



University of Zurich, Institute of Asian and Oriental Studies – Japanese Studies



Methods Workshop of the SNSF Project “Time and Emotion in Medieval Japanese Literature”

August 15-16, 2023

Institute of Asian and Oriental Studies, Zürichbergstrasse 4, CH-8032 Zürich (ZUB-3-314)

August 15, 2023

- 13:15-13:30** Welcome Speech
- 13:30-15:00** Sebastian Balmes, Léo Messerschmid, Simone Müller, Nathalie Phillips, Carina Roth, Nahoko Suzuki: Overview of Case Studies and Methods in the SNSF-Project “Time and Emotion in Medieval Japanese Literature” (Moderation: Raji C. Steineck)
- 15:00-15:50** Raji C. Steineck: Time and Symbolic Form (Moderation: Sarah Rebecca Schmid)
- 15:50-16:20** Coffee Break
- 16:20-17:10** Jinno Hidenori: 『源氏物語』において揺り戻される時間をめぐって (On Swinging-Back Time in *The Tale of Genji*) (Moderation: Midorikawa Machiko)
- 17:10-18:00** Araki Hiroshi: 中世随筆の時間構造——『徒然草』をめぐる考察から (Time Structure in Medieval *zuihitsu*. Thoughts on *Essays in Idleness and Beyond*) (Moderation: Sugiyama Kazuya)

August 16, 2023

- 9:00-9:50** Daniel Schley: Perceptions of Time in Narrative Historiographies (Moderation: Heidi Buck-Albulet)
- 9:50-10:40** Michael Watson: Before, during and after Battle: Temporal Emotions and Sensations in War Tales (Moderation: Léo Messerschmid)
- 10:40-11:10** Coffee Break
- 11:10-12:00** Takeuchi Akiko: Elastic Spatiotemporality on Noh Stage: Mugen-noh Structure, Language, and Stage-audience Relationship (Moderation: Sebastian Balmes)
- 12:00-14:00** Lunch
- 14:00-14:50** Akaishi Mina: 感性を扱うための語彙空間の設計と構築 (Designing and Constructing a Lexical Space for Sensibility) (Moderation: Simone Müller)
- 14:50-15:30** Closing Discussion

Book of Abstracts

Methods Workshop of the SNSF Project “Time and Emotion in Medieval Japanese Literature”

(August 15-16, University of Zurich)

Overview of Case Studies and Methods in the SNSF-Project “Time and Emotion in Medieval Japanese Literature”

Sebastian Balmes, Léo Messerschmid, Simone Müller, Nathalie Phillips, Carina Roth, Nahoko Suzuki
University of Zurich

The phenomenological world, as perceived through our senses, shapes our emotionality and our awareness of “time”. Temporal emotions are therefore generated by bodily experience and determined by social and gendered structures as well as religious and ideological currents. In literature, temporal emotions are expressed through aesthetic objectifications that exhibit generic patterns. These, in turn, shape the social habitus of the intended recipient and create “emotional communities”.

The project seeks to conceptually map such aesthetic objectifications of temporal emotions in medieval Japanese literature. By using a set of methodological tools, which span approaches from narratology, cognitive linguistics, and historical discourse semantics, different levels of literarily construed temporal emotions in representative literary genres of this period (late 12th to late 16th centuries) will be uncovered according to emotive *Lebenswelten*, generating a discursive “panopticon” of aesthetically imagined temporalities, or a “history of temporal emotions”.

In our presentation we will give an overview of the project’s research design, methodological approaches, and the case studies involved, which comprise court tales and diaries, recluse literature, war tales, fantastic tales, hagiographies, tales of origin and noh theatre. In each of these genres, multilayered temporal concepts, spaces, and emotions are negotiated: Historical and genealogical, mythical and fantastic, religious as well as courtly notions of time are expressed.

Time and Symbolic Form

Raji C. Steineck, University of Zurich

Time appears and is objectified in numerous shapes, from the Pure Land Buddhist’s Final Dharma Age to the modern physicist’s *t*. The concept of *symbolic forms* proposed by E. Cassirer a hundred years ago helps to explain why something so universal as time is nevertheless irreducibly manifold. According to Cassirer, universal categories such as time assume different modalities in different domains of meaning: in some—such as religion or art—, time is inextricably related to subjective existence, while others tend to abstract from precisely that relation. Furthermore, symbolic forms differ in their degree of assertiveness; fictional literature, for example, belongs to those forms that operate entirely within the confines of the hypothetical or problematic. The analysis of such modalities is compounded by the fact that symbolic forms share between them formats, such as lists or schedules, that have a logic of their own. Nevertheless, I argue that Cassirer was right in attributing a decisive role to the symbolic form or domain of meaning. Accounting for that role and the modality that comes with the symbolic form in question also cautions against facile generalizations about the time consciousness of a given society, be it that of medieval Japan or of “Western” modernity.

『源氏物語』において揺り戻される時間をめぐって

On Swinging Back Time in The Tale of Genji

Jinno Hidenori, Waseda University

『源氏物語』では、ある作中人物の移動が端的に語られたのち、移動前の様子などの叙述があって、またあらためて移動のことが述べられるという例が時折みられる。先行研究では、「再叙表現」（中野幸一）あるいは「二段構叙述」（山本利達）などと呼ばれ、注目されることもあった。しかし、こうした叙述において物語内の時間が揺り戻されていることにはさほど留意されてこなかったようである。また、人物の「移動」にともなう「空間」の変化、およびその際の作中人物もしくは語り手のあり方も重要であろう。本発表では、物語において揺り戻される時間が入れ子状態になっていることをとらえつつ、それと空間移動との関わり、さらに時間と人物・語り手の感情との関わりをとらえてみたい。

中世随筆の時間構造——『徒然草』をめぐる考察から

Time Structure in Medieval *zuihitsu*. Thoughts on Essays in Idleness and Beyond

Araki Hiroshi, Nichibunken

本発表では、近時、荒木が日本の学会で連続して行った『方丈記』と『徒然草』をめぐる報告やシンポジウム企画での考察を前提に、中世随筆の時間構造を考察したい。

とりわけ「『徒然草』という時間」（その一部は「『徒然草』の時間—序説—」『仏教文学』2021年6月として成稿）での論述した内容を起点として、『徒然草』の作品構造と時間枠の設定——作品の始発と終結についてなど——について、ウンベルト・エーコの読者論や、木村敏の時間論なども援用し、また「随筆」として類似作品とカテゴライズされる『方丈記』とも対比して、その世界を論じる。また近似する時間構造を内在する説話集『宇治拾遺物語』にも触れながら、中世「随筆」の「雑纂」的作品構造を分析したい。

Perceptions of Time in Narrative Historiographies

Daniel Schley, University of Bonn, Nichibunken

Historiography in Japan followed basically the Chinese model of official court chronicles for its diachronic accounts of the past. Even after the withdrawal of official support for writing new chronicles in the middle of the 10th century, courtiers continued to compile histories on their own. During the 11th century, however, the *Eiga monogatari* commenced a radically new way of representing history through narratives. Some decades later, the *Ōkagami* took yet another approach with its dialogical plot of fictional narrators. In this manner, historical time transforms into biographically remembered time, a topic taken up by the succeeding “Mirror Histories”. They altogether changed the possibilities for dealing with historical time significantly.

In my paper, I give a brief overview of the context in which the new historiography developed and introduce some of its major texts. This is followed by a closer examination of quantitative and qualitative aspects of historical time especially in the *Eiga monogatari*. For this purpose, I analyse the description of Fujiwara no Michinaga and the topic of reproductive cycles of birth and death. In so doing, I explore the dimension of temporal emotions and hope to shed some light on the conceptions of historical time.

Before, during, and after Battle: Temporal Emotions and Sensations in War Tales

Michael Watson, Meiji Gakuin University

To work toward a broad comparative study of “time and emotion” in medieval Japanese war tales and related genres like *nō*, we need to begin with a close lexical analysis of key temporal terms and features like deixis and discourse markers. War tales (*gunkimono*) often devote as much or more attention to the emotions of the participants on the eve of a battle and in its aftermath as to their sensations during the course of the fighting itself. Instead of lingering on the physical damage and pain caused by an arrow or sword, narratives tend to describe death as coming relatively quickly, leaving little time for final words or reflections on this life and the next. This is the case in the first two examples discussed, the deaths of Masakado (940) and Kiso Yoshinaka (1184). Moments of awareness may come in a lull in the combat, when the odds seem overwhelming, or earlier still, in forebodings before the battle has begun, or in the grief felt by the survivors, as we see in our final example of Kozaishō after the battle of Ichinotani. Our aim is to suggest a number of viable approaches to diachronic narratology.

Elastic Spatiotemporality on Noh Stage: Mugen-noh Structure, Language, and Stage-audience Relationship

Takeuchi Akiko, Hosei University

Noh theatre is famous for its bold treatment of space and time. A long journey is physically and verbally represented by short chanting and a few steps, while an elevated emotion of a protagonist is expressed by an abstract dance that lasts for 15 minutes without words, like a stop-motion. A sequence of past events is reenacted by a ghost, not necessarily in a chronological order. Sometimes the representation of a past scene is merged with that of a present scene, creating a curious moment in which the past and the present become almost indistinguishable.

My presentation examines various linguistic as well as theatrical means that enable this elastic handling of space and time. Mugen-noh structure, for example, places dual temporality at the core of the work's structure, which brings about a complex expression of time. Premodern Japanese language tends not to clarify the “subject” and “tense”. The language in drama manipulates the audience's perception of the physical onstage space. This power of theatre language is particularly strong in noh, in which verbal spatiotemporal indications are often given through narration, characters' lines directly addressed to the audience (like narration), or through lines that can be taken as characters' or narration.

感性を扱うための語彙空間の設計と構築 Designing and Constructing a Lexical Space for Sensibility

Mina Akaishi, Hosei University

本研究は、文学作品に使われている感性語の表現する概念を語彙空間として視覚化するフレームワークを提案する。人の感性や感情を表す言葉の意味を定義することは難しいうえに、同じ言葉に対して異なる解釈がなされる場合も多々ある。また、言葉の使い方や意味は時代とともに変化している。そこで、感性語の表現する世界観を表現するために、語の示す概念の内包的表現と外延的表現に基づく語彙空間を提案する。

さらに、平安時代の文学作品「枕草子」と「源氏物語」における「をかし」と「あはれ」の捉え方の比較や、鎌倉時代の文学作品「うたたね」と「十六夜日記」において感情変化の表現の仕方を比較することにより、本手法で提案する語彙空間の有効性について検討する。