

of both Bunseimu's personal ambition and Raishun's politicized *koi*, a translation of their inherent Romantic idealism into a spiritual dimension. Rubina longs for independence from her father, so that she can pursue the object of her own *koi*: Shinjia. The villain Kōryō schemes to get rich quick through courtship by proxy and marriage in the flesh. Generally speaking, each character's action originates from a differently directed *koi*.

*Tsuyu dandan* presents an explicit revisionary response to Angaidō's definition of *koi*. Chapter 15 opens with a discussion of the meaning of *koi*, and of whether Shinjia, who neither joins the competition nor privately proposes marriage to Rubina, "knows *koi*":

Without knowing love (*koi*), one cannot know God; without knowing God, one cannot know love. Consider the origins of love: on a grand scale, it arises between God and men; on a small scale, it arises between parent and child. The love for one's elder or younger brother can grow into love for a woman or love for a man or love for a country or love for the world; presumably, it can be extended to a love of future times. Burning with love for us, whom he had never seen, Christ accepted a crown of thorns and expired on the cross; Shakyamuni surrendered his princely throne and ended his life by the River Bada. Beyond any differences between orthodoxy and heresy, or between East and West, they were both truly holy beings who knew love and mercy. (RZ 7.89-90)

Note that Rohan's definitions of *koi* range from the most basic family attachments, to romantic love, philanthropy, religious love, and even spiritual yearning; further, for this overarching concept of love, Rohan does not use the word *ai* 愛, though that has since become the most common Japanese translation for the English word "love." *Ai* is complete and therefore static. It cannot convey the notion of love directed toward an ideal or the invisible, unattainable glory of Heaven.

The narrator of *Tsuyu dandan* puts at the apex of his hierarchy of *koi* the two figures of Christ and Buddha, calling them "those who know (yearning) Love" (*koishiri* 恋知り). He recognizes in their mercy, or compassion (*nasake* 情), the love that the strong can feel for the weak, complementing the reciprocal love and adoration that humans feel toward the divine: something akin to *agape* in the West. This return to the historical exemplars of a lost purity—a backward glance in the interests of defining a future vision—is ultimately universal and futurological. The narrator explicitly states that this love transcends East and West, and that it can be transmitted to "generations unborn" and to "future times."

For Rohan, all human *koi* is generated not only by emotion but also by reason. In spiritual terms, the Daoist seer Mumei's Magic Squares and Ginchō's *The Hidden Logic of the Magic Square* suggest that life-altering meaning can be derived from combinations of pattern and logic (or, to borrow a Wordsworthian phrase, "geometric truth"). Yet the rule-based or fact-based limitations of such "logic" also mean, as Rohan explains in his own essay on the subject,<sup>30</sup> that human beings are not themselves almighty. The recognition of human inadequacy is what engenders the yearning for something that lies beyond, and a sense of awe before the sublime workings of the universe.

On a more earthly level, Rubina's knowledge of yearning love is established by her love for Shinjia and by such characteristics as her delight in flowers and her keeping of doves. But she cannot act on that love: she has effectively been placed under house arrest. Only by reading Wordsworth, and putting her reading into mental "action" and later real achievement, does she demonstrate the power of yearning love to exercise the imagination and produce practical results. Here Rubina goes beyond mere feeling and mere logic.

Rubina's *koi* is stimulated and intensified by parental oppression. This places her, at first blush, in the company of a bevy of more melodramatically suffering beauties who inhabit the Meiji political novel. One must bear in mind that, even when the focus is on women, such novels do not necessarily refer only (or even mainly) to women's rights. Rather, feminism in the Meiji political novel tends to be at least partly Aesopian, with women standing for, variously, the country as a whole, the New Japan, the commoner class, or (often) the families and descendants of partisans of the *ancien régime*, the Tokugawa shogunate. At a cursory glance, Rubina might seem to fit the general pattern of this Romantic political trope of the suffering or combative *kajin*,<sup>31</sup> but further reflection shows otherwise.

It is true that Bunseimu temporarily deprives Rubina of her rights, and that she struggles to choose between filial duty and her *koi* for the man she loves and respects. Her longing while she is "imprisoned"

<sup>30</sup> RZ 40, p. 15. Also see n. 22 above.

<sup>31</sup> *Tsuyu dandan* also adapts certain plot elements from a Chinese story known in Japanese as "Sen shūsai ayamatte hōō no tomo wo metoru koto" 錢秀才錯占鳳凰儔, from the Ming Dynasty collection of colloquial novellas, *Seisei kōgen (Xingshi hengyan)* 醒世恒言. See *Hakuwa shōsetsu sangen nihaku*, Collection III (Yumani Shobō, 1985), 1:437–96. However, the bride in the Chinese tale is a mere cipher, functioning solely as a plot device.

at home internalizes her struggle, and culminates in a reunion with her lover that is first imaginary and then becomes actual. However, Bunseimu's aim in "oppressing" Rubina is not ultimately political; it is psychological.

From the first, the novel directs our attention to Rubina's inner, spiritual development. In a parody of those dashing heroines of the political novel who strove to change the world (or at least help a hero do it), the "groom-wanted" advertisement describes Rubina to potential suitors as "neither agile nor energetic," and emphasizes instead her quieter qualities and social relationships: she is "respected and loved by her friends." Later, Rubina's soliloquies highlight aspects of her mental life, such as her appreciation of Wordsworth, her longing for Shinjia, and her decision to rebel against Bunseimu's authority. Rubina's unconventional *koi* internalizes the Romanticism of the political novel.

Thanks to the ultimate benevolence of Bunseimu's educational project (and Rohan's master plan), no actual rebellion need be carried out. Bunseimu, it turns out, did not really intend to force a choice upon Rubina; he did not even expect the contest to produce a groom directly. The real story is how Rubina learns to internalize her *koi*. She finds inspiration in a book of poetry, her only companion in her solitude.

#### WORDSWORTH'S *KOI*

If we were to open the volume of Wordsworth's poetry that Rubina keeps by her side,<sup>32</sup> we would find a passage from *The Prelude* too similar to Rohan's theory of *koi*, in both structure and content, to be merely accidental:

By love subsists  
All lasting grandeur, by pervading love;  
That gone, we are as dust.—Behold the fields  
In balmy spring-time full of rising flowers  
And joyous creatures; see that pair, the lamb  
And the lamb's mother, and their tender ways

<sup>32</sup> Chapter 8 mentions a "volume of poetry," giving Wordsworth, spelled phonetically in *kana*, as the author (RZ 7.44). In Chapter 11, Rubina purportedly quotes from this book (RZ 7.65-66). Nowhere in *Isuyu dandan* is *The Prelude* mentioned by name; but my discussion will show that it was indeed the "volume of poetry" in question, or was included in it.

Shall touch thee to the heart; thou callest this love,  
 And not inaptly so, for love it is,  
 Far as it carries thee. In some green bower  
 Rest, and be not alone, but have thou there  
 The One who is thy choice of all the world:  
 There linger, listening, gazing, with delight  
 Impassioned, but delight how pitiable!  
 Unless this love by a still higher love  
 Be hallowed, love that breathes not without awe;  
 Love that adores, but on the knees of prayer,  
 By heaven inspired; that frees from chains the soul,  
 Lifted, in union with the purest, best,  
 Of earth-born passions, on the wings of praise  
 Bearing a tribute to the Almighty's Throne.

(*The Prelude* XIV, 168–87)<sup>33</sup>

Earlier in *The Prelude* Wordsworth had invoked, as part of his title to Book VIII, a “Love of Nature Leading to Love of Mankind.” Here in Book XIV he celebrates in sequence the elemental love of mother and child, the higher “impassioned” love for one’s unique mate, and a love that is “still higher” and “by heaven inspired”: the love that later in the poem he goes on to call a “spiritual Love” (line 188) and an “intellectual Love” (line 207), and to relate explicitly to his great theme of the crisis and redemption of Imagination (line 206).

Rohan’s initial hierarchy of *koi* thus mirrors Wordsworth’s: crucial parallels exist between their conceptions of parental, romantic, intellectual, and spiritual love. Although Rohan’s style, with its parallelisms and archaic language, effectively disguises his borrowings from Wordsworth as Neo-Confucian rhetoric and homily, his treatment of love reflects Wordsworth’s formulation more strongly than it does, say, Confucian benevolence, Buddhist compassion, or Christian love.<sup>34</sup>

<sup>33</sup> I use the 1849–1850 version of *The Prelude* as given in *Wordsworth: Poetical Works* (Oxford: Oxford University Press, 1981), ed. Thomas Hutchinson; rev. Ernest De Selincourt, pp. 494–588.

<sup>34</sup> Partial or defective parallels do exist, both in the hierarchies of love and loyalty in Confucius and Mencius and in the standard formulations of nineteenth-century Western psychology texts available in Meiji Japan. An example of the latter is the typology of the “benevolent affections”—“love of kindred, love of friends, love of benefactors, love of home and country”—in Joseph Haven’s *Mental Philosophy: Including the Intellect, Sensibilities, and Will* (Boston: Gould and Lincoln, 1859), p. 442 (italics in the original). Wordsworth’s own hierarchy partakes of a tradition that extends back through Dante’s *Commedia* and *La Vita Nuova* to the New Testament and Plato’s *Symposium*.

Wordsworth makes crystal-clear the connection between imagination and the highest form of love. "This spiritual Love," he writes, "acts not nor can exist / Without Imagination" (*The Prelude*, XIV, 188–89). Shinjia's higher yearnings point to what Wordsworth calls a "spiritual Love," and a "heaven inspired" love that "breathes not without awe." He secretly loves Rubina too but, for the moment, his efforts are directed mainly at awakening all people to their lack of spirituality. It is Rubina's *koi* that, though not in itself the highest form of love, is presented as a symbol of human aspiration powerful enough to stimulate the imagination. Rubina's frustrated love for Shinjia is precisely what prompts her to dream a Wordsworthian, imaginative dream.

WORDSWORTH INTERNALIZED: DREAM  
AS THE FLOWER OF *KOI*

In Chapter 8, Bunseimu takes Rubina to the town of Cobourg on the shores of Lake Ontario in British Canada for the summer. (Note that the Great Lakes are Wordsworth's beloved Lake District, translated into the future world represented by North America.) There Rubina will be able to see neither Shinjia nor any of the zealous candidates now desperately seeking her favor. More importantly, this quiet, isolated lakeside resort is the perfect place for her imagination to blossom:

Rubina took not a single step outside her chamber. Setting aside the volume of Wordsworth's poetry that she had been reading, she looked through the window, absorbed in thought, gazing at the small boats on the lake as they came and went, their full white sails fluttering like the wings of butterflies. The wind came blowing from somewhere, combing her hair of spun gold. Dressed luxuriously in a gown of black gossamer silk, she resembled the pagodite image of a goddess: one might well have wondered if she were an animate being or no. Preoccupied, she leaned as in a trance against her desk. As she did so, she noticed, here in her room, the flower of lovers, "Forget-me-not." (RZ 7.44)

A soliloquy immediately follows, as Rubina muses on her *koi*: she begins by repeating the name of the flower of lovers and considering its meaning; she wonders if her own lover, Shinjia, has forgotten about her; and she ends with a heartfelt invocation of his name. The sound of her maid's approaching footsteps brings her out of her reverie.

The movement of the wind transports Rubina and the reader into a world of fantasy and remembrance. Let us review this process, focusing on the interplay between breeze and gaze. Rubina has been reading Wordsworth's poetry, but sets the volume aside. The content and significance of that reading (and, for now, of her thoughts) are withheld. She directs her gaze and her thoughts into the distance. She perceives the wind first by seeing its effect on the butterfly-like<sup>35</sup> sails of the boats. Then the wind begins to affect her directly ("combing her hair"). By a process identical to the Wordsworthian "correspondent breeze,"<sup>36</sup> she enters a trance-like state. Up to this point, the description has been external. Rubina then returns her gaze to her immediate surroundings and notices a forget-me-not, identified in *kanji* as the "flower of mutual yearning" (*sōshika* 相思花) and also in English, phonetically rendered in *kana* on the side. Rohan has planted this flower at this spot in the narrative to signify that *koi* is, more than a momentary passion for the beloved, a process of remembrance and the renewal of a desired intimacy.<sup>37</sup>

Note the sequence and its result. Rubina's gaze has traveled from her immediate proximity into the distance and then back again. In tandem with her gaze, her thoughts have traveled from her immediate circumstances into a state of forgetfulness, and back again. The forget-me-not prompts recollections and musings that deepen her consciousness of her own love and commitment. This whole exercise constitutes a prelude and a prototype of the fuller, more productive dream that is to follow.

After spending a few months at Lake Ontario, Bunseimu and Rubina

<sup>35</sup> The common association of the butterfly with dream derives from the famous story in which the philosopher Zhuangzi, waking from a dream, wonders if he had been dreaming he was a butterfly, or if the butterfly is now dreaming it is Zhuangzi. See the *Qiyu lun* 齊物論 chapter of the *Zhuangzi* 莊子. I have consulted the Chinese and Japanese texts in Ikeda Tomohisa, ed., *Sōshi (jō)*, vol. 5 of *Chūgoku no koten*, ed. Tōdō Akiyasu (Gakushū Kenkyūsha, 1983), p. 88.

<sup>36</sup> *The Prelude* (I, 35). For an overview of the pervasive use of wind and related tropes in Romantic poetry, and, more specifically, the significance of such formulas as Wordsworth's "correspondent breeze" and Coleridge's "intellectual breeze," see M. H. Abrams, "The Correspondent Breeze: A Romantic Metaphor," in his *The Correspondent Breeze*, pp. 25–43.

<sup>37</sup> The sight of the forget-me-not prompts Rubina to reflect on lovers' remembrance and forgetting, in the course of which she quotes from topical poems in classical Japanese in the *Shin kokin wakashū* (ca. 1205) and the *Shūi wakashū* (ca. 1005). See Noborio Yutaka et al., eds., *Kōda Rohan shū*, vol. 22 of *Shin Nihon koten bungaku taikai Meiji hen*, ed. Nakano Mitsutoshi et al. (Iwanami shoten, 2002), p. 46 nn. 10–11.

return to Zenerasu Village in September. In Chapter 11, Rubina again indulges in daydreams, and again her thoughts move through a process similar to that of her earlier lakeside trance. This time, however, we are transported into the dream itself. One quiet evening, as Rubina's thoughts turn to Shinjia, a "cool autumn wind" softly rustles the curtains in her room. Then she hears the clear sound of something ("Wheeww, wheew—") she cannot quite identify: it is too weak to be the wind, too strong to be some musical insect. She soliloquizes:

I thought I heard it again. . . . As if it had a tune to it. . . . Ah, so lost am I in these reveries, I had better ascribe to my own spirit the hearing of such a sound. As in the book of poetry I was reading today:

O, dream! O, dream! O, sweet and fragile dream!  
 Whence dost thou come? Art thou not the flower  
 Whose blossom faintly issues from the moist  
 Moist, yielding soil of thought, when the keen wind  
 Of sense (*kankaku* 感覚) doth weaken and subside?  
 How exquisite!  
 How delicate! When, once again, this wind  
 Shall mercilessly blow and brush away  
 Thy colours o'er yon clouds of white, and sweep  
 Thine image to the depths of the blue sea,  
 Alone remaining in my breast will be  
 The merest essence, phantom-like, ethereal.<sup>38</sup>

Just so, just now, the power of my own senses [*kankaku*] has weakened; it is only my mind that is engaged. As if I have entered upon the path of dream. Not dream, perhaps: perhaps the borderline of dream and reality. 'Wheeww, wheew—.' Ah, no dream: the sound comes from this direction. (*RZ* 7.65–66)

<sup>38</sup> The original of this passage is Rohan's "translation" into lyrical Japanese prose of a passage, purportedly from Wordsworth, that Rubina quotes from memory. The English translation is fairly straightforward; its arrangement into blank verse brings out cadences that are merely implied in *Tsuyu dandan*. I have been unable to locate a discrete source in Wordsworth. The purported quotation is perhaps a pastiche or a *mélange* of Wordsworth and other poets, reworked by Rohan for his own purposes. The passage is reminiscent not only of *The Prelude*, but also of the talking Pansy in the *Intimations* ode, the dancing daffodils in "I wandered lonely as a cloud" (*Poems of the Imagination*, No. 12), and Blake's singing Wild Flower. It also invites comparison to the suggestion made by Hölderlin in stanza 5 of "Blood and Wine" (mentioned by Paul de Man in connection with *The Prelude*) that, once an authentic experience is finally appreciated, words of praise will originate like flowers. See Paul de Man, "Intentional Structure of the Romantic Image," in *Wordsworth; A Collection of Critical Essays*, ed. M. H. Abrams (Englewood Cliffs, N.J.: Prentice-Hall, 1972), pp. 133–44. I do not know whether Rohan was familiar with any of the above-mentioned poems except for *The Prelude*, but his writing was certainly informed by that tradition, and helped to extend it.

She goes on to converse—in her dream—with Shinjia, who turns out to be the source of the mysterious melody.

With this masterful transition, as Rubina fully enters into her dream precisely at the point of denial, Rohan exchanges reality for fiction and constraint for empowerment on the most profound yet economical and delightful terms. The book of Wordsworth's poetry is mentally opened. Although the book was present and the poet named in Chapter 8, only now, in Chapter 11, is Wordsworth's true internalization accomplished. The narrator mentions the physical book, but the book itself is not present, and while Rubina recalls some of the poetry in it from memory, the poet's name has quite dropped out of the picture. This re-imagined Wordsworth, recollected in tranquility, now becomes a poetic "correspondent," so to speak, to the real breeze. Rubina's sighting of far-off sails in Chapter 8 has been subsumed into the trembling of nearby curtains, and the touch of the wind into its sound; now even these relatively indirect effects yield to the fugitive "essence" (*nioi* 香, which also means scent)<sup>39</sup> of the "flower" of yearning love, as internalized by "Wordsworth" as internalized by Rubina. Finally, all "sense" fails her, and Rubina falls into a dream that she herself has nurtured and will bring to fruition. When she wakes, the narrative will shift its focus even more clearly to her dedicated effort, as an exemplary reader and lover, to take creative charge of her own interpretation and destiny.

Meanwhile, in her dream, Rubina discovers that the unidentified tune belongs to a small but exquisite-sounding wind instrument—a flute that is being played beyond the hedges and shadowy mist.<sup>40</sup> The flutist stops playing and begins to recite love poetry (explicitly mentioning *koi*) in free-verse lines of five and seven syllables.<sup>41</sup> The mist clears: it is Shinjia. Rubina's reflections on Wordsworthian dream have

<sup>39</sup> For the aesthetics of *nioi* in traditional Japanese literature, particularly as figuring an abstracted, formal method of conveying poetic influence, see Haruo Shirane, "Matsuo Bashō and the Poetics of Scent," *HJAS* 52.1 (June 1992): 77–110.

<sup>40</sup> In Japanese literature and drama, the sound of a flute or pipe (*fue* 笛) customarily introduces an other-worldly presence.

<sup>41</sup> Shinjia's poetry derives from a song written by Yatsushashi Kengyō (1614–1685). When Yatsushashi's song was included by the Ministry of Education in a collection titled *Sōkyōkushū* (Songs for the Koto), all references to *koi* were edited out. Rohan has Shinjia quote the bowdlerized first line, but then restores (or invents) a reference to *koi* toward the end of the recital. See Shiotani San, *Kōda Rohan* (Chūō Kōronsha, 1956), 1:66.



enabled her to conjure up her own lover. The two lovers converse, affirming and confirming their feelings. Then, as the clock chimes five, Rubina returns to her senses.<sup>42</sup>

Herbert Lindenberger writes of *The Prelude's* "spots of time" (XII, 208) as "structural units" mediating between past and present, or, as Wordsworth puts it, "enshrining / . . . the spirit of the Past / for future restoration" (XII, 284–86). But Lindenberger also sees these "spots of time" as facilitating a movement toward eternal truths, and refers to their enactment of "the Romantic dialectic" of paradise enjoyed, lost, and restored.<sup>43</sup> Rubina's dialectic of dream will eventually "restore" her imagined future, as it takes her from reality to dream and back to reality. Rohan's aim in presenting this dialectic is to coordinate past, present, and future, and to enable Rubina to will her own future.

For Wordsworth, both in *The Prelude* and in Rubina's quotation (and elsewhere in *Tsuyu dandan*), imagination or dream is a mental phenomenon associated with a receptive spirit and a creative effort, something that goes beyond sensual experience and redeems mere existence in Nature.

How shall I seek the origin? where find  
 Faith in the marvellous things which then I felt?  
 Oft in these moments such a holy calm  
 Would overspread my soul, that bodily eyes  
 Were utterly forgotten, and what I saw  
 Appeared like something in myself, a dream,  
 A prospect in the mind.

(*The Prelude* II, 346–52)

Wordsworth refers to "the bodily eye" as "the most despotic of our senses" (XII, 128–29). Elsewhere, he establishes this use of the term "senses" in a famous passage:

I told,  
 That once in the stillness of a summer's noon,  
 While I was seated in a rocky cave  
 By the sea-side, perusing, so it chanced,  
 The famous history of the errant knight

<sup>42</sup> Similarly, Shinjia's earlier musings on Rubina were interrupted by the sound of a clock (*RZ* 7.35).

<sup>43</sup> On Wordsworth's "Prelude" (Princeton: Princeton University Press, 1963), pp. 143–44, 186.

Recorded by Cervantes, these same thoughts  
 Beset me, and to height unusual rose,  
 While listlessly I sate, and having closed  
 The book, had turned my eyes toward the wide sea.  
 On poetry and geometric truth,  
 And their high privilege of lasting life,  
 From all internal injury exempt,  
 I mused; upon these chiefly: and at length,  
 My senses yielding to the sultry air,  
 Sleep seized me, and I passed into a dream.

(V, 56-70)

This use of the word "senses" is precisely what is indicated by "the senses" in the passage Rubina quotes. Moreover, Wordsworth makes the same transition from "sense(s)" to "dream" that we find in both dream sequences in *Tsuyu dandan*; there is also a vitally significant structural correspondence with the first of those two sequences. The narrator in *The Prelude* is seated in a cave by the sea, while Rubina is alone in her room overlooking Lake Ontario. Just as the narrator in *The Prelude* was earlier reading *Don Quixote* and now has it lying closed beside him, so Rubina has by her side a book of Wordsworth's poetry, which she was reading during the day. Both protagonists turn their eyes toward the water, and, unbound by physical conditions, enter into their thoughts, passing into dream or daydream. With uncanny literary acumen, Rohan has signaled his internalization of Wordsworth (and of his methods of internalization) by troping directly on Wordsworth's own internalization of Cervantes and the quest-romance.<sup>44</sup>

Continuing in *The Prelude*, we find this key passage:

Imagination—here the Power so called  
 Through sad incompetence of human speech,  
 That awful Power rose from the mind's abyss  
 Like an unfathered vapour that enwraps,  
 At once, some lonely traveller. I was lost;  
 Halted without an effort to break through;  
 But to my conscious soul I now can say—

<sup>44</sup> Rohan's procedure here thus goes a step beyond metalepsis or transumption (the troping of a trope). For this terminology, see Harold Bloom, *A Map of Misreading*, pp. 101-3, 129-30; Bloom, *The Breaking of the Vessels* (Chicago: University of Chicago Press, 1982), pp. 71-107; and the "Introduction" to his *Poetics of Influence*, pp. xl-xlii.

'I recognize thy glory:' in such strength  
 Of usurpation, when the light of sense  
 Goes out, but with a flash that has revealed  
 The invisible world, doth greatness make abode,  
 There harbours; whether we be young or old,  
 Our destiny, our being's heart and home,  
 Is with infinitude, and only there;  
 With hope it is, hope that can never die,  
 Effort, and expectation, and desire,  
 And something evermore about to be.

(VI, 592-608)

What Wordsworth calls "imagination" here is intimately related to what he elsewhere refers to as "dream" and to what Rohan, in the Wordsworthian passage quoted by Rubina in Chapter 11, also calls "dream." Wordsworth's line, "when the light of sense / Goes out," corresponds closely to the reference made by the Rohanian "Wordsworth" to what happens when "the keen wind / Of sense doth weaken and subside": in both cases the imagination is freed. Paradoxically, this absence of "sense" enables another kind of vision, revealing what Wordsworth calls "the invisible world." For both Rohan and Wordsworth, it is a blindness that produces insight.

Insight and hope (and will power) prove transformative for Rubina. In her "Wordsworth" quotation, the most ineffable of all the bodily senses (scent) is finally presented as the most essential and powerful. As a stand-in for "memory" it epitomizes the cherished, ideal love that Rubina pursues under Bunseimu's oppression. The dialectics of her dreams and of her spiritual development thus constitute internalized and aestheticized expressions of the structure of the stereotypical *saishi-kajin* political novel: imprisonment-longing-liberation. In Rubina's case, longing has nurtured the power of the imagination, and engendered a program of self-liberation.

#### PRE-LIVING THE FUTURE

The most important characteristic of dream in *Tsuyu dandan* is its power to disengage the individual from modern, standardized, linear time. When the "keen wind" blows, it purifies and essentializes Rubina's *koi*, intensifying its forward momentum. Faced with genuine adversity,

*koi* prompts a leap of the imagination. For one who nurtures *koi* in such circumstances, time goes, so to speak, temporarily off-line. The power of the imagination transports one to the longed-for future, enabling one to "pre-enact" or "pre-live" it.

The first dream scene, in Chapter 8, offers a dialectical sequence that prepares us for the more completely futurological dialectic of Chapter 11. In Chapter 8, Rubina's gaze travels from room to lake and back to room; correspondingly, her thoughts swing from herself to Shinjia and back, and from past declarations to present frustrations. By examining her own and Shinjia's commitment in terms of remembering and forgetting, Rubina objectifies and contextualizes their love. Though her vision of the future has not fully flowered, she is cultivating the mental ground for it.

In Chapter 11, when Rubina compares the dialectics of dream in the Wordsworth quotation with her own situation, she sharpens her own temporal consciousness. She historicizes her relationship with Shinjia. Holding up this mirror to the past helps her look into the future. When she finally encounters Shinjia in her dream, and they reaffirm their mutual love, she proleptically achieves her goal. In this way, even before the longed-for future can become the present, it is already a part of her mental experience and thus her "past."<sup>45</sup> Thanks to this anticipatory assimilation of the future, she can—and does—then proceed with confidence to enact the future as if re-enacting a memory of the past.

This bears fruitful comparison with Wordsworth's time-shifts in *The Prelude*. In the famously anticlimactic passage on the crossing of the Simplon Pass, the narrator recounts how he and his companion lost their way and, encountering a peasant, were told "that our future course . . . [w]as downwards" (VI, 584–85) and "*that we had crossed the Alps*" (VI, 591; italics in the original). The narrator realizes that the summit he had been looking forward to conquering was already behind him. He now has to look backward to see what his future *was*. But, in looking backward, he presupposes a past that contained an image, a dream, of the future. His present realization that this imagined future has already

<sup>45</sup> In the most famous traditional Japanese tale involving time travel, Urashima Tarō lives in a paradise under the sea, unaffected by the passage of time, and returns to his home village several centuries later, still young in body and mind. By contrast, Rubina matures during her dream of a future emotional paradise.

been achieved validates the dream. Indeed, from one point of view, the dream of the crossing is truer than the untrustworthy experience itself. Most significantly, the future has become internalized. The prolepsis here also merits comparison with the section on the Boy of Winander (V, 364ff.), which Paul de Man has characterized as "the description of a future experience by means of the fiction of a past experience which is itself anticipatory or prefigurative."<sup>46</sup> The mechanisms in both these passages operate to some extent like the more freely imagined historicization of the future in *Tsuyu dandan*.

Comparing Wordsworth's reflection on his experience at the Simplon Pass with the fruition of Rubina's dream, they both exhibit a non-linear temporal consciousness, transitively envision the future, and historicize the future. In terms of *Tsuyu dandan's* relation to its Japanese literary predecessors, Rubina's futurological dreaming epitomizes the successful internalization and refinement of the "chronicle of the future."

#### TROPING ON DRIFTING: ROHAN'S "TRANSLATION" OF WORDSWORTH

Rohan's engagement with *The Prelude* was assisted by his internalization and refinement of another trope—"drifting."<sup>47</sup> The freest "drifter" in *Tsuyu dandan* is the wandering minstrel Ginchō, identified as a man

<sup>46</sup> This section was originally a separate poem included in "Poems of the Imagination" in Wordsworth's *Collected Poems*. See the discussion in Paul de Man, "Time and History in Wordsworth," in *Romanticism*, ed. Cynthia Chase (London: Longman, 1993), p. 63. On the other hand, Geoffrey Hartman interprets the trance described in "Strange fits of passion have I known" and the sleep in "A slumber did my spirit seal" (two poems not incorporated in *The Prelude*) as instances of Wordsworth's generally defensive strategies *against* ecstatic attempts at "strong anticipation or omening—call it *futureing*." See his *Wordsworth's Poetry, 1787-1814* (Cambridge: Harvard University Press, 1987), p. xix. On prolepsis in "A slumber did my spirit seal," also see de Man, "The Rhetoric of Temporality," in his *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*, 2nd rev. ed. (Minneapolis: University of Minnesota Press, 1983), p. 225. In *Tsuyu dandan*, Rohan associates dream positively with the strongest possible "futureing."

<sup>47</sup> "Drifting" is my omnibus term for a group of metaphors, including shipwreck and wandering, and sometimes even more purposive voyaging or questing. See my "Meiji nijū-nen no hyōryū: *Shōnin risshi Kanbai ikun—Zeniya Gohei jūtsuden kō*," *Kōhon kindai bungaku* 12 (November 1989): 12-21. Also see Harold Bloom's discussion of "crossing" in Anglo-American Romantic and post-Romantic literature in *The Breaking of the Vessels*, p. 82. George P. Landow notes that overt metaphors of storm, drifting, or shipwreck yielded over time to internalized, aestheticized tropes in what he describes as the post-Christian Romantic era in the West. See his *Images of Crisis: Literary Iconology, 1750 to the Present* (Boston: Routledge & Kegan Paul, 1982), pp. 32-33, 185-86, 198-99.

of *fūryū*. Ginchō's drifting goes beyond mere physical or even mental "drifting" to embrace a serenity and equilibrium achieved by being simultaneously of the world and beyond it. He is described initially as a man who does not view wealth and fame with disfavor (but does not pursue them), who enjoys liquor (but is satisfied with hot water), who wears silk brocade (but does not mind burlap), who loves flowers (but does not get a sore neck from staring at them), and so on (*RZ* 7.56-57). This detached engagement with the world is Ginchō's refinement upon drifting. Paradoxically, the mental equilibrium he achieves is based on a fluid, relativistic principle that governs complex adaptation to a changing and imperfect world. Bunseimu's own enlightenment at the end of the novel is signaled by his acceptance of Ginchō as a traveling companion for their humanitarian world tour, a continuing crusade with no fixed itinerary.

Ginchō is a latter-day Bashō. Rohan invokes Bashō in *Tsuyu dandan* as an archetype of the poet-wanderer, not only by simple association with the figure of Ginchō (a fellow-poet and wanderer) but also explicitly through the chapter-headings of *Tsuyu dandan*, all twenty-one of which are poems from Bashō's famous excursions into the Japanese countryside. The heading chosen for Chapter 11, for example, is this well-known *haiku*: "The clip-clop of my horse's hooves. / I see myself in a painting / Of a winter's field of withered grass." *Uma bokuboku, ware o e ni miru kareno kana*.<sup>48</sup> Here, vividly and compactly, Bashō imports the objectivity of reflection into the primary experience via a dream-state achieved by a dissociation, an internalized drifting away from the monotony of prescribed reality. The figure in Bashō's "painting" (the objectified, aestheticized subject) constitutes a further link to Rubina's earlier state of trance or dream in Chapter 8, when she was described as immobile, "pagodite," like a statue.

Bashō's narrator (lulled by the rhythms of travel), Wordsworth's traveler ("senses yielding to the sultry air"), and Rohan's Rubina (the wind in her hair) all enter magically into the world of dream, gaining an insight, an analytical "eye" beyond their bodily eyes. Rohan himself, drifting freely between Bashō and Wordsworth, maintained a staunch intellectual independence that allowed him to adapt core concepts

<sup>48</sup> See *Kōhon Bashō zenshū hokku hen*, vol. 1, ed. with annotations by Abe Kimio (Kadokawa shoten, 1962), p. 76.

from Wordsworth's *The Prelude* and incorporate them into the new *fūryū*. It was a fully sympathetic and brilliantly creative translation.<sup>49</sup>

#### THE WIND AS AN AGENT OF *KOI*

As a Romantic metaphor for political or spiritual dislocation and crisis, wind and storm had well suited Japan's own period of "Sturm und Drang" in the 1870s and 1880s. Rohan exhibited a particular affinity for this trope, and a propensity to internalize it (as in Rubina's two dream scenes), in the storm of his own prodigious literary output in the years 1889–1891; such words as *kaze* or *fū* (meaning any kind of wind from a breeze to a storm) occur frequently in his titles.<sup>50</sup> His central concept of *fūryū* invokes wind (*fū*) and flow (*ryū*) in its etymology.

The association of the wind with dream and love in *Tsuyu dandan* has a specific referent in Meiji literature. When Rubina dreams of an encounter with Shinjia in Chapter 11, both the romantic encounter in that dream and the reference to wind that introduces it deliberately echo a passage in *Mirai no yume*. In Shōyō's novel, one of the main characters, Atsumi Kyōsuke, crossing from Marseilles to Japan, hears the sound of the wind as he daydreams and soliloquizes about Miss Lucy Houghton, an American fellow-passenger whom he admires and to whom he feels romantically attracted.

"Ah, I am feeling sleepy. . . . But, ha, ha, ha, how odd that she is uninformed of the situation . . . it . . . is . . . never been on board. . . . such a wind. . . . the north sea. . . . By all means. . . . such a wind. . . . never been on board . . . uninformed of the situation . . . it is . . . such a wind . . . the north sea. . . . Miss Houghton. . . . north sea . . . wind . . . wave . . . wind . . . wind."<sup>51</sup>

As the roll and pitch of his language suggest, Atsumi is slipping from consciousness into daydream or reverie and thence into full dream. The

<sup>49</sup> I proposed this view briefly in Kurita Kyōko, "Hon'yaku to Rohan," in *Shin Nihon koten bungaku taikai, Meiji-hen geppō* (Iwanami shoten, 2002), pp. 1–5.

<sup>50</sup> *Ichijūpū* (1890) and *Konsei mafū* (1890) both obviously suggest the power of the wind. *Shichihenge*, another novella published in 1890, similarly uses the wind to signify the power of imagination, which lifts the protagonist out of everyday existence and delivers him to a world beyond this world. The tragic ending of *Yuki funpun* (1889–1901) occurs in a snowstorm. Rohan's best-known novel, *Gojū no tō* (1891), contains a famous storm scene, in which the pagoda survives the trial of an evil tempest, proving the authenticity and viability of its construction.

<sup>51</sup> *Mirai no yume*, in *Shōyō senshū*, ed. Shōyō Kyōkai (Daiichi shobō, 1977), bessatsu, 1:700. The reference to "the north sea" 北海 is obscure to me. My plot summary draws on pp. 699–703.