space becomes a circle
屋根という屋根から輪が生まれ	From all the roofs, circles are born
巨大な独楽たちは回転を始め	Giant spinning tops begin to rotate
静止と同じくらい恐ろしい速度で (20)	With a speed as scary as stillness
まわりまわってまわる	Round and round and round they go
一千本の回転軸が 宙 に呑まれて消えていく	One thousand rotating axes get swallowed by the sky and disappear
事務所の電話器は羽毛のように軽くて	The office's phone receiver is as light as a feather
ドアは香料の誘惑でできている	The door is built from the seduction of perfumes
学生たちの話声が (25)	The speaking voices of children
蚊の姿で絶えず窓のあたりを舞っている	In the shape of mosquitos are dancing endlessly by the window
彼女はそんな部屋で	She, in this room,
織物のような詩を読んだり	Read poems that were like fabric
前置詞を足首に巻つけたり	Prepositions wrapped around her ankles
封筒でピンク色の蠅を追い払いながら (30)	Driving away a pink fly with an envelope
長い手紙を書いているうちに	And wrote a long letter, while
シャンペン一本くらいの時間が過ぎていった	The time passed for about one bottle of champagne.

The two cities that appear in the poem's title and are visited in the main text are both places of cultural mixing in Turkish history. Firstly, Adana is the fourth largest city in Turkey, a provincial capital that was multicultural until several ethnic cleansings early in the 20th century. Adana is also a historical transit point, serving as an entryway from Europe into the Near East (Syria) via the Seyhan river (Keshishian, Löker, and Polatel 2018; Editors of Encyclopaedia Britannica 2015). Secondly, Istanbul is the most populous city and cultural centre of Turkey. It connects Europe and Asia and when it was still known as Constantinople, it served as one end point of the Silk Road (Ehrlich 2020).

Juxtaposing stereotypes and exophonic perspective shifts, the poem portrays the speaker's alterity experience. The central poetic technique is the phonetic mis-reading of the two cities' names as Japanese words (resembling the technique to write place names with *ateji* (当て字), common *kanji* used only for their sound, not their semantic value). This practise signifies the liminal, exophonic stance of the speaker. This stance functions as a distancing device, estranging the scenery (like the comparison of roofs to abacus

beads). Yet, the touristic element of the speaker's perspective also leads to stereotypical perception. Orientalist staples such as "seductive perfume", dancing mosquitoes and clamouring children (ll.24-6) activate the olfactory, visual and auditory imagination, and even tactile sensation is present in the "poems that are like fabric" (織物のような詩を 読んだり, l.28 – the fabric-simile is an allusion to the Silk Road).

The poem undercuts the Orientalist image it presents in several ways. Firstly, it makes clear that such a foreign landscape is most easily evoked as fantastic image of the Other (rather than a true representation): "Since this is an unknown cityscape, it floats clearly before my eyes" (知らない町の風景だから、はっきり目に浮かぶ, l.10). Secondly, the sensory section (l.24 onward) may be an ironic allusion to travel guides, which often rely on sensual stereotypes and Orientalism to feed the reader's desire to visit a place. Finally, the measure for time used in the poem – a bottle of champagne, i.e., a *French* beverage – disrupts the Orientalist imagery. It also stresses the international connectedness of the two cities, Adana and Istanbul, by evoking the trade routes they were and are part of. The choice of abacus beads, rather than other round objects, as comparison for the mosque's roofs also points to the commercial element, the trade connection of the cities named. Thus, the Orientalist, Other image dissolves into the realisation that the categories of Self and Other are constructs, in the face of the economic interconnectedness of the world. Connection is also a topic in the more personal aspect of the poem.

The poem's speaker is a gender-neutral to feminine "I" (*watashi*, l.3). They position themself as a Japanese speaker by phonetically reading the names of the cities as composites of Japanese nouns (l.5, l.9). This strategy of domesticating the unfamiliar helps the speaker to reduce the distance they feel between themself and the unnamed female character in the poem, who may be their partner. The Japanese term used, 彼女 (*kanojo*), can mean either "her" or "girlfriend" (l.1). Reading the city name "Adana" as Japanese nouns makes the speaker feel "like it's a city where [my] relatives live" (親戚 の住む町のよう, l.6). The nouns used, however, are *ada* (revenge), *ana* (hole) and *adana* (nickname, pseudonym), suggesting subterfuge rather than familial welcome. Tellingly, the speaker avoids another homonym of Adana, 仇名 (love affair), despite the focus on the female figure that makes this text resemble a love poem. The long letter "She" writes at the end may as well be a love letter to the poem's speaker.[104] However, queer

---

[104] The German translator may have concluded that as well, since he shifted the adjective "pink" from the fly to the envelope, making it seem even more like a love letter.

people face discrimination, silencing and violence in Turkey, even though homosexuality is not technically a crime (Human Rights Watch 2008). Thus, the fact that the gender of the speaker remains ambiguous alludes to the need to hide 'deviant' sexual orientations, such as the lesbian relationship implied in this poem, in countries like Turkey.

The desire for closeness is emphasised again in the poem's second phonetic reading of a place name, which turns "Istanbul" into furniture (chair, board and dresser). Being physically apart from 'Her', the speaker imagines 'Her' room, and then the city 'She' is in. In particular, the speaker focuses on an image of circular blue roofs and "rotating axis" (l.22), possibly a description of the 'Blue Mosque' of Istanbul, with its multiple semi spherical blue roofs and six minarets (ll.12-22). The "phone receiver" (電話器, l.23) also points to this desire for connection. Telephone lines are a recurring symbol in Tawada's poetry, which points to communication and its difficulties, especially beyond national borders and in translation (cf my analyses of "Kyaku" and "Kusuriuri", Ch 2). The champagne bottle may also be significant as a symbol of the speaker's desire for closeness, as it evokes a couple drinking together (especially in a hotel room).

Thus, in "Ō Adana ō Isutanbūru", the speaker uses the exophonic, liminal perspective to deconstruct the Orientalist concept of Turkey as an 'Other place'. Empathy is established through the use of the phonetic reading, making the foreign, distant place names familiar. Oriental imagery is evoked to be disrupted, and the poem stresses international trade connections which disprove closed concepts of culture. Finally, it also works in a critique of homophobia in Turkey. The exophonic stance in this poem again points to the relevance of language in Self/Other construction, which I consider in the next section.

3.3.2. Construction of Self/Other in Language

In this section, I explain the impact of language on subject construction. The starting point for these considerations is that a person's language (including abstractions such as stereotypes expressed in it) creates reality. Language forms patterns of thinking, which inform social behaviours (Horatschek 1998, 55; Thumboo 2008, 20); those then shape the Self/Other construction process.

Since identity construction is a social, dialogical process, and this dialog occurs within language, language is the vital medium for the process of subject construction. It organises the speaker's relationships to objects and people (Krewani 1992, 135; cf Zima 2017, ix, 1, 15). The Self/Other duality and resulting identity is thus a language-based construct (Krappmann 1969, 12; cf Zima 2017, 15–16; Schickhaus 2017, 283–84). Moreover, language is a shared and learned skill, which means it contains traces of other

people. It is therefore always to some degree alien to the individual, as I have discussed in the voice chapter (cf Wyschogrod 2002, 191–92; Heimböckel 2012, 152, 262).

In this way, the use of language is an encounter with the Other. Language scholar Wolfgang Raible (1998, 15) argues that both social relations and language are based on the experience of alterity (i.e., of the self, in relation to it). The alterity of language is the basic experience of Otherness underlying the experience of alterity in real-life situations. Despite this, the encounter with a real-world Other can also only be experienced in language. "[S]ince it is impossible to step out of (conceptual) language, there can be no unmediated experience of the Other, only a paradox speaking about it" ("da es unmöglich ist, aus der (begrifflichen) Sprache auszutreten, kann es keine unmittelbare Erfahrung vom Anderen geben, sondern nur eine paradoxe Rede über ihn", O. Gutjahr 2015, 44)

Thus, the network of Self-constructing relationships, and thus the Self as well, are based on language. Tawada shows this alienness, or parodies and disrupts the dependence of identity on language, in "Ō Adana ō Isutanbūru" discussed above, but she has also produced a number of poems centring on the role of language in the subject construction of the language learner especially, such as "Yōkame" and "Vor einem hellen Vokal" (cf 3.3.2.1., 3.3.2.2.).

The linguistic basis of Self/Other constructions also means that, in the context of human Others, language capability is a central point of conflict. The ability to name things is a basic human qualification (Horatschek 1998, 65) and signifies belonging to the 'human' group. Thus, an entity that cannot name things, that cannot speak, is considered no member of the human community. However, this process is itself language-mediated. A lack of language capability leads to a foreigner's exclusion from conversation, disenfranchising them as though they were generally unable to speak (Kristeva 1991, 15–16). The "muteness in the mother tongue" of the speaker in Tawada's "Tsuiraku to saisei" may be a reflection of this process, as the language learner cannot even be silent without the surrounding society interpreting it as a state existing in their mother tongue. In addition, language as the medium of communication creates community. In this community, speakers are always also listeners (J. Fischer 2000, 113), but the foreigner who cannot (sufficiently) speak the language is initially excluded. Yet, Tawada turns this exclusion into empowered liminality, a broader view, with her use of the language learner position.

The process of learning a foreign language is an example for the use of foreignness as basis for the deconstruction of dichotomous identity. It consistently reappears in

Tawada's works. Tawada notes in her Tübingen poetry lecture that "[t]hose who speak in a foreign tongue are an ornithologist and a bird in one person" ("Wer mit einer fremden Zunge spricht, ist ein Ornithologe und ein Vogel in einer Person", Tawada 1998 (2018), 20). While native speakers are limited to the communicative level (bird), the language learner also needs to be an informed, analytical observer (ornithologist) as well, broadening their perspective. The three poems I analyse in the following show this; "Yōkame" even features the bird image.

 As the speaker begins to learn the language around them, they gain a childlike approach (another staple of Tawada's and another liminal position) to language. This childlike approach is transferred back to the readers (Hannah Arnold 2011, 6). Moreover, Tawada's perspective replicates Benjamin's "Blick des Kindes" ("gaze of the child") and is thus based on European thought, not a foreigner's gaze (Ivanović 2010a, 178). However, confronted with mainstream culture, the position of the child is also a liminal one, that of a silenced outsider, just like the foreigner's, and as such a means to estrange readers from the content (Acker and Fleig 2018, 32). The main manifestation of this childlike perspective is reading words literally (Hannah Arnold 2011, 6–7), imagining alternative etymologies, and playing with sound. Speaking from this type of liminal position, Tawada's speakers question their own identity. They also disrupt the identity of native speakers in the audience, by leading them to question the authenticity of language, and thus the linguistic formation of identity (Mousel Knott 2007, 137); "Vor einem hellen Vokal" is the prime example of this process.

A further advantage of the language learner perspective is its function as performative perspective shift. Learning another (an Other's?) language broadens the horizon and may change one's perspective: "making one aware of the Other, as a process of perception, shifts the gaze to that which would far too often remain obscure to the native speaker" ("ein Bewusstmachen des Anderen verschiebt als Wahrnehmungsprozess den Blick auf das, was dem Muttersprachler nur allzu oft verborgen bleibe", Schickhaus 2017, 208).

In this way, the experience of alterity, especially when it introduces ambiguity in what was supposed to be a binary system, shakes conventional identity. The encounter with an unfamiliar object/person, in language, disrupts the assumed naturalness of the Self's worldview, that is, the language-based equation of objects and their assigned meanings. The subject confronted by this Otherness realises that it creates meanings through its language, that they are not inherent (Krewani 1992, 139; Dischner 1992, 11), and therefore, that the linguistically constructed identity is also not absolute. This

understanding is the main effect of exophonic literature – identity appears as fluid, relative to and changing with the language used – in one word, ambiguous. By performing this view, the speakers invite readers to likewise 'liquefy' the borders of their identity categories to an extent.

As a result, disruptions of language serve to disrupt the reader's identity. For example, the use of (to the audience) foreign languages forces pure auditory reception on them (Zenker 2014, 85), as Tawada does in her bilingual play *Till*. The language-mixing poems in *Abenteuer* perform a similar disruption on the scriptural, instead of auditory, level (cf my analysis of "Die *tōsō* des *tsuki*s" below). As a technique, mixing languages or writing systems transgresses the borders of language and thus the confines of the Self/Other duality. In this way, Tawada creates a "hybrid speech beyond clear identities" ("hybrides Sprechen jenseits klarer Identitäten", Ronge 2014, 137–38), i.e., an ambiguous speech that deconstructs identity.

Like personal identity, cultures also emerge form acts of representation, mediated by language (Kraenzle 2004, 113; Ivanović 2015, 41; Mordau 2011, 371), and thus can be disrupted in a similar way. Since the Self/Other is formed within a language, it contains that language's cultural baggage, including cultural identity (discussed below). As a result, cultural contact – the experience of alterity – leads to a failure of language: it reveals the artificiality of language and thus the fragility of the cultural identity connected to it (Mousel Knott 2007, 137–38). In this way, when Tawada follows the grammatical rules of her chosen languages, but depicts events alien to the words: she stages cultural conflict. This contrast directs attention to language as both a limiting frame and as an ever-changing entity (Schmatz 2011, 30–31). Thus, the "naturalness" ("Selbstverständlichkeit") of language and/as culture is disrupted (Schaeffler 2017, 27–28).

All in all, the patterns of thinking and the cultural background that a language contains determine speakers' perception of reality. Language is the space of dialogue and encounter of cultures, but in itself is alien to its own speakers. A shared language serves as the basis of group membership, but the language learner disrupts this view, which is why Tawada uses this perspective to broaden readers' perspectives, to make a change in (cultural) identity possible through disrupting the connection of culture, language and identity. In the following, I consider Tawada's treatment of linguistic alterity in three poems – twice with a *speaker* from a language learner perspective, and with a *reader* in this position.

3.3.2.1. *Analysis: "Yōkame"* (八日目)

In this poem from Tawada's debut collection *Nur* (1987), the impact of language learning on identity is central: "Yōkame" exemplifies the language learner perspective in Tawada's early work. It evokes linguistic ambiguity through the exophonic position, resounding with other poems from the debut collection, in which Tawada reflects on her coming of age as a poet. Fittingly, it features the concept of swallowing a language to learn it, which is also present in her early prose. The poem also presents the comparison of a foreign language to a bird, which Tawada would later reuse in her poetry lectures, and points to Tawada's interest in gendered language, which is the focus of the next chapter.

八日目(Tawada 1987, 64/65-67/62)	Eighth Day (interlinear translation, JB 2020)
背後に教会の塔が勃起する	Behind [my] back, the church steeple becomes erect
夕空に記されたおびただし接吻の文字	The characters for "kiss" abundantly written into the night sky
わたし、かかとのない	Me, without heels
昨日まちがえて家の小鳥をのんでしまった	Yesterday, I swallowed the house's small bird
（あの人に挨拶さえしなかったら）	(If only I hadn't greeted that person)
草花は語尾のように地べたを這い	The flowering plants crawl on the ground like word endings [and]
わたしの影をむさぼり食う	Gobble up my shadow
ぬれた袋　ぬれた指先	wet bag　wet fingertips
腹の中で血まみれの小鳥が寝言の練習を始める	In [my] stomach, the blood-stained bird begins practising sleep-talk
「塔はよろめく」と、わたしは書く	"The steeple totters", I write
閉ざされた扉の内部から	From inside the closed doors
野蛮人のすすり泣きがカデンツァになって聞こえてくる	The barbarian's sobbing becomes a cadence I can hear
（わたしは黙って殴りたかったのだけど。だってあの人は）	(But I wanted to hit them, silently. Because, that person)
ぬれた翼　ぬれた爪	wet wings　wet claws
小鳥は死んだまま　わたしの内部をのぼってくる	The small bird, while dead　climbs up inside me
塔は激しくふるえ「と、わたしは書く」	The spire shakes intensely, "I write"
ぐらり見知らぬ方角へ傾くと	It tilts heavily in a strange direction [and/if so,]
わたしの口から　こなごなになった鳥の肉片が	From my mouth　pulverised bits of bird flesh
七十七色に光りながら飛びたっていく	Come flying, shining in 77 colours

The poem's preoccupation with self-definition is already apparent from its pronoun use. The speaker refers to themself (as *watashi*, a gender-neutral to feminine, polite form of "I") seven times in the poem (ll.3, 7, 10, 13, 15, 16, 18), about once every three lines, which is uncharacteristically often for a Japanese text. Part of the reason for this is the

repeated switch of the grammatical subject between the speaker, the bird and the tower. However, the frequency of "I" remains unusual even after taking this into consideration, since Japanese texts tend to rely heavily on context and usually omit the first-person singular pronoun. The recurrence of "I" in the poem therefore shows that the poem's speaker is concerned with themself or more precisely, with the linguistic construction of the self.

The poem's central image is a bird, which represents the language the speaker is learning. This bird belongs to the house they are in (家の小鳥, l.4), not to the speaker themself, suggesting that they are guest in the house – perhaps a foreigner in a host country studying its language. Swallowing the bird, then, means learning to speak this language. Tawada has used the metaphor of swallowing the language/words (e.g., in her essay collection *Überseezungen*, Tawada 2002, 103) and of foreign language as birdsong (e.g., in her poetry lectures *Verwandlungen,* Tawada 1998 (2018), 20) in other places, but the combination here is singular. The negative associations of eating the bird – stealing the host's bird (language) and maligning it (the bird is blood-stained, l.9, and cut into pieces, l.18) – may suggest the negative reactions of language nationalists to foreigners learning the language. Yet, they could also be a reference to Hélène Cixous' equation of women with birds/robbers, who need to transgress (masculine) rules to express themselves, fly/steal away (Cixous 1976, 887). Thus, the division of spoken/written language may be coloured along gender lines.

The depiction of language is deeply gendered from the onset, as the towering church steeple represents the phallic bias of (written) language.[105] This phallic symbolism for written language is evoked when the steeple "becomes erect" (勃起する) in the very first line and writes characters (文字, l.2) in the next. The steeple is also referenced in both lines about the speaker's writing (ll.10, 16), emphasising the connection. The speaker themself is not explicitly gendered, but associated with 'feminine' concepts. In particular, the repeated references to moisture (ぬれた, wet/soaked, appears twice, ll.8, 14) allude to the eroticism of language, like Tawada's statement that "linguistics is not dry, but moist" ("Linguistik ist nicht trocken, sondern feucht") in the collage poem "Old notes on linguistic eroticism" ("Alte Notizen zur linguistischen Erotik", Tawada 2010, 26). This might suggest a feminine speaking position (*écriture féminine*, cf Ch 4).

---

[105] Phallic language is linked the symbolic order, i.e., organised, written language, most famously by Julia Kristeva in *Powers of Horror* (1982).

By swallowing the bird of another spoken language, and then expressing themself by writing, the speaker disrupts language nationalism, the dualism of speaking and writing, and phallocentric concepts of language. In the poem, writing features as a civilising force, but the uncivilised being is not the traditional Other of 'Western' culture (the foreigner, the woman) but the masculine image of the barbarian. The speaker's writing transforms the sobs of the "barbarian" (野蛮人) into music or poetry (a "cadence", カデンツァ, l.12). Their increasing command of the language means the speaker can now understand ("hear", 聞こえてくる, l.12) the "barbarian". This does not stop the speaker's violent reaction to phallic language; but instead of "silently hitting" (黙って殴り, l.13) the barbarian (a generalised male speaker?), the poem's voice disrupts the whole concept of phallic language. It is shaking the tower that represents it from within: "'The steeple totters', I write"; "The steeple shakes intensely, 'I write'" (ll.10, 16). In the last lines, the speaker has reached the potential to write themself, わたし, into language, by digesting the spoken language (the bird), of which she now utters new combinations: "bits of bird flesh/ […] shining in 77 colours" (こなごなになった鳥の肉片が/ 七十七色に光り, ll.18-9).

This act of poetic creation explains the poem's title, "Eighth day". After the seven days of creation in the phallocentric Christian myth (as referenced by the church steeple in l.1), the (feminine) creation of exophonic poetry begins, as expressed by the speaking voice of the poem. "Yōkame" functions as an exophonic poem, depicting the disruptive effect of language mixing, as well as the creative potential (77 colours) it unlocks. As in other poems in the collection, primarily "Keikaku" ("The Plan", cf Ch 4) and "Tsuiraku to saisei" (cf Ch 2), "Yōkame" also features the development of the (female) poet, through the experience of exophony and language learning. Indeed, the liminal perspective of the language learner is integral to the constitution of Tawada's poet protagonists' identities. Their exophonic position and feminine or unspecified gender, meanwhile, provide ambiguity and function as estrangement (cf "Ō Adana ō Isutanbūru"). In the following poem, the language learner stance remains, but the effect on the reader, rather than the emergence of the poet, becomes the focus of attention.

3.3.2.2. *Analysis: "Vor einem hellen Vokal"*

The short poem "Vor einem hellen Vokal" (lit. "In front of a bright vowel") from the German language collection *Abenteuer der deutschen Grammatik* ("Adventures of German Grammar", 2010) focuses on the speaking position of a language learner and the danger of being a foreigner, perceived and rejected as an 'Other'. Bernard Banoun, who

analyses this poem and discusses his choices translating it to French, similarly finds its topic to be the experience of foreignness as a destabilisation of the Self(-image) (Banoun 2014, 99). As Sampson describes the woman as Other, "merely having a voice is not sufficient if that voice must speak in a register that is alien to its own specificity" (Sampson 1993, 11). This dilemma is what motivates the efforts of *écriture féminine* (cf Ch 4). However, the problem of expressing oneself in a language which rejects one as Other applies to culture as well as to gender.

Vor einem hellen Vokal (Tawada 2010, 12)	Before a bright vowel (interlinear translation, JB 202)
Gleich werde ich meinen Bauch zeigen und tanzen an einem Teich wo eine deutsche Eiche steht. Ein gottloses Buch werde ich euch schreiben und steige hoch auf den Galgen. Ich bin ein fliegender Teppich mit einem Kopftuch. So ein Pech! Kann ich fliehen? Kennst du das Land CH? Die Lesart der heiligen S- chriftzeichen c und h bleibt weiter offen	Soon I'll show my belly and dance by a pond where a German oak grows. A godless book I will write for you and climb the stair up to the gallows. I am a flying carpet with a headscarf. Such a misfortune! Can I flee? Do you know the land CH? The reading of the holy s- cripts c and h remains open

The poem already contains hints to the speaker's position as a language learner in its title, form and main sound component. The first 10 lines of the poem each begin with a word containing the letter combination "ch", like a list of examples on a blackboard in a language classroom. As the poem's title implies, the pronunciation of this grapheme depends on the vowel (but the preceding, not the following one). Following a 'bright' front vowel, as in "gleich" (soon), the grapheme <ch> represents the voiceless palatal fricative [ç]. If it follows a 'dark' or back vowel, as in "Buch" (book), it represents the voiceless velar fricative [x].

The speaker constructs a Middle Eastern female identity, using German stereotypes.[106] Using the example words for "ch", which have no inherent semantic connection, the speaker forms grammatically correct, but disconnected sentences. Again, this resembles exercises done in language classrooms, strengthening the impression of the speaker as an immigrant learning German. In her task, the speaker employs numerous stereotypical

---

[106] This poem, as well as "Die Orangerie" in *Mandarinen*, shows Muslims are not as absent in Tawada's work as B. M. Weber (2015, 65) claims.

images – simplifications by abstraction, which project a distorted image of the cultural Other rather than engaging with the individual person (cf section 3.3.4.1 below). The speaker of this poem implies an 'Oriental' background with cliché images found in literature, such as belly dance (ll.1-2) and a flying carpet (ll.7-8), but also invokes religious difference by writing a "heathen/ book" ("gottloses/ Buch", ll.4-5) and wearing a "headscarf" ("Kopftuch", l.9), which implies both Muslim faith and feminine gender (ll.7-9). In this way, she reproduces the surrounding society's (negative) look on the 'Oriental' foreigner as not conforming to social norms, as religiously and potentially sexually ("show my belly", "meinen Bauch zeigen", l.2, as in belly dancing) deviant.

The speaker goes beyond the mere language exercise to implicitly criticise the surrounding culture in two stages. First, she does not juxtapose German stereotypes about Middle Eastern women with other culture's stereotypes of Germans. Instead, she represents Germany only through objects: a "German oak", the national symbol, grows by a pond (ll.3-4). This connects German-ness with landscape, rather than people and suggests that anyone could be(come) German by associating themself with these objects. However, the peaceful rural image quickly gives way to associations of religiously motivated violence, and this is the second part of the speaker's criticism.

The poem depicts an atmosphere of aggression against foreigners of Muslim faith. Being "godless" ("gottlos", l.4), i.e., not sharing the same "holy s/cript[ure]" ("heilige S/chrift[…]", ll.12-3) as the German environment, the speaker has to climb up to the "gallows" ("steige/ hoch auf den Galgen", ll.6-7). Religious difference may lead to death – as, indeed, it has, in repeated instances of neo-Nazi terrorism in Germany in the 21st century. The image also serves as a metaphor for the social death of Muslim immigrants and their descendants, as an 'Arabic' face or name, or a headscarf in an application photograph, may lead to reduced job opportunities (Weichselbaumer 2016; for the situation of Muslim Germans on the labour market in general, cf Frings 2010). In this environment, the speaker describes wearing a headscarf, a symbol of Muslim faith, as "bad luck" ("Pech"). Even when she thinks of flight, she imagines herself in Orientalist terms, as a flying carpet ("fliegender/ Teppich", ll.7-8).

The threat of xenophobic violence is also present in the structure and sound of the poem. Continuous enjambments accelerate the reading speed, as every line ends in the middle of a sentence. This culminates in the ungrammatical division and hyphenation of the Wort "S-/chriftzeichen" ("letter/character") between the final two lines (l.12-3), creating an atmosphere of haste and separation. On the sound level, [t] (voiceless alveolar plosive)

appears prominently (14 times) in the poem, adding a spitting sound to the hissing of the two <ch>-variants and the sibilants of <sch> and <st> [ʃ]/[ʃt]. This aggressive soundscape conveys the atmosphere of social rejection the migrant speaker faces. In addition, the focus on (learning) pronunciation alerts the reader to pronunciation as a factor in discrimination. A foreign speaker, while physically present, is placed as 'non-local' by listeners due to their accent (Prager 2016: 199), i.e., when their pronunciation is incorrect.

However, the poem *is* spoken by the foreign woman, superseding the elements of threat with self-assertion. She refuses to give in to xenophobia; instead, she asserts her freedom and agency. This assertion begins with her performing a belly dance beside a German oak, an act which puts (the representations of) the two cultures side by side. She then announces writing a the "godless book" *for* the Germans ("euch"), assuming an educator's authority, rather than a learner's (subordinate) position. Moreover, she is not dragged to the execution, but bravely and proudly climbs the stairs herself, to escape by transforming into the flying carpet. The image of the flying woman as a rebel against patriarchal structures is familiar from Cixous' "Laugh of the Medusa" (1976, 887). Similarly, the connection of flying carpet and headscarf may be an allusion to the repeated transformations of the piece of cloth in Tawada's 1997 poem "Die Orangerie" ("The Orangery"), which had argued for transcultural similarities as an entryway into an in-between space of encounter and communication. An image for such a space occurs later in this poem as well.

The poem's main literary technique on the content level is to shift the reader's perspective through estrangement. As the poem is in German and published in Germany in a German-only collection, it can justifiably be assumed that it is intended for a German readership (or, potentially, for learners of German). If the reader enters the poem identifying with an indigenous German viewpoint, they will be exposed to a series of estrangements. First, the title and the word list style beginning of each verse direct attention to the issue of pronunciation, which is usually not noticed by native speakers, since they have acquired pronunciation and the phonetic rules controlling it before learning to read. The next step is the juxtaposition of Self-(landscape) and Other stereotypes, and the identification, facilitated by the I-voice of the poem's speaker, with a Muslim migrant (an Other, from the indigenous German point of view). Both the attention to pronunciation and the alien speaking position distance the reader from their customary perception of German language and culture, and perhaps from their customary behaviour regarding immigrants.

Finally, the last three lines of the poem create a climax of estrangement with the verse openings "CH" and "S/ chriftzeichen". The speaker adds the country code of Switzerland, CH, as another instance of the combination of these two letters. This is confusing to a reader who has grown accustomed to process the letters "ch" as representative of sounds. Moreover, the speaker directly addresses the reader, "Do you know the country/ CH?" ("Kennst du das Land/ CH?", ll.10-11). This question (an apostrophe) invites the reader to consider that German is not only spoken in Germany; except for the symbolic meaning of the oak, which points to Germany, the speaker could also be learning German in one of the other German-speaking countries (Austria, Switzerland, Liechtenstein).[107] The allusion to Switzerland, however, is of special significance here. Switzerland is a multilingual, multinational union, and the letters CH reflect this multiplicity. They represent the Latin term for the country, *Confoederatio Helvetica,* and were chosen as its country code in order to avoid expressing a preference for one of the country's four languages and associated populations (German, French, Italian and Romansh; cf Sprüngli 2017). Switzerland is thus presented as a model for the harmonious coexistence of different cultures.

The final estrangement of the poem is the reference to the Bible in the last two lines ("heiligen S-/chrift[…]", cf Prager 2016, 200), which allows the reader to interpret the first letters of the final line, "chri", as a reference to Christ.[108] These lines direct the reader's attention to the dissonance between text, sound and meaning, and break open the complementary distribution of the two phonemes expressed by the grapheme <ch>. The reader, previously in a position of superior, 'instinctive' knowledge about the language the speaker is learning, is now in an equal position of questioning their own assumptions.

This also explains the last words of the poem and its title as expressions of the openness of interpretation. The last sentence means literally "the reading of the holy l-/etters c and h remains open" ("Die Lesart der heiligen S-/chriftzeichen c und h bleibt weiter offen", ll.12-13). This statement openly rejects the simple, binary allocation of a sound content to the letters "ch", which the list at the beginning had suggested. Instead, while they may signify [ç] or [x] sounds, they also point to Switzerland, or Christ. This openness implies a rejection of binary, Self/Other models of identity, opting for ambiguity instead. The

---

[107] Moreover, the phrase is an allusion to Goethe's poem "Mignon" (1795/96), which opens with the question "Kennst du das Land, wo die Zitronen blühn" ("Do you know the land where the lemons blossom", referring to Italy). This allusion also exemplifies the speaker's assumption of an educated, educating stance by revealing her knowledge of classical German literature.

[108] In a Christian frame of reference, the "bad luck" (l.10) might also be connected to the poem's length of 13 lines, as an allusion to the superstition surrounding the number 13.

same sentiment is reflected in the title: While there is a phonological rule that [ç] follows a bright vowel, there is no rule which phoneme may appear *before* one (cf Prager 2016, 200). Thus, a change of perspective, from following to preceding the vowel, and from native to migrant, enables openness of thought. The means to achieve it was the (liminal) perspective of a religiously different, language-learning speaker who encounters mechanisms of Othering.

Overall, in "Vor einem hellen Vokal", the speaker positions themself as a language learner and takes up their target language's stereotypes of the Middle East in order to point them out and subvert them. In this process, the speaker assumes either equality with or a teacher's position over the indigenous language community, creating ambiguity. The poem's images and sound structure acknowledge religiously motivated xenophobic violence, but the speaker asserts herself despite this. Estrangement from the 'native' language features in the form of the focus on systematic language learning, through a foreigner as a speaker, and with the mention of another German-speaking country. Both the multiplication of the meanings of "ch" and the multinationalism of Switzerland point to the harmonious coexistence of differences beyond a binary model, and thus argue for ambiguity tolerance. Going even further, in "Die *tōsō* des *tsuki*s", Tawada creates one more radical example of ambiguity in language.

3.3.2.3. *Analysis: "Die* tōsō *des* tsuki*s"*

Three versions exist of Tawada's poem "Flight of the moon" (月の逃走, *tsuki no tōsō*).[109] There is the Japanese text, which Tawada wrote before 1987 (Tawada 1987, 68/61-69/60, column 1 of the tables below, my translation in column 4) and its German translation by Peter Pörter (Tawada 1987, 71/58, column 2, my translation in column 5), which appeared together with the original text in *Nur*. In addition, Tawada included a third version in *Abenteuer*, in a section entitled "Mischschrift des Mondes" ("mixed writing of the moon", Tawada 2010, 41, column 3). Initially appearing like a partial retranslation, this third version requires bilingualism for full understanding (Banoun 2014, 95). Thus, it stands ambiguously between languages, disrupting the connection of language and identity.

---

[109] For an interpretation of the German version, "Flucht des Mondes", cf Kersting (2007, 83–92).

月の逃走 (Tawada 1987, 68/61-69/60)	Die Flucht des Mondes (transl. Peter Pörtner, in (Tawada 1987, 71/58)	Die 逃走 des 月 s (Tawada 2010, 41)
トイレでひとり歌っていると 月が ころがり込んで来た	Ich sang in der Toilette da kam der Mond herangerollt	我 歌 auf der 厠 da 来 der 月 herange 転 t [no paragraph break in original]
裸のままで 自転車に乗って 暗喩の森を駆けぬけて	nackt auf einem Fahrrad Er hatte den Weg mitten durch den Metaphernpark genommen	裸 auf einem 自転車 彼 hatte den 道 mitten 通 den 暗 喩公園 ge 選
月がわたしに会いに来た	um mich zu treffen	um 我 zu 会
外の通りを 美しい女が歯をみがきながら 歩いて行く 公園のベンチでは 妊娠服を着た男がりんごジュースを飲んでいる 世紀末には健康がつきものだ	Draußen die Straße entlang spazierte zähneputzend eine schöne Frau Auf der Bank im Park trank ein Mann in Umstands-kleidung Apfelsaft Am Ende eines Jahrhunderts ist Gesundheit eben angesagt	戸外 die 道 entlang 散歩 e 歯磨 end eine 美女 auf der 長椅子 im 公園 飲 ein 男 in 妊娠服 林檎汁 Am 末 eines 世紀 s ist die 健康 eben 適
空にぼっかりあいた穴 月のような不安も月のような 憂いも消えて 「のような」たちが 穴のまわりをほがらかに飛び まわる	Im Himmel klafft ein Loch Die mondgestaltige Angst der mondgestaltige Kummer sind weg Alles Gestaltige flattert munter um das Loch herum	Im 天穿 ein 穴 Die 月的不安 Der 月的苦悩 sind 去 全「的」飛翔　活溌 um das 穴 herum
深淵の皺は伸び つるつるになった苦悩の表面 で 詩人たちがスケートを始める	Die Falte des Abgrunds glättet sich Auf der blanken Oberfläche der Sorge treten die Dichter auf Schlitt-schuhen an	Die 雛 des 深淵 s 平 Auf der 光滑 en 表面 der 苦悩 登場 die 詩人 auf 氷靴 an [no paragraph break in original]
月―わたしの―となりの	Mond – meiner – neben mir	月 我的 neben 我

Flight of the Moon (interlinear translation of the 1987 Japanese version, JB 2019)	The Flight of the Moon (interlinear translation of the 1987 German version, JB 2019)
As I was singing by myself in the toilet	I sang in the toilet,
the moon	when the moon
came rolling by	came rolling here
Stark naked	naked
riding a bicycle	on a bicycle
he raced all through the metaphor forest	He had taken the path right through the metaphor park
The moon came to meet me	in order to meet me
On road outside	Outside, along the road
a beautiful woman brushing her teeth is strolling past	brushing her teeth, a beautiful woman strolled
on a park bench	On a bench in the park
a man wearing maternity clothes is drinking apple juice	a man in maternity clothes was drinking apple juice
At the end of a century, health is a must-have	At the end of a century, health is just in fashion
A gaping hole in the sky	A hole gapes in the sky
Unrest like the moon, sadness like the moon have disappeared	The moon-shaped fear the moon-shaped sorrow are gone
The "like" things	All things shape-ly flutter cheerily around the hole
happily fly around the hole	
The fold of the abyss smooths out	The fold of the abyss smooths out
On the surface of suffering, which has grown slippery,	On the shiny surface of worry
poets begin skating	the poets step up in skates
moon – my – neighbour	moon – mine – beside me

Besides the German-English code mixing in "Penn Station" and the Jandl tribute "TIK", which are both from the same collection (2010's *Abenteuer*), Tawada's oeuvre up to this point has not contained much direct mixing of languages. Unlike other migrant authors, Tawada never wrote in 'broken German', as though to avoid confirming the suspicion that migrant writers are so often confronted with, that they are incapable of truly expressing themselves in their new language. The poem "Die 逃走 des 月 s" ("Die *tōsō* des *tsuki*s") inverts this assumption, evoking in the reader the experience of understanding their own language only in a broken way. The means to achieve this effect is the partial replacement of the words in the German text with the symbols from a foreign writing system, *kanji* (Chinese ideograms).

The fact that Tawada uses Pörtner's German as the basis (with one correction in l.1) for her language experiment "Die *tōsō* des *tsuki*s" marks a reverse of the exophonic stance. Instead of the foreign writer encountering the language of the readers and showing it from

an outside perspective, in "Die *tōsō* des *tsuki*s", Tawada chooses "writing over" ("Überschreibung", Ivanović 2014b, 22) the German text with *kanji*, excluding the German reader from their 'own' language.

In this way, "Die *tōsō* des *tsuki*s" is a palimpsest. Through the textual overlay – adding Japanese script into a German text – a 'Japanese' (Chinese) and a 'German' version of the text exist in the same space and comment on each other (respectively on the different abilities of each writing system). To this end, Tawada replaces nouns, verb stems, pronouns and adverbs – all the words and word parts that carry meaning – with symbols illegible to the average German-speaking reader. Yet, she preserves the German word order and retains relational and grammatical words or word endings in the German language and the Latin alphabet. As she herself explains in a footnote to the poem, this system is a model of the functioning of the Japanese script, which also uses Chinese characters for meaning and the phonetic Hiragana script for grammatical functions.[110] The result, however, is unintelligible for readers of only German and merely partially understandable to readers of Japanese (Ivanović 2014b, 22–23; cf Yagyu 2019, 156) or any other language that uses Chinese characters. A hypothetical reader versed only in Chinese characters may glean what the poem's images are, but not how it sounds.

Because it is a model for how Japanese writing works, not a (partial) retranslation, the 2010 version does not involve the 1987 Japanese original in its word choice. Ivanovic assumes that the language mixing in the bilingual poem stresses the translatedness of the text and creates a "'simultaneity' of original and translation" ("'Gleichzeitigkeit' von Original und Übersetzung", Ivanović 2014b, 23). However, the Japanese original is not actually present in the new version. For example, "Die *tōso*" uses a Chinese character which fell out of use in modern Japanese (厠, 2010, l.1) to represent the German word "Toilette". By contrast, the usual modern Japanese word for toilet used in the original poem (トイレ, 1987-J, l.1) is a loan word from English, written phonetically. It would not fit the model of replacing German concepts with Chinese characters. Similarly, the 2010 version uses the Chinese character 我 (2010, l.1) for "I", instead of the most common character for the neutral "I" in Japanese (私). Beyond word choice, the sentence

---

[110] "This is a transcription of the translation of the poem 'Flight of the moon' […]. In order to write in Japanese, one has to write the semantic roots with Chinese ideograms, and everything else (the hands and feet of the words) with a phonetic script. The poem demonstrates that one can also use this combined method to write German" ("Das ist eine Transkription der Übersetzung des Gedichts 'Die Flucht des Mondes' […]. Um Japanisch zu schreiben, muss man die Bedeutungsstämme mit chinesischen Ideogrammen schreiben und alles andere (Hände und Füße der Wörter) mit einer phonetischen Schrift. Das Gedicht zeigt, dass man mit dieser Mischmethode auch Deutsch schreiben kann", Tawada 2010, 41).

structure also shows distance from the original Japanese. The original "road outside" (外 の通り, 1987-J, l.8) became "outside, along the road" ("Draußen die Straße entlang", 1987-D, l.8) in Pörtner's translation, and it is this phrase that is transcribed in the 2010 poem. Thus, there is no return to the original syntax.

Tawada reproduces not only the Japanese writing system in "Die *tōsō*", but also the Japanese approach to literature. According to the European language nationalist view that literature is only possible in one language, the mother tongue, a language-mixing text like "Die *tōsō* des *tsuki*s" cannot be a poem (Yagyu 2019, 158). By contrast, the inherently hybrid structure of the Japanese writing system makes poetry in only one language difficult; a mixture of writing systems is the norm. Consequently, in Yagyu's view, Japanese has two centres: *kanbun* (漢文, Chinese-style words) and *yamato kotoba* (大和 言葉, words with indigenous Japanese roots), with the *kanbun*-vocabulary used for government, philosophy and religion, and the other for words for love, descriptions of the seasons, and other personal or impressionistic matter. In reading, *kanji* are foregrounded as the more complex characters, while the simple sound-depicting *kana* are in the background. In "Die *tōsō*", Tawada adds German as a third centre to this construct, while also inverting back- and foreground, since German readers would of course focus on the grammatical fragments, the only thing they can read (Yagyu 2019, 158). Thus, Tawada rejects language nationalism and narrow conceptions of poetry in both German and Japanese, while also estranging readers proficient in either one of the languages from this language. Thus, the poem invites readers to consider how the script of their language shapes their worldview.

Treating the 2010 version as a transcription, one would assume that the sound content of the poem remains identical to Pörtner's 1987 translation. However, German readers are excluded from this reading now, excluded from their own language through the change of script.[111] This disruption of the text alienates the reader (Banoun 2014, 95). It also introduces ambiguity into the text, as it is neither simply in German, nor is it a translation into Japanese. Thus, the German reader is confronted by the foreign in their own (language), thrust into a liminal position, as an outsider before their own language in a

---

[111] If a reader knows the German version of the poem very well, they may intuit the meaning of single ideograms in this specific context, especially the character for moon (月) because of its repetition in the poem. Without context, however, the German-only reader is excluded from the text's meaning, as well as most of its sound, since the words remaining in Latin script and German language are only relational and grammatical signifiers.

forced exophonic stance. In this way, Tawada works with collisions of language and culture to question readers' language and identity (Yagyu 2019, 147–48).

While the language learner perspective empowers the exophonic speaker in "Yōkame" and "Vor einem hellen Vokal" as a position of liminality, it is estranging and unsettling if forced upon the German language reader of "Die *tōsō* des *tsuki*s". In this way, this partial transcription is another method to lead readers to a perspective change and to a creative encounter with the text. The transcribed poem thus reinforces the impact of the original: a metapoetical work that rejects clichéd poetic expressions, especially the metaphorisation of the moon (cf Kersting 2007, 83; Yagyu 2019, 151). The new version takes this a step further, by sacrificing content completely (at least for non-Japanese readers) for the estrangement effect.

In sum, the transformation of "Die Flucht des Mondes" into "Die 逃走 des 月 s" creates ambiguity while also forcing the reader into a liminal position. Any (exclusively) German-speaking readers experience their own language from an outsider's (liminal) perspective in the 2010 version, faced with writing style of another language (Japanese mixture of semantic and phonic symbols) and a radically different writing system (Chinese characters). They are, however, invited to creatively interact with the text, maybe consider the shape of the characters, to coax some meaning out of them or to aesthetically appreciate the poem in its new form, without attempting to decipher it. All of these activities would be part of ambiguity tolerance. Although language remains the medium of construction, after the extended focus on language as the space of subject construction in these analyses, the following section examines how the body is involved in the subject construction process.

3.3.3. The Role of the Body in Subject Construction

The body emerges as a third element to move beyond the Self/Other duality in subject construction. Instead of language, which is always to some degree alien to the speaker, the body becomes the basis of authenticity and medium of expression (Albrecht and Tawada 1998, 135; Heimböckel 2012, 153; Schickhaus 2017, 220). In literature, it appears directly as depictions of body parts and indirectly as the embodied, gendered voice. In the shift from (textual, meaning-focused) language to the body, voice is instrumental (Ervedosa 2006, 579), since it connects language as meaning transmission with speaking, which is a bodily act. In consequence, Tawada's poems require a bodily, sensory approach:

> Those who typically comment that my poems are too difficult no longer feel this way once they perceive the entire performance as music. They understand probably just as little or just as much as before but no longer feel that the poems must be understood as information (Tawada and Brandt 2006, 44).

Bodily experience, not understanding, is central to the poems.

In this way, the body becomes a crucial in-between space, which I examine more closely in the next chapter. In general, it is noteworthy that Tawada evokes sensory (auditory, visual, but also tactile, even gustatory) perception of language in her texts.[112] An example for the use of the gustatory sense is that eating features as a metaphor for language learning; this motif was present in the dead bird the speaker has swallowed in "Yōkame", for example. The motif of eating links the process of learning foreign languages with the bodily, sensory aspect of Tawada's poetry, through the exophonic stance.

The strangeness of a foreign language raises awareness for reading and speaking as physical processes, making the exophonic stance (a liminal position between languages) once again an effective literary technique. Due to the sonic components of poetry, "poetic praxis appears even more clearly as praxis of a specific body" ("Lyrische Praxis erscheint noch deutlicher als Praxis eines spezifischen Körpers", Prager 2016, 197), a body writing/reading/speaking. For example, Tawada's Japanese narrative "Umi ni otoshita namae" ("The name dropped into the ocean", 2006) demonstrates that although the body can be an alternative medium of subject construction, language remains central to outward acceptance of one's identity. The amnesiac protagonist tries to create a sense of self in the performative reading of receipts, after discovering that written documents, rather than her body, are required to prove her existence. In this way, reading emerges as a "bodily process, where the vulnerability of the subject as a 'language body' is experienced" ("körperlichen Prozess, in dem die Vulnerabilität des Subjekts als Sprachkörper erfahren wird", Prager 2016, 189). In other words, reading aloud connects the linguistic and the embodied element of identity.

Cultural difference adds another layer to the issue of embodied identity: in discourses based on a Self/Other dynamic, the foreigner's body often carries a marker of difference. The speaker of "Yōkame" lacks heels, for example (かかとのない, l.3). This specific trait Tawada reused later in her story "Kakato o nakushite" (lit. "Losing heels", transl. as "Missing Heels" in *The Bridegroom was a Dog¸* 1998), where a mail-order bride goes to language school (i.e., she is also a language learner) and writes a journal for self-

---

[112] Matsunaga and Ivanovic (2011, 135) note the metaphorical use of the ear in Tawada's works, while Redlich's (2012) study extensively covers the role of skin in the texts. For skin in the context of violence in Tawada's work, cf Weber (2015, 74).

expression (similar to the speaker of "Yōkame"). Irigaray (2011, 118) suggests imagining the Other as a combination of the body and the surrounding culture(s) (cf Moebius 2003, 237–39). In the two postcolonial poems I discuss in this section, the meaning given to bodily difference illustrates the Othering which happens in these societies.

Altogether, the body is a problematic factor in subject construction. It lies beyond the linguistic construction of Self/Other and is claimed as the basis of authenticity, but effectively functions as an ambiguous in-between space of cognitive understanding and physical experience (cf Ch 1). In practise, the physical process of reading aloud connects linguistic and physical self-creation, aiding subject construction, while in colonial discourse, the 'Other' body serves as a marker of inferiority. In the following, I first consider the appearances of the body in Tawada's postcolonial poems from *Nur da wo du bist da ist nichts* (1987). After that, I examine the more personal, individual questioning of embodied identity in "Darumushupīgerungu", asking in all three analyses how bodies are implicated in the subject (Self/Other) construction of the speakers.

3.3.3.1. *Analysis: "Osoroshii chiwa to kakumei"* (おそろしい痴話と革命)

"Osoroshii chiwa to kakumei" (おそろしい痴話と革命, lit. "Terrible lovers' talk and revolution") is one of two poems in *Nur da wo du bist da ist nichts/ Anata no iru tokoro dake nanimo nai* (1987) that deal with the Japanese colonial past. The poem represents the fear of the Other body, depicting a colonial dynamic with its associated metaphorical, cultural and literal violence.

おそろしい痴話と革命 (Tawada 1987, 82/47-85/44)	Terrible lovers' talk and revolution (inter-linear translation, JB 2020)
乳首のあおざめた朝鮮人が わたしのあとをついてくる	A Korean with pale nipples follows behind me
イヤリング[113]　穴あけて　マグネシウムで 耳たぶは痛く　ただれた 髪　ささる	Earring　opens a hole　with magnesium earlobe hurts　inflamed hair　stings
秋空に軍旗ひるがえる 風邪をひいている　デパートの開店祝い	In the autumn sky a battle flag flaps it has a cold　a celebration as the department store opens

---

[113] The printed text says イリヤング, but I have corrected the typo.

上の人に頭さげてりゃいいよ ナマイキ言うんじゃないよ	You better lower your head before our betters don't say impertinent things
中指の関節　車のドアにはさむ 肩まで割りそうな	Joint of the middle finger　caught in the car door as though crushed up to the shoulder
昨夜は寝つけず 電話線　ぱっちり切ってしまった 成人式の着物にポチの糞ぬりたくった	Last night, couldn't sleep the phone lines　with bright eyes, cut through smeared dog poo on the kimono for the coming of age ceremony
のどが焼けて ビルとビルの結び目が　しこり　のように とどかぬ処で　わたしをころばせる	Throat burns buildings tied into knots　like lumps at the unreachable places　trip me up
なんだかんだ言ったってねえ やっぱり あんまり　かかわりあわん方がいいよ	No matter what they say, right? all the same better you don't involve yourself too much
乳首のあおざめた朝鮮人が 突然　わたしを　後から 抱きしめる	The Korean with pale nipples suddenly, from behind, embraces me

This colonial context is apparent from the setting: while the location is not explicit, the text points to Korea during the Japanese occupation (1910-45). Most significantly, the term *chōsen* (朝鮮) for Korea appears, which was only used before the division into North Korea (Democratic People's Republic of Korea, in Japanese *Kita-chōsen*(北朝鮮), "North of the Korean peninsula") and South Korea (Republic of Korea, in Japanese *Kankoku* (韓国)). In addition, the speaker mentions a war flag (軍旗), probably the military version of the Japanese rising sun flag, which was used until the end of WWII. The festivities upon the opening of a (Japanese?) department store also point to this interpretation. In addition, this event establishes a parallel to the other poem with a Japanese colonial setting in the collection, "Nihon kanzume kōjō no shukujitsu", which I discuss next.

The voice of the poem probably belongs to a Japanese-raised female speaker. She specifies that the person approaching her is a Korean, marking them as foreign with "pale nipples" (乳首のあおざめた, l.1), which suggests she speaks from a Japanese perspective. The assault by the Korean Other, as well as the penetration imagery ("opens a hole" (穴あけて, l.3), "stings" (ささる, l.5)) of the second stanza, make a female gender more likely, as does the mention of her kimono (probably a *furisode*, the long-

sleeved formal kimono for unmarried women) for the "Coming of Age"-ceremony.[114] Central to the poem's effect, however, is a different voice that is quoted in the poem.

The colonial dynamic emerges from a secondary voice the poem quotes, which gives condescending advice: "You better lower your head before your betters/ Don't say impertinent things" (上の人に頭さげてりゃいいよ/ ナマイキ言うんじゃないよ, ll.8-9). Using colloquialisms (りゃ) and the emphasis marker *yo* (よ), the statement seems directed at the colonial subjects, treating them like children. Similar to the foreigner and the woman, the child is another typical face of the Other, thus the characteristics assigned to these three images overlap. Pörtner's German translation (not reprinted in this study) emphasises the announcement character of the statement, and the different voice speaking here, by representing it in capital letters. In the Japanese version, the use of Kansai dialect sets the voice apart from the standard Japanese of the main speaker, but the contrast is not as pronounced. The second of these addresses, interpreted as another announcement in Pörtner's translation, is even more infantilising, as it uses more colloquialisms and the elongates the affirmative marker *ne* (ね) to *nē* (ねえ, l.18). Pörtner's militaristic translation does not align with the source text in this instance, which has a more intimate tone (parent to child, rather than master to slave). The other voice's last passage may even be addressed to the reader, signifying their compliance with injustice: "All the same/ Better you don't involve yourself too much" (やっぱり/ あんまり　かかわりあわん方がいいよ, ll.19-20).

The poem's layout supports the effect of this second voice. Its 23 lines are grouped in 10 stanzas of one to three lines each, separated by one to three empty lines. Tellingly, a two-line gap appears before ll.8-9, the first instance of the second voice, and the three-line gap follows the second voice's statement "No matter what [they] say" (l.18). In this way, the empty lines signify the silencing of the colonial subject – the space for answers is there, but left empty, as the voice of the colonised remains omitted. Thus, the poem has three speakers, but one of the – the colonial Other – is silenced in Spivak's sense.

As a result, the speaker rebels against the colonialist discourse through her actions. The Japanese text implies she stayed awake in the night to cut some telephone cables (ll.12-3). This is in itself an act of sabotage, but on a metaphorical level, it goes further.

---

[114] At the modern Japanese "Coming of Age" ceremony (成人式), men usually wear Western suits, women a *furisode* kimono. However, this 'tradition' was only established in 1948, which makes a reference to it in the poem's wartime setting anachronistic. While a Korean "Coming of Age" ceremony has existed longer, the associated clothing would be traditional Korean garments, not a kimono. Korean culture was suppressed in occupied Korea, making it unlikely that the ceremony in the poem is the indigenous ritual. Cf Julian 2015 for Japan, Arirang News 2018 (youtube upload) for Korea.

Telephone cables feature in later poems, as a connection in "Kyaku" (1991, cf 2.3.2.) and as a failed attempt at direct translation in "Kusuriuri" (1997. cf. 2.3.3.). In both cases, the voice is the object of transmission. If the second voice quoted in the poem represents the colonial discourse, cutting the phone line disrupts the transmission. On a literal level, a cut telephone cable in occupied Korea interrupts the chain of command by making contact with the Japanese mainland (e.g., the central office of the department store that has opened) impossible. On a metaphorical level, it sabotages the colonial authority which represents (speaks for) the colonised. Therefore, the cutting of the phone line symbolises an attempt of the colonised to gain voice themselves. Furthermore, in occupied Korea, Japanese language, customs, and even names were forced on the population. Therefore, the speaker's desire to deface her coming-of-age kimono with dog excrement (l.14) is another act of (wordless) rebellion. Similar to the cutting of the phone line, the rebellious act symbolises a rejection of colonial discourse: in this instance, of the image forced upon her.

For most of the poem, the body itself is the instrument of both discipline and rebellion. The second stanza evokes a fear of penetration, where (as often in Tawada's works) the ear serves as a stand-in for female sexual anatomy (cf Ivanović and Matsunaga 2011, 135). The body is featured as not only the object, but also an instrument of torture, when the "hair stings" (l.5). The speaker's earlobes are pierced with magnesium earrings, leading to a painful inflammation. This may be a reference to magnesium used in weapons: during the Japanese occupation of Korea, a magnesium factory was established near the northern city of Hungnam, with the help of Austrian chemist Fritz Johann Hansgirg (Streifer and Hansgirg 2013). This city, therefore, is a potential historical setting for the poem. Alternatively, Wertheimer and Holz (2016, 35) interpret the section as a rape analogy. Despite these painful experiences, however, the body remains an ambiguous element.

The speaker's engagement with the body changes through the poem. Initially, the body is represented by an Other: the Korean, potentially male, pale-nippled character of the first stanza. The Japanese text does not explicitly specify the character's gender, but in the dynamic of Self and Other, it makes most sense to read the Korean as male in opposition to the female speaker. However, as in other works by Tawada, the potential for a subversive lesbian reading is also present. Reading the Korean as a woman would also allow for the interpretation that this body is actually that of the speaker, who has dissociated from it. She is disciplined through pain, in both in the earring scene and later when her finger gets caught in a car door (ll.10-1). This pain shows the violence of

colonial rule, both intended and out of neglect. As the instrument of punishment, her body may function as an Alter Ego – the Korean part of her which she initially denounces (aligning with her Japanised mind), but reconnects with over the course of the poem. To the speaker, the body is as restricting as language until it becomes the means to rebel.

The perspective shifts with the second announcement of the quoted voice and its silencing of the speaker's potential protest, symbolised by the empty lines. As the colonial voice demands she "better not involve [herself] too much" (あんまり　かかわりあわん方がいいよ, l.20), the Korean body reappears in the poem. This body without a voice and as such a symbol for the colonised people, functions as a framing device. Its Otherness is characterised by the 'pale' (あおざめた, l.1, literally 'bluish discoloured') nipples, an aberration which both marks Otherness and sexualises the body of the Other. This image first threateningly "follows" (あとをついて, l.2) the speaker but finally "embraces" (抱きしめる, l.23) her. While it may at first seem that the Other body, the stereotype, swallows up the person, the poem's title suggests that this second appearance is a turning point. The speaker's first rejection of the Korean body may be internalised prejudice against Koreans, signalling that the speaker has internalised the Japanese coloniser's view. By contrast, embracing and thus accepting the Other/her own body, instead of following the colonial prejudice, becomes revolutionary.

One may even see a hybridisation in Bhabha's sense in the final embrace of the speaker and the Korean body. The title "Osoroshii chiwa to kakumei" ("Terrible lovers' talk and revolution") already points to the disruptive potential of embracing the Other. However, the scene remains ambiguous to the last, as the embrace happens "suddenly" (突然, l.22) and "from behind" (後から, l.22), implying it, too, may be non-consensual for the female speaker. This ambiguity reflects the intersectionality of discrimination: a woman from a colonised population faces not only discrimination as a colonised person and as a person with a female body, but also encounters specific problems emerging from the combination of the two.

In its treatment of Japan's colonial past, this poem rests on three viewpoints: that of the speaker, who initially shares the Japanese cultural viewpoint, that of the coloniser, and that of the silenced, "Other" body of the colonised, personified in the pale-nippled Korean. The body, vessel of the pain inflicted on her, becomes the vehicle of sabotage as she changes her allegiance, rebelling against the Japanese colonisers. While this rebellion involves the feared embrace of the "Other" body, the uncomfortable reality of gendered,

colonial and intersectional violence remains. In the next poem, the focus is on one effect of physical and conceptual colonial violence, assent to the system.

3.3.3.2. *Analysis: "Nihon kanzume kōjō no shukujitsu"* (*日本罐詰め工場の祝日*)

The poem "Nihon kanzume kōjō no shukujitsu" (日本罐詰め工場の祝日, "Holiday in a Japanese cannery") is another poem from *Nur* (1987) with a colonial background, but its emphasis is on collaboration rather than rebellion. The poem is set in a Japanese cannery in Malaysia, a former British colony, which the Japanese conquered in the Second World War (Williamson 1953, 332). The poem shares numerous similarities with Tawada's other postcolonial poem in the collection, "Osoroshii chiwa".

日本罐詰め工場の祝日 (Tawada 1987, 110/19-113/16)	Holiday in a Japanese Cannery (interlinear translation, JB 2020)
マレー女が川でフンドシを洗っているよ とおさんの腕は　きゅうり まないた　で　輪切り トラック　は　埃まきあげて 乾ききれぬ鮭の色の傷口をうすく汚した	A Malay woman washes a loincloth in the river Father's arm like a cucumber on the chopping board cut into slices A truck stirs up dust which slightly soils the wound, salmon-coloured 　　　　　　　　　　　　　　and still moist
祝砲ずどん バナナが来るから気をつけろ バナナはイギリス製のパンツをはいている パンツは白で尻は黄色い 今日は罐詰め工場のお祭りだ	Bang, a salute The bananas are coming, so you better be careful The bananas are wearing pants made in England The pants are white, the butts are yellow Today is a day of celebration at the cannery
ぬかるみに倒れたみみず を突きとおして朝日がのぼる 帝国キャンディー　口いっぱいに頬ばって 子供らがせかす「かあさん、早く」　だが フンドシは思いもかけず長い 紅白まんじゅうがマレーシアの空を飛んでいく	The earthworm has collapsed in the mud The rising morning sun pierces it Stuffing their mouths full of imperial candy the children urge "Mother, hurry!" but the loincloth is unexpectedly long Red and white manjū fly in Malaysia's sky

The body of the colonial is again displayed and exposed to violence. In the previous poem, the mutilation involved magnesium, which was produced in Japanese-occupied Korea; here, the father's arm is chopped up (ll.2-3), presumably by a machine in the cannery referred to in the title. In contrast to "Osoroshii chiwa", however, no pain is acknowledged, even though the wound, open and bleeding, is then 'soiled' with dust from the road (*yogoshita*, 汚した l.5). This process shows the disregard for the safety and health of

indigenous workers, as well as the dissociated state of the victims, through the observer's stance of the speaker.

Another similarity to "Osoroshii chiwa" is the reference to the Japanese flag. While it is not explicitly mentioned here, the term "morning sun" (*asahi*, 朝日, l.12) may refer to the rising sun image of the flag. Like in "Osoroshii chiwa", it is most likely the military variant, with rays. This element is suggested when the poem mentions an earthworm being "pierced" by the sun's rays (*tsukitōshite*, 突きとおして, ll.12) – also a fitting metaphorical image for the treatment of indigenous people in a colonial system. It also explains the final image of the poem, where "*kōhaku manjū*" (紅白まんじゅう, l.16) fly through the sky – the red and white manjū (steamed buns) echo the red and white stripes of the Japanese imperial military flag.

In contrast to "Chiwa", however, this poem does not depict active resistance against the occupation. Instead, it features several examples of collaboration. The Malay may not be doing her own laundry, but working as a washer woman for the Japanese colonists to support herself and her children after the father's accident. The object she is washing, a *fundoshi* (褌, a type of loincloth (Kodansha Encyclopedia of Japan 1999a)), is an item of Japanese men's underwear, suggesting these are someone else's clothes.[115] While she is acting out of necessity, the children have been won over by the colonisers' "imperial candy" (*teikoku kyandī*, 帝国キャンディー, l.12) – unaware of the exploitation that enables this minor generosity.

Unlike "Osoroshii chiwa", this poem's voice takes an observing stance throughout. Instead of sabotage, the speaker merely implies negative judgement of the colonial administration through the images used, as a form of passive resistance. For example, the comparison of the male worker's mutilation to chopping up vegetables, as well as the more exaggerated image of the earthworm pierced by the sun, illustrate the Japanese occupation's disregard for the colonised, and thus implicitly criticise it. However, the most overt example of criticism is the "banana" section. In East Asia, "banana" is a slur for 'westernised' Asians (yellow on the outside, white on the inside; cf Allen 1990, 19), and the Japanese invaders, having displaced the British colonial rulers, fit this description. While they are Asians just like the Malaysians, the Japanese colonisers' organisation and imperial objective are more similar to the British.

---

[115] Alternatively, Tawada could be appropriating the term for a Malaysian equivalent. In that case, the contrast between the loinclothed Malayans and the colonisers dressed in Western attire, including pants, would express the coloniser-colonised dichotomy.

Tawada's speaker continues by describing the "bananas" as wearing "English pants" (*Igirisu-sei no pantsu*, イギリス製のパンツ, l.8). Here, the ethnic slur is both brought to a ridiculous extreme, and undercut by inversion. The image of bananas in white underwear not only suggests that the Japanese are imitating the 'Western' power's colonial style to the last detail; it could also be a reference to the *fundoshi* in l.1. That would imply that the Japanese themselves no longer follow the traditions (represented by Japanese clothing) they impose on their colonial subjects. Moreover, by bringing in the English pants, Tawada changes the implications of the banana slur. Originally, it equated the banana's yellow peel with the stereotypical image of the Oriental's 'yellow' skin, and contrasted it with a supposed 'white' core. Tawada instead proposes that the pants describe the English ('Western') aspect as an additional outer layer, rather than a character-defining core. She thus makes no statement about the banana's inner truth or identity, only about outward appearance and performance (clothing). In the light of this, the speaker's position as an observer makes more sense. Through the aloof description of the situation in the Japanese colony and the reworking of the banana slur, the speaker criticises the situation without taking sides, remaining ambiguous: a liminal voice that can speak about the dynamic precisely because they are not involved in it.

While this poem also takes the Japanese colonial past as its setting and portrays violence against the colonial body, its speaker is liminal, uninvolved. Thus, it portrays indigenous collaboration without overt judgement. Equating the Japanese and British colonisers, the speaker ironically reveals the "coloniser" role as a performance (wearing English pants) rather than an intrinsic characteristic, rejecting the air of superiority affected in colonial discourse, treating all bodies involved with the same distance (as vegetables: cucumber or banana). The following poem considers the question of body and identity from the inside, instead of the outside, but retains a liminal observing position.

3.3.3.3. *Analysis: "Darumushupīgerungu (chō kamera ka)"* （ダルムシュピーゲルンぐ（腸カメラか）

"Darumushupīgerungu" (ダルムシュピーゲルグ（腸カメラか）, *Darumushupī-gerungu (chō kamera ka*, "Darmshpeegeloong (Colonoscopy?)") is the twelfth poem in *Shutaine* (シュタイネ, "Shoo-tai-nay" (transliteration of the German word for stones), 2017). It uses the event of a colonoscopy to meditate on the relation of self and body and the location of the embodied consciousness. Like all poems in the volume, its title consists of a German word, transliterated into Japanese, and an approximate translation marked with a question particle. The difference is greater in this example than in other poems of

the collection, since the German word "Darmspiegelung" (colonoscopy) refers to the medical procedure as a whole, while the Japanese term only describes the instrument used, 大腸カメラ (大腸 *daichō* is the large intestine, カメラ *kamera* a camera). Tawada omits the first kanji in her poem, creating a neologism, "gut camera", which points to the poem's topic: observing the relation between self and body.

ダルムシュピーゲルンぐ（腸カメラか）(Tawada 2017b, 65–68)	Darmshpeegeloong (Colonoscopy?) (interlinear translation, JB 2020)
お預けします	I entrust it to your care
一人称で身のまわりを	In the first person pronoun I fold up
たたんで	My personal belongings
「わたし」を	I have entrusted my 'I'
看護婦さんに預けた	To the nurse
覚醒と眠りの間に温度差はなし	There is no temperature difference between sleeping and waking
いつの間にか脳味噌は腸に移り	Unnoticed, the brain matter had migrated into the bowels
通詞活動を始めた	And became active as interpreter
言葉はひとかけらも残っていない	Not even a fragment is left of the words
からっぽのトンネルの	Include the curve
カーブを文体に取り入れて	Of the empty tunnel into the style
徹底的に考え抜く腸	The bowels that thoroughly think through everything
欺瞞は洗い流され	Deceit is washed away
意固地は崩れ	Stubbornness crumbles
川はおいおい勢いを増し	The river gradually increases in vivacity
大蛇　じゃあじゃあ	The giant serpent　splashes
ダムを壊し	Breaks the dam
力強く泳いで行った	When it swims vigorously away
遠くで何かがざわめいている	Far away, something resounds
近くでのひそひそ相談している	Close by, a whispered consultation
ツグミ語かカケス語か	In the language of thrush or jay
ちょっとうるさい	Somewhat annoyingly
嘴の無駄使いじゃないかな	Isn't it a wasteful use of their beaks?
人間の会話なんて	A human conversation, or something
喉のない苦しい夢も終わり	Even the voiceless, painful dream will end
あかあかと夜があけて	Lighting up brilliantly, night recedes at dawn
まぶたが溶け去り	Eyelids melt away
白衣に身を包んだ天の人々が	The heavenly people draped in white garments
天井に描かれたフレスコ画の中から	From the fresco drawn on the ceiling
わたしを見下ろしていた	Were looking down at me

The self, in this relationship, is constituted in language, as I have pointed out in other poems. The word *watashi* (I) is set in question marks and described metatextually as a personal pronoun (一人称). These elements create distance between the speaker and their

linguistic representation of themselves. At this point, the speaker hands over their personal belongings to the nurse before undergoing anaesthesia, equating these objects with their Self. In the drugged state, the conscious mind is silenced (l.25) and sensory perception takes over – thus the speaker gives (up) their 'self' to the nurse as well. Fittingly, the self-referential pronoun (*watashi*) only returns in the last line, when the speaker wakes up and the conscious self regains control.

For the main part of the poem, the body becomes the centre of existence. While it is physiologically incorrect so state that "brain matter migrates to the intestines" (脳味噌は腸に移り), the nerves surrounding the digestive tract are complex enough to be considered a "second brain", one that can even influence mood (Hadhazy 2010). Thus, Tawada's conceit that under anaesthesia, the consciousness moves from the brain to the colon that is being examined, actually has a medical basis. The text strengthens the parallel of brain and gut through the sound similarity of *nō* (脳, brain) and *chō* (腸, intestine, gut). Since both are organs, the kanji also share the radical 月, the simplified version of the flesh/body radical 肉.

The nerves of the digestive tract cannot think in the same way as the brain, of course, but the speaker still compares the intestine's function to translation. They claim that that the intestine "became active as an interpreter/ [so that n]ot even a fragment is left of the words" (通詞活動を始めた/ 言葉はひとかけらも残っていない, ll.8-9), and thereby equates the act of translation with the digestion of nutrients. This parallel is another example of the analogy of food with language, of eating with speaking and language learning, that Tawada has used in other places (cf Ivanović and Matsunaga 2011, 125, 145). However, those examples focused on the language-tongue connection and referenced taste, whereas in this poem, brain and gut are equated. Indigestion, then, would constitute a state of loss of language and is indeed portrayed as such, a "voiceless, painful dream" (喉のない苦しい夢, l.25). However, this line could also refer to the time the speaker was anaesthetised and thus unable to communicate.

The poem does not clearly state the reason for the procedure, but as something that is associated with "deceit" is "washed away" and "crumbles" in the process. Doctors can diagnose and to some extent remove polyps via a colonoscopy, and frequent constipation is a potential warning sign for polyps. Thus, the speaker may have sought out a doctor because of constipation, but the strong laxatives patients need to take before the procedure in connection with the colonoscopy itself may have solved the problem.

The focus on Japanese language and myth in the 'gut brain' may suggest a clash between languages and associated imaginations. The Japanese language and mythological associations are connected to the gut, which represents the instinct and the language of childhood, whereas the conscious mind has learned German (it undergoes the colonoscopy in a German-speaking context, as the title suggests). In the mythological Japanese mindset of the instinctive, gut-level consciousness, the colonoscopy cable is portrayed as a 'great snake' (大蛇). Japanese serpent/dragon entities are often linked to bodies of water, especially rivers, and in the poem, a river (possibly the rinsing water sprayed from the camera cable) similarly houses a serpent (the cable). "The river gradually increases in vivacity/ The giant serpent splashes" (川はおいおい勢いを増し /大蛇　じゃあじゃあ, ll.15-6). In myth, an *orochi* (大蛇) is a great 'serpent' (although it is described more as a hydra, with multiple (literally eight, but the number eight can also stand for 'many') heads and tails. It annually devours young women, until the deity Susanoo drugs it with sake and then chops up the sleeping beast.

Fitting with the shift from conscious, logical brain to more emotionally oriented gut, this section features soundplay: *oioi* is an onomatopoeic expression for crying (fitting with the river image), but also an adverb suggesting gradual change. *Ikioi*, which echoes the *oi*-sound, suggests vitality or energy. Thus, the river gradually gains vitality through crying (because crying adds water). When the focus shifts to the serpent/dragon, water is still sonically present: If 大蛇 is read conventionally as *daija* (instead of *orochi*), it is part of the line's sound-play: *daija jā jā*, the latter being an onomatopoeic representation of splashing water.

By contrast, the more European associations of the conscious mind are revealed when the speaker, as they wake up, describes the doctors standing around the bed as "heavenly people draped in white garments" (白衣に身を包んだ天の人々, l.28), contrasting the Japanese mythological allusion of the *orochi* with a Christian image of sacral art. If the hospital where the colonoscopy is performed happens to be affiliated with a sacred order, as some hospitals still are, there might even be an actual fresco on the ceiling.[116]

The exophonic position of the speaker becomes clearer upon their awakening, but they experience no empowerment from it. This is apparent when they describe the whispered conversation of the doctors as birdsong (ll.20-1). The comparison of the foreign language

---

[116] Alternatively, the description could be an allusion to the ironic nickname "Halbgötter in Weiß" ("demigods in white") used among German speakers to make fun of the alledged self-importance especially among the chief physicians in hospitals.

to a bird had already appeared in "Yōkame", but Tawada elaborated on the idea in her poetry lectures at Tübingen University. There, she compared birdsong to incomprehensible languages, especially those of music, dream and madness (Tawada 1998 (2018), 12, 19). In the case of "Darumushupīgerungu", the association of a foreign language makes sense because of the translator comparison earlier. The speaker, emerging from the anaesthesia, comes not only from the 'gut-language' but also from sleep, with its dream language. In contrast to the speaker of "Yōkame", who manages to find their own voice in the new language, the speaker of "Darumushupīgerungu" temporarily relinquishes theirs for the medical procedure. Thus, they have no voice (a secondary meaning of 喉, throat) in the conversation of the doctors (whose medical jargon and expertise exclude the patient from the discussion about their own body). Even when the speaker awakes enough to realise their situation, they are still not fully returned to their senses/consciousness/voice, and remain a passive object of observation. Grammatically, this is apparent in the return of *watashi*, which appears in the final line, but still functions as an object (of the "heavenly people"'s gaze) rather than a subject: "me", rather than "I". In this final moment, the speaker's self is at a halfway point, in an ambiguous position between sleeping and waking, gut and brain, Japanese and German. A field of ambiguity emerges between the linguistic self (entrusted to the nurse) and the alien, embodied perspective (the gut consciousness).

In sum, "Darumushupīgerungu" connects conscious thought and gut feeling through the image of translation. It also juxtaposes the waking mind and the instinctive level, represented by the languages German and Japanese as well as the mythologies associated (Christian and Shintō). To this instinctive mind, the doctors' voices are unintelligible birdsong, which can only be assessed aesthetically. Thus, the poem portrays an alien consciousness, foreign to (this) human language. The reader's identification with this consciousness in the act of reading has an alienating effect. Following this view of bodily identity construction, I consider the aspect of cultural identity construction, and how Tawada plays with it.

3.3.4. Constructions of Cultural Identity

The concept of cultural identity is in itself a paradox. On one hand, today's cultures are focused on individuality, i.e., difference between identities (Kristeva 1991, 2). On the other hand, belonging is central to establish social relationships, which are in turn necessary for identity construction (Barmeyer 2012, 60). The sense of belonging to a group is the basic principle of cultural identity, but this culture itself is defined *ex negativo*,

with the rejected foreign/Other as basis of cultural identity categories (O. Gutjahr 2002, 64). The current position of the Self – whether it sees itself as belonging to or as detached from the predominant cultural identity – determines how it reacts to Others, both Others belonging to this cultural identity sphere and Others external to it (O. Gutjahr 2002, 50–51). In this section, I explain how cultural identity arises and changes, what its manifestations and social uses are, and how it is undercut through ambiguity and liminality in Tawada's work.

Cultural identity is constructed through the generalisation of groups of people, based on (allegedly) shared traits, which are merged into a common 'memory'. This process ignores individual differences focuses on the norms and the knowledge that the members of a given group acquire through socialisation (Hofmann 2006, 10; O. Gutjahr 2015, 46–47; Barmeyer 2012, 63). Raible explains that the concept of 'cultural memory' in particular serves as a Self-image in a greater context, based on elements such as religion, laws, education, economy, politics, society, food, fashion, history, art, and language. Thus, differences in these fields of cultural memory may lead to the perception of something as Other, which then can serve the basis of prejudice (Raible 1998, 18). The weight of various elements of cultural identification changes with time and circumstances; for example, in 'Western' countries today, cultural subgroups and emancipation movements tend to replace religions and institutions as spaces of shared memory and custom (Keupp 1999, 171). Still, the past of a country or group is still constructed as communal memory.[117] This ongoing, changing process also means that cultural difference includes temporal and spatial differences (Mecklenburg 1990, 82).

Because of its connection to group membership, cultural identity can also be used as an assimilation tool: by selecting similarities and suppressing differences between them, individuals can become a group (Lévinas 1984, 54). As a result, the concept of cultural identity may reduce identity to group membership, ignoring individual circumstances and hiding the social effects of economic inequality (Keupp 1999, 173). This reductive, obscuring tendency makes cultural identity problematic as an analytical category. However, if cultural identity is taken as just one of the facets of one's situational, performative identities (Keupp 1999, 81–85), it can be a useful concept to consider instances where the Self sets itself in a greater context. This positioning within a greater context is also how cultural identity appears in Tawada's work. Tawada has already

---

[117] For this construction of the past, "invented traditions" (Hobsbawm and Ranger 1987) are vital.

crossed various borders in her life: experiences which influenced her writings and their reflections on (cultural) identity (Schaeffler 2017, 23–25). This explains her rejection of being reduced to her cultural background (Tawada and Brandt 2006, 43), i.e., her Japanese origin.

Cultures are diverse, so culture-based subjectivity is as well (Wohlers 2016, 135–36). This means that "it is possible today to identify with two or more societies and cultures simultaneously – a condition that may entail both detachment and connection" (Sencindiver, Lauritzen, and Beville 2011, 38). This statement describes a fluid, multifaceted subjectivity. Such an ambiguous state of both detachment from and connection to the culture(s) portrayed is exactly the liminal state of Tawada's poetic speakers in the poems I analyse in this chapter. Similarly, the speakers in Tawada's essays flaunt their different cultural memory for estrangement effects, pushing readers into a liminal position relating to the object described.

Cultural identity, on the whole, serves as a discursive space to negotiate personal identity within the context of belonging to larger groups, defined by a sense of shared memory. Exclusion is similarly justified with the lack of this memory; specific socio-political and economic circumstances are not considered. Today, however, a faceted sense of belonging to overlapping or mutually exclusive cultural identities is spreading. Since stereotypes play an important role in cultural identity construction, the contribution of stereotypes to cultural identity, and how Tawada turns them around, is considered next.

3.3.4.1. *Stereotypes*

When considering the construction of the self/other duality in cultural rather than immediate interpersonal circumstances, stereotypes are an important building block. Stereotypes consist of formulaic claims about a group. They are abstract and generalised, and thus hard to question (Lüsebrink 2005, 88–89). While a stereotype may describe a group the speaker belongs to as a positive autostereotype (e.g., "We Germans are orderly and industrious"), stereotypes are usually applied to a racialised, sexual, religious etc. Other as negative xenostereotypes (e.g., "Italians are lazy", "Women can't reverse into a parking space because they lack spatial awareness"). In this subsection, I outline the development of stereotypes, their functions, and problematic issues as well as potentials, as reflected in scholarly literature, with specific focus on points relevant to Tawada's use (and subversion) of stereotypical descriptions.

Stereotypes about cultural Others result from sociocultural processes of attribution and misinterpretation in situations of intercultural contact (Audehm 2007, 286–87; Hofmann

2006, 12). The bordering process of binary Self/Other definition in this case produces a "distorted image" ("verzerrtes Bild", Müller-Funk 2016, 220; Audehm 2007, 286–87), which tends to follow similar patterns and ascribe similar negative characteristics (the Other characteristics, i.e., the opposite of Self definition) to different marginalised groups (Fludernik 2003, 124–25). Once established, the stereotype serves various functions and may thus be considered a perception technique (Müller-Funk 2016, 212). Such reductive images are necessary to mental ordering processes because they reduce the complexity of a given issue: Thinking in clichés, rather than considering complex issues, saves mental energy (Lüsebrink 2005, 88–90; Horatschek 1998, 37).

Moreover, the unfamiliar becomes manageable and understandable when transposed into a person's pre-existing thought system. This process reduces its complexity, often by the use of stereotypes, and uses the newly constructed foreign (as an instance of the Other) to support the Self image. Mordau (2011, 376–77) discusses this at length in her analysis of Tawada's Japanese narrative "Perusona" (in *Sanninkankei*, 1991). When the Japanese and German housewives in the story assign the same stereotype (cleanliness) to each other, the construction of Self/Other is revealed. Tawada's protagonists, however, go beyond binary thinking (Ervedosa 2006, 577) with the liminal speaking position. Her protagonists are in conflict with European myths about Japanese women (Saalfeld and Tawada 1998, 186), or about foreigners or women in general. The stories depict European stereotypes and ideals, not to conform to either but as a way to transcend them, to induce ambiguity, and to create a Self beyond, or in order to open an option for coexistence (Matsuda 2000, 219–21; Saalfeld and Tawada 1998, 187), in a liminal space.

Furthermore, and most importantly, stereotypes help create group consciousness. As a perceptional tool, stereotypes are generalisations of groups of people based on allegedly shared traits (Hofmann 2006, 10). While stereotypical perception is not discriminatory per se, and prejudice is not limited to reductive expression in stereotypes, they often coincide (Lüsebrink 2005, 87–91). This coincidence is based on the ability of stereotypes to provide a coalesced cultural Other, against which a common identity can be constructed, eliminating ambiguity. The negative value judgement usually inherent in stereotypes about foreigners and marginalised groups strengthens the value of the in-group (Fludernik 2003, 124–25), but beyond that, the stereotype establishes groups as marginal (the exception from the positive norm), and such margins are necessary to constitute a centre (Moebius 2003, 177). Furthermore, this process uses xenophobia, the fear of the alien, to unite the in-group using the stereotype, in an us-against-them mentality of self-

construction (Kristeva 1991, 13; cf Lüsebrink 2005, 90). Müller-Funk describes this type of stereotype as follows:

> acknowledged and unacknowledged negative or potentially positive of a collective Self-image, where the negative, respective positive, says more about [the speaker's] own than about the foreign culture (the stereotype as mirror and projection surface) ("eingestandenes und uneingestandenes Negativ oder evtl. auch Positiv eines kollektiven Selbstbildes, wobei das Negativ bzw. das Positiv mehr über die eigene als über die fremde Kultur aussagt (das Stereotyp als Spiegel und Projektionsfläche)") (Müller-Funk 2016, 220)

In other words, the Self-image is central; the stereotype serves to reinforce the speaker's views about *their own* group, rather than portray the Other culture or group (e.g., "Italians are lazy, unlike us (Germans)", "Women have no spatial awareness, unlike us (men)").

In connection with the creation of an us-vs-them consciousness, stereotypes serve to legitimatise (violent) action (Fludernik 2003, 124–25; Lüsebrink 2005, 90). In colonial discourse, stereotypes were employed to maintain the power structure by putting the colonised in 'their place' (Müller-Funk 2016, 215), as an Other who cannot speak (and thus is not afforded the speaking position, but only spoken about). As it does not speak, it is presumed that it cannot think, can thus never learn and be civilised, is therefore evil (Horatschek 1998, 53–54) and must be controlled. This process of silencing and demonisation appears in "Shiberia fukin de ren'ai sata", and is also present in the colonial context in "Osoroshii chiwa".

Because the stereotypes involved in the bordering process of Othering are intended to preserve the identity of the Self, they are often paradoxical, containing opposing negations of qualities attributed to the self. For example, Orientalist discourse describes the colonised as both overly sexual (thus unintellectual, undisciplined) and childlike (thus unintellectual, undisciplined) – both labels, though contradictory by themselves, are the negation of the disciplined, adult characteristics assigned to the colonisers. Similarly, the colonised are at the same time potential cannibals (dangerous people to be supervised) and natural servants (dependent people to be supervised) – because the colonisers needed to define them as people needing supervision, to justify their own position. In this way, paradoxical stereotypical representation limits colonial subjects to predefined roles that naturalise, justify, and obscure colonial power structures (cf Bhabha 2012, 118–19).

Stereotypes are thus a central tool for Othering, the erasure of the actual person or people for a negative mirror image, intended to maintain the Self-image of the dominant group. Bhabha describes stereotypes as the chief tool of colonialism. On one hand, a stereotype assigns claim as 'common sense', beyond the need prove it, while it on the other hand requires continuous repetition to remain in circulation (cf Bhabha 2012, 94–95). This

repetition is where the stereotype derives its potency. If supported by the cultural power dynamic, the stereotype supersedes contrary evidence ("[w]ird die Stereotypisierung hegemonial, können ihr widersprechende Merkmale und ein beobachtbares anderes Verhalten ignoriert werden", Audehm 2007, 284; cf Horatschek 1998, 53; Velho 2016, 76–79).

Since stereotypes are representations, they occur not only in mental processes and everyday speech but also in literature. English Studies Scholar Monika Fludernik (2003, 125–26) takes a negative view of literary manifestations of stereotypes, claiming that the use of stereotypes inevitably strengthens them. However, when stereotypes appear only to be disrupted with unexpected parallels, as in Tawada's poems "Vor einem hellen Vokal" and "Die Orangerie", the readers will have occasion to question, instead of uncritically accepting them. Paradoxically, because literature transports cultural identification patterns, it may actually reduce foreignness. For example, by increasing the reader's capacity to spot cultural differences, literature provides an opportunity to improve intercultural communication skills (Mecklenburg 1990, 95). Thus, the stereotype may even function as dialogical in-between space to depict relationships between cultures: "a reference to the often asymmetrical and reciprocal relationships between two or more cultures (the stereotype as relation)" ("Verweis auf die oftmals asymmetrischen und reziproken Beziehungen zwischen zwei und auch mehreren Kulturen (das Stereotyp als Relation)", Müller-Funk 2016, 220). In the sense that the stereotype of the foreigner indicates the speaker's assumptions about themself and (as a result) about the foreign Other, this interpretation makes sense. Yet, the generalised and reduced character of the stereotype necessarily limits the depiction of the relationship to a one-sided, superficial one, supporting Fludernik's point of view.

Stereotypes serve as framing devices, domesticating the foreign and incorporating it into the Self's worldview. A framing device, like the tourist's camera in Tawada's short story "Rothenburg ob der Tauber" (cf Kraenzle 2004), contains the foreign and stabilises identity. The frame activates a bordering process, splitting the image into inside/outside, a process of Othering. German Studies scholar Tobias Schickhaus (2017, 177–79) notes that the culturally determined gaze colours one's perception of reality, so that framing devices, like the 'fox window' in Japanese folklore or the camera in modern tourism, are necessary to sustain one's old worldview in a foreign situation. Tawada alludes to this mechanism in "Kaeshiuta", part 9, which I analyse below.

The critical reception of this text also provides an example of ethnic stereotyping and the resulting exclusion. As an extract from Tawada's poem cycle "Kaeshiuta. Zu Canzoniere", the short poem was featured in a public campaign as representative of contemporary German poetry. However, in a newspaper column, German literary critic Ulrich Greiner rejected the poem for its supposedly faulty language. In his text he claims one of Tawada's sentences (l.2) to be incorrect, despite evidence to the contrary in the following lines (cf Wright 2008, 2). The basis of his criticism may have been a pre-existing stereotypical assumption that foreign-born writers cannot master German as well as historical German poets (who, Greiner claims, should have been featured in the campaign instead, cf Wright 2008, 1). In other words, Greiner portrays Tawada as an inferior poet based on his assumption of the superiority of German-born poets: she becomes as an Other to affirm his Self-image.

While exoticism is a positive form of interaction with the foreign (Lüsebrink 2005, 113) in contrast to the more negative exclusionist and potentially violent use of stereotypes, it is still problematic. Even the positive stereotypes of exoticism, such as concept of the diligent, intelligent Asian, or the 'noble savage' not corrupted by a corrupt advanced society, are constricting and misrepresentative of the group described (Audehm 2007, 286–87). All the disempowerment and silencing, the external attribution of labels, is still happening, even if the labels happen to be positive. For example, early exoticist reactions to Tawada's work in Germany focused on her 'Japanese perspective' on German culture and the benefits it could have for the German reader, but they did not afford her a place among German authors.[118]

Exoticism is of special relevance for Japan due to the essentialist *nihonjinron* (日本人論, "discourse on the Japanese"), an example of the use of stereotypes on the Self, constructing uniqueness through self-exoticisation (with its implicit Othering of all that is not Japanese). In pre- and early modern times, Japan served as a fictional projection space for European fantasies of the Other (S. Fischer 2003, 60–61), and the Japanese cultural identity integrated some of these images in the form of *nihonjinron*. As "a symbiosis of auto- and xenostereotype" ("eine[…] Symbiose von Auto- und Fremdstereotyp", S. Fischer 2003, 62), *nihonjinron* is linked to language nationalism and the concept of Japanese uniqueness, which Tawada rejects (Hein 2014, 39–40, cf van Dijk 2012, 283). It is also an expression of an underlying inferiority complex Matsuda

---

[118] This effect features in the criticism of the label 'migrant literature', which I discuss in the introduction.

diagnoses in the Japanese collective psyche. In his view, during the modernisation of Japan (1868 to approximately 1904-5), 'Western' countries assumed a teacher's role for Japan. As a result, the Japanese developed an inferiority complex regarding 'Western' countries. The Japanese colonial ventures in Asia were an attempt to prove themselves equal to the colonising powers, in order not to become a colony themselves. Japan's capitulation to the US after WW II intensified the problem (Matsuda 2000, 216). While it is problematically generalising to psychologically diagnose an entire country, the tendencies Matsuda observes are featured in the *nihonjinron* rhetoric. For example, negative stereotypes about East Asia are rooted in an anti-Asian sentiment from the Japanese colonial period and also reflect the Japanese Self-image as being 'Western' (and thus not part of Asia) (Mordau 2011, 385–87). Tawada portrays this colonialist-inspired view in "Perusona" (cf Mordau 2011) and in her (post)colonialist poems, "Osoroshii chiwa" and "Nihon kanzume", discussed above.

All in all, stereotypes fulfil a significant role in the construction of cultural identity. They arise from misinterpretations or deliberate attributions in situations of cultural contact and make foreign situations understandable by reducing their complexity. Their effects include the creation of a group consciousness and sometimes the legitimisation of violence against those excluded from this group. Because they serve to build the Self-image, stereotypes of the Other may be paradoxical, which does not affect their function as a tool for Othering. As forms of representation, stereotypes are featured in literature and influence literary criticism. Even positive stereotypes are reductive and tend to cover, instead of resolve, underlying issues of the Self-image; *Nihonjinron* is a manifestation of this dynamic. Tawada portrays the reductive effect of stereotypes in her abovementioned poem "Kaeshiuta".

Analysis: "Kaeshiuta. Zu Canzoniere", No. 9

Kaeshiuta. Zu Canzoniere. (Tawada 2010, 48–50)	Translation: Chantal Wright, 2008
9 Ich sei ein Tier mit Hörnern, sagte er, Würde immer in den ersten sieben Jahren des Lebens verweilen Verließe ich sie, würde ich eingehen Bliebe ich dort, gäbe es keinen Sex Mein Versuch, ein bewohnbares Alter zu finden Du hast es schon gefunden Offen die Hügellandschaft, Eingeschlossensein im Gehäuse der Kamera	9 I was a creature with horns, he said I would always linger in the first seven years of life If I left them, I would die If I stayed, there'd be no sex My attempt to find an age to live in You've found it already The hilly landscape is open, locked into the camera's frame

| Es gibt keine Haiku über das Innere, | There's no haiku about what's inside |
| In dem es keine Jahreszeiten gibt | Where seasons don't exist |

The poem cycle "Kaeshiuta. Zu Canzoniere" exemplifies Tawada's intercultural, intertextual style. Poem 9 in particular portrays the process of Othering, through the framing device of the camera. The poem's intertextuality is already revealed in the title's mixture of languages; the Japanese term *kaeshiuta* (返(し)歌, also read in the Sino-Japanese style as *hanka*) denotes a poem written in response to another poem. The reading *hanka* in particular suggests one (or more) Tanka (classical poem of 5-7-5-7-7 lines), which the poet adds to a longer poetic text by a different author, either as a summary or as expansion of the original poem's content. Tawada names the poems she reacts to in the subtitle: *Canzoniere* (or *Rerum vulgaríum fragmenta*) is the famous poetry collection by Italian poet Petrarch that defined the Italian sonnet in form and content. Tawada reacts to six of these poems, identifying Petrarch's originals by number in each poem's individual title (1, 3, 6, 10, 13 and 17).

Since Tawada has mentioned that she likes visiting poetry readings and plays in languages she does not understand (Tawada et al. 2007, 138; Totten and Tawada 1999, 98), it is possible that she has heard the poems in the original Italian. A textual clue for this theory is that the first poem contains an allusion to the Italian text, playing with the word "sospiro" (sigh) as "S.O.S. piripiri" (l.6). The later poems, however, show no allusions to the sound of the Italian original. Instead, they take up various images and metaphors from Petrarch's poem. In content, Tawada's poems "9" and "10" correspond best to Petrarch's sonnets 8 and 9, respectively, and if one considers Petrarch's address to the reader, which is in sonnet form, as the actual first sonnet,[119] the numbers add up.

Like its model, "9" uses images of spring to comment on human sexuality. Petrarch's bull appears in Tawada's poem as 'horned animal' ("Tier mit Hörnern", IX, l.1). The sexual allusion of the bull's horns becomes explicit in Tawada's text, which directly mentions sex (IX, l.5). The "first seven years" ("ersten sieben Jahren", IX, l.2) may be a reference to the age when young male cattle are no longer referred to as calves, but become bulls (about 7 months, cf Prinz 2017).

While the speaker struggles to find an "age to live in" ("bewohnbares Alter", l.5), the addressee seems to have already found it. In difference to the original, Tawada's speaker directly addresses a "you" (IX, l.6), which only appears in this poem of the series. This

---

[119] The English edition by Mark Musa does so (Petrarca 1996).

"you" may be the same character as the "he" mentioned in the poem's first line, who has compared the speaker to an animal. The following stanza implies that settling in at a "liveable age" means containing one's sexuality by use of framing mechanisms.

The hills (IX, l.8) are another sexual symbol Tawada takes from Petrarch's original poem, but in the original, the hills are juxtaposed with the (feminine) loins, while Tawada uses a camera as a framing device: "Offen die Hügellandschaft, eingeschlossen im Gehäuse der Kamera" ("open the hilly landscape, enclosed in the camera's casing", IX, l.7). This line may also be a reference to the stereotype of the Japanese tourist who photographs everything. The parallel construction of the two subclauses enhances the ironic contrast between the wide landscape and the constricting framing. This frame may be taken metaphorically to imply the narrow confines of the addressee's (sexual) identity, which the speaker rejects: In order to make art (here represented by the stereotypically Japanese form of the haiku), a mental change in seasons ("Jahreszeiten", IX, l.9) is necessary, i.e., a personality in flux (leading, of course, to a voice from the in-between). This fluid personality contrasts with the addressee of the poem, who has settled down, sacrificing the (childlike, playful?) view of the "first seven years of life" ("erste[…] sieben Jahren des Lebens", IX, l.2) in the process.

As another frame, the classical form of the haiku is named (in an ironic mode). Haiku usually depict a moment, mostly in nature, which evokes a sad or melancholy emotion. Seasonal words (*kigo*, 季語) are a staple in this genre, which Tawada alludes to in the final line. However, haiku would not traditionally be concerned with the 'internal' ("Innere"), i.e., with feelings, at least not overtly. This contradiction marks the statement as ironic. In addition, Tawada's "Kaeshiuta" reacts to a poem in a traditional form (a sonnet) and mentions another traditional form (the haiku) in the process, but it does not use any traditional form itself. This avoidance is probably because, like the frame of the camera, the classical form is constricted by its formal rules (another framing device). Thus, the poem ironically reveals the constriction of form and imagination through framing devices, which allow the assimilation of the foreign and its secure containment. At the same time, the Italian intertext is leaking through (even on the sound level in places, such as the sixth line of the first poem), revealing this containment as ultimately futile.[120]

"Kaeshiuta 9" is a transgressive poem on multiple levels. After mixing languages in the first poem of the cycle, Tawada connects forms in "9", linking haiku and sonnet, two

---

[120] "Hamlet No See" (cf Ch 5) is another example of language mixing as an expression of the impossibility of containment (of radioactivity, in that case).

literary forms which serve as constricting framing devices. The central image for this effect is the camera, which represents the narrowing of the view through framing mechanisms. On the content level, Tawada expands on the sexual imagery found in Petrarch to show the loss of options which follows the elimination of ambiguity through settling down. Her reference to the changing seasons in the last line, however, reintroduces ambiguity into the poem, revealing the ultimate failure of framing to keep out the Other. Since the containment of people(s) through prescribed, stereotypical 'cultural' (ethnic, racial) identities is also an element of colonial discourse, the theories of Said and Spivak need to be considered in this discussion. Thus, in the next section, I briefly introduce their ideas and analyse two other poems where Tawada refers to identities prescribed by the surrounding society.

3.3.4.2. *Theories of Colonial Identity Construction: Edward Said and Gayatri Spivak*

For the construction of a European/'Western' cultural Identity, Edward Said's *Orientalism* is the most influential study. Said opens with the dichotomy of Europe and the Orient, as Europe's traditional Other. "European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (Said 1978 (2003), 3). He finds this dichotomy he finds in all aspects of social, economic, and intellectual life and concludes that Orientalism is its own discourse. As a juxtaposition of 'Orient' and 'Occident', Orientalism defines European subjectivity. In this juxtaposition, it is the 'West' and its views on the 'Orient' that is central, not the actual places/people in the 'Orient' that are discussed (Said 1978 (2003), 4–5).

Common patterns of marginalisation are at work in Orientalism: The Oriental Other embodies attributes deemed undesirable in 'Western' society and often reflects the writer's sexism as well (Said 1978 (2003), 207). The intersectionality of sexist and racist discrimination is visible in the literary examples Said discusses, such as Gustave Flaubert's account of his Egyptian travels. In this text, the protagonist is "foreign, comparatively wealthy, male, and these were the facts of domination that allowed him not only to possess [the indigenous woman] physically but to speak for her and tell his readers in what way she was 'typically Oriental'" (Said 1978 (2003), 6). As stated above, this is the process of othering, where the indigenous woman as a person disappears under the image of the Other, the Orient, *as* a female.

The image of the inferior Oriental Other is inherent in institutions due to the status of cultural hegemony, which in turn is persistent because it reinforces the European ideal of

itself as superior (Said 1978 (2003), 6–7). Thus, the 'Orientalist' perspective melds various ideas about places and people into a meta-stereotype that supports the Self-image of the 'Western' speaker (Müller-Funk 2016, 196). As a colonialist system of representation and administration, Orientalism thus creates stereotypical Others, whom it then claims as justification for its existence (Bhabha 2012, 101). In particular, the task of representation, study, administration etc. goes to white men, making the Orient a 'career' (Said 1978 (2003), 5, 208; cf Müller-Funk 2016, 197). Tawada plays with this 'representational labour' in subject construction in her poem "Hong Kong 1996", set in British occupied Hong Kong, which I analyse at the end of this section.

Said's work, while still influential, has been criticised because he homogenises temporally and geographically diverse material (Müller-Funk 2016, 205), himself resorting to stereotyping in the process. His dichotomous model of the 'West' and its Other, the 'Orient', eliminates ambiguity and nuance. For example, Bhabha criticises Said's lack of consideration for ambivalence (2012, 103–4). Said also does not reflect on the differences in kind of his sources (often literary texts) and the complexity of Orientalism (Müller-Funk 2016, 205), even though he initially notes the extent of the discourse. As a result, while Said's main ideas – the mechanisms he describes – retain academic currency, his theory as a whole has since become outdated.

The issue of silencing the Other, speaking for it through representation in the hegemonic discourse, is relevant to my analysis because of my interest in the voice(s) of Tawada's poems. Gayatri Spivak is the central theorist in this field. Based on the dependence of ('Western') subject construction on an Other, Spivak looks as British occupation of India to show that colonised marginalised people "cannot speak" (i.e., have no voice), in contrast to 'Western' marginalised groups such as the working class (Spivak 1995, 25). "For the 'true' subaltern group, whose identity is its difference, there is no unrepresentable subaltern subject that can know and speak itself" (Spivak 1995, 27). The silence of the colonised is featured in Tawada's poem "Osoroshii chiwa" (cf 3.3.3.1.), as noted above. The Other is excluded from the discourse that describes it; if it is an Alien Other, it may even be beyond language entirely. As a result, an attempt at representation necessitates a perspective change (Spivak 1995, 27), but for Spivak, that still is not enough to see the person in the Other and to allow the subaltern to achieve subjectivity. Instead, she interprets insurgencies as a means for marginalised groups to reject objectification and external representation, and to assert themselves (Spivak 1995, 28). Tawada's "Osoroshii chiwa" alludes to sabotage as a means to assert an independent

identity in this way, while her other early colonial-themed poem, "Nihon Kanzume", portrays collaboration instead.

It is the choice of a liminal position, the rejection of *both* the hegemonic (male, white) and the subaltern (female, non-white, foreign) identification or the choice of ambiguity between both, that marks the perspective change in Tawada's works and endows them with their transformative power. In particular, Tawada attacks three aspects of Orientalist Self-construction: national identity, hegemonic representation of the Other, and the fiction of authenticity. For the first aspect, Tawada uncouples identity from nationality (Saalfeld and Tawada 1998, 205), and applies to the Europeans themselves an ethnological stance usually employed by Europeans to describe (i.e., define in an Orientalist way) 'native peoples' (S. Fischer 2003, 64–65).[121] Similarly, when Tawada represents a 'Japanese perspective' in her texts, it is a construct, which only emerged through living in Europe (S. Fischer 2003, 62). Krauß (2002, 65) links it to the fictive 'Empire of Signs' into which Barthes turns Japan in his eponymous work (1983). Tawada uses this (liminal) perspective to sabotage the Othering process of European subject construction (Saalfeld and Tawada 1998, 204–5; B. M. Weber 2015, 76).

Moreover, she criticises instances of Othering in European discourse. Two examples of the silencing of the (gendered, religious) Other through hegemonic representation that she shows in her prose are the 'feminisation of landscape' and the display of a shaman in a museum (Kraenzle 2004, 90, 96). Meanwhile, in her poetry, the speaker of "Vor einem hellen Vokal" reacts to stereotypes about Muslim women, and "Osoroshii chiwa" displays the prescriptive voice of the coloniser.

Finally, for the deconstruction of authenticity, Tawada's much analysed first German narrative, "Wo Europa anfängt" ("Where Europe begins", 1991) merits mention. As a "parody of the travelogue", specifically of that genre's tendency to "already anticipate what [the authors] will find before departure" (Kraenzle 2004, 95), Tawada breaks with readers' expectations of 'authenticity' and rejects the Eurocentric perspective inherent in touristic tales for European readers. The unreliability of the narrator causes the reader to reflect on their touristic expectations and views of the foreign (Schickhaus 2017, 175), i.e., it triggers a perspective shift.

---

[121] For Tawada's use of the "fictive ethnologist" stance in describing Europe, cf Gelzer 1999; S. Fischer 2001; Redlich 2012.

The rejection of authenticity is especially poignant in this genre because, as Erdogdu-Vollmerich pointed out, "in their reading of cross-cultural literature, […] readers are particularly prone to conflate the categories of the author and the narrator" (2012, 136). Stories by immigrant writers usually are read as depicting the experiences of the author, representing their social status, rather than having value as a creative work (cf migrant literature section in the introduction). Tawada disrupts the assumptions of authenticity for the genres of travelogue (a native speaker tells of experiences in foreign places) and migrant literature (an immigrant speaker tells of experiences in the host country), and thus questions the identity of the speaking subject.

Said's *Orientalism* described the basis of colonialism, the concept of the Orient as Alter Ego Other of the West, and how it is expressed in institutionalised discrimination. Yet, he himself uses stereotypical thinking in this endeavour. Spivak focuses on the silencing of the colonial Other, the inability to self-represent except in insurgencies. Tawada takes up these theories and disrupts the concepts of national identity, the dynamic of Orientalist representation of the Other, and the notion of authenticity. She introduces ambiguity in her texts: the voices of Tawada's poems cannot be placed within the binary Self/Other system. Sometimes, they have no body; often, they describe events without taking a side (liminal position). In their resistance to binary categorisation, these voices can serve as the Other-within-the-Self, estranging the readers from their familiar surroundings, assumptions, and (Orientalist) categorisations. In other words, the creative in-between state is at play again, in this case in the form of cultural (and gendered, cf Ch 4) ambiguity. As an example of the multiple use of ambiguous speaking positions, I analyse Tawada's poem on Hong Kong.

Analysis: "Hong Kong 1996"

The poem "Hong Kong 1996" appeared first in Tawada's 1997 collection *Aber die Mandarinen müssen heute Abend noch geraubt werden*. It dramatically presents and ironically disrupts the process of identity construction, showcasing the subjectivity of individual worldviews within global political and economic dynamics. The poem's speaker undergoes several transformations, rejecting a singular cultural identity and opting instead for an ambiguous, liminal speaking position.

Hong Kong 1996 (Tawada 1997, 83–87)	Hong Kong 1996 (Interlinear translation, JB 2020)
Granit, Sand, Fisch, Mensch Alles, was nicht in England hergestellt sei	Granite, sand, fish, people Everything not manufactured in England

Habe der Teufel gebastelt	Is the devil's handiwork/tinkering
Um dich zu verführen	To seduce you
Ich, englischer Reiseführer,	I, English travel guide,
Glaube nicht mehr, was meine Großmutter mir sagte	No longer believe what my grandmother told me
Seitdem der Himmel "Made in Hong Kong" heißt	Since the sky is called "Made in Hong Kong",
Ist die Fälschung eine Qualität	Forgery is a quality
Die Uhrzeiger wachsen aus dem Boden	Watch hands sprout from the ground
Bambussprossen überall	Bamboo shoots everywhere
Die zwölf Seeleute fahren übers Meer	Twelve sailors cross the sea
Und exportieren die Zeit	And export time
Sie liege nicht in Gottes Hand	It did not lie in God's hand
Meine Großmutter spuckt auf Hong Kong	My grandmother spits on Hong Kong
Weil die Stadt sie verriet	Because the city betrayed her
Genau wie ihre Tochter, die mit einer Handtasche aus dem Haus lief	Just like her daughter, who took a purse and ran out of the house
Sie ist nicht mehr die von früher	She is not who she was before
(Keine Idylle, keine Unschuld)	(No idyll, no innocence)
Sie ist noch nie echt gewesen, geboren als Fälschung wie fast alle Töchter	She has never been real, born as forgery like almost all daughters
Hong Kong ist made in Hong Kong	Hong Kong is made in Hong Kong
Ich, der ehemalige Polizist am Hafen	I, former policeman at the harbour
Schiffe stehen genug dort	Of ships, enough are docked
Keines von ihnen nimmt mich mit	None of them takes me on board
Auf dem Markt liegen wir	On the market we lie
Alles Engländer, made in Hong Kong	All Englishmen, made in Hong Kong
Plastikpolizisten in roter Uniform	Plastic policemen in red uniforms
Honigblau die Augen, rosa Lippen, Pinselbart	Honey blue our eyes, pink lips, paint-on beard
Drei Stück zehn Hong Kong Dollar	Three dolls ten Hong Kong dollars
Meine Hosen kennen keine Falten	My trousers know no creases
Mein Rücken ist gerade wie ein gestürzter Turm	My back is straight like a fallen tower
Granit, Sand, Fisch, Mensch	Granite, sand, fish, human
Die besten Uhren halten nicht lange	The best clocks do not last long
Denn sie verlängern nicht die Zeit	As they do not lengthen time
Sondern sie verdichten die Zahlen	But condense numbers
Und zermahlen sie mit Gewürzen	And grind them with spices
Als Kind lernte ich, daß [sic] gute Waren lange halten müssen	As a child I learned that good merchandise has to last long
Jetzt möchte ich eine Kommode, die nach drei Jahren sauer wird	Now I want a dresser that goes sour after three years
Einen Regenschirm, der bei jedem Sturm zu einer Schale wird	An umbrella that turns into a bowl in every storm
Eine Jacke, die schnell schmilzt	A jacket that quickly melts
Auch meine Hüfte schmilzt in der hell erleuchteten Nacht der Metropole	My hip, too, melts in the brightly lit night of the metropolis
Tanzend auf der blinden Straße	Dancing on the blind street
Lese ich die Zeitung vom nächsten Morgen	I read tomorrow's newspaper

Jeden Moment könnte ein Lastwagen mich überfahren	Any moment, a lorry could run me over
Warum sollten die Waren haltbar sein?	Why should merchandise be longlasting?
Ich, ein schwarzer britischer Regenschirm	I, a black British umbrella
Knackt, aber bricht nicht	Cracks but does not break
Stirbt bald, ist aber nicht traurig	Dies soon but is not sad
Soll ich nach dem Tod zu einer Fledermaus werden?	Shall I become a bat after death?
Es regnet	It is raining
Die Fledermaus hat einen weichen Bauch	The bat has a soft belly
Ihre Stimme vibriert wie die Luft in der Höhe	Its voice vibrates like the air at high altitude
Noch höher als die Fenster der Hochhäuser	Higher even than the windows of the skyscrapers
Und berührt die Kälte, die die Straßen nicht kennen	And touches the cold that the streets do not know
Die Fledermaus lebt nicht lange, die Menschen sterben mit ihr	The bat does not live long, the humans die with it
Granit, Sand, Fisch, Mensch	Granite, sand, fish, human
Ich: der Regenschirm, Hong Kong: der Bildschirm	I: the umbrella, Hong Kong: the screen
Um das neue Wort einzugeben	To enter the new word
Nimmt sich die Frau eine Stunde Zeit	The woman takes an hour's time
Um mit mir zu reden hat sie nur eine Dreiviertelstunde	To talk with me she only has three quarters of an hour
Die fünfzehn Minuten, die mich kränken	The fifteen minutes that slight me
Asien kenne keinen Fortschritt	Asia knew no progress
Nur die verfälschten Hochhäuser markierten den Ablauf der Zeit	Only the tampered-with skyscrapers marked the passage of time,
Sagt ein Orientalist	An Orientalist said
Mein Vater	My father
In seinen Augen blitzten Tränen	In his eyes, tears flashed
Honig Korn, verliebt	Honey Corn, in love
Während er weint, lacht sie nachdenklich, die Hafenstadt	While he cries, she laughs pensively, the harbour city
Hong Kong	Hong Kong
Er nannte oft den Namen	He often said her name
Ich hatte geglaubt, es wäre ein Mädchenname	I had thought it was a girl's name
Ich bin eine Wächterpuppe, die in der Hand dieses Mädchens liegt	I am a guard doll, which lies in that girl's hand
Was kostet die Puppe, fragen andere Mädchen	What does the doll cost, the other girls ask
Sie sind neidisch auf meine Besitzerin, weil ich glänze	They are jealous of my owner, because I shine
Was kostet der Buckingham?	How much is the Buckingham?
So nennen sie mich	That is what they call me
Meine Großmutter redete nie vom Geld	My grandmother never spoke of money
Was kostet das, fragt Hong Kong	How much is that, Hong Kong asks
Dabei meint sie Guten Tag	Although she means to say Hello
Was kostet das, ein Abschied	How much is that, a Goodbye
Herbstblätter fallen	Autumn leaves fall

Geldscheine sprießen	Paper money sprouts
Und welken	And wilts
Im Zentrum der Stadt gibt es keinen Baum	In the city centre there is no tree
Nackt die Geschäfte	Naked, the shops
Magnetische Straßen ziehen mich an	Magnetic streets pull me in
Kein historisches Gebäude, kein Museum	No historic building, no museum
Kein Architekt	No architect
Aber alle Zweibeinigen, barfuß oder mit Lederschuhen, versammeln sich in diesen Gassen	But all two-legged ones, barefoot or with leather shoes, congregate in these alleys
Verwinkelte Wege	Winding paths
Verfallen, verfault, dennoch atmend	Derelict, rotten, but breathing
Farben zeigen sich in den Schriftzeichen	Colours appear in the characters
Reklamebilder haben vergessen, was sie bedeuten	Advertising pictures forgot what they mean
Sie singen alte Lieder	They sing old songs
Ein Zauberwort lügt gerne	A magic word eagerly lies
Es gibt viel schönere Städte in der Welt	There are much more beautiful cities in the world
Und ich möchte nirgendwo anders sein als hier	And I want to be nowhere else but here
In Hong Kong jetzt	In Hong Kong now
Ich, der beste Reiseführer in der Stadt	I, the city's best travel guide
Meine beiden Ohren sind vollgestopft mit den Klagen der Touristen	My ears are stuffed with the tourists' clamour
Dreckig, hektisch, kriminell	Dirty, hectic, criminal
Wie oft soll ich es ihnen erklären	How often do I have to explain to them
Nach einer guten Mahlzeit muss die Tischdecke bekleckert sein	After a good meal the tablecloth must be stained
Das Chaos als Beweis für die gelebte Lust	Chaos as proof for lived delight
Engländer essen Geschirr	The English eat tableware
Hong Kong ißt [sic] die Schwimmhaut der Ente,	Hong Kong eats the webbing of ducks' feet,
Fußspitzen der Hühner	The tips of chickens' feet
Die fußlosen [sic] Vogel-Geister kommen nachts zurück,	The footless phantom birds come back at night
Um die gesättigten Menschen zu entführen	To abduct the sated humans
Hong Kong ißt [sic] israelische Kartoffeln und amerikanische Äpfel	Hong Kong eats Israeli potatoes and American apples
Erbsen, Augen der Frösche, Spielbälle, Kugelschreiber,	Peas, eyes of frogs, cue balls, ballpoint pens,
Hühnerherzen, Abakusperlen	Chicken hearts, abacus beads
Weil es dort keine Heldenstatue gibt	Because there is no statue of a hero
Erreichen diejenigen,	The ones who roll
Die auf dem Boden rollen	On the floor
Das weiteste Ziel	Reach the farthest goal
Sie sind	They are
Winzig, rund und zahllos	Tiny, round and innumerable

The titular city of Hong Kong is intercultural and, like Malaysia and the Korean peninsula in the discussed poems from *Nur*, a colonial setting. In the mid to late 19th century,

industrialised imperial Britain faced an imperial China that was resisting Britain's (economically motivated) expansion. The major objective of the resulting opium wars was to open up further markets and extend British trade. After its defeat, the Chinese empire was forced to cede the port city of Hong Kong (香港, "fragrant harbour") in 1842 and in 1898 again to lease the area of Hong Kong and Kowloon with several surrounding territories to Britain for 99 years (i.e., until 1997). With these outposts, the British wanted to stay ahead of France and Germany, two competing imperial powers (Tsang 2007, 29, 35-41). Significantly, Tawada's poem names the year 1996, the last year of British colonial rule.

While "Hong Kong 1996" has a main speaker, the text contains multiple instances of reported speech, the borders and attribution of which are often ambiguous. In some cases (ll.3, 13, 62-3), the special subjunctive form signifies reported speech, but readers are left wondering whose voice is speaking. By leaving unclear which sentiment belongs to the main speaker, their identity becomes ambiguous. For example, the first four lines initially seem to be spoken directly by the voice of the poem to the reader, but in the following lines, these words are retroactively attributed to the speaker's grandmother (l.83). This move shifts the voice of the lines to her, and the "you" may now be the main speaker, instead of the reader. This shift of the Other (you, the reader) into the Self (I, the speaker) marks the topic of the poem: the interdependent construction of Self and Other as a dialogical process, as well as the ambiguity of situational, object-focused and cultural identities.

From the outset, the poem portrays a dialogical speech situation. Not only does it have a colloquial tone, suggesting speech, it also (seemingly) addresses the reader (l.4). This dialogical situation is the basis of subject construction through an Alter Ego, as discussed above. In particular, the parallel construction of l.4-5 reveals that the addressee serves as the speaker's Alter Ego: "Ich" (I) echoes "dich" (you) and "verführen" (seduce) becomes "Reiseführer" (travel guide). The speaker is thus talking to himself,[122] to a mirror image of himself, which he projects onto the reader (the fictive listener to his monologue). This explains why the text contains comments that seem as though the speaker is expecting a listener's response (e.g., "Sie ist nicht mehr die von früher", "she's not who she was before", l.17). Such phrases draw the reader into the text, intensifying the experience of transformation and identity confusion the speaker experiences in the course of the poem.

---

[122] German has gendered forms of job descriptions; thus, the use of the maculine form of "travel guide" and "policeman" allows the conclusion that the speaker identifies as masculine.

The basis of subject construction is the ability to take the position of a (real or imagined) Other through empathy; the speaker shifts his position several times in the poem. He first introduces himself as an "English travel guide" ("englischer Reiseführer", l.5; as in English, the German text leaves open whether this is an actual person or a guidebook), but then imagines himself as a "former policeman" ("ehemaliger Polizist", l.21), before leaving the privileged position of masculinity and authority and entering the world of objects as a "plastic policeman" or "guard doll" ("Plastikpolizist[…]", l.84, "Wächterpuppe", l.72), and "black British umbrella" ("schwarzer britischer Regenschirm", l.45), until he finally returns to the Self-image of the travel guide. Even between those instances, however, it is often unclear who speaks; the 'I' of ll.36-44 could either be the plastic doll speaking or the original travel guide. There are also descriptive passages without a clear reference to a speaker (e.g., ll.31-5, 50-5).

Identity construction is a complex process of negotiation, positioning oneself in relation to both individual others and a generalised Other, which can be the alter ego mentioned above, or a broader cultural image (in the sense of auto- and xenostereotypes). The speaker's positioning regarding cultural identity is embodied by his relation to the grandmother (China), the father (coloniser), the mother (hybrid, colonised Hong Kong) and the food (cultural 'flavour'). In more detail, these three instances are the following: First, the speaker distances himself from the grandmother's religiously justified, internalised colonial idea of England as superior. This act not only suggests a generational conflict between the first generation colonial subject (the grandmother) and her grandchild, who is living a hybrid identity in a globalised world. It also aligns the grandmother with the past, i.e., defeated imperial China. The speaker rejects identification with this cultural identity from the outset.

Second, in addition to his grandmother, the speaker quotes "an Orientalist/ My father" ("ein Orientalist/ mein Vater", ll.64-5). As an 'Orientalist', the father embodies the 'Western' approach to the 'Orient', as detailed by Said. One part of the Othering dynamic outlined by Said is the femininisation of the colonised people/culture: The Orientalist is "in love" ("verliebt" (l.67)) with the city, muttering its name like that of a girl ("Ich hatte geglaubt, es wäre ein Mädchenname", l.70). The city of Hong Kong is thus anthropomorphised into the speaker's mother. The first equation of the two happens from l.14 onward, where the grandmother (in this view, representing China) rejects her daughter (the city of Hong Kong), which "betrays" her (l.15). The girl/city has not only changed (l.17), but has lost her "innocence" (l.18).

This is the first reference to the prostitution simile: the image of an occupied country as a seduced woman, a prostitute for the colonisers. Prostitution is associated with the girl leaves the house with (nothing but) a handbag, betraying her mother/betrayed by the city (the grammar is ambiguous, allowing for both readings). It also echoes in the focus on financial transactions later in the poem, when the city/girl asks for the price "[a]lthough she means Good Evening" ("Was kostet das, fragt Hong Kong/ Dabei meint sie Guten Tag", ll.77-8). The image of buying continues in the following lines, but is connected there to the imagery of death and decay, fitting with the sad fate usually awaiting prostitutes (when social support, like that of the family, is withdrawn, as in the poem). "How much is it, a goodbye/ autumn leaves fall/ dollar bills sprout/ and wilt" ("Was kostet das, ein Abschied/ Herbstblätter fallen/ Geldscheine sprießen/ Und welken", ll.79-82).

The "[a]utumn leaves" of "Hong Kong" (l.80) also allude to haiku, namely to the trope of the kigo (季語, season word). However, here the floral metaphors represent economic growth, ironically estranging the seasonal imagery. The whole section (ll.74-81) ironically plays with Japanese verse forms. Except l.76, all lines of this section all have either 5 or 7 syllables, the typical length of tanka and haiku verses, but without ever forming a classic pattern, maintaining a sense of ambiguity in their state between modern and classical verse forms.

The anaphor of "Was kostet" ("How much is", ll.72, 74, 77, 79) intensifies the contrast of the objects mentioned and thus the warped mentality of Hong Kong (girl/city), fixated on money. This becomes most clear in the following line, which explicitly rejects nature for commerce: "In the city centre there is no tree/ Naked, the shops [businesses]" ("Im Zentrum der Stadt gibt es keinen Baum/ Nackt die Geschäfte", ll.83-4). This image represents the death/sell-out of the city for ('Western') capitalism and colonial exploitation (often symbolised by prostitution, a literal 'naked business').

Connected to the question of prostitution and consumerism is that of forgery and authenticity (of identity). In the poem, the concept of forgery is linked to the history of Hong Kong as (colonial) place of production (cf the repeated reference to "Made in Hong Kong", ll.7, 20, 25). But it also fits with the topic of identity construction. Women and postcolonial subjects (hybrids) may encounter the charge of being 'fake', inauthentic, when they strive to fulfil the external expectations of colonial or patriarchal authority. The poem shows this accusation both directly and indirectly. The speaker describes his mother as "born a forgery, like almost all daughters" ("geboren als Fälschung wie fast alle Töchter", l.83), referencing the performative element of femininity, which forces

women from an early age to conform to social expectations regarding their gender. The policeman/doll section similarly questions the 'Britishness' of British citizens born and raised in the colony, "all Englishmen, made in Hong Kong" ("Alles Engländer, made in Hong Kong", l.25). The speaker's later description of himself as a doll, a plastic "Englishm[a]n, made in Hong Kong" (l.25) questions the validity of such (even hybrid!) identities as anything but make believe.

Moreover, the speaker actively deconstructs his own position and thus his identity. This deconstruction becomes most clear later in the poem, when he temporarily identifies with the role of the city/his mother, but then shifts the image from the girl named Hong Kong back to his initial role, speaking again as one of the soldier dolls. Inverting the gendered power dynamic, he imagines he is "a guard doll, which lies in that girl's hand" ("Ich bin eine Wächterpuppe, die in der Hand dieses Mädchens liegt", l.71). Now other girls ask for his price, identifying him with the British monarchy ("How much is the Buckingham", "Was kostet der Buckingham", l.74). The reference to Buckingham Palace (l.74) suggests that the dolls are Royal palace guards – a symbol of British culture – which now are connected with the prostitution image. Moreover, the fact that the toy is produced in the colony reveals the fictitious, constructed nature of its national symbolism. The speaker's identity as "English", too, is likely a forgery, as he is also "Made in Hong Kong".

After thus rejecting the claim on authenticity of colonial identity, the speaker expands this rejection by portraying the disconnect he feels with colonial identity through his reaction to the English tourists he is guiding. The section portrays cultural difference through food and eating customs. For example, the speaker notes that spilling food on the tablecloth is expected as an indication that one has enjoyed the meal (ll.102-3); this may be an exaggeration of the actual practise of putting bones directly on the table (Lininger 2019). Culturally, food serves as a marker for identity, "the site of shared history" (Fachinger 2005, 43). As discussed above, such shared memory is central to cultural identity. The treatment of strange food mirrors one's relation to language, since both practices are interactions with the foreign (Fachinger 2005, 39–40). In this way, the tourists' disgust about the (to them) foreign food and table etiquette questions the civilised (i.e., having a language) status of the respective Other, in this case Hong Kong (cf Mordau 2011, 392 on the use of food in "Perusona"). For Tawada, reading/swallowing the foreign language leads to it becoming part of the body (Ivanović et al. 2001), as noted in the section on the language learner position.

Yet, the speaker does not align himself with the Chinese food items, ducks' feet webbing and chicken feet (ll.105-6), either. Instead, he imagines animal ghosts in a folkloristic revenge tale, where "[t]he footless phantom birds come back at night/ To abduct the sated humans" ("Die fußlosen [sic] Vogel-Geister kommen nachts zurück,/ Um die gesättigten Menschen zu entführen", ll.107-8). Tellingly, ghosts are a prime example of ambiguous beings: spirits of the dead, coming from an-Other world to influence the living. This reference to the supernatural is the most direct reference to the liminal position of critical observer, which the speaker ultimately adopts.

Aware of his own vulnerability ("Any moment, a truck could run me over", "Jeden Moment könnte ein Lastwagen mich überfahren", l.43), the speaker doubts the use of permanent identities ("Warum sollten die Waren haltbar sein?", l.44). The various historical and cultural identities and voices he embodies – the tour guide, the policeman, the 'fake' Englishman parallel to the doll, the umbrella (like the Royal palace guard, a symbol of Englishness) cannot provide identification. Instead, transformation is the key to permanence, like the umbrella which, after being run over by the truck, transforms into a bat. This comparison is probably based on the similarity of the unfolding of the umbrella's ribs, stretching out the canopy, to a bat spreading its wings. Like the bird ghosts, like the flying bat, the speaker floats, observing that everything is just dots on the ground, which may explain the refrain "granite, sand, fish, human" threaded through the poem.

The travel guide's portrayal of the situation makes clear that it is not so much the cultural difference, revealed by the tourists' rejection of this custom, that moves him. Instead, he is exasperated with the limited worldview of the tourists – with whom he should feel aligned, as an English(-descended) tour guide. However, his transformation beyond British identity (soldier doll, umbrella) into the bat mentally distances him from his customers. His "ears are stuffed with the tourists' clamour" about their prejudice-laden views of the city as "[d]irty, hectic, criminal" ("Meine beiden Ohren sind vollgestopft mit den Klagen der Touristen/ Dreckig, hektisch, kriminell", ll.99-100). While he has progressed beyond formulaic Britishness, the tourists are uncritical in their cultural identity.

The bat's connection to flying also casts light on the cryptic ending of the poem, where the speaker watches various round or cylindrical objects, mostly food, being delivered to Hong Kong from around the world (ll.109-11). The "eyes of frogs" in the list may be reference to sago pearls, a type of granulated palm starch which is nicknamed "frog eyes"

in German. Seen from above, the people of Hong Kong are "tiny, round and innumerable" ("winzig, rund und zahllos", l.117), like the consumer goods previously enumerated. The speaker inverts traditional value hierarchies for one last time as he claims that "The ones who roll/ On the floor/ Reach the farthest goal" ("Erreichen diejenigen,/ Die auf dem Boden rollen/ Das weiteste Ziel", ll.113-5). The absence of a statue (l.112) similarly signifies the rejection of cultural identification patterns or role models. Instead, the speaker chooses an individual, fluid identity – which, however, includes the separation from the group.

Thus, the poem depicts the process of personal and cultural identity construction in a colonial setting. The speaker shifts through several positions, in a dialogue with various ambiguous speaking positions, contemplating himself in opposition to China, a colonial subject, commerce, the Orientalist stance, and cultural stereotypes (tourists). Ultimately, he rejects all of them, opting for a deconstruction of the authentic/fake binary. He similarly rejects a limited identity-based worldview, taking instead a liminal perspective, and allying with the ghost and bat as 'hovering' observers. While empowering and freeing him from expectations, this stance also excludes him from the human community. The next poem, by contrast, uses the liminal position not to empower the speaker but to show an Other's suffering and isolation.

Analysis: "Ūbān" (うーバーン (地下鉄か))

"Ūbān" appeared in Tawada's Japanese collection *Shutaine* (シュタイネ, 2017), her third poetic work published in Japan after the mixed genre collection *Kitsunetsuki* (1998), and the verse novel *Kasa no shitai to watashi no tsuma* (2006). It again takes up the themes of the foreign body and of violence, which had already characterised the postcolonial and the language learner poems, but shows them in yet another new context, that of immigration. The setting is a subway train in Berlin during the winter, which frames the central image of the poem, a lost glove. The poem portrays the plight of an immigrant, possibly an asylum seeker (many of which began to come to Germany during the 'refugee crisis' of 2015): uprooted, linguistically and socially isolated, and a victim of violence.

うーバーン（地下鉄か）(Tawada 2017b, 89–92)	Oo-bahn (underground?) (interlinear translation, JB 2020)
乗ってください、美って ドアです　それは しまんまりましてから ごっとん走り出しまする	Please get in, *bitte* [It] is a door　that is close-ose-osing, so rattling [I] break into a run, if you please

車内に	in the car
片手が	a single hand
落ちている	falls down
雪の結晶を編み込まれ	snow crystals woven in
捨てられた毛糸の手	a thrown away woollen hand
一生家に戻ることなく	in all its existence, it will never return home
次の駅はブンデスプラッツです	next station: *Bundesplatz*
環状線にお乗り換えできます	change here for the circle line
雨人間たちは水平視線のまま	the rain people have their eyes on the horizon
乗り混んできて	[they] come crowding in
濡れた靴底が	[their] drenched soles
紺色の手を踏む　ふむ　ふむ	step　step　step on the deep blue hand
電車とホームの間に地獄があります	[there is] hell between the train and the platform
によって気をつけてください、ビッテ、美っ	so please be careful, *bitte*, say prettily
て	
長靴を履いていれば	if you are wearing long boots
濡れた地面に血が混じっていても	even when the wet ground is mixed with blood
恐くなくて踏むんだろう	you can step on it without fear
次はベルリーナシュトラッセです	next station: *Berliner Straße*
ウージーベンにお乗り換えできます	change here for *U sieben*
宇治弁？	Ooh, see Ben? [lit. "dialect of Uji city"]
ドアが自分で自分をあけると	when the door opens itself by itself
乗ってくる	[they] get in
降りた乗客たちを一度潰して	once crushing the passengers getting out
捏ねて焼き直したみたいな	kneaded and reheated, [they] seem
新しい人間たち	the new people
床にへたばっている手を	on the floor, the worn-out hand
踏みにじって降りて行った連中	the group who crushed it underfoot and went out
足元にお気をつけください、ビッテ、美って	so watch your step, please, *bitte*, say prettily
紺色の毛糸、白い毛糸	deep blue wool, white wool
ほつれて形を無くし	unravels and loses its shape
最終電車で掃き寄せられる	in the last train, swept into a heap
手袋です、袋です、お袋です	it is a glove, a sack, someone's mother.

The feeling of uprootedness first emerges from the transitory setting of the poem. The speaker, which only exists as a disembodied voice relating its observations, is in a moving train in Berlin (the line U9 bound for Osloer Straße, to be exact, since it passes the stations "Bundesplatz" and "Berliner Straße" in succession). The contrast between the assumed 'welcoming culture' (Willkommenskultur) and the actual discrimination immigrants face is already present in the first lines of the poem, where the invitation to enter (l.1) is immediately broken off by the closing doors, a symbol of the threat of exclusion. In this scene, the additional moras added to the verb *shimaru* (close, l.3), represent the slow and intermittent closing of the doors, which force the subject into a run (ll.2-4). The subway car may represent German society.

The poem's central image of a dropped glove is initially presented as a hand, separated from its body. It represents the disconnectedness of the asylum seeker, one who "will never return home" (一生家に戻ることなく, l.10). The colours of the glove, blue and white (l.34), may be a reference to the 'blue passports' successful asylum seekers receive in Germany (*Handbook Germany* 2020). Yet, the presentation of the glove as a hand also points to the difference of the Other, marked on their body (cf the missing heels in "Yōkame" and the bluish nipples in "Osoroshii chiwa"). The wet blue hand may even be a reference to the refugees who drowned in the Mediterranean Sea while trying to reach Europe.

Linguistic marginality features in the poem's use of code-mixing: alternating between languages *within* a sentence (whereas code-switching happens when the languages change at the end of a sentence). Tawada has used this technique only rarely in her oeuvre before *Abenteuer* (2010, where she mixes German and English in "Penn Station" and the Latin alphabet and Japanese writing system in "Die *tōsō* des *tsuki*s" and "TIK"). In "Ūbān", the German word "bitte" ("please") is rendered in both a Katakana phonetic transcription (ビッテ, ll.18, 32) and spelled with *ateji* (美, "beautiful" for *bi*), which renders the secondary meaning "say prettily" (美って, ll.1, 18, 33). The names of stations (Bundesplatz, l.11; Berliner Straße, l.22) and another subway line (*ūjīben*, U7) are only given in Katakana transcription, but the subway line also receives a transcription into kanji, as 宇治弁, lit "Uji dialect". This also puts the speaker in an ambiguous state between German and Japanese affiliations.

While the poem contains Tawada's staple motif, water, it is applied differently, as a symbol of social rejection rather than transformation. The coldness of snow (l.8) and rain (l.13), as well as the distance of the horizon (平水, lit. "water level") paint a forlorn image, while the passengers' "drenched soles" and the "soaked ground" (濡れた靴底, 濡れた地面, ll.15, 20) evoke the feeling of being uncomfortably wet. Thus, in this poem, water is not associated with the empowering transformation of the protagonist. Instead, it is linked to metaphorical coldness.

The other passenger's disregard for the glove – stepping on it with wet shoes, not looking down (ll.13-6) symbolises the lack of concern for asylum seekers' lives. The rejection is especially pronounced in ll.19-21, "if you are wearing long boots/ even when the wet ground is mixed with blood/ you can step on it without fear" (長靴を履いていれば/ 濡れた地面に血が混じっていても/ 恐くなくて踏むんだろう). The bloody ground points to the background of many asylum seekers, who fled war in their countries of origin.

Yet, the image suggests that the nationals of the wealthy countries into which they flee attempt to push them back into these war-torn regions.

Overall, the stress on politeness in the poem points to the asylum seeker's supplicant position. The common loudspeaker announcement in subway train to "watch your step" (足元にお気をつけください, l.32) becomes a plea for respect. In the same vein, a phrase including *kudasai* appears three times (ll.1, 18, 32) and together the various renderings of 'bitte', these account for a total of eight "please" in the poem. In l.4, the speaker even uses *masuru*, an archaic form of the politeness-signifying auxiliary verb *masu*.

In this light, the final line's sudden turn becomes more understandable: After revealing the object as a glove (手袋です), and potentially referring to the German insult "Sack!" (approx. "dirtbag") by dropping the first kanji of glove (手袋) to form 袋 (lit. "bag"), the poem closes with お袋です. Adding the honorific prefix to the word not only conforms to the use of polite forms in the poem, it also shifts its meaning to a traditional term for mother, *o-fukuro*. This not only humanises the glove (and thus the asylum seeker it represents), it also suggests violence against women – the object stepped on and pushed back into bloody earth is now someone's mother. Like in the postcolonial poems in *Nur*, violence is expressed through the body (cf Redlich 2012; B. M. Weber 2015). Through its presentation as a "hand" (l.6), the glove becomes part of the line of representations of the fragmented, alien body of the foreigner (cf the pale nipples in "Osoroshii chiwa" and the missing heels in "Yōkame"), in an act of fragmenting fetishisation. The speaker, however, remains ambiguous, a liminal observer, neither taking part in the treatment nor picking up the glove. Only on a metatextual level, through the act of writing the poem as speaking out, does the speaker take a stance.

In this way, "Ūbān" transfers social and physical violence against immigrants onto a dropped glove, which represents the isolation and uprootedness of the refugee and the fetishisation of and violence against the Other body. The speaker's observing stance is undercut by the recurrence of pleading words, suggesting that the poem indirectly criticises the majority's cold stance.

3.4. The Subject in (Cultural/Linguistic) Transition: Summary

As discussed in the first chapter, the voice of Tawada's poems stands in the in-between, i.e., it speaks from a liminal position. I have shown in this chapter how this liminal position can be one of cultural alterity. In a similar vein, Prager (2016, 201) interprets the

"I" of Tawada's poems as "voice of the Other" ("Stimme des Anderen"), but this does not go far enough, since Tawada deconstructs the Self/Other binary. Instead of merely taking the suppressed position, she introduces ambiguity into the majority position. Similarly, she uses estrangement as a distancing mechanism, without losing the connection; instead, she broadens the view. In the encounter with a foreign object, the Self aims to absorb it into its worldview, creating an Alter Ego out of it. If this fails, the Alien Other emerges, which lies beyond the Self/Alter Ego dichotomy and beyond the language from which the Self emerges. It is therefore disruptive to the Self's identity and may lead to hybridisation, but does not change the worldview because it is excluded from it. The liminal, estranging foreign, by contrast, is neither Self nor Alter Ego nor Alien Other, introducing ambiguity into the categories.

Tawada's depiction of identity construction through social interaction shows that the construction of a Self is a process. This process needs categories, even if they are constructs, and even if they are condemning the subject attempting to construct a Self. But the process can also be empowering, creating a connection through language. The position of the exophonic poet is especially potent in this context, whereas the exclusion from one's own language through writing decentres the subject. While a shared language establishes group membership, the language learner disrupts the connection of language and national identity. Similarly, the body can be both constitutive and disruptive to subject construction. While it is authentic beyond linguistic representations, it is also an ambiguous interstitial space, where cognitive, cultural and physical senses of Self meet. Thus, the body can serve as both the object of oppressive violence and of rebellion, and the basis of a different perspective. While Tawada employs techniques of embodiment, she does not equate it with belonging or with a stable identity.

Similarly, Tawada takes up the notion of cultural identity as a sense of shared memory, and the important role stereotypes play in the in- and exclusion of groups from this identity, which in turn serves to legitimise violence against the out-group. Yet, an exophonic speaker (like Tawada's textual voices) can lead the reader to consider (cf William 2012, 173) an reassess their own culture as an outsider. For example, Tawada's texts induce transformation by 'naively' following 'Western' patterns, revealing the Self/Other dynamic (Said's concept of the Orient as Alter Ego Other of the 'West' and its entanglement in academic institutions) through the exophonic stance that casts them in an ironic light. In other words, she breaks the Othering process open by applying 'Western' theory to its blind spot: The 'West' itself. 'Western' society is usually (the background

of) the subject, but never the object of ethnological analysis. Tawada inverts this, revealing the underling bias, with her fictive ethnology. In this way, her works reveal a postcolonial strategy of writing back, using a 'Western' ethnologic perspective on the 'West'(Heimböckel 2015, 155, 251, 265). These texts disrupt readers' assumptions, giving an impulse to change.

The liminal position is especially pertinent in the context of postcolonial analysis. In Europe (as well as in European colonies) racial Others are caught in paradoxical stereotypes and excluded from society, i.e., they are forced into a marginal position. However, academia often does not acknowledge these European instances of racism because it considers race a US-American issue (B. M. Weber 2015, 63–64). Tawada, however, has a broader approach. While "Osoroshii chiwa" takes up Spivak's description of the silencing of the colonial Other and the inability to self-represent except through sabotage, other works, such as "Hong Kong 1996", also disrupt the concepts of national identity and introduce ambiguity.

In general, the situational, processural nature of the subject makes it inherently susceptible to transformative impulses. If the Self is constructed by viewing itself from the perspective of the (imagined) Other, and this makes self-reflection possible, there is an inherent potential for change. For example, transformation comes about through solidarity with the Other and acceptance of the criticism inherent in its difference (Velho 2016, 205). Tawada's texts often lead to this process, a questioning of one's assumptions. In interviews, she acknowledges the fluidity of identity in today's world and her aim to portray this:

> I always wanted the 'I' to take centre stage, but this I is an I like water [and] has no form. [I wanted] that this I takes centre stage and absorbs the world, and by absorbing the world, it transforms itself ("Ich wollte immer, daß [sic] das Ich im Zentrum steht, aber dieses Ich ist ein Ich, das wie Wasser ist [und] keine Form hat; daß [sic] das im Zentrum steht und die Welt aufnimmt, und indem dieses Ich die Welt aufnimmt, verwandelt es sich", Saalfeld and Tawada 1998, 186)

This statement links the body to alternative subject constitution through transformation. The fluid "I", which is centre and transforming frame of the lyric world at the same time, is the liminal poetic voice. In the next chapter, I will consider another facet of the liminal poetic voice, the manifestations of gender and sexuality in Tawada's poems.

4. "Homo/ sapiens and hetero-/ lingual"[123]: Feminism, Gender and Sexuality in Tawada's Poems and Verse Novels

This chapter builds upon concepts and relationships explored earlier, especially the Self/Other dynamic in identity construction (cf Ch 3). Gender performance is an element of social communication, and gender identity and sexuality are part of one's Self-image. The cultural context shapes societal expectations for gendered and sexual behaviour, which Tawada exposes, estranges, and subverts. As a result, liminal positions (the voice(s) from an in-between) again play an important role in the works discussed here. Tawada uses the techniques of hybridisation and border deconstruction on gender as well as on cultural identity, to question its binary conceptualisation. However, a more specific aspect of gender in Tawada's work is her depiction of nonnormative sexuality. Both of these elements are connected to her more general interest in playing with language to disrupt the perception of the everyday world, and to highlight areas normally glossed over. In this chapter, the disrupted perception is that of male and female gender roles; the areas put into the spotlight are feminine self-expression and nonnormative gender and sexuality.

4.1. Women, Writing: Introduction

This chapter begins with a brief history of the female speaking position in Japanese literature, in contrast to the 'Western' view of women in literature. I also discuss the genre of the verse novel, to which the two long works analysed later belong. Since Tawada's verse novels take up techniques of *écriture féminine*, feminine embodied writing, I elaborate on this theory, its aims, techniques, and criticisms. But first, I offer an overview of the texts I analyse, and of the relevant secondary literature regarding gender and sexuality in Tawada's work.

In the following analysis section, I first examine poems which create a feminist voice, transforming the marginalised position of women in a patriarchal society to a position of liminal speaking power. But due to Tawada's engagement with the in-between space as the origin of creativity, her poems develop beyond narrowly feminist interests to a broader consideration of expressions of gender and social expectations. I analyse "Keikaku" ("The plan", *Nur da wo du bist da ist nichts*, 1987) "Kamome" ("Seagull", *Wo Europa anfängt*, 1991), "Die Konjugation", "Die zweite Person" and "Die dritte Person" ("Conjugation", "Second person", "Third person", *Abenteuer der deutschen Grammatik*,

---

[123] (Tawada 2016a, 54, my translation).

2010), and "Chigarette (tabako ka)" ("Zigarette (cigarette?)", *Shutaine*, 2017). As is usual for Tawada's poetry, previous analyses of these texts are few. For "Keikaku", I refer to Masumoto Hiroko's essay "Das andere Ich im exophonen Schreiben" ("The other I in exophonic writing", Masumoto [in preparation]a), while I consult Francesco Barbieri's analysis of the volume *Abenteuer der deutschen Grammatik* (in his essay "Discovering/Uncovering", 2016) and Vibha Surana's essay on Tawada's border politics (2012) in my interpretation of the personal pronoun poems. For "Kamome" and "Chigarette", no prior scholarship was available.

The second analysis section is devoted to the verse novels *Kasa no shitai to watashi no tsuma* (2006) and *Ein Balkonplatz für flüchtige Abende* (2016), where Tawada depicts scenes of non-heterosexual relationships, describes sexual encounters, and codes both the speakers and their partners as female-bodied. I examine the genders and sexualities depicted in the texts and discuss to what extent they can be considered *écriture féminine*, and how they avoid the criticisms of the theory. As of the writing of this chapter, no scholarly analyses exist for *Balkonplatz*. For *Kasa*, Matsunaga Miho's essay "Das eingeklammerte Ich" ("The bracketed Self", [in preparation]) has been most valuable, in addition to Yotsumoto Yasuhiro's (四元康祐) essay "Namae no nai shōsetsu no tana kara korogari-ochita 'warabe' uta" ("The 'children''s song that fell from the shelf of untitled novels", 2007), as well as Arai Toyomi's (新井豊美) essay "Gēmu-ka sareta (shin) kazoku monogatari" ("The game-ified (new) family narrative", 2007). While Yotsumoto and Arai's comments function as reviews and neglect the poetic complexity of the texts, Emanuela Costa's "'The Place Where Words Are Born'" (2016) provides an essay-length extensive analysis of *Kasa* and its linguistic and orthographic intricacies.

More secondary literature is available regarding Tawada's engagement with gender and 'feminist' issues in her non-poetic works. Jürgen Wertheimer and Isabelle Holz's discussion of literary eroticism in Tawada's German-language works (2016) has been most valuable, in addition to Linda Koiran's 2009 study of Tawada's exophonic writing, Robin Leah Tierney's examination of "visceral engagement" (2010) and Andrea Krauß's (2002) observations on Tawada's literary theories in the essay collection *Talisman*. Moreover, Ekaterina Priozhenko's study of literary migrant women strolling the city (2011), Myung-Hwa Cho-Sobotka's examination of female subjectivity in the works of several contemporary female writers (2007) and Jeremy Redlich's study of 'skin' in Tawada's oeuvre (2012) also merit mention. Only Franziska Schößler's 2012 article on Tawada's dramas explicitly reads the texts in detail in the context of *écriture féminine*.

While Cho-Sobotka describes the concept with reference to the principal theorists (Cho-Sobotka 2007, 197, 207), she does not name it, and applies it only to a prose text (*Opium für Ovid*). Tierney (2010), Kilchmann (2012) and McMurtry (2017) name the concept, but (except for Kilchmann) reject it for Tawada's works without further analysis. The second analysis section of this chapter should fill this gap in research.

4.1.1. From 'Literature by Women' to 'Feminist Literature' to 'Queer Literature'

In this section, I briefly discuss the roles and subject matters of women writers in Japan, to expand the context in which Tawada's writing stands beyond European theories. Then, I address the question of what makes a text feminist, focusing on both the speaking position and specific content, since both relate to the criticism of women's position in society, which may be the core of feminist writing. I close with a note on queer literature in Japan, which is important in order to estimate the role of the queer verse novel *Kasa no shitai to watashi no tsuma* in cultural discourse.

In the classical period in Japan, female aristocrats were respected as creators of literature. Classical female authors of poetry, prose and mixed forms, such as Murasaki Shikibu and Sei Shōnagon, are renowned to this day (Asō 1991, 310). By the Edo period (1600-1868), however, if women could write and wanted to publish, they were limited to a narrow feminine ideal. Usually, this meant styling themselves as a widow or nun renouncing life and personal goals for a union with faith or nature. The other literary image of femininity was exclusively a male creation: the prostitute, who embodied beauty, dialogue and play. As a result, in the 20th century female Japanese poets wanted to depart from these unrealistic images and to connect poetry and everyday life (Asō 1991, 312). Thus, they wrote sensually about their personal experience and their bodies – the *tanka* poet Yosano Akiko is the seminal figure in this development (Asō 1991, 312–13, cf Takahashi & Tsushima 2006: 125). Indeed, the corporeal body (*nikutai*, 肉体) as sujet may be typical of Japanese women writers.[124] As a result, the embodied female subject is by now a long-standing feature of contemporary Japanese women's poetry and its appearance in Tawada's works cannot be attributed solely to 'Western' influences (i.e., *écriture féminine*). Instead of ascribing an origin, my analysis illustrates the many points of agreement between Tawada's work and *écriture féminine*, and examines the implications of the differences.

---

[124] I thank Professor Jeffrey Angles for this suggestion at his talk on Japanese literature and translation, Trier, 18/06/2019.

Concerning literary criticism, Rebecca Copeland outlines external and internal biases of Japanese women writers since the end of the 19th century, in the introduction to *Woman Critiqued* (Copeland 2006a, 1). She stresses that the male-dominated critical environment has to be factored into analysis of Japanese women's literature (Copeland 2006a, 2), since their work was always seen in comparison with men's literature. This context often reduced their words to expressions of their 'sensual' bodies and gender roles (Copeland 2006a, 5–7). Only translation, as a 'derivative' and thus feminine practice, was encouraged (cf Copeland 2006b, Seaman 2006). If women writers did not conform to male critics' expectations, these men felt threatened (Copeland 2006a, 8–11). Despite a shift away from gendered categories such as 'women's literature' since the 1980s, when academically educated women writers began to publish innovating works (Ericson 2006, 114), even today, female or feminist critics are not mainstream in Japan (Copeland 2006a, 17).

In the West, critics have exposed the feminist implications of women's writing for the last 50 years, traditionally by focusing on the marginality of female authors and characters. In this way, women's works had a liminal potential in the sense I use it for my analysis of Tawada, as the creative power of the outsider. However, as Professor of English Marsha Bryant demonstrates, women now write from the cultural centre as well: The difference has shifted toward a disparity in men's and women's (and other genders') experiences, and their ability to express these experiences and their identities in the dominant language (Bryant 2011, 5-6, 16). As a reaction, feminist writers have developed techniques of resistance such as rewriting male myths or creating a gendered, embodied female voice (Bryant 2011, 6). *Écriture féminine* is an example of this latter method. As an attempt to undermine exclusionary masculine language, it focuses on the embodied female subject (Bryant 2011, 7), who can speak from *beyond* male-designed language and culture. However, Bryant notes that this idea has perpetuated the no longer viable concept of women as cultural outsiders (Bryant 2011, 175).

When Tawada demonstrates her understanding of both European and Asian culture and their canonical texts in her (culturally and linguistically) hybrid works, she positions herself ambiguously regarding the cultural centre. Tawada's texts choose an outsider's speaking position, using liminality to distance and thus empower the speaking subject, and trigger a perspective shift in the readers (Barbieri 2016, 221; Ivanović and Matsunaga 2011, 133), decentring readers as well as speakers. Her works thus expose and subvert

the concept of Self and Other, as discussed in the previous chapter. In this manner, each text claims a liminal position of in-betweenness.

Gender, however, features prominently in this process of decentring. For example, the novel *Opium für Ovid/Henshin no tame no opiamu* (2000/2001) blends Ovid's *Metamorphoses* with the classical (feminine!) Japanese genre of the pillow book, resulting in a modern transformation of Ovid's myths with 22 (mostly) female protagonists. Tawada connects cultural difference with gender difference so that, in an intersectional approach, the texts highlight the connection of gender- and nationality-based Othering. Moreover, most of her early and middle prose texts, such as *Kakuto /* "Fersenlos", *Das Bad*, or *Tabi o suru hadaka no me/ Das Nackte Auge*, display intersectional patterns of Othering, through the relationship between an indigenous (usually German) man and an Asian migrant woman (cf Matsunaga 2010a, 2013).

Another liminal aspect of Tawada's work with gender is that her texts explore queer sexuality, a topic still contentious in modern Japan (more so than in Western Europe). With the import of 'Western' medical concepts during the Meiji Restoration (late 19th century), a concept of 'healthy' gender expression emerged, which prescribed heterosexuality. Queerness was visible only in the entertainment districts in contexts of sexual fetishisation or ridicule. Due to this compartmentalisation, it was only in the 1980s and 1990s that a wave of translations of gay Anglophone literature reached Japan, and queer identities began to emerge from the narrow field of entertainment. The translated works provided models of gay identity, mostly American, for Japanese queer people and to some extent for mainstream audiences (Angles 2015, 101). However, the association of queerness with either comedic or sexual purposes remains strong, and representations of queer experiences (especially beyond cis-male gayness) are scarce, making Tawada's treatment of female queer themes an important contribution to societal discourse.[125] Although explicitly lesbian content is more overt in her prose, non-heterosexual and gender-ambiguous speakers appear in Tawada's poems as well.[126] The most extensive examples of such speakers feature in her verse novels.

While women writers were renowned in classical Japan, in later periods they saw similar limitations as women did in Europe and the US (the 'West'). For their eventual literary

---

[125] While the situation of queer people in Germany is better than in Japan, discrimination has by no means disappeared, despite the full legal equality of homosexual and heterosexual marriage in 2017.

[126] In this context, it bears noting that Tawada's German publisher, Konkursbuch, also publishes lesbian works, especially short story and photography collections.

emancipation, embodiment was an important strategy. Meanwhile, 'Western' women authors moved from a marginalised position (to which feminist critics called attention) to a more central position in the discourse. Tawada, however, occupies a hybrid (in-between) rather than a central position, in either literature (if she can be assigned to them at all, cf Introduction). Gendered alterity and queer sexuality are aspects of this disruptive hybridity. Another form of in-betweenness relevant to this chapter is genre hybridity in the verse novel form, which I will therefore discuss before the analysis.

4.1.2. The Verse Novel, a Hybrid Genre

In the 1998 *Penguin Dictionary of Literary Terms and Literary Theory*, J.A. Cuddon defines the verse novel as a novel-like *plot* that is relayed in a long *poem* (Cuddon 1998), and therefore as a hybrid genre between poetry and prose. Its plot needs to be more explicit than, for example, the events happening in the background of a poem cycle. Regarding the internal coherence of its parts, Professor of Slavic Studies Henrieke Stahl further differentiates between a verse novel proper, and a 'novel in poems' (Stahl 2021). A verse novel may be subdivided into smaller poems, but these poem chapters cannot stand alone. By contrast, the individual texts of a 'novel in poems' are self-sufficient and sometimes published individually (Stahl has this discussed in various lectures in 2019; for a print version, cf Stahl 2021). Considering this aspect of independence, both of Tawada's long works discussed here are verse novels: *Kasa* appeared chapter by chapter in the poetry magazine *Gendaishi techō,* but as a serialised novel, *not* as individual poems, while *Balkonplatz* was only published in book form.[127]

Some critics name *meter* as one of the characteristics of a verse novel (Rhian Williams 2019, 145; Zymner 2009a, 157–58). Yet, the free verse form may actually endow Tawada's texts with more poeticity than metered verse would. Zymner (2009a, 164) himself argues that originally poetic formal features, such as meter and stanza form, lose their effectivity during a long poem, and no longer raise awareness of "language as medium of procedural generation of meaning" ("die Sprache als Medium prozessuraler Sinngenese", Zymner 2009a, 168; this is his criterion for poetry). Thus, other techniques are necessary to retain the reader's attention. In Tawada's verse novels, soundplay highlights the materiality of the text, and the free verse form points to the phonetic devices employed in the text (Zymner 2009a, 170). Furthermore, the line breaks of free verse enable enjambments, which irritate readers' expectations and keep them alert. Thus, the

---

[127] However, in a performance at the Japanisches Kulturinstitut (Japanese Cultural Institute), Cologne, 30/09/2019, Tawada read one of the chapters of *Balkonplatz* as a stand-alone text.

free verse form of *Kasa* and *Balkonplatz* may be an argument for, rather than against, the classification of both works as verse novels.

Moreover, Zymner (2009b) discusses a German-language verse novel which has other features that Tawada's verse novels share: the text employs intertextuality (as *Balkonplatz* does intensely), intermediality (e.g., reproductions of paintings in *Balkonplatz*) and changes in script (e.g., the switch to *katakana* or the use of unorthodox kanji in *Kasa*). The latter technique is especially of note, as it points to the phonetic quality of the text (Zymner 2009b, 153–54), i.e., the sound-aspect, which I interpret as the basis of the voice of Tawada's poetry. This voicelike aspect may even be especially pronounced in verse novels (Zymner 2009b, 160).

The concept of voice in my analysis also encompasses the unique speaking position of poetry, a criterion the verse novels fulfil as well. As discussed in the introduction, Klaus Hempfer defines poetry as a type of utterance where the act of speaking creates the situation described (cf Hempfer 2014). When reading either *Kasa* or *Balkonplatz*, it becomes clear that the speech situation in both works is exactly as Hempfer describes. Even the most prosaic passages of *Balkonplatz* evoke the scene at the moment it is presented – events unfold as they are told, including 'flashbacks' that present events preceding the time of the main story. As Hempfer argues, the purpose of this poetic speech is situation creation, not information transfer (Hempfer 2014, 54).

At the same time, verse novels qualify as novels on the basis level of their content. They "deal[…] with the substance of everyday modern life" and discuss present issues (Cuddon 1998, 965–66), while also featuring character development (cf Pereira 2012). Both of Tawada's verse novels depict the relationship(s) of a contemporary speaker, the most important of which is a love relationship with a woman. Societal prejudice against women, foreigners and queer people is addressed in both verse novels, although the cultural setting is explicit (Hamburg, Germany) in *Balkonplatz* and mostly unclear in *Kasa*. This social interest links the verse novels with Tawada's other work, including her early feminist poems. Contrary to the shorter texts, however, the verse novels align well with a specific feminist literary theory.

In sum, the verse novel mainly appears as a union of poetic form and a novel-like content. Formally, it is a long poem, either uninterrupted or in non-independent chapter poems. It is written in verse, though not necessarily rhymed or metered, uses poetic devices (especially sound based ones) and a poetic speaking position. On the other hand, it relates a novel-like plot with character development, depicts everyday life and functions as social

commentary. Other possible features include intertextuality, intermediality and changes in script/type. These latter features are, however, not exclusive to the genre; they may be considered elements of literature and literary art in general and also reappear as criteria of *écriture féminine*, the feminist writing style.

4.1.3. *Écriture féminine*, a Feminist Writing Style

Écriture féminine (French for 'feminine writing') is a style of writing developed in the 1970s and 80s. The basic idea was to find a way for women to express themselves, while questioning both the concept of subjectivity and the sign system used for this expression (Lindhoff 2003, 162). The context of the practice is a larger discussion of images of femininity in literature and culture, and the search for a language of the Other, which is often identified with the female body (Schößler 2008, 81). *Écriture féminine* rejects the abstraction it sees in 'male' thinking and language (Schößler 2008, 88). Therefore, it is not visual and not focused on meaning, but instead emphasises rhythm and musicality (I. Weber 1994a, 31). *Écriture féminine* follows in the footsteps of postmodernism, which shook the patriarchal system of signs (e.g., language) and thus enabled the development of new images of femininity. The focus lies on the body as a common element: as the meeting point of discourses and the origin of women writers' voices (Braidotti 1994, 3–4). This focus on the embodied voice links the feminist issues discussed here with the voice discussion of the first chapter, and the political element briefly considered in the final section of this study.

While most feminist literary critics assert that literary images of femininity are the result of the author's relationship to their (patriarchal) society's concept of womanhood (Weigel 1983, 87), the second wave of feminism in the 1980s divided in their conceptualisation of the desired relationship between genders and their different view of gendered traits. 'Equality' feminists aimed to move beyond gender-assignment to occupations and behavioural traits, whereas 'difference' feminists wanted to retain the concept of femininity and to re-evaluate it positively (Braidotti 1994, 148-149, 153, 160). In general, the shared aim of both camps, in literary history and creative writing alike, would be to reach a point where women's self-assertions no longer reproduced male-defined images of femininity (Weigel 1983, 87).

Écriture féminine is a difference feminist theory because of its reference to the female body as the basis of feminine identity, experience and expression. "The style of writing [Cixous] advocates is non-hierarchical, nonlinear, polyphonic, open-ended, and has multiple climaxes. *Writing l'écriture féminine* means inscribing the female body in texts"

(Friedmann 2012, 155). As a result, the very concept of 'feminine' writing is based on difference: it assumes a fundamental (biological, bodily) difference between men and women and develops its strategies from this assumption. In particular, *écriture féminine* connects bodily and social aspects of women's oppression and aims to conceptualise a move beyond the patriarchal system through a new language and the feminine subjectivity that emerges from it.[128] The body is thus central to *écriture féminine*, but postmodern theory influenced it as well.

In the following, I work with the ideas of French feminist philosophers Hélène Cixous (*1937) and Luce Irigaray (*1930) to outline the specific features of *écriture féminine*. As noted above, their theories stand in a postmodern context: Hélène Cixous's develops her theories based on Jacques Derrida's idea that the subject is constituted through sets of binary oppositions, which are all manifestations of man/woman binary (Lindhoff 2003, 113). This aspect connects her theory to the discussion of subject- and alterity construction through binary processes of Othering, in the previous chapter. Cixous proposes accepting the foreign and Other, the feminine, but doubts the possibility to express such an Other because of the 'male' principle she sees entrenched in culture and language (Lindhoff 2003, 114). *Écriture féminine* is her means to establish a new language and subjectivity beyond male paradigms. However, she links the alternative principle back to female body, namely to female lust, thereby maintaining the gender binary.

Similarly, Luce Irigaray rejects patriarchal models of thought and believes that the system of representation (language) defines women as inferior. Because of this phallic bias of language, "merely having a voice is not sufficient[, since] that voice must speak in a register that is alien to its own specificity" (Sampson 1993, 11). Language must thus be reformed to enable authentic feminine expression and a dialogue between 'man' and 'woman' as equals (cf Braidotti 1994, 160; Sampson 1993, 15). The project to create a new feminine language unsettles the concept of 'man' as standard, but this success also raises the problem, common in identity politics, that the abolition of the discriminatory

---

[128] This does not mean that difference feminists reject demands for gender equality: Irigaray, for example, acknowledges the role of socially produced gendered difference as a means to suppress women, and deems social equality a reasonable demand. However, she warns that the rejection of sexual difference could become the new means to subjugate women, forcing them to adhere to male standards, and thus she stresses sexual difference (Irigaray 1976, 20–21). Tawada points to something similar when her speaker rejects writing a dissertation under a "male tower" for a supervisor (cf "Sieben Geschichten" in the collection *Talisman*, Tawada 1996).

category 'woman' would also make it difficult to unite people under the umbrella of this identity (cf Sampson 1993, 147).

In order to avoid this problem and to retain 'woman' as a potentially positive category while abolishing the limiting male image connected to it, *écriture féminine* uses ambiguity. Irigaray suggests playful language and grammatical irregularity to induce a "double vision" ("Doppeltsehen", cf Lindhoff 2003, 120), and Weigel (1983, 105) uses a similar image when she terms feminist writer's perspective the "squinting gaze" ("schielende[r] Blick"). Tawada's poetry resembles Irigaray's works because her texts are also complex, full of language-play and fluid sequences of thought. Moreover, like Irigaray's "double vision", Tawada's texts aim to induce a shift in the readers' cultural perspective. Because of this interest in perspective – the view of the Self – *écriture féminine* is linked to the topic of subject-construction through language (Ch 3), which also links back to the conceptualisation of voice (Ch 1).

Despite their similar interests, however, Irigaray and Cixous' aims are distinct. Both start with the assumption that language is infused with patriarchal hierarchies, argue for a different style of expression and demonstrate it performatively in their own texts. However, Cixous wants a *dissolution* of language: "no new, feminine language, but an emancipation of signifiers, of the material, corporeal, compulsive features of language" ("keine neue, weibliche Sprache, sondern eine Befreiung der Signifikanten, des Materiellen, Körperlichen, Triebhaften an der Sprache", Lindhoff 2003, 116). This fits with the focus on the body and the freedom from meaning in Tawada's works. By contrast, Irigaray aims for not a dissolution but a *transformation* of language, through multi-layered connections of concrete and abstract images (Lindhoff 2003, 120–21). This process would then lead to a new, embodied feminine subjectivity. For example, an interplay of concrete and abstract images appears in the sixth poem of *Balkonplatz*, when the sound "kn" transforms into a button ("Knopf") and then into a fictional character (Jim Knopf).

In both theorists' concepts, the subjectivity presented in *écriture féminine* text represents what the culture suppresses, namely its unconscious (Irigaray 1976, 29–30, 1979, 129). While this cultural unconscious is not (exclusively) feminine, throughout history, women were excluded from the culture's conscious, so that they are strongly associated with it. Disrupting language and genre conventions brings this suppressed, 'feminine' matter back into the cultural conscious, into the discourse. Thus, while *écriture féminine* may be mainly used "to create a literary space for women", it may also function more generally

"to disrupt the political and social forces that authorise normativity and also open up the possibility of relaxing compulsory heterosexuality" (Friedmann 2012, 156, 158).

Tawada, who expresses dislike for labels and limiting categories (Tawada 2016b), performs exactly this widening of horizons when she uses syntactical and sonic deconstruction to question, and leads her readers to question the norms of the surrounding society (including those of binary genders and heterosexuality). Thus, her writing uses techniques strikingly similar to those of *écriture féminine*, but without limiting the target audience to women. Because of these differences between *écriture féminine* and Tawada's style, it is perhaps not surprising that little secondary literature exists on Tawada's relationship to the theory. As preparation for the verse novel analysis, I will first consider the situation in which *écriture féminine* writing situates itself, its goals and techniques, with a special focus on the function of the body, in order to develop a catalogue of criteria I can later apply to Tawada's verse novels.

4.1.3.1. *The Initial Situation*

The French feminists of *écriture féminine* see the binary opposition of genders as the basis of ('Western') culture (Cixous 1977, 21). Men are in power, decide what is acceptable and claim exclusive ownership to reason (Cixous 1993, 113, 1976, 879). The masculine monopoly on the defining power of language (Irigaray 1979, 211) makes it necessary to examine this language. Following postmodernist, poststructuralist thought (Barthes, Foucault, Derrida), *écriture féminine* assumes that language shapes reality, as it defines social norms and thus predetermines the thought patters and sense of Self of the members of that society. "From the beginning, you are born into a language and that language speaks (to) us, language dictates its laws to us, […] its family model, […] its model of marriage" ("Von Anfang an wird man in eine Sprache hineingeboren und die Sprache spricht (zu) uns, die Sprache diktiert uns ihr Gesetz […] ihr Familienmodell, […] ihr Ehemodell", Cixous 1977, 22). Tawada takes up this idea of being born as being thrown into a language in her essay collection *Überseezungen*, when she states she "had been born into Japanese like someone thrown into a sack. Thus, for me that language became my outer skin" ("Ich war also ins Japanische hineingeboren worden, wie man in einen Sack hineingeworfen wird. Deshalb wurde diese Sprache für mich meine äußere Haut ", Tawada 2002, 103).

In *écriture féminine*'s view, the use of conventional, i.e., patriarchal language, forces speakers to repeat patriarchal meanings and excludes women from subject-constituting discourse. Language and syntax are considered male inasmuch as they serve male, not

female, self-affirmation, and thus create a system where women cannot formulate their desires (Irigaray 1979, 137–39). Furthermore, patriarchal language forces male-engineered identities upon women, in order to justify their exploitation in cultural exchanges (between men) (Irigaray 1979, 211–14, 1976, 40). This system prevents the true expression of female experience (Irigaray 1976, 33, 40). In this way, the patriarchal bias of language co-determines women's experience of marginality. They are excluded from the discourse that defines them, and regarded as images of male dreams (Cixous 1977, 18–19, 1976, 877; Braidotti 1994, 158).

4.1.3.2. *Aims of Feminine Writing*

The ultimate goal of *écriture féminine* is necessarily the goal of feminism in general: to end patriarchy. *Écriture féminine* has two interim goals in order to achieve this: first, the rejection and disruption of masculine discourse (and instead, "woman-speak", "Frau-Sprechen", cf Irigaray 1979, 136–37), and second, the establishment of a 'truly' feminine Self – an image of a woman speaking authentically, to construct actual womanhood. In this process, Cixous urges women to reject the male (social) economy and to transgress discourses that either exclude and silence women or force them to copy male language with its suppressive mechanisms. She proposes excessive speech or laughter (Cixous 1976, 887, 1977, 32, 36-7; Irigaray 1976, 34) as means to transgress patriarchal gender norms that demand women be silent and submissive.

Similarly, feminine *representation* in literature will aid the effort of undermining the masculine privilege in society: "I-woman am going to blow up the Law[…] *in* language" (Cixous 1976, 887). Therefore, like feminism in general, *écriture féminine* challenges the binary mechanism of Othering that is the basis of discrimination. It aims to create feminine identity outside the parameters imposed by masculine language with a language of their own, which no longer centres on male experience (Irigaray 1976, 26). The feminine Self therefore is intrinsically coupled with feminine language.

In this feminine language, it becomes possible to construct "a feminine imaginary" ("ein weibliches Imaginäres", Cixous 1977, 39, cf Irigaray 1979, 28–32, I. Weber 1994a, 21). This would be "a place of identification for an 'I' that is no longer alienated according to the image masculinity suggests" ("Ort der Identifikation eines Ichs, das nicht mehr entfremdet wäre nach dem Bild, das das Männliche vorschlägt", Cixous 1977, 39). In her study of Tawada's works, Koiran describes "night and water as counter-places, where the feminine is imagined" ("Nacht und […] Wasser als Gegenorte, wo das Weibliche imaginiert wird", Koiran 2009, 298); this could be linked to the feminine imaginary

Cixous and Irigaray demand. The function of night as counter-space, where female-identified Selves can emerge, is apparent in *Balkonplatz,* when the speaker and their girlfriend leave a bar together and the speaker imagines them "climb[ing] into night's cellar" together ("wir/ steigen in den Keller der Nacht", Tawada 2016a, 63). It is water imagery, however, that is most apparent in Tawada's work.

Water represents the dissolution of borders and the transformative instability of the Self, in Tawada's oeuvre (discussed at length by Bay 2012; cf Krauß 2002, 55, 60), including the verse novels. The speaker's girlfriend in *Balkonplatz*, Elsa, bears the nickname Elbe, after the river that flows through the city of Hamburg, where the verse novel is set. She is also linked to the Loreley, a seductive river spirit from the Rhine (p. 9). In transplanting the Rhine spirit to the Elbe, Tawada disrupts the image and thus takes steps towards the goals of *écriture féminine* to emancipate female images from masculine interpretations. Moreover, the speaker's intimate encounters, with Chris and with Elsa, are connected to water. Chris has a waterbed ("Das Bett ist das Trinkwasserreservoir / mit blauem Bezug", p. 27) and later touches the speaker intimately on the riverbank (pp. 44–5), whereas Elsa takes showers with the speaker and they dry each other's hair (p. 7, 63). In this way, the speaker's fluid(!) sexuality is linked to water.

Arising from counter-spaces (in-between spaces) like night and water is the embodied, gendered Self, which represents the second interim goal of *écriture féminine*. In order to overcome masculine images of femininity, and the alienation from their bodies this entails, women need to construct themselves in the feminine imaginary (Cixous 1976, 875, 880, 1977, 8-9, 52, 1980, 111), and reconnect with their bodies (as described below). Thus arises a true Other that retains its foreignness in the confrontation with the cultural centre (Irigaray 1976, 78, 1979, 141; Cixous 1977, 34). In this way, the feminine Self of *écriture féminine* resembles Bhabha's hybrid, in which the Other is neither destroyed nor incorporated.[129] Fittingly, Cixous writes of "the wonder of being several – [the writing woman] doesn't defend herself against these unknown women whom she's surprised at becoming, but derives pleasure from this gift of alterability" (Cixous 1976, 889; Irigaray 1979, 221–24). Thus, the ambiguity of Self and Other in the embodied feminine self of *écriture féminine* creates a fluid, communal sense of identity. For Tawada's other

---

[129] Cixous argues that because of women's experience as liminal figures, they are capable of accepting and becoming the other without destruction, and calls this bisexuality (Cixous 1977, 44–45). However, I prefer Bhabha's term 'hybridity' as a description of a non-dissolving union of differences, since it does not appropriate an actual identity label.

references to such a community, cf "Ein Gedicht für ein Buch" (Ch 1) and "Die Orangerie" (Ch 2).

An impulse for social change is inherent in this concept: Female networks are necessary to find feminine subjectivity and to escape from old binary roles. These networks are based on women's ability to validate the feminine subjectivity of other women, for which a shared social background is necessary (Lindhoff 2003, 163–64). Since it is currently lacking, such a community may be constructed in and through texts.[130] In addition to the references to liminal community noted above, such prototypical women-identification may be one function of the recurring engagements with female friends, mothers, and female lovers, in Tawada's works (cf Matsunaga 2010a, 2013). In other words, the feminine subject that emerges from *écriture féminine* is a socially and sexually transgressive, trans-personal entity, whose mere existence is socially subversive. It now remains to examine the techniques used to create it.

4.1.3.3. *Techniques of Feminine Writing*

The central technique of *écriture féminine* is the deconstruction of patriarchy through the disruption of (its) language. This may involve irregular syntax (Cixous 1976, 886), for example, sentences without subject/object-distinction (Irigaray 1979, 140). The Japanese language is especially appropriate for this, since it does not require a subject and accommodates ambiguity well. Furthermore, Cixous proposes playing with words and letters, especially when this wordplay establishes polysemy through sound similarity (Cixous 1977, 13, 1993, 81). While Tawada does employ this strategy, these elements are also general features of lyric speech and thus may not have as much of a disruptive effect in a poetic text.

Cixous links wordplay to the unconscious of both individuals and the language as a whole, and via the unconscious to dreams (Cixous 1993, 130). In particular, "dream writing" (Cixous 1993, 81) is such an important feature of Cixous's poetics that she devotes one third of her 'handbook' *Three Steps on the Ladder of Writing* to it. She especially links dreams to poems (Cixous 1993, 81), which makes the idea applicable to Tawada's works discussed here. The collection *Mandarinen*, which contains poetry and poetic prose, even bears the description "dream texts" on Tawada's website (Konkursbuch). Other works also feature criteria of dreamlike (and thus also of feminine) writing, such as an

---

[130] I have previously explored this potential in my Master's dissertation in English Literature, "The Longing for Community in Late Twentieth-Century Feminist Fiction: Utopia, Nostalgia and Beyond", Cardiff University, 2015 (unpublished).

associative, nonteleological style, which Cixous names a feature of feminine writing (1976, 889).

Moreover, with its suspension of everyday rules, and its position between the conscious state and the unconsciousness of sleep, the dream is a liminal state (cf my analysis of "Die Orangerie" in the chapter on in-between space) and thus a space of transformative potential. For Cixous, the in-between spaces of the dream and the poem constitutes a place "where music is spoken, where the languages before languages resound" (Cixous 1993, 104). This comment links the technique of dream writing to the first technique mentioned, language disruption, as well as the concept of an in-between space as the location of the poetic voice. In her consideration of feminine writing styles, Weigel also mentions the associative movements through dreams as a writer's strategy to free themself of culturally determined Self-images, and to attain a critical perspective (Weigel 1983, 112) through an alienation effect, similar to the effect of cultural liminality discussed in the previous chapter. This may be what *Kasa* does as dream text (cf analysis section below). Such a disruption of cultural norms leading to a shift in perspective is a common effect of Tawada's texts.

Another means to disrupt masculine discourse is mixing. Such mixing can happen with other or 'previous' languages: "she, the outcast, has never ceased to hear the resonance of fore-language. She lets the other language speak" (Cixous 1976, 889). The body plays an important role in this process of multiplying languages, as it can disrupt "the old single-grooved mother tongue" (Cixous 1976, 885). This connection between language mixing and the body aligns with Tawada's poetics of exophony, which uses the (often, bodily) experience of a foreign language to transform both the mother tongue and one's cultural perspective (Pulit 2006, 168). In addition, it is feasible to mix not languages but styles, through intertextuality or a mixture of sign systems (I. Weber 1994a, 42), or of addressees (Cixous 1993, 125, 1977, 12). As a form of cultural borrowing, these aspects could also count as a form of the feminine transgression Cixous campaigns for in "Laugh of the Medusa" (1976), flying/stealing (a play on words in the original French). Tawada's free adaptation of Asian and European cultural contexts and myths may also be an example of such disruptive mixing. Moreover, intertextuality disrupts the concept of a closed subject and a single, unified voice (I. Weber 1994a, 42), thus it contributes to the construction of a fluid, multiple subjectivity (which is both a technique and a goal of écriture féminine).

As a further technique, Cixous also suggests the image of excess (of laughter, of blood; perhaps ultimately of words) to embody freed feminine expression (Cixous 1976, 878). The 'stutter' in some of the poems in *Kasa* (including poem 5, which I analyse below), where parts of words are repeated, may count as a form of excess. Cixous names "be[ing] unclean with joy" (1993, 117) as an example of such transgressive, subversive excess. This idea may relate to the Medusa's laughter: as a means of disruption, this excessive joy means being 'beyond' the world, i.e., patriarchy, and its unjust power (Cixous 1993, 117). By contrast, Irigaray harbours doubts regarding laughter, as she warns that laughing precludes speaking (Irigaray 1976, 70), i.e., that disrupting patriarchal discourse alone does not yet lead to authentic female expression. However, she also advocates for excess as a countermeasure to the Freudian idea of woman as lacking (Irigaray 1976, 72). In the same vein, Tawada's poem "Keikaku" includes an image of breaking through a chorus of laughter, but that is ridicule directed towards the speaker. By contrast, the "posy in the ear" which "overflows" (Tawada 1987, 120/9, my translation) is a depiction of (poetry as) creative excess (cf 4.2.1.).

In order to escape male-defined images of womanhood, women are to seek identification with other women. The most important specific woman to identify with, in the community of women, seems to be the mother, whom Cixous describes as the core of feminine power (Cixous 1976, 882). "Writing femininely means to let become apparent what was severed from the symbolic, namely, the voice of the mother" ("Weiblich schreiben, heißt, das hervortreten zu lassen, was vom Symbolischen abgetrennt wurde, nämlich die Stimme der Mutter", Cixous 1977, 42–43). The memory of the mother evokes the memory of the first tactile and aural pleasures, the mother's touch and song (Cixous 1976, 881–82). These experiences then form the basis of subjectivity and language, based on these two senses, touch and hearing.

Both these senses are of great importance in Tawada's works, but the senses of sight, smell and taste also contribute to the effect of many poems. Overall, sensory perception rather than cognitive analysis is central to the experience of her poetry, because the latter often repeats thought patterns, while the former can challenge them. In this way, her poems use a technique similar to *écriture féminine*. The role of the mother, by contrast, is not as pronounced in Tawada's work. If mothers appear in her works, the relationship is usually complicated (as in *Das Bad*) or outside the focus of the narrative (as in *Yuki no renshūsei*/*Etüden im Schnee*). Women older than the protagonist much more often appear as confidantes and/or lovers than as mother figures (cf Matsunaga 2010a, 2013).

332

Cixous most prominently identifies the woman/writer with the mother when she states that a woman writer "writes in white ink" (Cixous 1976, 881). Similarly, she describes writing as dreaming of, or as symbolising, childbirth, and links breast milk and ink in her handbook *Three Steps on the Ladder of Writing* ("sometimes the milk is black", Cixous 1993, 78). While conventional black ink is associated with masculine, logic-oriented writing,[131] white-ink feminine writing has (binarily!) opposite qualities: embodiment, fluidity, non-linearity. Therefore, while Cixous campaigns for efforts to deconstruct misleading and constricting male-defined images of femininity, she also strongly links bodily processes and motherhood to feminine identity (Cixous 1976, 880). While she esteems these points and thus inverts the binary, this inversion does not disrupt it.

Cixous's regard for the mother goes so far that Weber even describes the mother as the overarching concept, an amalgamation of the goals of Cixous's theory. The mother therefore "represents the utopia of a new social order beyond patriarchy and of a new subjectivity beyond 'I-the-master' and his self-aggrandisement" ("steht damit für die Utopie einer neuen gesellschaftlichen Ordnung jenseits des Patriarchats und einer neuen Subjektivität jenseits aller Ich-Herr-lichkeit", Weber 1994: 23). By contrast, Irigaray warns about the idealisation of the mother, because this reduces women to producers, denying their sexuality, due the image of the virgin mother (Irigaray 1979, 30, 1976, 71). One must note that *écriture féminine*, like much feminist theory based on difference feminism, excludes nonbinary and genderqueer people and transwomen through its focus on the biological mother's body.

Wary of patriarchal images of womanhood, Irigaray proposes the concept of mimesis as a countermeasure. This technique involves taking the socially expected role (such as 'mother') and disrupting it from the inside (Irigaray 1976, 39). It therefore resembles Judith Butler's 1990 conception of drag as subversive imitation of gender roles. Through mimesis, women can reclaim

> the place of their exploitation [while] through an effect of playful repetition [they] let 'appear' that which had to remain hidden: the burying of a possible operation of the feminine in language ("den Ort ihrer Ausbeutung", "durch einen Effekt spielerischer Wiederholung das 'erscheinen' zu lassen, was verborgen bleiben musste: die Verschüttung einer möglichen Operation des Weiblichen in der Sprache", Irigaray 1976, 32).

In mimesis, women act as distanced actors (in a Brechtian sense). This potential may be linked to empowerment through liminality – because of their exclusion from the discourse,

---

[131] Lacka (2009, 254) points out the contrast between the ink of the husband/squid in Tawada's novella *Missing Heels*, and the protagonist's own position as a writer. However, she draws no parallel to *écriture féminine*.

they can perform it from a distance. The speaker(s) in *Kasa* fit within this mimetic paradigm, as they perform socially accepted roles – wife or mother – but in disruptive contexts: as the wife of a woman, or as the mother of a child either played by the main speaker, born in a previous marriage and adopted by the lesbian couple, or the product of artificial insemination (with two gay friends as sperm donors).

Tawada responds to the mother-focus of *écriture féminine* most overtly in her essay "Seven Stories of Seven Mothers" ("Sieben Geschichten der Sieben Mütter", in *Talisman*, Tawada 1996, 103–7), but in a deconstructive manner. The essay describes seven "mothers" who influenced the speaker's life and writing, but only two of them are human beings, and none of them is a biological mother. Instead, Tawada plays with German terms that contain the morph "mother", such as uterus (Gebärmutter, lit. "birth-mother"), female dissertation advisor (Doctormutter, lit. "doctorate mother"), birthmark (Muttermal, lit. "mother's mark") or utterly alone (mutterseelenallein, lit. "mother's soul alone"). In this way, Tawada's linguistic focus deconstructs the problematic biological focus of Cixous's idea.

In sum, women's bodies, in their corporeal reality, represent three forms of resistance in *écriture féminine*: First, the body is posited against decorporealising images of angelic femininity and the patriarchal mechanisms of control based on them. Second, the body emerges as a location of gendered identity, and third, the body is included in the effort to build female community through lesbianism. In the first capacity, the body features in feminine writing as a means to overcome women's alienation from their bodies (Cixous 1977, 32). Bodies can relate sensorily to their environment, and sensuousness stands in opposition to the binary association of masculinity with rationality (Braidotti 1994, 96, 236). Furthermore, patriarchy dreads the body because it is associated with mortality (Cixous 1993, 130, 1976, 877). In reaction to this negative hegemonic stance, Cixous argues that women's re-appraisal of their bodies, the construction of embodied selves, would disrupt restrictive social norms (1976, 886).

Tawada performs this appraisal of the body when she stages a full-body experience of language. Wertheimer and Holz analyse several texts, including the German versions of poems, and comment on the emergence of a political body (Wertheimer and Holz 2016, 34). In "Osoroshii chiwa to kakumei" (おそろしい痴話と革命, "Frightening lover's talk and revolution", from her debut collection *Nur da wo du bist da ist nichts*, Tawada 1987, 82/47-85/44), a Korean person follows the speaker and finally catches up to them. This person (a man in the German version, undefined in the Japanese) is identified as

having "pale" nipples (あおざめた, the German version uses "bläulich" ("bluish")) and thus appears as potentially frightening Other through their (political) body. The poem also shows language as a physical force that affects the body: the ear cannot reject loud sounds, which pierce it. Wertheimer and Holz interpret the images of piercing, which recur in the poem in an earring, a hole in magnesium, and 'stinging' hair, as a rape analogy (Wertheimer and Holz 2016, 35). This fits with the interpretation of the ear as a symbol for the vagina in the novella "Ein Gast", where the narrator becomes pregnant through the ear (Koiran 2009, 305; Ivanović and Matsunaga 2011, 135; Lacka 2009, 254). The ear thus becomes the counterpart to the voice (Koiran 2009, 305), which is physically represented as the tongue. Language is thus mapped onto the body.

Considering the role of the body in Tawada's works, skin is also an essential organ. When the texts deconstruct borders, the skin often symbolises them, or the border is staged on or beneath it (Redlich 2012; cf Wertheimer and Holz 2016, 34; Ivanović and Matsunaga 2011, 129). Skin figuratively takes part in subject constitution, but it is also a concrete surface, which may reveal trauma and psychological conditions (Redlich 2012, 180–82). As such, it is a bordering site, an in-between space: "skin is a surface and border that separates, but also connects, the interior and the exterior, what is above and what is below, of the body" (Redlich 2012, 181). As the organ of touch, skin is implicitly relevant in all scenes where touch happens, but in the texts I analyse here, it is not given special significance. However, another body part does feature in Tawada's poems as a connector of language and the body.

The tongue is a traditional synecdoche for speech and a symbol for languages, and continues to appear as such in Tawada's work (A.-R. Meyer 2012, 379; Koiran 2009, 292; Ivanović and Matsunaga 2011, 151–54). Tawada links it both to sensory bodily experience and to the (creative, political) voice. Losing one's tongue means the loss of language and thus of identity (Wertheimer and Holz 2016, 40–41), as in the short novel *Das Bad*, where the protagonist loses her tongue to the ghost of an older woman after 'prostituting' herself as an interpreter. In this novel, as in the title of her essay collection *Überseezungen*, Tawada plays with the German name for sole, "Seezunge" (literally, sea tongue), to represent (foreign) languages (Koiran 2009, 296). The same image also appears in the poem "Kyaku" (cf 2.3.2.). As a fish, sole is related to water, thus to transformation and freedom (Koiran 2009, 297) – the permeability of the borders of a fish's body represents the fluidity with which languages influence each other, and the fluidity of the exophonic self between languages. However, the tongue is also a

transgressor and "can be the one to overcome the border between spectator and object" ("Die Zunge kann also auch Überwinderin der Grenze zwischen Betrachter und Objekt sein", Wertheimer and Holz 2016, 40).

Moreover, the tongue links language with the eroticism of touch, i.e., it mixes linguistic and physical desire (Koiran 2009, 296; Wertheimer and Holz 2016, 37). Wertheimer and Holz describe this as the "eroticism of embodied language" ("Erotik der verkörperten Sprache", 2016, 38), where the tongue is the most intimate body part. Reminiscent of Benjamin's idea that the material of the text, the words and letters, transport an untranslatable meaning, Tawada's texts provide an erotic encounter with the text as a multisensory reading experience (Wertheimer and Holz 2016, 36–37; Ivanović and Matsunaga 2011, 132). Like the letters and sounds, the body and skin in her works consist of or carry words (Wertheimer and Holz 2016, 37) – thus, the encounter between bodies becomes an encounter of, in, with, language.

Ivanovic & Matsunaga also describe the tongue in Tawada's works as an erotically feminine object, linked to both (gustatory) perception and language production, as well as social acceptance (Ivanović and Matsunaga 2011, 151–54). In the erotic essay "Zungentanz" ("tongue dance"), the speaker transforms into a tongue and goes outside, representing the exit from masculine/phallocentric language (Ivanović and Matsunaga 2011, 152). In the context of écriture féminine, this amounts to the creation of a new feminine Self. However, in the essay a new language is created in a heterosexual sex act (Matsumoto 2011, 152; Koiran 2009, 295), where the tongue copulates with a penis. This collides with the negative view of heterosexual sexuality in *écriture féminine* texts, where the penis is seen as forcing apart the harmony of the self-touching female sex and as treason against feminine lesbian and autoerotic desire (Irigaray 1979, 17, 23, 216).

The destabilisation of alienating patriarchal labels in feminine writing leads to a new basis for identity construction. This basis is the sexual female body, and the language which originates from it and reflects it. Cixous and Irigaray argue that feminine texts should be flowing, open-ended and decentralised, like female sexual lust (Cixous 1977, 10, 34-35, 40-41; Irigaray 1979, 27–28). Likewise, the feminine embodied subject is decentralised and borderless (Irigaray 1976, 69-70, 75-77; Cixous 1976, 889). To describe this, a new, embodied language is necessary. Cixous therefore not only encourages speaking out about female sexual pleasure (Cixous 1977, 34–35); she implies a subversion of patriarchal hierarchies through fluid, multidirectional desire (Cixous 1977, 42). Irigaray similarly states that female speech/thought is not unified and logical but multidirectional,

yet also self-directed (Irigaray 1979, 28). It is fluid and tied to women's sexual bodies: Irigaray conceptualises the female subject in herself as a hybrid entity due to her physical construction. The chief symbol for this is the female sex organ with its forever-touching lips, which are intrinsically double. This image is deliberately contrasted with the Freudian concept of female genitals as merely a negative, the lack of a penis (Irigaray 1979, 23, 1976, 72). In addition, Irigaray argues for the permeability of bodies as well as identities and texts, claiming that men imposed an inside/outside boundary between body and surrounding world, thereby alienated women from other women as well as their own bodies. Thus, she applies the aforementioned concept of fluidity to bodies as well as identities (Irigaray 1976, 72–73).

Similarly, Cixous urges women to identify with their bodies, to think and communicate with and through them (Cixous 1976, 881, 886, 889, 1977, 47, 1993, 156). Feminine affirmation of the female body would enable women to reclaim their bodies and their agency: "Writing is for you, you are for you; your body is yours, take it" (Cixous 1976, 876). In Cixous's view, bodily experiences prompt women to write, and a woman writer's text is a product of her own body, merging the author (her sex) and the text (Cixous 1977, 7, 10, 1993, 136). Possibly, the transformations so common in Tawada's prose are a means for the main characters to reclaim their bodies and selves from male definitions. However, this focus on the female body upholds the misogynistic equation of women with their bodies and of men with the rational mind, by which patriarchy justifies female oppression.

As noted above, Tawada's closest response to the body-focus of *écriture féminine* appears in the "uterus" section of the essay "Sieben Geschichten der Sieben Mütter" ("Seven Stories of Seven Mothers"), where the speaker compares her writing room to a uterus (Tawada 1996, 104). Tawada imagines a (feminine?) script on the walls of the womb, and imagines that her memory of this enables her to write poetry: "sometimes I imagine I had vague memories of these notes and could not write a poem without them" ("manchmal bilde ich mir ein, ich hätte vage Erinnerungen an diese Notizen und könnte ohne sie kein Gedicht schreiben", Tawada 1996, 104–5. In other words, female anatomy, the embodied feminine self, is a condition for *poetic* work in particular. Koiran also makes this connection between the sexual body and creative in-between space when she notes that, as in sexual reproduction, in Tawada's work emptiness is a condition for creation (Koiran 2009, 306). The womb in "Sieben Geschichten der Sieben Mütter" is such an empty space. Moreover, as a place both inside and outside and a condition for her writing, the womb

becomes an in-between space as the origin of creativity (cf Ch 2). Yet, the entire descriptive passage is a marked as a fiction ("sometimes I imagine") and thus, the speaker of the essay, which one may read as representative of Tawada, critically distances herself from the identification of the female body with writing in the *écriture féminine* style.

It bears noting that the concept of the body differs in German and Japanese. The German "Körper" is posited as opposite to soul, whereas (to Tawada), the Japanese *karada* (体) means more than just the physical body (for which the specific term *nikutai* 肉体 exists), and also encompasses health and constitution (Tawada 2012a, 174). Words and texts too have a living body, and should not be reduced to the meaning/content they transport (Tawada 2012a, 176). This expansion of the meaning of 'body' aligns with the corporeality of words she has stressed in various essays and interviews (Saalfeld and Tawada 1998, 199; Kawakami and Tawada 2010, 128; Tawada 1998 (2018), 9, 2012a, 176). Tawada portrays the corporeal perception of language, linking it – especially foreign languages – to food by describing it as something that is tasted, swallowed, and lies in the stomach (Tawada 2002, 103; cf Gelzer 1999, 75).

The corporeality of language informs Tawada's wordplay, connecting form and meaning. Her poems' play with sound, inviting readers to consider the functioning of language, like visual texts, a "non-mimetic art, which focuses on addressing its artistic means" ("eine nicht-mimetische Kunst, die sich auf die Thematisierung ihrer künstlerischen Mittel konzentriert", Wende 2002, 330). However, Tawada does not completely reject meaning. Rather, she uses sound and form *as well as* meaning, as construction tools in her poems; I have demonstrated this process in the preceding chapters. Tawada's paralleling and intersecting use of sound, form and meaning is possible because the main types of word transmission, speech and writing, *also* transmit information other than the 'content meaning'. This happens through the 'bodies' of the words, sound and calligraphy/script (Tawada 2012a, 176; Gelzer 1999, 78). Thus, she establishes a parallel between the body and language as spaces of self-expression (cf Ivanović 2008, 225).

The embodiment of language also has a political aspect. Alluding to Benjamin's concept that the materiality of language (sound and form) is the path to a 'true' language, Tawada states the following. "I prefer working in a womb with two doors: one leads into the world of the dead and the other into the world of clear language" ("ich arbeite am liebsten in einer Gebärmutter, die zwei Türen hat: die eine führt in die Welt der Toten und die andere in die Welt der klaren Sprache", Tawada 1996, 105). The dead could be (dead) authors,

to whom her work is connected through allusion and quotation, or the voiceless marginalised people, to whom her work gives voice.[132]

Because of its political potential, the focus on the body (the writer's body and the body of the text) makes the concept of voice even more relevant to feminine writing. Cixous asserts a closeness of feminine writing to voice as the "flesh of language" ("Fleisch der Sprache", Cixous 1977, 42). In contrast to the masculine focus on seeing as mastering (Braidotti 1994, 103; Irigaray 1979, 25),[133] feminine texts focus on sound and touch, the latter being the choice medium of communication (Irigaray 1979, 215).

Thus, sound is reframed as touch: "this touch goes through the ear" ("dieses Berühren geht durchs Ohr", Cixous 1977, 42). The reading voice re-endows written language with a body (Brandt 2007, 116), and makes it capable of touching, leading to feminine self-expression. The prime example of such touch is Tawada's novella *Ein Gast* ("A Guest"), where the protagonist is impregnated though her ear by listening to the (female!) voice of an audiobook. This voice is fluid, free of patriarchal images; its desire is non-objectifying. Thus, it provides an example of a 'feminine' voice in the style of *écriture féminine*. The protagonist's identification with it leads to self-objectification and ultimately to merging, as the voice from the audio tapes and the writing voice of the character become one (Koiran 2009, 300-3). This union aligns with the communal feminine identity and voice in Irigaray's writings (cf "Wenn unsere Lippen sich sprechen", Irigaray 1976, 68–80).

Yet, the protagonist of the novella still needs a man to write, maybe due to the masculinity of language, as the theory of *écriture féminine* suggests. Poetry, by contrast, may provide more room to experiment with creating feminine language. Both *Balkonplatz* and *Kasa* feature masculine social assumptions expressed in language, as my analysis below shows. In her shorter poetry, Tawada also stresses the bodily components of communication (regarding skin especially, cf Redlich 2012, 122, 126). For example, her poem "A Guest" (discussed in the previous chapter) features the tongue (language/eating), the ear (soundplay), and the sense of touch (descriptions of bodies and surfaces). The (female)

---

[132] Thus, she connects embodied writing practices with materiality in language, Benjamin's pure language, and intertextuality. It is an interesting coincidence that, besides dreams, "death/the dead" as origin point is another important concept of Cixous' poetics (cf *Three Steps on the Ladder of Writing*, 1993). The applicability of her ideas to Tawada's depictions of female ghosts and phantoms, often linked to authorship, is a promising topic for further research.

[133] The seminal text on the male gaze is Laura Mulvey's essay "Visual Pleasure and Narrative Cinema" (Leo Braudy & Marshall Cohen (eds). *Film Theory and Criticism: Introductory Readings*. New York: Oxford UP, 1999: 833-44).

voice, the female body and female writing merge. In this merging, lesbian desire also plays a part.

Lesbianism's central role in écriture féminine is part of its emphasis in female community. Cixous charges patriarchal society with "the greatest crime against women. Insidiously, violently, they have led them to hate women, to be their own enemies, to mobilise their immense strength against themselves" (Cixous 1976, 878). As a countermeasure, she promotes women-identification, that is, the loving encounter and eventually merging with other female subjects. Irigaray argues in a similar vein, stating that through identification with the other (instead of 'masculine' consummation), the patriarchal exchange system is averted and feminist activism becomes possible (Irigaray 1976, 69, 1979, 30). The feminist female self arises from a community of women (Cixous 1976, 881–82), united in their difference (Cixous 1980, 113).[134]

Moreover, in homosexual desire, a true encounter between women becomes possible, beyond the boundaries of patriarchal language and society (Irigaray 1976, 68; Cixous 1976, 882). Irigaray explicitly connects lesbianism with the possibility for feminine expression when she writes that "apparently it is necessary to learn to speak to one another, so that we can kiss from a distance as well" ("Es ist wohl nötig, miteinander sprechen zu
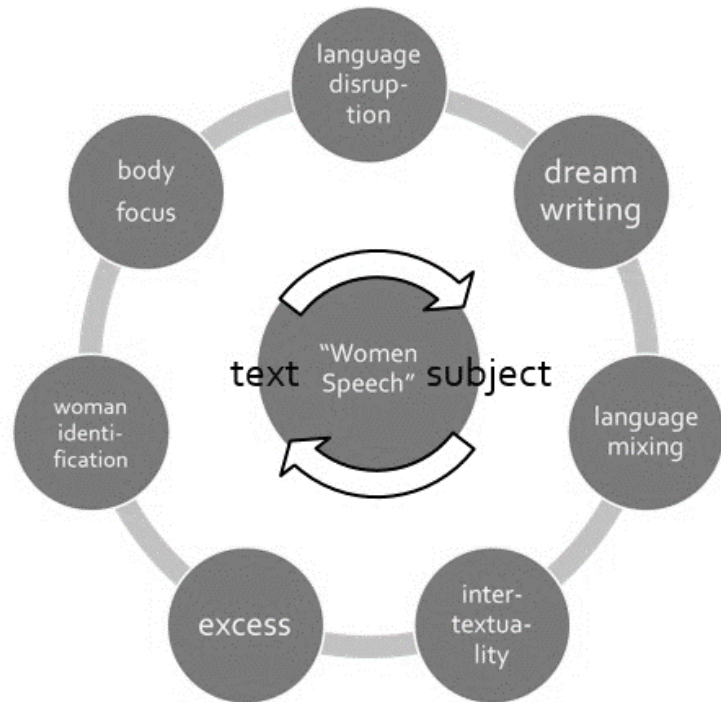
Figure 6: Techniques (Outer Ring) and Aims (Core) of écriture féminine

lernen, damit wir uns auch von weitem küssen können", (Irigaray 1976, 77). Language – the feminine language that is to be constructed – can be used to extend the connectedness that is the basis of female community to the bodily encounter. Phrased differently, the

---

[134] In "Die Orangerie" (cf Ch 2), Tawada works with identification and equal encounter with the other. However, while bodies feature in the text, sexuality is only vaguely present. Since one programmatic text of Cixous' is entitled "Die Orange leben" (Cixous 1980, 108–28), the recurrence of citrus fruits in Tawada's work is a promising topic for further research.

technique also implies that feminine writing needs (relationships to) other women (Cixous 1980, 114, 124), i.e., female community and feminine writing are generating each other. The intertwined speaking voices of the protagonists of Tawada's verse novels and their female lovers attest to this process.

In sum, *écriture féminine* is both a discourse on the cultural situation of women, and a method to change it. While theoretically linked to equality feminism and its goal of transcending gender roles, in practice, *écriture féminine* stresses the female body and female sexual experience and is thus a difference feminist theory. It aims to construct a feminine subject through feminine embodied language ("women speech", cf Fig. 6), as a subversion of the constraints of patriarchy and its language, which marginalises women. To this end, its texts attack gendered discrimination and enable women to self-construct a fluid, polyphonic, hybrid, communal self. The techniques employed for this are playful disruptions of language, the rejection of linear plots for dream-like writing, the mixing of languages and intertexts, the depiction of excess, the identification with other women (especially the mother) and with one's own sexual body, as well as a focus on lesbian and autoerotic desire (cf outer ring of Fig. 6). The open-endedness and communality of the text and the feminine subjectivity both result from and determine each other (Fig. 6, inner ring). In the following, I will consider some of the criticism levelled against *écriture féminine*, and consider how Tawada goes beyond the limits of the theory.

4.1.3.4. *Criticism of* écriture féminine *Leading to Tawada's Transformative Adaptation of the Theory*

Although *écriture féminine* seeks to overcome patriarchal norms and thought patterns, it arose in a patriarchal society. As a result, it contains instances of patriarchal thinking, such as biological essentialism. This term refers to a strategy patriarchal society uses to disenfranchise women: they assign psychological and behavioural characteristics to observable physical attributes, effectively dividing all human characteristics into a dichotomy between male/valued and female/non-valued, based on biological difference. The chief criticism directed at *écriture féminine* is that it takes up both the patriarchal focus on the female body, and the assignment of certain traits as feminine, and thus perpetuates the gender dichotomy by merely inverting it. Tawada, however, does not repeat these mistakes.

Cixous and Irigaray evaluate feminine bodily features positively, but nevertheless, their focus on female bodies and female sexuality appears essentialist. Femininity as a social construct does feature in their texts, but is instantly linked back to a female body (cf

I. Weber 1994a, 22, 26; Schößler 2008, 81–82). One instance of this is the image of text production as childbirth, another the definition of feminine identity via a) the female sex organs or b) identification with the nurturing mother (I. Weber 1994a, 22, 35-37). They neglect in this argument that the body is not just biologically, but also culturally ascribed (cf Sampson 1993, 21). Such biologically essentialist, binary thinking is harmful, among other things, because it can be used to erase genderqueer and trans people. It is therefore significant that Tawada, when she uses elements that can be considered écriture féminine, often also disrupts them – the queer characters/couples in *Kasa* and *Balkonplatz* may count as examples, as does the relegation of the abovementioned 'womb writing' to fantasy/fiction (in "Sieben Geschichten").

Similar to its adoption of the body focus, *écriture féminine* asserts that "fluent and fluid, improvisational" art is feminine. Thereby it again threatens to reaffirm patriarchal thinking in binaries such as male and rational vs. female and irrational binaries. Cixous and Irigaray claim that feminine writing need not be logical because it is a counter strategy to masculine writing styles (Cixous 1976, 883; Irigaray 1979, 128; I. Weber 1994a, 40). However, inverting the dichotomy and evaluating 'feminine' traits like fluidity over' masculine' traits like logic/causality, does not refute binary thinking; rather, it reinforces these stereotypes (cf Calder and Goodman 1999, 51; Lindhoff 2003, 117; I. Weber 1994a, 26–27, 1994b, 200; Weigel 1983, 111–12). Tawada's writing, by contrast, mixes realist and surreal elements, refusing a binary categorisation. For example, the verse novels combine realist dialogue and surreal, dreamlike imagery.

As a result, the specific focus of *écriture féminine*, on women and on female bodies, is too narrow. Tawada's speakers instead use liminality to create an empowering distance and thus open up new perspectives. It comes as no surprise, therefore, that Tawada rejects the label (Tierney 2010, 80). When she uses similar techniques, such as the depiction of the body, she includes gender queerness and ironic references to reproduction (such as the ear-pregnancy in the novella "Ein Gast"), which disrupt the binary system and thus reflect the flaw of the original concept. German Studies scholar Áine McMurtry also notes that "Tawada's literary engagement with the voice should not be posited as a straightforward example of *écriture féminine*" but rather has the "potential to restage binary oppositions" (McMurtry 2017). Tawada goes beyond affirming femininity; in her feminist, gender-sensitive texts, gender-ambiguous characters and new family models (a patchwork family of blood relatives, partners and adoptive children in *Kasa*, a lesbian

couple and their cat in *Balkonplatz*) deconstruct the binary heteronormative system as a whole, from a liminal perspective.

Tawada's use of the body is the potential *écriture féminine* trait most discussed in secondary literature. Only a fraction of the previous studies of Tawada's approach to gender and the body explicitly mention *écriture féminine* (Cho-Sobotka 2007; McMurtry 2017; Pirozhenko 2011; Schößler 2012), but nevertheless, they note the importance of the body and the sense of touch in Tawada's work, and link it to sexuality and ultimately to the question of subjectivity. Moreover, in keeping with Tawada's interest in frontier zones and bordering processes, Tawada's texts cast the body as a border site. The mouth, the ears, the skin and the mucous membranes feature as entry points, through which outside world and mind influence each other (Wertheimer and Holz 2016, 39; Brandt 2007, 113; Ivanović and Matsunaga 2011, 135, 139; A.-R. Meyer 2012, 379; Redlich 2012, 276; Tierney 2010, 86, 105, 119). Moreover, Tawada links the image of the body as a vessel to the concept of the signifier (sound or letter) as a vessel. Her texts then separate these vessels from their meaning-productive function and thus focus on the sound (as the body of the words), releasing them from socially assigned meaning (Tierney 2010, 1, 105).

Part of this focus on the body is the focus on the physical senses. Tawada's cultural background may play a role in this – Japanese poetry classically refers to the senses of smell, taste and touch. The sensuality of the physical perception that classical poems depict make the text itself tangible as well (Cho-Sobotka 2007, 232–33). However, true to her culture-transitory style, Tawada includes the acoustic sense in the tactile one – for example, the protagonist of "Ein Gast" is touched all over her body when she hears the voice of the audio book. As a result, the sense of touch – bodily interaction – is the basis of a new sign system in Tawada's work (cf Tierney 2010, 85, 110). Such a new, embodied sign system is also one of the goals of *écriture féminine*. The speaking voice can be embodied in some passages of Tawada's texts, but it still acts as liminal, almost incorporeal observer in others (cf my analysis of *Kasa's* fifth poem, 4.3.1.3.).

The body is also critical because of the treatment of sexuality in Tawada's texts. Irigaray observes that women's sexuality is tactile rather than visual (Irigaray 1979, 25, 215). Thus, she attributes a tactile focus to women generally, whereas feminist scholar of Literature and Cultural Studies Myung-Hwa Cho-Sobotka (2007, 232–33) reads this focus as a sign of Japaneseness. Moreover, Irigaray suggests the diffuse, whole-bodied experience of female sexuality as a counter image to the linear, penis-centred mode of thought in patriarchal society. In this context, female autoeroticism and homosexuality become

political (Irigaray 1976, 19, 1979, 23, 211-224; Cixous 1976, 889). Pirozhenko (2011, 121–22) sees this rejection of compulsory heterosexuality and heteronormativity reflected in Tawada's novel *Opium for Ovid*, but her verse novels feature it as well. Her short poems, meanwhile, hardly include these topics. A possible explanation would be Tawada's refusal to cater to a specific audience (as *écriture féminine* does). The depiction of female homosexuality or autoeroticism in a short lyrical poem can result in a lesbian/feminine subjectivity of the speaker, which might exclude readers who identify as masculine from the experience of the poem. Her treatment of the topic of reproduction in her novellas is another example of this avoidance to limit her potential readership: in the novellas, reproductive imagery does not specifically speak to women who have experienced pregnancy; rather, it serves to create a new system of signification applicable to all genders (Tierney 2010, 77–112, esp. 88). Through this perspective shift, the texts produce a fluid form of subjectivity open to all.

Fluid subjectivity has already been noted in Tawada's prose. For example, the ambulatory protagonists of Tawada's prose perform it: "a woman rejects being used as an object and asserts her subjectivity. But it is not the traditional male, self-centered subjectivity […], but rather a kind of intersubjective existence, in which the 'other' is not objectified or incorporated, but offered mutual experience" (Pirozhenko 2011, 138; cf Tierney 2010, 118). This mutuality aligns with both Bhabha's concept of hybridity, and the intersubjective subjectivity Irigaray develops, although critics link it only to Bhabha (cf Ch 3). According to Cho-Sobotka, the multi-layered feminine subject evoked in Tawada's texts deconstructs of the binary functioning of language (its reliance on categorisation and division), and thus breaks away from both normative heterosexuality and the 'Western' concept of subjectivity (Cho-Sobotka 2007, 22, 213–215, 237). The fluidity of the subject can best be shown in a long text, which successively de- and reconstructs a fluid, multi-voiced speaker. "Kamome" (cf 4.2.2.) as well as "Tōkyō kōen" (cf 1.3.1) are examples of short poems with multiple voices.

To summarise, despite the shortcomings of the theory and Tawada's exceeding of these limits, *écriture féminine* remains valid in my consideration of her poetry for two reasons. Firstly, Tawada uses techniques similar to those proposed by Cixous and Irigaray in her writing, and shows interest in similar concerns. Secondly, écriture féminine presents the concept of fluid identity. This concept, even if it still contains binary aspects, points towards transformative thought, multivocality, and the very change in perception that Tawada's works often induce in the reader. An undifferentiated and undifferentiating

subjectivity – in other words, a hybrid in Bhabha's sense – can emerge from the fluid, touch-oriented style of writing that *écriture féminine* advocates (I. Weber 1994a, 39; Braidotti 1994, 158; Schößler 2008, 81–83). The resulting hybridity of the feminine subject links this chapter's discussion of gender with the creative in-between state of liminality, and is thus relevant for my overall consideration of Tawada's poetry as voices from the in-between.

4.2. Analysis 1: Tawada's General Feminist Stance

In this part of the chapter, I analyse six poems from various collections, spanning thirty years of Tawada's writing career, from her debut in 1987 to her last Japanese collection of poems (2017). I skip the 1997 collection *Aber die Mandarinen müssen heute abend noch geraubt werden* ("But the mandarins still have to be stolen this evening") as I have already discussed several poems from it in other chapters. However, it includes the prose poem "Die Rosinenaugen" ("Raisin eyes") and the free verse poem "Der Brunnen ohne Vater" ("The well without a father"), which question gender relations and patriarchal family structure. My aim in the following analyses is to give an impression of Tawada's treatment of feminist issues and gender in her poetry. In these texts, she moves from a more activist to a more body-focused perspective, and ties feminist questions to the functioning of language, while choosing a liminal position for the speaker.

4.2.1. A Feminist Poet's Plan of Action: "Keikaku" (計画)

The most overtly feminist poem in Tawada's early work might be "Keikaku" (計画, "The Plan"). This text appears as the first (Japanese) and last (German) text in Tawada's first collection, *Nur da wo du bist da ist nichts/あなたのいるところだけなにもない* ("Nothing only where you are", 1987). The poem's position gives it special significance, since the first and last poem of a collection have an increased chance of leaving a lasting impression on the reader. The poem depicts a rebellion against traditional femininity, the symbol of which is a cleaning rag that is handed down matrilineally, mother to daughter to granddaughter. One day the speaker "throws away" this object – and with it, the homely, subservient gender role it represents. Instead, they become a poet.

計画 (Tawada 1987, 120/9-121/8)	The Plan (interlinear translation, JB 2019)
おかあちゃんが、わたしの畳の上に味噌汁をこぼしてしまった。わたしは、がっかりして、来る日も来る日も、ダイズとニボシの染みついた畳を雑布でぬぐい続けた。おばあち	My mum spilled miso soup on my tatami. Dejected, I wiped the tatami stained with soy beans and dried fish, day after day, with a cleaning rag.

ゃんのこぼした味噌汁をおかあちゃんが一生ぬぐい続けたように。 ある日、わたしは、雑布をたたきつけ、湧き起こる嘲笑の中を出発した。 一、耳の穴に花束をあふれさせ、燈台に向かって歌うこと 一、蟻たちを呼び集め、正三角形を作ること 一、ゆで卵を星空に向かって投げること	Like my mum kept wiping the soup Grandma had spilled, all her life. One day, I threw away the cleaning rag and headed out of the scornful laughter that welled up. 1. Let the posy in the earhole overflow and sing toward the lighthouse 2. Call together the ants and form a triangle 3. Throw the boiled egg toward the starry sky

The text consists of two parts, an expository section and a three-item list (probably the three steps of the titular plan). The German translation by Peter Pörtner (not reproduced here) appears clearly as a poem because he breaks the four sentences of the first part into seventeen lines. This change eliminates the visual contrast in the Japanese version, where the switch from running text (four sentences in two paragraphs) to left-aligned bullet points marks a stronger break between the two parts of the poem, emphasising the list as the steps of the titular plan. However, even in Japanese, the text functions as a prose poem, due to the repetition of words and phrases ("miso broth" 味噌汁 ll.1, 3; "spill" こぼす ll.1, 3; "cleaning rag" 雑布 ll.2, 4; "keep wiping" ぬぐい続ける ll.2, 3) in the first section, and with the surreal imagery in the list.

The initial, expository section describes how the mother's actions determine the daughter's situation. The speaker's gender is not clearly stated, but the genealogical line – grandmother to mother to speaker – as well as the act of rebellion the poem expresses, strongly suggest a female speaker. This speaker initially spends her life according to the actions of the previous generation, as her mother did before her. The act of wiping spilled soup represents the following of societal expectations, whereas the speaker's gesture of throwing away the rag marks her rebellion. In this image, Tawada addresses the role mothers play in patriarchal societies, by preparing their daughters to fit in with the system and thus visiting the oppression they have experienced onto the next generation. Tawada thus reflects the hybrid status of women in a patriarchal society, as both part of an oppressive culture and its victims (cf Weigel 1983, 87). This contrasts with the positive image of the mother in *écriture féminine*.

Despite the "ridicule" (嘲笑) she faces, the speaker "departs" (出発) from the traditional gender role, toward that of a poet (l.4).[135] Her alternative, a plan of action (as the title

---

[135] Masumoto also reads this poem as the departure of the woman poet, and interprets the acts of the to-do list as poetic expression. However, she views them in the context of exophony, rather than feminism, as a rebellion against not the mother but the mother tongue, the language transmitted from mother to child (Masumoto [in preparation]a).

indicates), is outlined in the three bullet points, which use poetic images. Thus, I read the second part of the poem as a performative statement: The speaker plans to "let the posy in the earhole overflow" (耳の穴に花束をあふれさせ, l.5), in other words, she wants to work with an excess of sound (just as *écriture féminine* uses excess), to create a beacon ("lighthouse", 燈台, l.5) for other women – through poetry ("singing", 歌う, l.5). This poetic utterance enables her to influence the ants, which might represent conformist members of society, to form a triangle – not only the most basic geometric shape but also, when standing on its tip, a symbol for female genitals. The chaos of the ant population is brought into structured order, and female sexuality is expressed.

Similarly, the chaos of life and language is brought into structured order in a poem. As the inverted triangle, this (new) order can even express femininity. The boiled egg of the last bullet point may represent the oppressed sexuality of women in patriarchal cultures, as the egg is a fertility symbol[136] but a boiled egg is a consumable object and not alive. This egg the speaker throws into the night sky. She thereby emancipates herself from restrictive norms and the objectification of women into consumable objects, in order to embrace the infinite (sky) through creative writing.

The act of rebellion against societal demands in "Keikaku" aligns with a similar topic in Tawada's early prose writing. The female foreign protagonists in early works like *Das Bad* ("The Bath", 1989), *Arufabetto no kizuguchi* (*Saint George and the translator*, 1993) or *Gottoharuto-tetsudo* ("The Gotthard railway", 1997) reject their boyfriends' expectations for their behaviour, and move toward a female friend instead (cf Matsunaga 2010a; 2013). Matsunaga describes how this pattern persists, but also develops in Tawada's prose over time. In *Balkonplatz* and *Kasa*, a woman is established as partner of the main character, but men feature in the past of this partner (*Kasa*), or as the main speaker's temporary affairs (*Balkonplatz*). The 1991 poem "Keikaku", however, shows a woman making her way in a 'man's world', thus being one step further than the speaker of "The Plan". She throws not only eggs but herself into the night sky.

4.2.2. The Body in Space: "Kamome" (かもめ)

The poem "Kamome" (かもめ, "Seagull") appeared first in the 1991 collection *Wo Europa anfängt*.[137] The 14 poems included in the work feature topics including belonging

---

[136] For the egg in the context of fertility and creative writing in Tawada's prose, cf A.-R. Meyer 2012, 387.
[137] The eponymous novella "Where Europe Begins", but not the poems, is available in English in the prose collection *Where Europe Begins*, 2002, translated by Susan Bernofsky. There is no English translation of the poems, but they have been translated into Portugese: Daudt, Marianna; Cunha, Andrei; Buss,

and strangeness, human-human and human-animal interaction and artistic creativity. This specific poem is an interesting bridge between the more socially oriented "Keikaku" (1987) and Tawada's later, more body-focused feminist works. It is based on a historical event, the flight of Valentina Tereshkova, "the first female cosmonaut" (l.4). Tereshkova's chosen radio alias, *chaika* (seagull), provides the poem's title. Like "Keikaku", "Kamome" thus raises the topic of female emancipation.

かもめ (Tawada 2014, 50)	Seagull (interlinear translation, JB 2019)
子宮の傷口を抜けて	Escaping through wounds in the womb
ワレンチーナ・チェレシュコーワ	Valentina Tereshkova
天使の消えた空に打ち上げられた	was launched into a sky from which angels had disappeared
始めての女宇宙飛行士	The first female cosmonaut
わたしはかもめ	I am a seagull
撃たれて死んだ	was shot and died
つるされ焼かれ	hanged and burned
ころがり落ちた肝臓は	the liver tumbled down
銀河に消えた	and disappeared in the Milky Way
調子はどうかね、ガガーリンが地上から尋ねる	Say, how do you feel? asks Gagarin from Earth
シベリアが点になり、地球が点になり	Siberia becomes a dot, the Earth becomes a dot
宇宙のおなかがまっぷたつに切り裂かれる	The belly of space is split wide open
わたしはかもめ	I am a seagull
ママの体の中には	in Mum's body
いつも宇宙船の影が見えた	I have always seen the shadow of a spaceship
盛大な拍手の中で	Amidst pompous applause
今、静かに、宇宙船が壊れていく	now, silently, the spaceship breaks apart
女英雄はあおざめて写真の中に吸い込まれる	The heroine, sickly pale, is sucked into a photograph
かもめの叫びを真似て星が走る	Imitating a seagull's cry, the stars run
テレビの画面が真っ黒になる	The TV screen turns pitch black

However, the emancipating aspect is connected to the female body and reproductive organs, and the question of equal opportunity, rather than to the mother-daughter-dynamic. The theme of embodiment becomes clear in the first few lines, as Tereshkova "escaping the wounds in the womb / […] was launched into a sky from which angels had disappeared" (子宮の傷口を抜けて / […] 天使の消えた空に打ち上げられた, ll.1-3). Rather than idealised "angelic" femininity in a figurative sky, Tereshkova represents the embodied woman aiming for the sky (through the glass ceiling). In this way, the sky

Michelle: "Exofonia do hóspede: Poemas de Tawada Yôko", in Remate de Males, Campinas-SP, 38(2), 2018. 791-826.

featured in "Keikaku" reappears in its function as a signifier for limitless possibility – that gender roles (like the view of women as angels) have been overcome. However, in contrast to the earlier poem, it is no longer an act of social rebellion, as the throwing of the proverbial towel in "Keikaku", but an act of embodiment, the refusal of confinement (in both senses) in the sexual reproductive role, commensurate with emancipation.[138]

Clawing her way out of "the wounds in the womb", the emancipated woman faces threats of violent retribution: "shot and died / hanged and burned" (撃たれて死んだ/ つるされ 焼かれ, ll.6-7). Most importantly, this phrase may be a reference to Anton Chekhov's 1895 drama "The Seagull", where the main character shoots a seagull at the beginning.[139] The bird has double significance in the play, as it represents both the young dramatist Treplev and his beloved, the actress Nina, who betrays him for an older novelist. That novelist constructs a story of a 'fallen woman' based on the bird, with which the young actress then identifies (Peace 1983, 33; Loehlin 2010, 116; Whyman 2010, 78). These two interpretations of the seagull echo through the text, similar to the shifting, multiple meanings in Tawada's art. While the dramatist commits suicide in the end, as he had promised over the gull's body, Nina emancipates herself from the story and thus from the role of victim (Whyman 2010, 85). This development resounds with the theme of emancipation in Tawada's poem. Still, it remains ambiguous whether Nina at the play's end is "a determined survivor or a defeated madwoman" (Loehlin 2010, 123). Similarly, at the end of the poem, the description is ambiguous as to the fortunes of its "heroine", as it fades to black. In addition to the Chekhov play, there was an incident at a military parade in 1969, when a would-be assassin mistakenly fired on a car in which four cosmonauts were riding, including Tereshkova.[140] This event lends biographical justification to the lines. Finally, in a more figurative sense, the passage points to the violence that threatens women who do not conform to gender roles.

The poem features two indented passages which function as "poems-within-the-poem" and add a different voice. These passages evoke the mixture of poems and prose in classical Japanese literature, but are not in any classical form. Instead, they could be spoken in the voice of Tereshkova, since both begin with the statement "I am a seagull" (わたしはかもめ, ll.5, 13), in contrast to the descriptive speaking voice of the

---

[138] This is despite the fact that Tereshkova married a fellow cosmonaut and had a daughter with him (Malashenko, June 05, 2019).

[139] Suzuki Masami notes the influence of Chekhov's dramas on Tawada's work (2004, 234).

[140] The assassin's target was actually general secretary Leonid Brezhnev, and he fired on the cosmonauts' car because the order of the cars had been changed (Shabad, January 24, 1969; Levkovich, January 23, 2017).

surrounding poem. However, Tereshkova's answer to Gagarin's question (ll.11-2) is not indented in the same way. Thus, the sectioned off poems may be the *personal* voice of the speaker (as subject of experience, in contrast to the more distanced descriptive voice as text subject), who identifies with Tereshkova and views her as a pioneer for women's equality. A difference between *personal* and *public* statements is, of course, one indicator of an unfree political system (such as the Soviet Union), adding a hint of political commentary.

In response to Gagarin asking how she feels, Tereshkova describes the shrinking Earth below her. This description may be a suggestion that earthly political struggles diminish in the face of the entirety of the universe, a statement fitting with Tereshkova's later comments ("People shouldn't waste money on wars, but come together to discuss how to defend the world from threats like asteroids coming from outer space", she states in an interview, Dejevsky and Tereshkova 2017). This sentiment also fits with Tawada's own interest in peace (cf the following analysis and her stance on borders, Ch 2). The conversation itself seems to be a complete fabrication. While Tereshkova did speak with Khrushchev (Biography.com 2019) during her flight, English-language sources mention no conversations with Gagarin.[141]

Yet, even if Gagarin did not ask her personally, Tereshkova's physical status was of importance to the mission. In order to justify oppression, patriarchal societies called into question women's abilities to do almost anything besides giving birth and raising children. Thus, Tereshkova's performance was significant for future efforts to provide equal opportunity to women; she had to prove women's ability to withstand the challenges of space travel. Tereshkova is reported to have been space sick, possibly failing to complete experiments and radio calls (Malashenko 2019; *RussiaToday* 2017). Regardless of the extent of her problems, the mere suspicion was probably enough for the discontinuation of the women's space programme, since by beating the US to the milestone of sending a woman to space, the primary goal was achieved.

The loss of the liver (ll.8-9) may be connected to this loss of faith in, or support for, female cosmonauts. In traditional Chinese medicine, the liver is the seat of the non-corporeal soul. The life force (*chi*) concentrated in the blood accumulates there, making it the most important of the five mythical organs (Suttie; Michel-Zaitsu 2017, 191). In folkloristic stories from Japan, the liver of a monkey, fox or human is miraculous

---

[141] Despite the historic significance of Tereshkova's achievement, sources in Western languages are rare.

medicine, and malicious spirits prey on human livers, possibly because of this connection to the life force. In addition, it represents daring or bravery. Thus, the loss of the liver amounts to a loss of life force or conviction, perhaps an allusion to the discontinuation of the women's space flight programme.

Tawada makes the social undercurrent of body-based discrimination visible as a bloody bodily reality. She returns to the beginning image of the womb when she describes the "belly of space split open" (宇宙のおなかが、まぶったつに切り裂かれる, l.12). This may be a fantasy about the speaking subject's birth as a c-section: In the following indented passage, the speaker describes themself as perceiving space ships from "within Mum's body" (ママの体の中, l.14). If, akin to "Keikaku", the mother represents the pressure to conform, the speaker emancipates herself by figuratively ripping free of her body. This violence is, again, in harsh contrast to the positive evaluation of the mother's body in *écriture féminine*. Opening up the belly of space, besides being an image for the ascent of the rocket from Earth, may represent transcending the linguistic concept, or overcoming language as a shaping force of our 'universe', or our point of view.

The poem's final images, the shattering spaceship,[142] the pale woman in the photograph and the TV switching off, portray the reabsorption of the rebel into patriarchal society. The dream of true equality, represented by the spaceship, shatters in the re-establishment of convention: thunderous applause and the stylisation of the cosmonaut to a 'pale heroine'. Her pallor (あおざめて, l.18) suggests femininity, as does the specification of her gender as "heroine" (女英雄, l.18) – social gender norms are being reinforced. The daring (liver) has been lost, as the "pale" face of the woman suggests. The pallor may also be a reference to the restaged landing of Tereshkova's capsule; she was injured in the landing and so the event was filmed the next day, her bruised nose covered with make-up (*RussiaToday* 2017). Furthermore, the disappearing TV image might refer to news blackouts common in the USSR, which were used to keep 'disruptive' news (such as the shooting at the parade in 1969) from the public. In sum, female emancipation may be advancing, pushing through prejudice against the female body, but the final image warns readers that they may not see the entire picture, and that backlash may not only appear as condemnation, but also be wrapped in praise.

---

[142] This may be a reference to the Challenger disaster in 1986, when a US spacecraft exploded during take-off, killing everyone on board.

4.2.3. Personal Pronouns Play Dress-up in *Abenteuer der deutschen Grammatik*

In this section, I consider three poems from the collection *Abenteuer der deutschen Grammatik* ("Adventures of German Grammar", 2010), which interrogate the symbolic relationship of gender, language and clothing. These three poems deconstruct grammatical gender, playing with its connection (or lack thereof) to the socially constructed gender identity and gender performance. Thus, the poems implicitly criticise the assessment of sex and associated characteristics based on presentation (e.g., clothing). Furthermore, the lack of an implied gender in the pronouns "I" and "you" is emphasised positively.

In the first poem, "Die Konjugation", Tawada's perspective as a language learner (cf Ch 3) informs the lyrical speaker's conscious, but playful approach to language.

Die Konjugation (Tawada 2010, 20)	Conjugation (interlinear translation, JB 2019)
er hemt	he shirts
wenn ich bluse	when I blouse
weiche in den händen der wäscherin am hafen	soften in the hands of the washer woman at the harbour
glänze nicht ohne den gültigen spaß	shimmer not without valid fun
fiebere nach kunstseide	am feverish for faux silk
er hemt den fortschritt	he hems progress
schimpft mit der kunst und dem stoff	ranting against art and material
er hütet	he hats
wenn ich hose	when I trouser
ich hose die schneiderpuppe	I trouser the tailor's dummy
ich schneide	I cut
du liebste	you (be)loved
ich pistole	I pistol
du angst	you fear
wir arbeiten an der Änderungs-Grammatik	we are working in the alteration of grammar

Japanese critic Taniguchi Sachiyo (谷口幸代) also discusses Tawada's use of pronouns to subvert gender, noting the complex connections (and disruptions) between language, body and selfhood in Tawada's works (Taniguchi 2010, 266–68). However, she limits herself to prose and drama and focuses on *anata* (one form of "you" in Japanese), which she ultimately reads as simultaneously referring to all and no one (Taniguchi 2010, 272). The "du" (you) in "Konjugation" is also such an apostrophe (address of the audience). In contrast to the verse novels, which feature characters as addressee(s), the "you" here can be read as an address of an unspecified character in the world of the poem, or as an address

of the reader. Moreover, the poems in *Abenteuer* reflect on the properties of subject pronouns in German, so that it is also possible to read the sentences with "you" as a grammatical exercise (like the ones language learners do to practise conjugation) without any specific referent.

Fitting with the language practise theme, the speaker humorously draws attention to sound similarities between nouns and verb forms, mostly from the semantic field of clothing. The poem is almost entirely written in lower case, enabling the speaker to use nouns as verbs (in standard German, nouns must be capitalised, preventing this ambiguity). Through this transformation of nouns into verbs, the speaker hints at the performative aspect of gender in clothing (cf Barbieri 2016, 216–18). The initial scene paints a contrast between a 'he' in a man's shirt ("Hemd") and an 'I' in a women's shirt ("Bluse"), where the male character hems ("hemmt") the implicitly feminine speaker's progress ("er hemt den fortschritt", l.6). The male character's conservative view also emerges from the contrast of his conservative "guarding" ("er hütet", a play on "hüten" (to guard) and "Hüte" ("hats"), l.8), while the speaker transcends gender conventions (and grammar) by wearing trousers (transformed into a verb as "I trouser" ("ich hose", l.9)). Like clothing, gender is an action (i.e., a verb), rather than something inherent (a feature, i.e., a noun), and thus it is not fixed; transgressions are possible. Thus, the transformation of nouns into verbs, and their attribution to gendered agents, constitutes the first rejection of gender conventions in the piece.

Another disruption of binary thinking develops through the emotional progress of the poem. First, the 'he' is replaced with a feminine addressee ("du liebste", l.12). "Liebste" ("dearest") appears as a noun in feminine form, whereas "liebst" ("[you] love") would be the correct second person singular verb form. The female character then joins with the 'I' in 'we', and they work to undermine gender conventions together ("wir arbeiten an der Änderungs-/ Grammatik). However, this process involves a degree of coercion on the speaker's part: they have acquired a means of power, a handgun (Pistole), frightening the addressee ("du angst", l.14). The transgressive speaker arming herself ("ich pistole", l.13) frightens not only the patriarchal establishment, but also the other woman (she is possibly more gender-conforming, as her feminine role as love interest suggests). Similar to "Kamome", the rebellion against gender norms is associated with violence.

In this context, the title "Konjugation" adds another nuance to the relationships sketched in the poem. Barbieri reads the poem as erotic union (Barbieri 2016, 218), fitting the Latin meaning of "conjugere", to unite or marry. However, he overlooks the lesbian aspect of

the text. The speaker is implicitly female, through juxtaposition with a "he" and the association with a blouse, and her addressee is grammatically feminine. It is they who unite as "we" in the penultimate line, not the speaker and the male character. This element suggests not just an erotic, but a lesbian union, disrupting heteronormative social expectations as well as gender norms.

Another disruption of expectations, but this time linguistic, is the enjambement that brutally forces the first half of a composite word from its second half. To the reader's surprise, "Änderungs-" is not followed by "schneiderei" (forming the word "alteration shop", which readers are led to expect after the clothing-focus of the poem) but "Grammatik" ("grammar"). Not only is "Änderungs-/ Grammatik" the only capitalised word in the text; "Grammatik" is capitalised against standard German grammar: the second part of a composite word, especially one joined with "s" like "Änderungsschneiderei", is not capitalised. Therefore, the non-standard capitalisation of the word, in combination with its position both at the beginning of a line and as the poem's final word, puts a strong emphasis on it. Moreover, just over half the lines (9 of 16) begin with a personal pronoun, and only the final line "Grammatik", after the hard enjambement, does not feature a pronoun (or conjugated verb) that would clarify the acting person and/or their gender). Thus, "Grammatik", the last line, is emphasised to suggest that 'grammar' is markedly without gender – this may be the change ("Änderung") towards which the speaker works. Thus, language can be used to undermine cultural expectations and conventions, as the poem itself demonstrates by its use of nouns as verbs and its disruption of gender/grammar conventions.

In the early 2000s, when *Abenteuer* was published, educators already made an effort toward reform to make German more gender-inclusive. Representative for this proposed reform is the addition of the so called "gender asterisk" to include more than the two binary genders in nouns describing people (e.g., the norm went from general masculine forms such as "(male) students" (Schüler), to "female and male students" ("Schülerinnen und Schüler", abbreviated to "SchülerInnen"), to "students of diverse genders" (Schüler*innen)). Therefore, it is possible that this is the "Änderungs-/Grammatik" the poem works toward. The topic of gender in language and culture also features in "Die zweite Person" ("Second Person"). To demonstrate the relativity of pronouns, this poem constantly switches between literal and metalinguistic levels.

Die zweite Person (Tawada 2010, 23)	Second Person (interlinear translation, JB 2019)
Du hast ein Geschlecht.	You have a sex.
"Du" hat kein Genus.	"You" has no gender.
Du da!	You there!
Meinst du mich?	Do you mean me?
Ja!	Yes!
Dann ist dein "Du" heute weiblich.	Then your "you" is feminine today.
"Ich" hat kein Genus.	"I" has no gender.
Und das ist ein Genuss für mich.	And that is a joy for me.
"Ich!" sagt mein Freund, der einen Freund hat.	"I!" says my friend, who has a boyfriend.
Er ist ein Ich, wenn sein Mund sich bewegt.	He is an I when his mouth moves.
Er ist ein Du, wenn seine Ohren mir zuhören.	He is a You when his ears listen to me.
Egal ob dich eine Sie oder ein Er lieben,	No matter if a She or a He loves you,
immer bist du eine zweite Person und geschlechtslos.	always, you are a second person and gender-free.

The first and last "you" may include the reader (ll.1, 13), but the poem's speaker also addresses, and is addressed by, a person in the world of the poem as "you" (ll.3-4). Furthermore, they consider the grammatical (ll.2, 13) and situational (ll.6, 11) features of the pronoun "you". Similarly, "I" may refer to the pronoun (ll.7), the speaker's friend (ll.9) or to the speaker themself. The poem thus performatively shows how meaning in language is determined by the context, and how language determines its users' agency. Furthermore, the poem argues for tolerance by performing multiple identities: "He is an I when his mouth moves./ He is a You when his ears listen to me" ("Er ist ein Ich, wenn sein Mund sich bewegt./ Er ist ein Du, wenn seine Ohren mir zuhören", ll.10-11). This type of identity questioning via pronoun play is a form of reader involvement common in visual poetry (Wende 2002, 326), but this poem demonstrates that a non-visual text can perform it as well.

Moreover, "Die zweite Person" functions as a metapoetic text;[143] it provides an explanation for Tawada's use of "you"-protagonists in some of her later novels. Slaymaker notes that (Japanese) first person pronouns reveals gender, similar to German and English third person pronouns. Similarly, names show a character's gender and nationality, as the third poem in this section will illustrate. Tawada's choice of "you" for the protagonist of a narrative text leaves these attributes vague (Slaymaker 2010, 326). In this context, "Die zweite Person" reads like a poem about the discovery of the potential for ambiguity, the freedom from social assignments, in "you".

---

[143] For a detailed discussion of Tawada's metapoetry, cf my German-language essay (Böhm 2020a).

Instead, gender and sexuality are disconnected from the pronouns (implicitly the Self), to the delight of the speaker (l.8). In the essay "Eine leere Flasche" ("An Empty Bottle", from the collection *Überseezungen*, Tawada 2002) the speaker similarly considers the gender-free, all-encompassing German "ich" in contrast to gendered and hierarchical Japanese first person pronouns. The poem contains the same sentiment (for "I" and "you"), but in addition, it decouples a person's gender from the gender of their lover, a comment on the common conflation of sexuality and gender performance. While the situation determines the application of pronouns – speaker as I, listener as you (ll.10-11) – gender and sexuality have no relevance for the pronoun (ll.1, 6, 7, 9, 12-3), and thus for the person's identity (or validity). In this way, the poem explicitly endorses queer relationships, mentioning both a gay friend (l.9) and lovers of two genders (l.12). "Die zweite Person" rejects the determination of gender by sexuality, ending powerfully on the word "geschlechtslos" (l.13, here in the sense of "gender-free" rather than "sexless").

Finally, the poem "Die dritte Person" links the two previous poems, but moves from a consideration of grammatical and social gender toward concerns of intersectionality. As Weber points out in the context of Turkish-German 'migrant literature', in the analysis of current literary works there is an "urgency for analysis to think difference in terms of intersectionality rather than in terms of binaries or hierarchies" (Weber 2005: 20). This poem performs exactly this kind of intersectional, nonbinary thinking.

Die dritte Person (Tawada 2010, 24)	Third Person (interlinear translation, JB 2019)
Er trägt seinen alten Hosenträger, sie ihren weißen Büstenhalter. Ein Ich hingegen läuft nackt herum.	He wears his old braces, she her white brassiere. An I, by contrast, walks about naked.
Ein Ich kann Marie, Mariko oder Mario heißen.	An I can be called Marie, Mariko or Mario.
Er erträgt seine unerträgliche Mutter, sie ihren Vater. Sie trägt eine Gebärmutter in sich, er seine Hoden.	He bears his unbearable mother, she her father. She bears a womb inside her, he his testicles.
DU trägst nichts bei dir außer den Buchstaben D und U. Ein Du kann Kain, Cathy oder Keiko heißen.	YOU bear nothing but the letters Y, O and U. A you can be called Cain, Cathy or Keiko.
"Ich" muss keine Steuern zahlen, denn ICH ist kein bürgerlicher Name. "Du" musst nicht zur Bundeswehr. Ein Soldat, der	"I" does not have to pay taxes, because *I* is no civil name.

| DU heißt, tötet nicht. | "You" do not have to serve in the military. A soldier named YOU does not kill. |

Again, clothes are connected to gender – the "he" wears suspenders, "she" a bra, while an "I" is naked. As in the previous poems, the text draws attention to the way third person pronouns indicate the gender of the person, similar to clothing. In contrast to this external assumption, as in "Die zweite Person", the gender- and sexless nature of the pronouns "I" and "you" is pointed out.

However, "Die dritte Person" adds cultural diversity and ethical concerns to the gender difference, alluding to and then breaking through the dehumanising process of Othering. The names suggested for "I" and "you" associate various cultures (Marie: German/French; Mariko, Keiko: Japanese; Mario: Italian, Cathy: Anglophone, Cain: Judeo-Christian). After including this regional and linguistic diversity, the poem returns to first and second person pronouns. In this way, it reinforces the difference between personal acquaintance with a foreigner or differently gendered "you", and the reaction to a generalised, abstracted Other (the Foreigner, the Woman).

In the final section, the poem turns more overtly political. The personal element of the names and the intimate address ("Du" instead of the more formal "Sie") is contrasted, first with the faceless bureaucratic apparatus – the speaker jokes that since "I" is not a proper name, this "I" will not have to pay taxes. While still playful, this verse disrupts the everyday atmosphere of the poem, preparing the reader for the stronger tonal shift in the last line. At the same time, the humour of the penultimate statement serves to highlight the violence of the final two lines: "a soldier named YOU does not kill" ("Ein Soldat, der DU heißt, tötet nicht", l.12). The reference to the German conscription army ("Bundeswehr") makes this an explicitly political poem – maybe even a pacifist one (cf Surana 2012, 339).[144]

The final line again implicitly addresses the readers, involving them personally in the moral issue it presents: It may imply that, when personally addressed, a person may be reluctant to kill; alternatively, it challenges the reader to consider whether *they* would refuse to do so. The military turn of the final section also adds significance to the internationality of the names provided before, revealing the real-world stakes in the encounter with the foreign as a named person (equal), not a generalised Other (enemy). Such an encounter prevents the dehumanisation of the Other that is not only the basis of

---

[144] For a consideration of Tawada as a political poet, cf Ch 5.

cultural and gendered discrimination in everyday life (or administration), but which governments actively encourage during war, as an extreme of xenophobic violence. Thus, "Die dritte Person" expands the focus beyond gender and personal relationships to issues of intercultural communication and other forms of discrimination.

Altogether, the pronoun poems of *Abenteuer* share a colloquial, light-hearted tone, based on play with grammatical categories and the gender system in the German language. However, they also address social issues with increasing overtness – misogynist discrimination, the acceptance of queer sexuality, and peaceful coexistence with gendered and cultural Others. The threat of violence, present in "Keikaku" and "Kamome", is also featured in two of them, showing the personal as well as social and cultural stakes and the importance of the fight for acceptance and equality. The speaker of the Japanese-language poem "Chigarette", by contrast, is far less involved.

4.2.4. A Self, Insubstantial Like Smoke: "Chigarette" (チガレッテ (煙草か))

A more recent example of Tawada's work, the short poem "Chigarette" (チガレッテ (煙草か), "Cigarette?") from the collection *Shutaine* (シュタイネ, "Shoo-tai-nay", 2017) positions the speaker in a liminal situation while transcending binary thinking, and thus links Tawada's interest in liminality with the gender theme. Every poem in the collection has as its title a German word in Japanese transliteration, followed by an approximate translation into Japanese, to which a question particle is attached. This already positions the poems in the in-between space, the realm of uncertainty in translation. The fifth poem, "Chigarette", initially evokes a binary world of dry and wet, old and young, which has a strong masculine bias. Yet, the poem constantly disrupts conventional binary gender assignments, and the liminal speaker floats beyond them.

チガレッテ（煙草か）(Tawada 2017b, 29–32)	Tabako (Cigarette?) (interlinear translation, JB 2019)
このおっさんの隣にしばし留まっていたい 煙さが冷え切って にがい 干からびた男たちの集まる焦げるにおい おむつの湿った塩っぽさから逃げて ここへ来たおっさん 乗車券は買えないけど 家族は別の場所に隠している 昨日の新聞みたいにインクが乾いて 鼻の奥が痛い	Next to this old guy I want to stay for a while Smoke going cold bitter the burnt smell of dried-up men gathering who fled from the salty moisture of diapers the men who came here although they can't buy a ticket families are hidden someplace else ink dries like yesterday's newspaper it hurts at the back of the nose

プラットホームがマイホーム	The platform is 'my home'
巨大なアイロン電車が入ってきて	Giant flatiron, the train rolls in
両開きの鉄の扉がひらき	iron double doors open
夏休みが生産したみずみずしい	to summer's fresh batch
少年たちが日焼けした腿	of boys, whose sunburnt thighs
金色の産毛に包まれて	are covered in golden fluff
剥き出しの時間が	the time of bareness
あふれ	overflows
ふれ	shakes
こぼれ	spills
ぼれて	rapturous
笑いかけてきても	Even if they laugh at him
目向きもせずに	He does not lift his eyes
煙草と睦まじく見つめ合っている	from the exchange of loving gazes with his cigarette
土色の顔をしたおっさん	The old guy with the ashen face
の隣にわたしは	Next to whom I
もう少しだけ	Just for a little while longer
すわっていたい	Want to sit

All characters appearing in the poem are male (the smokers on the platform and the boys leaving the train). Although diapers are mentioned, the wives presumably changing them do not appear. This makes a conventional binary analysis of the characteristics along gender lines impossible, since the feminine Other is entirely missing. Youthful vigour and golden hair are not attributed to a girl but to the legs of schoolboys.

In keeping with the titular "cigarette", the older men are linked to imagery of dryness and fire. They are colloquially characterised as おっさん, "old guy" (l.1; a slightly familiar or pejorative, Western Japanese term, for men between 30 and 50 years of age), in contrast to the fresh young boys. Associated with the bitter smell of cooling smoke from the outset, these men appear devoid of life, "dried": "Smoke going cold / bitter / the burnt smell of dried-up men gathering" (煙さが冷え切って/ にがい/干からびた男たちの集まる焦げるにおい, ll.2-4). The terms "bitter" (*nigai*) and "smell" (*nioi*) are linked through anaphor as well as their position at the end of the line. The men are further associated with dried newspaper ink (perhaps a connection to the newspapers that commuters often read on trains). Furthermore, like the cigarette, both dryness and newspapers associate burning. A pain in the back of the nose is mentioned, which might be linked to inflammation (another link to the fire theme) of the pharynx, but is possibly only a reference to the inhalation of tobacco smoke. Thus, like their cigarettes, the men seem about to go up in flames and vanish. In the end of the poem, the men's relationship to their cigarettes is even described as exchange of loving gazes (睦まじく見つめ合って

いる, l.24) between the burning tobacco and their "ashen" (土色, literally "earth-coloured", l.25) faces, revealing them to be mirroring each other.

By contrast, youth and home are linked to moisture. The men have "fled from the salty moisture of diapers" (おむつの湿った塩っぽさから逃げて, l.5), and the boys leaving the train are described as "fresh" (みずみずしい, l.14), their legs "covered in golden fluff" (金色の産毛, l.16; 産毛 literally means 'birth hair'). The time they have to spare, too, is framed as a liquid, which can "overflow" and "spill" (あふれ/ […] /こぼれ, ll.18-20). This constitutes a (feminine) image of abundance (perhaps even *écriture féminine*'s excess?), especially since it is linked with the (naked) body, another element in feminine writing: "the time of bareness/ overflows/ shakes/ spills/ rapturous/ even if [the boys/I] smile at him" (剥き出しの時間が/あふれ/ふれ/こぼれ/ぼれて/笑いかけてきても, ll.17-22). The subject of "smile" is omitted and could either be the boys or the speaker.

However, the speaker moves in yet another realm than the men, or the boys. As an observer not explicitly associated with either of these groups, the speaker is in an even more liminal position then the platform-dwellers. The speaker themself does not reveal their gender, in contrast to the gendered characters. It generally retreats from the words it speaks, as only the first and the last three lines are clearly their statement, while the rest seems to be an objective description of the scene. However, the speaker is *implicitly* linked to the sphere of (moist, salty, abundant) femininity that the poem carefully avoids. For example, they playfully describe the platform (*puratohōmu*) as the home (*maihōmu,* l.11) of the men, and compare the iron train to a flatiron, re-establishing a connection to the exact domestic sphere in opposition to which the smoking men are defined.

Through their liminality, the speaker transcends binary labels, belonging to both and neither of the spheres the poem contains.[145] While the smokers live in a tightly limited world (as do their wives), the speaker, like the boys, is free to move, linking them with the child subject *warabe* in the verse novel *Kasa* (discussed below). The smokers take a scheduled pause (liminality in time?) to smoke on the platform, which is in itself an in-between space, between their workplace and the (unwelcomingly watery) family home, to which the boys are returning. The speaker, by contrast, is free to observe, describe, and temporarily associate with the men, with apparently no obligation to return to a fixed position (in a company or a home). Through this desire to associate with them ("next to them I/ just for a little while longer/ want to sit" ("隣にわたしは/ もう少しだけ/ すわ

---

[145] Cf also my analysis of this poem as an instance of a "liminal lyrical I", in Böhm 2020b.

っていたい", ll.26-28), the speaking voice both approaches the men's position and, at the same time, expresses its difference from them. It is in this sense, as similar-yet-distinct, a hybrid entity.

Throughout the poem, youth and other traditionally feminine characteristics are associated with water and the body, and contrasted with the smokers' association with dryness, fire and smoke, which are evanescent. However, the speaking voice desires the men's company without being part of their group, and it is therefore a voice from the in-between. While it does not meet many criteria of *écriture féminine*, it contains some elements of it, as well as general feminist techniques. These are the ambiguity of the speaking position, references to binary thinking and gender roles through gender-coding imagery, and the ensuing transcendence and disruption of binary genders. Yet, the poem also moves beyond these concepts by use of a liminal speaking position and the refusal to assign itself to a specific side.

All in all, this first analysis section has established Tawada's presence as a feminist poet. Moving from intrafamilial rebellion and emancipation from role expectations toward the poet's position is key in "Keikaku". "Kamome" employs the image of the feminine body to show the remaining hindrances to female emancipation, while also using different voices and thus establishing the fluid speaking subject characteristic of Tawada's mid- to late works. The personal pronoun poems in *Abenteuer der deutschen Grammatik* use grammatical acrobatics to point to sociopolitical issues, while "Chigarette" transcends the gender binary with a liminal speaker. In the following passage, I will take a closer look at a portion of Tawada's work that aligns most with the concept and methods of *écriture féminine*: her verse novels.

4.3. Analysis 2: Tawada's Queer Verse Novels

The verse novels in particular show too many similarities to the techniques and goals outlined in Cixous's and Irigaray's works to dismiss the connection, and in this second analysis section, I will explore these similarities. Nevertheless, it is not my intention to claim Tawada as an *écriture féminine* writer, or to insinuate that she knowingly adopted the style. Rather, by showing the alignment, and also the divergences, of her work with this specific feminist writing style, I aim to come to a more detailed understanding of the breadth of potential effects that her poetry's 'voices from the in-between' have, by viewing them in the context of feminist subject construction. Some more widely applicable tendencies of feminist poetic writing may emerge as a result, beyond either *écriture féminine* or Tawada's poetics.

4.3.1. Lesbian Embodiment in *Kasa no shitai to watashi no tsuma* (傘の死体とわたしの妻)

When *Kasa no shitai to watashi no tsuma* (傘の死体とわたしの妻, "The umbrella's corpse and my wife") appeared in Japan in 2006, it was not Tawada's first publication of Japanese poetry. She has written poetic texts in her native language since 1987, but all of these appeared in her *German* anthologies, translated by Peter Pörtner. Therefore, *Kasa* marks the first publication of Tawada's Japanese poems *in Japan*, as the book's wrapper mentions (待望の本邦初詩集, "long-awaited first poetry collection in our country").

The "umbrella" in the title could be a reference to surrealism: *Kasa*'s sixth poem features paper umbrellas made on sewing machines (Tawada 2006, 62), as possible reference to the "chance meeting on a dissecting-table of a sewing-machine and an umbrella" in *Les Chants de Maldoror*, a foundational work of surrealism by the self-proclaimed Comte de Lautréamont, Isidore Lucien Ducasse (1846-70).[146] Matsunaga ([in preparation]) offers further potential readings of the title. She points to the phallic symbolism of the umbrella and its phonetic similarity to Spanish *casa* (house/family). In the context with *shitai* (corpse), which can be read as a finite verb (*shi-tai*, want to do (including sexually)), this offers potential readings such from "I want to make a home" to "the umbrella (a phallic object) wants to do (i.e. have sex)" to "dead house/family" (cf Matsunaga [in preparation]). [147] In this way, the title already points to stylistic and thematic characteristics of the book: soundplay and multiple potential meanings, and explorations of queer family structures and relationships.

While one may expect to find a collection similar to Tawada's German poetic works – poems of varying length and tone, perhaps loosely grouped under sub-headings – *Kasa* is in fact a verse novel, depicting events in a lesbian relationship in a poetically transformed, surreal manner. The design of the book may already allude to the lesbianism of this relationship,[148] as the cover and flyleaf illustration shows a blurred feminine silhouette, emphasising both the fluidity and femininity of the identities depicted within. As a verse novel, the chapter titles appear to be a list of relationship stages. The numbering and the associations of the more mundane titles evoke the cohesive, progressive structure of a

---

[146] Cf Costa 2016, 121. For analyses of surrealism in Tawada's prose, cf Matsunaga 2010b; Brandt 2006; Tawada and Brandt 2006.

[147] The latter reading may be a connection back to Russian literature and the "house of the dead" of Dostoyevsky (cf Ch 1, "Reningurādo" analysis).

[148] Speaker and wife prove to be assigned female at birth through mentions of female reproductive biology (poems 5-8).

romance novel, where the characters progress through a love relationship (Yotsumoto 2007, 98; Arai 2007, 84; Matsunaga [in preparation]). However, the chapter titles range from the commonplace, such as "fated encounter" (出逢い), "meeting for an arranged marriage" (お見合い), and "honeymoon journey" (新婚旅行) to the strange, like "hand-made artificial insemination" (手作り人工授精) or "temper-insects' circuit" (癇癪虫回線), already hinting at the subversion of the linear relationship narrative that is about to occur.

Despite the illusion of progress that the numbered chapters evoke, the verse novel's structure is ultimately circular (Yotsumoto 2007, 96; Costa 2016, 117). The last poem's opening recalls the first poem in structure and sound, and at the very end, the sleepy speaker's thoughts cause the reader to wonder whether the surreal story of this queer couple was merely the speaker's dream. Like a poem cycle, a dream is an in-between space, which closes upon closing the book, respectively opening the eyes. The blackness of *Kasa*'s flyleaf, at odds with the pink hues of the cover, may suggest these closed eyes, framing the whole text as a dream. Dreamlike, too, are the characters and events in the verse novel.

The central character, besides the speaker herself, is the speaker's wife, a red-haired 42-year-old woman with a child from a previous marriage. The main setting is probably outside Japan, and at least the wife is probably not Japanese (Yotsumoto 2007, 97) – a reasonable assumption considering her hair colour and the Anglophone names of the couple's gay friends, Tom and Neil. The wife's exact relationship to the speaker is unclear at several points in the novel. For example, the speaker calls this person their wife before they are actually a couple (the text subject notes the preliminary status of this categorisation in brackets). Moreover, the narrator turns into a child character (*warabe*) (cf Yotsumoto 2007, 97). During their honeymoon in Kyōto (the only clearly identified setting in the text), the two introduce themselves openly as a gay couple, but encounter misunderstandings. Personal relationships are further complicated by the wife's former husband and their child, as they are referenced in the poems.

When the wife, who has already entered menopause, wants a child, the speaker acts as surrogate mother, using the semen of the befriended gay couple. As Costa (2016, 119–20) points out, this arrangement may be necessary because in Japan, only married couples (i.e., heterosexuals; gay marriage is not yet legal in Japan) can get IVF-treatments. The arrangement results in a complex patchwork family, as the laborious description of rooms needed for a sleepover in the final poem shows (Yotsumoto 2007, 97). However, the plot

is only one element of the work – it is the images and sounds with which it is presented, that make *Kasa no shitai to watashi no tsuma* remarkable as a verse novel.

Formally, the individual texts – the chapters of the book – are poems. Set with the unjustified margin typical of lyrical layout, they feature meaning-altering line breaks and pauses. A few lines are even spaced or distributed over the page, approaching visual poetry. The content is poetic as well, as the images flow in an associative rather than narrative manner. While the speaker is somewhat unstable, their voice creates the situation in the moment of speaking, fulfilling the poeticity criterion of performativity fiction established by Klaus Hempfer (2014, 31). Japanese critic Okai Takashi (広瀬隆) claims that current free verse poetry in Japan is much easier to understand then in earlier years, which makes *Kasa* remarkable for its complexity (Okai 2015, 138) – in other words, he views the text as a long free verse poem. Okai justifies this view by stating that the poems do not have to be read in context, and that there is no need to think about plot even within the chapters (Okai 2015, 140). As mentioned above, I prefer the more specific category of verse novel to that of long free verse poem, since there *is* narrative progression both throughout the novel, and within every poem. Thus, Arai is closer to my categorisation when she describes *Kasa* as a family novel (家族小説) and a vulgar family drama (家族猥雑劇); she even acknowledges Tawada's novel play with language so much it 'gamifies' (ゲーム化) the text (Arai 2007, 84), although she does not attribute this element to the poeticity of *Kasa*. Before I consider concrete examples, I outline the general traits of this verse novel: Its reader involvement, and the fluid subjectivity it constructs.

4.3.1.1. *Reader Involvement*

Tawada involves her readers by surprising them, opening gaps in language, and interfering in the communication process. Soundplay, assonances and incomplete phrases deliberately mislead and confuse the reader, a technique I would interpret as a means to involve readers in the process of meaning construction (to navigate the open, layered text). Japanese poet Arai Toyomi makes a similar suggestion when she states that Tawada deconstructs the usual coherence of the story through her way of telling it, so that readers have to construct the story themselves from a "collection of broken words and released meanings" (骨折された言葉、解放された意味を拾い集め, Arai 2007, 84). Provocative statements and wordplay challenge reader to re-read passages, potentially discovering alternative meanings. Similarly, the titles of the poems evoke expectations not immediately fulfilled, e.g., the use of the term "wife" does not imply the existence of

a husband (Okai 2015, 139), inviting the readers to actively involve themselves in interpreting the text.

Tawada's texts are thus 'scriptible' in Barthes's sense (Vincent 2004, 177): they solicit reader participation to assess meaning from textual clues. In a verse novel, these clues may be either poetic or narrative. For example, Okai (2015, 139) notes that Tawada plays with words, changing meanings with enjambments, brackets and wordplay, and thus establishes links through sound similarities. Poetry seems to conventionally engage the reader in this way, so perhaps the trait is not as remarkable in a verse novel. Alternatively, besides connections by sound, the recurrence of characters and references to previous events are a *narrative* method of establishing cohesion, which the text also uses. Again, the reader needs to remember these characters and events and may have to infer an interim event that is mentioned, but not directly narrated. This additional demand of investment also actively involves the reader.

Besides the discursive mode, Tawada leaves her readers room to involve themselves through literal gaps in the texts. Costa mentions Tawada's use of brackets as a visual gap to open up other patterns of understanding and "visualize the idea of 'holes in languages'" (Costa 2016, 116) central to Tawada's poetics. She even considers the opening of words 'from behind', against the usual reading, as an 'ass opening' (お尻アケテ), in reference the provocative phrase from the highly sexual fifth poem, which appears on *Kasa*'s wrapper (Costa 2016, 116–17). This interpretation links the text back to the body, which is central to *écriture féminine*. It is also an inversion of social conventions not to talk of the behind, let alone suggest the (either excretory or sexual) opening of it.

Tawada also uses deletion to create gaps in the text, while at the same time increasing its density. In her essay "Enyō gyogyō dokusho" (遠洋漁業読書, "Deep-sea fishing anthology", Tawada 2007a) Tawada complains about the 'waste' of having to write a tail of moras after a word when they are grammatically necessary, but obvious from the structure of the phrase (Tawada 2007a, 103). Thus, in *Kasa*, words are often missing one or two moras; this technique most commonly applies to finite verb forms at the end of lines. Matsunaga suggests that this omission, in concert with the irregular repetition of moras in other places, makes the reader 'stumble' (Matsunaga [in preparation]). The stumble, like the gap, represents an entry point into the in-between space (cf Ch 2). Missing or superfluous moras also suspend the linear progression of time (Komagane 2007, 93). In this way, gaps open in time as well as in space, and induce readers to bridge the gap themselves.

In addition, the 'stuttering' technique imitates noise interference, such as on the phone (Komagane 2007, 93) and thus directs attention to the materiality of language. Poet Komagane Tomō's comparison is interesting, since Tawada had already depicted the interruption of telephone communication in her play *Die Kranichmaske, die bei Nacht strahlt* (lit. "The crane mask that glows at night", 1993) (Schößler 2012, 425); as well as in subsequent poetic works such as "Kyaku" and "Kokkyō o koeta kusuriuri" (cf 2.3.2, 2.3.3.) and "Osoroshii chiwa to kakumei" (cf. 3.3.3.1.). The image of disrupted telephone lines represents the materiality of language and the potential for interference with meaning transfer, be it in oral communication or in translation. However, this disruption is also a positive feature, as it directs attention to this materiality, to the body of language (sound/script) and the speaking body. Moreover, the potential misunderstandings that arise from the disrupted communication line stress another aspect of Tawada's poetics: language as a space full of potential for change (cf Komagane 2007, 93).

Sound- and wordplay are also two of the techniques of *écriture féminine*. Costa in particular asserts that the verse novel's wordplay undermines conservative views of both language and gender (Costa 2016, 113), as *écriture féminine* also intends. Most relevant to this are paronomasias, where words (and thus images) are connected by sound rather than meaning. Costa sees this as the key factor in the author's choice of the lyrical form for the novelistic content (Costa 2016, 113). Indeed, Tawada uses this technique in other works as well (cf "Kokkyō o koeta kusuriuri", Ch 2). The associative, sound-oriented flow of thought disrupts linear modes of understanding (Costa 2016, 113–14) in the very fashion *écriture féminine* aims to disrupt 'masculine' reason, while also raising the potential for reader engagement. For example, the first lines of the verse

Figure 7: First lines of Kasa

novel (cf Fig. 7) provide a visual cue that the text demands a 'slanted' reading (Costa 2016, 114), recalling the "squint" Weigel sees in women writers' perspectives (Weigel 1983). The reader can only make sense of the first two lines by connecting the moras diagonally, as "zipper/clamping jaw of high-rise buildings" (高層ビルのチャック).[149] This visual trick may be a clue that the flowing text is 'not straight', i.e., queer. It also prepares the readers for the creative collaboration expected of them in the act of reading

---

[149] チャック(*chakku*) may also allude to the German word "Zacke" ("jag, spike"), which describes the visual layout of the text, similar to the comparison to a zipper, but also fits the content (the spikes of high-rise buildings outlined in the sky).

the verse novel (Costa 2016, 115–16).[150] But the sound play is not only part of the relationship between author and readers; it is also part of the text's intertextuality.

Both the soundplay and the character *warabe* (the speaker's alias for an extended part of the verse novel) associate *Kasa* with "*warabe-uta*", nursery rhymes. As such, these elements are emblematic of the "playful, childish approach to poetic language" in this text (Costa 2016, 115; Yotsumoto 2007, 94) and in Tawada's work in general. Like a language learner, a child has a limited understanding of language and thus of the events happening around it, giving it a unique perspective (Koiran 2009, 294–95; Barbieri 2016, 217). Such a perspective can then be used to develop liminality and interrogate (national) identity (Krauß 2002, 55) and other naturalised assumptions, such as heteronormativity.

To sum up, Tawada deconstructs the comprehensibility of language, and thus language itself, with wordplay, incomplete grammar and the dissolution and transformation of meaning in soundplay (Okai 2015, 139; Arai 2007, 82). While such gaps in the text invite readers in, the poem as a form also provides an in-between space of creativity on a theoretical level, as I discussed before, and thus offers a potential for a perspective shift and resulting changes in worldview. *Kasa* emerges as an example where a "queer rhetoric constructs a literary space to rethink linguistic and gender identities" (Costa 2016, 113). This interrogation may also be triggered in the readers, leading from reader involvement to identity disruption. Therefore, I now consider the disrupted, fluid identities portrayed in the novel in more detail before moving on to the analysis of individual poems.

4.3.1.2. *Fluid Identity*

The most obvious aspect of fluid identity in the verse novel is the instability of its characters. The title's "I" (私/わたし, *watashi*) is a character designation, but the same character, who is the verse novel's main speaker, also takes on another persona as (their) child (童/わらべ, *warabe*). Like this child, the wife (妻, *tsuma)* is only labelled as related to the speaker (Costa 2016, 117), and their voices, sometimes distinct with quotation marks or by use of a specific script, occasionally blend with each other due to unmarked quotations. *Warabe*'s voice is occasionally set in Katakana script (Tawada 2006, 52), apart from the speaker's narration, but in its first appearance, *warabe* is identified with the *watashi*-speaker as a mirage: "a child, an illusion (with the name 'I')" (わらべ（わたしという名前の）まぼろし, Tawada 2006, 51).

---

[150] In the collected volume I use, and in the original publication in the magazine *Gendaishi techō*, the text looks different from what Costa shows in her article, but she correctly states that it requires diagonal reading.

In this manner, brackets in *Kasa* also serve to multiply meaning and make the subject in the text fluid. Tawada has specifically appreciated how in classical poetry, meaning hinges on every single mora (2007a, 103). In *Kasa*, she emulates this importance of every detail with her use of optional moras in brackets, e.g., turning the term "national" (*nashonaru* (なしょなる, usually written in katakana) into *naisho naru* (ないしょなる, usually written 内緒なる): "being/becoming a secret" (Tawada 2006, 63). Japanese Studies scholar Emanuela Costa also notes Tawada's use of brackets for subversion and multiplication of meaning (Costa 2016, 116). Moreover, the speaking subject puts themself in brackets, expressing the unstable, "provisional and exchangeable" (Matsunaga [in preparation], my translation) centre of the poem. The narrating 'I', the 'I in brackets', 'I the child' and 'I the mother' all appear in the text, seem separate in some cases and merge in others (cf Matsunaga ([in preparation]). From this, Matsunaga concludes that the lyric subject is empty, but I would rather connect this with *écriture féminine* and interpret it as a reference to the fluid, communal subject, which de-emphasises the individual, similar to what Tawada has suggested herself ("[k]ein festes Ich, keine Identität", Saalfeld and Tawada 1998, 186).

The multitude of self-referential pronouns the speaker uses is part of this fluidity of identities. Matsunaga notes *watakushi* (modest "I")*, watashi* (general polite "I", both can be written with the character 私)*, warabe* (child) and *ware* (old-fashioned "I")*, a list which gets completely deconstructed with the inclusion of *wasabi* (radish) (Tawada 2006, 110; cf Matsunaga [in preparation]). Once again, sound similarity (the "wa"-sound at the beginning of the words) takes over as a connecting mechanism, displacing the semantic connection. As a result, "I" becomes an empty centre. The inclusion of different "versions" of "I", moreover, points to the fluid and communal qualities of the speaking position. Similarly, in her examination of personal pronoun use in Tawada's fiction and drama, Taniguchi similarly notes a "breaking down of relative personal pronouns into letters and sounds, alter egos, stand-ins" so that "'I' becomes a pure speech act, without unique referent" (Taniguchi 2010, 271–72). This speech act is open to more than just one entity.

As a result of this fluid subjectivity, *Kasa* is not presented, and cannot be read, in the classical lyrical mode, that is, as the subjective expression of one poetic speaker's emotional state (Costa 2016, 118). However, Costa does not elaborate on the decentralisation of the subject in *Kasa*, and the speaker is even more diverse than Matsunaga notes. For example, in the ninth poem, an *atashi* (traditionally feminine I) speaks, possibly the main speaker's wife (i.e., the *tsuma* character), mixing her voice in

with the speaker's voices of *watashi* and *warabe* (Tawada 2006, 93). As is to be expected from the old-fashioned, feminine self-referential pronoun *atashi*, the wife demands femininity from the speaker (Tawada 2006, 94). This scene shows the peer pressure women in patriarchy exact on one another, similar to the mother forcing the daughter to continue the 'clean-up' in "Keikaku". Finally, a soft masculine *boku*-speaker, ventriloquised by the overall speaker, appears in the tenth poem. This secondary speaker may be the titular "child lodger", the offspring from the wife's previous marriage (Tawada 2006, 101), or an internalised version of this character in the main speaker's mind. In any case, they also point to the fluidity and communal element of the speaker's position.

Another aspect of the speaking voice's fluidity is that, while the speaker of *Kasa* has a female body, this body does not provide a simple embodied voice, even when it is a mother's body. Although the speaker constantly mentions body parts, it is often unclear to whom that body belongs, or it is specifically identified as the wife's (showing, again, how they merge in voice through their bodies). The only time a connection of the speaker's identity to their (female) body is stressed, is the phrase "わたし (母体)" ("I, (the mother's body)", Tawada 2006, 80), which recalls the emphasis on the mother as identification figure in *écriture féminine*. Yet, when Tierney (2010) examines the relationship of body and language in Tawada and even explicitly discusses depictions of pregnancy, she does not consider poetry or *Kasa* in particular. Tierney interprets reproductive motifs in Tawada's works as a discussion of self-boundaries, and reads pregnancy as "bodily-confusion-with-an-other" (Tierney 2010, 78). This interpretation agrees with the fluid subjectivity of *Kasa*'s speaker(s) and retains the focus on the body that is central to both Tawada's work and *écriture féminine*.

At the same time, *Kasa* refutes the positive (biologically essentialist) association of motherhood with femininity. Firstly, the 'lending' of wife's body to the wife – the speaker attempts to carry a child in her place – deconstructs the very connection between the feminine, the mother's, body and feminine identity, which the concept of *écriture féminine* implies. Moreover, the pregnancy is portrayed negatively, as a violation of her consent and bodily autonomy. The speaker had earlier complained about the feminine role the wife forces on her; they now specify that they reject the mother's role. "The wife has made me [*watashi*] put on a skirt/ the wife wants to make   a mother called I [*watashi*]   to give birth / even though [I] told her that for [me] a child [*warabe*], it is impossible [to fulfil] the role of a mother" (妻はわたしにスカートをはかせた/妻は

わたしという名の母に　生ませよとしている/　わらべには母の役は無理だと言うのに, Tawada 2006, 65). Besides rejecting biological essentialism, this section reveals that the speaker's fluid identity, their shifting into the role of a child, is a defence mechanism against stereotypical gender roles. It also blurs the roles and relationship of the speaker and their partner, and deconstructs the patriarchal family model (which even homosexual couples are prone to follow).

Thus, the speaker's body is as uncertain and externally codetermined as the linguistic self-expression, with the 'I'-pronoun as the (empty, fluidly interpersonal) centre of the lyric voice. What remains is language, and therefore, the last poem turns metatextual: "anyone　can become a line in that poem" (誰でも　その詩の一行になれる, Tawada 2006, 123). This turn of the poem removes the characters, instead reflecting on poetic form (cf Matsunaga [in preparation]). The metatextual theme not only includes the modern free verse poem (詩) in the abovementioned quotation, but also the chain poem in classical forms (連歌), the special trait of which is its communal creation. *Renga* usually are crafted as a series of *tanka* (short poems of 5-7-5-7-7 moras), where one participant provides the upper part (5-7-5) and another adds the lower section (7-7), according to specific rules on theme and shift of image.[151] The "renga one forgot to reply to" (答えかけの連歌, Tawada 2006, 125) reflects the open, incomplete, communal nature of both the text (inviting the reader to continue, like *renga*) and the speaking subject.

Overall, *Kasa* creates fluid, unstable characters through the layering of its meaning. On a typographical level, it does so with ambiguous breaks in words, brackets and script changes. The text also uses different self-referential pronouns or characteristic speech styles for the different voices, only to blend them through missing quotation marks, describing ambiguously assigned actions and body parts, portraying queer relationship dynamics, and play-acting as a child. The result is an open-ended text with a communal feminine subject, in the sense of *écriture féminine*, but decoupled from *écriture féminine*'s focus on the biologically female body. In the following, I analyse extracts from the fifth, seventh and eighth poem of the cycle in order to demonstrate in more detail Tawada's use of *écriture féminine* techniques in specific text passages.

---

[151] For more information, cf Klopfenstein 2020.

4.3.1.3. *Character Blending in "Futae seikatsu" ("Double life")*

The title of the fifth poem in *Kasa*, 二重生活 (*futae seikatsu*, "Double life") occasions expectations of secrecy and intrigue, but instead, the text focuses on the doubling and mirroring of the characters, thereby twisting the reader's expectations. At the same time, it shows features of *écriture féminine*: language disruption, dream writing, mixing (of genres), excess, women identification, and embodiment.

二重生活(Tawada 2006, 49–57)	Double life (interlinear translation, JB 2019)
おもてに書かれた文字「夫」にしてみれば	From the point of view of the character 'husband' written on the front
思ってもみない　裏 の　走り書き	unthinkable the hasty writing on the back.
妻の生理はいつも指先に始まり　赤インこ　の	The wife's menstruation always starts at the fingertips a red seal,　this
じわじわ　にじん	bit for bit　drenched
どうしたんだい	What are you doing?
夫は　妻の　の中を　さぐり	The husband　searches　inside the　of the wife
妻は/扇風機は　首を　左右に	The wife/the electric fan　their head　to left and right
まきちらされ　読めなくなった　答え=塵単語	sprinkling　the unreadable　answer=dust word
つかみどころが　でも	The grasped place　but
窓枠が　整理してくれる　室内と戸外の区	we get our window frames refurbished　the section of inside and outdoors
開け閉め　ひきだし口に	Open and close　in the drawer mouth
…　ために　を　しないとな　すれば　がい 　　　　　　　いだろう	in order to　do,　don't do,　if you do,　is probably best.
妻と夫はセットで外出する	Wife and husband go out as a set
おもてだけ　もっともらしい　湖面の都市を	Only the surface,　seems like the ultimate [thing] the city on the surface of the lake
通過していく妻の網膜に　うつりそ　で　まだ 　　　　　　　　　うつら	passes by on the wife's retina　reflect[ed] sleeve still sleepy
夫婦は　ますます　用事すます　おしっ　ここ 　　　　　　すます　すました顔で	The couple increasingly　finishes their business finishes　peeing　here　finish with a straight face
夫の前婦の子供の靴下を買う	Buying socks for the children of the husband's previous wife
その時　デパートのレジの向こうに　突然　浮か 　　　　　　　　　び上が	At that moment　across from the department store's register　suddenly　it rises u[p]
わらべ（わたしという名前の）まぼろし！	The illusion *warabe* (who bears my name)!
陰毛で編んだセーターを着せた鹿にまたがり	Dressed in a sweater of knitted pubic hair, [she] sits astride a deer
まつぼっくりを鼻に貼り付け	Pine cones glued to [her] nose
あはあは　笑ってる	Aha aha　[she] laughs
イツ　カエッテ　クレルノ？！	*When will you be back?!*
妻は　はっとして　ふりか	The wife is taken aback and turns
夫　どうしたんだい？　あれ　どこに	Husband　What have you been doing? What　Where

妻　潰れたはずの映画館に駆け込む	Wife　runs into the cinema that should have gone out of business
夫には　入場券がな	Husband　n[o] admission ticket for him
見えなかったふりをして　男一匹　財布を開ける	Acting as if he had not seen　one male animal　opens his wallet
夕方には帰るから、と	I'll be back by evening then, my wife
妻の言わなかった台詞をモノローグモグモグ補充しながら	didn't say that line, so I substitute it in a murmuring monologue
オカエリ！　わらべは妻を歓迎する	Welcome back! *Warabe* greets the wife
ひっかく文学　を	letting the scratch literature
膝に乗せて　妻は　シャン	ride on her knee, the wife sings a　chan-
ソングを	song
じゅげむ　じゅげむ　と	Jugemu, Jugemu, [she sings]
どうやって　飛んで来たのか　自分でも　わ	how　did it come flying　even herself　wah
ズット　ココニ　イテネ！	*Stay with me all the time!*
クリトリスの隣のホクロは　移動感覚の凝固	The mole next to the clitoris　is the coagulation of the sensation of movement
吸い吸い嚙んで	sucking sucking biting
黒いものが赤くなるはずもないのに	although there's no way the black thing can turn red
ほんのり　におって　おいしい	softly smelling　delicious
オシリ　アケテ！	*Open up your ass!*
わらべ言葉は　表の国から見れば外国語	The words of *warabe* are, seen from the point of view of the surface country, a foreign language
恥丘には　うっすらと　鹿の毛が生え	Deer hair grows　thinly　on the pubic mound
酸っぱいにおいが	the sour smell
谷間の切れ目を一直線に閉じて	closes the gap in the valley in a straight line
桃粘膜は奥に巻き込まれ	The pink mucous membrane is folded in the back
タンポンの青い紐だけがとろろと垂れ	only the blue cord of a tampon dangles down
でもそこには粘液も血液もない	but there is neither mucus nor blood
ドウシテ　ヘイテン？！	*Why is the shop closed?*
妻	Wife
家族を捨てる訳にはいかないから夫とのシナリオに従っているんです	Since there's no way I would throw away my family, I follow the scenario with my husband
と　言って　妻　さっと　手首を切る真似をした	said　the wife, [and] quickly　mimed cutting her wrists
これもわたしの自由意志です	That too is my free will
わらべは　ぎゃっと声をあげて　妻の耳に嚙み付く	*Warabe*　rises [her] voice to scream　and snaps at the wife's ear
耳はちぎれて　おっぱいといっしょに　飛び去ってしま	The ear rips apart　along with the breasts　it flie[s] away
家族の法へ	toward the family law
どこに行ってたんだい	Where in the world have you been?
と　夫はきかない	The husband does not ask this
オモテの台本には裏役は存在しな	n[o] hidden role exists in the surface script
恨まずプディングなりの台形をせめて保てば	if you at least maintain the trapeze befitting the pudding without anger
世間だって	After all, people

372

別に　特に　だいたいのところ　多分　心配しな 　　　　　　　　　　　くても	Not particularly　especially　for the most part　perhaps 　　　　　　　　　　even if you don't worry
この程度の成績で	With grades of this level
夫婦　きちんと平行して横たわっている	the married couple lies exactly in parallel
妻が目を閉じると	When the wife closes her eyes
父親が夢ブルーな草むらに仰向けに	the father lies on his back in the dream-blue bushes
とうさん　どうしたの	Father　what happened
瞳孔ひらききり　髪がぐっしょり	His pupils still open　the hair drenched
医者を呼びに家を駆け出て　もう十七年たって 　　　　　　　　　　　しまった	She ran out of the house to call a doctor　seventeen years 　　　　　　　　　　have passed already
まだ待っているんだろうか　溶けながら	I wonder if he is still waiting　while he dissolves
もどろどろに	blotchily viscous
来週ジッカに帰国するわ	Next week I return to the country of my parents
と　妻　はねおきる	says　the wife　she jumps to her feet
そうかい　夫　きょか／きゃっか　する	Are you?　the husband　permits/rejects
ジッカではない路地で　わらべ　ひとり縄跳びし 　　　　　　　　　　　ている	In an alley that is not the parents' house *warabe* is rope- 　　　　　　　　　　jumping by herself
海辺の町　昆布のにおい	city on the seacoast　the smell of kelp
わらべは忘れるために回転させる　なわ	*warabe* lets it revolve to forget　the rope
先端ぎゅっと握って	gripping the ends tightly
マタ　キタノ？　ゴクロウサマ　幼年らしい 　　　　　　　　　　　寂しげなふけ方	*Have you come again? Thank you for your hard work* 　　　　　　　　　　the lonely indulgence typical of youth
そしてて　電話線でで　妻の足首　ぎぎり巻きに	And then-en　on the telephone line-ine　the wife's ankles 　　　　　　　　　　du-duty-wrapped
日程で縛り付け	tie[d] to the schedule
とうか　むいか　ついた血	tenth　sixth　blood sticks to the first
数え歌で　わらべ　歯をくいしばり	In the counting rhyme *warabe* grates [her] teeth
昆布粥を煮ようと	let's try to cook kelp-flavoured rice gruel
牛の足の豆を挽きながら　毎日　待っ	while [she] pulls at the beans [blisters] on the cow's legs 　　　　　　　　　　every day　[she] wait[s]
現れた妻のゆったり赤いズボン	the comfortable red trousers of the wife as she appeared
恩きせがま　がまがま　しく	patronising,　sounds like　a toad
わらべ迷惑げに　魚の目で　睨みながらも	*warabe*, with the air of being inconvenienced, despite 　　　　　　　　　　looking　with fish eyes
訪ねて来て妻のむきだしのお尻にかぶり	comes to visit and sits on the wife's naked behind
やめなさいな　ふふ　はは	stop it　hihi　haha
オランダトマトの汁を絞って	squeezing the juice from Dutch tomatoes
くちびるとほっぺたに　べたべた塗っ	sticky,　smeare[d] on lips and cheeks
肛門にも	and on the anus
だから　ぬるぬる　そのまま傷にまかせてお 　　　　　　　　　　　けば	thus　slippery　if you leave it to the wound as it is
破　しょうふ　に　なれる	rip　a prostitute　you might become

Language disruption is apparent from the very start of this chapter poem, as it opens with a play on words: "from the point of view of the character 'husband' (*otto*), written on the front (*omote*), the hasty writing on the back, unthinkable (*omotte mo nai*)" (full quote:

omote ni kakareta moji 'otto' ni shite mireba / omotte mo inai ura / no hashirigaki, お
もてに書かれた文字「夫」にしてみれば / 思ってもみない 裏 / の走り書き,
Tawada 2006, 51). The moras "o", "mo", "te" and "to" connect the words for husband,
front/facade and thinking: This phonetic connection suggests that the speaker,
considering they refer to the other character consistently as their wife, portrays themself
as the 'hasty writing' on the back of the character for husband – a 'female husband', to
the wife.

Through this language disruption, the speaker admits to their makeshift identity, behind
and beyond the heteronormative concepts, such as 'husband and wife', that are enshrined
in language. Thereby the speaker destabilises these concepts in a playful disruption of
language – as demanded by *écriture féminine*. The poem contains more wordplay later
on, and the sound of these beginning lines is even repeated: the elements *mo*, *to* and
geminated –*t* (*tte/tto*) reappear on the following page, again in a contexts of questioning
gender roles. Those verses portray the couple (*tsuma* and *otto*) as forming a set (*setto*)
only through superficial harmony (*omote-dake mottomorashii*): ("Wife and husband go
out as a set / Only the surface seems like the ultimate [thing]" (妻と夫はセットで外出
する / おもてだけ もっともらしい, Tawada 2006, 51, my emphasis). Thus, language
disruption is directly linked to the questioning of gender roles, as the feminine speaker
forms a set with the feminine 'wife' character.

The poem also contains the second aspect of *écriture féminine*, dream-like style, in its
plot development. Its 'narrative' is as disrupted as the language used, when in a dreamlike
manner, one scene melts into another. The wife is replaced by a ventilator, and the focus
shifts from sex to shopping. Moreover, the sudden transformation of the speaker into the
"illusion child [*warabe*] (who bears my name)" (わらべ（わたしという名前の）まぼ
ろし, Tawada 2006, 51) qualifies the text as dreamlike, associative writing, in the style
of *écriture féminine*. The intermingling of characters, speaker and husband in this case,
is also part of the dreamlike, transformative, associative structure of the chapter.

In addition to this blending of characters, *Kasa* fulfils a third criterion or *écriture féminine*,
mixing. Tawada intermingles the genres of poetry and drama when she visually
distinguishes the voices in a chapter. The fact that *warabe*'s statements are printed in
katakana is usually sufficient to differentiate their voice from that of the main speaker,
but occasionally, there are even names at the beginning of a character's statement (Tawada
2006, 52), mimicking dramatic dialogue. Another type of genre mixing occurs within the
poem's world when the wife sings. Her chanson (チャンソン) turns into a song (ソン

グ) over a line break, and a reference to *rakugo* (Japanese comical storytelling) follows with the *jugemu* line (Tawada 2006, 52–53). In this way, the languages of French, English and Japanese, as well as each culture's entertainment spheres, are also mixed. Such a mixture constitutes an 'invasion' of another language into the text, which Kilchmann interprets as an *écriture féminine* technique to break free of grammatical constrains ("aus den Zwängen der Grammatik ausbricht", Kilchmann 2012, 21). Beyond grammar, the mixture also transcends cultural boundaries, pointing to the multicultural connections of a person living in a globalised world.

The fourth feature of *écriture féminine* present in the poem is excess. It can be traced in the child's "revelling" (耽る, Tawada 2006, 56) and, again, in the exceeding of the boundaries of singular identity, which is the central aspect of the poem. Moreover, it is apparent in the echoes, where the word's last or first mora is repeated, e.g., "[a]nd then-en　on the telephone line-ine　the wife's ankles du-duty-wrapped" (そしてて　電話線でで　妻の足首　ぎぎり巻きに, Tawada 2006, 56). These repetitions may point to the routine in the wife's life as a mother (to which she is socially 'shackled', hence her ankles are "duty-wrapped"). Perhaps they are a performative element of the interrupted speech patterns in a telephone conversation with a bad connection. I have already discussed two poems ("Kyaku" and "Kokkyō o koeta kusuriuri") which feature a telephone line as a symbol of an endangered effort to translate and as a connection beyond spatial/cultural distance (cf Ch 2). In "Futae seikatsu", the telephone line connects the worlds of the wife and the speaker/*warabe*, i.e., traditional gender role expectations (wife and mother) versus experimental self-expression.

The fifth criterion of *écriture féminine*, fluid identity, appears when the speaker identifies with a child (possibly from the husband's former marriage) and names themself *warabe* (童、わらべ, Tawada 2006, 51), a term used for 'child' in poetic circumstances (as in *warabe uta*, songs/poetry for children). Yoritomo thus posits a childlike mentality as the basis for Tawada's work, most prominently her poems (Yotsumoto 2007, 100). By contrast, Krauß reads the childlike perspective in Tawada's prose and essays as an artistic pose (Krauß 2002, 64). But whether mentality or pose, a child is an outsider, like a foreigner (or a woman in patriarchy). These groups are excluded from positions of power, and thus in a marginal position, which Tawada's poetry transforms into empowering liminality.[152] Furthermore, the simplification inherent in a childlike view creates a new

---

[152] For the artificiality of the outsider's position Tawada's speakers often take, cf Gelzer (2000).

perspective, which may uncover aspects that 'adult' (male) reason excludes (Krauß 2002, 58). "This childlike state is *unexpected* and alienates [the reader] because it runs counter to usually appropriate patterns of perception" ("Diese Kindlichkeit ist *unerwartet* und befremdet, weil sie den eigentlich angemessenen Wahrnehmungsmustern zuwiderläuft", Krauß 2002, 70). Thus, from the liminal position of the 'childlike' observer, the speaker can interrogate (national) identity and criticise established 'rationality' (Krauß 2002, 55, 57) – the latter is a very *écriture féminine* aim.

In *Kasa*, the childlike persona resides in a gendered, adult body, that of the speaker, a lesbian woman. The fact that a secondary use of *warabe* is a humble term for one's wife (cf Nihon Kokugo Daijiten Editors' Committee 2001b) fits with this fluid identity of the speaker between 'female husband' to the wife character and play-acted child (*warabe*). Thus, the secondary meaning also asserts the queer relationship the verse novel portrays, as both female main characters (the *watashi*/*warabe* speaker and the *tsuma* character) are 'wives' – of each other. In an intensification of fluid, female-focused identity, the speaker even identifies with her wife so far as to take over her lines: "I'll be back by evening then, my wife/ didn't say that line, so I substitute it in a murmuring monologue" (夕方には帰るから、と/ 妻の言わなかった台詞をモノローグもぐもぐ補充し, Tawada 2006, 52). Since the subjectivity of the text subject only arises from the text it speaks, this taking over of another's lines amounts to a merging of the wife's and the speaker's identities, into a communal feminine subject, as *écriture féminine* suggests.

This merging of speakers/identities is exacerbated by the lack of quotation marks. Keith Vincent notes that their omission in the novella *Ein Gast* erodes the authenticity granted by first-person focalised fiction, as one statement flows between different possible speakers (Vincent 2004, 187). This also applies to *Kasa* and *Balkonplatz*, which only rarely use quotation marks. The speaker also substitutes the wife's husband, as implied by the beginning wordplay with front and back of the character "husband". So, the speaker doubles the husband, the child, and the wife herself – fitting with the title of the poem, "double life". Vincent (2004, 188) calls Tawada's texts queer for this reason; not because of the appearance of queer characters but because of the resistance to stable identities. While resisting patriarchal identities *is* a part of queer and feminist projects, the depiction of explicitly queer, i.e., non-heterosexual, desire, which especially occurs

in Tawada's prose works, should not be sidelined. *Kasa* overtly depicts queer sexuality as well, namely lesbian intercourse.[153]

The last criterion to be discussed here is embodiment, and in this context, the three sex scenes in the poem merit consideration (Tawada 2006, 50, 53, 57), as they disrupt heteronormative expectations. These scenes mention female and neutral, but not male, body parts. While they cast the wife-character in a receptive role, both the husband (first scene) and the speaker (second and third) take the active role. However, as the poem begins by doubling speaker and husband, it may well be the speaker acting in the first scene as well. The phrase "the wife's menstruation always starts at the fingertips" (妻の 生理はいつも指先に始まり, Tawada 2006, 50) suggests digital penetration and thus does not determine the physical sex of her partner. The other disruption is the lack of sexualisation of the female body. Even though she is the recipient of the stimulation, the wife's body is not presented in full. A gap between two possessive particles (の) marks the site of the wife's (sexual) body as a blank space, a 'gap' (妻の　の中, Tawada 2006, 50). The speaker had already addressed the wife as "you/hole" (穴た, Tawada 2006, 16, cf Matsunaga [in preparation]), suggesting the erasure of the female sexual body, perhaps in reaction to the male concept of the female body as a mere receptacle for men's desires and fantasies.

According to the theory of *écriture féminine*, this erasure of the female sexual body causes the women's inability to express genuine subjectivity. *Écriture féminine* writers use white ink as a symbol for the ability to bodily express oneself, to fight against this erasure. By contrast, the first sex scene with (probably) the husband in "Futae seikatsu" features menstrual blood (representative of the female body), but casts it as a red seal (赤いイン, Tawada 2006, 50). A seal actively precludes reading or expression. In this way, the poem fluctuates between progressive (female embodied expression) and conservative (the silenced female (body) as receptacle) viewpoints, another element which points to the 'doubling' of husband and speaker. Therefore, it makes sense that the passage is ambiguous as to the pleasure or pain of the woman involved, as well: She cannot express

---

[153] Tawada's prose also features numerous queer elements. For example, the protagonist has a dog-like bisexual lover in *Inumukoiri* (1993, available in English as *The Bridegroom was a Dog*, translated by Margret Mitsutani (1998)). Homoerotic relationships of the female narrator to (often older) women feature in *Das Bad* (1989, English translation included in the collection *Where Europe Begins*, translated by Yumi Selden (2002)) and *Das nackte Auge* (2004, available in English as *The Naked Eye*, translated by Susan Bernofsky (2009)). Finally, the 'kiss' act between a female polar bear and the female human circus performer training it, in *Yuki no renshūsei* (2011, available in English as *Memoires of a Polar Bear*, translated by Susan Bernofsky (2016)), also has queer implications, since the bears are anthropomorphised in the novel.

herself in this scenario. For example, the (probably) husband is "searching inside" the wife (夫は　妻の　の中を　さぐり, Tawada 2006, 50), a description which suggests that heterosexual sexuality is a de-personalised and unpleasant experience. The sex scene in *Balkonplatz* between the speaker and Chris has a similar atmosphere (cf next section).

By contrast, the two sex scenes between wife and speaker, after the wife and the speaker's connection as doubles, demonstrate a joined, positive body image. Instead of the silent gap of the beginning, with the clitoris the female sexual body is explicitly named in the second scene; membranes, mucous and blood feature as well (Tawada 2006, 53–54). Moreover, instead of the ambiguity of the first scene, the speaker's description is openly appraising, calling the vagina's smell "delicious", for example (おいしい, Tawada 2006, 53). The wife's body is in focus here, and the comments in Katakana, typical of the speaker's *warabe*-voice (such as "Open up your buttocks", オシリ　アケテ, Tawada 2006, 53) suggest that the speaker is active in the scene. However, because of the increasing fusion of the 'narrative' voice and the wife's voice (her words are only recognizable as hers because of the feminine phrasing "*nasai*" (なさい, Tawada 2006, 57), which would be untypical of both the speaker and *warabe*), one may assume that the wife's body also embodies the speaker by proxy. Tellingly, the husband has been excluded ("the husband　doesn't have an admission ticket", 夫には　入場券がな[い], Tawada 2006, 52) from the second scene onward. As a result of this explicit exclusion of the male element, it is not merely sex, but feminine co-identification that is happening here. Yet, the poem ends on a sombre note, suggesting the potential social repercussions for deviant sexualities and extramarital affairs: "a rip　a prostitute　you might become" (破　しょうふ　なれる, Tawada 2006, 57).[154]

The use of *katakana* for *warabe*'s lines marks them as a foreign language. *Katakana* are commonly used to spell loan words from other languages, for emphasis and alienation effects, and the poem itself explains it as the first type: "The [words of a child are/ language of *warabe* is], seen from the point of view of [the country of the front/ the surface country], a foreign language" (わらべ言葉は　表の国から見れば外国語, Tawada 2006, 53). The parts in Katakana, the voice of the speaker in their role as *warabe*, are foreign, but to whom: the wife, the society they life in, or the readers? As noted above, at least one of the pair may be a foreigner, or the main setting may be outside Japan

---

[154] Other potential spellings for しょうふ are 正麩 (wheat starch) and 祥符 (good omen). The former falls into a pattern of cooking-related images used in "Futae seikatsu" and "Shitto" to evoke the women's relationship. The latter forms a contrast to the violent undercurrent of the sexuality portrayed in this poem.

(Yotsumoto 2007, 97), so the katakana may actually represent a language other than Japanese. However, the 'foreign language' here could also be the language of the woman who desires women, in contrast to the phallic bias of standard language *écriture féminine* aims to combat.

As the subject of an *écriture féminine* text, *warabe*'s voice would then point to the new, feminine language. At first, the actual lines seem to contradict this, as they are (with one exception, the abovementioned *oshiri akete*) very stereotypical feminine phrases. Some even carry the feminine question particle *no*, such as "when will you be back?" (イツカ エッテクレルノ？, Tawada 2006, 52). However, the *context* of *warabe*'s words frames these conventional phrases as parody. For example, "when will you be back" precedes a confrontation with the husband, and "why is the shop closed" (ドウシテ　ヘイテン?!, Tawada 2006, 54) and "You came [here] again? Much obliged" (マタ　キタノ？　ゴ クロウサマ, Tawada 2006, 56) frame a sex scene – the 'closed shop', then, may represent the vagina being blocked by a tampon.

In sum, "Double life" features several markers of *écriture féminine*, most strongly fluid identity. It uses language disruption to fracture identity concepts, and its dreamlike style also supports the merging of identities which the title suggests: speaker/husband, speaker/child, and speaker/wife. Not only characters but also genres (poetry/drama, chanson/song) are mixed, and excess features in the depictions of sex and in the stuttering on the telephone line, all of which dissolve boundaries of identity. Adding to this are the embodiment and the performance of an ambiguous (i.e., moving fluidly between characters) perspective, especially in the sex scenes. Notable in this aspect is the contrast between heterosexual (ambiguous) and lesbian (positive description) scenes, leading to the suggestion of female community as the basis of an embodied feminine voice. In the following chapter, another aspect of *écriture féminine* comes to bear: "writing in white ink" (Cixous 1976, 881).

4.3.1.4. *Body Writing in "Shitto" (嫉妬) and "Sōzō chūzetsu" (想像中絶)*

As the sixth poem of the verse novel, "Shitto" (嫉妬, "Jealousy") lies just before the climax of the book, the honeymoon poem. It already hints at later developments, specifically the question of fertility, in its discussion of the wife's menopause. Most relevant in the context of *écriture féminine*, however, is its associative connection of foods

to the body, especially the role of soy milk and white soy sauce, both of which allude to Cixous' comparison of female writing to breast milk, as 'writing in white ink'.[155]

The poem features extensive food symbolism for body parts and fluids, linking the traditionally feminine field of cooking to the *écriture féminine* interest in body affirmation. The replacement of mother's milk with soy milk (Tawada 2006, 60) rejects the family model, as it frees the breasts from the motherly association and allows them to be mainly sexual attributes. This view is in marked contrast to the *écriture féminine* association of femininity with the mother's body. Whereas a heterosexual relationship falls into the biological, sexually reproductive pattern (mother's milk), a homosexual relationship is nonreproductive, and therefore symbolised by the vegetable-based milk substitute.[156] The vegetable-association returns later in the poem, when male genitalia are compared to cucumbers, and the child (a penis substitute according to Freud) appears as an aubergine (another penis symbol).

While not discussing its feminist impulse, fellow Japanese poet Yotsumoto Yasuhiro (四元康祐) notes the emphasis on the body in the text. In particular, he notes that the realistic depictions of the wife's aging (hormonal changes) in this poem and the bath scene stimulate the reader's sensory imagination (Yotsumoto 2007, 98–99). The poem connects menopause (閉経, Tawada 2006, 61) and traditional images of 'consumable' femininity with food when the wife "dresses up as a soy bean geisha/ who does not know menopausal disorders" (大豆芸者に変装して/更年期障害知らずよ, Tawada 2006, 61). In this context, soy milk and soy beans may be a reference to soy-based 'alternative medication' against the afflictions typical of the climacteric.[157] The speaker later describes the climacteric phase as "a stall which sells only fried innards", *horumon-yaki* (ホルモン焼き, Tawada 2006, 63). The name of the food, literally "hormone-fry", may in the context of the poem reference the hot flashes many women experience due to hormonal imbalances during menopause.

Among the vegetable/food symbols for the body, the image of "pure white soy sauce" (真っ白な醤油, Tawada 2006, 63) ultimately points to feminine writing. First, actual white

---

[155] However, the speaker of *Kasa* also ironically takes this comparison in the image of breasts spilling typewriter correction fluid (referenced as "Tipp-Ex", a German brand name for the product), effectively erasing writing: "getting out [her] breasts (titty-pex)" (お乳（ちちぺっくす）を出す, Tawada 2006, 10).

[156] I thank Dr Angelika Schmitt (Slavic Studies, Trier University) for this suggestion. Of course, soy beans also reproduce, but they self-fertilise (autogamy).

[157] The effectiveness of soy-based products in reducing symptoms of menopausal disorder remains uncertain, however; cf the meta study by Levis and Griebeler (2010).

soy sauce exists. It is a paler, milder version of soy sauce, used in Japanese cuisine to preserve the original taste and colour of the meal (cf Cook's Illustrated Online). White soy sauce may indeed be served with fried innards (*horumon-yaki*), as the poem suggests. Metaphorically, however, white soy sauce aligns with the other 'white' liquids mentioned in the poem, soy milk, mother's milk and mucous.

A reading of the liquids as an *écriture féminine* reference to bodily fluids seems fitting because the poem then connects the body directly with writing. "[I]nstead of revenge/ I ri-ri-rip open my belly and begin irrationally to scratch/write   this" (我が腹をわわ割って無理にかき出す　これ, Tawada 2006, 63; かき may either be 掻く, scratch, or 書く, write). Again, writing emerges from the female body, although in a gruesome image of self-disembowelment, reminiscent of the "Seagull" poem discussed previously.

Violence is also visited on the words of the text, creating the new language/feminine voice. The rhythmical repetition of a-sounds (*waga-hara o wa-wa-watte*), similar to the stutter in the previous poem's telephone conversation, culminates in in the stuttering of the verb "rip open" (*watte*), so that the word itself is performatively ripped apart. Pointedly, this happens "instead of revenge" (あだうちの代わりに, Tawada 2006, 63). Refusing to reciprocate the violence visited upon her, the speaker, who is coded explicitly feminine in the poem, turns it inward and transforms it into her voice. Weber (1994a, 23) describes the mother's voice as source material for the feminist text, but here, the voice is born from the body. In other words, the poem skips the element of physical motherhood stressed in *écriture féminine*, while retaining the element of embodiment. The eighth poem reinforces this shift of emphasis.

In "Imagination abortion" (想像中絶,), the eighth poem of *Kasa*, the speaker's gendered body is in full focus, as she lives through a pregnancy nightmare. Beyond the mind-set of *écriture féminine*, this embodied self still leads the speaker to express herself. She chooses sounds/moras, rather than children, as her means to construct identity, to multiply herself and to influence the world.

想像中絶 (Tawada 2006, 77–84)	Imagination abortion (interlinear translation, JB 2019)
もしも死　はらんだらオランダ 海洋図にない羊の地域に 腹電話　ならし　よびだし 精子そっくりの四分音符投げ込み 化学を傍観するように ふくれあがってくるまで	Hello? Perhaps it's dead. If pregnant, Netherlands. In the sheep's region that does not appear on the sea charts the stomach telephone rings, calls up throwing sperm-like quarter notes as if you were a spectator for the chemistry until you swell up

なるがままに	as you are [a mama you become]
できるか	can you?
妻に貸し出してみて初めてみた自分の子宮	The first time I saw my own womb was when I lent it to my wife
熱気にふらふら溶けた	Staggering with fever, melting
無理無責任が	irrational irresponsible but
名詞の届かぬ地区で　ふくれあが	in an area nouns do not reach　swell[ing] up
いつの間　という名前の間のうちに	at some point　in the span of that name
これまで／無いが城／になっていたアイデア	until now / it was not, but this idea has become/ a castle [of disrespect]
門の向こうで焼きあがっていく	beyond the gate, it goes up in flames
天火の中はのぞけないで　風呂場にとじこもり	Don't peek into the oven　I lock myself in the bathroom
バスという　お（の）りものに	In the (mis)carriage named bus
見ず屈みの　映し出す	squirming unseen, the water mirrors
小指の先ほどの赤身肉	red meat about as big as the tip of my little finger
もういいかい　と　夕声こだま	Is it not enough yet, echoes the evening voice
まだ　まだ　こだま	not yet　not yet　the echo
あれ　もう　こんなに　おおきくな	*that*　had already gotten　so　bi[g]
妻の睨むビデオの中で　わたし（母体）は	In the video my wife is staring at　I (mother's body)
子袋を本の帯で支え	support my womb with a book's wrapper
ゆるり　電気階段をのぼっていく	leisurely　climbing the electric stairs
ころぶことも考える中間試験	thinking about falling too, the midterm exam
暗記したまますっかり忘れていたこと	just as I had memorised it I've forgotten it completely
海抜ゼロ付近で	near sea level
確か　彼は　共同体を救うために　破れた肺に	Surely　in order to save his community　he put
腕をさしいれて　洪水をせきとめ	his arm into　his broken lung　and stopp[ed] the flood
眼	Eyes
それは嘘です	That is a lie
と宣言したのに	I have declared, but
首なし満場はじける拍手	headless, the whole house bursts with applause
わたしではありません　それはハンスです	That is not me　that is Hans
石になった右の　肘から下だけ　覚えてる	My right elbow turned to　stone, I can only feel　what is below
列車がにおい始めても	Even if the train begins to smell
重くて別れの手が腰までしか持ち上がらな	Heavy, the hand of parting, I canno[t] lift it further than my hip
さようなら　と　はたはた　振りたい	Goodbye,　I want to wave,　hands　fluttering
駅前だから便利な病院　という言い訳	Because it is across from the station, it is a convenient clinic that is the excuse
肘がキモ（ち）か　どちらかにしてくだ	Elbow or liver (feelings), pleas[e] choose
臍と背中の間にあるはずが　とても遠い	It is surely between navel and back but　awfully far away
内臓と呼んでは失礼にあ	calling it an organ is an insult
二本の絹糸でつながれ　宙吊りになって	connected by two silk threads　hanging in the air
土地の人は見過ごしている　こぶしほどの海	The locals overlook it　the sea like a fist
くらげにーあかるげにーやさしげに	seems dark, seems light, seems friendly
ぷかぷか漂い包む単細胞の揺れが	lightly floating, enveloping the shivering of the singe-celled

	organism
官から出たがらずに　自転公転し	seems it does not want to come out of the tube [onto the glass]　rotating, turning
弧の一番外部に近い点で　激しくぶつかっ	At the point closest to the outermost part of the arc　it intensely collid[es]
向こう側	the other side
がない	does not exist
行かない	impossible
流れものなら　いずれは	if it is something flowing　both of them
と思う朝はかなさ	thinks the morning evanescence
流されても	even if it gets flushed away
いつもここにあり	it is always here
くらやんで	suffering darkly
外皮だけ　つるつんだ内臓マイクが	only the outer skin　after trimming the vines, the intestine microphone
大平洋風の雑音を集め筒	a pipe that collects the din of the Pacific wind
生命　という誤解を徐々に解いていく	life　is the name of the misunderstanding I gradually solve
聞こえれば　そこにいる	If you can hear it　it is there
耳の中の　貝　も　言葉である	Within my ear　the shell　is also a word
感じられれば　もどき　でも信じ	If I could possibly feel it　a sham　but I still believe it
膝という屈折	the bending called knee
だから	therefore
世代論は避けると決めたはずだ	I was sure we had decided to avoid debate on generations
子共の文化祭の話に逃げない	You cannot flee the story of the child's school festival
インテリアがこれまで子守りしてくれていた	The interior intellectual has until now taken care of the child for me
書くという約束をそっくり抱えて	Completely embrace the promise called writing
万華鏡の窓を押し開け	Push open the kaleidoscope's window
木の葉たちの握手のぬくもりの中で	in the warmth of the leaves' handshake
繁殖はせずに	without reproducing
ほこぼれ　ほどけて　音節にもどれ	unclipping with a chipped hatchet　return to the syllable
座ぶとんという尻から	from the behind called floor cushion
たちのぼる	rise up
腰の軽い	the hip's light,
番外の生き物たち	additional living creatures

The topic of the poem is introduced with visual and sonic wordplay in the first two lines. The title alone may be translated as "Interruption of the imagination" as well, but the first lines of the poem clarify that 'abortion' is the relevant meaning of 中絶: The last mora of もしもし, the term usually used when answering a telephone, is written with 死, which yields the alternative meaning "in case of death" (Tawada 2006, 78). Meanwhile, the second expression, the pun *harandara oranda,* introduces the topic of pregnancy (*harandara* is the potential form of the verb *haramu* (孕む) "being pregnant"). Originally an Edo-period joke about Dutchmen (*oranda-jin)* visiting Japanese prostitutes (Screech

1996, 258 FN84), in *Kasa* the phrase may refer to the foreign nationality of the wife and/or possibly the speaker, or to the lesbian couple's status as social outcasts similar to foreigners. Alternatively, it could point to the fact that abortion laws (like many other laws) are less strict, and less strictly enforced, in the Netherlands than they are in Japan or Germany.[158] Both sound and image of the first line return in the fourth line's "stomach telephone" (腹電話, *haradenwa*, Tawada 2006, 78). This expression is most probably a poetic description of a medical ultrasound used by a gynaecologist. Its ringing, then, signifies that conception has taken place, a process the speaker imagines in the following three lines as her body swelling up for the musical notes (with their shapes similar to sperm) thrown at it (Tawada 2006, 78).

The next section depicts the brief pregnancy ending in a miscarriage, however, with fever, squirming (in pain?), references to blood and the image of the aborted foetus as "red meat":

> Don't peek into the oven   I lock myself in the bathroom / In the (mis)carriage named bus / squirming unseen, the water mirrors / red meat about as big as the tip of my little finger / Is it not enough yet, echoes the evening voice / Not yet   not yet   the echo/ *That*   had already gotten   so bi-" (天火の中のぞけないで　風呂場にとじこもり / バスという　お（の）りものに / 見ず届みの　映し出す / 小指の先ほどの赤身肉 / もういいかい　と　夕声こだま / まだ　まだ　こだま / あれ　もう　こんなに　おおきくな, Tawada 2006, 79)

The depiction of miscarriage, like the menstruation and lesbian sex scenes in poem 5, may still have some shock value when coming from a Japanese woman (writer). However, the readers of *Kasa* in its initial publication in *Gendaishi techō* would probably have been desensitised by Itō Hiromi's verse novel *Kawara arekusa* (河原荒草, 2005, translated as *Wild Grass on the Riverbank* by Jeffrey Angles, 2014), which was serialised in the magazine before *Kasa.*

The passage quoted above has the intense wordplay typical of *Kasa*; the meaning of *furō* (風呂, bath) echoes in the sound of バス (*basu,* bus/bath). Besides representing fever, the oven (天火) may allude to the German idiomatic expression "jemandem einen Braten in die Röhre schieben" (lit. "push a roast into someone's oven"), which means getting a woman pregnant. The phonetically and scripturally close 天火日 (*tenkanichi*), meanwhile, signifies an unlucky day of great heat, which fits with the theme of fever and the loss of a child. While the bus (*basu*) is a vehicle (*o-norimono*, お（の）りもの), the brackets around "no" allow readers to skip this mora, reading *orimono* (下り物), "menstruation,

---

[158] Cf the overview of worldwide abortion laws in the Center for Reproductive Rights' map (Center for Reproductive Rights, n.d.).

afterbirth". Similarly, while the term *mizukagami* (見ず屈み) literally means "squirm unseeing", its reading suggests the homophone 水鏡, "reflection in the water", fitting the location in the bath.

The speaker's shifting association and dissociation with her body is one theme of the poem. In a marked difference to the rest of the collection, the speaker refers to her uterus as *jibun no shikyū* (自分の子宮, Tawada 2006, 77) in this poem, using *jibun* instead of *watashi/ warabe* for "I". That she still refers to a wife (*tsuma)*, leads the reader to assume it is still the same speaker as in the preceding poems, but one with a different sense of self. While it is an 'ungendered' self-reference in theory, *jibun* has masculine associations, showing her dissociation from her female body. The word *watashi*, by contrast, is considered feminine in private situations, even if it is neutral in polite conversation. Thus, the change of pronoun reflects the speaker's changing Self-image. While the speaker is more embodied in this poem, the embodiment is traumatic, leading to the choice of a different self-referential pronoun as a means to distance herself from the events.

Moreover, she claims to "lend [her] uterus to the wife" (p. 78). If she wants to bear a child in the wife's place (she has entered the climacteric, as we know from poem 6), this further explains her distance from her own body, as it serves not her own wishes but those of her wife. This gives the choice of *jibun* (自分, lit. "my part") a sarcastic twist, as well, since the uterus is now precisely *not* a part under her control. In this context, the use of "that" (あれ) for the child also shows the speaker's mental distancing, her dissociation from it and from the event.

The poem continues to reject the identification of women with the reproductive role after this scene. For example, when the speaker uses *watashi* again, it is to identify as "mother's body/womb" (*watashi (botai)*, わたし（母体）, Tawada 2006, 80). The term *botai* (母体, "mother's body"), is a homophone of "womb" (母胎). This semantic connection also exists in German, where word for uterus is "Gebärmutter" (lit. birthing-mother). It critically shows the reduction of a pregnant woman to her function as a future mother. The speaker tries to interpret this focus on her function positively by telling the story of a man sacrificing his lungs to save his community, similar to her offering her womb for the sake of her partner's desire to have a child. Thus, the parallel story elevates the speaker's 'lending' of her womb to a traditionally masculine position of noble sacrifice and heroism, and removes her from the traditionally feminine image of the mother.

She is so distanced from the events happening to her and her body that she even avoids the word for uterus, labelling it instead a 'far-away organ': "I'm sure it lies between belly

button and back   but it's so far away" (臍と背中の間にあるはずが　とても遠い, Tawada 2006, 81). References to an operation, such as a hospital near a station and the description of something "held with two silk threads" (二本の絹糸でつながれ, Tawada 2006, 81), might point to an infection of the fallopian tubes, or an ectopic pregnancy. Alternatively, this could be the extraction of an egg for in vitro fertilisation treatment: "lightly floating, enveloping the shivering of the singe-celled organism/ [it] seems it does not want to come out of the tube" (ぷかぷか漂い包む単細胞の揺れが / 官から出たがらず, Tawada 2006, 81).

In contrast to the dissociation on the content level, and the distancing from the positive and essentialist image of motherhood in *écriture féminine* that this content implies, the poem continues with the dreamlike associative flow typical of *écriture féminine*. For example, the scene of the miscarriage fades into one where the wife watches a commercial about a belt to hold the uterus. Perhaps she is looking for information on how to prevent another miscarriage, putting more pressure on the speaker to carry a child to term. The speaker's associations, like the swimmer's story and the visit to the fertility clinic, follow this scene, as if to suggest a circular structure of fertilisation, miscarriage, and re-fertilisation.

Such repetition is also an element of trauma (Caruth 1996, 2). Continuous repetition of the traumatic memory may also be a factor in the disrupted, circular imaginary of the speaker, explaining the title – with the miscarriage, they have also lost their imagination. The word 流れる ("flow away", Tawada 2006, 82) is of importance in this context of repetition. It may refer to more miscarriages, as one colloquial term for aborted foetuses is 水子 ("water children"). At the same time, it repeats the water imagery of the miscarriage scene. In this way, the dream (nightmare) continues, revolving around the womb from which the speaker is dissociating. In other words, the dreamlike structure of *écriture féminine* is twistedly present, even though its positive focus on the reproductive female body is rejected.

The poem's use of images of water links it with other instances of water imagery as transformation metaphors in Tawada's work. Consequently, at the end of the poem, water metaphors provide a more affirmative turn, from bodily to sonic reproduction. Again, the speaker describes ultrasound examinations, but now as an "intestine microphone/ tube collecting the din of Pacific Ocean wind" (内臓マイクが/ 大平洋風の雑音を集め筒, Tawada 2006, 82). This image suggests a shift from physical reproduction to sound, as does the following page, which shifts the focus from the reproductive organs to sensory

perception of language: "In the ear   even   a shell   is a word" (耳の中の　貝　も　こ とばである, Tawada 2006, 83). The shell is not only a memento of the sea, but its concave shape also repeats that of the external ear (in German, this is even called "Ohrmuschel", lit. "ear shell"). Therefore, shells can be associated with a mother's body (as vessels) as well as feature as erotic symbols (A.-R. Meyer 2012, 389) in congruence with *écriture féminine*. In Tawada's work, the ear often represents the vagina (cf Koiran 2009, 305; Ivanović and Matsunaga 2011, 135; Lacka 2009, 254). The poem establishes this connection for its final, affirmative turn.

The sound of the ocean, through the shell/ear, is focused into words, and these words reappear as mora, completing the transformation from physical reproduction to reproduction in writing, and from identification with a gendered body to identification in language. In contrast to the speaker's reluctant body, her *écriture féminine* writing mind can release "additional living creatures" (番外の生き物たち, Tawada 2006, 84) in abundance. Writing is a form of reproduction from which the speaker does not dissociate. Although she is still embodied, her identity is no longer limited to the mother's body.

To sum up, as a transformation of *écriture féminine*'s paradigm of 'writing in white ink', "Shitto" uses food symbolism for a departure from the limiting view of female body as reproductive vessel. The metaphors of soy milk and white soy sauce, coupled with a description of menopause, serve to achieve feminine embodiment without motherhood. Meanwhile, the manipulation of language continues in order to establish a feminine subject. Thus, the text provides feminist content – by establishing a feminine, embodied voice – for those who care to look for it. The topic of embodiment appears more forcefully in "Sōzō chūzetsu". This poem focuses on the gendered body while rejecting the mother's role, choosing sound (language) instead. It depicts pregnancy and miscarriage through complex wordplay, where the speaker dissociates from her pregnant body and the feminine role associated with it. Like the mother image, the dream structure of *écriture féminine* appears to undermine itself in the poem, as the dreamlike circular structure of the text reinforces its traumatic nightmare quality. Water metaphors finally shape the transition from (failing, traumatic) bodily to linguistic identification, and to reproduction through language. But the verse novel also openly discusses feminist issues, specifically, the societal pressure to conform to gendered expectations. The honeymoon poem, sandwiched between "Shitto" and "Sōzō chūzetsu", is most overt in this effort.

4.3.1.5. *Social Criticism in "Shinkon ryōko" (新婚旅行)*

While *écriture féminine* is limited in its scope due to its tendency to fall back on the female body, contemporary feminist writing generally has a wider scope and includes other issues (Bryant 2011, 9). In order to keep all these issues in view, female writers in 1980s Germany developed a "squinting gaze": their perspective directs the reader's attention toward the issue of women's position in society, without overlooking other relevant topics (Weigel 1983, 104). She explicitly links this double gaze to the in-between space and stresses the connection between finding a language and gaining independent subjectivity. Thus, this feminist project is similar *to écriture féminine*, but broader in scope.

> It is not imaginable […] today what the freed woman will look like, much less to live as one. In order to survive in this in-between space, in the '*no longer*' and the '*not yet*', […] woman has to learn the squinting gaze, i.e., make the contradictions speak, see them, grasp them, and live in them, with them ("Wie die befreite Frau aussehen wird, das ist heute […] nicht vorstellbar, lebbar schon gar nicht. Um in diesem Zwischenraum, im '*nicht mehr*' und im '*noch nicht*' zu überleben, […] muß [sic] die Frau den schielenden Blick erlernen, d.h. die Widersprüche zum Sprechen bringen, sie sehen, begreifen und in ihnen, mit ihnen leben", Weigel 1983, 105)

Tawada's surreal fictional worlds surely "make contradictions speak". The female body is important to this (Weigel 1983, 106), but it is by no means the only material to work with. Tawada's works refuse the limited focus on the body, and especially the image of motherhood, of *écriture féminine*, as the discussion of "Futae seikatsu" and "Shitto" has shown.

In addition, *Kasa* addresses the social aspect of women's liberation in several places. One important aspect is societal pressure related to family life. "Futae seikatsu" already points to this: "Since there's no way I would throw away my family, I follow the scenario with my husband/ said the wife, [and] quickly mimed cutting her wrists." (家族を捨てるわけにはいかないから夫とのシナリオに従っているんです/ と 言って 妻 さっと 手首を切る真似をした, Tawada 2006, 54). It is not only social exclusion that a divorced wife may fear; Japanese divorce law has a practice of single custody, which means that the person leaving the marital union may lose all contact with their children, especially if they live abroad.[159] This danger is one possible reason why the wife may be hesitant to affirm her relationship with the speaker. Another factor is that in Japan, single mothers usually face intense financial difficulties. They have trouble finding jobs, and the

---

[159] Japan's single custody practise used to disadvantage non-Japanese divorcees (Minoru Mitsutani, October 10, 2009; C. P. Jones 2012; Kakuchi, n.d.). While Japan finally ratified the Hague Convention on child abductions in 2014, enforcement seems inadequate (*JapanTimes*, October 25, 2018) and the law was revised to improve the situation the following year (*JapanTimes*, May 10, 2019).

available ones are often low paying. A situation dire enough, maybe, to warrant suicidal fantasies. Similarly, as the final line of "Futae seikatsu" suggests, she "might become a prostitute" (しょうふ[娼婦]　に　なれる, Tawada 2006, 57). This prognosis demonstrates the level of societal ignorance and disrespect regarding female sexuality, homosexuality, and sex work, that the women protagonists have to face. If a woman leaves her husband, she may well be on the road to prostitution, according to the conservative view.

Similarly, the sixth poem, "Shitto" ("Jealousy"), features criticism of gendered conformity pressure, when the speaker complains about the feminine roles (woman and mother) that are forced on her. "The wife has made me [*watashi*] put on a skirt/ the wife wants to make　a mother called I [*watashi*]　to give birth [to her]/ even though [I] told her that for me, a child [*warabe*], it is impossible [to fulfil] the role of a mother" (妻はわたしにスカートをはかせた/妻は　わたしという名の母に　生ませよとしている/　わらべには母の役は無理だと言うのに, Tawada 2006, 65). In addition to the overt criticism of feminine gender role expectations, this section blurs the roles and relationship of the speaker and her partner, deconstructing the patriarchal family model (which even homosexual couples may feel compelled to follow). Similar demands also feature in the ninth poem: "Get pregnant　they say to women" (妊娠して　とおんなに言われ, Tawada 2006, 93). Later, the wife reinforces societal demands by urging the speaker to "give up femininely" and "give birth, give birth" (おんならしく諦めろ […] うんで、うんで, Tawada 2006, 94). This citation shows that social norms hold sway over not only the outside world, but also the couple themselves.

The most iconic scene of social rejection due to deviant sexuality, however, occurs in the seventh poem of the cycle, "Shinkon ryōko" (新婚旅行, "Honeymoon vacation"), which is positioned at the climactic point in the middle of the verse novel. The lesbian relationship and the environment's reaction to it are in focus in this poem. During their honeymoon trip to a traditional Japanese inn in the Kyōto area, the speaker has a sense of threat or irritation, probably about the reactions to them as a lesbian couple (Tawada 2006, 71).

In particular, the landlady confirms the speaker's fears on two occasions. First, during breakfast she pejoratively labels the speaker an "outsider person" (thus, she gives the impression that the speaker is a foreigner). Initially she says ガイの方, which could refer to the English word "guy" (implying a lack of femininity), the name "Guy", but also to diverse derogatory Japanese words: ガイジ (*gaiji,* "retard") or キチガイ (*kichigai,*

"crazy person"), or 外人 (*gaijin*, "foreigner"). She quickly amends this to "outsider" (*gaibu no kata*, 外部　の　方, p. 72), which the speaker ascribes, possibly ironically, to Kyōto-typical politeness. Yet, such politeness would merely veil the underlying xenophobia. The second scene of discrimination shows this problem more clearly.

Warned by the breakfast incident, the speaker explains the lesbian relationship slowly to the landlady, as if speaking to a child. She uses no kanji, repeats the appellative particles *ne* (ね) and the words are spaced to indicate low speaking velocity. "This　person　is　a　woman,　right?　I　also　am　a　woman,　right?　But　the　two　of　us　are　married" (この　ひと　おんな　で　ね/　わたし　も　おんな　で　ね/　でも　わたし　たち　けっこん　してます, Tawada 2006, 73). This statement is the central moment of the verse novel, where the lesbian relationship is explicitly named; as a marriage, to a third party. As "an alternative female lifestyle that excludes the need for men" (Sampson 1993, 156), the overt portrayal of a lesbian relationship alienates readers from the (heterosexual, androcentric) hegemonic perspective, through the depiction of sexual deviance. However, the confused, conservative landlady hears けっこん (結婚; marriage) as the homophone 血痕 (bloodstain), and starts to do the washing (Tawada 2006, 73). The humorous wordplay in this scene does not gloss over the painful experience that the landlady cannot understand the concept of a female couple. At the end of the poem, the speaker belittles the excuse "because this is a tourist area" (観光地ですから, Tawada 2006, 74) but it is unclear whether they used the excuse themself to calm/convince the landlady to tolerate them, or whether the landlady uses it to chastise the couple.

In sum, wider feminist issues are also observed in *Kasa*, with a 'squinting gaze'. Gender roles feature in "Futae seikatsu" and "Shitto", as well, but homophobia is the central critical focus of "Shinkon ryōko" - this is also where the lesbian union is made explicit. *Kasa*'s extensive use of wordplay serves to both involve the readers actively in meaning construction and to create ambiguities, which serve the fluid identity(s) of the poems' speaker(s). While the entire collection is thus an open-ended text, an analysis of several of the chapter-poems in succession (no. 5-8) can show how ideas and techniques of *écriture féminine* are taken up and transformed. "Futae seikatsu" performs the merging of identities, leading to lesbian sex scenes that imply communal feminine identity. "Shitto" plays with the concept of "writing in white ink", using food symbolism and introducing the issue of menopause to point to the necessity of feminine identity beyond the concept of motherhood. While both these poems also take up social issues, notably restrictive

gender roles, "Shinkon ryōko" puts the lesbian marriage in the centre and addresses homophobic reactions to the relationship between the two women. Finally, "Sōzō chūzetsu" denounces the idea that motherhood is emblematic of embodied femininity, portraying miscarriage as a repeating nightmare and choosing to identify with linguistic, instead of bodily, reproduction. Metatextually, the verse novel shows how an embodied feminine identity is possible through language, instead of biological identification, inviting readers to join the communal feminine subjectivity. After this examination of *écriture féminine* traits and their expansion in Tawada's Japanese verse novel, it remains to consider her German verse novel.

4.3.2. Going Beyond the Gender Binary in *Ein Balkonplatz für flüchtige Abende*

Ten years after the publication of *Kasa*, Tawada wrote a strikingly similar book, *Ein Balkonplatz für flüchtige Abende* ("A balcony space for fleeting evenings", 2016). As with *Kasa*, I treat it as a verse novel. If one considers the chapter titles in isolation, no narrative structure emerges, which speaks for a classification as poetry rather than as a short novel. However, the text's narrative traits emerge that justify the classification as a novel. The speaker interacts with other characters, most notably with Elsa and Chris, and through the poems a sense of the events, which have unfolded between or parallel to the poems, emerges to create a story. Tawada describes the book as one long prose poem on her website (cf Konkursbuch), stressing the coherence of the work while also pointing to its poetic elements. However, since the text is broken into verses rather than running continuously (like a prose text), I consider verse novel a more fitting label.

Like *Kasa*, *Balkonplatz* has a strong allegiance to *écriture féminine*, but also moves beyond it. The connection is already apparent in the paratext: the blurb stresses the element of transformation and fluidity in the text and calls it "ein poetischer Roman" ("a poetic novel"). The flyleaf offers the novel's title in braille, stressing the sensory component of reading – both fleetingness and a focus on physical touch are traits of *écriture féminine*. Yet, like *Kasa*, *Balkonplatz* also exceeds the concepts of *écriture féminine*, multiplies meaning and uses ambiguity.

The very title of the volume points to two instances of liminality, one spatial and one temporal. The balcony is a liminal space since it belongs to a house or flat, i.e., a private and inside space, but is physically outside, in public view. The evening is not only the transitory phase between day and night (i.e., in-between a conceptual binary). It is also characterised as 'fleeting' (evanescent, or on the run) in the title, stressing its liminal

quality. Finally, the grammatical ambiguity of the title hints at the shifting meanings one may expect within. Possibly, the entire book is a balcony, a liminal space to hold the transient time of the evening, similar to the function of the orangery as a metaphor for a poem. The balcony is a space both to observe (the street below) and an exposed position where one may be observed, i.e., a doubling of audience and performer position. In these ways, the balcony is a diversely ambiguous in-between space. In the following analysis, I will first show the verse novel's *écriture féminine* traits, then analyse features which go beyond it, focusing on the ambiguously gendered speaker and the social criticism prominent in the text.

4.3.2.1. *Traits of* écriture féminine *in "Eine kosmische Kneipe"*

Most criteria of *écriture féminine* – play with language, dreamlike writing, mixing, excess, women identification, embodiment, depiction of homo/autoerotic sexuality, and the openness of text and self that they generate – are visible in the first two pages of the sixth poem of *Balkonplatz*.

Excerpt from "Eine kosmische Kneipe" (Tawada 2016a, 51–63)	"A cosmic pub" (translation JB 2021)
Die Buchstaben k und n im Wort Kneipe	The letters p and b in the word "pub"
knistern in meinen Knochen.	pop in my bones.
Ich bin verabredet.	I have a date.
Gespräche am Nebentisch,	Conversations at the neighbouring table,
am Stammtisch,	the regulars' table (literally "trunk table"),
am Asttisch und an der Theke.	the branch table and the bar.
Aus der Klangkulisse springt	Out of the soundscape bounces
immer wieder ein Wortknopf heraus:	over and over, a word, like a button:
… hab Kontakt geknüpft,	… have established contact
… das kannst du knicken,	… bugger all!
… echt knallhart	… really badass
… ging auf die Knie	… bend his knee
… war knapp	… barely made it
… landest im Knast	… end up in prison
… Ich habe	… I have
Kntakt [sic]	b-lt up
aufgenommen	contact
mit einer Welt, die mich nicht versteht.	with a world that does not understand me.
Zu jeder Verabredung komme ich	For every date, I arrive
eine Stunde zu früh,	one hour too early,
die Wartezeit ist die wahre Zeit.	waiting time is real time.
Vor mir auf dem Tisch liegt ein	On the table in front of me lies a
Perlmutterknopf.	mother-of-pearl button.
Wo kommt er her?	Where did it come from?

Von meiner Bluse.	From my blouse.
Man kennt sich nie aus	You never know our way around
im eigenen Stoff.	your own matter.
Jim Knopf auf dem Tisch,	Jim Button on the table,
der Jugendfreund von Elsa.	the friend of Elsa's youth.
Ein witziger Junge, der gerne reiste,	A funny boy who liked to travel
Er nahm Elsas Hand und flog.	He took Elsa's hand and flew.
Im Reich der Mitte angekommen	Having arrived in the Middle Kingdom
verlobte sich Elsa mit Jim Knopf.	Elsa got engaged with Jim Button.
In ihrem Eierstock liegen frische	In her ovaries lie fresh
Pingpongbälle.	Ping-pong balls.
[…]	[…]
Im Reich der Mitte lässt sich Elsa nieder.	Elsa settles down in the Middle Kingdom.
Sie will lernen, Reiskörner zu beschriften.	She wants to learn to inscribe rice grains.
Zu Hause wird sie gelten als Verräterin,	At home she will be regarded a traitor,
eine Außenseiterin, die aus der Reihe	an outsider, who steps out of
tritt, wie ein Knopf aus der Bluse.	line, like a button off of a blouse.
Eine passende Bluse? Nein, danke!	A fitting blouse? No thanks!
Ich trage gerne zwei Nummern größer, möchte	I rather wear two sizes larger, don't want to
nicht mein Fleisch ausquetschen	squeeze out my flesh
wie Sexy-Mayonnaise aus der Tube.	like sexy mayonnaise out of a tube.
Ich möchte mich im Beduinen-Zelt	I want to rest in the Bedouin tent
der weiten Bluse ausruhen,	of the loose blouse,
wo man von außen nicht sieht:	where you can't see from without:
Mann oder Frau,	man or woman,
möchte keine Marie-Antoinette sein.	I don't want to be Marie Antoinette.
Meine Perlmutter hat mich nie	My mother-of-pearl has never
an ein Königreich verkauft.	sold me to a kingdom.
[…]	[…]

Firstly, the playful disruption of language occurs in the soundplay with the sound "kn", a repeated sound, which stands out of the chatter in the pub (Tawada 2016a, 51). The "kn" sound links the place, the pub ("Kneipe") with the central symbol of the first part of the poem, a button ("Knopf").[160] The sound becomes the object in a Tawada-typical example of corporealisation, and briefly turns into a children's book character (Jim Knopf; more on this intertextual reference below).

The second criterion of *écriture féminine* is fulfilled as the scene develops with a dreamlike quality. As mentioned above, the sound "kn" manifests as a real button, then transforms into the fictional character. Later, the speaker's encounter with the student and the resulting dialogue at a bazar are embedded in the pub chapter. Significantly, the motif

---

[160] In my translation, I aimed to suggest a similar effect by preferring words with plosive "p" and "b" sounds, in order to echo the word "pub", in the relevant section of the poem.

of the button resurfaces in the bazar scene, as the speaker deliberately buys a buttonless item of clothing. This reappearance of the object stresses the connection of the scenes and supports the (dreamlike) impression that the speaker found a bazar in a pub's basement.

Thirdly, as mentioned above, the element of intertextuality is present. Most overtly, the button transforms into a character from Michael Ende's 1960 novel *Jim Knopf und Lukas der Lokomotivführer* (published in English as *Jim Button and Luke the Engine Driver*, 1963). The poem loosely retells the novel's plot, which includes a trip to a (very clichéd) fictionalised China, and mentions the novel's character Ping-Pong, while also referencing the sport. However, the speaker inserts Elsa into the story, and entwines questions of fertility and social stigma with the plot of the children's novel. More intertextuality with comedic effect appears in the second section of the poem, where the text of left-wing posters on the wall, advertisements for cigarettes and the health warnings these include, are twisted in the speaker's description: "Marlboro is red, the communist/ cowboy says:/ Buying is deadly" ("Marlboro ist rot, der kommunistische/ Cowboy sagt:/ Kaufen ist tödlich", Tawada 2016a, 53). Finally, numerous textual as well as pictorial (reproductions of paintings and photographs, sometimes behind the text) references to visual art also establish an intermedial connection to the art community, to which the main characters all belong in some capacity. Elsa is a music lover, the speaker wants to enter an art degree programme, and Chris is friends with an actor and accepts a post as a professor of philosophy during the novel.

The fourth criterion of écriture féminine is excess, and the poem's voice connotes excess of cloth positively when they desire to hide their body in a wide shirt. The transformation sequences suggest expanding one's world, and the references to casual sex and lesbian sexuality throughout the novel portray excess of the body and of the heteronormative system positively. However, in "Eine kosmische Kneipe", the references to material excess in capitalist societies are negative ("Buying is deadly", "Kaufen ist tödlich"), linked to the treatment of women as bartering objects "sold […] to a kingdom" ("an ein Königreich verkauft", Tawada 2016a, 53). This ambiguity of positive and negative excess is typical of the indeterminate stance of a liminal speaker, which exceeds the one-dimensional focus of *écriture féminine*.

The fifth criterion, women identification, is present in the speaker's focus on and partial identification with Elsa. The speaker's relationship with her forms a contrast to tense mother-daughter relationships, and instead points toward hybrid feminine subjectivity. In this poem, Elsa's words are given as reported speech (Tawada 2016a, 59) or as free

indirect discourse, implying the speaker shares her consciousness (Tawada 2016a, 52), while in some later poems, the narrator/speaker is fully absent and Elsa alone serves as focaliser (e.g., the end of poem 11, most of poem 12). Their relationship is neither economical (like the one between men and women in patriarchal society) nor reproductive (like that of a mother to her daughter); like flowers and the sun, they respond to one another, self-contained but connected: "She always approaches from the front, because I / quickly turn towards her, / the sunflower principle. / Elsa's face blossoms, / then closes shyly" ("Sie kommt immer von vorne, weil ich mich/ schnell zu ihr wende,/ das Sonnenblumenprinzip./ Elsas Gesicht blüht auf,/ dann schließt es sich schüchtern", Tawada 2016a, 59).

In the first poem of the main story, "Der erste Nachtgesang" (Tawada 2016a, 7–11), the speaker already raises the question of feminine voice and possible modes of expression and ultimately points of a fluid communal identity. They evoke Elsa's traumatic experiences with a music teacher during her childhood, which explain why she is a "silent fishwoman" ("stumme Fischfrau", Tawada 2016a, 10), not a singer like the folklore character Loreley, with whom the speaker compares her. Perhaps it is the speaker, instead, who sings to/for her, through the poem? Indeed, all passages in the verse novel which are not related from the protagonist's point of view, as marked by the use of 'I', are focalised through Elsa. This combination suggests that in these parts either the protagonist, as her lover, speaks *for* Elsa, or that (in *écriture féminine* fashion) both women merge into a hybrid consciousness.

The final criterion for *écriture féminine* present in *Balkonplatz* is the openness of text and subject. Going beyond the partial identification with Elsa, the speaker's voice also partly merges with other voices. In "Eine kosmische Kneipe", the speaker reproduces conversations between other guests in the pub, mostly without marking reported speech (Tawada 2016a, 57–59). In their conversation at the pub table, it becomes unclear where the speaker's dialogue with Elsa ends and their inner monologue begins (Tawada 2016a, 62). In this inner monologue, in turn, a character in a painting speaks, and it becomes unclear whether the line "I have already been depicted repeatedly" ("Ich wurde schon mehrfach abgebildet", Tawada 2016a, 63) is the voice of the character in the painting, or of the speaker. Thus, the readers are both drawn into the speaker's perspective, and distanced from it and from the events due to the shifting perspective. Readers themselves must deduce who is speaking, and to whom, thus becoming involved in the open text – this invitation links back to the discussion of reader involvement in the *Kasa* analysis.

4.3.2.2. *Beyond* écriture féminine*: Criticism of Mothers, Feminist Issues, and Ambiguous Gender*

Like *Kasa*, *Balkonplatz* not only employs techniques similar to those used in *écriture féminine*, but exceeds the limitations of the style. The two main elements of this expansion are the rejection of the prominent role of the mother, as well as specific social criticism (as in *Kasa*), and the construction of an ambiguously gendered speaker (replacing the lesbian marriage dynamic in *Kasa*).

In contrast to the positive relationship of the speaker and Elsa, which points to the *écriture féminine* ideal of 'women identification', mothers are referenced negatively in both the speaker's own associations and in the conversations that the speaker overhears at the pub. This view is a direct rejection of the mother focus in *écriture féminine*, similar to the rejection of the reproductive body as the basis of female identity in *Kasa*. Through the playful comparison with the mother-of-pearl button, *Balkonplatz*'s speaker criticises Maria Theresia for "selling [her daughter, Marie Antoinette] to a kingdom" ("Meine Perlmutter hat mich nie/ an ein Königreich verkauft", Tawada 2016a, 53). Like "Keikaku", the poem thus points to the collaboration of women, especially mothers, in the patriarchal oppression of other women, especially their own daughters. This criticism overlaps with Irigaray's view that patriarchy treats women as merchandise (Irigaray 1976, 18–19), but it acknowledges women's complicity in it. The use of "Perlmutter" (mother-of-pearl) is significant in this context. It not only references the splendour of aristocratic life, it also ties this comment back to the button in the beginning of the passage, and may therefore be an intertextual reference to Tawada's essay "Sieben Geschichten der Sieben Mütter", where mother-of-pearl is one of the seven 'mothers' featured (Tawada 1996, 106), in another deconstruction of the 'mother' ideal.

The conversations of the other guests echo the speaker's critical stance regarding mothers. One person relates that their "mother/ collects tax fat on her hips/ and her short-sightedness, because all day/ she watches TV" ("meine Mutter/ sammelt Steuerfett an den Hüften/ und ihre Kurzsichtigkeit, weil sie den ganzen/ Tag fernsieht", Tawada 2016a, 58). This secondary speaker calls up the stereotype of the lazy overweight person who receives welfare benefits and lounges on the sofa, and implies the negative influence of television on one's opinion through the figurative secondary meaning of myopic short-sightedness, a lack of a broader view that leads to unsound judgement. The statement also implies criticism of their mother as a nonpragmatic person, through the juxtaposition of "kurzsichtig" (short-sighted, in the literal and figurative sense) and "fernsieht" (watches TV, literally "looks far"). While this is not explicitly the opinion of the main speaker

themself, they choose to quote this statement, which aligns with their own critical stance towards mothers – not every mother is an ideal to identify with.

Moreover, the verse novel contains broader feminist themes, such as criticism of gender roles and their linguistic manifestation. In the seventh poem, "Club des Nordens" the speaker metatextually describes their method of social criticism through wordplay: they shift words away from what is expected in common phrasing, often through deliberate mishearing, and thereby create a double meaning. This method offers "neighbouring words as objects of lust" ("Nachbarwörter als Lustobjekt", Tawada 2016a, 65). In this way, play with language disrupts the reader's expectations and draws attention to the underlying social norms; *Kasa* featured play with language in a similar function. For example, the speaker criticises the connection between reproduction and the heteronormative dynastic system ("Ein Embryo macht aus zwei/ Familiennamen einen", Tawada 2016a, 71), which results in women needing a husband as a substitute penis to gain access to social life. They humorously express this aspect of patriarchy through a representation of (deliberate?) mishearing, shifting "Namen" ("name) to "Samen" ("semen"): "I said you should enter/ your semen here, so / you become a member too" ("Ich habe gesagt, dass du hier/ deinen Samen eintragen sollst, damit/ du auch ein Mitglied wirst", Tawada 2016a, 71). Thus, the speaker makes clear that to be a member ("Mitglied") of society, one needs to be equipped with a member ("mit Glied"). The speaker thus parodies phallocentrism through deconstructive wordplay.[161]

In the poem, the female-assigned speaker is described as in a sales pitch: A businessman asks Chris about the "exquisite young/ lady" ("vorzügliche junge/ Dame", Tawada 2016a, 67) he brought to the event, without addressing her directly. The adjective "vorzüglich" ("exquisite") invites the reader to expect a noun describing a product, not a person, and the term "exquisite young lady" evokes physical attractiveness ("Vorzüge" being read as "assets", i.e., breasts, for example). This type of language aligns with the patriarchal view, criticised by Irigaray, of women as goods and sex objects. Since women are not viewed as independent agents in this system, the businessman asks Chris, not the speaker themself, who they are, and cannot hear the speaker's rebuttal. Another man addresses the speaker

---

[161] Commenting on Tawada's humour, Yotsumoto suggests that its often dry or even tragic elements may be rooted in her experience as an outsider in a foreign country (Yotsumoto 2007, 95–96). Although humour is an important factor in her texts, there is little literature on Tawada's use of humour (Yotsumoto 2007, 96; cf Kersting 2007, 98, 103 for references to the use of humour in Tawada's poetry). I also mention the aspect only intermittently, e.g., when irony factors into Tawada's socially disruptive play with language, as in this section of *Balkonplatz*.

as Chris's wife, "Frau..." (Tawada 2016a, 72), reducing them to a female body under male ownership (the German word for 'woman' can also mean 'wife').

Provocation and sarcasm are the tools the speaker uses to defend against patriarchal assumptions; for example, when another man assumes that they plan to build a family with Chris, the speaker instead claims to be playing Monopoly, i.e., playing men for money and resources. Thus, they ironically adopt the stereotype of the 'treasure-hunting woman', but at the same time the speaker makes fun of the man for his capitalist worldview, asking him whether he "live[s] in Monopoly" ("Wohnen Sie in Monopoly?", Tawada 2016a, 73). This anticapitalistic current of the verse novel is also reflected in the passage in "Eine kosmische Kneipe" with the communist cowboy warning about the dangers of consumerism. Such an element is missing in *Kasa*, perhaps because *Balkonplatz* is set in a different social milieu, that of artists and students, where anticapitalistic thought is more prevalent (as the posters in the pub suggest).

Despite Chris's rejection and rebuke of 'unfeminine' behaviour, the speaker insists on their identity as an independent artist, which is implicitly contrasted with the feminine gender role: "No, I am no [woman], by the way, I/ want to paint" ("Nein, ich bin keine [Frau)], übrigens, ich/ möchte malen", Tawada 2016a, 73). These conflicts foreshadow the threat that the relationship with Chris may force the speaker back into heteronormativity. This concern is addressed more directly in poem 9, where Chris transforms into a kitten (cute and cuddly) only to pressure the speaker to marry him.[162] In *Kasa*, it was the speaker's wife who demanded socially acceptable, 'womanly' behaviour from the speaker, but the pressure to conform was a topic there as well.

The conformist pressure Chris exerts places him in a pattern of demanding boyfriends in Tawada's narrative works. These men (often Germans in relationships with Asian women narrators) cannot abide dissent and desire the protagonist's assimilation to their social circle. As a result, in a typical plot the female protagonist flees from this pressure to conform, into a transformation and/or a relationship with another woman (Matsunaga 2013, 76–77, 2010a, 250, 253). However, in *Balkonplatz* it is the man who transforms, first from a plant (Wermut) into a man, then from a man into a cat (Tawada 2016a, 29, 84). A similar man-to-animal transformation occurs in Tawada's story "Fersenlos" (in *Tintenfisch auf Reisen* (1994), translated as "Missing Heels" in *The Bridegroom was a Dog* (1998)), where the female protagonist's writing, as an act of rebellion, triggers the

---

[162] For the social criticism in this poem, cf Böhm 2021.

flight/transformation of her unseen husband (Matsunaga 2013, 77–79). In *Balkonplatz*, Chris decides to move away for a job opportunity, invites the speaker to go with him, and they refuse him. While Chris and the speaker are not married like the couple in "Missing Heels", the speaker's refusal triggers a transformation as well. Chris turns into a cat as a trick to get the speaker to marry him (Tawada 2016a, 92).

This difference in the cause of the transformation (a refusal to comply, not an overt action) and in its subject (the other person, not the speaker themselves) diminishes the agency of the speaker, but it also reduces the relevance of Chris *to* the speaker. Instead, they are already in a committed relationship with Elsa. Posed between a new but threatening 'heterosexual' relationship and a nostalgic 'lesbian' one,[163] the speaker juxtaposes Chris's statement about women who "feel /secure in strong arms" ("fühlen sich/ geborgen in kräftigen Armen", Tawada 2016a, 71) with picture postcards of Jeanne Mammen's paintings, showing female couples dancing during the Weimar Republic. The queer relationship is clearly endorsed, in opposition to the 'heterosexual' one.

In addition to the patriarchal power dynamic, one more problem with the heterosexual relationship is Chris's homophobia and transphobia. While he may perceive himself as well-intentioned, Chris keeps erasing the speaker's nonbinary gender identity and queer relationship. He ignores their rejections of the feminine label, and when the speaker justifies their rejection of his offer of marriage by describing Elsa and their cat as their family, Chris ignores the speaker's relationship with a woman and only comments on the cat. This demonstrates once more the patronising dismissal of queer identities and relationships in patriarchal society (Tawada 2016a, 74). At the same time, his answer reveals his ignorance about queer lives, and thus implicitly ridicules him. Fittingly, in the tenth poem "Hinter Europa" ("Behind/Beyond Europe"), the speaker calls the relationship with Chris a necessary mistake and claims to have separated from him.

Discrimination based on gender and sexuality are not Tawada's only concerns. In "Club des Nordens", the speaker's position as female-bodied, genderqueer and foreign is one of intersecting marginality. The "Oriental bow" (Tawada 2016a, 66–67) they receive hints that the speaker is from an Asian background, though the precise country of origin remains unclear – the man does not ask, but just assumes a bow to be correct. Later a physician patronisingly assumes that the speaker has trouble with the names in Thomas Mann's novel *Buddenbrooks*. The speaker rejects the assumption by a) demonstrating

---

[163] Since the speaker is ambigously gendered, both terms do not perfectly apply.

their knowledge of the novel's plot and b) voicing provocative opinions regarding it. One of these opinions is the speaker's positive evaluation of the homoeroticism between the youngest son of the Buddenbrook family and his best friend. This exposes the homophobia of the physician, who calls it "a decay" ("ein Verfall", fitting with the subtitle of the novel, "a family's decay" ("Verfall einer Familie", Tawada 2016a, 69–70). The speaker then equates the liberty to live openly as a queer person with democracy (Tawada 2016a, 70), implying that the physician's homophobia is undemocratic, and thus linking the independent questions of nationality and sexuality to the general issues of freedom, justice and participation.

As I final point, I want to explore the speaker's gender, which exceeds the body focus of *écriture féminine*. Already in the very first poem, the lyrical subject identifies themself as ambiguously gendered. At first sight, a passer-by takes them for a man, then 'realises' they 'are' a woman (the speaker themself does *not* clarify). Most importantly, the speaker rejects the label 'woman' and the social norms attached to it. When Chris complains "you're a woman, not a tomcat" ("Du bist kein Kater, sondern eine Frau", Tawada 2016a, 25) they prepare to leave, and later in his flat they observe how he "searches in my eyes/ a woman/ in vain" ("sucht in meinen Augen/ eine Frau/ vergeblich", Tawada 2016a, 28). Moreover, the speaker prefers loose clothing which obscures their body: "I want to rest in the Bedouins' tent/ of the loose blouse, where you don't see from without:/ man or woman" ("Ich möchte mich im Beduinen-Zelt/ der weiten Bluse ausruhen,/ wo man von außen nicht sieht:/ Mann oder Frau", Tawada 2016a, 52). In the same vein, when Chris incites them to pose as his wife for a concert subscription, the speaker again rejects feminine identification: "But I'm no woman,/ not just not yours,/ but none at all" ("Aber ich bin keine Frau, / nicht nur nicht deine Frau, / sondern überhaupt keine", Tawada 2016a, 71).

Since the speaker rejects feminine identification, but also never identifies as masculine (despite once imagining the possibility to impregnate Elsa), they are best described as gender-ambiguous or as potentially nonbinary. In this way, the protagonist of *Balkonplatz* rejects the (gender) identity ascribed to them through others' gaze. This strategy is in opposition to the European tendency Tawada describes in *Talisman*, to seek the gaze of another in order to feel sure of one's own embodied self (Tawada 1996, 48). Instead, it is in language, in the playful appropriation of it, that the speaker of *Balkonplatz* expresses their identity.

Not only does the speaker reject being gendered, they also do not discriminate potential partners by gender. They playfully describe themself as "homo/ sapiens and/ hetero-/ lingual and/ no woman, no man, but a/ stereo: from left and right/ I want to hear the whispers/ of all kinds or hormones" ("Homo/ sapiens und / Hetero- / lingual und / keine Frau, kein Mann, dafür aber eine / Stereoanlage: von links und rechts/ möchte ich hören das Geflüster/ der Hormone jeder Art", Tawada 2016a, 54). Near a pub's toilet, a male student "wants to talk about sexual orientation" ("möchte über die sexuelle Orientierung reden", Tawada 2016a, 54) with the speaker, who pull him into their embrace in a cubicle, suggesting a multidirected and gender-nonspecific (pan)sexuality. While the dreamlike transformation of the scene into an Oriental bazaar leaves open whether the encounter actually took place or not, the speaker's romantic relationships with *both* Elsa and Chris also attest to their nonnormative sexuality, which cannot be framed in terms like homo- or heterosexual that are based on binary concepts of gender and sexuality.

The gender-ambiguity of the speaker also destabilises the relation between body and identity, which is a fundamental aspect of *écriture féminine*. As Wertheimer and Holz note: "Tawada's poems and texts […] question the 'classical' body" ("Tawadas Gedichte und Texte [stellen] den 'klassischen' Körper in Frage", Wertheimer and Holz 2016, 41). As in *Kasa*, the body emerges from and dissolves into language (Wertheimer and Holz 2016, 41), as does identity, rather than the other way around. Language may be experienced bodily, but the body is not the basis of the self that articulates itself in this language. *Balkonplatz* shows this by omitting references to the speaker's sexual body and through an ambiguous sex scene.

Similar to *Kasa*, the speaker is taciturn about their own body but explicit on their lovers': "in her ovaries lie fresh/ ping-pong balls" ("In ihrem Eierstock liegen frische/ Pingpongbälle", Tawada 2016a, 52), they say of Elsa in "Eine kosmische Kneipe". While the end of the poem shows the speaker's arousal upon leaving with Elsa ("something tickled between my thighs", "bei mir krabbelte es zwischen den Schenkeln", Tawada 2016a, 63), this remark avoids mentioning the actual genitals of the speaker. Furthermore, the relationship becomes physical only in the acts of washing each other's hair (Tawada 2016a, 7, 63) and sharing a bed (Tawada 2016a, 91). This ambiguity is especially relevant since the relationship with Elsa is characterised as positive, whereas the speaker's sexual encounter with Chris, where the speaker's sexual body is portrayed in more detail, mixes images of pleasure and discomfort, similar to the first, apparently heterosexual, sex scene

in *Kasa*'s "Futae seikatsu". Incidentally, both poems are the fifth chapter in the respective verse novel.

The sex scene in the fifth poem of *Balkonplatz* depicts heterosexual intercourse in a similar way to *Kasa*, as ambiguous and potentially unpleasant. The speaker first rejects Chris's attempt to initiate intimacy, a kiss on their cheek ("Chris sucht nach meiner Wange, ich wende mich ab", Tawada 2016a, 43). Yet, they show jealousy when Chris stares after a woman in a bikini (Tawada 2016a, 44).

Excerpt from "Ewige Jugend" (Tawada 2016a, 45–46)	"Eternal Youth" (interlinear translation, JB 2019)
[…]	[…]
Die Hand von Chris wiegt schwer	Chris' hand weighs heavily
auf meinem Unterbauch, der längste Finger	on my lower abdomen, the longest finger
fragt nach der Rundung unter dem	asks about the curve under the
Romanstoff meiner Hose, ein Wanderweg	novel material of my trousers, a hiking trail
zum schattigen Tal hinunter ist bewachsen	down to the shady valley is grown over
mit zahmen Gräsern, da rinnt im Frühjahr ein	with tame grasses, here in spring
Bach in einem dünnen Faden. Erhitzt	a brook runs in a thin thread. Heated
durch die Abendsonne und das	by the evening sun and the
Fingerspiel der Reptilien im Sumpf	finger-play of reptiles in the swamp
der Gedanken ohne Worte. Chris	of thoughts without words. Chris
zeichnet kleine Kreise in meine Haut hinein	draws small circles into my skin
und tippt um das Loch herum	and taps around the hole
provozierend, als würde er sagen,	provokingly, like he's saying,
na, was ist, ich weiß, dass du zu Hause	Well, what's the matter, I know you're home,
bist, komm raus, der Winter schläft nichtmehr!	come out, winter sleeps no more!
Die Fensterläden aus Fleisch werden	The shutters of meat get
geöffnet mit einer sanften Zange, ich	opened with a gentle pair of pliers, I
schwitze wie in Salzwasser gebadet, aber	sweat as if bathed in salt water, but
die Zeit hört nicht auf, weiter zu	time does not stop to go on
öffnen, bis der Kern des	opening, until the core of the
Apfels sich entblößt	apple exposes itself
und ganz ohne Schutzhülle seine Kost	and without any protective cover offers
hingibt. Chris führt meine Hand zu sich,	its commons. Chris leads my hand to himself,
zum Leuchtturm, noch kein Licht.	to the lighthouse, no light yet.
Die Falten der Außenwände	The folds of the outer walls
glätten sich und wachsen in die Höhe.	smooth themselves out and rise upwards.
Wir hören plötzlich ein Knirschen im Sand,	Suddenly, we hear a grating on the sand,
unsere Hände fliegen auseinander.	our hands fly apart.
Ich schließe meine Zange und schalte mein	I close my pliers and switch on
Sehen an. Ein Fremder steht über uns.	my sight. A stranger stands above us.
[…]	[…]

The scene is set at the bank of the river Elbe, a borderland pointing to the ambiguous status of the speaker (cf "Ich wollte keine Brücke schlagen", Ch 2), but also a physical representation of sexual orientation. At the beginning of the poem, the "other bank" seems closer (Tawada 2016a, 39), whereas at the end, it has returned to its distant place. The German phrase "Er/sie ist vom anderen Ufer" (lit. "He/she is from the other shore/bank") is an idiomatic expression to signify someone's homosexuality. Thus, in the beginning of the poem the speaker's sexuality approaches the norm (Chris's heterosexuality), but keeps its distance at the end.

In the sexual encounter, the sense of touch is most important, as *écriture féminine* implies, but the speaker's experience is ambiguous. Chris's exploring fingers are demanding: "I know you're/ home, come out" ("ich weiß, dass du zu Hause/ bist, komm raus") and while the speaker feels a degree of arousal ("a thin string of a brook", "ein Bach in einem dünnen Faden"), Chris attempts to force it: "come out, winter sleeps no more" ("komm raus, der Winter schläft nicht mehr", Tawada 2016a, 45). This pressure is unpleasant to the speaker, even a violation: Their use of terms such as 'reptiles' and 'pliers' for the man's fingers, and of the revealed clitoris as "laid bare […] without protective hull" ("entblößt/ und ganz ohne Schutzhülle", Tawada 2016a, 45) suggests as much. Tellingly, a man on a walk interrupts them and asks for the way, implying that the protagonist themself has 'lost their way' by becoming intimate with Chris.

The speaker's aversion to Chris's fingers opening them up, making them vulnerable, may be linked to Irigaray's thoughts on feminine sexuality as predicated on the ever-touching lips of the female sex. Irigaray views heterosexual intercourse as treason against feminine autoerotic self-love (Irigaray 1979, 216–17). Tawada's more positive depictions of male sexuality (as in "Zungentanz") discourage an interpretation of more ambiguous instances, like this one, as an endorsement of Irigaray's view. However, in *Balkonplatz*, as in other prose texts, men are often a representation of the encounter with an Other, not romantic partners (cf Yonaha 2004, 197; Matsunaga 2010a, 2013), Notably, the speaker's sexual encounter with a male student in the pub's toilet, while not described in detail, happens on *their* initiative, "pull[ing]/ the young man in" with them ("ziehe/ den jungen Mann mit hinein", Tawada 2016a, 54). Consequently, it does not have similar associations of violation.

While the voice of *Balkonplatz*'s speaker is embodied, the idea of *écriture féminine,* that a feminine identity is linked to a female body, is rejected. Where the body does feature, it is as a disruptive influence. For example, the speaker shows "awareness of one's own

body" (Pirozhenko 2011, 103) in regards to their clothing in "Eine kosmische Kneipe", and again in their reaction to Elsa's continued use of contraceptive pills (which sows doubt that the speaker may be biologically *male* after all). These moments disrupt cis-heteronormativity:

> Tawada "plays with dichotomies of the male and female body, male and female sexuality, and she shows how these categories are shaky and unstable. Her *flaneuse* goes beyond this; it is unclear whether she has a male or a female body and whether her subjectivity is gendered as female. (Pirozhenko 2011: 119)

Like the balcony, bodies are border sites, where the self and the world around it meet and influence one another (cf Pirozhenko 2011, 105), and gender characteristics are mixed.[164]

In sum, *Balkonplatz* stands out for its gender-ambiguous speaker, but also has the *écriture féminine* traits of play with language, dreamlike style, intertextuality, excess and women identification. Like the protagonist of *Kasa*, the speaker decides against social norms and for a nontraditional relationship, rejecting the role that *écriture féminine* assigns to the mothering female body. The text also prominently features feminist criticism of patriarchal structures through humorous wordplay, and interrogates conventional as well as feminist conceptualisations of identity. The speaker demands their identity to be determined by their actions (as an artist), not their biology. They experience heteronormative conformist pressure and the erasure of transgender/nonbinary/lesbian identities, as well as the intersection of sexism with xenophobia. Despite this, the speaker presents with ambiguous gender and no fixed sexual orientation, thus decoupling body, sexuality and identity. Heterosexual intercourse is featured either by omission or with a negative slant, but with the queer relationship, the verse novel is not explicitly sexual, undermining the binary basis of *écriture féminine'*s view of woman-authentication. The connection of gender and sexual freedom with democracy and the verse novel's criticism of capitalism show the political interest in Tawada's work, which I explore in the final chapter, but before that I will consider the conclusions of both verse novels in parallel, and sum up the results of this chapter.

---

[164] Cf the analyses by Mousel Knott (2007, 143–46) and Lacka (2009, 255) of Tawada's Japanese story *Gottoharuto tetsudo*, where the 'feminine' speaker penetrates the 'masculine' mountain, disrupting the binary assignment of gendered attributes.

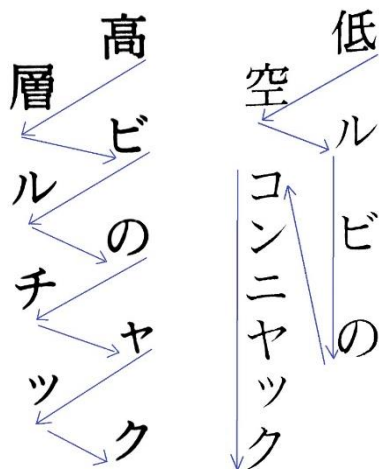## 4.4. Through the Ending into the In-Between Space: Conclusion of Part Two

高層ビルのチャック

低空ルビのコンニャック

Figure 8: First lines of the first poem in Kasa

Figure 9: First lines of the last poem of Kasa

The final poem of *Kasa* circles back to the first one, emphasising the quality of in-between-ness depicted in both. Its first two lines recall the beginning of the first poem visually and through their sound: in both texts, the characters are spaced across the page. The beginning of the last poem reads *teikū rubi no konyakku* ("low flight, reading aids / Cognac, Tawada 2006, 122) starting diagonally and then moving into the vertical columns typical of Japanese print layout (Fig. 9). Similarly, from the first two lines of the first poem emerges the diagonal text *kōsō biru no chakku* (Tawada 2006, 10; Fig. 8). The first poem's *biru* (ビル) is inverted as *rubi* (ルビ), and both words precede an attributive *no* (の) and a noun in katakana with a geminated k-sound (ック). Even the images, *teikū* (低空, low flight) and *kōsō* (高層, high building) connect to the same space, the air between earth and sky. This parallel suggests that the first and last poem are mirroring each other, while they encircle the (in-between!) space of the poem cycle: a floating imaginary world, between high-rise buildings and low-flying planes (Tawada 2006, 122).

The first four lines of *Kasa*'s final poem suggest that the speaker drank cognac on a flight and blames the pilot (in a wordplay on 非行, bad deed, and 飛行, flight) for their discomfort, imagining a crash (Tawada 2006, 122). The confusing reading order of the first two lines illustrates this confused state. In addition, plane crashes are a recurring image in Tawada's work; in *Nur*, the crashing plane symbolises the failed translation, which leads to the birth of the poet (cf "Tsuiraku to saisei", Ch 2). In Tawada's Japanese novel *Umi ni otoshita namae* ("The name dropped into the sea", 2006), the protagonist's loss of memory due to a plane crash opens up "the question of nationality and identity" ("die Frage nach der Nationalität und der Identität", Ivanović and Matsunaga 2011, 121). Finally, in *Balkonplatz,* Chris's sexual body is compared to a crashing plane (Tawada 2016a, 49), in a more straightforward catastrophic application of the image.

The final poem in *Kasa* also turns metatextual, as it proclaims that "Anyone can become one line of that poem" (誰でも　その詩の一行になれる, Tawada 2006, 123), followed by a stressed, but empty line (it consists entirely of stress marks), like an invitation to the

readers to insert themselves, their own words. The poem then ends in a confusion similar to waking up, casting doubt on the reality of the entire experience, by linking the verse novel to the in-between space of the dream: "Eyelid   post-it   fluttering/ under   the name   sleep/ there is   no   family name" (まぶた　メモ　ひらひらと/ ねむる　という　名前に/ 氏　は　ない, Tawada 2006, 125).

The end of *Balkonplatz* is even more unstable than that of *Kasa*, but in-between space is crucial there as well. The last lines of the last poem, "The only thing that stays still / is the magical distance / between her eyes" ("Was einzig ruhig bleibt/ ist der magische Abstand/ zwischen ihren Augen", Tawada 2006, 125), may point to the in-between space of the mind. In contrast to *Kasa*, no strong connection to the first poem is apparent. However, the last poem is not the last text in the book. On the final pages, a quote from the fourth poem appears, linking back to an earlier text as well. "Every night/ I let myself/ fall/ into the river/ that waits/ for me / under the/ balcony in the /harbour's light" ("Jede Nacht/ lasse ich mich/ fallen/ in den Fluss,/ der auf mich / wartet/ unter dem/ Balkon im/ Hafenlicht", Tawada 2006). The quotation stresses another in-between space, the river, and links it to the "distance between her eyes".

Moreover, as a body of water, it is connected to Tawada's pervasive theme of transformation and the fluidity of borders (linguistic and intersubjective). The same quote also mentions the titular balcony, where Elsa had been singing in the second poem, suggesting at least a slight circularity. Following this quote comes a text in braille, which begins with the same quote, but then adds "drinking and/ kissing, fighting/ and begging for/ forgiveness./ Welcome/ to the heart / of Europe" ("Trinken und/ Küssen, Streiten/ und Bitten um/ die Vergebung./ Willkommen/ im Herzen/ Europas", Tawada 2006). This text may connect to the first poem's political and geographical comments, but it is not a direct quotation from any part of the verse novel. Thus, *Balkonplatz* ends in a more ambiguous way than *Kasa*, dissolving the point where the book actually ends.

Both endings turn toward their readers, demanding their active, physical involvement (diagonal reading, deciphering braille) for the production of meaning. The associative, nonexplanatory style of the verse novels forces reader to be constantly alert, so as not to miss plot points that are expressed in metaphoric language or mentioned only in passing. While feminist concerns have played a role in Tawada's work from the outset, as I showed in my analysis of earlier short poems, Tawada's focus shifted from social contexts to the body and then to subject construction. The speaking voice(s) of each verse novel play a crucial role in the transmission of this nuanced, yet fluid and unstable subjectivity. The

fluidity of the speakers reveals itself in the transformations of the protagonists and/or characters, their change of perspective, and the merging of characters' viewpoints. These are some of the techniques Tawada uses, and they amount to (feminine) writing. However, Tawada ultimately surpasses the narrow and binary focus of this theory with her queer, multi-voiced, multiply destabilising work.

In the introduction of this chapter, I have examined the role of women's writing and pointed to cultural specificities in its reception in Germany and Japan. The validity of women's writing in the courtly culture of medieval Japan contrasts with the situation in the more recent past, which saw feminist resistance to patriarchal images of femininity in Japan as well as in the 'West'. The focus on the body was more sustained in Japan, while queerness and intersectionality drew more attention in the American and European academic sphere of the late 20th century. A more internationalised, transcultural outlook is especially common among academically trained women writers from all cultures involved. Tawada's works often hybridise these cultural elements (cf Ch 3), as well as formal features, which leads me to the discussion of the verse novel as a hybrid genre. Positioned between novel and poem, it relates a narrative plot in a poetic voice. Its stylistic elements such as intertextuality, intermediality and changes in script/type connect it to French feminist theory and the style of *écriture féminine* in particular, as this style presents techniques to create a fluid subjectivity, i.e., an in-between speaking position, which can be found in Tawada's feminist writing.

Tawada's short poetic works raise issues of social conformity, emancipation, embodiment, and the limitations and potentials of gender in language. Japanese, Russian and German contexts are evoked and specific nationalities are associated in the names of the pronoun poems, to connect these issues to the societies they arise in and with related forms of Othering (cf Ch 3). Meanwhile, her verse novels focus both on linguistic and embodied subject construction, while also keeping track of social issues adjacent to feminine identity, namely homophobia and intersectionality. The use of *écriture féminine* techniques such as disruptive play with language, a dreamlike style, intertextuality and genre mixing, as well as references to the female gendered body, to women-identification and communal feminine identity, contrasts with the rejection of the gender binary and of the biologically essentialist idea of femininity as based in motherhood. Finally, the social criticism of these gender-related texts, like the cultural criticism discussed before (cf Ch 3), has brought up the issue of political elements in Tawada's poetry. In the final chapter, I will consider this aspect as a potential for further engagement with Tawada's work.

5. Outlook and Summary

[D]ie Bewohner des irdischen Ortes,

die Evastöchter, das Menschengeschlecht,

Blutsbrüder des Wirklichen Wortes.

Sie alle haben seit Anbeginn

die Gabe, Namen zu geben

(Ende 1979, 109)[165]

At the end of a lengthy examination such as this, especially one focused on the works of a single author, one may ask: why does it matter? Who has, as Ende's liminal voice Uyulála puts it in the quote above, the "gift to give names" – who can draw public attention to a topic, label, describe and explain? How are they using this power, which is the political impact of voice?

I noted the relevance of the voice concept in political contexts in the first chapter, and reiterated again in consecutive chapters that it is important to consider *who* can speak, about *what*, and to *which*, if any, audience. Therefore, this final examination shows how political impact emerges as one potential direction where my results could lead to future research on both Tawada's and other transcultural authors' work. After that, I provide a full summary of the entire study and close with some final words on the power of naming.

5.1. The Wider Perspective: Tawada's Poems as Political Voices

The relevance of literature, and of the scholarship on said literature, is difficult to measure with the most popular criteria, economical and socio-political impact. Poetry is widely acknowledged not to be a profitable enterprise, even for 'established' artists. A poetic text has a limited audience from the outset; but this may also mean there is less pressure to appeal to the cultural mainstream. In fact, American feminist poet Adrienne Rich ascribes political power to poetry precisely because it has low market value (Rich 1993, 18). But she also admits that the decision about who is printed and distributed (and therefore read) is a political one (Rich 1993, 30–31).

Tawada is no major exception in regards to the popularity of poetry. In both her languages, she is more known for her prose. While her Japanese books have been printed by different publishers, and their reach is difficult to estimate, all her publications in Germany have

---

[165] "Inhabitants of the earthly place,/ daughters of Eve, humankind,/ blood brothers of the True Word./ They all have had since the Beginning/ the gift to bestow names", my interlinear translation.

appeared through Konkursbuch (lit. "Bankruptcy Press"), a small publishing house based in Tübingen. This small press began by printing a student discussion journal, and is now a prolific publisher of queer-positive erotica. All of Tawada's publications with Konkursbuch remain in print, although some have been repackaged (e.g., the combination of the poetry collection *Wo Europa anfängt* and the novella *Ein Gast* into one volume), so that her work is readily available. However, the reported difficulty of her poetry, in addition to generally lower interest in the genre compared to narrative prose, limits the circulation and thus the potential impact of her poetic works.

In the following, I consider what it means for a work of literature, especially a poem, to be political, and analyse Tawada's two most overtly political poems. In this process, I link the concepts of voice and in-between space with the question of the relevance of poetry in the current world.

5.1.1. Political Poetry: An Introduction

As I pointed out above, poetry has a limited potential impact due to its limited audience (Klawitter and Viol 2013, 7; Schmitt-Kilb 2013, 26). However, poets can be – sometimes cannot avoid being – political. For example, if a poet acts as a representative in a political sense, and actually finds listeners, they are also subject to the expectations and demands that come with such a position (Cavanagh 2009, 4). The political poet's position is therefore a perilous one, as they may be viewed as an irrelevant lyricist with no connection to 'real life' when their poems seem to have too little connection with political events, or they may be subjected to potential consequences if they decide for a more overtly political voice (Cavanagh 2009, 8). At the same time, writers who turn to 'apolitical' art in an unwelcoming political climate are criticised as well (Strelka 1992, 21). This leads to a situation of mutual exclusion, where an author writing non-political poetry may face charges of escapism or of supporting of the system, while one opting for political themes may find the poeticity of their work doubted.

However, poetry can fulfil a political function in society. In general, the impact of literature seems greater in unfree societies (Strelka 1992, 18; Rich 1993, 18–19). Public attention to political elements not only increases the social impact of these works, but also invites the threat of persecution for writers of dissenting opinions (Cavanagh 2009, 1–3; Strelka 1992, 9, 17). "The illegal word undermines the regime's authority" ("Das illegale Wort untergräbt die Autorität des Regimes", Rudorf 1988, 333). Its power rises with the amount of oppression, when "the pressure of mental enslavement makes […] the smallest flash of inspiration a spark in a powder keg" ("macht einfach der Druck geistiger

Versklavung [...] den kleinsten Geistesblitz zum Zündfunken in einem Pulverfaß [sic]", Strelka 1992, 9). Moreover, many poems are short and thus easy to reproduce and share in secret (Rudorf 1988, 338).

But can a poem be political in and of itself, and remain 'poetic'? In the academic discussion about political poetry, there are two poles of opinion. Either political poetry does not exist, because the subject matter of politics destroys the poetic quality of the work; or (more commonly) all poetry is inherently political, as it touches on the lived reality of people, and thus reflects (supportively or critically) the political situation they live in. In the following, I examine both views for their applicability to Tawada.

The most convincing argument *against* poetry as a politically effective genre is that it is structurally less suitable to political discussion than other media (Schmitt-Kilb 2013, 26–27). Politics focuses on concrete power and rights, and potentials for change in these domains. It aims for an objective, generalised viewpoint and wants to generate support quickly. By contrast, poetry is individualistic in its themes, i.e., not focused on the specific power dynamics central to politics. It is also usually complex in its presentation; thus, it takes time to understand and does not quickly mobilise its audience (Schmitt-Kilb 2013, 27). Taken with more nuance, this argument allows for the existence of *politically informed* poetry, but not for poetry as part of the political decision-making process. However, the fact that poetry is not as immediately effective as rhetoric in terms of real-world results, does not mean it is not politically effective at all. Moreover, the argument only considers appellative political poetry, failing to address other forms, such as personal and contextual political poetry, which I elaborate on below.

Related to this idea of the incompatibility of political subjects and poetic expression is the shame for, and rejection of, writers who have supported oppressive governments. In Germany, the First World War and the Nazi Regime are the prime eras of concern (Rüther 2013, 9–11). The collaboration of poets with the political systems of these times led to a turning away from politics and toward internal worlds, in post-war West Germany. Meanwhile, in East Germany, the embrace of (Socialist) politics resulted in the political exploitation of East German artists by the Socialist regime (Rüther 2013, 13). As a lesson from these historical developments, many German writers concluded that they needed to keep a distance from the political scene, in order to offer credible critical commentary (Rüther 2013, 14–15). They saw this criticism as literature's socio-political role. If one uses this concept as the basis, appellative or personal political poems cannot be considered literature, because they are politically compromised. Yet, one may also turn

this argument around, since it implies that works which *do* keep an intellectual and affective distance from the political scene *can* effectively comment on it, making all of them (contextually) political again.

A further argument is that political poetry lacks internal reflection and is not aesthetically valuable, and therefore does not count as poetry (Rudorf 1988, 4–5; Rüther 2013, 7). This argument complements the preceding one, since the first argued that political poetry could not be *political* for its lack of critical distance, while this one argues that political poetry could not be *poetry* due to its lack of depth. This view is so generalising and dismissive, however, that it does not appear convincing. Rather, it seems that it serves to affirm a preconceived notion of poeticity, where poetry is never directly politically interested and any text with appellative political messages is therefore excluded from the outset. All in all, the arguments against the existence of political poetry seem contingent on narrow categories of both poetry and the political.

The opposite side, by contrast, approaches the topic in a more open-minded manner. The analysis of political poetry has a long tradition in Germany, and from the 18th century onwards, the moral and thus social, i.e., political, impact of literature was undoubted (Rudorf 1988, 1–2). This side of the discussion also acknowledges that just because a work is overtly political, it does not automatically have less artistic merit, nor is it only emotional expression without critical analysis (Klawitter and Viol 2013, 9–10). Instead, poetry and politics overlap, especially in their use of language and their applicability to their audience's personal lives.

Both poetry and politics rely on a use of language that is different from everyday speech and has more descriptive power (Klawitter and Viol 2013, 10; Rich 1993, 6). Moreover, both contents and phrases from political discourse influence an author's writing, depending on the groups to which they belong (Rich 1993: 21). Linked to this influence is the element of perception: poems affect the point of view of their readers. In Ch 3, I examined the perspective shift that Tawada's poems induce through estrangement. Moreover, the complexity of poetic language demands slow consumption. Therefore, it marks poems as inherently resistant to the simple, mainstream thinking (Schmitt-Kilb 2013, 29) that is the basis of political polemics and propagandist use of poetry (cf Masumoto [in preparation]b). Instead,

> [t]he poetic experience disrupts dominant discourses and practices, thereby opening up a space and time for critical thinking […]. It frequently defamiliarizes the overly familiar, showing up its political dimension, and lends words to that which has as yet no name. It brings into view issues, ideas and histories otherwise politically neglected. Also, the poetic experience opens up an imaginative space to confront and rehearse the politically unlikely or

impossible, fostering empathy and radical changes of perspective, which carries transformative political potential (Klawitter and Viol 2013, 21).

This quotation is central because it shows how political Tawada's works are. They do indeed "disrupt dominant discourses" and open in-between spaces "for critical thinking", leading readers off the beaten track to new perspectives. Tawada's estrangement techniques "defamiliarize[...] the overly familiar", leading her German-speaking readers to consider their own language and culture as a 'fictive ethnologist' or from a language learner's point of view. With their depictions of immigrant women, lesbians and gender-nonconforming people, Tawada's poetic texts "bring[...] into view issues, ideas and histories otherwise politically neglected" and "open up an imaginative space to confront [these], fostering empathy" (Klawitter and Viol 2013, 21) and a liminal community, as I have outlined in Chapter 2. "[R]adical changes of perspective" might result from this experience. In this way, because of its reader involvement, poetry can function as a *political action*.

Moreover, poetry is concerned with lived experience and can therefore provide countercultural viewpoints (Schmitt-Kilb 2013, 28), as Tawada's poems of cultural and gendered difference do. "[T]o write poetry […] is to refuse to remain passive", to express the unspeakable or silenced viewpoint and bring it to light (Flint 1996, viii). In this sense, poetry can be political in the wider understanding of politics as a discussion about how one ought to live (Schmitt-Kilb 2013, 29).

The participation of poetry in this discussion may fall into one of three categories in decreasing order of overtness and based on the specific meaning ascribed to the word "political": appellative, personal, and contextual political poetry. In the narrowest sense of the word, 'political' and 'politics' refer to issues of government. For example, the Oxford English Dictionary describes politics as "[a]ctivities or policies associated with government, esp. those concerning the organisation and administration of a state" (OED Online 2020b). Issues and persons directly involved with government are thus political in the most specific sense. This narrow definition means that only a poem that advocates actions regarding this government would be political. I label this first category 'appellative political poetry'.

In appellative political poetry, the political element is in what the poem expresses at the surface level. It is the sort of poetry that is directly political in its content, and either aims to influence political decisions or suggests a political viewpoint (Klawitter and Viol 2013, 12). The poet makes suggestions and hopes that readers respond to them with political action (Rudorf 1988, 247). Reader involvement is therefore vital to appellative political

poetry and the political poem functions as a speech act in that it can cause real-world changes (Rudorf 1988, 258, 329 -332).

In order to cause these reactions, appellative political poetry often relies on emotion. On the one hand, this links political poetry to political theory. While "[p]oets may not necessarily engage with political analysis […] they tap the same emotions, the same senses of injustice or anger or even elation" (Flint 1996, viii–ix; cf Rich 1993, 71). On the other hand, the emotional power of poetry makes it a tool in the emotional manipulation of audiences, such as jingoism and propaganda in times of war and oppression (Cavanagh 2009, 33), as critics have pointed out for World War poetry. The excited activism in the student movement of the late 1960s presents a less extreme example (Bernsmeier 2019, 1009). This emotional quality made political poetry suspect in the second half of the 20th century, to the extent that it was excluded from the category of poetry.

The second category of political poetry I call "personal political poetry". Political poetry of this type would be more indirect, but still make references to specific political groups or theories. The basis for this classification is a secondary meaning of "politics" according to the OED, used to describe someone's "political ideas, beliefs, or commitments" (OED Online 2020b). A political statement in this sense is more a self-positioning of the speaker, i.e., the political element is tied to who is speaking the poem and their implied views. While not inciting action as the poems of category one, personal political poems remain tied to ideas of government and the organisation of social life. This type of political poem "takes a side, promotes, or follows a particular party line in political debate" (OED Online 2020a; cf Strelka 1992, 13). As a form of self-positioning, who speaks is vital to such a poem, and if this is not overtly stated, the speaker's stance emerges clearly from the poem's perspective on the content it describes. Because of this, a personal political poem need not be strictly realistic or overtly express political statements (Bernsmeier 2019, 996) in order to qualify for this category.

There are, however, several problems with the concept of a poem as a political statement about the speaker's position; namely, this view does not account for poems in multiple voices, it does not take the social implications of certain speaking positions or the historical context into consideration, and it might encourage confirmation bias in theory-based interpretations. Regarding the first problem, for example, Cavanagh argues that the limited point of view of a poem makes it inherently opinionated, and thus always political (Cavanagh 2009, 39). As discussed in the voice- and subject-construction chapters, the

assumption that a poem has only one unified speaker is too general. Tawada's works in particular employ more varied and layered speaking subjects (with potentially different political views).

The second complication is the lack of concern for the socio-historical context, which may lead to an inherently unequal status of specific speaking positions within the social context in which the poem appears. As a result, members of marginalised groups cannot but write politically (Rich 1993, 22–23), because the mere assumption of a position of speaking power is a political act for those silenced by the system (cf Ch 3). Does this, then, make all poems by marginalised people political poetry and thus 'about' their marginalisation? This view would support the ghettoisation of migrant literature I discussed in the introduction (cf Rich 1993, 133). Finally, there is a danger that in theory-based readings, scholars bring their own political positions into the works they claim to analyse, 'making' them political when the text itself does not support the interpretation (Strelka 1992, 14; Schmitt-Kilb 2013, 27–28).

In the face of these problems, it is vital to focus on the actual voice(s) of the personal political poem. Klawitter and Viol even include this focus in their definition of political poetry, claiming that "[i]n political poetry, the poet/persona is always 'speaking for', in the sense of both 'on behalf of' and 'for the benefit of', a group of people, a thing, an issue" (Klawitter and Viol 2013, 19). Thus, personal political poetry can serve as the voice of the marginalised (due to gender, race, migration status, etc.), the traumatised, or express their dissent by "exposing the political in the personal" (Klawitter 2013, 158; cf Flint 1996, vii–ix; Rich 1993, 115). An important means to examine the voice and their position in a poem is to look at the use of pronouns: who is included, who speaks, for and to whom (Cavanagh 2009, 34). The importance of pronoun use also connects the political analysis to gender (Klawitter 2013, 158), as in my discussion of Tawada's pronoun-focused poems in *Abenteuer* (cf Ch 4).

I label the last and must fuzzy category "contextually political poetry". Such a poem merely references an event or issue which is involved in political discourse. In this case, it is not explicitly arguing for *action* (appellative political poetry), nor implicitly expressing a specific political *stance* (personal political poetry), but has a political impact due to the political *charge* of its subject matter. These poems take up an event or issue, but neither demand action nor position themselves in relation to the government and social power structures. It is the *situation* which makes these poems political: "A revolutionary poem will not tell you who or when to kill, what and when to burn, or even

how to theorize, it reminds you […] where and when and how you are living and might live" (Rich 1993, 241). In this way, even works that do not fall into category 1 or 2 may still offer "[a] critique of existing conditions by raising consciousness and suggesting change" (Klawitter and Viol 2013, 8), such as Tawada's poems with their use of estrangement techniques (cf Ch 3), which may induce a perspective shift in the readers. Moreover, poetry can "foster[…] a sense of community and solidarity" (Klawitter and Viol 2013, 9), as does Tawada's "Die Orangerie", or offer up alternatives to the current political situation (Klawitter and Viol 2013, 9), like the queer family structures in *Kasa* and *Balkonplatz*. Finally, poetry without clear political positioning, especially if it references current events, may be dismissed as "a conservative genre that upholds the political status quo" (Cavanagh 2009, 15), but this would *still* make it a political text. It is therefore nearly inevitable that a poet positions themselves relative to the discourse if they respond to current events with a poem – this aspect leads one back to the abovementioned argument that all poetry is political.

In conclusion, poetry may not be a genre suitable for political debate, and it can be abused to support oppressive regimes. However, it would be overgeneralising to condemn all politically informed poetry as artistically inferior and ideologically suspect. Like political rhetoric, poetry uses language to affect the audience's view of reality, and in this function, it can participate in the political process. In general, this participation, through its effect on readers, is also the political element of Tawada's poetry. While political poetry can encompass different degrees of political involvement, it always touches upon debates of its contemporary society. Appellative political poetry treats the poem as a call to action, while personal political poetry uses the poem as a political voice. In contextual political poetry, by contrast, the poem is part of contemporary events but only subtly relates to the government.

Tawada's poems complicate any assignment of these (or other) categories because of their ambiguity. In particular, they tend not to have a clearly delineated speaker character. Regarding the presence of specific political discourses in Tawada's poetry, I now consider two examples in detail. The first example poem I discuss positions the speaker in a clear relation to the discourse to which it reacts. This position makes it a personal political poem. The second poem contributes to the existing body of work on the issue it takes up, rather than directly referring to the government. It is therefore more contextually political, and fittingly, the speaker has a liminal stance, literally transcultural.

5.1.2. Two Tawada Poems on Contemporary Events

In Tawada's case, the poetic intricacy of her work is beyond question. Even in her two most overtly political poems, immediacy of political expression has not been at the cost of artistic quality; her political poetry is, unquestionably, poetry. In addition, both of the poems I discuss here are also contextually political, each responding to a current event that affected the political discourse. These events are the death of the Shōwa Emperor in 1989, and the triple disaster of the 11th of March 2011 (called 'Fukushima', for the most afflicted region). While the element of personal political voice is stronger in the former example, the second poem effectively uses some of the mixing techniques that I have discussed in the context of in-between states. In this way, it achieves a liminal speaking position that can more adequately express the extent of the problem, heightening its potential political impact.

5.1.2.1. *"Shitai no nai sōshiki" (死体のない葬式,1989): The Question of the War Guilt of* Tennō *Hirohito*

"Shitai no nai sōshiki" (死体のない葬式, "Funeral without a Corpse") first appeared in Hamburg University's publication *Kagami*, in the issue dealing exclusively with the life, death and legacy of Hirohito, the Shōwa period *tennō* ('emperor')[166] of Japan. Hirohito's death on the 7th of January 1989 rekindled the discussion of his responsibility for the Pacific War (Antoni and Worm 1989, 6), and it is this discussion in which Tawada's poem participates. Along with a cooperative translation by the Japanese studies seminar of Cologne University, "Shitai no sōshiki" (1989) appears prominently as the third thematic entry in the journal (Tawada 1989). The title of the Japanese version includes only the year (pointedly, in the 'Western' calendar, 1989, not the Japanese (Shōwa 64/ Heisei 1)), while the German version adds the subtitle "zum Tod des Tennō" ("on the occasion of the *tennō*'s death", Tawada 1989). It was reprinted without the date or the subtitle in Tawada's 1991 collection *Wo Europa anfängt,* so that the political context of the poem was partially removed. In this section, I will provide background knowledge about the debate that is necessary to understand the context of Tawada's poem, and the position its voice takes regarding the *tennō*. Finally, I analyse the text itself as a personal political poem.

---

[166] The Japanese word *tennō* is customarily translated as 'emperor', but this translation is misleading. The characters (天皇) better support the interpretation 'heavenly sovereign'; it can only apply to the 'emperor' of Japan. Thus, the title points to the religious/mythical relevance of the office more than to any actual political role, in difference to the administrative power associated with the title of 'emperor'. Consequently, I use the Japanese term in this chapter, except in citations.

Two opposing factions dominate the debate about Hirohito's responsibility. Extreme critics see him as the driving force behind the war and thus as a war criminal, while extreme apologists portray Hirohito as a weak person, a mere puppet of the military leaders. Both these camps have an underlying agenda. The first group is often not only against Hirohito as a person, but against the *tennō* system as a whole, which they would like to see abolished as a step toward a stronger democracy. At the same time, the latter group originally feared communist tendencies in Japan and now want to expand the powers of the *tennō* along with other changes, in order to establish a more conservative and authoritative state (cf Wetzler 2012; B. T. Wakabayashi 2012).

A difficulty in judging these two views comes from the scarcity of reliable sources. Mainly diaries and testimonies of Japanese officials and, later, American occupational administrators, the available documents are inherently politically biased (Crome and Krebs 1989, 172). Thus, the value and credibility of their interpretations depends on the commentator's own convictions. Nevertheless, in the following, I briefly summarise the arguments and criticism of both sides.

Hirohito's Critics

Japanese historian Bob Tadashi Wakabayashi claims that by 1989, the Japanese generally acknowledged the *tennō*'s culpability in the war, but did not say so openly (2012, 1162). The people who did bring up the question, the critics, include communists, who wanted to end the *tennō system* in general and therefore used an aggressive tone (B. T. Wakabayashi 2012, 1165). This aggression is also present in the text of critics from other cultural spheres (e.g., Bix 2012). According to the critics, Hirohito was an absolute monarch who approved of and actively prolonged the war (B. T. Wakabayashi 2012, 1165; Bix 2012, 1118). They also view the post-war "Emperor System [as] a ruse that benefited American imperialists and Japanese war criminals" and prevents the Japanese from being truly democratic citizens (B. T. Wakabayashi 2012, 1171). Their view revolves around four key assumptions. First, Hirohito was commander of the military and functioned as a military dictator; second, since he could stop the war in 1945, he could have prevented it in 1941, suggesting that he actually approved of it. Third, he was leader of an antidemocratic conspiracy, and fourth, he was not tried as a war criminal only because of the fear of communism. In the following, I examine each of these claims.

In theory, according to the Meiji constitution, the *tennō*'s authority was above the constitution and the law. He was also supreme commander of the military. Because of this, critics assume that Hirohito was actually leading the country (Bix 2012, 1118–20;

Crome 1990, 193) and claim that he ruthlessly protected his position as divine ruler. As Wakabayashi summarises the argument, "[h]is godly authority, brutally enforced by the military and thought police, was pre-modern and non-constitutional [sic] in nature" (2012, 1167). This view, however, focuses only on the letter of the law and the wording of orders, completely ignoring the political and social reality in which the *tennō* operated and which curtailed his influence.

In order to portray Hirohito as a military leader, critics have to conflate him with military and administrative personnel acting in his name, and as a result, their accusations are often quite general. For example, Bix (2012, 1117) claims that Hirohito was "exerting authority in ways that proved disastrous for his people", but it remains nebulous *how* he was exerting *what* authority and, critically, how much responsibility he had for the outcome. Nuance is also lacking when Bix conflates Hirohito "presid[ing] over [Japan's] expansion" with "le[a]d[ing] his nation in a war" (Bix 2012, 1117). Presiding over and leading are very different activities in term of agency. The apologist faction would probably agree that Hirohito was *presiding over* the war (in their eyes, in more of a chairperson function), but they do not conclude from this position that he was *leading*.

The critics point to some valid aspects, however. One is the more general shift in government composition from Taishō 'democracy' to the militarist wartime government. In the years leading up to war first with China and the European colonies in Asia, then with the US, Hirohito "and his aides had helped the military to become an enormously powerful political force pushing for arms expansion" and weakened the party cabinet system in the process (Bix 2012, 1117). Since the apologists also acknowledge the transition from a more democratic to a more militaristic government with Hirohito's support, this criticism is probably credible. One has to note, however, that the critics again conflate Hirohito with the inner circle of government, who could and would act in his name (cf Crump 1991, xii, 138-139). They also assume that there was a democratic faction among the elites that could have steered the country in a different way if the military's powers had been weaker, which cannot be verified.

Furthermore, the critics argue that Hirohito was disconnected from the realities of life for the Japanese population (Bix 2012, 1121). A sheltered, privileged life may have made it easier to make decisions that resulted in the suffering of a nameless mass of civilians, as the critics imply when they bring this up. As Crown Prince, he grew up in aristocratic and military circles, and while he travelled abroad before ascending to the throne, he did not form a connection with the Japanese populace at home until after the war, when he

became redefined as the symbol of the Japanese people (cf Crump 1991). The fact that his speech *to his people* in the famous radio broadcast ending the war was formulated in a classical style, which hardly any of his subjects could understand, points to this idea. Yet, Hirohito's attempts to prevent the riskiest military manoeuvres (Large 1992, 107–11; Hata 2007, 47) as well as his refusal to leave Tōkyō when the city was bombed (Crump 1991, 146) may also be interpreted as signs of concern for and solidarity with the people.

The second argument of Hirohito's critics developed inversely from the 1945 capitulation. Since he could stop the war 1945, and had halted smaller operations before in his position as military commander, they argue that he could and should have stopped the war sooner, or could have prevented its outbreak altogether. Instead, he approved of the attack on Pearl Harbor in 1941 (B. T. Wakabayashi 2012, 1167–68) and rejoiced in Japanese victories. From this, the critics conclude that Hirohito was in fact an active supporter of the war.

Crome's source claims that Hirohito knew of the plans for Pearl Harbor and kept silent, implying agreement, and that he then allowed a scapegoat to take the fall for the incident (Crome 1990, 204–7). However, Hirohito's options were in reality strictly limited by custom and concern for the Imperial House, as well as by the consensus system I discuss in detail below, which made it all but impossible to oppose a majority decision. If therefore, the majority of the government wanted war in 1941, Hirohito's resistance would have probably cost him his influence, perhaps even lead to his deposition, but it could not have stopped the development (Large 1992, 113). Moreover, the Japanese preference for indirect communication, especially if the response is negative, makes it seem disingenuous to interpret Hirohito's silence as strict approval.

His reported emotional involvement in the Japanese Army's victories and losses also seems initially more damning that at closer inspection. As not only a "sovereign whose country was fighting to survive a total war" (Large 1992, 115), but also himself a Japanese, joy at Japanese victories is not necessarily indicative of an aggressive mind-set. Instead, it points to an identification with his subjects, who fought in his name (Crump 1991, 141). But this explanation would contradict the argument noted above, that he was emotionally distanced from his subjects and therefore did not mind sacrificing them in the war effort, so the critics needed a different explanation. Victories were, in fact, also significant if Hirohito wanted a quick end of the war, because rather than defeating the US, one strategy

was to strike symbolic victories, in order to improve Japan's position in the anticipated negotiations:

> Tōkyō had never indulged in the illusion that it could force the Anglo-Saxon powers into unconditional surrender. Instead, the goal of the military operations had been to secure territorial pledges, which would aid the negotiations of a peace advantageous to Japan ("Niemals hatte Tōkyō sich der Illusion hingegeben, die angelsächsischen Mächte zu einer bedingungslosen Kapitulation zwingen zu können, sondern vielmehr war der Zweck der militärischen Operationen darin gesehen worden, sich territoriale Faustpfänder zu sichern, mit deren Hilfe man einen für Japan günstigen Frieden aushandeln könnte", Krebs 1989, 136)

This context would explain Hirohito's joy about military victories, even if he were against the war in general (Jansen 2007, xiii).

Probably the strongest supportive evidence that the critics offer for the argument that Hirohito could have done in 1941 what he did in 1945 is that in a meeting with MacArthur in 1946, Hirohito took responsibility and implied his willingness to accept punishment (Omori 1989, 119–20), suggesting that his acquiescence in 1941 was a mistake (Crome 1990, 237). This act, however, also has to be seen in context. In the encounter with MacArthur, as the *tennō* of Japan, Hirohito is representing his country to the American general, an external person (*soto*), and it is customary to take responsibility for the group to which one belongs (*uchi*) in such a situation. Furthermore, as the nominal head of military operations, it was the honourable decision to take responsibility for what his subordinates did, even if he disagreed or was unaware of their acts. Finally, being seen as willing to cooperate was essential for the continued existence of the Imperial House (cf B. T. Wakabayashi 2012; Wetzler 2012, discussed below), which was probably a strong motivator for the *tennō* to appease the Americans with what they, probably, wanted to hear.

As a third argument, critics have made several accusations about Hirohito's character, portraying him as an evil dictator. For example, they propose a conspiracy theory that Hirohito did not just approve the government's policy proposals, but developed them himself (B. T. Wakabayashi 2012, 1166–67). This fits with the image of the *tennō* as 'evil', but it also collides with the allegation that he was a dictatorial ruler. Why would he have had to resort to a conspiracy to have the government pretend the proposals were theirs and that he only approved them, when he could "brutally enforce[…]" (B. T. Wakabayashi 2012, 1167) his will? In any case, the Japanese decision-making system, which was based on consensus (cf Crome 1990, Wetzler 2012), provides a less complicated and hence more credible explanation for Hirohito's private meetings with government members.

Besides the conspiracy theory, critics make use of the association fallacy (guilt by association) to portray Hirohito in a negative light. Bix alleges that Hirohito believed in his own divinity, and therefore never assumed responsibility for Japan's war crimes (Bix 2012, 1127). Hirohito's Self-image, however, has no bearing on his guilt or innocence, but it is probably easier to judge a man as a military dictator if he also arrogantly believes himself to be a deity. Another point made against Hirohito's character was the presence of his relatives in governmental offices; Crome interprets this as an argument against the idea that he was externally controlled (Crome 1990, 230–33). However, one's family members may also control someone, especially if it is 'for the good of the family'. Crome also notes that some of the *tennō*'s relatives have been linked to war crimes (1990, 189–91). However, having criminal relatives does not make the *tennō* personally culpable, even if critics insinuate otherwise.

Similarly, condemnation of Hirohito's social circle is another aspect of the critic's narrative. As a student, he belonged to a group that aimed for southern (into the European powers' Asian colonies) as well as northern (into China) expansion and wanted to limit the influence of the Chōshū faction in the government (Crome 1990, 195–97). If one accepts that his prime objective was to secure the continuation of the Imperial line (cf Wetzler 2012, 1154), maintaining a balance of power and avoiding an excess of Chōshū influence may have been the main goal here, not militarism. In a similar vein, but with less scientific examination, Crome claims that Hirohito knew and protected war criminals, that he was part of the planning of the Manchurian Incident and protected those responsible (Crome 1990, 189-191, 204). His main source for these allegations, however, is another author (Bergamini), whose sources Crome himself acknowledges to be insufficient (Crome 1990, 189–91). Also, while Hirohito's pre-war actions may have facilitated later developments, it seems far-fetched to interpret them as part of a 'great plan' to lead to a war against the US.

The final argument for Hirohito's guilt is that he escaped trial only because of American plans to use him, not because he was actually innocent. Critics tend not to make use of this argument, probably because it would bring the communist background of their rhetoric to the surface, but it actually supports their cause: The fear of communism was an important factor in the decision not to try Hirohito for war crimes. Part of the rightist Japanese wartime government feared a communist revolution if the war lasted too long (Large 1992, 117). After the defeat, the situation for the population was still harsh, and the US occupation forces shared in the worries about the spread of communism. Thus, to

end the war with Japan was not enough; for the planned occupation and capitalist recovery, and for the limitation of the influence of the Soviet Union, they needed the support of the population, and they needed a functioning system. MacArthur became convinced that this meant retaining the *tennō*, even if he was potentially a war criminal. Thus, he decided against putting Hirohito on trial or forcing his abdication (Crome 1990, 223; Jansen 2007, x; Large 1992, 121; B. T. Wakabayashi 2012, 1169; Omori 1989, 121, 126; Krebs 1989, 137). A fact supporting this interpretation of events is the change in criminal investigation patterns in occupied Japan. At first, rightist war-profiteers and war criminals were prosecuted. However, economic interests combined with the fear of communism lead to an about-face. Authorities disrupted an emerging socialist government and persecuted leftists and their ideas (Crome 1990, 244–47).

Despite the methodological weaknesses or manipulative slant of some of their arguments, the critics have a valid core criticism. Hirohito was part of the war leadership and therefore cannot be presumed completely innocent, no matter how much his hands were tied or how small his influence was on the decisions his government took, and despite his part in ending the war and rebuilding the country afterward. The fact that he was not tried and did not abdicate after the end of the war may have had more to do with the desire of the Japanese right wing and the US desire to prevent a communist revolution, than with his actual degree of responsibility. Critically, his innocence needed to be assumed to justify his continued role in the state and the potential expansion of his role. In the following, I therefore examine the arguments of his defenders.

Hirohito's Apologists

While (in the most extreme case) the critics are out to abolish the *tennō* system, the apologists (in the most extreme case) see it as a means to exert power, and campaign for a revision of the post-war constitution (B. T. Wakabayashi 2012). One of their main points is that Hirohito was a puppet of the military and only approved decisions already reached, or at least that he was heavily limited in his influence. In addition, they claim that the consensus-based model of decision-making did not allow an individual to make decisions. Finally, the apologists argue that he personally wanted peace, but could not prevail.

The argument that Hirohito was a mere figurehead is based on a series of supporting observations. Namely, these include the excessive influence of the military on the government, the lack of control officers had over their troops, internal and external concern for the safety of the Imperial House, Hirohito's alleged constitutionalism

preventing him from opposing decisions he disagreed with, and the restrictions on a *tennō*'s conduct due to court protocol. These elements worked together, apologists argue, to leave the *tennō* with next to no influence in political matters.

The idea of the *tennō* as a puppet hinges on the belief in a deception: while the *tennō* was *presented* as an absolute monarch to the population, he was *actually* directed by government officials, military elites and other members of the administration (Crome 1990, 211). Similar to Weimar Germany, the imperial Japanese constitution gave powers to the military that were too far-reaching, powers which by extension were available to the *tennō* as its commander (B. T. Wakabayashi 2012, 1175). Critics argue that the military elites used this flaw to influence politics through the *tennō* since the Meiji-era. The regional elites from the Edo-era provinces of Satsuma and Chōshū formed the government after the Meiji Restoration and kept the reins of power from then on to the time of Hirohito. In their power struggle, the *tennō* featured only as a tool (Crump 1991, 89, cf B. T. Wakabayashi 2012, 1174–75).

However, Hirohito's small-scale interventions and critical input in military and governmental decisions (Wetzler 2012, 1142) cast doubt on the more extreme version of this "figurehead" argument. Due to the symbolic and cultural/religious reverence afforded to the *tennō* as an institution, which the military leaders needed as legitimation, Hirohito most certainly had some degree of liberty and leverage. Notably, he used private audiences to influence members of the government (Large 1992) and sway the consensus in favour of his ideas. He most certainly was not a mere puppet. However, neither was he a military dictator: the routine disregard for his wishes among the military points to this interpretation.

The military was not only overly powerful, it was also disobedient. Despite being its nominal commander, Hirohito' orders were not always obeyed (B. T. Wakabayashi 2012, 1177–78). His command over the military was more a theoretical construct of the constitution, while in practise and custom, he did not have absolute power over it. For example, he was criticised when he spoke out about military misbehaviour early in his reign (Jansen 2007, xi). During the war, he commented on war plans and even issued orders, but even a single officer could defy him, as Hata (2007, 48) relates in detail. This issue shows Hirohito's limited influence, even when he chose to actively involve himself in the domain where he was, by the letter of the constitution, the supreme authority. Thus, when soldiers received orders, these were in the name of the *tennō*, but they did not necessarily reflect the wishes of the person Hirohito. He may have disagreed with, or not

even have known, about the order. As Crump puts it, Hirohito "was the pretext for, and not the originating cause of, all that was done in his name" (Crump 1991, xii).

The third factor limiting Hirohito's influence and freedom to act was concern for the safety of the Imperial House as an institution. For most of recorded history, Japanese emperors were tools of those with the actual power and depended on their good will (Wetzler 2012, 1133); this was not a new situation in the early 20th century. Hirohito needed to be careful not to act in any way that made him directly responsible for anything, because part of the mantle of power of the *tennō* rested on his assumed divinity, and human fallibility would have endangered that. "[N]othing was done by him, lest he become capable of error" (Jansen 2007, ix; cf Wetzler 2012, 1133). As a result, when the government reached a decision, Hirohito could not voice objections or interfere without compromising his position (Hata 2007, 56; B. T. Wakabayashi 2012, 1176–77). Open opposition to the war would probably have meant his deposition and replacement (Large 1992, 113, 119). The safety of the Imperial House came first, and if that meant war, regardless of Hirohito's personal opinion on the topic, war it would be (Wetzler 2012, 1154). Wetzler's argument is especially compelling, as it explains both the *tennō*'s acquiescence and his partial opposition during the war, as well as his behaviour after capitulation, trying to pacify the American occupiers and making himself (and the institution of the *tennō*) useful to them.

An argument favoured by the more extreme apologists for Hirohito's innocence is that of his alleged constitutionalism. According to this view, he saw himself as a constitutional monarch similar to the King of Britain, a legitimising figure rather than a decision-maker (Large 1992, 130; B. T. Wakabayashi 2012, 1174–75; Crump 1991, 141). The 'Imperial conferences' also seem to have functioned under this assumption as a means to legitimise decisions already made, not as a place to debate them. Pointedly, the *tennō* "was not expected to speak" at these events, but only to approve the consensus the government had reached (Large 1992, 78; Jansen 2007, xi). In this way, he legitimised the military-dominated government's decisions and was therefore seen by the public as the arbiter of governmental policies in which he had had only limited input (Large 1992, 116). Apologists claim that "[i]t would not have occurred to him to oppose a treaty legally decided upon by the government" (Large 1992, 101), because he valued upholding the constitution and the independence of the government so much.

This argument, however, fails to explain his small oppositions during the war and his declaration of the desire to capitulate in 1945. Moreover, Hirohito's conservative,

Shintōist education makes it unlikely that he formed a Self-image based on British constitutionalism, a system alien to the Japanese culture he was supposed to represent (Wetzler 2012, 1135; cf Crump 1991). As with the pacifism argument I discuss below, the 'constitutionalism' argument is probably part of the apologist strategy to absolve Hirohito of as much responsibility for the war as possible. It is therefore not particularly trustworthy. However, Hirohito probably had reservations about acting against the government that went beyond self-preservation: namely, that government's inherent instability.

The *tennō*'s diplomacy was critical to keep the government functioning. He had to police his actions in order not to escalate conflicts between the civilian parts of the government and military section, or between army and navy within the military, by never appearing to side with one against the other (Hata 2007, 49). Court protocol also demanded his restraint in order to reinforce his divine status. This protocol was one reason he was not supposed to speak during imperial conferences or to challenge decisions out of personal disagreement (Large 1992, 78–79, 83; Jansen 2007, xi). As a result of these factors, he exerted only the little indirect influence he had (Large 1992, 80) instead of forcing a confrontation. This restraint also led him to approve the consensus to go to war, even if he disagreed (Large 1992, 80–81). In other words, "Emperor Hirohito had immense power, but the condition of retaining it was judicious restraint in exercising it" (Jansen 2007, xii; Large 1992, 76). This situation, in turn, made it easier to disobey him if someone chose to do so.

A further contribution to the ease of disobedience was probably Hirohito's indirect communication style, which made use of questions, facial expression, symbolic gestures, and silence as indications of disapproval (Large 1992, 84–85). While the avoidance of direct denial and confrontation is a staple in Japanese culture, the *tennō* took this to an above average degree. As a result, his subtle opposition "could be misinterpreted, either unconsciously or wilfully, as well as ignored or forgotten" (Large 1992, 85). In addition, military leaders may have withheld information from him (Crump 1991, 140), making a noncommittal style even more important (as he was acting with only partial information), while also further limiting his choices.

In sum, it emerges that numerous constraints were placed on the *tennō*'s actions. The government and the military expected him to legitimise their decisions, not to make them by himself. For the sake of political stability as well as his safety and the safety of the Imperial House, and due to custom and protocol, the emperor could only resist in subtle

ways if he disagreed with the government's course. This situation offered to those who held opposing views much room to defy his wishes. The next argument focuses more on the decision-making process rather than on the person of the emperor. It takes into consideration the context, which the critics often ignore.

The apologist argument that Japanese social dynamics forced Hirohito to approve decisions is based on the cultural traditions of Hirohito's time and rank. Both Crome and Wetzler point to the conformist social pressure in Japan, describing it as a consensus society. Rebellion against the majority is frowned upon and reduces the offender's social capital (Crome 1990, 234–35; Wetzler 2012, 1137). Therefore, if a decision must be made, a subtle process of probing and persuasion is used to determine the alliances of all involved until a majority tendency emerges. The minority will then support the majority decision (Wetzler 2012, 1142). In particular, as a result of this system, an individual's theoretical power (Hirohito's rank as military commander) is not a useful measure of influence, and his support of a decision (by signing the orders) did not necessarily indicate approval. Extreme apologists argue that Hirohito therefore cannot be held responsible for the collective decisions of the government.

However, this is an overly narrow presentation of the issue. The *tennō* was part of the government and as such, he was *involved* in the decision process. Wetzler describes his role as that of a moderator, which means that he took part ("guid[ing] the consensus-forming process", 2012, 1146) and did not just approve the result. He is therefore at least partially responsible (Wetzler 2021, 1153). On the other hand, the consensus-based model also meant that a veto was practically impossible: "[v]etoing a decision after it had been made would not only have violated the mutual trust necessary to forming a consensus, it would have destroyed the decision-making process itself" (Wetzler 2012, 1154). This element makes it clear that, whatever American-appeasing musings Hirohito may have voiced towards MacArthur after the surrender, he could not have objected to the decision to go to war in 1941, if the majority of the government was in favour of it (Large 1992, 130).

In fact, the situation of summer 1945 reveals the *durability* of the consensus system under stress. Even after the nuclear destruction of Hiroshima and Nagasaki, Japanese leaders still could not agree whether to continue the war or to surrender. The lack of specificity regarding the future of the *tennō* in the proposed American peace terms was, ironically, one point of contention (Large 1992, 125). Two different perspectives exist for the following events. According to the strict apologists, consensus was impossible. This

deadlock paralyzed the government, so that it handed the decision to the *tennō*. Hirohito then pushed for the surrender he had long favoured (Crump 1991, 150–51; Large 1992, 125; B. T. Wakabayashi 2012, 1177; Krebs 1989, 136). This is also the view that paints Hirohito as a pacifist, and the surrender as his triumph over the military, which still pushed to continue fighting.

On the other hand, one can see the mechanisms of the consensus process even in this situation. The difference between the entry into the war in 1941 and the situation in 1945 was that in the latter case, there were actually *two competing* factions in the government. Thus, "the presence of a supportive peace party[…] enabled [Hirohito] to intervene" for peace (Large 1992, 130). Even then, however, he was not acting individually. In this interpretation of events, the *tennō*'s 'decision' to end the war was also a plot by government officials and orchestrated by the prime minister (Hata 2007, 59; Large 1992, 130). The supporters of surrender and the supporters of a continuation of the war were tied, and the prime minister could have used his 'vote' to create a thin majority towards surrender. Instead, he chose to use the *tennō* to bring about the decision (Hata 2007, 59). This strategy was more effective than simply using a numerical majority of one, since opposition against that, as long as there was no consensus, would have been possible. However, it would have been much harder to go against the symbolic power of the *tennō* (Wetzler 2012, 1142). In this way, even the one thing apologists most loudly praise Hirohito for – bringing about the end of the war – was not a feat of personal activism. Again, others decided what to do and how to use the power of the emperor's name. The key difference was that in this case, it is likely that he was in agreement with the action (Large 1992, 128). It is therefore tempting to assume that this was what he 'secretly wanted' all along, even if there is too little basis for this assumption.

The final apologist argument claims that Hirohito wanted peace, but did not have the power to mandate it. It is strongly connected to the first argument, as it takes the emperor's total lack of agency for granted. Extreme apologists paint an exaggerated picture of Hirohito as a lone pacifist surrounded by warmongers (Furukawa 2011, 387, also described by B. T. Wakabayashi 2012, 1178). They glorify him for "moral leadership under wartime tribulations" (B. T. Wakabayashi 2012, 1163) and point to his acquaintance with the British royals, assuming he would not have liked going to war with them (Large 1992, 115). The latter argument conflates a country and its royal family, and discounts the theoretical possibility to have positive feelings for individuals while still politically wanting war, which call it into question. More convincing as a supporting

argument for Hirohito's alleged pacifism is the *tennō*'s documented arguing for surrender in personal conversations with members of the government (Hata 2007, 73). However, these activities are problematic to those apologists who want to portray the *tennō* as a puppet, because they reveal that Hirohito tried to bring about the developments he desired (Hata 2007, 57), i.e., that he was actively involved in the governmental process.

Therefore, Hirohito is probably better described as a realist, rather than a pacifist. He opposed war with the US as far as he was able to (Large 1992, 80), but this opposition was probably due to the disadvantages the Japanese had compared to the US-American military. This specific opposition makes him a realist rather than a convinced pacifist, who would have also voiced objection to the wars with China and the European colonies in Asia. While Hirohito might have had plans for peace before, he could be more forward with them only once the war had become hopeless, and a majority of former prime ministers (an influential group on the political stage) agreed that it was time to begin working toward peace (Large 1992, 121).

In conclusion, the debate appears to be as follows. Considering the narrative of the critics, it is difficult to argue for Hirohito's culpability without generalising or neglecting cultural and political contexts. Even in the harsh words of critics like Bix, the verbs chosen to describe his actions betray the implicit and subtle nature of his power: He "influenced", "hastened", "sanctioned" and "participat[ed]" (Bix 2012, 1123) in the decision-making process, but he was not the absolute leader the critics present him to be. They also partly undercut their valid points with their presentation, when it relies on points against Hirohito's character. Nevertheless, they have a valid core complaint. "[B]y sanctioning the decision [to go to war], he participated in it, however indirectly, and thus shared in the *collective* responsibility for it" (Large 1992, 131, my emphasis).

By contrast, the extreme apologist group attempts to absolve Hirohito from any war guilt, but this endeavour is also doomed to failure. The argument that Hirohito was a mere puppet of the military is as exaggerated as the claim that he was a dictator. His influence may have been subtle and his input often insufficient to change the course of the government, but he was not powerless. As a part of the consensus-based decision-making process, he bore part of the responsibility for the decisions reached, both those in favour of the war and those to end it. Moreover, acknowledging that Japan was losing the war does not make him a pacifist, and even if he was, he was still part of the wartime government.

The untenably extreme positions of this debate probably exist because both left and right factions of Japanese society have taken up the topic to further their own ends. 'Western' judgements of Hirohito often suffer from a lack of understanding about this context, taking skewed accounts at face value, or neglecting the culturally specific situation in which he acted. His view on his own role and on the war may also have changed (Wetzler 2012, 1131), a possibility which both the harsh critics and the extreme apologists ignore.

The exact thought processes of the man Hirohito can never be known; extrapolating them from the fragmentary and biased accounts of his actions and inactions that exist, seems tenuous at best and ideologically suspect at worst. Yet, his actions and their results are recorded, and they place him in a position of responsibility. The social context, while it may have limited his options, does not absolve him of his participation in the decisions of the wartime government. Agreeing with this, Tawada's criticism in "Shitai no nai sōshiki" falls in the critics' camp. While her denouncing extends to the Japanese empire as a whole, the poem focuses its criticism on the *tennō*, whom it presents, with ridicule and a demand for justice, as the simple-minded but still culpable figurehead of this system. It is therefore a personal political poem, positioning the speaker relative to the discourse on the *tennō*'s war guilt.

Analysis: "Shitai no nai sōshiki" as *Tennō* Criticism

The original publication context of "Shitai no nai sōshiki", in the issue of *Kagami* dedicated to the death of the *tennō*, informs my reading of the poem. As the voice of a Japanese national living in Germany, Tawada's poem has a representative function, providing external commentary on reopening the debate about the *tennō*'s war guilt. Awareness of this representative function may have led to the amplification of critical elements, especially in order to distance it from the conservative reverence for the *tennō* present in Japanese newspapers the weeks surrounding his death (cf Sarai and Asano 1989, 35).

死体のない葬式(1989/1991)[167] (Tawada 1989, 2014)	"funeral without a corpse", translation by John Namjun Kim (Tawada and Kim 2010)
猫の目に映った 松林の奥深くから ひびわれた風が吹いて くさった髪や	reflected in a cat's eye a pine grove from whose depths a cracked wind blows as rotten hair and

---

[167] The changes from the 1989 to the 1991 version are provided in square brackets and underlined. Kim's translation is based on the 1991 version.

からからに乾いた骨を	parched bones
なべの中にさわがせながら	rattle in a pot
奇妙な子供たちがお祝いにやってきた	strange children come to celebrate
くちびるはしろく髪はしろく	their lips are white, their hair is white
目ん玉だけ真っ赤ざらざら燃えて	just their eyeballs burn red and raw
けして[決して]学校へはいかず[行かず]	never going to school
葬式にだけ姿を見せる子供たち	appearing only at funerals these children
は、足の裏がなく、だから足跡もつかず	have no soles, and so leave no footprints
鼻の穴もなく、だから	they also have no nostrils, and so
いまだ戦後の空気を吸うこともない	have yet to inhale the postwar air
錆びたアルミのバッジを	rusted aluminum badges
シャツがないので胸の肉に刺して	pierce their chests' flesh as they wear no shirts
バッジの中では	on the badge
すめらみことがへらへら笑っている	His Majesty the Emperor laughs frivolously
からっぽの墓穴に	in the empty grave
血まみれのキムチとつぶれたバナナ	bloodied kimchi and crushed bananas
あの人はどこだろか	where could he be?
子供たちは落ちつき[落ち着き]をなくす	the children have become restless
せっかくのハレの日に	on this festive occasion
あの人のからだが見えない	his body can't be seen
破産したストリップ劇場みたいに	like a bankrupt strip club
看板だけで、[no line break]	leaving only a placard, did the body become a god
からだは神様になって消えちまったか	and vanish?
こどもたちは	the children
突然あおざめて	suddenly turn pale
壊れた戦闘機のように	like downed fighter-planes
ぼろぼろと	falling
落ちていく	into the center of Tokyo's
東京の真ん中の	void
墓穴の[虚空へ]	
フカミへ[no text]	

The poem's speaker keeps their distance from the events described for most of the poem, and does not directly demand action. This distance is reflected in the opening lines, which frame the text, placing multiple instances of mirroring between the speaker and the poem's content: The first subject is the wind (l.3), framed in the reflection (映った) of a cat's eye (猫の目, l.1) (cf Kim 2010, 238). Metapoetically, the distancing effect may also mirror Tawada's position as a Japanese national living abroad.

However, the speaker's distanced, ironic tone nevertheless reveals their judgement on the situation, making the poem a personal political poem. One manifestation of this is the use of plain language instead of honorifics, let alone terms specific to the *tennō*. This implies that the *tennō* is not a person to whom special respect should be awarded. Moreover, in

one instance that a *tennō*-specific honorific appears (すめらみこと, l.18, lit. "His Divine Highness"), the speaker uses an ironic tone, describing the 'divine' smile as "foolish" (へらへら, l.18, also "flippant" or "careless"; cf *Puroguresshibu waeichū jiten* 2020). A foolish or careless smile also contrasts with the horror-inducing description of the children and implies that the *tennō* is either oblivious (transl. as "foolish") or uncaring (transl. as "careless, flippant") about their state.

Similarly, the question about the dead body becoming a god is an ironic twist on the concept of the *tennō*'s divinity. Although Hirohito renounced his godlike status in 1945, it is still implied in his postmortal name. The custom to award a new name to the deceased is based on the idea that after death, a person first becomes an individual ancestor spirit, then eventually passes into the composite ancestor deity (Scherer 2011, 37–39). When the man Hirohito died, he became Shōwa, and in a sense regained the divinity he had rejected in 1945. In the poem, however, it is his *body*, not his spirit, which becomes deified, creating an ironic twist of this belief. An alliteration emphasises the absurdity and twist of ideas by connecting the concepts of body (*karada*), divinity (*kamisama*) and disappearance (*kiechimatta*) (l.26).

Furthermore, the speaker compares the *tennō* to a stripper: "that person's body cannot be seen/ like a bankrupt strip-club,/ [it is] only a billboard" (あの人のからだが見えない/破産したストリップ劇場みたいに,/看板だけで, ll.23-25). The desire to see the body connects the children of the poem and the strip club patrons; both are ultimately left disappointed. In this way, the figure of the *tennō* is connected to the fetishised (usually, female) body in strip shows: both are a fantasy, a construct. This parallel is initially an insult to the respect afforded the emperor (in contrast to the social disrespect for sex workers), as it links the reverence for the *tennō* with the lust of strip club patrons. This derogatory element fits with the overall critical view of the poem's speaker. However, the comparison also portrays the *tennō* as an object to be looked at, to represent something, without much agency of his own. Such a reading supports the interpretation of *herahera* as "foolish", indicating that the speaker accepts the apologists' (!) narrative that Hirohito was a mere figurehead without (much) influence on the administration's decisions. In combination, the poem's speaker expresses their negative judgement of the emperor, but seems to imply incompetence rather than malice.

The speaker's specific criticism is tied to Japan's colonial past and the Second World War. The "pine grove" (松林, l.2) may be a reference to the North Korean city of Songnim (송림, 松林, cf *Poketto puroguresshibu kannichi jiten*), where the Japanese invaders built

an iron foundry during the occupation of Korea (cf Editors of Encyclopaedia Britannica 2012). When "parched bones/ rattle in a pot" (からからに乾いた 骨を/ なべの中にさわ[ぐ], ll.5-6), they reference the instances of cannibalism among starving Japanese soldiers during the war in the Pacific (Saki 1989, 80). The alliteration with "k" and "g" mimes the rattling sound (*karakara kawaita hone o/ nabe no naka ni sawagase nagara*) of the bones in the pot. Moreover, the "bloodied kimchi and crushed bananas" (血まみれのキムチとつぶれたバナナ, l.20) lying in the *tennō*'s empty grave represent Korea and the South Pacific (Kim 2010, 237), i.e., the victims of Japan's imperialist grab to exploit lands and peoples.

As though emerging from the pot of human bones, the main protagonists of the poem appear: ghostly children. In this sense, the ghost-children represent the victims of the war, at home and abroad. Alliterations (*kimyō na kodomo-tachi ga o[...] kita*, l.7; *mendama dake makka zarazara moete*, l.9) and parallelism ("their lips are white, their hair is white" (くちびるはしろく髪はしろく, l.8)) increase the frightening impression of their appearance. The lack of feet (l.12) is a common trait of Japanese ghosts (cf Scherer 2011, 108; Davisson 2011) but perhaps, they did not have a chance to leave traces since they died too young, because of the war. Too poor even to wear shirts, their own (and their society's) loyalty to the *tennō*, and the demands made in his name, injure them, as represented by an aluminium badge which pierces their flesh (ll.16-7). The emperor is the face of the system which inflicts poverty, conscription and death upon them, thereby robbing them of their future ("never going to school", 決して学校へはいかず, l.10).

That the children appear on occasion of the *tennō*'s funeral in the poem as a text, and "at funerals" in the world of the poem (l.11), represents the haunting, repetitive nature of trauma and/or unacknowledged guilt (cf Caruth 1996). Kim reads the poem's children as "postwar […] modern subjectivity" (Kim 2010, 236), because of their description with impossible features, such as rotting hair and rusting aluminium (Kim 2010, 238). This description, however, may also function as a signifier of the alien (i.e., repressed, traumatic) status of these children. The rotting and rusting then symbolises the threat these memories pose, to corrode even materials that seem impervious – similar to the *tennō*'s status, or to contemporary Japanese society, which is in denial about its war guilt.

Therefore, role of the children in the poem may be to demand justice. Kim argues that Tawada's poem conveys a sense that the war in Japan could not end until Hirohito's death in 1989 (Kim 2010, 235). However, the empty grave suggests that even his death is insufficient; it may even be the ultimate avoidance of penance. The children have come

to collect the emperor's soul, to exact a final vengeance. Stuck in the era in which they died, they do not breathe "the postwar air" (戦後の空気を吸うこともない, l.14) until the war can be fully concluded when judgement is passed on the *tennō*. However, since he never faced trial, never publicly accepted responsibility, and even at his death the question of the war was averted by the conservative rhetoric, to the children, the war never truly ended. Thus, the grave is open, there is no body, and the children are angry (ll.19, 22).

There is, however, another possible reading for the children: as representing kamikaze pilots, who were victims of *tennō*-focused propaganda. Kim points to the colour coding in the children's description: their white hair and red eyes associate the Japanese flag (Kim 2010, 236). In this way, they are connected to the concept of Japan, and become the ghost of its past, haunting its present. As the *tennō* was presented as a father figure, his subjects, especially his soldiers, became labelled as his children (Saki 1989, 74, 85). The kamikaze pilots thus seem the most likely candidates for the poem's apparitions. They were often very young men, who were ordered to become suicide bombers in the name of the *tennō*. Thus, they literally destroyed their flesh in the *tennō*'s name, crashing their barely functioning planes (which were mostly made of aluminium, like the badge in the poem) into enemy warships (Hasegawa 1989, 57). The poem's ending also supports this interpretation, when the children "like broken fighter-planes/ in pieces/ fall" (壊れた戦闘機のように/ぼろぼろと/落ちていく, ll.29-31, "like downed fighter-planes/falling" in Kim's translation).

Instead of American warships, however, this time they target "the center of Tokyo's/ void" (東京の真ん中の/虚空へ, ll.32-33) – the Imperial Palace, or metaphorically, the Japanese nation as a whole. As an area without high-rise buildings in the centre of urban Tōkyō, the emperor's palace area creates a 'hole' in the outline of the city. Moreover, parts of it are off-limits to the public, making them a 'void' in public perception. In this context, the changes from the 1989 to 1991 version merit mention, because they point to a change in focus.

Most of the changes in the 1991 version have little effect on the poem's meaning; some Hiragana were converted to Kanji, and one line break was removed. However, the new version changes the ending, and thereby the lasting impact of the poem, to a broader criticism of post-war society. Originally, the children fall "to the depth of the grave pit" (墓穴の/フカミへ, ll.33a-34a) in the middle of Tōkyō. This concrete image of the grave implies that the children/kamikaze soldiers died, and thus took responsibility, in the place

of the *tennō*. In the newer version, by contrast, this is changed to a single line, into Tōkyō's "void" (虚空へ, l.33b, lit. "to the empty space/empty sky"). This new image implies a ghostly revenge on the Imperial House, but also on Japan in general, if the capital Tōkyō represents the nation. The 1991 ending also takes up the image of the sky as a border and of crashing into the sky, which I have already discussed in my analyses of the earlier poems "Kankōkyaku" and "Tsuiraku" (both 1987). A more open-ended image than the tragic closure of the earlier version, the "void" could also refer to the collective lack of guilt/responsibility in Japanese post-war society. This lack becomes especially prominent in contrast to the effort Germany made after the war to work through the crimes of the Nazi regime and educate later generations about them. While the secondary meanings of 虚空 are "without discretion, reckless, excessive" (思慮分別が ないさま。むやみ。やたら, *Dejitaru Daijisen* 2020b) may also point back to the "frivolously laughing" *tennō*, this connection is less direct than the mention of the grave. Therefore, on the one hand, the change weakens the overall (*personal*) political criticism of the poem, because it removes the specific target. On the other hand, the change increases the poeticity and plurality of meaning, and emphasises society's complicity in neglecting the war guilt question. Such social criticism, in turn, adds to the *contextual* political potential of the poem.

In this reading, the empty grave represents the *tennō*'s (and by extension Japan's) unacknowledged war guilt, denying closure for the victims of WW2. Japanese-English translator Simon Grove said in a 1989 interview with foreigners living in Japan at the time that "the death of the *tennō* is, in this sense, understood as penance. With it, the war is over, it was, so to say, the last echo of the war" ("In diesem Sinne wird der Tod des Tennō als Buße verstanden. Damit ist der Krieg beendet, das war sozusagen der letzte Widerhall des Krieges", "Die 'Tennō-Lehre'" 1989, 21). Tawada's poem rejects this view and suggests instead that the *tennō* dying without apology makes penance impossible. The war guilt remains unresolved. Thus, the grave is empty, but the memories of violence – "bloodied kimchi and crushed bananas" (l.20) – remain. It is here that the poem turns appellative, posing two questions to the reader: "where could he be?" (あの人はどこだ ろか, l.21) and "did the body become a god and vanish?" (からだは神様になって消え ちまったか, l.26). The question for the *tennō*'s whereabouts points to the lack of public acknowledgement of Japan's war guilt. It might also be a reference to the so-called Chrysanthemum Curtain (cf Crome 1990), the distance and mystique interposed between the population and the *tennō*.

Therefore, the two direct questions in the poem call the gravitas and respect for the emperor into question and demand, in the name of the war dead, the presence, i.e., acknowledgement of responsibility, by the *tennō*. While reading the children as representing the suffering in the conquered territories supports Kim's postcolonial critique, reading them as kamikaze pilots conflates actors and victims of the Japanese empire in a problematic manner. It would, however, fit with Tawada's tendency to break apart binaries by establishing unexpected parallels.

As a political piece, the poem serves several aims. In its original publication, it positions the author on the *tennō*-critical side of the discussion, showing German readers that not all Japanese support the system. It functions as a personal political poem, expressing distance from the events and an (ultimately moot) call for justice. As the latter, it also falls under the category of giving voice to the marginalised, in this case the victims of Japan's colonialisation. This last aspect, however, is complicated both by the fact that Tawada does not belonging to the marginalised group but to that of the coloniser, and by the references to kamikaze pilots, who were part of the military that perpetrated many atrocities, even if the soldiers themselves were also victims in the larger context of the war.

Acknowledging this wider context, the 1991 version of the poem expands the target of criticism from the person of the *tennō* to the society he represented, losing some of its focus but increasing its function as social commentary. This aligns with the new position of the poem in 1991: it is no longer a piece of commentary about an event (as evidence by the removal of the subtitle from the journal version) but part of a more varied poetry collection. The second example I discuss, however, has not yet made this transition and remains contextualised only by the event to which it responds.

5.1.2.2. *"Hamlet No See" (2017?): The Dimensions of Radiation*

On Friday, 11th of March 2011, Japan experienced a series of catastrophes that is today usually summed up in either temporal ('3/11') or spatial terms ('Fukushima'). In the following, I briefly summarise these events and present the relevant effects they had on Japanese society and literature. After establishing this context, I analyse Tawada's poem "Hamlet No See" as a political statement within the larger 'Fukushima' discourse.

The 'Fukushima' Catastrophe

At 14:46 pm local time, 11th March, 2011, a magnitude 9 earthquake occurred on the Pacific Ocean floor, east of the north-eastern coast of Honshū, the largest of the main

islands of Japan. Besides its considerable damage to infrastructure in general, the earthquake disrupted power to several power plants, including the nuclear power plants Fukushima 1 (Daiichi) and 2 (Daini). Initially, the usual safety measures sprang into place. On-site diesel generators provided the energy supply, shutdown procedures were initiated, and workers checked the plant for signs of damage. However, just under an hour after the earthquake, the tsunami that the quake had triggered arrived at the coastline, causing unprecedented destruction in towns and throughout a large area of Tōhoku (the northeast of Honshū, the region closest to the epicentre of the earthquake).[168]

At a height of about 14m, the tsunami spilled over the 8m flood barrier that separated the lower part of the Fukushima 1 power plant from the sea, and flooded the diesel generator room, disabling the generators and leaving the plant entirely without power. This flooding interrupted the reactor cooling process, and reactor 1 was the first to go into meltdown – within hours of the earthquake, although this could not be ascertained at the time due to the power outage. The same evening (at about 9pm), evacuations of the surrounding area began. Critically, the TEPCO (東京電力, Tokyo Electrical Power Company) leadership was on vacation on the day of the earthquake, and for this and other reasons, it took the government and TEPCO additional time to form an emergency task group.

On Saturday the 12th, pressure was mounting in the reactors as the water boiled off in the defunct cooling system. TEPCO hesitated to allow the release of this gas, even after the government gave its approval and the evacuation zone was widened to 10km. Similarly, it temporarily opposed cooling the reactors with seawater when the on-site water reserves ran dry, out of concern that the salt could further damage the cooling system. Eventually, the heat of the melting fuel rods facilitated chemical reactions within the containment unit, producing hydrogen. The gas accumulated in the reactor building and finally exploded, destroying the upper part of the building and releasing a cloud of radioactive vapour. However, unlike Chernobyl, the reactor itself did not explode. In response to the explosion, the evacuation zone was further widened to 20km.

In the following days, TEPCO acknowledged the meltdown, as two more reactor buildings suffered similar explosions, and the pool of spent fuel in reactor 4 came close to boiling off. Radiation measurement began only on the third day of the events and was spotty, even as foods from the Tōhoku area were declared unsafe for consumption in the succeeding weeks, beginning with milk and spinach, later including rice, mushrooms, and

---

[168] This and the following narrative of events is based on the accounts of Zöllner (2011, 25–46) and Petruzzello (2020), cf Coulmas and Stalpers 2011; Hirose 2011; Elliott 2013.

other vegetables. With the both accidental and deliberate flush of contaminated coolant water into the ocean in addition to the vapour clouds, the spread of radioactivity was so great that 'Fukushima' received the same, most severe, nuclear accident rating as Chernobyl, INES 7.

<u>Reactions and Effects</u>

In the immediate aftermath, Japanese studies scholars expected the triple disaster of 'Fukushima' to have an impact on Japanese culture and society comparable to the end of WW2. Notably, then-current *tennō* Akihito gave a televised speech in the aftermath of the earthquake, an act that drew comparisons to his father's radio broadcast that ended the war. Distrust of the government lead to many grassroots initiatives against nuclear power and for healthy, 'safe' food. However, public interest rapidly waned. The new government reaffirmed the country's habitual pro-nuclear stance, and almost ten years after 3/11, it seems to be business as usual with energy politics in the Japanese government and in society (cf Gebhardt 2015, 255–56). In the following, I provide an overview of reactions to and effects of 'Fukushima', mainly focusing on the nuclear disaster, the social climate and the literary sphere, as these are most relevant as context for Tawada's poem.

The image of Japan, both internally and in the outside world, has permanently changed to incorporate the nuclear disaster (Mihic 2020, 5; Beret 2015, 15; Iwata-Weickgenannt and Geilhorn 2017, 3). The concept of nuclear power plants as a 'safe' and 'clean' alternative to fossil fuels has been shaken, as well as the idea that an 'advanced' country could control all risks (Beret 2015, 15; Iwata-Weickgenannt 2014, 223; Iwata-Weickgenannt and Geilhorn 2017, 4).[169] The disaster also revealed the weakness of the Japanese political system to citizens and outside observers. Internal power games in the parties were partly responsible for the ineffective governmental response to the tsunami, e.g., a lack of supplies for affected people (Starrs 2014, 16–18). One year after the disaster, studies noted an increased awareness in the population about the dependence of the government on the nuclear lobby and the lack of information flow (Gebhardt 2015, 232; Sternsdorff-Cisterna 2019, 47), implying a more critical public. Other more short-lived changes included a shift in perspective on the environment due to seawater pollution

---

[169] Germany advanced its existing plans to permanently shut down its nuclear power plants in reaction to the catastrophe, for example. In the realm of poetry, cf the analysis of the diverse reactions to the 3/11 catastrophe in *tanka* poems written in Japanese in Taiwan (cf Brink 2018, chapter 5, for an example of overseas responses).

(Angles 2017, 144; Elliott 2013, 26; Coulmas and Stalpers 2011), but also criticism of consumerism (Beret 2015, 16) and of the press (Iwata-Weickgenannt 2014, 223).

In the latter field, the difference in Japanese and 'Western' media reactions has received special attention in German accounts of the accident. In contrast to the dry, factual reporting in Japan during the crisis, German media spread fear and hysteria, and their reports were superficial, Eurocentric and sensationalist (Zöllner 2011, 146–147, 369; Felix 2012, 18-20, 31-35). On the other hand, Japanese news on 'Fukushima' have also drawn criticism as too uncritical and too closely linked to the government, which is in turn entangled with TEPCO (Iwata-Weickgenannt and Geilhorn 2017, 7; Coulmas and Stalpers 2011, 79). Media criticism thus became an aspect of a larger distrust of the government in the aftermath of 'Fukushima'. What especially drew criticism was that the government "made a late and sudden admission that the crisis was more severe than anticipated, even though officials had insisted it was under control" (Sternsdorff-Cisterna 2019, 45). Moreover, important information on the movement of the nuclear plume was unavailable to the people trying to flee the radiation (Sternsdorff-Cisterna 2019, 45; DiNitto 2019, 11; Phillips 2013). Finally, in the weeks after the accident, confusing and inconsistent information on radiation measurements increased public insecurity on food safety (Sternsdorff-Cisterna 2019, 125; DiNitto 2019, 11; Phillips 2013; Starrs 2014, 16–18; Elliott 2013, 24–25; Angles 2017, 144; Gebhardt 2015, 229–30).

These food safety concerns are integral to "Hamlet No See" and merit further examination.

> The nuclear meltdown destabilized understandings of food safety" as "contaminated food with radiation levels above the emergency standards was sold to the public, and reports of contaminated beef, spinach, mushrooms, and tea appeared in the media (Sternsdorff-Cisterna 2019, 126, 45).

In a time of uncertainty, eating emerged as an important area of personal choice, something people could actually control, in contrast to what was happening around them (Sternsdorff-Cisterna 2019, 123). For some, however, part of this active control was to deliberately consuming food from Fukushima. Initially it may seem bizarre that "people […] aware of the possibility of contaminated food, […] do not take it seriously [and] knowingly eat" it (Yuki 2014, 39). Professor of American Studies and Environmental Literature Yuki Masami offers several possible reasons for this behaviour: denial; Fukushima residents' personal attachment to their food from their gardens and neighbourhoods; but also, a sense of responsibility because they had relied on nuclear power, or a desire to support earthquake affected regions (Yuki 2014, 39–41).

The government actually encouraged the latter with an official, propaganda-like campaign (with the slogan *Tabete ōen*, "support by eating") to buy Fukushima produce (Yuki 2014, 43–45; cf Iwata-Weickgenannt and Geilhorn 2017, 8; Sternsdorff-Cisterna 2019). "Hamlet" reflects this campaign (cf Masumoto [in preparation]b), pointing to the pressure to conform with the repeated use of the imperative form of the vulgar verb *kueru* for eating, rather than the more polite *taberu*. Despite the campaign, however, food products were not tested for contamination sufficiently or evenly, leading to public suspicion and fear (Elliott 2013, 12, 14; Coulmas and Stalpers 2011, 150–51; Iwata-Weickgenannt 2014, 229–30). The poem portrays this situation of uncertainty and suspicion of official statements of 'safe' radiation levels with the passage "Whether safe or dangerous/ Dangerous but healthy no safe but you'll get sick/ If you research, it is safe, a safety written in numbers" (Whether 安全か危険か/ 危険だけど健康　いいえ 安全だけと病気には なる/ 調べたから安全です、数字でかく安全, ll.17-19).

Furthermore, 'Fukushima' revealed the internal division of Japan (DiNitto 2019, 18; Mihic 2020, 10). As the building of a *Tōkyō* Power Company's nuclear power plant in Tōhoku reveals, northern Japan functions like an internal colony. "In order to gain support for nuclear plants, the operators often locate them in marginal rural communities where the risk of radiation is accepted in return for money and jobs" (Sternsdorff-Cisterna 2019, 46; cf Iwata-Weickgenannt 2014, 225; Coulmas and Stalpers 2011, 139; Iwata-Weickgenannt and Geilhorn 2017, 7; DiNitto 2019, 24, 27). Power companies heavily invest in rural infrastructure to buy acquiescence to building nuclear power plants, and the government also pushes the construction (Coulmas and Stalpers 2011, 78–79). Post-3/11, the discrimination of Fukushima residents due to radiation fears exacerbated the existing marginalisation of the prefecture (Iwata-Weickgenannt and Geilhorn 2017, 8–9; Coulmas and Stalpers 2011, 148; Iwata-Weickgenannt 2014, 223, 242-3) an element Tawada's poem also reflects.

Finally, in literature, 3/11 triggered a crisis of representation. Japanese artists' first aim was to find a new means of expression, as old forms failed in the face of the enormity of destruction and suffering (Gebhardt 2015, 227; DiNitto 2019, 8). Arguably no Japanese artist was untouched, as many authors, even when not directly responding, show a change in genre or style (cf Mihic 2020, 8; Angles 2017, 145; Yuki 2014, 47; DiNitto 2019, 9; Angles 2014, 136). In terms of publication mechanisms, online publication became more prominent, most famously in the form of Wagō Ryōichi's ((和合亮一) twitter poems – maybe not the best but certainly the best-known work of 3/11-poetry (Angles 2017, 146–

47). Similarly, "Hamlet No See" is available in full online, but (as of December 2020) there is no print publication.

Poetry was always a highly prestigious and ubiquitous art form in Japan and enjoys a wider readership than poetry in German(y), resulting in more (potential) political impact as a means to voice experiences with disaster. After 'Fukushima', writers turned to poetry as a means to express grief and trauma that could barely be put into words (Angles 2017, 144–45, 2014, 113–14). However, in contrast to Japanese literature on the atomic bombs, the authors of 3/11-literature are mostly not themselves victims of the events, except for Wagō (DiNitto 2019, 23; Mihic 2020, 4). Tawada herself was in Germany at the time of the earthquake, and was not affected personally.

Moreover, as a result of 3/11, contemporary poetry came under attack as elitist, self-contained and lifeless, so that the earthquake offered a chance for productive change (Angles 2017, 150, 2014, 119-20, 132). This thematic and stylistic shift happened in stages, with specific thematic foci. The first stage is generally described as documentary, where writers worked through their own experiences and reactions to the disaster (Angles 2017, 146; cf Morton 2020, 172–73; Iwata-Weickgenannt 2014, 225; Mihic 2020, 4; Gebhardt 2016, 16; Angles 2014, 113; Beret 2015, 16). Later stages of reaction include protest (Angles 2017, 146; Morton 2020, 184, 186; DiNitto 2019, 1; Angles 2014, 117), criticism of meaning and linguistic representation (Angles 2017, 146), religious applications (Morton 2020, 173–75), and working through grief by voicing the dead (Morton 2020, 179; Iwata-Weickgenannt and Geilhorn 2017, 10). "Hamlet" fits best into the second category, protest, but it does not mention the government or TEPCO directly.

In narrative fiction after 3/11, two approaches emerged, one focused on personal 'healing' and the other on criticism of the system, i.e., of TEPCO, the government, and/or the media (cf Gebhardt 2016, 17; Chappelow 2014, 253–54; Beret 2015, 17).[170] Critical authors want an end to nuclear power and more public discourse around Japan's future, or they use the disaster to point to existing social problems (Gebhardt 2015, 231, 249), such as the political influence of large corporations like TEPCO and the stifling effect of consensus culture. They also caution about nationalist tendencies (cf Gebhardt 2016, 17). Along with Tawada's longer narrative works "Fushi no shima" ("Island of Eternal Life", 2012) and *Kentōshi* (献灯使, 2014, published in English as *The Last Children of*

---

[170] Chappellow and Beret are students of Gebhardt and cite her texts on the issue, so that their use of this categorisation is an echo of Gebhardt's opinion rather than an independent conclusion.

Tokyo/*The Emissary* and in German as *Sendbo-o-te*, both 2018),[171] "Hamlet" falls into this category. Despite being a poem rather than narrative fiction (but Tawada transcends such genre boundaries anyway, cf Ch 2, Ch 4), "Hamlet" points to underlying social issues and emphasises international connectedness, while also displaying distrust in the government. It is therefore also a critical text in Gebhardt's sense.

Meanwhile, 'healer' authors merely want to assuage the suffering, and focus on hope and rebuilding (Gebhardt 2015, 232, 2016, 17). Their rejection of politics and resulting acceptance, even support, of the status quo, may lapse into a conservative state-supportive stance, so there is no apolitical position (Gebhardt 2015, 245; Iwata-Weickgenannt 2014, 237–38). In this sense, "Hamlet No See" is not only political by its content, but also by its participation in a critical discourse. In this regard, it is not alone: Literary scholars see an increased political engagement in literature (including *gendaishi* poetry) after 3/11 (Chappelow 2014, 273; Gebhardt 2015, 250).

In sum, the triple disaster of 'Fukushima' did not have as large an impact on Japanese culture and society as initially expected. While the Japanese brand has suffered slightly, the distrust in government and media did not last (Gebhardt 2015, 256; DiNitto 2019, 12, 16; Phillips 2013). Food safety concerns were raised, but countered with governmental 'support Fukushima' campaigns. Internal division likewise became visible, but popular awareness is fading. The literary reaction of immediate documentary and critical works has petered out, as the focus is rebuilding ahead of the 2020 (rescheduled for 2021) Olympics (Gebhardt 2015, 256). In this situation, pointing to nuclear danger in a time of fading public awareness is important (Iwata-Weickgenannt 2014, 245), especially considering the open-endedness of the nuclear disaster (DiNitto 2019, 14, 25). In the following, I analyse "Hamlet No See" as a poem exemplary of this continued awareness.

<u>Analysis: "Hamlet No See" Performing the Impossibility to Contain Radiation</u>

Tawada's poem "Hamlet No See" has not yet seen print publication. It is available, in text form and as a reading by the author, on the poetry website *Lyrikline*, but a date is only available for the reading (2017). Tawada has referenced the play "Hamlet" in two other instances recently, once in a reference to the ghost of Hamlet's father in her post-

---

[171] In March 2021, the collection of academic essays *Sekai bungaku to shite no 'shinsaigo bungaku'* (世界文学としての〈震災後文学〉, "'Post-catastrophe-literature' as world literature") was published. One of the two essays on Tawada's work is Fujiwara Dan's analysis of depictions of catastrophes in her Japanese novels, notably *Kentōshi* and *Chikyū ni chiribamerarete* (地球にちりばめられて, 2018, lit. "Scattered across the globe").

Fukushima narrative "Fushi no shima"[172] and again in her 2019 poetry performance with Takase Aki in Tōkyō. In that performance, Tawada adapted Heiner Müller's 1979 drama *Hamletmaschine*, which uses Shakespeare's scenario to reflect on the situation of intellectuals in East Germany. With her adaptation for a Japanese audience, Tawada created a second order derivative Hamlet work. These repeated references suggest that Tawada engaged with *Hamlet* for an extended period after 'Fukushima'. As a result, one can conclude that "her texts no longer represent the catastrophic as a state of emergency and an extreme rupture but as part of a long-term structural development" (Maurer 2016, 176), fitting with the ongoing nature of a nuclear accident.

The polyvalence of the poem's title, "Hamlet No See", already points to a number of possible interpretative approaches. Reading the "no" as the English negation, it means "Hamlet does not see" (because radiation is invisible), or "Hamlet does not die" (reading "See" in Japanese, as *shi*, which associates death (死)). In addition, interpreting the "no" as the Japanese attributive particle の, with "see" as "seeing", the title reads as "Hamlet's vision" (casting the unrelated words of the soliloquy as prophetic for the catastrophe). Other possibilities include "Hamlet's ocean" (when reading "see" as the German "die See", the sea) – this reading points to the importance of the contaminated ocean in the second half of the poem – or as "Hamlet's death" (again, reading "see" as *shi*, 死, cf Masumoto [in preparation]b).[173] "Hamlet's poem" would also be possible, casting the speaker of the poem as a modern-day Hamlet for their inner conflict whether to eat or not, which the poem expresses.

These latter interpretations reintroduce the suicide theme of the original text into the poem. The double meaning of "Hamlet no *Shi*" as both affirming and contradicting his death fits with the binary yes/no questions sprinkled through the poem, and hints at how the problem is more complicated than a binary approach allows. Furthermore, the suicide theme of the intertext suggests that, when it comes to a nuclear catastrophe such as 'Fukushima', nuclear power is revealed as a form of suicide for the human species.

---

[172] Tawada's Fukushima-related works also include her Hamburg poetics lectures, collected in *Fremde Wasser* ("Foreign Waters", 2012), a drama (*Still Fukushima: Wenn die Abendsonne aufgeht* ("Still Fukushima: When the evening sun rises", described in Japanese in the "Genpatsu" (A-Power) section of her website), and the novel *Kentōshi* (2014, cf Mihic 2020, 53–55). Maurer (2016, 171–72) also mentions a series of unpublished German-language 'Fukushima' poems. These probably overlap with the typescripts of two still unpublished poetry cycles Tawada entrusted to me after a reading in 2018. One of these poems is also available on *Lyrikline* ("Fukushima 24"), another ("Fukushima 5") was published in an anthology of anthropocene poetry (Bayer and Seel 2016). Among these, "Hamlet" has the most political potential as well as the highest poetic density.

[173] Moreover, the word "sea", onomatopoeic for the swoosh of the waves, is repeated multiple times in the poem (cf Masumoto [in preparation]b), revealing the strong sonic component of the poem's effect.

Humanity brings its doom upon itself, a manufactured catastrophe. Finally, the title may even refer to the fate of Fukushima prefecture, prophesying the death (*shi*) of the village ("hamlet"), i.e., the economic ruin of the rural region.

Hamlet No See (Tawada 2017a)	Interlinear translation, JB 2020
飛べ、飛べ、とんび、飛べ、とんび、飛び、飛ぶ べきか、飛ばないべきか、	Fly, fly, black kite, fly, black kite, flying, Should it fly, should it not fly,
To be, それとも　or	*To be*, or else *or*
not to be:	*not to be*:
それは問題か、	Is that the issue,
喰え、と言われても、喰えない、	Eat! they say, not eat,
それが問題、que・stion,	That is the issue, *que-stion*,
フクシマのマッシュルーム、と書いてある	Fukushima mushrooms, is written
喰え・たら喰ってあげたい、	If – you eat, I want to eat it for you,
召し上がってくれよ、	Please eat it for me,
たべる な、ない、ないん、ないんだ	Don't eat!, no, not, won't
喰え、喰え、クエスチョン、	Eat!, eat!, question,
食べられるのか、	Can you eat it,
フクシマのトマト、フクシマのキャベツ、 フクシマの大根、	Fukushima tomatoes, Fukushima cabbage, Fukushima radishes
です、と書いてある　やおやのマジックペンで	They are, someone wrote so with the greengrocer's magic pen
喰え、喰えず、クエスチョン、	Eat! Not eating, question,
that is the question: Whether 安全か危険か	*that is the question: Whether* safe or dangerous
危険だけど健康　いいえ　安全だけと 病気にはなる　　[end of verse section]	Dangerous but healthy　　no　　safe but you'll get sick [end of verse section]
調べたから安全です、数字でかく安全、目の中の血管の赤信号、ぴかっぴかっ、意識の中に in the mind 含まれた苦悩、suffer シェイクスピアが途切れ途切れに聞こえてくる、海の向こうから、汚れた海の向こうから。なぜ海を敵にまわすのか、死を海に垂れ流す、死ぬのは、死なないのは、死、against a sea of troubles, フクシマの To die: to sleep; No more; and by a sleep to say we end 海の言語が分からない、もう息ができないと言っているのか、それともまだ還元できると言っているのか、海と話をすることができたなら、and the thousand 千代に八千代にこれから苦しむ natural shocks 自然には還元されないショック　耳をすまして、聞き取れる言語だけでも、波の間から集めて、書き留めて、To die, to sleep 眠らないで、喰え、喰え、クエスチョン・オブ、死、死、シェイクスピア	If you research, it is safe, a safety written in numbers, a red traffic light in the blood vessels of the eyes, atomic flash, in one's consciousness in the mind contained suffering, suffer intermittently, I can hear Shakespeare, from across the sea, from across the soiled sea. Why do you make an enemy of the sea, let death spill into the sea, to die, not to die, death, *against a sea of troubles*, Fukushima's *To die: to sleep; No more, and by a sleep to say we end* I don't understand the language of the sea, does it say it can't breathe anymore, or does it say it can still recover, if one could converse with the sea, *and the thousand* for a thousand or ten thousand generations from now, it will suffer *natural shocks* there are shocks in nature that one cannot recover from　　Listen carefully, only in a language you can pick up, assembling from among the waves, writing it down, *To die, to sleep*, don't sleep, eat! eat! question of, death, death, Shakespeare.

Using intertextual references is not unique to Tawada's poetic reaction, of course. Wagō's post-'Fukushima'-poetry alludes to well-known early 20th century poet Nakahara Chūya (Angles 2017, 148), for example. However, in Tawada's case, the down-to-earth, relatable worried thoughts of the poem's main speaker are interspersed with a radically different type of text: Shakespeare's *Hamlet*. The play is vastly removed from "Hamlet No See" in time and place of publication (early 17th century England/21st century Japan), setting (medieval Denmark/current Japan), language (English/Japanese), script (Latin/Japanese), register (high/standard), genre (drama/poem) and central topic (suicide/food safety).[174] Crossing this gulf, the mixture of languages and the creation of translingual parallels functions as estrangement (cf Masumoto [in preparation]b).

Like the German version of "Tōkyō kōen" and the experimental re-translation "Die tōsō des tsukis", "Hamlet No See" can be read as a palimpsest, where the inclusion of fragments of an older intertext allows for a liminal stance, a wider horizon for the consideration of the main text. This widening of the perspective in a palimpsest is achieved mainly through the temporal distance of text and intertext (Osthues 2017, 33), which makes the palimpsest metaphor most applicable for "Hamlet No See". Moreover, unlike the German "Tōkyō kōen" and "Die *tōsō* des *tsuki*s", "Hamlet No See" explicitly uses the correspondences between text and intertext for political commentary, a typical feature of deliberate (i.e., literary) palimpsests (Osthues 2017, 89, 31). Palimpsests also have a temporal component, since traces of the first text may re-emerging with time as a shadow or ghost image on the 'erased' page (Dillon 2007, 12). The English phrases in the Japanese text similarly emerge, ghost-like, from the past. They represent the contamination that will also make itself known again, due to the long half-life of the radioactive substances – even if the affected areas are literally 'scraped clean', the top soil removed like the first text on a palimpsest.

The 'contamination' of the poem with a distant intertext represents the far reach and immense temporal scope of radioactive pollution. Tawada herself deconstructs the idea of a disaster as spatially fixed, since radiation spreads: "the contaminated water does not remain in one place, and I do not mean this metaphorically" ("Das verseuchte Wasser bleibt nicht an einer Stelle, und ich meine das nicht metaphorisch", Tawada 2012b, 120, cf Maurer 2016, 172), and Tawada's French translator Bernard Banoun notes the

---

[174] Tawada also alludes to atomic bomb literature with the expression "atomic flash" (ぴかっぴかっ, prose section), which is a reference to ぴかドン (flash and bang), the onomatopoeic expression for the atomic bomb.

disturbed sense of time in "Hamlet No See" (Banoun 2021: 244). It makes sense, therefore, to read the mixture of the two languages, of the two texts, in the same vein, as a depiction of the impossibility of containing radioactive pollution, because it extends in time and spreads in space. It is also another manifestation of Tawada's tendency to collapse binaries by creating unexpected similarities (cf Bergmann (2016) and my analysis of "Orangerie" in Ch 2). In this case, there are similarities in sound and images exchanged between the two languages.

The connection between the two texts, the soliloquy and the poem, is twofold: content-based and sound-based. In regards to content, both texts are internal debates surrounding a decision with lasting (deathly) consequences. In the soliloquy, Hamlet needs to decide whether to aim for revenge and retake the crown of Denmark. He considers suicide, but decides against it for fear of what unknown pains death will hold (*Arden Shakespeare* 2016). Ultimately, he chooses the known evil of life over the risk that death may bring a state worse than life, instead of the yearned-for release. Tawada only appropriates fragments from the first eight lines of the poem, where Hamlet admits his desire to escape from life's "sea of troubles" (Shakespeare 2016, 315). Yet, the suicide element is no longer (overtly) present in "Hamlet No See".

Instead, images from the play are recontextualised in the post-'Fukushima' world. The poem thus shifts the perspective from the personal drama of the soliloquy to the pervasiveness of nuclear contamination. For example, Hamlet's "thousand" is linked to the half-life of radioactive elements, which will take thousands of years to decline, remaining a problem "for a thousand or ten thousand generations from now" (千代に八千代にこれから, prose section). This phrase is a quote from the Japanese national anthem "Kimi ga yo", an overtly right-wing, emperor-loyalist text that wishes for a longlasting imperial dynasty. Tawada's connection of this song to the radioactive contamination is an ironic criticism of the right-leaning government – the Imperial family may last eight thousand generations, but so will the contamination (cf Masumoto [in preparation]b). In this way, the critical stance toward the Imperial family, which informed "Shitai no nai sōshiki", can also be traced here. Finally, the "natural shocks", which serve as a hyperbolic expression for the unpleasant bodily experiences of a living person in the soliloquy, the speaker instead links with the earthquake and its aftershocks, which actually approached a thousand over the days and weeks after the main shock (cf Zöllner 2011). Metaphorically, the earthquake 'shocked' Japan out of its belief into the 'safety' of nuclear power, at least for a time. In this way, these phrases become visual and sonic

markers of radioactive contamination, while also pointing toward the political dimension of the catastrophe.

Moving from the content connections to sound, several words oscillate between the languages, connecting the English passages to the Japanese text. For example, the monologue's famous "to be" transforms into iterations of the Japanese verb *tobu* (to fly, ll.1-2). In this way, Tawada links the question of existence to the spread of radioactive particles in the air ("flying", *tobe*), while also referencing the dilemma whether one should leave Japan (or, as an expatriate like Tawada, go back there), in the aftermath of the disaster ("to be in/ fly to Japan nor not"). The theme of flight then leads to the phonetically similar word *tonbi* 鳶 (black kite, also read *tobi*). "Black kites" was a term for fire hooks used by Edo period firemen (cf *Puroguresshibu waeichū jiten*), perhaps a nod to the fact that in the nuclear power plant, firefighters were integral to the cooling and containment efforts (cf Zöllner 2011, 43). Fittingly, if one shifts the word boundaries by one mora, the onomatopoeic word *betobeto* (べとべと) emerges, which can describe stickiness but also signify being covered completely in something (radioactive particles?). Finally, the word *tonbi* may also be a phonetic allusion (or *ateji* for) to the French *tomber* (fall), as in Wagō's famous line "radiation is falling" (放射能が降っています, Wagō 2011, 10; cf Masumoto [in preparation]b).

Next, sound similarity connects the word "question" to the imperative form *kue!* (eat!) and the potential *kueru* (can eat) – a decision about regicide or suicide becomes a decision on whether to consume potentially dangerous food, whether or not to believe the authorities (cf Masumoto [in preparation]b). Northern Japan is an economically disadvantaged region, as discussed above, relying on the production and domestic export of rice, vegetables and electricity, especially to the metropolis of Tōkyō. In the aftermath of the nuclear meltdown in the Fukushima power plant and the resulting exposure of land and sea to radiation, vegetables and fish from Northern Japan, but especially Fukushima prefecture, were suspect in the eyes of the population. At the same time, the government actively promoted consuming produce from the region as part of the relief effort. This governmental strategy becomes overt in the poem through the demand to eat: "If – you eat, I want to eat it for you,/ Please eat it for me" (喰え・たら喰ってあげたい、/召し上がってくれよ, ll.9-10). The use of the very formal *meshiagaru* (召し上がる) for "eat" here may allude to the Fukushima farmers, who as producers humbly offer their vegetables to the customer. But the fear of hidden danger is present in copula *desu* (です, l.15). It sounds similar to the English word "death", a connection most prominent in the

scene with the greengrocer, where the word opens a line. Through this syntactically irregular, emphasised position, it suggests the potential deathly danger in the vegetables.

Finally, "sea" turns into *shi* (death), as I have already noted in the discussion of the title. In the expression "sea of troubles", the metaphor becomes literal, since a tsunami, itself a deadly natural catastrophe, triggered the meltdown. Now the contaminated sea brings new dangers, as in radioactive particles that accumulate in edible fish. This threat from the sea through fish connects the 'Fukushima' catastrophe to Minamata disease, most famously described by Ishimure Michiko in *Kugai jōdo* (first ed. 1969, Engl. *Paradise in the Sea of Sorrow*, 1990). Her text covers the suffering of the victims of mercury poisoning in Minamata in the 1950s and 1960s. The cause of the poisoning was the release of mercury into the river (and thus the surrounding sea, where it accumulated in the fish) by a chemical factory nearby (Ishimure 1987). This background makes the Minamata disease another instance where corporate negligence caused human suffering, and thus a potential parallel to 'Fukushima'.

By the end of the poem, the death the sea brings refers not only to the tsunami and the fear of radiation, but also metaphorically to the prefecture: "Fukushima's *To die: to sleep; No more; and by a sleep to say we end*" (フクシマの To die: to sleep; No more; and by a sleep to say we end", prose section). Already an economic backwater before the disaster, the destruction of its infrastructure, the disabling of the nuclear power plant, the contamination of its soil, and the loss of trust in its agricultural produce even from 'safe' areas, means that the region, and its inhabitants, have even less of a chance for a prosperous future than before. Moreover, the phrase "no more" is also connected to the anti-nuclear movement, specifically their demand for "No more Hiroshima, no more Nagasaki" (Masumoto [in preparation]b), adding the appeal (to the Japanese people, the government, and/or the reader) to strive for "no more 'Fukushima'" as well.[175]

After the 'Fukushima' disaster, the sea is part of the trouble, as contaminated water flows from the plants into the ocean and spreads to other countries: "I can […] hear Shakespeare, from across the sea, from across the soiled sea", the speaker claims (シェイクスピアが […] 聞こえてくる、海の 向こうから、汚れた海の向こうから, prose section). This line is key to understanding the relation of text and intertext. The sea enables the language

---

[175] This demand links back to the need for continued artistic engagement regarding the effects of the catastrophe. Japanese musician Sakamoto Ryūichi (坂本 龍一), for example, alluded to Adorno's statement that "Writing poetry after Auschwitz is barbaric", inverting it to demand artists speak out about the nuclear threat: "I would like to revise it and say, 'Keeping silent after Fukushima is barbaric'" (Sakamoto 2012).

exchange ('language contamination') in the poem: not only is "Shakespeare" (the text of *Hamlet*, perhaps?) audible across the "soiled sea", which connects Japan with English-speaking countries – Tawada's tendency to use images of (bodies of water) to represent transcultural connection and transformative connection, I have already discussed. But also, the speaker admits they "don't understand the language of the sea" (海の言語が分からない, prose section). With the English citations, the poem itself performs this lack of understanding, the foreign language, metatextually (for other examples of metatextuality in Tawada's poetry, cf Böhm 2020a). This metatextual turn is then extended to the audience. As the speaker urges the audience to "[l]isten carefully, only in a language you can pick up, assembling from among the waves, writing it down" (耳をすま して、聞き取れる言語だけでも、波の間から集めて、書き留めて, prose section), they produce a text of mixed languages, like the poem itself.

All in all, "Hamlet No See" treats the themes of uncertainty, fear of death and contamination, and the fate of Fukushima. The contamination of the sea is paralleled with that of languages, through the quotations from a remote intertext. This mixing reveals transcultural connections through similarities of image and sound across the languages and centuries, creating a feeling of community in disaster, but also of ubiquitous threat.

In contrast to "Shitai no nai sōshiki", "Hamlet No See" is predominantly a contextually political poem. Like the earlier text, it has an appellative hook, in this case even a prompt to act (to listen to the soiled sea). However, the poem does not explicitly lay blame, and it does not attack the government or TEPCO in the way "Shitai no sōshiki" attacks the *tennō* and Imperial Japan. Nor does it demand a specific political action, such as protest or campaigning, which would justify a classification as appellative political poetry. As the reaction of one voice to the disaster, and the expression of their fears, it also has features of the personal political poem. However, unlike "Shitai", it does not express one identifiable political position. Instead, it reacts to 'Fukushima' as a current event, echoing the concerns of different groups (frightened consumers, environmentalists, and even (implicitly) the Fukushima farmers) with different political interests. As a contextually political poem, it clearly but generally positions nuclear power as dangerous across time and space, represented by the 'contamination' of the Japanese text with a foreign language text from a different era, the sounds and images of which bleed into the Japanese text and vice versa. Finally, it implies the self-imposed nature of the catastrophe, through the suicide context of the soliloquy, but targets no specific agent or political position responsible for it.

5.1.3. Tawada's Political Poetry: Conclusion

In this short final chapter, I have offered a brief look at one area into which my research can be expanded: political poetry. Although poetry as a genre is not well suited for politics, both politics and poetry rely on effective language use. Therefore, poems participate in political discourse through their effect on readers when they treat debates in contemporary society. A political poem can be an appellative call, a personal voice, or simply an indirect reference to the political aspect of its subject matter.

My first example was Tawada's contribution to the Hirohito debate. The question of the emperor's exact culpability can probably never be settled, due to patchy and unreliable sources and the underlying goals of the most vocal participants, which lead to deliberate misrepresentation. But some degree of responsibility is certain, and Tawada's poem criticises that the *tennō* never acknowledged this fact. The later version of the poem ultimately widens the focus from the person of the *tennō* to Japanese society as a whole and the lack of a "working through" of the war, as was done in Germany.

In the second example, the triple disaster of earthquake, tsunami and nuclear meltdown provided the political context. The catastrophe caused a temporary dip in the prestige of Japan and trust in its government, especially due to limited information and lack of respect for the population's concerns about food safety. The disparity between metropolitan Tōkyō and rural Tōhoku has also briefly become apparent. Literary works reflected this critical awareness, especially in the initial post-disaster period. Yet, as public awareness and interest ebbs with time, continued artistic representation is one way to keep the topic present (an important goal, as the contamination will remain for decades), and Tawada's "Hamlet No See" fulfils exactly that role. The poem portrays the uncertainty of Japanese consumers in the face of contradictory information, the ambiguous relationship to the ocean as the cause of the meltdown and a victim of pollution, and the lasting impact of radiation through the metatextual metaphor of language 'contamination'.

What connects both poems as political works is that they are refusals to remain silent, to acquiesce to the mainstream. In 1989, "Shitai so sōshiki" provided an example of a counter discourse when 'Western' perceptions of Japan might otherwise have assumed an uncritical loyalty to the *tennō* among the Japanese population. In the 2010s, "Hamlet No See" points to ongoing critical engagement with the implications of 'Fukushima', in the face of a Japanese government that wants to leave the catastrophe behind. It also stands as a multilingual, transcultural voice against increasing nationalist tendencies, in

Japan and around the world. In the following section, I will provide a final overview of this study in its entirety, touching upon all aspects of her work I have discussed.

5.2. Voices from the In-Between, Interrogating Culture, Language, and Gender: Final Summary

At the close of this study, I would like to point especially to the parallels and interconnections of the concepts I have discussed above, rather than merely repeating the main findings of my study. The first chapter, on the concept of voice, began with an overview of academic framings of voice as sound, performance and event, and as a metaphor for identity, political participation and literary style. As such, voice is linked to the issues of dialogical subject construction and gender performance that I analysed in Ch 3 and Ch 4. Particularly relevant for Tawada is the sensory quality of voice, which can evoke a bodily presence beyond the communication of meaning or the loss of language. This link to the body is an important facet of the eroticism in Tawada's works.

The intrinsic connection of the voice concept to sound is also central to Tawada's poetry, as she uses sound both to emphasise lexical meaning, and to distort it. The 'exophonic' (beyond the mother tongue) speaking position, present in much of her work, connects the sound focus of the voice with the in-between position of the language learner or/as multilingual poet, a liminal position I discussed in more detail in Ch 2 and Ch 3. Moreover, the conflict between the perceived authenticity of the sound of an embodied voice and the inherent strangeness of language also provides creative potential. In texts, ambiguity also appears in the overlap of the voices of different textual subjects, once more connecting voice to subjectivity and emphasising the ambiguous relationship of identity and alterity (cf Ch 3).

The fact that language is part of cultural and political hierarchies complicates achieving political voice for marginalised groups, a topic to which I returned in Ch 3 and Ch 5. Tawada distances her speaker (and thereby the readers) from their customary approach to language through the alienating perspectives in her works. In this way, she avoids re-ascribing a marginal position, a danger inherent in the acknowledgment of the social reality of marginalisation. Repeatedly, the liminally empowering speaking position comes with playful allusions to the person of the author, i.e., her own biography. Through these allusions, Tawada individualises the voices and avoids the assumption that she speaks for a general 'Other'.

In the analysis section of the voice chapter, I presented four different instances of the use of voice(s) in Tawada's poetry. "Reningurādo/ Tōkyō kōen" has two initially distinct

450

voices revealed to belong to one internally conflicted subject, who is confronted with the resurgence of guilt. "Ein Gedicht für ein Buch" presents a dense texture of sound and interlaced ambiguous meaning, establishing different potential voices while also functioning as a performative declaration of a poetic program, centred on the power of the word in its many contexts. "Afurika no shita" employs the association of tongue with language, language with voice, and voice with subjectivity, to invert colonial power dynamics through the power of naming. "Der Garten in Donego" relies on quotations to include various human and non-human agents in the text production, in order to destabilise the binaries of art and nature, subject and object. It also performatively involves its own medium in the creative process, hinting at the transgressions of genre boundaries recurring in Tawada's work.

Voice is related to the concept of space in two relevant ways: it can establish a space, but the space in which it (literally or metaphorically) speaks also influences its sound (and thus effect). The ambiguity of Tawada's textual voices helps the ambiguous in-between space emerge, which is central as the place of creativity. In the second chapter, I therefore considered in-between space from different disciplines. Border studies emphasise the role of borders as factors in identity construction, linking this chapter with Ch 3. The borderland serves as an expansion of the concept of the border and enables more complex identity dynamics. Homi Bhabha's Third Space describes an in-between space of meaning construction, where cultural difference is at stake. He proposes the hybrid as a means to retain cultural difference in translation, a concept that can fruitfully be applied to Tawada's work. Moreover, he combines the idea of in-between-ness with the process of translation, like Tawada.

In particular, Tawada portrays the apparent failure of translation, the 'crash' in the in-between of languages, as the birthplace of the poetic expression, especially in "Tsuiraku to saisei". While she follows Walter Benjamin's theory of translation in the focus on signifiers rather than the signified, she values the interpretative (re)construction process of translation as highly as the creative process of originally writing it. With this step, she abolishes the binary between 'original' and 'translation', as her hybrid works reveal. Be it literal or (with Bhabha) cultural translation, Tawada's works arrest the process in the in-between position, directing attention to the place where meanings dissolve into sounds and languages bleed into one another, instead of creating a 'finished' surface of a translated text that hides its own translated-ness. This strategy is also a form of resistance to mainstream or majority culture, linking translation to the deconstruction of Self and

Other discussed in Ch 3. Translation also leads to the exophonic/language learner position central to Tawada's poetics.

This ubiquity of the exophonic position in Tawada's work may be founded on the fact that it is an example of another concept of in-between space, the liminal state. Initially, liminality was a temporal equivalent to the in-between space, a limited time where a subject existed beyond social categories. With various reapplications, the term expanded in meaning to signify various types of extraordinary in-between states with the potential for lasting change. The power of transgression and transformation inherent in this state, as well as the special kind of liminal community it enables, open it for metaphorical use as an empowerment strategy for people who are marginalised for cultural, linguistic or gender-related reasons.

Tawada uses poems as such in-between spaces of empowerment, but she also employs specific images of in-between states and spaces: water imagery, mountains and valleys, traveller characters, and speakers ambiguously placed between or beyond cultures or genders (cf Ch 3, Ch 4). In particular, "Kyaku" dissolves the speaker's identity between Self and (apparent) addressee, between East and West, to connect them in hybrid form at the poem's end. "Kokkyō o koeta kusuriuri" performatively deconstructs the border between written and spoken language, while "Ich wollte keine Brücke schlagen" transforms the idea of a failure of direct translation. Instead, it favours the varied play in the in-between space of languages as a gesture of empowerment. Finally, "Die Orangerie" features different in-between spaces, such as the dream, the orangery, and the poem itself. In these hybrid spaces, difference is retained and communities can form, as Bhabha describes for the Third Space. Thus, in the ambiguous manner typical of Tawada's binary-deconstructive work, the voices of the poems may create in-between space, but the in-between space is also both the place and the condition of their utterance. Taking the concepts of voice and in-between space I have developed so far as the basis, in the second half of the study, I narrowed my focus to two specific areas of interplay between them: subject/alterity construction and gender/sexuality representation.

The third chapter showed how the liminal position generates a voice from an in-between space that portrays cultural alterity. By introducing ambiguity into the majority position, Tawada deconstructs the Self/Other binary. Her main technique to this end is using estrangement as a distancing mechanism. In particular, the ambiguity of her in-between voices disrupts the categorisation process inherent in the Self/Other dyad. If the Self can neither absorb the strange thing encountered, nor assimilate it into an Alter Ego Other,

usually an Alien Other emerges. The Alien Other lies beyond language and the Self, but it still does not change the worldview upon which the Self/Other is based, and therefore upholds the binary. By contrast, the liminal, estranging foreign-yet-familiar object is neither Self, nor Alter Ego, nor Alien Other, and therefore deconstructs the binary worldview and the Self-image tied to it.

In the representation of subject construction, Tawada's focus is on language, the body and cultural assumptions. Language features as both a connecting and separating, disenfranchising and empowering element. The language learner is the most important character in the representation of this relationship: Whereas the exclusion from one's own language decentres the subject, the exophonic poet is empowered by it. In a similar vein, the body may provide both authentication and disruption, as a site of both the affirmation and (voluntary and involuntary) transformation of the self. In this way, Tawada's techniques of embodiment do not equate the body with a stable identity but instead portray it in flux and in context. Thus, they link identity back to the voice concept, which is more apt to express this fluidity. Finally, in the instances of alienation, where Tawada's exophonic speakers lead readers to consider their own culture as outsiders, shared memory and stereotypes (as forms of transpersonal subject- and alterity-construction) come under consideration as well, e.g., with a (pseudo-)ethnological gaze. These disruptions open up a potential for a change in the reader's perspective.

The third chapter includes the highest number of individual analyses, 12 poems in six categories. Firstly, the dialogic construction of the subject is portrayed in "Kankōkyaku", which deconstructs the image of Europe through the perspective of a liminal speaker, revealing the souvenir as the commodified Alter Ego Other. The total lack of self-referential pronouns in "Shiberia fukin de no ren'ai sata" combines with the repetition of insults to show the process of subject construction from the point of view of an (gendered and cultural) Other. "Ō Adana ō Isutanbūru", a poem addressed to a female lover, deconstructs the Orientalist concept of Turkey as an 'Other place' through phonetic reading, making the foreign, distant place names familiar. It also disproves closed concepts of culture and criticises homophobia, linking the poem to the gender- and sexuality-related themes I explore in Ch 4.

Secondly, I discussed examples of the linguistic basis of subject construction. Critical of phallocentric Christian myth, "Yōkame" depicts the disruptive effect of language mixing and its creative potential, leading to the emergence of a female, exophonic poet (a parallel to "Tsuiraku to saisei" in Ch 2). It thus links creativity again to the in-between space as

well as the marginalised (female, migrant) voice. Similarly, "Vor einem hellen Vokal" endows the position of the female Muslim language learner, stereotyped and even endangered for her gender and religion, with interpretative authority and the ability to de-centre the German Self-image. Furthermore, the experimental, script-mixing transformation of "Die Flucht des Mondes" into "Die 逃走 des 月 s" creates ambiguity while also forcing German-speaking readers to experience their own language from an outsider's perspective, either trying to decipher foreign characters or to appreciate the poem as an aesthetic artefact they cannot interpret. This process fosters ambiguity tolerance, a critical skill for peaceful transcultural coexistence.

Thirdly, the body as authentication of the self, a concept already noted in Ch 1, appears in several poems, where it undergoes both affirmation and disruption. "Osoroshii chiwa to kakumei" references the Japanese occupation of Korea. It takes up Spivak's description of the silencing of the colonial Other, and their inability to represent themselves except by means of sabotage, while also evoking the issue of gendered violence, which is present across cultures. "Nihon kanzume kōjō no shukujitsu" also portrays violence against the colonial body in the Japanese empire, but it has an uninvolved, liminal speaker. Rejecting the air of superiority affected in colonial discourse, all bodies involved are treated with the same ironic distance, as vegetables. Finally, "Darumushupīgerungu" connects conscious thought and gut feeling through the image of translation, again with reference to religion, and another instance of language-mixing.

Fourthly, cultural constructions of alterity are also subject to mixing and deconstruction. Poem 9 in the cycle "Kaeshiuta" portrays the process of Othering, through the framing device of the camera. It references stereotypes of Japan and Europe, including literary ones such as haiku and sonnet. "Hong Kong 1996" disrupts the concepts of national identity, when the speaker shifts through cultural alliances and speaking positions, ultimately rejecting the concept of authentic identity and instead taking a liminal perspective. This position is both empowering and excludes the speaker from the human community, a theme more overtly present in "Ūbān". This poem portrays the isolation and uprooted state of refugees, as well as the fetishisation of the Othered body and the violence it suffers, implicitly criticising the social majority's lack of empathy.

In the fourth chapter, on gender and sexuality, I begun by examining Tawada's poems for feminist contents, finding developments parallel to those in feminist theory. Voice, as noted in the first chapter, is an important concept in feminist writing, and thus, Tawada's poems in explicitly feminine voices merit attention. For example, "Keikaku" portrays a

daughter's rebellion against societal demands, while "Kamome" uses the example of a female cosmonaut to contrast greater bodily autonomy and social opportunities with limiting framing. Moving from women's issues to gender issues, the pronoun poems in *Abenteuer* deconstruct grammatical gender: "Die Konjugation" personifies gendered clothing, while "Die zweite Person" lauds the lack of gender implications in first and second person pronouns in German. It also includes queer sexuality as valid, connecting women's rights with the so-called sexual minorities, similar to the development in theory and academia from women's studies, to gender studies and queer studies. The marginalised group fighting for a voice, thus, expands from (white heterosexual middle-class) women to queer people. The next step is intersectional queer feminism, and fittingly, criticisms of nationalism and militarism inform the poem "Die dritte Person". Lastly, Tawada's 2017 poem "Chigarette" displays gender-ambiguity in its speaking position, moving beyond binary gender roles, similar to the verse novels I discuss later in the chapter. Queerness (as 'being outside the social norm' of gender identity, gender presentation and sexual behaviour) connects well with the liminality concept and the question of othering from chapter 3, whereas gender-ambiguity is a type of in-between state. It is very prominent in the verse novels. Therefore, I devoted the second half of the chapter to these novels, with special focus on one specific feminist theory and associated techniques.

Arising from second wave feminist theory, the feminist writing style of écriture féminine attempts to create a feminine language, a means for women to express themselves genuinely, without having to conform to the expectations of the masculine speaking position and the rules of language that are designed for men. In this endeavour, the female body is central, as a means of authentic communication and of connection (with other female bodies, i.e., homoerotic, or with itself, i.e., autoerotic). The female writing body disrupts patriarchal language with forms of excess, language mixing and intertextuality, dreamlike writing, and the depiction of female bodies.

Tawada's verse novels Kasa and Balkonplatz use techniques similar to écriture féminine, mainly play with language (especially in Kasa), intertextuality (especially in Balkonplatz), dream-like writing, embodiment and depiction of female homo/autoerotic sexuality. However, the verse novels avert the biological essentialism that is the main theoretical weakness of écriture féminine. The queer (lesbian/ gender-nonconforming) protagonist and the irony present in the novels work toward this, but most importantly, both texts transcend *écriture féminine*'s focus on the body. In the novels, the body is uncertain and

subject to outside influences and intrusions. Instead, language becomes the location of selfhood. Examples include the direct subversion of patriarchal speech acts in Balkonplatz, or the choice of literary, rather than sexual, procreation in Kasa.

In both verse novels, reader involvement is vital. Features such as diagonal reading in Kasa and the Braille afterword in Balkonplatz, but also the general associative, non-explanatory style of the verse novels, demand the reader's active participation, involving them in the construction of meaning and of the speaking subject. As a result, liminal community with the queer women characters emerges from the reading process, similar to "Ein Gedicht für ein Buch" and "Orangerie", which also evoke liminal community.

It emerges from this summary that the concepts of voice and in-between-ness, which feature so regularly in Tawada's poetry, are repeatedly linked to political issues. Her poetic voices speak from a position of liminal empowerment to affirm cultural otherness, call attention to colonial exploitation, frame translation as an egalitarian transformation, and represent gender-nonconformity and queerness, all of which can be considered political acts. Therefore, in the final section of this study, I aimed for a look at the bigger picture. After an overview if the category of political poetry, I considered the political impulse in Tawada's poetry, as exemplified by the two of her poems that most directly participate in a political debate. The personal political poem "Shitai no nai sōshiki" reflected on the war guilt of the Shōwa (1926-1989) emperor, mostly following the outline of a personal political poem critical of the emperor and the system he represented, but broadening the criticism toward all of Japanese society with the changed final lines in the 1991 version. The second example, "Hamlet No See", brought up concerns for food safety and governmental propaganda while performatively demonstrating the global nature and temporal expanse of radioactive pollution, with a focus on the irradiation of the sea. Since the poem's voice is quite impersonal and does not position itself within a narrowly definable political camp, "Hamlet No See" functions as a contextual political poem, responding to a wider political discourse. Most of Tawada's poetry featuring topics of gender, sexuality and cultural alterity functions as contextual political poetry in a similar way, as it reproduces and adds to political discourse. This element adds sociopolitical significance to the aesthetic quality of Tawada Yōko's poetry. Both of these effects, political and aesthetic, are based on the poems underlying structuring principle: voices from the in-between.

5.3. In-Between States and the Power of Naming: Final Remarks

Perhaps more than any other art form, poetry relies on the expressive power of language. The sound of a human voice, even in its textual representation, evokes a speaking, potentially even embodied subject. In its liminal position between text and speech, the poetic voice might create connections between what initially seem like binary opposites, open up new worldviews or even participate in socio-political developments. Over the course of this study, I have thus examined manifold manifestations of voices from an in-between. When these voices 'speak' the poems, they provide an alternative perspective by framing experiences in a different way. This framing, as the voice itself, is tied to the language(s) used: it is an act of naming.

In literature and poetry especially, this feature of language – the power to name - has been either rejected as "a gesture of dominance and possession" (especially in contexts of unequal social power distributions) or embraced as "an important act of preservation and a sign of respect" (Schmitt-Kilb 2013, 38) for the natural world, and the human society built upon it. German poet Rainer Maria Rilke (1875-1926), for example, was highly sceptical of humanity's power of and indeed obsession with naming.

Ich fürchte mich so vor der Menschen Wort.	The words of humans fill me with fear.
Sie sprechen alles so deutlich aus:	They name all the things with articulate sound:
Und dieses heißt Hund und jenes heißt Haus,	so this is called house and that is called hound,
und hier ist Beginn und das Ende ist dort.	and the end's over there and the start's over here.
[…]	[….]
Ich will immer warnen und wehren: Bleibt fern.	I'm meaning to warn them and stop them: Stay clear!
Die Dinge singen hör ich so gern.	It's the singing of things I'm longing to hear.
Ihr rührt sie an: sie sind starr und stumm.	You touch them and stiff and silent they turn.
Ihr bringt mir alle die Dinge um.	You're killing the things for whose singing I yearn!
(Rilke 1966, 194–95)	(Aue 2020)

"The words of humans fill me with fear/ They name all the things with articulate sound", Rilke's 1899 poem warns. Unambiguous, demarcating language removes polysemy from language and thus makes poetry (letting the things "sing") impossible. In other words, ambiguity is central to poetic language, and Tawada introduces it into her texts with language-mixing, estrangement techniques and other means to create in-between states. By contrast, the sound-based entity Uyulála in Michael Ende's *Neverending Story*, which I addressed in the introduction, and quoted again at the opening of this chapter, is a representation of a poetic voice and its liminal potential. It lauds the name-giving power of humanity as the means to save both its own fictional world, and our reality.

[D]ie Bewohner des irdischen Ortes	Inhabitants of the earthly place
die Evastöchter, das Menschengeschlecht,	daughters of Eve, humankind,
Blutsbrüder des Wirklichen Wortes.	blood brothers of the True Word.
Sie alle haben seit Anbeginn	They all have had since the Beginning
die Gabe, Namen zu geben.	the gift to bestow names
Sie brachten der Kindlichen Kaiserin	They have given life to the Childlike Empress
zu allen Zeiten das Leben.	for all time.
(Ende 1979, 109)	(interlinear translation JB 2020)

In *Neverending Story*, the fate of the entire realm of fantasy depends on one human boy. By inventing a new name for the Childlike Empress, thus reaffirming the imaginative powers of humanity, he can save the novel's world from disappearing into, literally, nothing. The reality (of the novel) and the realm of fantasy come together in a metatextual turn, as the book begins to write itself, again and again, while waiting for Bastian's choice to act. At the stroke of midnight, as he finally speaks the Childlike Empress' new name. His voice, resounding in the darkness, in the in-between space between one day and the next, between fantasy and reality, creates a new world (Ende 1979, 190). I would like to think that, in many small ways, the voices of Tawada's poems similarly contribute to the creation of a new, better world, in our own reality, for the marginalised of all kinds. By naming, by depicting alternative viewpoints, they make it possible to see and experience an Other's position through our imagination.

Works Cited

Acker, Marion, and Anne Fleig. 2018. "Die Aufrichtigkeit der Mehrsprachigkeit: Autobiografie, Autofiktion, Autorschaft bei Yoko Tawada." In *Sich selbst erzählen: Autobiographie - Autofiktion - Autorschaft*, edited by Sonja Arnold, Stephanie Catani, Anita Gröger, Christoph Jürgensen, Klaus Schenk, and Martina Wagner-Egelhaaf, 19–36. GWL 31. Kiel: Ludwig.

Ackermann, Irmgard. 2011. "Entwicklungen und Tendenzen in der deutschsprachigen 'Migrantenliteratur'." In *Interkulturelle Begegnungen in Literatur, Film und Fernsehen: Ein deutsch-japanischer Vergleich*, edited by Hilaria Gössmann, Renate Jaschke, and Andreas Mrugalla, 41–55. München: Iudicium.

Adelson, Leslie A. 2006. "Against Between: Ein Manifest gegen das Dazwischen." In *Text + Kritik: Sonderband Literatur und Migration*, edited by Heinz Ludwig Arnold, 36–46. München: Edition Text + Kritik.

Ahlzweig, Maren. 2018. "Identität und Alterität im transkulturellen Raum: das Beispiel Triest." In *Transdifferenz und Transkulturalität: Migration und Alterität in den Literaturen und Kulturen Österreich-Ungarns*, edited by Alexandra Millner and Katalin Teller, 411–27. Lettre. Bielefeld: transcript Verlag.

Albrecht, Terry, and Tawada Yōko (多和田葉子). 1998. "Kultur und Bildersprache: Yoko Tawada im Gespräch mit Terry Albrecht." In *TheaterKulturVision*, edited by Therese Hörnigk, Bettina Masuch, and Frank M. Raddatz, 135–37. Theater der Zeit Arbeitsbuch 5. Berlin: Interessengemeinschaft Theater der Zeit.

Allen, Irving Lewis. 1990. *Unkind Words: Ethnic Labeling from Redskin to WASP.* New York: Bergin & Garvey.

Anderson, Susan C. 2010. "Surface Translations: Meaning and Difference in Yoko Tawada's German Prose." *Seminar* 46 (1): 50–70.

Anderson, Susan C. 2015. "Water Under the Bridge: Unsettling the Concept of Bridging Cultures in Yoko Tawada's Writing." *Pacific Coast Philology* 50 (1): 44–63.

Angles, Jeffrey. 2014. "These Things Here and Now: Poetry in the Wake of 3/11." In *When the Tsunami Came to Shore: Culture and Disaster in Japan*, edited by Roy Starrs, 113–38. Leiden: Global Oriental.

Angles, Jeffrey. 2015. "Translating Queer in Japan: Affective Identification and Translation in the 'Gay Boom' of the 1990s." In *Multiple Translation Communities in Contemporary Japan*, edited by Nana Sato-Rossberg, Beverley Curran, and Kikuko Tanabe, 99–123. Routledge Advances in Translation Studies. London, New York: Routledge.

Angles, Jeffrey. 2017. "Poetry in an Era of Nuclear Power: Three Poetic Responses to Fukushima." In *Fukushima and the Arts: Negotiating Nuclear Disaster*, edited by Barbara Geilhorn and Kristina Iwata-Weickgenannt, 144–61. Routledge Contemporary Japan Series. London, New York: Routledge.

Antoni, Klaus, and Herbert Worm. 1989. "Vorwort." *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 6–10.

Apter, Emily S. 2013. *Against World Literature: On the Politics of Untranslatability.* London, New York: Verso.

Arai Toyomi, 新井豊美. 2007. "Gēmu-ka sareta (shin) kazoku monogatari (ゲーム化された（新）家族物語): 'Kasa no shitai to watashi no tsuma' no kairaku (『傘の死体とわたしの妻』の快楽)." *Gendaishi techō* (現代詩手帖) 50 (5): 82–84.

Arirang News, 2018. "20-Year-Old South Koreans Celebrate Coming of Age." Aired May 21, 2018 (youtube upload), on Arirang News. Accessed August 2, 2019. https://www.youtube.com/watch?v=wMgM63jueFg.

Arnold, Hannah. 2011. "Yoko Tawada: Sprachmutter für Muttersprachler." In *Yoko Tawada* (Text + Kritik 191/192), edited by Hugo Dittberner and Heinz Ludwig Arnold, 6–7. München: Richard Boorberg.

Asō Naoko (麻生直子). 1991. *Gendai josei shijin ron* (現代女性詩人論)*: Jidai o kakeru josei-tachi* (時代を駆ける女性たち). Tokyo: Doyō bijutsu sha.

Audehm, Kathrin. 2007. "Das goldene Kalb: Zur Kritik diskursiver Praktiken der Stereotypisierung." In *Transgression - Hybridisierung - Differenzierung: Zur Performativität von Grenzen in Sprache, Kultur und Gesellschaft*, edited by Kathrin Audehm and Hans Rudolf Velten, 275–90. Rombach-Wissenschaften Reihe Scenae 4. Freiburg, Berlin, Wien: Rombach Verlag.

Audehm, Kathrin, and Hans Rudolf Velten. 2007. "Einleitung." In *Transgression - Hybridisierung - Differenzierung: Zur Performativität von Grenzen in Sprache, Kultur und Gesellschaft*, edited by Kathrin Audehm and Hans Rudolf Velten, 9–40. Rombach-Wissenschaften Reihe Scenae 4. Freiburg, Berlin, Wien: Rombach Verlag.

Aue, Walter A. 2020. "The words of humans fill me with fear." Printed with the kind permission of the translator. Accessed February 16, 2021. https://www.lieder.net/lieder/get_text.html?TextId=43805.

Augé, Marc, and Michael Bischoff. 2012. *Nicht-Orte.* 3rd ed. Beck'sche Reihe 1960. München: Beck.

Bachelard, Gaston. 1987. *Poetik des Raumes.* Fischer Wissenschaft 7396. Frankfurt a.M.: Fischer Taschenbuch. Translated by Kurt Leonard.

Bachmann, Doris. 1979. "Die 'Dritte Welt' der Literatur: Eine ethnologische Methodenkritik literaturwissenschaftlichen Interpretierens, am Beispiel von Raabes Roman Abu Telfan oder Die Heimkehr vom Mondgebirge." *Jahrbuch der Raabe-Gesellschaft*, 27–71.

Bachmann-Medick, Doris. 2006. *Cultural turns: Neuorientierungen in den Kulturwissenschaften.* 3rd ed, 2009. rowohlts enzyklopädie. Reinbeck bei Hamburg: Rowohlt Verlag GmbH.

Bachmann-Medick, Doris. 2014. "The Trans/National Study of Culture: A Translational Perspective." In *The Trans/National Study of Culture: A Translational Perspective*, edited by Doris Bachmann-Medick, 1–22. Concepts for the Study of Culture 4. Berlin, Boston: De Gruyter.

Bakhtin, Mikhail. 1981. *The Dialogic Imagination: Four Essays by M.M. Bakhtin*. Translated by Michael Holquist and Caryl Emerson. Austin: University of Texas Press.

Bakhtin, Mikhail. 1984. *Problems of Dostoevsky's Poetics.* Theory and history of literature 8. Minneapolis & London: University of Minnesota Press. Edited and translated by Caryl Emerson.

Banoun, Bernard. 2007. "Words and Roots: The Loss of the Familiar in the Works of Yoko Tawada." In *Yōko Tawada: Voices from Everywhere*, edited by Douglas Slaymaker, 125–36. AsiaWorld. Lanham, Boulder, New York, Toronto, Plymouth, UK: Lexington Books.

Banoun, Bernard. 2014. "Abenteuerliche Übersetzungen, Überbabelisierung des Originals: Zum Gedicht 'Vor einem hellen Vokal' aus Yoko Tawadas *Abenteuer der deutschen Grammatik*." In *Die Lücke im Sinn: Vergleichende Studien zu Yoko Tawada*, edited by Barbara Agnese, Christine Ivanović, Sandra Vlasta, and Tawada Yōko (多和田葉子), 95–105. Stauffenburg Discussion Band 30. Tübingen: Stauffenburg.

Banoun, Bernard. 2021. "Fukushima (フクシマ): Tawada Yōko no doitsugo sakuhin ni okeru, hitotsu no 'tenkan'? (多和田葉子のドイツ語作品における、一つの「転換」？)." In *Sekai bungaku to shite no 'shinsaigo bungaku'* (世界文学としての〈震災後文学〉), edited by Kimura, Saeko [木村朗子], and Anne Bayard-Sakai, 233–48. Tōkyō: Akashi shoten. Translated by Yoshida Aki.

Barbieri, Francesco Eugenio. 2016. "Discovering/Uncovering: Yōko Tawada's Abenteuer der deutschen Grammatik." In *Am Scheideweg der Sprachen: Die poetischen Migrationen von Yoko Tawada*, edited by Amelia Valtolina and Michael Braun, 215–22. Tübingen: Stauffenburg.

Barmeyer, Christoph I. 2012. *Taschenlexikon Interkulturalität.* utb-studi-e-book 3739. Stuttgart, Göttingen: UTB; Vandenhoeck & Ruprecht.

Bassnett, Susan. 1998. "When Is a Translation Not a Translation." In *Constructing Cultures: Essays on Literary Translation*, edited by Susan Bassnett and André Lefevere, 25–40. Topics in Translation 11. Clevedon: Multilingual Matters.

Bassnett, Susan. 2013. "The Self-Translator as Rewriter." In *Self-Translation: Brokering Originality in Hybrid Culture*, edited by Anthony Cordingley, 13–25. Bloomsbury Studies in Translation. London: Bloomsbury.

Bassnett, Susan, and Harish Trivedi. 1999. "Introduction: Of Colonies, Cannibals and Vernaculars." In *Post-Colonial Translation: Theory and Practice. Translation studies*, edited by Susan Bassnett and Harish Trivedi, 1999, 1–18. London, New York: Routledge.

Bauer, Thomas. 2016. *Die Kultur der Ambiguität: Eine andere Geschichte des Islams.* 5. Auflage. Berlin: Verlag der Weltreligionen.

Bautista, Isabel Bataller. 2008. "Ambiguität, Angst und Fantasien im Kontakt mit Ausländern." In *Migration und Psyche: Aufbrüche und Erschütterungen*, edited by Sigrid Scheifele and Ursula Apitzsch. 75–95. Edition psychosozial. Gießen: Psychosozial-Verlag.

Bay, Hansjörg. 2006. "Wo das Schreiben anfängt: Yoko Tawadas Poetik der Migration." In *Text + Kritik: Sonderband Literatur und Migration*, edited by Heinz Ludwig Arnold, 109–19. München: Edition Text + Kritik.

Bay, Hansjörg. 2012. "'Eine Katze im Meer suchen': Yoko Tawadas Poetik des Wassers." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*, edited by Ortrud Gutjahr, 237–68. Tübingen: Konkursbuch.

Bayer, Anja Thea, and Daniela Seel, eds. 2016. *All dies hier, Majestät, ist deins: Lyrik im Anthropozän. Anthologie*. With the assistance of A. Töpfer. Reihe Lyrik 48. Berlin: kookbooks.

Benjamin, Walter. 1972. *Gesammelte Schriften.* Frankfurt a. M.: Suhrkamp.

Benthien, Claudia, and Irmela Marei Krüger-Fürhoff. 1999. "Vorwort." In *Über Grenzen: Limitation und Transgression in Literatur und Ästhetik*, edited by Claudia Benthien and Irmela Marei Krüger-Fürhoff, 7–16. Reihe Literatur. Stuttgart & Weimar: J.B. Metzler.

Beret, Madlen. 2015. '*Worte ohne Schutzanzug*': *Wagō Ryōichi. Japanische Lyrik nach* '*Fukushima*'. Reihe zur japanischen Literatur und Kultur 11. Berlin: EB.

Bergmann, Franziska. 2016. "Zur Produktivität eines kulturvergleichenden Ähnlichkeitsdenkens: Yoko Tawadas lyrischer Text 'Die Orangerie'." In *Gedichte schreiben in Zeiten der Umbrüche: Tendenzen der Lyrik seit 1989 in Russland und Deutschland*, edited by Henrieke Stahl and Hermann Korte, 663–76. Neuere Lyrik. Interkulturelle und interdisziplinäre Studien 2. Frankfurt a.M.: Peter Lang.

Bernsmeier, Helmut. 2019. "Politische Lyrik - politische Lieder." In *Handbuch Politische Rhetorik*, edited by Armin Burkhardt, 993–1014. Handbücher Rhetorik. Berlin, Boston: Walter de Gruyter.

Bernstein, Charles. 2009. "Hearing Voices." In *The Sound of Poetry, the Poetry of Sound*, edited by Marjorie Perloff and Craig Douglas Dworkin, 142–48. Chicago: University of Chicago Press.

Bhabha, Homi K. 1985. "Signs Taken for Wonders: Questions of Ambivalence and Authority Under a Tree Outside Delhi, May 1817." *Critical Inquiry* 12 (1): 144–65.

Bhabha, Homi K. 2012. *The Location of Culture.* 2nd ed. Routledge Classics. London, New York: Routledge.

Binard, Arthur (アーサー・ビナード), and Itō Yoshiko (伊藤 佳子). "Āsā Binādo gogo no sanmai oroshi (アーサー・ビナード午後の三枚おろし): Jūchigatsu sanjūnichi (11 月 30 日)." Accessed June 6, 2019, originally aired November 29, 2017, on 文化放送 (Bunka Hōsō)/Nippon Cultural Broadcasting. https://www.youtube.com/watch?v=zxNwh9O84rI. [The video has since been deleted.]

Binder, Eva, Sieglinde Klettenhammer, and Birgit Mertz-Baumgartner. 2016. "Einleitung." In *Lyrik transkulturell*, edited by Eva Binder, Sieglinde Klettenhammer, and Birgit Mertz-Baumgartner, 9–36. Saarbrücker Beiträge zur vergleichenden Literatur- und Kulturwissenschaft 78. Würzburg: Königshausen & Neumann.

Biography.com. 2019. "Valentina Tereshkova Biography." Accessed October 16, 2019. https://www.biography.com/astronaut/valentina-tereshkova.

Birkner, Nina. 2014. "'Die Kamera liebt dich': Konstruktionen von identität und Alterität in Martin Crimps *The Treatment* and *Attempts on her life*." In *Spielräume des Anderen: Geschlecht und Alterität im postdramatischen Theater*, edited by Nina Birkner, Andrea Geier, and Urte Helduser, 95–108. Theater 38. Bielefeld: transcript Verlag.

Bix, Herbert P. 2012. "Hirohito Was the War Leader." In *Critical Readings on the Emperors of Japan*, edited by Ben-Ami Shillony, 1115–29. Leiden: Brill.

461

Blödorn, Andreas. 2006. "Nie da sein, wo man ist: 'Unterwegs-Sein' in der transkulturellen Gegenwartslyrik." In *Text + Kritik: Sonderband Literatur und Migration*, edited by Heinz Ludwig Arnold, 134–47. München: Edition Text + Kritik.

Böhm, Jasmin. 2020a. "Reflexionen über das Dichten in der Lyrik Tawada Yōkos." In *Sprachlich-literarische »Aggregatzustände« im Japanischen: Europäische Japan-Diskurse 1998-2018*, edited by Eduard Klopfenstein, 89–104. Berlin: be.bra wissenschaft.

Böhm, Jasmin. 2020b. "The Liminal Lyrical I in the Poetry of Tawada Yōko and Arthur Binard." *Interface (Journal of European languages and literatures)* 12: 31–52. DOI: 10.6667/interface.12.2020.106.

Böhm, Jasmin. 2021. "A Gap in(to) the Dictionary: The In-Between Lyric of Tawada Yōko." *Internationale Zeitschrift für Kulturkomparatistik* 2 (Contemporary Lyric Poetry in Transitions between Genres and Media): 43-62.

Böhme, Gernot. 2009. "Die Stimme im leiblichen Raum." In *Stimm-Welten: Philosophische, medientheoretische und ästhetische Perspektiven*, edited by Doris Kolesch, Vito Pinto, and Jenny Schrödl, 23–32. Kultur- und Medientheorie. Bielefeld: transcript.

Bormann, Alexander von. 2006. "Die Lyrik der neunziger Jahre." In *Geschichte der deutschen Literatur von 1945 bis zur Gegenwart*, edited by Wilfried Barner, Helmut de Boor, and Richard Newald. 2nd ed., 1025–64. Geschichte der deutschen Literatur von den Anfängen bis zur Gegenwart 12. München: Beck.

Braidotti, Rosi. 1994. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory.* Gender and culture. New York: Columbia University Press.

Brandt, Bettina. 2006. "Schnitt durchs Auge: Surrealistische Bilder bei Yoko Tawada, Emine Sevgi Özdamar und Herta Müller." In *Text + Kritik: Sonderband Literatur und Migration*, edited by Heinz Ludwig Arnold, 74–83. München: Edition Text + Kritik.

Brandt, Bettina. 2007. "The Unknown Character: Traces of the Surreal in Yoko Tawada's Writings." In *Yōko Tawada: Voices from Everywhere*, edited by Douglas Slaymaker, 111–24. AsiaWorld. Lanham, Boulder, New York, Toronto, Plymouth, UK: Lexington Books.

Brandt, Bettina, and Tawada Yōko (多和田葉子). 2005. "Ein Wort, Ein Ort, or How Words Create Places: An Interview with Yoko Tawada." *Women in German Yearbook* 21: 1–15.

Brandt, Bettina, and Tawada Yōko (多和田葉子). 2008. "Scattered Leaves: Artist Books and Migration: A Conversation with Yoko Tawada." *Comparative Literarture Studies* 45 (1 (East-West Issue)): 12–22.

Braun, Hans-Joachim. 2017. "An Acoustic Turn? Recent Developments and Future Perspectives of Sound Studies." *AVANT* 8 (2): 75–91. https://doi.org/10.26913/80102017.0101.0005.

Breger, Claudia. 1999. "Mimikry als Grenzverwirrung. Parodistische Posen bei Yoko Tawada." In *Über Grenzen: Limitation und Transgression in Literatur und Ästhetik*, edited by Claudia Benthien and Irmela Marei Krüger-Fürhoff, 176–206. Literatur. Stuttgart & Weimar: J.B. Metzler.

Breton, André. 1977. *Die Manifeste des Surrealismus.* Das neue Buch 95. Reinbek bei Hamburg: Rowohlt Taschenbuch.

Brink, Dean Anthony. 2018. *Japanese Poetry and Its Publics: From Colonial Taiwan to Fukushima.* London, New York: Routledge.

Brinker-Gabler, Gisela. 2014. "The New Nomads: Yoko Tawada lesen." In *Die Lücke im Sinn: Vergleichende Studien zu Yoko Tawada*, edited by Barbara Agnese, Christine Ivanović, Sandra Vlasta, and Tawada Yōko (多和田葉子), 29–35. Stauffenburg Discussion Band 30. Tübingen: Stauffenburg.

Bryant, Marsha. 2011. *Women's Poetry and Popular Culture.* Modern and Contemporary Poetry and Poetics. New York: Palgrave Macmillan.

Burdorf, Dieter. 2015. *Geschichte der deutschen Lyrik: Einführung und Interpretationen.* Stuttgart: J.B. Metzler.

Calder, Angus, and Lizbeth Goodman. 1999. "Gender and Poetry." In *Literature and Gender*, edited by Lizbeth Goodman, 41–70. Approaching Literature. London: Routledge.

Capano, Lucia Perrone. 2014. "Schwankungen und Verwandlungen: Übersetzungsprozesse in Yoko Tawadas *Das Bad*." In *Die Lücke im Sinn: Vergleichende Studien zu Yoko Tawada*, edited by Barbara Agnese, Christine Ivanović, Sandra Vlasta, and Tawada Yōko (多和田葉子), 125–38. Stauffenburg Discussion Band 30. Tübingen: Stauffenburg.

Caruth, Cathy. 1996. *Unclaimed Experience: Trauma, Narrative, and History.* Baltimore: Johns Hopkins University Press.

Cavanagh, Clare. 2009. *Lyric Poetry and Modern Politics: Russia, Poland, and the West.* New Haven, London: Yale University Press.

Center for Reproductive Rights. "The World's Abortion Laws." Accessed January 12, 2021. https://reproductiverights.org/worldabortionlaws.

Chang, Ashley. 2016. "Sensing Sounding: Close Listening to Experimental Asian American Poetry." Doctoral dissertation, School of English, University of Pennsylvania.

Chappelow, Christian. 2014. "Kritische Lyrik nach 'Fukushima': Henmi Yō und sein Gedichtband *Me no umi*." In *Neue Konzepte japanischer Literatur? Nationalliteratur, literarischer Kanon und die Literaturtheorie*, edited by Lisette Gebhardt and Evelyn Schulz, 253–76. (Referate des 15. Deutschsprachigen Japanologentags, Literatur II). Reihe zur japanischen Literatur und Kultur 8. Berlin: EB.

Chiellino, Carmine Gino. 2016. *Das große ABC für interkulturelle Leser.* Jahrbuch für internationale Germanistik Reihe C, Forschungsberichte Band 10. Bern: Peter Lang.

Choi, Yun-Young. 2010. "Übersetzung der Wörtlichkeit: Einige Probleme der Übersetzung und des Schreibens bei Tawada." *Études Germaniques* 259 (3): 511–24. https://doi.org/10.3917/eger.259.0511.

Cho-Sobotka, Myung-Hwa. 2007. *Auf der Suche nach dem weiblichen Subjekt: Studien zu Ingeborg Bachmanns „Malina", Elfriede Jelineks „Die Klavierspielerin" und Yoko Tawadas „Opium für Ovid".* Reihe Siegen 156. Heidelberg: Winter. Doctoral dissertation, Universität Siegen, 2007.

Cixous, Hélène. 1976. "The Laugh of the Medusa." Translated by Keith and Paula Cohen. *Signs* 1 (4): 875–93.

Cixous, Hélène. 1977. *Die unendliche Zirkulation des Begehrens: Weiblichkeit in der Schrift.* Internationale marxistische Diskussion 71. Berlin: Merve-Verlag.

Cixous, Hélène. 1980. *Weiblichkeit in der Schrift* 94. Berlin: Merve. Translated by Eva Duffner.

Cixous, Hélène. 1993. *Three Steps on the Ladder of Writing.* The Wellek Library lectures at the University of California, Irvine. New York: Columbia University Press. Translated by Sarah Cornell and Susan Sellers.

Cook's Illustrated Online. "White Soy Sauce: How Does White Soy Sauce Differ from Regular Soy Sauce, and Can It Be Used in Its Place?" Accessed March 04, 2021. https://www.cooksillustrated.com/how_tos/5614-white-soy-sauce.

Copeland, Rebecca L. 2006a. "A Century of Reading Women's Writing in Japan: An Introduction." In *Woman Critiqued: Translated Essays on Japanese Women's Writing*, edited by Rebecca L. Copeland, 1–20. Honolulu, Hawaii: University of Hawai'i Press.

Copeland, Rebecca L. 2006b. "The Feminine Critique: 'Womanliness' and the Woman Writer." *Woman Critiqued: Translated Essays on Japanese Women's Writing*, edited by Rebecca L. Copeland, 21-28. Honolulu, Hawaii: University of Hawai'i Press.

Cordingley, Anthony. 2013. "Introduction: Self-Translation, Going Global." In *Self-Translation: Brokering Originality in Hybrid Culture,* edited by Anthony Cordingley, 1–10. Bloomsbury Studies in Translation. London: Bloomsbury.

Costa, Emanuela. 2015. "A Tale of Two Tongues: Self-Translation in Sekiguchi Ryōko's Poetry." *Contemporary Japan* 27 (2): 111–30. https://doi.org/10.1515/cj-2015-0007.

Costa, Emanuela. 2016. "'The Place Where Words Are Born': Word Plays, Humor, and Queer Relationships in Yoko Tawada's *The Corpse of the Umbrella and My Wife*." In *Am Scheideweg der Sprachen: Die poetischen Migrationen von Yoko Tawada*, edited by Amelia Valtolina and Michael Braun, 113–24. Stauffenburg Discussion 33. Tübingen: Stauffenburg.

Coulmas, Florian, and Judith Stalpers. 2011. *Fukushima: Vom Erdbeben zur atomaren Katastrophe.* Beck'sche Reihe 6018. München: C.H. Beck.

Crome, Peter. 1990. *Japan hinter dem Chrysanthemenvorhang: Leben und Politik des Tenno Hirohito.* dtv Zeitgeschichte 11301. München: Deutscher Taschenbuch-Verlag.

Crome, Peter, and Gerhard Krebs. 1989. "Briefwechsel zwischen P. Crome und G. Krebs." *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 167–79.

Crump, Thomas. 1991. *The Death of an Emperor: Japan at the Crossroads.* Oxford paperbacks. Oxford: Oxford University Press.

Cuddon, J. A. 1998. "Verse Novel." In *The Penguin Dictionary of Literary Terms and Literary Theory*, edited by J. A. Cuddon and C. E. Preston. First edition 1977, 965–67. London: Penguin.

Damrosch, David. 2003. *What Is World Literature?* Translation/Transnation. Princeton: Princeton University Press.

David, Jérôme. 2013. "The Four Genealogies of „World Literature"." In *Approaches to World Literature*, edited by Joachim Küpper, 13–26. WeltLiteraturen 1. Berlin: Akademie.

Davisson, Zack. 2011. "Why Do Japanese Ghosts Not Have Feet? Translated from 'Sore De Honto?'." Accessed November 30, 2020. https://hyakumonogatari.com/2011/01/20/why-do-japanese-ghosts-not-have-feet/.

Dejevsky, Mary, and Valentina Tereshkova. 2017. "The First Woman in Space: 'People Shouldn't Waste Money on Wars'." *The Guardian*, March 29, 2017. Online edition, accessed March 18, 2018. https://www.theguardian.com/global-development-professionals-network/2017/mar/29/valentina-tereshkova-first-woman-in-space-people-waste-money-on-wars.

Dejitaru Daijisen. 2020a. "こえ〔こゑ〕【声】." Accessed February 25, 2021. http://erf.sbb.spk-berlin.de/han/japanknowledge/https:/japanknowledge.com/lib/display/?lid=2001006355000.

Dejitaru Daijisen. 2020b. "こ‐くう【虚空】." Accessed February 25, 2021. http://erf.sbb.spk-berlin.de/han/japanknowledge/https:/japanknowledge.com/lib/display/?lid=2001006355000.

"Die 'Tennō-Lehre': Stimmen ausländischer Beobachter." 1989. Translated by Pia Elbing. *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 18–33.

Dillon, Sarah. 2007. *The Palimpsest: Literature, Criticism, Theory*. Continuum literary studies. London: Continuum.

DiNitto, Rachel. 2019. *Fukushima Fiction: The Literary Landscape of Japan's Triple Disaster.* Honolulu: University of Hawaii Press.

Dischner, Gisela. 1992. *Die Stimme des Fremden.* Fallobst 5. Hofheim: Wolke.

Dolar, Mladen. 2007. *His Master's Voice: Eine Theorie der Stimme.* Frankfurt a. M.: Suhrkamp. Translated by Michael Adrian und Bettina Engels.

Drosdowski, Günther, ed. 1981. *Meyers enzyklopädisches Lexikon*. 9th edition. Mannheim: Bibliografisches Institut.

Duden Online. 2018. "Stimme." Accessed May 28, 2018. https://www.duden.de/rechtschreibung/Stimme.

Editors of *Encyclopaedia Britannica*. 2012. "Songnim: North Korea." Accessed December 11, 2020. https://www.britannica.com/place/Songnim.

Editors of *Encyclopaedia Britannica*. 2015. "Adana." Accessed June 17, 2020. https://www.britannica.com/place/Adana-Turkey.

Ehrlich, Blake. 2020. "Istanbul." Accessed June 17, 2020. https://www.britannica.com/place/Istanbul.

Elliott, David. 2013. *Fukushima: Impacts and Implications.* Palgrave Pivot. Basingstoke: Palgrave Macmillan.

Ellis, Larry. 1993. "Trickster: Shaman of the Liminal." *Studies in American Indian Literatures, Series 2* 5 (4): 55–68.

Ende, Michael. 1979. *Die unendliche Geschichte.* Stuttgart: K. Thienemann. Illustrated by Roswitha Quadflieg.

Erdogdu-Volmerich, Selma. 2012. "From Home to Heimat: Reading and Translating Cross-Cultural Literature." Doctoral dissertation, Department of Germanic Languages and Literatures, University of Virginia.

Ericson, Joan E. 2006. "The Resisting Woman Writer." In *Woman Critiqued: Translated Essays on Japanese Women's Writing*, edited by Rebecca L. Copeland, 115–18. Honolulu, Hawaii: University of Hawai'i Press.

Ervedosa, Clara. 2006. "Die Verfremdung des Fremden: Kulturelle und ästhetische Alterität bei Yoko Tawada." *Zeitschrift für Germanistik, Neue Folge* 16 (3): 568–80.

Esselborn, Karl. 2007. "'Übersetzungen aus der Sprache, die es nicht gibt.': Interkulturalität, Globalisierung und Postmoderne in den Texten Yoko Tawadas." *Arcadia – International Journal for Literary Studies* 42 (2): 240-262. https://doi.org/10.1515/ARCA.2007.014.

Fabb, Nigel. 2015. *What Is Poetry? Language and Memory in the Poems of the World.* Cambridge: Cambridge University Press.

Fachinger, Petra. 2005. "Cultural and Culinary Ambivalence in Sara Chin, Evelina Galang, and Yoko Tawada." *Modern Language Studies* 35 (1): 38–48.

Federmair, Leopold. 2012. "Der neue Diamant: Verfremdungseffekte bei E. S. Özdamar." *arcadia* 47 (1): 152–72.

Felix, Sascha W. 2012. *Fukushima: Der Westen und die Kultur Japans.* Politik & Kultur 10. Berlin: Lit.

Ferri, Giuliana. 2018. *Intercultural Communication: Critical Approaches and Future Challenges.* Palgrave Pivot. Cham (Switzerland): Palgrave Macmillan.

Fischer, Joachim. 2000. "Der Dritte: Zur Anthropologie der Intersubjektivität." In *Wir – ihr – sie: Identität und Alterität in Theorie und Methode*, edited by Wolfgang Eßbach, 103–36. Identitäten und Alteritäten 2. Würzburg: Ergon.

Fischer, Sabine. 2001. "Kulturelle Fremdheit und sexuelle Differenz in Prosatexten von Yoko Tawada." Doctoral dissertation, Department of German Studies, University of Sheffield.

Fischer, Sabine. 2003. "Durch die japanische Brille gesehen: Die fiktive Ethnologie der Yoko Tawada." In *Gegenwartsliteratur. Ein Germanistisches Jahrbuch. Schwerpunkt: Multikulturelle Literatur*, edited by Paul M. Lützeler and Stephan K. Schindler, 59–80. Gegenwartsliteratur 2. Tübingen: Stauffenburg.

Fischer-Lichte, Erika. 2004. *Ästhetik des Performativen.* 9th ed. 2014. Edition suhrkamp 2373. Frankfurt a. M.: Suhrkamp.

Flint, Kate. 1996. "Preface." In *Poetry and Politics*, edited by Kate Flint, vii–xii. Essays and studies. The English Association 1996, Vol. 49. Cambridge: Brewer.

Fludernik, Monika. 2003. "Selbst- und Fremdbestimmung: Literarische Texte und die Thematisierung von Aus- und Abgrenzungsmechanismen." In *Zwischen Ausgrenzung und Hybridisierung: Zur Konstruktion von Identitäten aus kulturwissenschaftlicher Perspektive*, edited by Elisabeth Vogel, Antonia Napp, and Wolfgang Lutterer, 123–43. Identitäten und Alteritäten 14. Würzburg: Ergon.

Fockel, Henrik. 2014. *Literarische Resonanzen: Studien zu Stimme und Raum.* Literatur und ihre Kontexte Band 4. Berlin: Lit. Doctoral dissertation.

Foucault, Michel. 1974. *Von der Subversion des Wissens.* Reihe Hanser 150. München: Carl Hanser. Translated by Walter Seitter.

Frankfurter Rundschau. 2018. "Wie unterscheiden sich Ost- und Westdeutschland heute?", Online edition, October 1, 2018, accessed January 25, 2019. https://www.fr.de/ratgeber/unterscheiden-sich-ost-westdeutschland-heute-10964945.html.

Friedmann, Ellen G. 2012. "Sexing the Text: Women's Avant-Garde Writing in the Twentieth Century." In *The Routledge Companion to Experimental Literature*, edited by Joe Bray, Alison Gibbons, and Brian McHale, 154–67. Routledge companions. London & New York: Routledge.

Frings, Dorothee. 2010. "Diskriminierung aufgrund der islamischen Religionszugehörigkeit im Kontext Arbeitsleben: Erkenntnisse, Fragen und Handlungsempfehlungen. Diskriminierungen von Musliminnen und Muslimen im Arbeitsleben und das AGG." Antidiskriminierungsstelle des Bundes (eds). Hochschule Niederrhein. https://www.humanrights.ch/cms/upload/pdf/170502_Expertise_Diskr_aufgrund_islam_Religionszugehoerigkeit_rechtswissenschaftlich.pdf

Fujiwara, Dan (藤原団). 2021. "Tawada Yōko no shinsaigo shōsetsu ni okeru anji to shite no shinsai (多和田葉子の震災後小説における暗示としての震災): Shinsaigo bungaku no dokusharon no tame ni (震災後文学の読者論のために)." In *Sekai bungaku to shite no 'shinsaigo bungaku'* (世界文学としての〈震災後文学〉), edited by Kimura Saeko (木村朗子) and Anne Bayard-Sakai, 77–103. Tōkyō: Akashi shoten.

Furukawa Takahisa (古川隆久). 2011. *Shōwa Tennō* (昭和天皇): *'Risei no kunshu' no kodoku (*「理性の君主」の孤独*)*. Shohan. Chūkō shinsho 2105. Tōkyō: Chūō Kōron Shinsha.

Gebhardt, Lisette. 2015. "Japanese Literature After Fukushima: Between Protest and 'Healing'." In *The Impact of Disaster: Social and Cultural Approaches to Fukushima and Chernobyl*, edited by Thomas M. Bohn, Thomas Feldhoff, Lisette Gebhardt, and Arndt Graf, 227–57. Reihe zur japanischen Literatur und Kultur Volume 9. Berlin: EB.

Gebhardt, Lisette. 2016. "'Im dunklen Grenzbezirk' - Literatur und das Atomare: Zur Einführung in den Themenschwerpunkt." In *Nukleare Narrationen: Erkundungen der Endzeit fünf Jahre nach Fukushima. Rezensionen und Essays*, edited by Lisette Gebhardt, 11–20. Berlin: EB.

Gebhardt, Lisette, and Masami Yuki. 2014. "Preface: Literature and Art After Fukushima." In *Literature and Art after "Fukushima": Four Approaches*, edited by Lisette Gebhardt and Masami Yuki, 7–10. Reihe zur japanischen Literatur und Kultur - Japanologie Frankfurt 7. Berlin: EB.

Gelberg, Johanna Maria. 2018. *Poetik und Politik der Grenze: Die Literatur der deutsch-deutschen Teilung seit 1945*. Lettre. Bielefeld: transcript.

Gelzer, Florian. 1999. "'Wenn ich spreche, bin ich nicht da': Fremdwahrnehmung und Sprachprogrammatik bei Yoko Tawada." *Recherches Germaniques* 29: 67–91.

Gelzer, Florian. 2000. "Sprachkritik bei Yoko Tawada." *Waseda Blätter* 7: 73–101.

Genette, Gérard. 1994. *Die Erzählung*. 3rd ed, 2010. UTB Literatur- und Sprachwissenschaft 8083. Paderborn: Fink. Translated by Knop, Andreas; Vogt, Jochen; Kranz, Isabel.

Genz, Julia, and Kayo Adachi-Rabe. 2014. "Übersetzung als po(i)etisches Verfahren: Yoko Tawadas deutsch-japanische Partnertexte *Im Bauch des Gotthards, Orangerie* und *Spiegelbild*." *PhiN Philologie im Netz* 69: 1–19. http://web.fu-berlin.de/phin/phin69/p69t1.htm.

Gilboa, Zvi. 2017. "National Scripts, Transnational Legacies: Cultural Imagination in Works by Yoko Tawada, Emine Sevgi Özdamar, Wladimir Kaminer, and Alexander Belousov." Doctoral dissertation, Department of German Studies, University of Indiana.

Gilligan, Carol. 2003. *In a Different Voice: Psychological Theory and Women's Development*. Cambridge: Harvard University Press.

Glenn, Cheryl. 2006. "Regendering Rhethoric, Engendering Silence: Some Strategies." In *Mitsprache, Rederecht, Stimmgewalt: Genderkritische Strategien und Transformationen der Rhetorik*, edited by Doerte Bischoff and Martina Wagner-Egelhaaf, 95–112. Beiträge zur neueren Literaturgeschichte Folge 3, 226. Heidelberg: Winter.

Goetsch, Paul. 2000. "Der Andere als Monster." In *Wir – ihr – sie: Identität und Alterität in Theorie und Methode*, edited by Wolfgang Eßbach 2000, 279–95. Identitäten und Alteritäten 2. Würzburg: Ergon.

Grewe, Maria S. 2009. "Estranging Poetic: On the Poetics of the Foreign in Select Works by Herta Müller and Yoko Tawada." Doctoral dissertation, Columbia University.

Griffiths, Philip. 2008. *Externalised Texts of the Self: Projections of the Self in Selected Works of English Literature*. Mannheimer Beiträge zur Sprach- und Literaturwissenschaft 74. Tübingen: Gunter Narr/ Narr Franke Attempto. Doctoral dissertation, Universität Mannheim, 2008.

Gutjahr, Jaqueline. 2006. "Einladung zum Spiel: Den Texten von Yoko Tawada auf der Spur." In *In mehreren Sprachen leben: Literaturwissenschaftliche, sprachdidaktische und sprachwissenschaftliche*

Aspekte der Mehrsprachigkeit, edited by Daniel Grabis and Eva Kastenhuber, 21–42. Bordeaux: DAAD (Deutscher Akademischer Austauschdienst).

Gutjahr, Ortrud. 2002. "Fremde als literarische Inszenierung." In *Fremde*, edited by Ortrud Gutjahr 2002, 47–67. Freiburger literaturpsychologische Gespräche 21. Würzburg: Königshausen & Neumann.

Gutjahr, Ortrud. 2015. "Interkulturalität Psychoanalytisch? Migration und Konstruktion der Anderen in Literatur und Film." In *Interkulturalität: Konstruktionen des Anderen*, edited by Ortrud Gutjahr, 41–62. Freiburger literaturpsychologische Gespräche 34. Würzburg: Königshausen & Neumann.

Gutjahr, Ortrud, and Tawada Yōko (多和田葉子). 2012. "'In meinen Poetikvorlesungen werde ich viel über das Wasser sprechen, und der Tsunami kommt auch vor': Yoko Tawada im Gespräch mit Ortrud Gutjahr." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*, edited by Ortrud Gutjahr, 17–45. Tübingen: Konkursbuch.

Handbook Germany. 2020. "Blue Passport." Accessed June 22, 2020. https://handbookgermany.de/en/rights-laws/asylum/blue-passport.html.

Harako, Osamu (原子 修). 2005. *Gendaishi no jōken* (現代詩の条件): *Shiron* (詩論). Higashimurayama: Shoshiseijusha.

Hasegawa, Hiro. 1989. "Als der Tennō zur Gottheit wurde." Translated by Antje Buschmann. *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 51–62.

Hata, Ikuhiko. 2007. *Hirohito: The Shōwa Emperor in War and Peace*. Folkestone: Global Oriental. Translated and edited by Marius Jansen.

Heimböckel, Dieter. 2012. "'Die Wörter dürfen nicht das sein, was sie meinen.': Yoko Tawadas Beiträge zu einer interkulturellen Kritik der Sprache." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*, edited by Ortrud Gutjahr, 144–68. Tübingen: Konkursbuch.

Heimböckel, Dieter. 2013. "Übersetze Räume: Literatur und/der Deplatzierung." *Istituto Universitario Orientale. Sezione Germanica. Annali* 23 (2): 237–52.

Heimböckel, Dieter. 2015. "'wie Dreirad und Derrida': Yoko Tawadas Writing back." In *Eine Welt der Zeichen: Yoko Tawadas Frankreich als dritter Raum*, edited by Bernard Banoun and Christine Ivanović, 251–68. München: Iudicium.

Heimböckel, Dieter, and Manfred Weinberg. 2014. "Interkulturalität als Projekt." *Zeitschrift für interkulturelle Germanistik* 5 (2): 119–44. https://doi.org/10.14361/zig-2014-0211.

Hein, Ina. 2014. "Affinität zum 'Fremden'? Wie japanische Autorinnen sich vom 'Japanischen' entfernen." In *Die Lücke im Sinn: Vergleichende Studien zu Yoko Tawada*, edited by Barbara Agnese, Christine Ivanović, Sandra Vlasta, and Tawada Yōko (多和田葉子), 37–54. Stauffenburg Discussion Band 30. Tübingen: Stauffenburg.

Heinz, Tobias. 2009. *Hofmannsthals Sprachgeschichte: Linguistisch-literarische Studien zur lyrischen Stimme*. Reihe Germanistische Linguistik 284. Tübingen: Max Niemeyer.

Hempfer, Klaus W. 2014. *Lyrik: Skizze einer systematischen Theorie*. Text und Kontext 34. Stuttgart: Steiner.

Hempfer, Klaus W. 2019. "Lyrik und Fiktion(alität)." *Recherches germaniques [En ligne]* 14. http://journals.openedition.org/rg/1188.

Henitiuk, Valerie. 2012. "The Singe, Shared Text? Translation and World Literature." *World Literature Today* 86 (1): 30–34.

Hermans, Theo. 2011. "Translatability." In *Routledge Encyclopedia of Translation Studies*, 2nd ed., edited by Mona Baker and Gabriela Saldanha, 300–303. London, New York: Routledge Taylor & Francis Group.

Hijiya-Kirschnereit, Irmela. 2000. *Japanische Gegenwartsliteratur: Ein Handbuch.* München: Edition Text + Kritik.

Hirose Takashi (広瀬隆). 2011. *Fukushima: Fukushima genpatsu merutodaun* (福島原発メルトダウ ン). Asahi shinsho 298. Tōkyō: Asahi shinbun shuppan.

Hobsbawm, Eric, and Terence Ranger. 1987. *The Invention of Tradition.* Reprint. Past and present Publications. Cambridge: Cambridge Univ. Press.

Hofmann, Michael. 2006. *Interkulturelle Literaturwissenschaft: Eine Einführung.* UTB Literaturwissenschaften 2839. Paderborn: Wilhelm Fink. http://www.utb-studi-e-book.de/ 9783838528397.

Hohnsträter, Dirk. 1999. "Im Zwischenraum: Ein Lob des Grenzgängers." In *Über Grenzen: Limitation und Transgression in Literatur und Ästhetik*, edited by Claudia Benthien and Irmela Marei Krüger-Fürhoff, 231–44. Literatur. Stuttgart & Weimar: J.B. Metzler.

Holdenried, Michaela. 2012. "Eine Poetik der Interkulturalität? Zur Transgression von Grenzen am Beispiel von Yoko Tawadas Schreibverfahren und Sprachprogrammatik." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*, edited by Ortrud Gutjahr, 169–85. Tübingen: Konkursbuch.

Holloway, David. 2014. "Look at Me: Japanese Women Writers at the Millennial Turn." Doctoral dissertation, Department of East Asian Languages and Cultures, Washington University.

Horatschek, Annegreth. 1998. *Alterität und Stereotyp: Die Funktion des Fremden in den 'international novels' von E. M. Forster und D. H. Lawrence.* Mannheimer Beiträge zur Sprach- und Literaturwissenschaft 37. Tübingen: Gunter Narr. Universität Mannheim, Habilitation, 1995.

Hutchinson, Rachael, and Leith Morton. 2016. "Introduction." In *Routledge Handbook of Modern Japanese Literature*, edited by Rachael Hutchinson and Leith Morton, 1–10. London, New York: Routledge.

Irigaray, Luce. 1976. *Waren, Körper, Sprache: Der ver-rückte Diskurs der Frauen.* Internationale marxistische Diskussion 62. Berlin: Merve Verlag.

Irigaray, Luce. 1979. *Das Geschlecht, das nicht eins ist.* Merve-Titel 82. Berlin: Merve.

Irigaray, Luce. 2011. "How Can We Meet the Other?" In *Otherness: A Multilateral Perspective*, edited by Susan Yi Sencindiver, Marie Lauritzen, and Maria Beville, 107–20. Frankfurt a.M.: Peter Lang.

Ishimure Michiko (石牟礼道子). 1987. *Kugai jōdo* (苦海浄土): *Waga minamata-byō* (わが水俣病). 29th ed. Kōdansha-bunko. Tōkyō: Kōdansha.

Ivanović, Christine. 2008. "Exophonie, Echophonie: Resonanzkörper und polyphone Räume bei Yoko Tawada." *Gegenwartsliteratur: Ein Germanistisches Jahrbuch* 7: 223–47.

Ivanović, Christine. 2010a. "Exophonie und Kulturanalyse: Tawadas Transformationen Benjamins." In *Yoko Tawada: Poetik der Transformation: Beiträge zum Gesamtwerk. Mit dem Stück Sancho Pansa von Yoko Tawada*, edited by Christine Ivanović, 171–206. Stauffenburg Discussion 28. Tübingen: Stauffenburg.

Ivanović, Christine. 2010b. "Objekt O/口? Beckett, Kleist, Tawada." *Études Germaniques* 259 (3): 581–606. https://doi.org/10.3917/eger.259.0581.

Ivanović, Christine. 2014a. "Das Mädchen aus der Fremde. Das fremde Kind. Die Fremde: Paria-Bewusstsein und Poesie bei Hannah Arendt und Yoko Tawada." In *Die Lücke im Sinn: Vergleichende Studien zu Yoko Tawada*, edited by Barbara Agnese, Christine Ivanović, Sandra Vlasta, and Tawada Yōko (多和田葉子), 83–93. Stauffenburg Discussion Band 30. Tübingen: Stauffenburg.

Ivanović, Christine. 2014b. "Verstehen, Übersetzen, Vermitteln: Überlegungen zu Yoko Tawadas Poetik der Exophonie ausgehend von Gedichten aus *Abenteuer der deutschen Grammatik*." In *Die Lücke im Sinn: Vergleichende Studien zu Yoko Tawada*, edited by Barbara Agnese, Christine Ivanović, Sandra Vlasta, and Tawada Yōko (多和田葉子), 15–28. Stauffenburg Discussion Band 30. Tübingen: Stauffenburg.

Ivanović, Christine. 2015. "Groteske Interventionen: Körperkonzeption und Mehrsprachigkeit bei Tawada und Rabelais." In *Eine Welt der Zeichen: Yoko Tawadas Frankreich als dritter Raum*, edited by Banoun, Bernard, and Christine Ivanović, 35–59. München: Iudicium.

Ivanović, Christine, Albrecht Kloepfer, Matsunaga Miho (松永美穂), and Yumiko Saito. 2001. "Yoko Tawada." In *Kritisches Lexikon zur deutschsprachigen Gegenwartsliteratur*, Online Edition, edited by Heinz L. Arnold. URL: http://www.nachschlage.NET/document/16000000559. Accessed March 27, 2018.

Ivanović, Christine, and Matsunaga Miho (松永美穂). 2011. "Tawada von zwei Seiten: Eine Dialektüre in Stichworten." In *Yoko Tawada. Text + Kritik 191/192*, edited by Hugo Dittberner and Heinz Ludwig Arnold, 105–57. München: Richard Boorberg.

Iwata-Weickgenannt, Kristina. 2014. "'Fukushima leben', oder wie spricht man von der verlorenen Heimat? Politische Ambivalenzen in Wagō Ryōichis Katastrophenpoesie." In *Neue Konzepte japanischer Literatur? Nationalliteratur, literarischer Kanon und die Literaturtheorie* (Referate des 15. Deutschsprachigen Japanologentags, Literatur II), edited by Lisette Gebhardt and Evelyn Schulz, 223–51. Reihe zur japanischen Literatur und Kultur 8. Berlin: EB.

Iwata-Weickgenannt, Kristina, and Barbara Geilhorn. 2017. "Negotiating Nuclear Disaster: An Introduction." In *Fukushima and the Arts: Negotiating Nuclear Disaster*, edited by Barbara Geilhorn and Kristina Iwata-Weickgenannt, 1–20. 2017. Routledge Contemporary Japan Series. London, New York: Routledge.

Jansen, Marius. 2007. "Editor's Preface." In *Hirohito: The Shōwa Emperor in War and* Peace by Hata Ikuhiko. Folkestone: Global Oriental. Translated and edited by Marius Jansen.

JapanTimes. 2018. "Foreign Parents Fight in Vain for Custody of Their Children in Japan Despite Hague Convention." October 25, 2018, accessed July 24, 2019. https://www.japantimes.co.jp/news/2018/10/25/national/crime-legal/foreign-parents-fight-vain-custody-children-japan-despite-hague-convention/#.XbBJ0X9CSCo.

JapanTimes. 2019. "Japanese Law Revised to Improve Enforcement of Child Custody Handovers." May 5, 2019, accessed July 24, 2019. https://www.japantimes.co.jp/news/2019/05/10/national/japanese-law-revised-improve-enforcement-child-custody-handovers/#.XbBJyH9CSCo.

Jones, Colin P.A. 2012. "Divorce and Child Custody Issues in the Japanese Legal System." Accessed October 23, 2019. https://amview.japan.usembassy.gov/en/divorce-law-in-japan/.

Jones, Fancis R. 2011. "Literary Translation." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Gabriela Saldanha, 152–7. Second edition. London, New York: Routledge Taylor & Francis Group.

Julian. 2015. "History of Japan - the Origins of Coming of Age Day." Accessed June 17, 2020. https://miyazakiajet.org/2015/01/20/history-of-japan-the-origins-of-coming-of-age-day/.

Kaindl, Klaus. 2017. "Of Dragons and Translators: Foreignness as a Principle of Life: Yoko Tawada's 'St George and the Translator'." First published in *Transfiction: Research into the Realities of Translation Fiction*, edited by Klaus Kaindl and Karlheinz Spitzl. Amsterdam: Benjamins, 2014. 87-101. Republished in *Contemporary Literary Criticism* 414: 284–93.

Kakuchi, Suvendrini. "Foreign Spouses in Japan Seek Easier Child Custody Laws." Accessed October 23, 2019. https://www.international-divorce.com/japan_custody.htm.

Karlinsky, Simon. 1992. *The Sexual Labyrinth of Nikolai Gogol.* Chicago, Ill. Univ. of Chicago Press.

Katan, David. 2009. "Translation as Intercultural Communication." In *The Routledge Companion to Translation Studies*, edited by Jeremy Munday. Revised edition, 74–92. Routledge companions. London & New York: Routledge.

Kawakami Mieko (川上未映子), and Tawada Yōko (多和田葉子). 2010. "Karada, kotoba, hasama (からだ、ことば、はさま)." In *Mutsu no hoshiboshi (六つの星星): Kawakami mieko taiwashū* (川上未映子対話集), edited by Mieko Kawakami, 川上未映子, 123–51. Tōkyō: Bungeishunjū.

Keene, Dennis, ed. 1980. *The Modern Japanese Prose Poem: An Anthology of Six Poets.* Princeton: Princeton University Press.

Keene, Donald. (1955) 1977. *Japanese Literature: An Introduction for Western Readers.* Rutland, Tokyo: Tuttle.

Keene, Donald. 1987. *Dawn to the West: Japanese Literature of the Modern Era.* An Owl book Literature/East Asian Studies 2 (Poetry, Drama, Criticism). New York: Henry Holt.

Kelly, Dorothy, and Anne Martin. 2011. "Self-Translation." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Gabriela Saldanha, 257–300. Second edition. London, New York: Routledge Taylor & Francis Group.

Kersting, Ruth. 2007. *Fremdes Schreiben: Yoko Tawada.* Schriftenreihe Literaturwissenschaft 74. Trier: Wissenschaftlicher Verlag Trier.

Keshishian, Vahakn, Koray Löker, and Mehmet Polatel. 2018. *Ermeni Kültür Varlıklarıyla Adana: Adana with Its Armenian Cultural Heritage.* Istanbul: Hrant Dink Vakfı Yayınları. Accessed June 17, 2020. https://hrantdink.org/attachments/article/1398/Adana_Raporu_new.pdf.

Keupp, Heiner. 1999. *Identitätskonstruktionen: Das Patchwork der Identitäten in der Spätmoderne.* rowohlts enzyklopädie 55634. Reinbek bei Hamburg: Rowohlt Taschenbuch.

Kilchmann, Esther. 2012. "Poetizität der Fremdsprache: Translinguales Schreiben am Beispiel Yoko Tawadas." In *Über Grenzen sprechen: Mehrsprachigkeit in Europa und der Welt.* [Tagungsband; Languagetalks, Bd. 2], edited by Conceição Cunha, 17–29. Würzburg: Königshausen & Neumann.

Kim, John Namjun. 2010. "Writing the Cleft: Tawada Translates Celan." In *Yoko Tawada: Poetik der Transformation: Beiträge zum Gesamtwerk. Mit dem Stück Sancho Pansa von Yoko Tawada*, edited Christine Ivanović, 233–39. Stauffenburg Discussion 28. Tübingen: Stauffenburg.

Kister, Stefan. 2016. "Klassenziel erreicht – ohne Auszeichnung: Chamisso-Preis wird eingestellt." *Stuttgarter Nachrichten*, September 20, 2016. Online edition, accessed June 3, 2020. https://www.stuttgarter-nachrichten.de/inhalt.chamisso-preis-wird-eingestellt-klassenziel-erreicht-ohne-auszeichnung.964383b1-3b2c-44e0-98d3-85b7ac2e0388.html.

Klawitter, Uwe. 2013. "'Doing Gender': Poetic Configurations of Femininity and Masculinity." In *Contemporary Political Poetry in Britain and Ireland,* edited by Uwe Klawitter and Claus-Ulrich Viol, 157–80. Anglistik und Englischunterricht 77. Heidelberg: Winter.

Klawitter, Uwe, and Claus-Ulrich Viol. 2013. "Introduction: Political Poetry as a Space for Conflict and Negotiation." In *Contemporary Political Poetry in Britain and Ireland,* edited by Uwe Klawitter and Claus-Ulrich Viol, 7–24. Anglistik und Englischunterricht 77. Heidelberg: Winter.

Klopfenstein, Eduard. 2013. *Aufbruch zur Welt hin: Studien und Essays zur modernen japanischen Literatur.* Berlin: bebra wissenschaft.

Klopfenstein, Eduard. 2020. "Anfänge und Anschlussstrategien in der modernen Kettendichtung." In *Sprachlich-literarische »Aggregatzustände« im Japanischen: Europäische Japan-Diskurse 1998-2018*, edited by Eduard Klopfenstein, 105–22. Berlin: be.bra wissenschaft.

Knott, Suzuko Mousel. 2011. "Text, Medium, Afterlife: Intertextuality and Intermediality in the Works of Yoko Tawada." Doctoral dissertation, Department of Germanic Languages & Literatures, Washington University.

Kodansha Encyclopedia of Japan. 1999a. "Fundoshi (褌)." Accessed June 17, 2020. http://erf.sbb.spk-berlin.de/han/japanknowledge/https/japanknowledge.com/lib/display/?lid=10800MC002622.

Kodansha Encyclopedia of Japan. 1999b. "Kotodama (言霊)." Accessed June 18, 2018. http://erf.sbb.spk-berlin.de/han/japanknowledge/https/japanknowledge.com/lib/en/display/?lid=10800RL100114.

Koiran, Linda. 2009. *Schreiben in fremder Sprache: Yoko Tawada und Galsan Tschinag: Studien zu den deutschsprachigen Werken von Autoren asiatischer Herkunft = Ecrire en langue étrangère. Yoko Tawada et Galsan Tschinag: études des œuvres allemandes des auteurs d'origine asiatique.* München: Iudicium. Paris, Univ. Denis Diderot, Disseration; Osnabrück, Univ., Doctoral dissertation.

Kolesch, Doris. 1997. *Roland Barthes.* Reihe Campus 1093. Frankfurt a. M., New York: Campus.

Kolesch, Doris. 2005. "Stimmlichkeit." In *Metzler Lexikon Theatertheorie*, edited by Erika Fischer-Lichte, Doris Kolesch, and Matthias Warstat, 317–20. Stuttgart & Weimar: J.B. Metzler.

Kolesch, Doris. 2006a. "Wer sehen will, muss hören: Stimmlichkeit und Visualität in der Gegenwartskunst." In *Stimme: Annäherung an ein Phänomen*, edited by Doris Kolesch and Sybille Krämer, 40–64. Suhrkamp-Taschenbuch Wissenschaft 1789. Frankfurt a. M.: Suhrkamp.

Kolesch, Doris. 2006b. "Zehn Thesen über die Stimme." In *Mitsprache, Rederecht, Stimmgewalt: Genderkritische Strategien und Transformationen der Rhetorik*, edited by Doerte Bischoff and Martina Wagner-Egelhaaf, 341–56. Beiträge zur neueren Literaturgeschichte Folge 3, 226. Heidelberg: Winter.

Kolesch, Doris, and Sybille Krämer. 2006. "Stimmen im Konzert der Disziplinen: Zur Einführung in diesen Band." In *Stimme: Annäherung an ein Phänomen*, edited by Doris Kolesch and Sybille Krämer, 7–15. Suhrkamp-Taschenbuch Wissenschaft 1789. Frankfurt a. M.: Suhrkamp.

Komagane Tomō (コマガネトモオ). 2007. "Kasa no shitai to kanata no yōmyaku (傘の死体とかなたの葉脈)." *Gendaishi techō* (現代詩手帖) 50 (5): 92–93.

Kondo, Masaomo, and Judy Wakabayashi. 2011. "Japanese Tradition." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Gabriela Saldanha. London, New York: Routledge Taylor & Francis Group, second edition. 468–76.

Konkursbuch. "Yoko Tawada: The Official Homepage: Information About Yoko Tawada's Life Books Events Projects and News." Accessed November 18, 2019. http://yokotawada.de/. [This site is no longer kept up to date. It was partially relaunched as part of the Konkursbuch website, https://www.konkursbuch-shop.com/tawada]

Kōnosu Yukiko (鴻巣有季子). 2004. "'Ekusofonī' de yomu 'Moji ishoku' (『エクソフォニー』で読む『文字移植』): Tawada-shiki hon'yaku no suzume (多和田式ホンヤクのすすめ)." In "Sōtokushū Tawada Yōko (総特集 多和田葉)." Special issue, *Yurīka. Shi to hiron* (ユリイカ。詩と批論) 36. (14): 98–102.

Kraenzle, Christina. 2004. "Mobility, Space, and Subjectivity: Yoko Tawada and German-Language Transnational Literature." Doctoral dissertation, Graduate Department of Germanic Languages and Literatures, University of Toronto.

Krämer, Sybille. 1998. "Sprache – Stimme – Schrift: Sieben Thesen über Performativität als Medialität." *Paragrana (Internationale Zeitschrift für Historische Anthropologie)* 7 (1): 33–57.

Krappmann, Lothar. 1969. *Soziologische Dimensionen der Identität: Strukturelle Bedingungen für die Teilnahme an Interaktionsprozessen.* Veröffentlichungen des Max-Planck-Instituts für Bildungsforschung. Stuttgart: Klett-Cotta.

Krauß, Andrea. 2002. "Talisman: Tawadische Sprachtheorie." In *Migration und Interkulturalität in neueren literarischen Texten*, edited by Aglaia Blioumi, 55–77. München: Iudicium.

Krebs, Gerhard. 1989. "[Rezension] Edward BEHR: Hirohito. Behind the Myth." *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 132–39.

Krewani, Wolfgang Nikolaus. 1992. *Emmanuel Lévinas: Denker des Anderen.* Kolleg Philosophie. Freiburg (Breisgau), München: Karl Alber.

Kristeva, Julia. 1982. *Powers of Horror: An Essay on Abjection.* European Perspectives. New York: Columbia Univ. Press. translated by Leon S. Roudiez.

Kristeva, Julia. 1991. *Strangers to Ourselves.* New York: Harvester Wheatsheaf.

Krstovic, Jelena. 2017. "Yoko Tawada (1960-): Introduction." *Contemporary Literary Criticism* 414: 167–69.

Küpper, Joachim. 2013. "Preface." In *Approaches to World Literature*, edited by Joachim Küpper, 7–12. WeltLiteraturen 1. Berlin: Akademie.

La Shure, Charles. 2005. "What Is Liminality?" Accessed March 13, 2019. http://www.liminality.org/about/whatisliminality/.

Lacka, Danuta. 2009. "Trans-Gender, Trans-Bordering, Translation in Tawada Yoko's Narratives." *Language and Information Sciences* 7: 251–58.

Lamping, Dieter. 1991. *Moderne Lyrik: Eine Einführung.* Kleine Vandenhoeck-Reihe 1557. Göttingen: Vandenhoeck & Ruprecht.

Lamping, Dieter. 2010. *Die Idee der Weltliteratur: Ein Konzept Goethes und seine Karriere.* Kröner-Taschenbuch 509. Stuttgart: Kröner.

Lamping, Dieter. 2013. *Internationale Literatur: Eine Einführung in das Arbeitsgebiet der Komparatistik.* UTB Literaturwissenschaft 3938. Göttingen: Vandenhoeck & Ruprecht.

Lamping, Dieter. 2019. *Weltliteratur: Über die Aktualität einer Idee.* Oldenburger Universitätsreden 211.

Langsdorff, G. H. von. 1813-14. *Voyages and Travels in Various Parts of the World, During the Years 1803, 1804, 1805, 1806, and 1807.* London: H. Colburn. Online version. Accessed June 17, 2020. https://catalog.hathitrust.org/Record/001270945.

Large, Stephen S. 1992. *Emperor Hirohito and Shōwa Japan: A Political Biography.* The Nissan Institute/Routledge Japanese studies series. London, New York: Routledge.

Lehrer, Lea-Sophia. 2015. "'Ich habe mehrere Seelen und mehrere Zungen': Mehrsprachigkeit in den literarischen Essays Yoko Tawadas." Doctoral dissertation, Lycée Ermesinde. https://portal.education.lu/DesktopModules/EasyDNNNews/DocumentDownload.ashx?portalid=14&moduleid=3330&articleid=552487&documentid=976.

Levin, Jonathan. 1999. *The Poetics of Transition: Emerson, Pragmatism, & American Literary Modernism.* New Americanists. Durham, London: Duke University Press.

Lévinas, Emmanuel. 1984. *Die Zeit und der Andere.* Hamburg: Meiner. Translated and with an afterword by Ludwig Wenzler.

Levis, Silvina, and Marcio L. Griebeler. 2010. "The Role of Soy Foods in the Treatment of Menopausal Symptoms." *The Journal of nutrition* 140 (12): 2318S-2321S. https://doi.org/10.3945/jn.110.124388.

Levkovich, Yevgeny. 2017. "Why Did Soviet Union's Most Notorious Would-Be-Assassin Shoot at Brezhnev?" *Russia Beyond*, January 23, 2017. Online edition. Accessed 14 March 2018, https://www.rbth.com/politics_and_society/2017/01/22/why-did-soviet-unions-most-notorious-would-be-assassin-shoot-at-brezhnev_686478.

Lindhoff, Lena. 2003. *Einführung in die feministische Literaturtheorie.* 2nd ed. Sammlung Metzler Einführungen, Methodenlehre 285. Stuttgart & Weimar: Metzler.

Lininger, Michael. 2019. "Hong Kong Dining Etiquette." Accessed June 17, 2020. https://www.etiquettescholar.com/dining_etiquette/table-etiquette/pacific_dinner_etiquette/hong_kong.html.

Loehlin, James N. 2010. *The Cambridge Introduction to Chekhov.* Cambridge introductions to literature. Cambridge: Cambridge University Press.

Lowitz, Leza. 1995. "Introduction." In *Other Side River: Free Verse*, edited by Leza Lowitz and Miyuki Aoyama, 9–30. The Rock Spring collection of Japanese literature Contemporary Japanese women's poetry 2. California: Stone Bridge Press.

Lüsebrink, Hans-Jürgen. 2005. *Interkulturelle Kommunikation: Interaktion, Fremdwahrnehmung, Kulturtransfer.* Stuttgart, Weimar: J. B. Metzler.

Malashenko, Uliana. 2019. "The First Women Trained to Conquer Space." *Super Cluster*, June 5, 2019. https://www.supercluster.com/editorial/the-first-women-trained-to-conquer-space?xid=PS_smithsonian.

Masumoto Hiroko (増本浩子). [in preparation]a. "Das andere Ich im exophonen Schreiben: Überlegungen mit Beispielen von Minae Mizumura und Yoko Tawada." In *Wiederkehr des Subjekts? Streifzüge durch Philosophie, Theorie und die Lyrik in der Gegenwart*, edited by Matthias Fechner and Henrieke Stahl. Berlin: Peter Lang.

Masumoto Hiroko (増本浩子). [in preparation]b. "'Unsterblichkeit' der Sprache: Erste poetische Reaktionen auf die Atomkatastrophe von Fukushima." Based on a lecture at the conference "Natur in der Lyrik und Philosophie des Anthropozäns. Zwischen Diagnose, Widerstand und Therapie" ("Nature and philosophy in the poetry of the anthropocene. Between diagnosis, resistance and therapy").

Masumoto Hiroko (増本浩子). 2019. "Der Übersetzungsbegriff in Yoko Tawadas Frühwerk." *Doitsubungaku-ronko (Forschungsberichte zur Germanistik) der Gesellschaft für Germanistik Osaka-Kobe* 61: 53–71.

Matsuda, Kazuo. 2000. "German Images in Japanese Literature: An Intercultural and Intertextual Analysis." *Comparative Literature Studies* 37 (2): 212–22. https://doi.org/10.1353/cls.2000.0018.

Matsumoto Katsuya (松本和也), and Tawada Yōko (多和田葉子). 2011. "Namae no sōshitsu/ 'watashi' no seisei [名前の喪失／「わたし」の生成]: Tawada Yōko 'Umi ni otoshita namae' [多和田葉子「海に落とした名前」]." In *Gendai josei sakkaron* (現代女性作家論), edited by Matsumoto Katsuya (松本和也). 187-222. Tōkyō: Suiseisha.

Matsunaga Miho (松永美穂). [in preparation]. "Das eingeklammerte Ich – Über das lyrische Ich in Yoko Tawadas japanischem Gedichtband 'Die Leiche des Regenschirms und meine Frau'." In *Wiederkehr des Subjekts? Streifzüge durch Philosophie, Theorie und die Lyrik in der Gegenwart*, edited by Matthias Fechner and Henrieke Stahl. Berlin: Peter Lang.

Matsunaga Miho (松永美穂). 2002a. "Die Dimension der Übersetzung in Werken von Yoko Tawada." In *Gegenwartsliteratur - Deutschsprachige Literatur in nichtdeutschen Kulturzusammenhängen: Akten des X. Internationalen Germanistenkongresses Wien 2000, Band 7*, edited by Helmuth Kiesel, Peter Wiesinger, and Hans Derkits, 329–35. Jahrbuch für Internationale Germanistik Reihe A, Kongressberichte 59. Bern: Lang.

Matsunaga Miho (松永美穂). 2002b. "'Schreiben als Übersetzung': Die Dimension der Übersetzung in den Werken von Yoko Tawada." *Zeitschrift für Germanistik, Neue Folge* 12 (3): 532–46.

Matsunaga Miho (松永美穂). 2008. "Der Zwischenraum, ein Ort der Protagonistinnen in Yoko Tawadas Prosa." *Waseda Blätter* 15: 141.

Matsunaga Miho (松永美穂). 2010a. "Ausländerin, einheimischer Mann, Confidente: Ein Grundschema in Yoko Tawadas Frühwerk." In *Yoko Tawada: Poetik der Transformation: Beiträge zum Gesamtwerk. Mit dem Stück Sancho Pansa von Yoko Tawada*, edited by Christine Ivanović, 249–61. Stauffenburg Discussion 28. Tübingen: Stauffenburg.

Matsunaga Miho (松永美穂). 2010b. "Zum Konzept eines « automatischen » Schreibens bei Yoko Tawada." *Études Germaniques* 259 (3): 445–54. https://doi.org/10.3917/eger.259.0445.

Matsunaga Miho (松永美穂). 2013. "Tawada Yōko no sakuhin ni kurikaeshi-arawareru ningen kankei no kōzu (多和田葉子の作品にくりかえし現れる人間関係の構図)." In *'Kako no mirai' to 'mirai no kako'* (〈過去の未来〉と〈未来の過去〉): *Hosaka Kazuo sensei koki kinen ronbunshū* (保坂一夫先生古稀記念論文集), edited by Hozaka Kazuo sensei koki kinen ronbunshū kankō iinkai, 72–85. Tōkyō: Dōgakusha.

Mattison, Laci. 2013. "From Modernism to Transnationality: Virginia Woolf, H.D., Yoko Tawada and the Ethical De/Territorialisations of Subjectivity." Doctoral dissertation, College of Arts and Sciences, Department of English, Florida State University.

Maurer, Kathrin. 2010. "Im Zwischenraum der Sprachen: Globalität in den Texten Yoko Tawadas." In *Globalisierung und Gegenwartsliteratur: Konstellationen – Konzepte – Perspektiven*, edited by Wilhelm Amann, Georg Mein, and Rolf Parr, 323–32. Heidelberg: Synchron Wissenschaftsverlag der Autoren.

Maurer, Kathrin. 2016. "Translating Catastrophes: Yoko Tawada's Poetic Responses to the 2011 Tōhoku Earthquake, the Tsunami, and Fukushima." *New German Critique* 43 (1): 171–94. https://doi.org/10.1215/0094033X-3329247. Accessed November 19, 2020.

McMurtry, Áine. 2017. "Voicing Rupture: Ethical Concerns in Short Prose and Lyric Texts by Yoko Tawada." First published in *Ethical Approaches in Contemporary German-Language Literature and Culture* edited by Emily Jeremiah & Frauke Matthes. Rochester: Camden House, 2013. 159-177. Republished in *Contemporary Literary Criticism* 414, online. go.galegroup.com/ps/i.do?p=LitRC&sw=w&u=waseda&v=2.1&id=GALE%7CH1100123410&it=r&asid=f861188415ccfe4c05fd8e349d3482e6. Accessed November 15, 2017.

Mecklenburg, Norbert. 1990. "Über kulturelle und poetische Alterität: Kultur- und literaturtheoretische Grundprobleme einer interkulturellen Germanistik." In *Hermeneutik der Fremde*, edited by Dietrich Krusche and Alois Wierlacher, 80–102. München: Iudicium.

Mecklenburg, Norbert. 2008. *Das Mädchen aus der Fremde: Germanistik als interkulturelle Literaturwissenschaft.* München: Iudicium.

Meyer, Anne-Rose. 2012. "Zungenspiele und Gaumengenuss: Zeichen, Sprechen, Essen in Werken Yoko Tawadas." In Gutjahr 2012, 379–91.

Meyer, Christine. 2012. "Vorwort." In *Kosmopolitische 'Germanophonie': Postnationale Perspektiven in der deutschsprachigen Gegenwartsliteratur* [internationale Tagung …, die im Mai 2011 von der Forschungsgruppe „Centre Circulation Savoirs et Textes Allemagne/Autriche - Europe" (CAE) an der Universität Amiens (Frankreich) durchgeführt wurde], edited by Christine Meyer, 9–30. Saarbrücker Beiträge zur vergleichenden Literatur- und Kulturwissenschaft 59. Würzburg: Königshausen & Neumann.

Meyer, Petra Maria, ed. 2008. *Acoustic Turn*. München: Fink.

Meyer-Kalkus, Reinhart. 2001. *Stimme und Sprechkünste im 20. Jahrhundert.* Berlin: Akademie Verlag.

Michel-Zaitsu, Wolfgang. 2017. *Traditionelle Medizin in Japan: Von der Frühzeit bis zur Gegenwart.* München: Kiener.

Mihic, Tamaki. 2020. *Re-Imagining Japan After Fukushima.* Asian Studies Series 13. Acton: ANU Press.

Mindermann, Hanna. 2012. "Schreiben im und vom 'Zwischenraum': Untersuchungen zur Prosa und Poetik von Yoko Tawada." Magister dissertation, Institut für Philosophie, Literatur-, Wissenschafts- und Technikgeschichte, Technische Universität.

Mitsutani, Minoru. 2009. "Custody Laws Force Parents to Extremes." *JapanTimes*, October 10, 2009. Online Edition, accessed April 2, 2019. https://www.japantimes.co.jp/news/2009/10/10/national/custody-laws-force-parents-to-extremes/#.XbA7dH9CSCo.

Mitsutani, Margaret (満谷マーガレット). 2007. "Missing Heels, Missing Texts, Wounds in the Alphabet." In *Yōko Tawada: Voices from Everywhere*, edited by Douglas Slaymaker, 35–44. AsiaWorld. Lanham, Boulder, New York, Toronto, Plymouth, UK: Lexington Books.

Miwata, Masako. 2006. "Women and Poetic Thought." In *Woman Critiqued: Translated Essays on Japanese Women's Writing*, edited by Rebecca L. Copeland, 31–33. Honolulu, Hawaii: University of Hawai'i Press.

Moebius, Stephan. 2003. *Die soziale Konstituierung des Anderen: Grundrisse einer poststrukturalistischen Sozialwissenschaft nach Lévinas und Derrida.* Campus Forschung 834. Frankfurt a. M.: Campus-Verlag. Doctoral dissertation, 2002.

Moore, Cindy. 2002. "Why Feminists Can't Stop Talking About Voice." *Composition Studies* 30 (2): 11–25.

Mordau, Maren. 2011. "Masken des 'Fremden' und des 'Eigenen': Fremdheit als Konstrukt in der Erzählung 'Perusona' von Tawada Yōko." In *Interkulturelle Begegnungen in Literatur, Film und Fernsehen: Ein deutsch-japanischer Vergleich*, edited by Hilaria Gössmann, Renate Jaschke, and Andreas Mrugalla, 371–405. München: Iudicium.

Morton, Leith. 2004. *Modernism in Practice: An Introduction to Postwar Japanese Poetry.* Honolulu: University of Hawaii Press.

Morton, Leith. 2020. *The Writing of Disaster: Literary Representations of War, Trauma and Earthquakes in Modern Japan.* Neuere Lyrik. Interkulturelle und interdisziplinäre Studien. Berlin: Peter Lang.

Moslund, Sten Pultz. 2011. "Difference, Otherness and Speeds of Becoming in Transcultural and Migration Literature and Theory." In *Otherness: A Multilateral Perspective*, edited by Susan Yi Sencindiver, Marie Lauritzen, and Maria Beville, 183–98. Frankfurt a.M.: Peter Lang.

Mousel Knott, Suzuko. 2007. "Sign Language: Reading Culture and Identity in Tawada Yōko's 'The Gotthard Railway'." In *Yōko Tawada: Voices from Everywhere*, edited by Douglas Slaymaker, 137–52. AsiaWorld. Lanham, Boulder, New York, Toronto, Plymouth, UK: Lexington Books.

Müller-Funk, Wolfgang. 2016. *Theorien des Fremden: Eine Einführung*. With the assistance of J. Chovanec. utb-studi-e-book 4569. Tübingen: A. Francke Verlag. http://www.utb-studi-e-book.de/9783838545691.

Mulvey, Laura. 1989. *Visual and Other Pleasures.* Basingstoke: MacMillan.

Muroi Mitsuhiro (室井光広), and Tawada Yōko (多和田葉子). 2017. "Kotoba sono mono ga tsukuru sekai (言葉そのものがつくる世界)." *Gendaishi techō* (現代詩手帖) 60 (9): 60–69.

Neubauer, Martin. 1995. *Gattungsgeschichte deutschsprachiger Dichtung in Stichworten: Teil IId Lyrik des 20. Jahrhunderts: Vom Expressionismus bis in die 90er Jahre.* Hirts Stichwortbücher. Kiel: Hirt.

Newman, David. 2007. "The Lines That Continue to Seperate Us: Borders in Our 'Borderless' World." In *Border Poetics De-Limited*, edited by Johan Schimanski and Stephen Wolfe, 27–57. Troll - Tromsøer Studien zur Kulturwissenschaft 9. Hannover: Wehrhahn.

Nihon bungaku daijiten (日本文学大辞典). 1950. "shiika (詩歌)." In *Nihon bungaku daijiten* (日本文学大辞典), edited by Fujimura Saku (藤村作). 345–46. Tōkyō: Shinchōsha.

Nihon kokugo daijiten Editors' Committee (編集委員会). 2001a. "shiika (詩歌)." In *Nihon kokugo daijiten* (日本国語大辞典). 445. Tōkyō: Shōgakukan.

Nihon kokugo daijiten Editors' Committee (編集委員会). 2001b. "warabe (わらべ(童))." In *Nihon kokugo daijiten* (日本国語大辞典). 1344. Tōkyō: Shōgakukan.

Nihon kokugo daijiten Editors' Committee (編集委員会). 2001c. "こえ[こゑ] (声 In *Nihon kokugo daijiten* (日本国語大辞典), accessed via JapanKnowledge in CrossAsia, February 2, 2019, http://erf.sbb.spk-berlin.de/han/japanknowledge/https/japanknowledge.com/lib/display/?lid=20020180586dZG83sO06

Numano Mitsuyoshi (沼野充義). 2013. "Shifting Borders in Contemporary Japanese Literature: Toward a Third Vision." In *Approaches to World Literature*, edited by Joachim Küpper, 147–66. WeltLiteraturen 1. Berlin: Akademie.

OED Online. 2018. "Voice, N." Accessed May 28, 2018. http://www.oed.com/viewdictionaryentry/Entry/224334.

OED Online. 2020a. "Political, Adj. And N." Accessed December 10, 2020. https://www.oed.com/view/Entry/146887?redirectedFrom=political#eid.

OED Online. 2020b. "Politics, N." Accessed December 10, 2020. https://www.oed.com/view/Entry/237575?rskey=7vhUkn&result=3&isAdvanced=false#eid.

OED Online. 2020c. "Self, Pron., Adj., N., and Adv." Accessed June 17, 2020. https://www.oed.com/view/Entry/175090?rskey=RZHYD6&result=1&isAdvanced=false#eid.

Okai Takashi (岡井 隆). 2015. "Nankai na shi ni tsuite (難解な詩について): Tawada Yōko to Homura Hiroshi (多和田葉子と穂村弘)." *Kikan Bunka* (季刊文科) 66 (8): 138–41.

Omori, Kazuo. 1989. "Der Tennō trifft MacArthur." Translated by Jolanta Pietrykowski. *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 114–31.

Ōoka, Makoto. 1987. "Modern Japanese Poetry: Realities and Challenges." In *A Play of Mirrors: Eight Major Poets of Modern Japan*, edited by Makoto Ōoka and Thomas Fitzsimmons, 15–22. Rochester: Katydid Books.

Ōoka, Makoto. 1990. "Lyrik und Lyriker im Computerzeitalter." In *Japanische Literatur der Gegenwart*, edited by Siegfried Schaarschmidt, 172–76. München: Hanser.

Opitz, Michael, and Carola Opitz-Wiemers. 2008. "Tendenzen in der deutschsprachigen Gegenwartsliteratur seit 1989." In *Deutsche Literaturgeschichte: Von den Anfängen bis zur Gegenwart*, edited by Wolfgang Beutin. 7th ed., 663–740. Stuttgart: Metzler.

Orphal, Stefanie. 2014. *Poesiefilm: Lyrik im audiovisuellen Medium.* WeltLiteraturen / World Literatures 5. Berlin: De Gruyter. Doctoral dissertation, FU Berlin, 2012.

Osthues, Julian. 2017. *Literatur als Palimpsest: Postkoloniale Ästhetik im deutschsprachigen Roman der Gegenwart.* Interkulturalität Band 12. Bielefeld: transcript.

Ouwehand, Cornelius, and Eduard Klopfenstein. 1989. "Einleitung." In *Mensch auf der Brücke: Zeitgenössische Lyrik aus Japan*, edited by Cornelius Ouwehand and Eduard Klopfenstein, 5–13. Frankfurt a. M.: Insel.

Paz, Octavio. 1992. "Translation: Literature and Letters." In *Theories of Translation: An Anthology of Essays from Dryden to Derrida*, edited by John Biguenet and Rainer Schulte, 152–62. Chicago: University of Chicago Press.

Peace, Richard Arthur. 1983. *Chekhov: A Study of the Four Major Plays.* New Haven: Yale University Press.

Pereira, Gabriela. 2012. "What Is a Verse Novel?" Accessed October 30, 2019. https://diymfa.com/reading/what-is-a-verse-novel.

Perloff, Marjorie. 2010. "Language in Migration: Multilingualism and Exophonic Writing in the New Poetics." *Textual Practice* 24 (4): 725–48. https://doi.org/10.1080/0950236X.2010.499660.

Perthold, Sabine. 1992. "Eine Seezunge schlüpfte in meinen Mund." *Falter* (11): 26.

Petersdorff, Dirk von. 2008. *Geschichte der deutschen Lyrik.* Beck'sche Reihe, C.H.-Beck-Wissen 2434. München: Beck.

Petrarca, Francesco. 1996. *Petrarch: The Canzoniere, Or, Rerum Vulgarium Fragmenta.* Bloomington, Indiana University Press. Translated by Mark Musa. Kindle edition.

Petruzzello, Melissa. 2020. "Fukushima Accident." Accessed October 13, 2020. https://www.britannica.com/event/Fukushima-accident.

Pettersson, Bo. 1999. "The Postcolonial Turn in Literary Translation Studies: Theoretical Frameworks Reviewed." *Canadian Aesthetics Journal / Revue canadienne d'esthétique* 4 (Special Issue: The Work of Art in an Age of Diversity and Globalisation): n.p.n.

Phillips, Sarah D. 2013. "Fukushima Isn't Chernobyl? Don't Be so Sure." Accessed November 19, 2020. http://somatosphere.net/2013/fukushima-is-not-chernobyl-dont-be-so-sure.html/.

Pirozhenko, Ekaterina. 2011. "Migrant Flaneuse: Women and the City in the Works of Yoko Tawada and Emine Sevgi Ozdamar." Doctoral dissertation, Germanic Studies, Graduate College, University of Illinois at Chicago.

Pogatschnigg, Gustav-Adolf. 2004. "'Rollenprosa': Yoko Tawada als deutsche Schriftstellerin." In *Yoko Tawada* (多和田葉子): *Schreiben im interkulturellen Zwischenraum* (越境文化の中間地帯で書くこと), edited by Tsuchiya Masahiko (土屋勝彦), and Gustav-Adolf Pogatschnigg, 33–50. Tōkyō: Sankeisha.

Pogatschnigg, Gustav-Adolf, and Tsuchiya Masahiko (土屋勝彦). 2004. "Vorwort der Herausgeber." In *Yoko Tawada* (多和田葉子): *Schreiben im interkulturellen Zwischenraum* (越境文化の中間地帯で書くこと), edited by Tsuchiya Masahiko (土屋勝彦), and Gustav-Adolf Pogatschnigg, 1–3. Tōkyō: Sankeisha.

Poketto puroguresshibu kannichi jiten (ポケットプログレッシブ韓日辞典). "Songnim (송림〔松林〕)" Accessed March 22, 2021. http://erf.sbb.spk-berlin.de/han/japanknowledge/https/japanknowledge.com/lib/display/?kw=%E6%9D%BE%E6%9E%97&lid=466502901900.

Prager, Julia. 2016. "Heraus-Treten: Zur Konzeption eines exophonen lyrischen Ich bei Yoko Tawada." In *Lyrik transkulturell*, edited by Eva Binder, Sieglinde Klettenhammer, and Birgit Mertz-Baumgartner, 187–202. Saarbrücker Beiträge zur vergleichenden Literatur- und Kulturwissenschaft 78. Würzburg: Königshausen & Neumann.

Prinz, Johanna. 2017. "Ochse, Stier und Bulle – wo ist der Unterschied?" Accessed June 18, 2020. https://hallimasch-und-mollymauk.de/ochse-stier-und-bulle-wo-ist-der-unterschied/.

Pulit, Katarzyna. 2006. "Der Zwischenraum der Sprache und des Körpers bei Yoko Tawada." In *Kulturelle Identitäten im Wandel: Grenzgängertum als literarisches Phänomen*, edited by Mirosława Czarnecka and Christa Ebert, 159–69. Schriftenreihe Ost-West-Diskurse 6. Schöneiche bei Berlin: Scrîpvaz-Verlag.

Puroguresshibu waeichū jiten. "とび【×鳶】." Accessed December 10, 2020. http://erf.sbb.spk-berlin.de/han/japanknowledge/https/japanknowledge.com/lib/display/?lid=40030PJE3141100.

Puroguresshibu waeichū jiten. 2020. "へらへら." Accessed December 09, 2020. http://erf.sbb.spk-berlin.de/han/japanknowledge/https/japanknowledge.com/lib/display/?lid=40030PJE4021800.

Pym, Anthony. 2010. *Exploring Translation Theories.* London: Routledge.

Raible, Wolfgang. 1998. "Alterität und Identität." *Zeitschrift für Literaturwissenschaft und Linguistik (LiLi)* 28 (110 (Alterität)): 7–22.

Rambelli, Paolo. 2011. "Pseudotranslation." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Gabriela Saldanha, 208–11. 2nd ed. London, New York: Routledge Taylor & Francis Group.

Redlich, Jeremy. 2012. "The Ethnographic Politics and Poetics of Photography, Skin and Race in the Works of Yoko Tawada." Doctoral dissertation, Faculty of Graduate Studies, Germanic Studies, University of British Columbia.

Reis, Jack. 1997. *Ambiguitätstoleranz: Beiträge zur Entwicklung eines Persönlichkeitskonstruktes.* Heidelberg: Asanger.

Rich, Adrienne. 1993. *What Is Found There: Notebooks on Poetry and Politics.* London, New York: W. W. Norton.

Rilke, Rainer Maria. 1966. *Gedichte.* Berlin, Darmstadt, Wien: Deutsche Buch-Gemeinschaft.

Rimer, Thomas J., and Robert E. Morell. 1984. *Guide to Japanese Poetry.* Boston: G.K. Hall & Co.

Rödling, Ulrike. 2000. "Georg Heinrich von Langsdorff - der Weltumsegler." Accessed June 17, 2020. http://www.lahrer-hinkender-bote.de/art20.html.

Ronge, Verena. 2014. "Polyphonie der Stimmen – Polyphonie der Geschlechter: Die Bühne als Hör-Raum im postdramatischen Theater Elfriede Jelineks." In *Spielräume des Anderen: Geschlecht und Alterität im postdramatischen Theater*, edited by Nina Birkner, Andrea Geier, and Urte Helduser, 129–42. Theater 38. Bielefeld: transcript Verlag.

Rudorf, Friedhelm. 1988. *Poetologische Lyrik und politische Dichtung: Theorie und Probleme der modernen politischen Dichtung in den Reflexionen poetologischer Gedichte von der Aufklärung bis zur Gegenwart.* Europäische Hochschulschriften. Reihe 1. Deutsche Sprache und Literatur 1105. Frankfurt a. M.: Peter Lang.

Ruffing, Reiner. 2019. *Deutsche Literaturgeschichte.* 2nd ed. utb-studi-e-book. https://www.utb-studi-e-book.de/9783838550060.

Russian Railway Museum. 2020. "History of the Museum." Accessed August 03, 2020. https://rzd-museum.ru/en/museum/history.

RussiaToday. 2017. "8 Surprising Facts About Stellar Career of Valentina Tereshkova, the 1st Woman in Space." March 6, 2017. Online edition, accessed May 24, 2020. https://www.rt.com/news/379550-tereshkova-facts-80-anniversary/.

Rüther, Günther. 2013. *Literatur und Politik: Ein deutsches Verhängnis?* Göttingen: Wallstein-Verl.

Saalfeld, Lerke von, and Tawada Yōko (多和田葉子). 1998. "Wo Europa anfängt." In *Ich habe eine fremde Sprache gewählt: Ausländische Schriftsteller schreiben deutsch*, edited by Lerke von Saalfeld, 183–205. Gerlingen: Bleicher.

Said, Edward W. 1978 (2003). *Orientalism.* Reprinted with a new preface. Penguin Modern Classics. London: Penguin Books.

Saito, Yumiko. 2017 (pre-publication copy). "Die Sprachbewegung in Übersetzungen am Beispiel von Yoko Tawadas Texten." Doctoral dissertation, Fakultät I - Geistes- und Bildungswissenschaften, Technische Universität.

Saitō Tamaki (斉藤環). 2004. "Gengo no tanima no yume no iki (言語の谷間の夢の閾)." In "Sōtokushū Tawada Yōko (総特集 多和田葉)." Special issue, *Yurīka. Shi to hiron* (ユリイカ。詩と批論) 36. (14): 85–91.

Sakamoto, Ryūichi. 2012. "Keeping Silent After Fukushima Is Barbaric." Accessed March 18, 2021. https://www.dianuke.org/keeping-silent-after-fukushima-is-barbaric-sakamoto-ryuichi/.

Saki, Ryūzō. 1989. "Die Soldaten des Tennō und der Groß-Ostasiatische Krieg." Translated by Torsten Engelhardt. *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 74-88.

Sampson, Edward E. 1993. *Celebrating the Other: A Dialogic Account of Human Nature.* Theoretical imagination in psychology series. New York, London: Harvester Wheatsheaf.

Sarai, Takeshi, and Ken'ichi Asano. 1989. "Tennō-Tod und Massenmedien." Translated by Markus Rüttermann. *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 34–40.

Sarkowsky, Katja. 2011. "'A Century of Strangers': Postkolonialismus Und Transkulturalität." In *Theorien der Literatur: Grundlagen und Perspektiven*, edited by Günter Butzer and Hubert Zapf, 75–92 4. Tübingen & Basel: Francke.

Sato, Miki. 2013. "Self-Back-Translation of Lederhosen by Haruki Murakami: Self-Back-Translation of Lederhosen by Haruki Murakami: A New Possibility of Literary Translation." *Culture and Language (Bunka to gengo: Sapporo daigaku gaikokugo gakubu kiyō)* 78: 13–27.

Schaarschmidt, Siegfried. 1990. "Zur Einführung." In *Japanische Literatur der Gegenwart*, edited by Siegfried Schaarschmidt, 7–12. München: Hanser.

Schaeffler, Christiane. 2017. *Grenz- und Raumkonstellationen – eine Untersuchung am Beispiel von Yoko Tawadas Talisman.* Schriftenreihe Poetica Band 148. Hamburg: Verlag Dr. Kovač.

Schenk, Klaus. 2000. *Medienpoesie: Moderne Lyrik zwischen Stimme und Schrift.* M-&-P-Schriftenreihe für Wissenschaft und Forschung. Stuttgart & Weimar: J.B. Metzler.

Scherer, Elisabeth. 2011. *Spuk der Frauenseele: Weibliche Geister im japanischen Film und ihre kulturhistorischen Ursprünge.* Transcript Film. Bielefeld: Transcript-Verlag. Doctoral dissertation 2010, University of Tübingen.

Schestokat, Karin. 1999. "Bemerkungen zur Hybridität und zum Sprachgebrauch in ausgewählten Texten von May Ayim und Yoko Tawada." *Glossen* 8: 1–19.

Schickhaus, Tobias Akira. 2017. *Interkulturelle Literaturwissenschaft und Wissenssoziologie: Studien zu deutsch- und japanischsprachigen Texten von Yoko Tawada.* Lettre. Bielefeld: transcript. Doctoral dissertation, München, 2016.

Schiller, Friedrich. 1879. *Gedichte:* J. G. Cotta'sche Buchhandlung (Online version via Project Gutenberg).

Schimanski, Johan, and Stephen Wolfe. 2007. "Entry Points: An Introduction." In *Border Poetics De-Limited*, edited by Johan Schimanski and Stephen Wolfe, 9–26. Troll – Tromsøer Studien zur Kulturwissenschaft 9. Hannover: Wehrhahn.

Schmatz, Ferdinand. 2011. "Die Dichterin setzt sich den Wörtern aus und Sätze ein: Zum Sprachgebrauch bei Yoko Tawada." In *Yoko Tawada. Text + Kritik 191/192¸* edited by Hugo Dittberner and Heinz Ludwig Arnold, 30–35. München: Richard Boorberg.

Schmitt-Kilb, Christian. 2013. "'Poetry's a Line of Defence': Ecopoetry and Politics in the 21st Century." In *Contemporary Political Poetry in Britain and Ireland*, edited by Uwe Klawitter and Claus-Ulrich Viol, 26–48. Anglistik und Englischunterricht 77. Heidelberg: Winter.

Schmitz-Emans, Monika. 2000. "Geschriebene Stimmen." In *Zunge und Zeichen*, edited by Eva Kimminich and Claudia Krülls-Hepermann, 115–50. Welt - Körper - Sprache 1. Frankfurt a. M.: Peter Lang.

Schößler, Franziska. 2008. *Einführung in die Gender Studies.* Akademie Studienbücher Literaturwissenschaft. Berlin: Akademie-Verlag.

Schößler, Franziska. 2012. "'Ein Opernstück über meine Köpfe': Klang(t)räume in Yoko Tawadas Theaterstücken." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*, edited by Ortrud Gutjahr, 417–36. Tübingen: Konkursbuch.

Schößler, Franziska, and Christine Bähr. 2006. *Literaturwissenschaft als Kulturwissenschaft: Eine Einführung.* UTB Literaturwissenschaft 2765. Tübingen & Basel: A. Francke.

Schwarz, Sandra. 2007. "Stimmen - Theorien lyrischen Sprechens." In *Theorien der Literatur: Grundlagen und Perspektiven. Band 3.*, edited by Hans V. Geppert and Hubert Zapf, 91–123. Tübingen: Francke.

Screech, Timon. 1996. *The Lens Within the Heart: The Western Scientific Gaze and Popular Imagery in Later Edo Japan.* Abingdon, Oxon: Routledge.

Scriba, Arnulf. 2015. "Die Belagerung von Leningrad." Accessed July 16, 2020. https://www.dhm.de/lemo/kapitel/der-zweite-weltkrieg/kriegsverlauf/belagerung-von-leningrad.html.

Seaman, Amanda. 2006. "Women Writers and Alternative Critiques." In *Woman Critiqued: Translated Essays on Japanese Women's Writing*, edited by Rebecca L. Copeland, 153–58. Honolulu, Hawaii: University of Hawai'i Press.

Seisenbacher, Maria. 2011. "Yoko Tawada und Ingeborg Bachmann: Das Bild der Übersetzerinnen in ausgewählten Texten von Yoko Tawada und Ingeborg Bachmann in Bezugnahme der Poetik und der theoretischen Schriften von Yoko Tawada." Diplomarbeit, Vergleichende Literaturwissenschaft, Universität Wien. https://core.ac.uk/download/pdf/11594787.pdf.

Seisenbacher, Maria. 2014. "Yoko Tawada und Ingeborg Bachmann: Das Bild der Übersetzerin-Figuren in Yoko Tawadas Texten *Das Bad*, *Saint George and the Translator* und Ingeborg Bachmanns Erzählung 'Simultan'." In *Die Lücke im Sinn: Vergleichende Studien zu Yoko Tawada*, edited by Barbara Agnese, Christine Ivanović, Sandra Vlasta, and Tawada Yōko (多和田葉子), 139–64. Stauffenburg Discussion Band 30. Tübingen: Stauffenburg.

Sencindiver, Susan Yi, Marie Lauritzen, and Maria Beville. 2011. "Introduction." In *Otherness: A Multilateral Perspective*, edited by Susan Yi Sencindiver, Marie Lauritzen, and Maria Beville, 17–42. Frankfurt a.M.: Peter Lang.

Service, Tom. 2016. "War Music: The Humanity, Heroism and Propaganda Behind Shostakovich's Symphony No 7." Accessed July 16, 2020. https://www.theguardian.com/music/2016/jan/02/war-music-the-humanity-heroism-and-propaganda-behind-shostakovich-symphony-no-7.

Seyhan, Azade. 2001. *Writing Outside the Nation. Translation, Transnation*. Princeton, Oxford: Princeton University Press.

Seyhan, Azade. 2008. "The Transnational/Translational Paradigm in Contemporary German Literature." *Colloquia Germanica* 41 (4 (Transnational Writing in German)): 281–93.

Sgambati, Gabriella. 2016. "Stimme als Darstellung der Fremdheit: Der Sinnliche der Sprache in Ein Gast." In *Am Scheideweg Der Sprachen: Die Poetischen Migrationen Von Yoko Tawada*, edited by Amelia Valtolina and Michael Braun, 223–34. Stauffenburg Discussion 33. Tübingen: Stauffenburg.

Shabad, Theodore. 1969. "Gunman Attacks Car in Kremlin: 2 Men Wounded: Assailant Fires at Vehicle of Astronauts Following 4 Others to Ceremony." *New York Times*, January 24, 1969. https://www.nytimes.com/1969/01/24/archives/gunman-attacks-car-in-kremlin-2-men-wounded-assailant-fires-at.html?sq=brezhnev%2520assassination%2520attempt%25201969&scp=9&st=cse.

Shakespeare, William. 2016. *Hamlet.* Revised edition. Edited by Ann Thompson, Neil Taylor, and Richard Proudfoot. The Arden Shakespeare third series / general editors: Richard Proudfoot, AnnThompson, David Scott Kastan and H.R. Woudhuysen. London, Oxford, New York, New Delhi, Sydney: Bloomsbury Arden Shakespeare.

Sheth, Falguni A. 2014. "Interstitiality: Making Space for Migration, Diaspora, and Racial Complexity." *Hypatia* 29 (1 (Special Issue: „Interstices: Inheriting Women of Color Feminist Philosophy")): 75–93.

Shimizu, Kōji (清水光二). 2007. "Tawada Yōko no 'ekusofonī' taiken (多和田葉子の「エクソフォニー」体験)." *Kibi kokusai daigaku shakai fukushi gakubu kenkyūkiyō* (吉備国際大学社会福祉学部研究紀要) 12: 125–31.

Siercks, Eric James. 2015. "Transgressing the Boundaries of Reception: Shirin Nezammafi and an Ekkyō Feminist Counterpublic." Master's dissertation, Department of Asian Languages and Civilisations, University of Colorado.

Singh, Amardeep. 2009. "Mimicry and Hybridity in Plain English." Accessed December 11, 2018. https://www.lehigh.edu/~amsp/2009/05/mimicry-and-hybridity-in-plain-english.html.

Skutlin, J. M. 2017. "Japan, Ink(Ed): Tattooing as Decorative Body Modification in Japan." Doctoral dissertation, Chinese University of Hong Kong Graduate School, Division of Japanese Studies.

Slaymaker, Douglas. 2007a. "Introduction: Yōko Tawada: Voices from Everywhere." In *Yōko Tawada: Voices from Everywhere*, edited by Douglas Slaymaker, 1–11. AsiaWorld. Lanham, Boulder, New York, Toronto, Plymouth, UK: Lexington Books.

Slaymaker, Douglas. 2010. "Traveling Without Roads: Body and Place in Tawada Yōko's Fiction." In *Yoko Tawada: Poetik der Transformation: Beiträge zum Gesamtwerk. Mit dem Stück Sancho Pansa von Yoko Tawada*, edited by Christine Ivanović, 323–28. Stauffenburg Discussion 28. Tübingen: Stauffenburg.

Snarglesoft L.L.C. "How to Say Pig in Any Language!" Accessed August 03, 2020. http://www.youswear.com/index.asp?word=pig.

Söderlind, Sylvia. 1994. "Margins and Metaphors: The Politics of Post-***." In *Liminal Postmodernisms: The Postmodern, the (Post-)Colonial, and the (Post-)Feminist*, edited by Theo d. Haen and Hans Bertens, 35–53. Postmodern studies 8. Amsterdam & Atlanta: Rodopi.

Sommer, Doris. 2003. "Introduction." In *Bilingual Games: Some Literary Investigations*, edited by Doris Sommer, 1–18. Houndmills & New York: Palgrave Macmillan.

Sowodniok, Ulrike. 2014. *Stimmklang und Freiheit: Zur auditiven Wissenschaft des Körpers.* Kultur- und Medientheorie. Bielefeld: transcript.

Spinner, Kaspar. 2005. "Theorien der Verfremdung." In *Theorien der Literatur: Grundlagen und Perspektiven* 2, edited by Hans V. Geppert and Hubert Zapf, 85–94. Tübingen: Francke.

Spivak, Gayatri Chakravorty. 1994. "Can the Subaltern Speak?" In *Colonial Discourse and Post-Colonial Theory: A Reader*, edited by Patrick Williams and Laura Chrisman, 66–111. New York: Columbia University Press; Pearson Education.

Spivak, Gayatri Chakravorty. 1995. "Can the Subaltern Speak?" In *The Post-Colonial Studies Reader*, edited by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, 24–28. London: Routledge.

Spivak, Gayatri Chakravorty. 2012. "The Politics of Translation." In *The Translation Studies Reader*, edited by Lawrence Venuti. 3rd ed., 312–30. London: Routledge.

Sprüngli, Laura. 2017. "Why Is 'CH' the Country Code for Switzerland?" Accessed June 17, 2020. https://www.learn-swiss-german.ch/blog/ch-country-code-switzerland/.

St. Vincent Millay, Edna. 2001. "I Will Put Chaos into Fourteen Lines." In *The Penguin Book of the Sonnet: 500 Years of a Classic Tradition in English*, edited by Phillis Levin, 190. New York, NY: Penguin Books: 190.

Stahl, Henrieke. [unpublished]a. "Typologie des Subjekts in der Lyrik: Ein transzendentalphilosophisch begründetes Modell."

Stahl, Henrieke. [unpublished]b. "Überlegungen zur Typologie des Subjekts in der russischen Gegenwartslyrik."

Stahl, Henrieke. 2017. "Towards a Historical Typology of the Subject in Lyric Poetry." *Journal of Literary Theory* 11 (1): 125–35. https://doi.org/10.1515/jlt-2017-0014.

Stahl, Henrieke. 2019. "Типология субъекта в современной русской поэзии: теоретические основы." *Russian Literature* 109-10 (November-December): 1–29.

Stahl, Henrieke. 2020. "Einleitung: Schwellenzeit - Gattungstransitionen - Grenzerfahrungen." In *Schwellenzeit – Gattungstransitionen – Grenzerfahrungen; Sergej Birjukov zum 70. Geburtstag*, edited by Matthias Fechner and Henrieke Stahl, 1–26. Neuere Lyrik. Interkulturelle und interdisziplinäre Studien 8.2. Bern: Peter Lang.

Stahl, Henrieke. 2021. "The 'Novel in Poems' – An Emerging Genre." *Internationale Zeitschrift für Kulturkomparatistik 2: Contemporary Lyric Poetry in Transitions between Genres and Media*: 87-117.

Stahl, Henrieke, and Ekaterina Friedrichs, eds. 2020. Границы, пороги, лиминальность и субъективность в современной поэзии. Neuere Lyrik. Interkulturelle und interdisziplinäre Studien 8.1. Frankfurt a. M.: Peter Lang.

Stahl, Henrieke, and Hermann Korte. 2016. "Einleitung." In *Gedichte schreiben in Zeiten der Umbrüche: Tendenzen der Lyrik seit 1989 in Russland und Deutschland*, edited by Henrieke Stahl and Hermann Korte, 13–49. Neuere Lyrik. Interkulturelle und interdisziplinäre Studien 2. Frankfurt a.M: Peter Lang.

Starrs, Roy. 2014. "Introduction." In *When the Tsunami Came to Shore: Culture and Disaster in Japan*, edited by Roy Starrs, 1–20. Leiden: Global Oriental.

Sternsdorff-Cisterna, Nicolas. 2019. *Food Safety After Fukushima: Scientific Citizenship and the Politics of Risk.* Honolulu: University of Hawaii Press.

Stockhammer, Robert, Susan Arndt, and Dirk Naguschewski. 2007. "Einleitung: Die Unselbstverständ-lichkeit der Sprache. Zum Gedenken an Oskar Pastior." In *Exophonie: Anders-Sprachigkeit (in) der Literatur*, edited by Susan Arndt, Dirk Naguschewski, and Robert Stockhammer, 7–27. LiteraturForschung 3. Berlin: Kulturverlag Kadmos.

Streifer, Bill, and Fritz Johann Hansgirg. 2013. "1945: When Korea Faced Its Post-Colonial Future." *Transactions (Royal Asiatic Society, Korea Branch)* 88: npn.

Strelka, Joseph P. 1992. *Literatur und Politik: Beispiele literaturwissenschaftlicher Perspektiven.* Frankfurt a. M.: Peter Lang.

Stuckatz, Katja. 2014. "'Ein Beitrag zur modernen Weltdichtung': Ernst Jandl und die Internationale Avantgarde." Doctoral Dissertation, College of Liberal Arts, Pennsylvania State University.

Sturge, Kate. 2011. "Cultural Translation." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Gabriela Saldanha, 67–70. 2nd edition. London, New York: Routledge.

Suga Keijirō (菅 啓次郎). 2005. *Omunifon* (オムニフォーン): *'Sekai no hibiki' no shigaku* ("世界の響き" の詩学). Tōkyō: Iwanami Shoten.

Suga Keijirō (菅 啓次郎). 2007. "Translation, Exophony, Omniphony." In *Yōko Tawada: Voices from Everywhere*, edited by Douglas Slaymaker, 21–34. AsiaWorld. Lanham, Boulder, New York, Toronto, Plymouth, UK: Lexington Books.

Surana, Vibha. 2012. "Was hört auf, wo Europa anfängt? Zu Yoko Tawadas Grenzpolitik." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*; edited by Ortrud Gutjahr, 333–49. Tübingen: Konkursbuch.

Suttie, Emma. "The Liver: Loving Your Liver with Chinese Medicine." Accessed July 15, 2020. https://www.chinesemedicineliving.com/medicine/organs/the-liver/.

Suzuki Masami (鈴木正美). 2004. "Arui wa Kamomerappu-iri no hoshibudō (あるいはカモメラップ入りの干しぶどう): Kotoba to oto no awai de (言葉と音のあわいで)." In "Sōtokushū Tawada Yōko (総特集 多和田葉)." Special issue, *Yurīka. Shi to hiron* (ユリイカ。詩と批論) 36. (14): 234–43.

Tachibana, Reiko. 2010. "Tawada Yoko: Writing from 'Zwischenraum'." In *Yoko Tawada: Poetik der Transformation: Beiträge zum Gesamtwerk. Mit dem Stück Sancho Pansa von Yoko Tawada*, edited by Christine Ivanović, 277–83. Stauffenburg Discussion 28. Tübingen: Stauffenburg.

Tachibana, Reiko. 2017. "Beyond East and West: Tawada Yōko and Hideo Levy." First published in *Japan from Somewhere Else*. Special issue of PAJLS: Proceedings of the Association for Japanese Literary Studies 3, 2002. 23-6. Republished in *Contemporary Literary Criticism* 414: 183–90.

Takahashi, Takako, and Yūko Tsushima. 2006. "Female Sexuality and the Male Gaze: A Dialogue Between Takahashi Takako and Tsushima Yūko." In *Woman Critiqued: Translated Essays on Japanese Women's Writing*, edited by Rebecca L. Copeland, 119–34. Honolulu, Hawaii: University of Hawai'i Press.

Tanigawa Michiko (谷川道子). 2009. "Nihon kara no 'ekusofonī': Tawada Yōko no bungakuei'i no isō." *Trans-cultural Studies* (総合文化研究) 12 (Tokushū: 'Nihon': Bunka no kōsaten toshite (特集：〈日本〉：文化の交差点として)): 57–73.

Taniguchi Sachiyo (谷口幸代). 2010. "The Personal Pronoun Anata in the Literature of Yoko Tawada." In *Yoko Tawada: Poetik der Transformation: Beiträge zum Gesamtwerk. Mit dem Stück Sancho Pansa von Yoko Tawada*, edited by Christine Ivanović, 263–76. Stauffenburg Discussion 28. Tübingen: Stauffenburg.

Taniguchi Sachiyo (谷口幸代). 2012. "Eien no tabi no tojō (永遠の旅の途上): Tawada bungaku ni okeru doitsu (多和田文学におけるドイツ)." In *Tokō suru sakkatachi* (渡航する作家たち), edited by Kanda Yumiko (神田由美子) and Takahashi Tatsuo (高橋龍夫), 172–82. Tōkyō: Kanrin shobo.

Taureck, Bernhard H. F. 2006. *Emmanuel Lévinas: Zur Einführung.* 4th ed. (1st ed. 1997). Zur Einführung 329. Hamburg: Junius.

Tawada Yōko (多和田葉子). 1987. *Nur da wo du bist da ist nichts / Anata no iru tokoro dake nanimo nai (あなたのいるところだけなにもない).* Translated by Peter Pörtner. Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 1989. "Totenfeier ohne Leiche: 1989 zum Tod des Tennō." Translated by Peter Pörtner and the participants of a workshop at the Japanese Studies Seminar, Köln. *Kagami. Japanischer Zeitschriftenspiegel* 16 (1): 15–17.

Tawada Yōko (多和田葉子). 1994. "Die leere Tafel." *Sinn und Form* 46 (3): 466–71.

Tawada Yōko (多和田葉子). 1996. *Talisman.* 8 (2015). Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 1997. *Aber die Mandarinen müssen heute abend noch geraubt werden: Prosa & Lyrik.* Japanese poems translated by Peter Pörtner. Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 1998. *Kitsunetsuki* (きつね月). Tokyo: Shinshokan.

Tawada Yōko (多和田葉子). 1998 (2018). *Verwandlungen: Tübinger Poetik-Vorlesungen.* 2nd ed. Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 1999. "Gengo no hasama (言語の狭間)." *Waseda Bungaku 3* 24 (2): 66–74.

Tawada Yōko (多和田葉子). 2002. *Überseezungen: Literarische Essays.* Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 2006. *Kasa no shitai to watashi no tsuma* (傘の死体とわたしの妻). Tokyo: Shichosha.

Tawada Yōko (多和田葉子). 2007a. "Enyō gyogyō dokusho (遠洋漁業読書): Watashi no shikashū (わたしの詞華集)." *Gendaishi techō* (現代詩手帖) 50 (5): 102–8.

Tawada Yōko (多和田葉子). 2007b. *Katakoto no uwagoto* (カタコトのうわごと): Seidosha.

Tawada Yōko (多和田葉子). 2007c. "Metamorphosen der Personennamen." In *Exophonie: Anders-Sprachigkeit (in) der Literatur*, edited by Susan Arndt, Dirk Naguschewski, and Robert Stockhammer, 221–28. LiteraturForschung 3. Berlin: Kulturverlag Kadmos.

Tawada Yōko (多和田葉子). 2007d. *Sprachpolizei und Spielpolyglotte.* 3. Auflage 2011. Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 2009. "The Art of Being Nonsynchronous." In *The Sound of Poetry, the Poetry of Sound*, edited by Marjorie Perloff and Craig Douglas Dworkin, 184–95. Chicago: University of Chicago Press.

Tawada Yōko (多和田葉子). 2010. *Abenteuer der deutschen Grammatik: Gedichte.* 2nd ed., 2011. Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 2011a. "Jeder Fisch mit Schuppen hat auch Flossen: Die Esskultur, das Fremde und die Moral." *Die politische Meinung* 500/501: 105–9. http://www.kas.de/wf/de/33.23342/.

Tawada Yōko (多和田葉子). 2011b. "Schreiben im Netz der Sprachen." In. *Interkulturelle Begegnungen in Literatur, Film und Fernsehen: Ein deutsch-japanischer Vergleich*, edited by Hilaria Gössmann, Renate Jaschke, and Andreas Mrugalla, 447–54. München: Iudicium.

Tawada Yōko (多和田葉子). 2011c. *Yuki no renshūsei* (雪の練習生). Tōkyō: Shinchōsha.

Tawada Yōko (多和田葉子). 2012a. *Ekusofonī* (エクソフォニー): *Bogo no soto e deru tabi* (母語の外へ出る旅). Tōkyō: Iwanami shoten.

Tawada Yōko (多和田葉子). 2012b. "Uraga: Die schwarzen Schiffe der Moderne." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*, edited by Ortrud Gutjahr, 101–25. Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 2013. "Das Tor des Übersetzers oder Celan liest Japanisch." *Zeitschrift für interkulturelle Germanistik* 4 (2): 171–77. https://doi.org/10.14361/zig.2013.0212.

Tawada Yōko (多和田葉子). 2014. *Wo Europa anfängt & Ein Gast: Erzählungen und Gedichte.* Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 2015/2016. *A Poem for a Book* (一詩一書). Hong Kong: The Chinese University of Hong Kong Press. muse.jhu.edu/book/43183.

Tawada Yōko (多和田葉子). 2016a. *Ein Balkonplatz für flüchtige Abende.* Tübingen: Konkursbuch.

Tawada Yōko (多和田葉子). 2016b. "Rede zum Kleist-Preis 2016." Accessed December 05, 2017. http://www.konkursbuch.com/html/net%202016herbst/reden%20kleist/yoko%20tawada-KleistPreisrede.pdf.

Tawada Yōko (多和田葉子). 2017a. "Hamlet No See." Accessed January 15, 2020. https://www.lyrikline.org/en/poems/hamlet-no-see-13807.

Tawada Yōko (多和田葉子). 2017b. *Shutaine* (シュタイネ). Tōkyō: Seidōsha.

Tawada Yōko (多和田葉子), and Bettina Brandt. 2006. "The Postcommunist Eye: An Interview with Yoko Tawada." *World Literature Today* 80 (1): 43–45.

Tawada Yōko (多和田葉子), and John Namjun Kim. 2010. "Funeral Without a Corpse." In *Yoko Tawada: Poetik der Transformation: Beiträge zum Gesamtwerk. Mit dem Stück Sancho Pansa von Yoko Tawada*, edited by Christine Ivanović, 231. Stauffenburg Discussion 28. Tübingen: Stauffenburg.

Tawada Yōko (多和田葉子), Shibata Motoyuki (柴田元幸), Ono Seiji (小野成嗣), and Nozaki Kan (野崎歓). 2007. "Honyaku no shigaku (翻訳の詩学): 'Ekusofonī' o motomete (〈エクソフォニー〉を求めて)." *Gunzō* (群像) (2): 116–39.

Tawada Yōko (多和田葉子), Suga Keijirō (菅 啓次郎), and Nozaki Kan (野崎歓). 2004. "Kotoba o tanoshimu akuma (言葉を愉しむ悪魔): Hōrō, hon'yaku, bungaku (放浪・翻訳・文学)." In "Sōtokushū Tawada Yōko (総特集 多和田葉)." Special issue, *Yurīka. Shi to hiron* (ユリイカ。詩と批論) 36. (14): 121–51.

Tawada Yōko (多和田葉子), and Takase Aki. *Diagonal.* Konkursbuch, 2003, CD.

Thorne, Sara. 2006. *Mastering Poetry.* Palgrave Master Series. Basingstoke: Palgrave Macmillan.

Thumboo, Edwin. 2008. "Conditions of Cross-Cultural Perceptions: The Other Looks Back." In *Embracing the Other: Addressing Xenophobia in the New Literatures in English*, edited by Dunja M. Mohr, 11–36. Cross / Cultures 95. Amsterdam, New York: Rodopi.

Tierney, Robin Leah. 2010. "Japanese Literature as World Literature: Visceral Engagement in the Writings of Tawada Yoko and Shono Yoriko." Doctoral dissertation, Graduate College, Comparative Literature, University of Iowa.

Tobias, Shani. 2015. "Tawada Yōko: Translating from the 'Poetic Ravine'." *Japanese Studies* 35 (2): 169–83. https://doi.org/10.1080/10371397.2015.1058146.

Tochigi, Nobuaki, 栩木伸明. 2005. "Hon'yaku kara kojingengo (idiorekuto) e (翻訳から個人言語（イディオレクト）へ): Wēruzu, Airurando no shijin-tachi to Tawada Yōko, Hiwa Satoko o tsunagu mono (ウェールズ、アイルランドの詩人たちと多和田葉子、日和聡子をつなぐもの)." *Gendaishi techō* (現代詩手帖) 48 (6): 108–13.

Totten, Monika, and Tawada Yōko (多和田葉子). 1999. "Writing in Two Languages: A Conversation with Yoko Tawada." *Harvard Review* 17 (Pleasures and pleasures): 93–100.

Tsang, Steve Yui-Sang. 2007. *A Modern History of Hong Kong.* London: Tauris.

Tsuchiya Masahiko (土屋勝彦). 2004a. "Auf der Suche nach dem transkulturellen Zwischenraum (越境する中間地帯を求めて): Versuch zu Yoko Tawada (多和田葉子論への試み)." In *Yoko Tawada* (多和田葉子): *Schreiben im interkulturellen Zwischenraum* (越境文化の中間地帯で書くこと), edited by Tsuchiya Masahiko (土屋勝彦) and Gustav-Adolf Pogatschnigg, 15–32. Tōkyō: Sankeisha.

Tsuchiya Masahiko (土屋勝彦). 2004b. "Ekkyō suru chūkan chitai o motomete / Auf der Suche nach dem transkulturellen Zwischenraum (越境する中間地帯を求めて): Tawada Yōko ron e no kokoromi

/ Versuch zu Yoko Tawada (多和田葉子論への試み).” *Ningen bunka kenkyū* (人間文化研究) 2: 67–82.

Tsuchiya Masahiko (土屋勝彦). 2004c. “Fremdsprachiges Schreiben: Hideo Levy, David Zoppetti und Yoko Tawada.” In *Nagoya shiritsu daigaku “Jinbun shakai gakubu kenkyū kiyō”* (名古屋市立大学 『人文社会学部研究紀要』) 16: 79–103.

Tsuchiya Masahiko (土屋勝彦). 2009a. “Doitsugo-ken no ekkyō bungaku (ドイツ語圏の越境する文学).” In *Ekkyōsuru bungaku* (越境する文学), edited by Tsuchiya Masahiko (土屋勝彦), 117–44. Tōkyō: Suiseisha.

Tsuchiya Masahiko (土屋勝彦). 2009b. “Tawada Yōko ron e no kokoromi (多和田葉子論への試み).” In *Ekkyōsuru bungaku* (越境する文学), edited by Tsuchiya Masahiko (土屋勝彦), 221–51. Tōkyō: Suiseisha.

Tymoczko, Maria. 1999. “Post-Colonial Writing and Literary Translation.” In *Post-Colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, 19–40. Translation studies. London, New York: Routledge.

Ulfat, Jasamin. 2011. “Eine Sprache zwischen Japanisch und Deutsch: Yoko Tawadas Botin in den *Überseezungen*.” *Veröffentlichungen des Japanisch-Deutschen Zentrums Berlin* 61: 204–14.

van Dijk, Kari. 2012. “Unvollkommene Androgynie: Menschliche Stimmen bei Ingeborg Bachmann, Elizabeth Murray und Yoko Tawada.” Doctoral dissertation, Radboud Universiteit. https://repository. ubn.ru.nl/handle/2066/99152.

Velho, Astride. 2016. *Alltagsrassismus erfahren: Prozesse der Subjektbildung - Potentiale der Transformation.* Interkulturelle Pädagogik und postkoloniale Theorie 5. Frankfurt a.M: Peter Lang. Doctoral dissertation, Universität Oldenburg, 2014.

Vincent, Keith (キース・ヴィンセント). 2004. “Kuia sakka toshite no Tawada Yōko (クイア作家としての多和田葉子).” In “Sōtokushū Tawada Yōko (総特集 多和田葉).” Special issue, *Yurīka. Shi to hiron* (ユリイカ。詩と批論) 36. (14): 177–91.

Vorrath, Wiebke. 2020. *Hörlyrik der Gegenwart: Auditive Poesie in digitalen Medien*. Film – Medium – Diskurs. Würzburg: Königshausen & Neumann.

Wada Tadahiko (和田忠彦). 1997. “Tawada Yōko ron (多和田葉子論): Tokeru chizu, matou kotoba (とける地図、まとう言葉).” *Bungakukai, Shinshun tokubetsugō* 51 (2): 212–23.

Wadenfels, Bernhard. 2002. “Levinas and the Face of the Other.” In *The Cambridge Companion to Levinas*, edited by Robert Bernasconi and Simon Critchley, 63–81. Cambridge companions. Cambridge: Cambridge University Press. http://search.ebscohost.com/login.aspx?direct=true& scope=site&db=nlebk&db=nlabk&AN=112339.

Wagō, Ryoichi (和合亮一). 2011. *Shi no tsubute* (詩の礫). Tokyo: Tokuma shoten.

Wakabayashi, Bob Tadashi. 2012. “Axes to Grind: The Hirohito Was Guilt Controversy in Japan.” In *Critical Readings on the Emperors of Japan*, edited by Ben-Ami Shillony, 1159–85. Leiden: Brill.

Wang, Hui. 2011. “Postcolonial Approaches.” In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Gabriela Saldanha, 200–204. 2nd ed. London, New York: Routledge.

Warstat, Matthias. 2005. “Liminalität.” In *Metzler Lexikon Theatertheorie*, edited by Erika Fischer-Lichte, Doris Kolesch, and Matthias Warstat, 186–88. Stuttgart & Weimar: J.B. Metzler.

Weber, Beverly M. 2015. “Precarious Intimacies: Yoko Tawada’s Europe.” *Critical Ethnic Studies* 1 (2): 59–80. https://doi.org/10.5749/jcritethnstud.1.2.0059.

Weber, Ingeborg. 1994a. “Poststrukturalismus und écriture féminine: Von der Entzauberung der Aufklärung.” In *Weiblichkeit und weibliches Schreiben: Poststrukturalismus, weibliche Ästhetik, kulturelles Selbstverständnis*, edited by Ingeborg Weber, 11–50. Darmstadt: Wissenschaftliche Buchgesellschaft.

Weber, Ingeborg. 1994b. “Weiblichkeit und weibliches Schreiben: Versuch einer Standortbestimmung.” In Weber 1994, 195–202.

Weichselbaumer, Doris. 2016. "Discrimination Against Female Migrants Wearing Headscarves."
Forschungsinstitut zur Zukunft der Arbeit (Institute for the Study of Labor). *IZA Discussion Papers*
(10217): 2–27.

Weigel, Sigrid. 1983. "Der schielende Blick: Thesen zur Geschichte weiblicher Schreibpraxis." In *Die
verborgene Frau: Sechs Beiträge zu einer feministischen Literaturwissenschaft*, edited by Inge Stephan
and Sigrid Weigel, 83–137. Literatur im historischen Prozess Neue Folge 6. Hamburg: Argument.

Weigel, Sigrid. 1995. *Die Stimme der Medusa: Schreibweisen in der Gegenwartsliteratur von Frauen.*
2nd ed. Dülmen-Hiddingsel: Tende.

Weigel, Sigrid. 2004. "Laudatio auf Yoko Tawada." In *Yoko Tawada (多和田葉子): Schreiben im
interkulturellen Zwischenraum (越境文化の中間地帯で書くこと)*, edited by Tsuchiya Masahiko (土
屋勝彦) and Gustav-Adolf Pogatschnigg, 10–13. Tōkyō: Sankeisha.

Weigel, Sigrid. 2006. "Die Stimme als Medium des Nachlebens: Pathosformel, Nachhall, Phantom:
Kulturwissenschaftliche Perspektiven." In *Stimme: Annäherung an ein Phänomen*, edited by Doris
Kolesch and Sybille Krämer, 16–39. Suhrkamp-Taschenbuch Wissenschaft 1789. Frankfurt a. M.:
Suhrkamp.

Weigel, Sigrid. 2012. "Suche nach dem E-mail für japanische Geister: Yoko Tawadas Poetik am
Übergang differenter Schriftsysteme." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko
Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*, edited by Ortrud Gutjahr, 127–
43. Tübingen: Konkursbuch.

Weissmann, Dirk. 2014. "Les papiers d'identité (linguistique et littéraire) d'un écrivain « sans racines » et
« à moitié américain »: écriture exophone et autotraduction chez Frank Wedekind." *Revue de
Littérature Comparée* 351 (3): 311–22.

Welsch, Wolfgang. 1994. "Transkulturalität – Die veränderte Verfassung heutiger Kulturen: Ein Diskurs
mit Johann Gottfried Herder." http://www.via-regia.org/bibliothek/pdf/heft20/welsch_transkulti.pdf.
first published in: VIA REGIA – Blätter für internationale kulturelle Kommunikation Heft 20/ 1994.

Welsch, Wolfgang. 2010. "Was ist eigentlich Transkulturalität?" In *Hochschule Als Transkultureller
Raum? Kultur, Bildung und Differenz in der Universität*, edited by Lucyna Darowska, Thomas
Lüttenberg, and Claudia Machold, 39–66. Kultur und soziale Praxis. Bielefeld: transcript. Newly
paginated for pdf. http://www2.uni-jena.de/welsch/papers/W_Welsch_Was_ist_Transkulturalit
%C3%A4t.pdf. Accessed March 24, 2018.

Welz, Frank. 2000. "Identität und Alterität in soziologischer Perspektive." In *Wir – ihr – sie: Identität
und Alterität in Theorie und Methode*, edited by Wolfgang Eßbach, 89–101. Identitäten und Alteritäten
2. Würzburg: Ergon.

Wende, Waltraud 'Wara'. 2002. "Sehtexte: oder: vom Körper der Sprache." In *Über den Umgang mit der
Schrift*, edited by Waltraud 'Wara' Wende, 302–35. Würzburg: Königshausen und Neumann.

Wertheimer, Jürgen, and Isabelle Holz. 2016. "'Streck deine Zunge heraus, laß mich deine Zunge lecken':
Aspekte der Sprach-Erotik im deutschsprachigen Werk von Yoko Tawada." In *Am Scheideweg der
Sprachen: Die poetischen Migrationen von Yoko Tawada*, edited by Amelia Valtolina and Michael
Braun, 33–41. Stauffenburg Discussion 33. Tübingen: Stauffenburg.

Wetzler, Peter. 2012. "Hirohito and the War: Conclusion." In *Critical Readings on the Emperors of
Japan*, edited by Ben-Ami Shillony, 1131–57. Leiden: Brill.

Whyman, Rose. 2010. *Anton Chekhov.* Routledge modern and contemporary dramatists. New York, NY:
Routledge.

William, Jennifer Marston. 2012. "Cognitive Poetics and Common Ground in a Multicultural Context:
The Poetry of Zehra Çirak." *The German Quarterly* 85 (2): 173–92.

Williams, Rhian. 2019. *The Poetry Toolkit: The Essential Guide to Studying Poetry.* 3rd ed. London, New
York: Bloomsbury Academic.

Williams, Rhys. 1997. "German-Speaking Countries." In *The Oxford Guide to Contemporary World
Literature*, edited by John Sturrock, 165–83. Oxford paperbacks. Oxford: Oxford University Press.

Williamson, James A. 1953. *A Short History of British Expansion: The Modern Empire and Commonwealth.* 4th ed. London: MacMillan.

Willms, Weertje. 2016. "Hyperkulturelle Lyrik? Beobachtungen zur deutschsprachen Lyrik der Gegenwart." *ZIG Zeitschrift für Interkulturelle Germanistik* 7 (1): 61–80.

Wisker, Gina. 2007. *Key Concepts in Postcolonial Literature.* Palgrave Key Concepts: Literature. Basingstoke: Palgrave Macmillan.

Wohlers, Rosa. 2016. *Zur Darstellung und Konzeption von Alterität und Subjekt im Romanwerk von J.-M. G. Le Clézio.* Études littéraires françaises 77. Tübingen: Narr Francke Attempto.

Wright, Chantal. 2008. "'Bringt Poesie in unsere Städte': Obrigkeitsdeutsch and Exophonic Literature." *Kakanien revisited (Verbotene Worte)*, 1–2. Accessed June 17, 2020.

Wucherpfennig, Wolf. 2002. "Fremdheiten: Die erlebte Fremdheit, das konstruierte Fremde und die Entfremdung." In *Hamburger Gastprofessur für Interkulturelle Poetik: Yoko Tawada: Fremde Wasser: Vorlesungen und wissenschaftliche Beiträge*, edited by Ortrud Gutjahr, 185–97. Tübingen: Konkursbuch.

Wyschogrod, Edith. 2002. "Language and Alterity in the Thought of Levinas." In *The Cambridge Companion to Levinas*, edited by Robert Bernasconi and Simon Critchley, 188–205. Cambridge companions. Cambridge: Cambridge University Press. http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=112339.

Yagi, Chūei. 2012. "Introduction: The Winding Road of Modern Japanese Poetry." In *101 Modern Japanese Poems*, edited by Makoto Ōoka, 大岡 信, Janine Beichman, and Paul McCarthy, xv–xxiv. London: Thames River Press.

Yagyu, Masana. 2019. "Multi-Linguality in Yoko Tawada and Her Works: In Search of the Origin." *Hiyoshi-Studien zur Germanistik der Privatuniversität Keio* (慶應義塾大学日吉紀要ドイツ語学・文学) 58: 145–62.

Yildiz, Yasemin. 2007. "Tawada's Multilingual Moves: Toward a Transnational Imaginary." In *Yōko Tawada: Voices from Everywhere*, edited by Douglas Slaymaker, 77–89. AsiaWorld. Lanham, Boulder, New York, Toronto, Plymouth, UK: Lexington Books.

Yildiz, Yasemin. 2017. "Detaching from the Mother Tongue: Bilingualism and Liberation in Yoko Tawada." First published in *Beyond the Mother Tongue: The Postmonolingual Condition*. New York: Fordham UP, 2012. 109-42. Republished in *Contemporary Literary Criticism* 414: 225–44.

Yokoi Kazue (横井一江). 2007. "Bokoku no soto e – Takase Aki (母国の外へ―高アキ): Soshite Tawada Yōko to no deai, oto to kotoba no 'ekusofonī' (そして多和田葉子との出会い、音と言葉の「エクソフォニー」)." *Yurīka. Shi to hiron* (ユリイカ。詩と批論) 39 (2): 130–35.

Yokota-Murakami, Takayuki. 2018. *Mother-Tongue in Modern Japanese Literature and Criticism: Toward a New Polylingual Poetics.* Singapore: Springer Nature; Palgrave Macmillan.

Yonaha Keiko (与那覇恵子). 2004. "Tawada Yōko no gengo sekai (多和田葉子の言語世界): Ēteru-teki shintairon shiron (エーテル的身体論試論)." In *Josei sakka* (女性作家): *[Genzai]* （《現在》), edited by Kan Satoko (管聡子), 192–200. Tokyo: Shibundō.

Yotsumoto Yasuhiro (四元康祐). 2007. "Namae no nai shōsetsu no tana kara korogari-ochita 'warabe' uta (名前のない小説の棚から転がり落ちた（わらべ）うた)." *Gendaishi techō* (現代詩手帖) 50 (5): 94–100.

Young, Vicky. 2016. "Inciting Difference and Distance in the Writings of Sakiyama Tami, Yi Yang-Ji, and Tawada Yōko." Doctoral dissertation, School of East Asian Studies, School of Languages, Cultures and Societies, University of Leeds.

Yuki, Masami. 2014. "Post-Fukushima Discourses on Food and Eating: Analysing Political Implications and Literary Imagination." In *Literature and Art After 'Fukushima': Four Approaches*, edited by Lisette Gebhardt and Masami Yuki, 37–51. Berlin: EB.

ZAO saint-petersberg.com. "Quick Facts: St. Petersburg in Facts and Figures." Accessed July 21, 2020. http://www.saint-petersburg.com/quick-facts/.

Zenker, Tobias. 2014. "Hybride Identitäten und postdramatische Tendenzen bei Emine Sevgi Özdamar und Feridun Zaimoğlu." In *Spielräume des Anderen: Geschlecht und Alterität im postdramatischen Theater*, edited by Nina Birkner, Andrea Geier, and Urte Helduser, 79–94. Theater 38. Bielefeld: transcript Verlag.

Zima, Peter V. 2017. *Theorie des Subjekts: Subjektivität und Identität zwischen Moderne und Postmoderne.* 4th, expanded edition. UTB Philosophie, Psychologie, Soziologie, Literaturwissenschaft 2176. Tübingen: A. Francke. http://www.utb-studi-e-book.de/9783838547961.

Zöllner, Reinhard. 2011. *Japan. Fukushima. Und wir: Zelebranten einer nuklearen Erdbebenkatastrophe.* München: Iudicium.

Zymner, Rüdiger. 2009a. *Lyrik: Umriss und Begriff.* Paderborn: mentis.

Zymner, Rüdiger. 2009b. "'There is nothing hotter than a terrific verse novel': Zur Konjunktur der langen Erzähldichtung." *Comparatio* 1 (1): 145–62.

Zymner, Rüdiger. 2017. "Lyric and Its 'Worlds'." *JLT* 11 (1): 149–60.

Table of Figures

Eidesstattliche Erklärung

Hiermit erkläre ich an Eides statt, dass ich die vorliegende Arbeit selbstständig und nur mit den angegebenen Hilfsmitteln verfasst habe und die wörtlich oder dem Inhalt nach aus fremden Arbeiten entnommenen Stellen als solche kenntlich gemacht sind. Ferner versichere ich, dass ich die gleiche Arbeit noch nicht für eine andere wissenschaftliche Prüfung eingereicht und mit der gleichen Abhandlung weder bereits einen Doktorgrad erworben noch einen Doktorgrad zu erwerben versucht habe.

_____