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A modern shining princess

An intertextual analysis of the transformation of
Princess Kaguya and the Okina from *Taketori
Monogatari* in Reiko Shimizu's manga *Kaguya Hime*

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Abstract

The purpose of this thesis is to examine the intertextual relationship between the classic Japanese folktale *Taketori Monogatari* and the Japanese comic (manga) *Kaguya Hime* that is based on the folktale. Focus lies in particular on examining how the change of main characters affects the narrative and the reader's perception of it, as well as how the characters of Princess Kaguya – the shining princess – and the Okina – the bamboo cutter – have been transformed in the manga. While the folktale is narrated by someone not present at the time of the events and told from the perspective of the man who found the shining princess in the tale, the manga is both narrated by and told from the perspective of the princess. For the analysis, Genette's concepts "voice", "mood", "paratext" and "hypo-/hypertext" are used in order to examine the difference between how the reader gains access to the thoughts of the central characters, Princess Kaguya in *Taketori Monogatari* and her corresponding character Akira in *Kaguya Hime*. A general intertextual analysis focusing on how Princess Kaguya and the Okina are represented in the manga is also performed. The results show that any changes to the characters in the manga are deliberately chosen in order to draw attention to certain characteristics that are often overlooked when analyzing the folktale. The manga was also found to be based on the original version of *Taketori Monogatari*, where the princess is portrayed as cold and alien, instead of modernized versiopns of the tale adapted and toned down for children, where the princess is gentle and demure. The results indicate that the author is aware of previous studies of *Taketori Monogatari*. This thesis will be a contribution to Japanese Literary Studies as well as other fields of study such as Intertextual Studies, Comics Studies, Folkloristic Studies and Gender Studies.

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1 Introduction

1.1 Background

Taketori Monogatari, also known as *The Legend of the Bamboo Cutter*, is considered the first Japanese narrative and was written sometime between 884-905. It tells the story of a poor woodsman, who finds a small girl the size of a hand inside a bamboo stalk. He brings her home to his wife and raises her as his own. After she quickly comes of age men court her feverishly but she refuses them all, even the Emperor, and eventually ascends to the moon, her real home.

Taketori Monogatari has been influential on several fictional works, but Reiko Shimizu's dystopian romantic science fiction manga *Kaguya Hime* could be considered among the most ambitious retellings of the classical narrative to date. In her *shoujo manga* (manga for girls and young women), events from *Taketori Monogatari* are recreated in a modern setting with the princess as the main character.

1.2 Purpose and research question

Although a lot of research has been conducted examining the intertextual aspects between Taketori Monogatari and earlier sources of influence, very little research exists comparing it to modern texts inspired by it. Since the way a story is interpreted changes with time, examining a recent example of intertextuality will hopefully give insight into how modern readers view the classical folktale as well.

The purpose of this thesis is to examine the intertextual relationship between *Taketori Monogatari* and *Kaguya Hime*, in particular regarding how the change of main character affects the narrative and the reader's perception of it, as well as how the characters of Princess Kaguya and the Okina have been transformed in the manga.
The following questions will be asked:

1. How do the concepts of "voice" and "mood" differ between *Taketori Monogatari* and *Kaguya Hime*?
2. How do the concepts of "paratext" and "hypo-/hypertext" affect the reader's ability to perceive the intertextual connection between folktale and manga?
3. How have the characters of Princess Kaguya and the Okina changed in Shimizu's modern reinterpretation and what is the purpose of the transformation?

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2 Method

The purpose of this essay is to do an intertextual reading and comparison of two of the characters of *Taketori Monogatari* - Princess Kaguya and the Okina - and how they and their relationship have been reinterpreted in Shimizu's manga *Kaguya Hime*. The narrative purpose of these characters has been split up across several characters in the manga, as will be explained and analyzed in chapter 4.

For the analysis, Genette's concepts are used: "voice", "mood", "paratext" and "hypo-hypertext", in order to present the difference between how the reader gains access (or not) to in particular the thoughts of the central characters, Princess Kaguya in *Taketori Monogatari* and Akira in *Kaguya Hime* respectively. Influence from genre expectations and previously existing versions of *Taketori Monogatari* is examined to see how these help, or at worst prevent, the reader's understanding of the purpose of Shimizu's reshaping of the folktale in the manga. Thoughts on how Shimizu's intertextual approach to the manga *Kaguya Hime* brings new dimensions to the central characters of Princess Kaguya and the Okina of *Taketori Monogatari* are also presented.

2.1 Intertextuality

Intertextuality is a wide term concerning the way in which all texts are assumed to build upon previous texts, and how these relate to each other. According to Allen (2000 p. 1-3), Kristeva coined the term in the late 60's when studying of the theories of Bakhtin. Kristeva's research has been very influential in post-modern literary studies, further built upon and expanded by others, including the structuralist Genette, who developed further parameters for analyzing narrative. Allen (p. 95) explains that by splitting up the concept of "point of view" into "voice" and "mood", Genette managed to define the difference between narration ("who speaks") and focalization ("who sees"). His definitions only focus on text and thus become problematic when analyzing visual mediums (Horstkotte & Pedri, 2011).

2.2 Voice

"Diegesis" is the world itself experienced by the characters in situations and events of the narrative. The concept of "voice" can be described as "who speaks" Genette (1980 p. 227-234) defines three levels of narrative, depending on where (or when) the narrator is situated:

- o Intra-diegetic (inside the world described in the text)
- o Extra-diegetic (outside the world described in the text)
- o Hypo-diegetic (a story within the story)

Hypo-diegetic narrative is the innermost level of the narrative; something told by the characters within the diegetic narrative. In this case, *Taketori Monogatari* exists as a hypo-diegetic text within the story of Shimizu's manga *Kaguya Hime*.

Genette also points out the difference between whether the narrator exists within the narrative or not (1980 p. 243-245). He identifies two types:

- Hetero-diegetic (the narrator *is not* a character in the story)
- Homo-diegetic (the narrator *is* a character in the story)

4.1.1 touches briefly on how the use of visual storytelling in comics removes the need for a hetero-diegetic narrator to explain mood and visuals. The characteristic style of *shoujo manga* of using extra-diegetic art, not visible to the characters in the story, to convey important visual information to the reader is also mentioned.

2.3 Mood

Genette's concept of focalization is particularly useful for the analysis. Genette (1980: 162, 188–190) argues that previous research regarding "point of view" in a narrative fails due to their lack of distinction between "mood" and "voice" (2.2). Genette's concept of narrative "mood" concerns "who sees" and is dependent on the distance and perspective of the narrator that *regulates narrative information*. Narrative mood is related to voice and has patterns that can be analyzed. Genette introduces the term "focalization" and identifies three main patterns for this:

- Non-focalized (the narrator says more than the character knows)
- Internally focalized (the narrator says as much as the character knows)
- Externally focalized (the narrator says less than the character knows)

Focalization can be described as "who sees". Both *Taketori Monogatari* and Shimizu's *Kaguya Hime* are focalized, but the execution is different, as described in 4.1.2.

2.4 Paratext and hypo-/hypertext

Génette describes "paratext" as everything that accompanies the published work, arguing that it functions as a non-solid threshold that frames all texts, since no texts exist without context. The concept of paratext contains both closely connected "peritexts" (titles, preface, cover art) and more loosely connected "epitexts" (interviews, recommendations, reviews, public announcements). The paratext guides, or influences, the reader's perception and consumption of the text (Genette, 1991 p. 261-264; 1997a p. 3; 1997b p. 1-5; Allen, 2000 p. 103-104).

Also related to the concept of paratext, "hypertextuality refers to any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary (Genette 1997a p. 5). In short: the "hypertext" is derived from or alludes to the "hypotext". This thesis treats Shimizu's *Kaguya Hime* as a hypertext based on *Taketori Monogatari* (the hypotext to the former), where different versions of the folktale become paratexts that influences the perception of the narrative in the manga.

2.5 Ocularization

In order to bridge the previously mentioned lack of regard to visual mediums in Genette's theories, the concept of ocularization will be added to the mood analysis of the manga. Derik Badman (2010, The International Journal of Comic Art p. Vol. 12, No. 2 pp. 91-111) adopted the term ocularization from film theorist Francis Jost (1983) in order to analyze focalization in comics. Leaning on theories of Eric Lavanchy (2007), he concluded that though visual and textual narration in comics is closely connected, they must sometimes be considered separate narrative functions.

> *"*Visual focalization is more easily referred to with the term coined by film theorist Francois Jost: ocularization (1983). Like the cognitive facet, one can also consider ocularization as internal or external, with some extra variations."

Badman identifies external ocularization as the most conventional in comics, focalizing on characters from an outside perspective, while internal ocularization attempts to recreate a focalized character's field of vision in different manners. Jost's definition of internal ocularization contains primary and secondary forms, that are separated by how much context the reader receives in order to connect what they see to the character that sees. There is a primary and a secondary form. The former identifies a character not present in the image without relying on context, while secondary internal ocularization shows the character's visual perception using context:

> "[…] such as an image of the character looking at something and then the image of the object looked at. In the case of comics, this form of ocularization usually requires the context of another panel (often the preceding one) […] Related to both these forms is the less internal "vision with" which Lavanchy discusses in his book. In this type of image the viewer sees along with the character, often showing the character from behind in the foreground and the object of the character's gaze in the background."

3 Material and previous research

This chapter contains a summary of *Taketori Monogatari* (3.1) and *Kaguya Hime* (3.2), including descriptions of the characters and previous research concerning the texts.

3.1 Taketori Monogatari

3.1.1 Characters

Princess Kaguya   Moon princess sent to Earth

Taketori no Okina   Foster father of Princess Kaguya

Ouna   Foster mother of Princess Kaguya

Gonin no kikoushi   Five princes/noblemen courting the princess

Mikado   The Emperor

3.1.2 The Story of Taketori Monogatari

Taketori Monogatari tells the tale of a poor woodsman, the Okina, who finds a girl the size of a hand inside a bamboo stalk. He brings her home to his wife, where they raise her as their own child. The girl grows quickly and becomes an adult in only 3 months. The Okina keeps finding golden sand inside the bamboo he cuts down after his discovery of the girl and become rich and influential. The girl is named Nayotake no *Kaguya Hime*, "Princess Kaguya of the Supple Bamboo". When the rumor of her beauty spreads, suitors relentlessly pursue her, and the Okina begs her to take one of them as her husband. Kaguya refuses, but when five noblemen begin courting her, she tells her foster father that she'll test them. She gives each of them a seemingly impossible mission to carry out. The noblemen grumble, but can't help but try to carry out these quests. They all fail and some even die trying.

Eventually, the tales of the princess' beauty reaches the Emperor himself. When she refuses to join him at the imperial court, he tricks her by visiting her in secret and tries to force her with him to the palace, but she escapes by turning into a shadow.

Three years later, when the princess is 19 years old, she becomes very sad and keeps watching the moon while crying. Finally, she confesses to her foster parents that she's not of this world; she's a princess of the moon, sent here as punishment to atone for crimes that are never explained in the tale. She'll soon be returned to the heavens, when her people, the *tennin* (heavenly beings), come to take her back. She says she'll miss her parents and doesn't want to return. Her foster father talks to the Emperor's missive, and the Emperor agrees to send his soldiers to protect the princess from her own people. But the soldiers are chanceless before the *tennin*, who descend unharmed and greet Kaguya. She drinks an elixir of eternal life and dons her *hagoromo* feather robe, which erases all her memories of her life on earth.

Before forgetting, she smuggles the rest of the elixir to the Emperor's missive, to give to him as thanks for trying to save her, but when presented with it he sees no meaning in eternal life without her by his side and instead orders the elixir and letter burnt on the top of Mt Fuji. Burning the elixir creates an eternal smoke that is said to be still seen today rising from the top of the mountain.

3.1.3 Background

Taketori Monogatari's author and date of creation is unknown, but has been estimated by comparing details in the story with historical documents about Japan at the time. At the end of the story, it is mentioned that smoke rose from Mt. Fuji. The volcano erupted in 864, but the smoke from the volcano had stopped by 905 A.D, so it's likely that *Taketori Monogatari* was written somewhere in between (Keene, 1999 p. 434-435; Sakurakura, 1956, cited in: Yoda, 2004 p. 250).

The author of *Taketori Monogatari* is unknown, but believed to have been a male monk; an assumption based on the use of written Chinese characters in the original text (Yoda, 2004 p. 109; Keene, 1999 p. 435, 437). *Taketori Monogatari* is an important work of literature because of its role as one of the first written Japanese narratives.

3.1.4 Previous research

So what kind of classification category does *Taketori Monogatari* fall into? Though most commonly referenced as a folktale, the story seems to fall into several different categories: The length of the text, and the way the text is split into several acts seem to suggest that it's a folktale, but it also contains enough similarities to real people who lived, as well as a registered historical event of smoke emanating from Mt. Fuji that some might possibly classify it as a myth (Peterson, 2003 p. 1). In the preface to his revised English translation, Keene (1999 p. 436) mentions that several scholars have suggested that *Taketori Monogatari* may have been a satire directed against specific factions of the court, a theory based on the fact that the names of the five noblemen resemble actual members of the Japanese court in the eighth century, adherents of Emperor Tenmu. Nanako Kojima (1997, p. 1) describes the unknown author of *Taketori Monogatari* as cynical and perceptive with great powers of imagination, rather than witty.

Horiuchi (1999, p. 347-348) notes that if you remove the middle part of the story, where the princes and the Emperor court Princess Kaguya, the folktale becomes similar to legends of swan maidens. He also mentions the prominent use of "the rule of three" and points out that

only three of the five noblemen's adventures when courting the princess are described in detail, making the remaining two seem like an addition made by the author.

No matter how they are classified, both folktales and myths are rife with motives borrowed and reinterpreted from other tales, spread throughout the world by spoken word, using keywords in order to help the narrators remember important parts. Variations would occur when the narrator failed to remember certain details, embroidered the story or adapted it to fit the audience (Peterson, 2003 p. 1) Most folktales contain elements from similar tales from other cultures, and the access to Asian folklore has been cited as an important part of ethnological research into how certain reoccurring motives, like the swan maidens, have developed and spread (Davis & Bryce, 2008 p. 3-4).

As mentioned previously, *Taketori Monogatari* contains similarities to several other folktales, like the swan maiden/heavenly wife motif (Horiuchi, 1999, p. 346-348) that can be found all over the world. It also references specifically the *hagoromo*, the feather shroud so central to *The Legend of the Hagoromo (Hagoromo Densentsu)*, a tale centered on a *tennin* (a heavenly being) who is trapped by a man and forced to marry him. It is considered to be a Swan Maiden folktale (Ashliman, 2013). Horiuchi (1999, p. 358) points out that the *hagoromo* in *Taketori Monogatari* works somewhat differently than those described in other folktales and legends, where they usually grant the wearer the ability of flight. Princess Kaguya's *hagoromo*, in contrast, returns with her people to the moon in a flying chariot, while the *hagoromo* serves to remove her memories of her time on Earth, preparing her for her return to the realm of the heavenly beings by removing her sorrow.

A popular candidate as a source of inspiration for the Okina is the woodcutter who meets group of nine heavenly women in the Japanese poetry collection *Man'youshuu* (vol. 16 poem 3791), believed to have been written in the Nara period (A.D. 710-794), as was pointed out by Horiuchi (1997 p. 345-346). The woodcutter commits the sin of coming to close to the pure heavenly maidens, and as punishment he recites a poem that moves the heavenly maidens and brings them all closer to a mutual understanding of each other. The woodcutter is not specified to be a bamboo cutter, but Horiuchi considers this occurrence supportive of the theory of a previously existing link between woodcutters and heavenly maidens. Kojima (1997 p. 2) even goes as far as to suggest that the Okina in *Taketori Monogatari* may have been chosen as caretaker of Princess Kaguya because of this previous connection with the heavenly realm, which would make *Taketori Monogatari* a kind of sequel to the poem.

It is worth noting that while Princess Kaguya is the central character of *Taketori Monogatari*, the story is narrated through the point of view of her foster father, the Okina,

while the thoughts and motivations of Princess Kaguya herself are shrouded in mystery, only hinted of in her conversations with her father. Horiuchi (1997, p. 346, 348) believes that the Okina, one of few ordinary persons in the folktale, is the person that the reader is supposed to relate to, though he notes that he has no real impact on later parts of the story. The story is told by a silent, invisible narrator and the reader can only view Princess Kaguya through the eyes of this invisible presence (Yoda, 2004 p. 152-153). Ouna, the foster mother, is hardly mentioned in the story.

Dubé (1996 p. 24-25) finds a possible inspiration for Princess Kaguya in the Queen Mother of the West. In several stories featuring the Queen Mother, a common motif is an Emperor visiting or being visited by her, or having a love affair ending her bestowing greatness, wisdom and eternal life on the Emperor, who then fails to live up to expectations and loses the privileges bestowed upon him, until he eventually dies as a mere mortal. The similarities to *Taketori Monogatari* is particularly present in *Han Wu-ti nei-chuan*, where the Queen Mother deems the Emperor unworthy of her gifts and burns them instead. In *Taketori Monogatari* the princess gives the Emperor an elixir of immortality, arguably as a token of unspoken affection, but he choses to have it burnt. Other differences are that the Emperor in *Taketori Monogatari* seeks out the princess after hearing how lovely she is, not in any kind of quest for wisdom. Dubé (p. 11, 16) also argues that the author, presumed to be male and knowledgeable of Chinese tales, adapted them to fit the interest of the Heian audience by adding elements of romance as well as removing religious influence and the power of knowledge from the central female character.

Princess Kaguya is described as *utsukushii*, meaning "beautiful" in modern Japanese, but at the time when the tale was written, the meaning of the word was closer to "cute" or "adorable". Nevertheless, many modern adaptions of the tale stresses the princess' beauty, and she's often sentimentalized, portrayed far differently from her original depiction as cold-hearted and inhuman in the folktale, and instead presented as an ideal woman, demure and mysterious, while wearing her signature beautiful kimono with many layers and colors (Keene, 1999 p. 439). Describing the beauty of a protagonist was found by Gottschall (2003 s. 6-8, 11) to be a common theme in characterization in folktales sampled from around the world. Female characters were more than twice as likely to be described as beautiful than male, and male characters in the tales placed higher emphasis on beauty as criteria for choosing a marriage partner, while female characters valued social status and/or wealth. In *Taketori Monogatari*, Princess Kaguya defies expectations by placing great importance upon whether her husband-to-be would remain faithful.

Marriage is a central theme of *Taketori Monogatari*, and it's an important theme in many other folktales as well. Gottschall found that 78 % of female protagonists were unmarried by the beginning of the tale, and 64 % of them were then married at the end of the story. Princess Kaguya defies expectation by actively avoiding marriage.

Gottschall mentions that while male protagonists are more likely to be described as heroic through courageous terms, female protagonists may express heroism in terms that does not include physical hardihood or putting themselves at risk. Princess Kaguya actually puts other people at risk by sending suitors to their death in dangerous missions, but she also successfully escapes the constraints of an unwanted marriage, which could possibly be interpreted as a heroic escape from human norms she considers herself divorced from as a heavenly being. As mentioned by Keene, she even manages to avoid lèse-majesté, the crime of insulting the Emperor, by simply vanishing from Earth after refusing his courtship (1999 p. 440).

Finally, Gottschall (2003, p. 11) discusses the significance of protagonists having as a goal to help their kin, a trait found in 28 % of female protagonists in his sample. Princess Kaguya's status as a non-human being makes it believable that she feels little moral need to protect or value her human suitors, more concerned with her own self-interest, but she unexpectedly turns against her own people, the *tennin* coming to return her to the Moon at the end of the tale, by agreeing to let her foster father and most prominent suitor, the Emperor, plan an attack on the *tennin* as they arrive. Though conflict is eventually avoided because humans can't hurt the powerful *tennin*, it's still interesting that the princess changes loyalties just before her departure from Earth.

3.2 Reiko Shimizu's Kaguya Hime

3.2.1 Characters

Okada family

Akira Okada	Believed to be the new Princess Kaguya.
Toshitada Kashiwagi	Heir to the original Emperor. Found Akira as a baby. Created the clones.
Shouko Okada	Akira's adoptive mother.
Mayu Okada	Akira's adoptive sister.

Sacrifices/donors/clones:

Akira, Midori Matsuzawa, Sutton, Brett Miller, Kaede and Katsura, Satoshi Oda, Mamoru – Clones created by wealthy noblemen in case they need an organ transfer.

Recipients/noblemen:

Li Gyokurei	Akira's original. The only heir to the wealthy Li family.
Rasheed IX	Midori's original. Prince of Thai.
Don Bellamy	Sutton's original. Famous basketball player.
Prins Julian	Brett's original. Grandchild of Lady Di, British prince.
Kim Seok-Yong	Original of Kaede and Katsura. Son of a Korean recipient of the noble price.
Hiroki Rushton	Satoshi's original. Son of an American congressman of Japanese descent.
Yuri Babanin	Mamoru's original. Leader of a branch of the Russian mafia.

Tennin:

Yui Lindros	Half human, half *tennin*. Child born of Kaguya-hime and the Emperor.
Yui's clone	Clone of Yui, created by Toshitada Kashiwagi.
Kou	Works with Kashiwagi and the clone of Yui.
Yamato	Kou's younger brother.
Kaguya-hime	The Princess Kaguya of the folktale. Killed by the sacrifices.

Transformation of roles

Several of the *Taketori Monogatari* characters play slightly different roles in Shimizu's manga *Kaguya Hime*. The Emperor and the Okina has become one and the same person, while aspects of Princess Kaguya, the Okina and the Emperor have been distributed to other characters.

Princess Kaguya:

Akira / Li Gyokurei	Represents Kaguya's humanity and bamboo.
Yui	Represents Kaguya's inhumanity and the moon. Son of Kaguya-hime.
Kaguya-hime	Monstrous remains of the original princess. Killed by the sacrifices.
The Moon	The origin of Princess Kaguya and the *tennin*. Possibly created humanity.

Taketori no Okina

Toshitada Kashiwagi	The Okina who finds Kaguya but later turns into the Emperor.
Mayu Okada	The Okina who raises Kaguya and monopolizes her.
Brett Miller	The Okina left behind after witnessing Kaguya ascends.

Earth	Symbolism of forceful relations.
The Emperor	
Toshitada Kashiwagi	Heir of the Emperor. Wants to prevent Kaguya's ascension.
Yui	Son of the Emperor and Kaguya.
The clone of Yui	Shows what Yui may have become if he hadn't met Akira.

3.2.2 The story of Kaguya Hime

Taketori Monogatari has influenced various fictional works; *Sailor Moon, Planet Ladder* and *Queen Millennia* are all inspired by the story, though none of them are as ambitious as Shimizu's dystopian romantic science fiction. In her *shoujo manga* (manga aimed at girls and young women), events from *Taketori Monogatari* are reshaped for a modern audience. In the manga, the story of Princess Kaguya, Okina and the Emperor still takes place, but ends differently. The manga also invents a new origin for the supernatural aspect of the story by linking the princess' identity to the moon and letting the story of the folktale play out a second time, in a modern setting.

The events of the manga take place 1000 years after those described in *Taketori Monogatari*. Princess Kaguya of the legend, as well as the *tennin* (heavenly beings) are defeated by the Emperor, as retaliation for the princess refusing his courtship. They end up on an island south of Japan. The Emperor steals the princess' *hagoromo* when she's taking a bath. She conceives a child with him, without giving birth to it. In order to survive, she prolongs her life by human sacrifice, eventually turning into a monster.

A 1000 years pass. Akira, the main protagonist, is found as a baby, dead and buried in a bamboo forest on Kabuchi Island. Her dead body is pushed out of the earth by bamboo sprouts, but soon after being found she returns to life. The man who found her, Toshitada Kashiwagi, adopts her. He's later revealed to be an heir to the Emperor who courted Kaguya-hime. Despite having a child of his own, he falls so deeply in love with the baby that his wife divorces him and prohibits him from visiting them.

During the divorce, Akira is taken to an orphanage on Kabuchi Island. She befriends several young boys who are supposed to stay there until their 16th birthday, after which they will be put in foster homes. By chance, the children witness a secret ceremony where the now 1000-year-old Princess Kaguya beheads one of their former friends. Realizing that the promise of adoption is a lie told to keep them from escaping, they kill the princess and flee the island. The death of the princess also causes the death of most of the remaining *tennin*.

Akira is adopted by Kashiwagi's former wife and brought up with Mayu, her foster sister. She has no memories of her childhood, but as her 16th birthday draws near, she's visited by

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two friends from the island who tell her that of some of those that escaped from Kabuchi Island still died on their 16th birthday. Convinced that this is a curse brought upon them as punishment for killing the monstrous princess, Akira follows them back to the Island, where her memories slowly return. Mayu secretly follows Akira to the island.

As it turns out, Akira and her friends were not on the island by accident; they're all clones of wealthy, powerful people, kept as spares for organ donation in case the original sufferes disease or accidents. They've been lured to the island to allow those they were cloned from to hunt them down and harvest their organs.

Akira, Yui, Midori and Miller are the only survivors. Akira turns out to be the clone of Gyokurei Li, a Chinese woman who dies on the island, forcing her family to replace her with Akira. Yui is revealed to be the child conceived between Kaguya-hime and the Emperor. Midori and Miller replace those that they were cloned from, while Akira unknowingly causes the minds of the others to take over the minds of those who received the organs.

After replacing Gyokurei as heir to the Li family, Akira is forced to participate in a courting ceremony, where five prominent men will visit her until she bears a child. The ceremony stops after Akira kills one of her suitors. After realizing that the donors have returned to life, Akira takes control of the Li family and uses their economic assets and political influence to bring her friends back together. She is also reunited with Mayu.

After the reunion, Akira realizes that the real Kaguya-hime is the moon itself, a comet trapped by the gravity of the Earth millions of years ago. The moon longs to escape, but cannot break free of the Earth's gravity field because the "*hagoromo*" of the moon, a structure that once was part of it, ended up on Earth in the initial collision. The place of impact was Kabuchi Island, where part to the *hagoromo* is located. The other half of the *hagoromo* was found by the astronauts on the final moon landing expedition and brought to Earth where scientists realized that the structure predated Earth itself. In order to keep it secret, the *hagoromo* was split into pieces and hidden away in six different nations.

After being reunited, Akira falls in love with Yui, causing tension in the group since all her friends are suddenly feverishly in love with her. After being reincarnated, they're in positions of power and influence, inspiring Akira to order them to collect the pieces of the *hagoromo*, even at the cost of their lives. As inducement, she promises to marry the victor.

Before the plan succeeds, Kashiwagi shows up and announces that he is Akira's stepfather. He tries to stop to her plan to liberate the moon and ascend with it. Akira eventually manages to keep history from repeating itself by returning the *hagoromo* to the Moon, allowing it to break free. Kashiwagi dies by the hands of the reborn noblemen, whom he helped create.

As the Moon leaves the Earth, several things are put in motion. The reincarnated donors die on the spot and ascend with the moon. Midori and Yui are murdered and ascend together. More dramatically, the loss of the moon stops the rotation of the earth and changes the Earth's climate radically, killing a large percentage of the humanity.

Only Akira and Miller are denied ascension: Akira because of her sins when trying to murder Kashiwagi and Miller because of his inability to let Akira go. They marry and raise a child together, but the marriage is unhappy. Akira stops aging and remains young, despite Miller growing old. 60 years later, Yui returns to help Akira finally ascend. Miller, now an old man, unsuccessfully tries to convince her to stay. He becomes ill and dies alone.

3.2.3 Background

Reiko Shimizu made her professional debut as manga creator 1983 in LaLa Magazine, where *Kaguya Hime* was later published. She's born 1963 and grew up reading the works of manga artists Yukari Ichijo, Hagio Moto and Sumika Yamamoto (Comike no 53, 2013).

Kaguya Hime was initially published by Hakusensha between 1994-2005, serialized the monthly manga anthology LaLa, a magazine aimed at teenage women, and later republished as *tankoubon* (soft-cover graphic novels) by Hana to Yume Comics (27 volumes). LaLa has published many stories mixing romance, science fiction and supernatural themes during the years, some of them even winning prices for best science fiction (Bryce, 2010 p. 138). The manga plays up the supernatural, sci-fi and mystery themes found in the folktale. Shimizu cites influence from Carl Sagan's novel *Contact* (Comike no 53, 2013), ballet versions of *Taketori Monogatari* (*Kaguya Hime* Vol. 1 p. 35) and Agatha Christie's *And Then They Were None* (Vol. 2 p. 84).

3.2.4 Previous research

Little previous research about Shimizu's *Kaguya Hime* exists, but the manga has been mentioned in studies about gender, sexuality and mythology in Japanese manga (Bryce, 2008, 2010 p. 137; Bryce & Davis, 2010 p. 35-36). The connection to *Taketori Monogatari* has been specifically pointed out as an example of modernized Japanese myths and folktales in manga. A closer look at the details of the story of *Kaguya Hime* reveals that some elements of the manga originate in another Japanese folktale, *The Legend of the Hagoromo* (see 3.1.4). Keene notes that the *hagoromo* also appears in *Taketori Monogatari*, where it, instead of symbolizing the ability to ascend, instead functions as the cause of the purging of Princess Kaguya's memories of her life on Earth, purifying her in order to return to the moon (Keene,

1999 p. 440). Shimizu weaves elements from *the Legend of the Hagoromo* into that of Princess Kaguya the manga.

The fact that *Kaguya Hime* was serialized in a magazine aimed at teenage women is relevant to both story and art. The characters are drawn beautifully, with elongated, slender limbs and fair skin, a common visual style with its root in *shoujo manga* from the 70's. The so-called Year 24 Group, a group of female manga creators credited with raising the status of *shoujo manga,* was highly influential in shaping modern comics for girls, introducing challenging themes and innovative methods of depiction (Bryce 2010, p. 140). Shimizu specifically lists Hagio Moto, one of the most famous members of the Group, among her influences (Comike no 53, 2013). Besides art, the inclusion of homoerotic relationships between both women and men are also typical characteristics of modern *shoujo manga* that were introduced by the Year 74 Group and quickly grew in popularity with the readers (Bryce, 2010 p. 140; Schodt, 1996 p. 185, 206). Schodt argues that *shoujo manga* have traditionally been more stylized and introspective than manga aimed at a male audience, with a greater emphasis on emotion and human psychology (1986 p. 88-89; 1996 p. 155). Since female manga artists and writers became prominent at writing comics for young women, the medium has been an important place for discussion between women of all ages about what it means to grow up as a woman. Thorn (1996, p. 7) describes it in his introduction to one of the first collections of *shoujo manga* translated into English:

> "[…] Japanese comics for girls and women are not a means of imposing patriarchal definitions of femininity on passive "Madame (or Miss) Butterflies," but a unique forum in which Japanese girls and women can discuss and debate among each other (and now you) what it means to be a Japanese girl, a woman, a human being in relationships with other human beings."

The visual presentation of Akira has been inspired by the Takarazuka *otokoyaku*, women in the all-female theatre troupes specialized at playing handsome men. This is mentioned several times in the manga (*Kaguya Hime* vol. 15 p. 155). The *otokoyaku* exists between the sexes, neither man nor woman; an aesthetic mix of what is considered the best traits of both sexes (Lorie, 1990 p. 81). The adoration and love displayed by the character Mayu for Akira in the manga is implied to reference to how female Takarazuka fans swoon over the handsome female actors playing the roles of men. Since Akira is initially quiet and emotionally closed, due to being a survivor of sexual abuse and possibly because of her connections to Princess Kaguya, it's possible that Shimizu created Mayu as a way for the readers to connect to Akira, through this connection to Takarazuka fans, many of whom may

be assumed to also read manga. According to Darlington & Cooper (2010 p. 163-166), it is common and widely accepted for young women to have homosocial, close romantic friendships with other women when they are younger, as a safe way to prepare them for the heterosexual relationships and all the rituals accompanying these, that they are expected to participate in as adults. Manga is considered a safe space for both men and women to live out their sexual- or gender role fantasies, but most of these stories, sometimes subversively, ultimately end up conforming to and reinforcing regular social expectations.

Reiko Shimizu's controversial retelling of *Taketori Monogatari* may seem shocking to readers who've grown up with the folktale, which is usually toned down and romanticized in children's versions of the tale. Keene specifically points out how lovable Princess Kaguya has been portrayed in modern children's versions of the tale, compared to the heartless young woman from the original text (Keene, 1999 p. 439-440). When comparing Shimizu's manga to the different versions of *Taketori Monogatari*, a lot of what may at first appear to be "changes" to the story are actually rather faithful references to the original version of the folktale.

4 Analysis

As shown in chapter 3, *Taketori Monogatari* and Shimizu's *Kaguya Hime* are both influenced by previously existing narratives, and seem to have been adapted from these sources in a way that the respective author expected the audience at the time of publication to enjoy.

4.1, the first part of my analysis of the intertextual relationship between *Taketori Monogatari* and Shimizu's *Kaguya Hime*, contains a narrative analysis of the relation between the texts, using Genette's concept of "voice" and "mood". I also discuss the concepts of "paratext", "hypo-diegetic narrative" and how these concepts influence the audience's perception of the manga. 4.2 continues with an intertextual analysis of how and why the characters of Princess Kaguya and the Okina have been transformed in the manga, and how knowledge of yin-yang characterization enhances our understanding of both texts.

The analysis of Taketori Monogatari, and all quoted samples of the text, is based on the Japanese version of the folktale as it appears in *Shin Nihon Koten Bungaku Taikei 17* (1997). English translations are provided for the benefit of non-Japanese speakers, based on Keene's translation of *The Legend of the Bamboo Cutter*, as it appears in *Traditional Japanese Literature: An Anthology, Beginnings to 1600* (2012), unless otherwise noted.

The analysis of the manga *Kaguya Hime* is based on the Japanese version. Preferably, the text and phrases the manga should be viewed together with its visuals, though some sentences will be quoted in the text below. All translations of the manga are my own.

4.1 Voice, mood and paratext in Taketori Monogatari and Kaguya Hime

4.1.1 Voice

Who really speaks to us, the readers? In order to classify the use of "voice", as in how each text is narrated, I will present and analyze a few examples from each text.

a Taketori Monogatari

Though *Taketori Monogatari* is the first written folktale from Japan, it uses a narrative style similar to folktales from many other countries, which is reasonable since most folktales were passed on verbally. As seen in chapter 3, similarities between folktales have been found all over the world, making it possible to study where certain stories may have originated. *Taketori Monogatari* traces its roots back to China. The folktale uses what is often called "an invisible narrator," someone who observes the events being narrated without participating in the story himself.

The opinions of whether the narrator in *Taketori Monogatari* was present at the events narrated in the story differ: Yoda (2004 p. 151-152, 251) questions Takeoka's conclusions (1963 p. 4-9) that the narrator is present and watches the story unfold, arguing that the use of the *jodoushi* (auxiliary verb) *"keri"* does not indicate tempus, but rather indicates an epistemological stance, meaning that the narrator creates through his narration a story parted from the time when the narration takes place, while still being a part of the events at the time. Yoda challenges this idea, by noting that Takeoka's analysis shows that the narrator only uses *keri* in transitional sections, as if in order to transport the reader back in time, to the narrative time of when the story takes place. Taketori Monogatari begins like this:

> いまは昔、竹取の翁といふ物有けり。野山にまじりて竹を取りつゝ、よろづの事に使ひけり。名をば、さかきの造となむいひける。その竹の中に、もと光る竹なむひと筋ありける。
> [*Ima wa mukashi, Taketori no Okina to ifu mono arikeri. Noyama ni majirite take wo toritsutsu, yorozu no koto ni tsukahikeri. Na wo ba, Sakaki no Miyatsuko to namuihikeru. Sono take no naka ni, moto hikaru take namu hitosuji arikeru.*] (For translation, see Appendix A, ex 1)

The narrator then switches to *"tari"*, another auxiliary verb that indicates a continuation of events, and verbs without auxiliary verb stems:

> あやしがりて、寄りて見るに、筒の中光りたり。それを見れば、三寸ばかりなる人、いとうつくしうてゐたり。
> [*Ayashigarite, yoritemiru ni, tsutsu no naka hikaritari. Sore wo mireba, sanzun bakari naru hito, itou utsukushiute witari.*] (For translation, see Appendix A, ex 1)

Yoda argues that this supports her theory that the text is told afterwards, noting that the narrator is inconsistent and further obfuscated by the grammatical properties of Heian grammar.

A framed narrative without a framing story

My analysis of the narration in *Taketori Monogatari,* using Genette's definitions, supports Yoda's argument. There is no detailed framing story indicating to the reader the identity or stance of the narrator, but the story is from a perspective that is parted from the narrative time in the story, looking back at events that have already taken place. This is established at the beginning of the story, with the phrase:

> いまは昔 [Many years ago] (Appendix a, ex 1)

There is also a transitional shift in time with the final sentence of the story:

> その煙、いまだ雲のなかへたち昇るとぞ、言ひつたへたる。
> [Even now the smoke <u>is still said to</u> rise into the clouds.] (Appendix A, ex 24)

The main characters of the story are the Okina and Princess Kaguya, but neither appears to be the narrator. When examining the text, the narrator doesn't appear play any role in the narrated events; he never voices any direct opinions, refers to himself or interacts with the characters in the story; nor is he ever referred to or spoken to by anyone. He possesses uncanny insight into the emotional state of several characters and knows details of events

taking place far separated by space and time (Appendix A, ex 3, 10-11). A lot of the interaction between characters actually take place as correspondence by letter or messenger (Appendix A, ex 18, 22) Following to the definitions presented by Genette, the conclusion is that the narration in *Taketori Monogatari* takes place *outside of the story*, on an **extra-diegetic level**, told by a **hetero-diegetic narrator** *who is not a character in the story*. In conclusion: The narrator of *Taketori Monogatari* is extra-hetero-diegetic.

b Kaguya Hime

Unlike *Taketori Monogatari*, there is no framing story surrounding the events in *Kaguya Hime*. Though excerpts of *Taketori Monogatari* are cited in the manga, those are not used as a framing device. Though the narration begins with a flashback narrated by the main character Akira, and may initially be mistaken for a framing story, the scenes that follow firmly establish Akira's narration as taking place within the narrative time of the story.

The narration opens up with the following text (Vol. 1 p. 11, Appendix B, ex 3):

> "ちょっとそこのあなた　おかわりもらってきてくれるオレンジジュースの"／あるパーティで私に差し出されたグラスはまだなみなみとオレンジジュースが入っていた／お人形のようなかわいらしい少女それがまゆだった／５つの時のそれが一番古いキオク／それ以前の思い出を私は持たない
> ["You there. Can you bring me some more orange juice?" The glass presented at me was filled to the brim with orange juice. The girl who held it was as pretty as a doll. That was Mayu. This is my oldest memory, from when I was five. I have no memories of my life before that.]

The sentences, split into two parts, is reported speech, which is then put into context as Akira begins to narrate directly to the reader, using words like 私 [I/me] to point out that she, the narrator, is the one who experienced the events described in the scene. She also switches from using past to present tense, thus informing the reader that the narration takes place in a different time than the events narrated.

This, and the pages that follow the initial flashback, indicates that the narration in *Kaguya Hime* takes place on an **intra-diegetic level** as speech and thoughts that are presented to the reader directly by characters that *exist inside the story at the time that the main narrative takes place*, which also makes the narrator(s) **homo-diegetic**.

The technical solution for distinguishing different kinds of narrative in the comic medium is to use speech balloons for dialogue and more complex methods for depicting thoughts and other aspects of the narrative. In *shoujo manga*, a unique style has been developed since the 70's where thoughts are depicted by placing text directly on the background (Badman, 2010; Bryce 2010 p. 144). *Kaguya Hime* uses this technique extensively, as seen in Appendix B, ex 3, 5 and 7.

There is rich use of **hypo-diegetic levels** in the narration in the form of flashbacks told by characters that exist in the story: Shouko telling Akira how she was found as a child (Vol. 1 p. 40-41; Appendix B, ex 4) or the *tennin* Kou telling his younger brother of how the original Kaguya-hime was prohibited from ascending to the Moon by the Emperor (Vol. 3 p. 9-14). In fact, the very first page where actual narration takes place, page 11, features hypo-diegetic narration of Akira telling us, the readers, of her first memories as a child (Appendix B, ex 3).

There is no extra-diegetic narration in the written text itself; if there is need to describe something, it's presented as visual narration through the art of the manga, and if there is need to present an outside perspective of a certain character, Shimizu simply switches perspective (see 4.1.2) and lets other characters reflect on whatever particulars needs to be communicated to the readers.

Extra-diegetic visual narration

That doesn't mean that no extra-diegetic narration exists in the manga; looking at the drawings, one will eventually notice that some of what's happening on the comic pages doesn't elicit any particular reaction from the characters in the story. This is because those details take place outside of the diegetic constraints of the art and are meant as visual clues to the readers, communicating information outside of the dialogue and intra-diegetic art. For example, the connection between Akira, young Kashiwagi and the reborn sacrifices/noblemen is symbolized by bamboo (Vol. 12 p. 58; Vol. 13 p. 42-46, 76, 145-146; Vol. 16 p. 39-41; Vol. 21 p. 168; Appendix B, ex 4, 11, 17, 21, 26, 28, 34); the characteristic stems and leaves creep into the background at several occasions, despite what setting the characters are situated in. Yui, Akira and Kaguya-hime will usually be accompanied by visuals of the Moon (Vol. 1, p. 49; Vol. 21 p. 66-67; Appendix B, ex 5, 15, 26, 34), which is considered a yin symbol (see 4.2), while a Chinese dragon, a yang symbol (see 4.2), accompanies Kashiwagi once he re-enters the story as a powerful military person in the latter half of the manga (Vol. 21 p. 59, 114; Appendix B, ex 24-25). Spider webs are used to symbolize Kashiwagi's similarity to the conspiratory aspects displayed by the Emperor (Vol. 27 p. 67-68; Appendix B, ex 35).

Naturally there is no real dragon flying through the air around the character in the story. Instead, it functions as *visual communication to the reader* that this person is supposed to symbolize the Emperor from *Taketori Monogatari* (Vol. 21 p. 138-140), the connection being that Chinese dragons are often used as symbols of power by Chinese Emperors (see 4.2). This kind of **extra-diegetic visual narrative** is especially common in *shoujo manga*, i.e. manga aimed at female readers, a demographic that is generally considered to place more emphasis

on the emotional landscape of the characters; a common narrative visual in *shoujo manga* is flowers (Schodt, 1986 p. 89). After Akira replaces the diseased Gyokurei Li, whom Akira was originally cloned from, she is commonly accompanied by tree peonies, a Chinese flower, in the background of the drawings (Vol. 9 p. 44; Vol. 10 p. 49-53; Vol. 13 p. 74-75, 109; Appendix B, ex 9), while red roses, the national flower of England, accompany Miller after he becomes the British crown prince (Vol. 12 p. 53; Vol 14 p. 30; Appendix B, ex 10). These flowers appear almost every time Akira uses her newfound power to get what she wants, presumably in order to communicate to the reader how strongly the other characters are affected by her powerful presence. Interestingly enough, there are sometimes combinations of extra-diegetic visuals, like those of Akira's tree peony flowers being trapped in the spider web spun by Kashiwagi (Vol. 26 p61-62; Vol. 27 p. 67-68; Appendix B, ex 35). There is also a particularly interesting sequence where the character Yui kisses and then decapitates one of the remaining *tennin*, an act similar to how his mother, the original Kaguya-hime in the manga, used to kiss and then decapitate her sacrifices. Once Yui has committed the horrible deed, images of his mother appear together with his, showing the readers how his actions and expression exactly mirror hers. These images communicate to the readers that Yui is on his way to become as monstrous as his monstrous mother (Vol. 23 p. 154-163; Appendix B, ex 32).

So while the narration in the manga mostly appears to be **intra-homo-diegetic**, it also contains **hypo-diegetic** narrative in the form of flashbacks and use of excerpts from *Taketori Monogatari*, while *the art displays intra-diegetic drawings taking place inside the story as well as extra-diegetic visual details*, where the latter communicates important clues to the readers in order to help them decipher the intertextual connections between *Taketori Monogatari* and the manga.

c Voice comparison

The change from using an "invisible narrator" in *Taketori Monogatari*, or to use the terminology of Génette, an extra-hetero-diegetic narrator, to intra-homo-diegetic narration in the manga, seems to be a natural change made possible because of the switch from a written to a heavily illustrated medium. *Taketori Monogatari* uses a third person perspective, focusing on the actions of the Okina and other men surrounding the princess, because there is need to communicate contextual information to the readers. Using only intra-diegetic narration may confuse the readers, or make the setting described in the story seem poorly developed. Instead of being forced to let the characters comment through intra-diegetic

narration on the characters or the environment as they experience it, the extra-diegetic narration allows the narrator to freely describe to the readers all aspects of the world within the story (Appendix A, ex 12). This is especially important since visual clues are important in the folktale, like the bamboo that the princess is found in, the moon that she looks upon as she weeps (Appendix A, ex 15), the way she is perceived by those around her and how quickly she grows up, the change in housing and clothing when the status of the Okina and his family rise; these details are as important to the narration of the folktale as the dialogue. Specifics that are not commented on within the narrative was probably seen as common knowledge at the time, which in turn provides cultural clues about matters such as the status of women and the Emperor in the Heian society. While most certainly a product of the common style of oral story telling at the time, the chosen voice in Taketori Monogatari does makes sense for the narrative and enhances the communication thereof to the intended readers.

On the other hand, in Shimizu's manga, the combination of text and images removes the need for a silent narrator to present essential descriptions to the readers, like who is talking and to whom, what the environment looks like, what the social circumstances are, as well as character description. The images work in harmony with the text to efficiently communicate what visual particulars the reader needs to be aware of in order to fully comprehend the story. When there is need to communicate outside perspective on something or someone, Shimizu has two ways of doing this:

- o She can let other characters view and comment on characters like Akira.
- o She can use extra-diegetic visuals that are only visible to the readers.

Generally, the illustrations of the manga replace the "invisible narrator" and facilitates the narrative techniques for letting characters voice feelings and thoughts, respectively shown as text in speech balloons or directly placed upon the backgrounds within the drawings, in the manga.

4.1.2 Mood

Through whose eyes do we see the situations that the narrator describes in the text? How much information does the narrator have access to, or chose to share with the readers? Mood is related to voice and takes in consideration the distance and perspective of the narrator. In order to analyze the use of "mood" and how each text is **focalized**, I will examine a few examples from each text.

a Taketori Monogatari

According to Yoda, previous research of the folktale has drawn the conclusion that "Taketori [is] narrated by a functional and transparent narrator with an omniscient point of view who freely merges with the thoughts of the characters", referencing Mitani (1989 p. 170, cited in: Yoda 2004 p. 151-152). This interpretation indicates that the text has no regulation of information and would, according to Genette's definition, be classified as **non-focalized**.

My analysis based on Genette's definitions of mood indicates a different conclusion: the narrator in *Taketori Monogatari* is not omniscient: despite being able to access the minds of several characters appearing in the story, he appears limited in his ability to fully narrate all that transpires by what he knows about the characters, or at least keeps some of the information from the reader in order to create the central mystery of the real identity and origin of the supernatural princess. As concluded in 4.1.1, the narrator is indicated to be someone telling us about the events several years after they've occurred, his knowledge seemingly consisting of what has become known afterwards. Certainly, he would know what became of the princess and where she was really from, but he leaves her thoughts, motivations and perception of out world that she's ended up in unexplained, even in the most dramatic situations (Appendix A, ex 14). Without possessing full access to the thoughts and motivations of all characters at the time, like the princess who is the very center of the folktale, how could the narration possibly be considered omniscient? Genette (1980 p. 190-191) refers to similar use of external focalization in literature where it's important for the mystery to keep certain characters' motivations and thoughts hidden from the readers, despite their physical appearance in the narrative. This seems like a more appropriate classification of the focalization found in *Taketori Monogatari*.

Several different characters become focalized in *Taketori Monogatari*. What becomes apparent when reading the text is that *Taketori Monogatari* seldom presents any interior monologue of the characters; instead, personal reflections are communicated to the readers by letting a focalized character think aloud, sing and recite poems to other characters, send a messenger or simply write a letter (Appendix A, ex 18, 22). Descriptions of feelings, mood and impression are made in a reoccurring manner:

> 翁、心地あしく苦しき時も、この子を見れば、苦しきこともやみぬ。腹立たしきこともなぐさみけり。
> [If ever the old man felt in poor spirits or was in pain, just to look at the child would make the pain stop. All anger too would melt away.] (Appendix A, ex 3)

A character's emotional state is often visually described in an objective manner:

> 此事を嘆くに、鬚もしろく、腰もかゞまり、目もたゞれにけり。
> [His beard had turned white from sorrow, his back was bent, and his eyes were swollen.] (Appendix A, ex 10)

Sometimes, thoughts and motivations of the characters are reported as they occur:

工匠らいみじくよろこび [The Artisans <u>were very thrilled</u>] (My translation) (Appendix A, ex 10).

There is also a lot of reported speech (1980 p. 172-173):

翁言ふやう [the old man <u>said</u>] (Appendix A, ex 1)
御門、聞こしめして [...]<u>と仰せらる</u>。 [The emperor listened and <u>said</u>] (Appendix A, ex 12)

Among the, of different frequency, focalized characters in the folktale are the Okina (Appendix A, ex 3, 13), the Emperor (Appendix A, ex 14), the five noblemen (Appendix A, ex 8), the Ouna (Appendix A, ex 11) and the artisans employed by Prince Kuramochi (Appendix A, ex 10). Despite being the central character of the story, Princess Kaguya has few opportunities to express her personal feelings, opinions and interests. One rare example is when an attempt to trick her is exposed:

かぐや姫の、暮るゝまゝに思ひわびつる心地、笑ひさかへて、翁を呼びとりて言ふやう、「まことに蓬莱の木かとこそ思ひつれ。かくあさましき虚ごとにてありければ、はやとく返し給へ」と言へば
[Princess Kaguya, whose mood had been dark, felt her heart lift. She laughed and called for old man to say: "I really thought that the twig was from the tree in Hourai. As it has all turned out to be a despicable lie, do give it back to him immediately."] (My translation, Appendix A, ex 9)

The story focuses mainly on the men that surround the princess and tries to win her affection, against her wishes. Her adoptive mother and their relationship are hardly mentioned at all. A rare example is found when the princess refuses the Emperor's invitation to join him at the court:

産める子のやうにあれど、いと心はづかしげに、をろそかなるやうに言ひければ、心のまゝにもえ責めず。女、内侍のもとに嫁絵還り出て、「口おしく、このおさなき者は、こはく侍る者にて、対面すまじき」と申。(p. 51-52)
[The old woman had always considered Kaguya-hime as being no different from a child she had borne herself, but when the girl spoke so coldly, it much embarrassed her, and she could not reprimand Kaguya-hime, as she would have liked. The old woman returned to the maid of honor and said, "I must apologize, but the girl is terribly obstinate and refuses to see you."] (Keene 2012 p. 121)

Though the narrator does indeed seem to know a great deal about the characters, he doesn't know everything, or possibly choses to withhold information from the reader. The character he knows the least about (or deliberately choses not to fully explain to the reader) is Princess Kaguya. Following Genette's definitions, *Taketori Monogatari* appears to be using **external focalization,** where *the narrator knows less, or choses to tell the reader less, than he knows*. The previously noted lack of insight, or lack of explanation, of the characters' thoughts is another important characteristic.

Princess Kaguya's lack of focalization as satire

The choice of making the narrator know less than the characters, or at least not communicate all that he knows to the reader, may have to do with what is generally considered the original motivation on behalf of the author when writing the story. As described in 3.1.4, despite the supernatural elements within the narrative and the focus on the relationship between a

lowborn foster father and his adopted, mysterious daughter, *Taketori Monogatari* is considered to be satirical of nature, criticizing the Emperor Tenmu through humorous passages that ridicule characters named after his associates.

Princess Kaguya is not meant to be explained to the reader, only to exist as an almost-human alien entity against which to showcase the ridiculous length the five noblemen go to in order to possess a supernatural being who is certainly not as sweet as the men assume. It also emphasizes the foolish aspirations of the Emperor, who not only assumes that he can force the princess to come with him against her wishes, but also mistakenly believes that his armies can defeat magical beings like the *tennin* who come to return the princess to the Moon. The Okina is also portrayed as foolish, a lowborn man that rises to power because of the princess and the gold he finds after adopting her. And although he's portrayed as a nicer man than the rest of the princess' pursuers, he's still deemed foolish by the author for thinking that the magical child that he found inside a bamboo stem of all places, could ever truly belong to him, and for thinking, like the Emperor, that he could defend her from her own people, powerful enough to be capable of travelling between the moon and the Earth in order to retrieve her. Thus, Princess Kaguya's own feelings and motivations are irrelevant to the purpose of the narrative.

Princess Kaguya's lack of focalization creating a mystery about a powerful woman
Another reason for not focalizing the narrative through the princess is that she is the central mystery to the overall story. Revealing too much about her would take away from the revelation that she's from the moon, and that she will soon have to return there. Though the need to avoid focalizing through the princess for the sake of a dramatic narrative need is somewhat mitigated by the fact that the princess doesn't remember her life on the moon until late in the story, it is still considered a cliffhanger, and thus the author focalizes the story through the Okina instead. We catch glimpses of Princess Kaguya's thoughts and motivations from time to time, but she remains shrouded in mystery until the very end.

The other revelation is how powerful the princess truly is, and by not focalizing the story through her, the author of the folktale manages to truly stun the reader once the true powers of her and the other *tennin* are revealed.

Princess Kaguya's magical properties are established in the beginning of the folktale, where she is described as emitting bright light and becoming an adult in only three months (Appendix A, ex 3). But her true powers come into play much later, in a sequence of events that focalizes mainly through the Emperor, by first giving the reader his perspective on the depth of the princess' subordination when refusing his imperial command to join his court

(Appendix A, ex 12) and then, when he visits her in secret by conspiring with the Okina, he becomes the witness of the true extent of her unearthly powers, that makes it impossible for her to be the property of an earthly man:

> 御門、にはかに日を定めて、御狩に出給ふて、かぐや姫の家に入給ふて見給に、光みちて、きよらにてゐたり人あり。「これならん」とおぼして、近く寄らせ給に、逃げて入る袖をとらへ給へば、面をふたぎて候へど、初めよく御覧じつれば、類(なくめでたくおぼえさせ給て、「許さじとす」とて、いておはしまさんとするに、かぐや姫、答へて奏す、「おのが身は、此国に生まれて侍らばこそつかひ給はめ、いといておはしましがたくや侍らん」と奏す。御門、「などか、さあらん。猶いておはしまさん」とて、御輿を寄せ給に、このかぐや姫、きと影になりぬ。「はかなく、口おし」とおぼして、「げに、たゞ人にはあらざりけり」とおぼして、「さらば御ともにはいて行かじ。もとの御かたちとなり給ひね。それを見てだに帰りなむ」と仰せらるれば、かぐや姫、もとのかたちに成ぬ。
> [During the course of the hunt the emperor entered Kaguya-hime's house and saw there a woman so lovely she shed a radiance around her. He thought, this must be Kaguya-hime, and approached. She fled into the adjoining room, but the emperor caught her by the sleeve. She covered her face, but his first glimpse was enough to convince him that she was a peerless beauty. "I won't let you go!" he cried. But when he attempted to take her with him, Kaguya-hime declared, "If I had been born on earth I would have served you. But if you try to force me to go with you, you will find you cannot." The emperor said, "Why can't I? I'll take you with me!" He summoned his palanquin, but at that instant Kaguya-hime suddenly dissolved into a shadow. The emperor realized to his dismay and disappointment that she was indeed no ordinary mortal. He said, "I shall not insist any longer that you come with me. But please return to your former shape. Just one look at you and I shall go." Kaguya-hime resumed her original appearance.] (Appendix A, ex 14)

The latter example is interesting as it illuminates the multiple layers of the dynamic power struggle in the folktale; between the earthly and the unearthly; between different places of power; and perhaps most prominently, between man and woman. Princess Kaguya is able to escape the Emperor's attempt to kidnap her because of her unearthly powers, which would not be available to a common woman. This is Princess Kaguya at her most powerful position in the story; by refusing the Emperor himself, who has received his powers from god, she becomes more powerful than a god in the eyes of the reader, as they learn, though the eyes of the Emperor himself, how truly futile the attempts to possess her are.

Unlike the Emperor, who must resign himself to accept defeat at the hands of the princess, the Okina, who once failed to truly recognize the humbling powers of the small child he found, feels an even stronger need to possess the princess (Appendix A, ex 17); at the end of the folktale, while the Emperor stays at his palace and only sends his troops to the Okina's residence at the Okina's behest (Appendix A, ex 18), the Okina promises, foolishly and arrogantly, that he will fight the immortal *tennin* off by his own hand (Appendix A, ex 24). Even after utterly failing at this, he still refuses to accept the princess inhumanity; that she doesn't truly belong to him, and never did. His own insignificance doesn't seem to sink in until the moment his foster daughter dons her *hagoromo*, causing her to forget all her memories of him and ascends with her people, leaving him sick and dying behind without a second thought:

> ふと天の羽衣うち着せたてまつりつれば、翁を、「いとほしく、かなし」とおぼしつる事も失せぬ。此衣着つる人は、物思ひなく成にければ、車に乗りて、百人ばかり天人具して、昇りぬ。

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[the celestial being put the robe of feathers on Kaguya-hime. At once she lost all recollection of the pity and grief she had felt for the old man. No cares afflict anyone who once puts on this robe, and Kaguya-hime, in all tranquility, climbed into her chariot and ascended into the sky, accompanied by a retinue of a hundred celestial beings.] (Appendix A, ex 23).

This part is one of the rare moments where the story is focalized through Princess Kaguya, and the revelation of how completely her love for her parents and interest in their well-being has been removed is shocking. By bringing back focus to the Okina after this brief moment of insight into the princess' mind, the reader is once and for all struck by how insignificant humanity must seem in the eyes of the *tennin*, and how futile the powers of even the Emperor's troops are compared to them. As the princess takes her place among them, the true difference in might between her, the Okina and the Emperor become shockingly apparent.

b Kaguya Hime

As seen in 4.1.1b, it's clearly indicated from the beginning that the narrators in the manga *Kaguya Hime* are characters in the story. Much of the first chapter is narrated through Akira's internal monologue, indicating that she's the focalized character. As mentioned in the voice analysis, the story begins with a hypo-diegetic scene from Akira's childhood (Vol. 1 p. 9; Appendix B, ex 3). The reader enters the world of the manga by viewing it directly through her eyes as she looks back on previous events (this scene is visually told through **secondary internal ocularization**, see below). As the story develops, multiple characters are introduced, extending the narrative across the whole world; many of those also by necessity focalized, as Akira can't be everywhere at once. The focalization sometimes switches perspective rapidly between the characters even during scenes; the amount of characters and intertwining plots in the manga requires a dynamic focalization in order to keep the reader up to date with all aspects of the complex narrative.

The narration in the manga never reveals more than what the currently focalized character knows, and the reader's knowledge is filtered through their perception. The more the focalized characters find out, the more the reader knows. Although the reader may eventually become more knowledgeable about the particulars of the over-arching story than any one character, they will never intentionally be made aware of details that aren't known to at least one of the characters. The perspective of each focalized character is subjective, and though the readers may hazard a guess if they'd like, they will still be limited by what the characters know. The use of inner monologue and restriction of knowledge to what the characters know are both indicative of an **internally focalized narrative**.

It would seems natural to assume that Shimizu had a vision when choosing to create this modern intertextual interpretation of *Taketori Monogatari*, where she wanted Princess

Kaguya to be less of a plot device and more of a character of her own. The manga gives her a voice, this time not filtered through the eyes of other characters, and lets her be more in control of the narrative; instead of being an instrument used as a means to poke fun of noblemen and politicians, Akira's part of the narrative of the manga is more poignant than the satirical portrayal of the not-so-sweet princess in the folktale. Akira is, like Princess Kaguya, sometimes viewed through the eyes of the other characters, but she also has a huge amount of scenes as the main focalized character, not only letting the readers see through her eyes, but also making them privy to her thoughts and opinions.

The point of stepping back from time to time, letting other characters, like Mayu, become the eyes through which we see Akira, appears to be a call-back to *Taketori Monogatari*; in the eyes of her peers, Akira once again becomes, or is reduced to, the enigmatic moon princess (Vol. 14 p. 107; Vol. 16 p. 41; Appendix B, ex 13, 17). It's poignant that the last chapter of the manga, about Akira's remaining life on Earth and her ascension, is mainly focalized through the eyes of her husband, Miller, who by then has become the embodiment of the Okina in the manga (see 4.2.3c), with Akira being focalized for but a few panels (Vol. 27 p. 204; Appendix B, ex 41).

Ocularization as visual focalization

Shimizu also uses extra-diegetic visual clues in order to communicate wordlessly how the characters of the story may perceive a person or a situation. Using visual means to communicate mood does fit better into the comic medium, and Japanese manga, especially *shoujo manga*, is well known for having adopted complex means to communicate feelings and emotion to the readers. As described in 2.5, Derik Badman adopted the term ocularization from film theory in order to analyze focalization in comics, since Genette's definitions of the term has made it hard to apply to visual mediums. The concept of ocularization, when applied to Shimizu's manga, helps to pinpoint how Shimizu communicates to the reader whom the focalized character is.

Kaguya Hime alternates between external and internal ocularization, sometimes switching several times during a scene. The internal ocularization is secondary, usually by cutting to the eyes of the focalized character in the beginning, middle or end of the scene, indicating to the readers through whose eyes they are watching (Vol. 27 p. 44).

An example of ocularization in the manga

Let's look at a sequence in the manga where the internal ocularization switches between two characters within the scene. In volume 2, on the middle of page 148 (Appendix B, ex 1), the

sequence begins through Akira's secondary internal perspective, leading us into the scene. The reader first sees an empty beach, then Akira from the side in a panel inserted below, showing us that she's the one seeing the beach. Akira cries out Mayu's name, and in the panel below we see Mayu sitting on the beach a bit further ahead. The secondary internal ocularization tells us that Akira has spotted her friend. The following page, p. 149, continues to zoom in on Mayu, who notices someone coming towards her (indicated by cutting to her eyes in a further zoomed-in horizontal panel right below the first). The following frame breaks the internal perspective by positioning itself from the opposite direction and showing the reader that the one Mayu spotted was indeed Akira coming toward her, both of them now viewed from an external perspective that continues for a couple of pages, ending on page 152 with Akira remembering something that she's been told about Mayu's childish behavior before. The remembered speech is visible to the reader as text placed on the background, the first part of it framed by a thin shade of grey to indicate that this represents thoughts. On page 153, the perspective switches to a secondary internal view, ocularized through Mayu. The first frame shows her and Akira from the front and then zooms in on Mayu's eyes in the next frame. The panel below has switched view to a position right behind Mayu's back, as she watches Akira disappear into the dark water. The last panel again zooms in on Mayu's eyes, making sure that the reader understands that the first panel on page 154, an image of the empty sea, is viewed entirely through Mayu's perspective. The following frames crosscut between Mayu's eyes and the empty beach, indicating that she searches for Akira, who is now nowhere to be seen. On page 156, the perspective once again switches to an external view as Akira and Mayu are reunited. The scene ends on page 159 with Mayu's internal confession of her real feelings that are sadly only visible to the reader as text placed directly upon the background, never communicated to Akira whom the words are meant for.

The example shows the flow through which Shimizu seamlessly switches perspective within the scene, in order to accommodate for different perspectives and thoughts of characters present.

Kashiwagi's lack of focalization

Kashiwagi has the least focalized/ocularized presence of all the major characters. In the beginning he is mainly viewed through the eyes of Kou, one the last remaining *tennin*; after Kashiwagi joins the story in the latter part of the manga, he's mainly focalized through the eyes of Akira, Mayu, Yui and Yamato (Vol. 21 p. 183-185; Appendix B, ex 29). In a way, he's a throwback to Princess Kaguya's position as a point of mystery in *Taketori Monogatari*,

and could possibly be considered an example of external focalization, though he sometimes does become "the character who sees" in a handful of scenes, made necessary because of the lack of omniscient (non-focalized) narration in the manga (Vol. 21 p. 60-67; Appendix B, ex 26). The point of making Kashiwagi one of the central mysteries of the narrative, the spider in the web whose intentions and thoughts are closed to the reader most of the time, makes him the plot device of the manga, a role as mentioned previously assigned to Princess Kaguya, while Akira takes the place in the spotlight previously occupied by the Okina (see 4.2).

Focalization through other characters

Mayu, Kashiwagi's daughter and Akira's childhood friend, is one of the most frequently focalized side characters. Her role as the Okina of the middle part of the story (see 4.2.3b) often gives her the same privilege as the Okina had in *Taketori Monogatari*, despite her rather modest influence over the narrative as a whole. She is the character most likely to become the eyes of the reader when Akira is seen from afar, as the childhood friend, she is the character most capable of recognizing how much Akira changes during the course of the manga; Mayu's perspective is important as it keeps Akira grounded as a character even after coming into power, reminding readers that Akira was once a regular school girl like themselves (Vol. 14 p. 93-107; Appendix B, ex 13).

All the sacrifices/noblemen have at least one occasion when they become the focalized character, but only Sutton and Midori have multiple scenes. Midori, as the enigmatic Yui's best friend, is mostly used to give the reader important insight into Yui, as the latter is rarely focalized (Vol. 20 p. 22-23; Appendix B, ex 19), while Sutton gives important insight into matters concerning group gatherings, as well as being the go-to-point of view whenever the narrative demands focus on Miller; Sutton's is mainly focalized in the latter half of the manga, as Miller's importance rises when he becomes Akira's betrothed, paving the way for his role as the embodiment of the Okina later on (see 4.2.3c). Miller himself is rarely a focalized character, but he does become the reader's eyes in the last scene of the manga, where Akira finally ascends to the Moon (Vol. 27 p. 203-211; Appendix B, ex 42).

c Mood comparison

One of the first things that stood out when comparing the texts was the shift in point of view, or as Genette prefers to call it, a shift in through whose eyes the reader experiences the story. The analysis indicates that both texts are focalized, the manga both textually and visually, and share similarities like focalizing multiple character in order to tell different aspects of the story. *Taketori Monogatari* gives the reader insight into the characters by narrating through

reported speech how the characters react or feel in certain circumstances, but ultimately restricts the information communicated to the readers to less than the characters know, especially in the case of the princess, an indication of external focalization. This restriction seems to be deliberate, in order to preserve the text's relevance as both a mystery and satire. In comparison, the manga instead places the readers inside the minds of the characters and lets them acquire knowledge at the same pace, making them equally knowledgeable, which is considered a sign of internal focalization.

Shimizu's manga not only gives the reader access to thoughts and feelings of the characters in writing, she also uses a method of focalizing visually, called secondary internal ocularization, where scenes viewed in the manga are connected to the specific character that is currently watching the events by cutting to his or her eyes. In between scenes with internal ocularization, external focalization is used, where no specific character is focalized.

Princess Kaguya in the folktale has but a few moments as the focalized character, with the Okina being the main focalized character. In contrast, the story in the manga is focalized through Akira during many key sequences, while the character Kashiwagi, the character that mainly embodies the Okina/Emperor, is mostly relegated to the sidelines and functions as the mystery of the manga, with only a handful of scenes where he's focalized.

The initial expectation when choosing to compare these two texts was the assumption that Shimizu aimed to completely reimagine Princess Kaguya, a misinformed assumption colored by reading children's versions of the folktale. As explained in chapter 3, later versions of the folktale have remarkably shifted the portrayal of Princess Kaguya from her original satirical characterization as inhuman, cold-hearted and clever, into a submissive and gentle woman infused with historical nostalgia. Studying the original text of *Taketori Monogatari*, it becomes clear that Shimizu identified an already strong and independent female protagonist and simply made her the main focalized character in her own story, instead of being a central character viewed through the eyes of others, as is the case of Princess Kaguya.

4.1.3 Paratext and hypo-diegetic layers in Kaguya Hime

Shimizu does more than just change the story around the original princess; by changing the spotlight to Princess Kaguya, now reborn as Akira, she brings attention to an admirable, strong *and* sometimes inhumanly cold female protagonist trapped by circumstances outside of her influence, who is capable of both love and cruelty, and this time demands to be taken seriously. But it may not be easy for readers to realize this on their own, a fact that becomes

more apparent when examining how concepts like paratext and hypo-diegetic layers affect the reading experience of the manga.

In manga like *Kaguya Hime*, the most prominent paratexts are peritexts like the name of the manga, the illustrations, the cover art and the name of the author; and epitexts like the other comics serialized in the same manga anthology, the cover art of the magazine and children's versions of *Taketori Monogatari*. Let's have a look at a few of these:

According to Genette, the title of a text influences the reader's perception of what kind of story the author wants to tell. Looking at the title of the manga, the message is clear: Shimizu immediately telegraphs her change of main character in her version of the story from that of the bamboo cutter in *Taketori Monogatari* (The Legend of the Bamboo Cutter), to Princess Kaguya by naming the manga after her (*Kaguya Hime*).

Next is the initial publication, *LaLa Magazine*. When picking up a manga anthology in Japan, readers usually pick one with many stories that appeal to them. That has led editors to attempt to give each anthology a unique appeal, in order to convince readers to buy it. They use colorful cover art with lots of catchphrases that are sometimes misleading. Manga creators and stories are chosen in order to match the style of the magazine, and if a certain kind of stories proves to be popular, they'll convince other manga creators to write about similar themes. *LaLa Magazine* has published a lot of science fiction and romance stories featuring female main characters (Bryce 2010 p. 138), making it the natural home for manga like *Kaguya Hime*. While there are certainly attempts to try to maintain some variation, due to the common practice of recruiting among a magazine's readership, many anthologies end up with a common art style.

The importance of Taketori Monogatari as a hypo-diegetic layer in Kaguya Hime and the perils of paratext

A hypo-diegetic narrative is commonly referred to as "a story within a story". All stories told by characters within the story, like the "birth" of Akira and the events of the now-diseased Kaguya-hime on Kabuchi Island, are examples of hypo-diegetic narratives within the manga. Akira's adoptive mother tells Akira in the first instance (Vol. 1 p. 40-41; Appendix B, ex 4), while the *tennin* Kou tells his brother the latter (Vol. 3 p. 8-14).

Taketori Monogatari exists on a hypo-diegetic layer in the manga's narrative (Vol. 1 p 5; Vol. 27 p. 211; Appendix B, ex 2, 42). By incorporating the folktale as a repeating pattern, taking place for what seems to be the second time as we enter the story, Shimizu draws the reader's attention towards the folktale itself. She uses the same characters as in the folktale

and reshapes the world around them in order call attention to elements that has previously received little attention. In *Kaguya Hime*, it is revealed that the Moon has initiated the cycle of a princess born from bamboo, who then spends her childhood on Earth until returning to the moon. Shimizu's manga restores the veil of mystery of the once so awe-inspiring heavenly body, that seemingly vanished the moment humanity first stepped foot on its surface, while also being an interesting example of intertextuality where the connection is not only between the hypo- and hypertext (2.4), but also within the hypertext itself, by incorporating the hypo-text as a hypo-diegetic layer in the narrative. *Kaguya Hime* is a good example of how the use of intertextual connections can deepen our knowledge and affect our opinion of previous texts, by challenging our perception of it.

But there is always the risk of distractions, like paratexts (2.4), preventing the reader from discovering the complexities of an intertextual relation: reading *Kaguya Hime* as yet another *shoujo manga*, without knowledge of the *original* version of *Taketori Monogatari*, robs the reader of the depth of the story, and knowledge solely of children's versions of the folktale, which also become a sort of paratext to the manga in this occasion, may actually make it more difficult to understand the inclusion of certain elements. One indication is the numerous negative reviews from Japanese readers critical of the lack of a happy ending for the characters (Amazon.co.jp 2013). In 4.2, I point out that the key elements of the manga are actually very faithful to the folktale, especially in how it handles the ending scene.

The parallels between the texts seem obvious when comparing to the original version of *Taketori Monogatari*, but it's important not to overlook the fact that many readers of the manga may have only been familiar with the "lovelified" princess of the children's versions of the folktale, instead of the original cold-hearted Princess Kaguya. Thus, they're likely to overlook Shimizu's ambitions of transforming only the setting and switching focalization to the princess. The contrast between the "lovely princess" and Akira's strong portrayal could very possibly be what lead some readers to expect an ending where she succeeds with her mission and happily ascends to the moon with her lover; such expectations would indeed make the end of the manga shocking, as Shimizu instead follows the themes of *Taketori Monogatari* all the way to the heart-wrenching end where the strong-willed, cold-hearted protagonist eventually fails. Despite the particular details of the outcome being different, the endings are very similar in that aspect, as described in 4.2.1.

The manga, while full of clues of what one needs to know in order to fully appreciate the story, still places a lot of responsibility on the reader to decode the intertextual layers. Paratexts, like the label of *shoujo manga* or previously existing children's version of the

folktale, seems to carry more influence on the reading experience, than general background knowledge of the original version of folktale that the manga is based upon.

Still, as noted by Thorn in his introduction to one of the first published graphic novels containing stories from well-know *shoujo manga* creators translated into English, *Four Shôjo Stories* (1996), manga is a unique forum for women of all ages to discuss what it means to be a woman. In that light, what better choice of medium for communicating a story that not only reshapes *Taketori Monogatari*, one of Japan's national literary treasures, but also reclaims Princess Kaguya from her toned-down portrayal in the children's versions of the tale as a female role model in charge of her own story, into the minds of young teenage women, than by telling it as a manga, the modern storytelling medium of choice for Japanese women?

4.2 The transformation of Princess Kaguya and the Okina

In second part of the analysis, I use examples from both texts to show how Shimizu deliberately uses the intertextual connection to the original folktale to challenge some of the main themes, characters and key motifs of the classical folktale, adapting it for a modern audience. She explores the possessiveness and foolishness of the Okina and strengthens Princess Kaguya's agency in the story, while keeping the themes of humanity, supernatural forces, love, regret and lack of choice present in the folktale.

Yin-yang balance is important in *Taketori Monogatari* and *Kaguya Hime*, due to the Taoist influence on the folktale (see 4.2.1). Examining the yin-yang characteristics of the characters proved important in order to fully understand the intertextual connections between the characters in the texts.

An important aspect of the analysis is to look at how Shimizu splits Princess Kaguya into three different characters in the manga: Akira, Yui and the original Kaguya-hime. She also merges the Okina and the Emperor in one and the same character, Kashiwagi, thereby making it necessary to transfer the role of the Okina in succession to two other characters, Mayu and Miller. These changes affect the power dynamics central to the story and call attention to certain aspects of the Okina and the princess that are regularly overlooked or deemed unimportant when analyzing the folktale.

4.2.1 Yin-yang characterization in Taketori Monogatari and Kaguya Hime

The lead motifs of both *Taketori Monogatari* and Shimizu's *Kaguya Hime* are bamboo and the moon. They show up repeatedly in *Taketori Monogatari*: Bamboo is the main theme in the first half; from the Okina, a bamboo cutter, finding Princess Kaguya inside a bamboo stem (Appendix A, ex 1) and her growing up as quick as bamboo (the average growth rate of bamboo is 3-10 cm per day) (Appendix A, ex 3), to her being given the name "Princess Kaguya of the Supple Bamboo" (Appendix A, ex 5). Later, the main motif switches to the moon, from the princess gazing upon it at night (Appendix A, ex 15) and her confession that it is her real home (Appendix A, ex 16, 20), to her returning to it with her people (Appendix A, ex 23).

Kojima (1997 p. 1-2) brings up the influence from Taoism in *Taketori Monogatari* when describing the contrast between the realm of humanity and Princess Kaguya's description of her world as a place where the inhabitants never age. The Taoist influence on the folktale is seen in the use of yin-yang motifs, which are also present in Shimizu's version of the tale. According to Taoist beliefs, harmony is achieved by balancing polar opposites, known as yin

and yang. Yin and yang are simultaneously present in all things, as depictured in the Taoist symbol where a dot of white and black shows up in the field of opposite color (Liungman, 2004 p. 317). Still, some things are more strongly connected to either of the polar opposites. This analysis examines in particular the symbols of the moon, bamboo and Chinese dragons.

The moon is considered to be yin, and is the polar opposite of the sun, which is yang. Bamboo is also strongly connected to yin, because of its yielding but endurable strength, as seen in its ability to yield and rise again instead of breaking from wind or snow. It is also connected to longevity and eternal youth (Cooper, 1978 p. 17; Lindqvist, 1989 p. 229; Osgood & Richards, 1973 p. 380).

The Chinese dragon on the other hand is strongly considered to be a yang symbol, complimenting the yin of the Chinese phoenix, Feng-huang (which is arguably linked to Akira and her powers of rebirth). The dragon symbolizes success and strength and is used commonly by the Emperor of China as a symbol of his power (Biedermann, 1991 p. 86, 118; Cooper, 1993 p. 35-36; Lindqvist, 1989 p. 115, 328, 343).

Moon motif in Kaguya Hime

In the manga Shimizu uses these motifs repeatedly in the art, sometimes directly through the setting, sometimes extra-diegetically, in order to help readers decode the intertextual connections to *Taketori Monogatari*. Bamboo is first featured on page 37 in the initial chapter of the manga, when Mayu mentions Akira's miraculous return to life in a bamboo forest. Later, while Akira is intimate with her stepmother, she gazes upon the full moon outside the window and remembers that this is the same harvest moon that was visible in the sky as Princess Kaguya ascended (Vol. 1 p. 46-47; Appendix B, ex 5). At this point in the story, Akira doesn't yet know that she's the current embodiment of Princess Kaguya, but the fact that she gazes longingly at it while being abused by her guardian is an important visual narrative connection to the folktale that quickly establishes Shimizu's bleak vision. Later, Akira's forgotten childhood friends mimic the *tennin* at the end of the folktale, as they break in later that night in order to kidnap Akira and return her to the island where they grew up together, flying by helicopter (Vol. 1 p. 68-72).

As the story in the manga progresses, the depictions of the moon change from being a serene place of comfort for Akira to gaze upon, to becoming oppressive and threatening, as the moon itself threatens the life of humanity in the story. The moon is hinted to be the source of Akira's miraculous reanimation after being murdered as a baby. Akira eventually realizes that the moon is actually the original Princess Kaguya, once a comet trapped by the gravity of

Earth millions of years ago, forever longing to be free. It's hinted, though not fully explained in the story, that the moon possesses mystical powers and may even be the origin of humanity on Akira's planet, indicated to be a parallel world to our Earth (Vol. 15 p. 72-73, 106-119; Appendix B, ex 15).

People today know that humanity have visited the moon and found that nothing could live on its barren surface, removing the mystery and romantic fantasy of what one might find there. In her reshaping of the folktale, Shimizu puts the element of the unknown back into the moon and restores it as a symbol of romantic, unattainable mystery.

Bamboo motif in Kaguya Hime

In the manga, the Earth is repeatedly linked to Princess Kaguya and the Okina, since the Earth and its gravity is what force the moon to stay on its path circling the Earth. Forceful and unequal relationships become a major theme in Shimizu's reinterpretation of the folktale, mirrored in the relationship between Akira and Kashiwagi as well as Akira and Mayu (Vol. 19 p. 130-134; Appendix B, ex 18).

This is interesting as the reoccurring motifs of both manga and folktale; the moon, the earth and bamboo that grows from earth, are all strongly associated with yin. Horiuchi (1999, p. 346) argues that the Okina in *Taketori Monogatari*, a regular woodsman, was chosen to act as mediator between the rest of the humanity and the heavenly being Princess Kaguya, because of his close association with greenery. Both Akira and Kashiwagi (at the time when Akira was a baby) are linked to yin in the manga (Vol. 1 p. 40-41; Vol. 20 p. 195-196; Appendix B, ex 4, 21), though Kashiwagi later sheds these connections, as he becomes the Emperor. Akira's friends are sacrificed and their organs donated to those that they were cloned from, but Akira's anger forces them to take over the consciousness those who harvested their organs, many of them much older, which could also be interpreted as a miraculous growth. Thus, the image of bamboo and its special "power of life and growth" are strongly linked to Princess Kaguya. In the manga, images of bamboo are used extra- and intra-diegetic, communicating the connection between Akira (and therefore also to the moon) and the sacrifices/noblemen (Vol. 12 p. 58; Vol. 13 p. 42-46, 76, 145-146; Vol. 16 p. 39-41; Vol. 21 p. 168; Appendix B, ex 4, 11, 17, 21, 26, 28, 34).

This means that Akira is born out of the same Earth that keeps the moon prisoner, with the power of life, rebirth (a yin trait linked to the Chinese phoenix) and her ability to attract and manipulate people. Her strong connection to Earth humanizes her and makes it easier for readers to connect to her. She is the embodiment of Princess Kaguya who grew up and lived

her life on Earth. This corresponds well with Yui as the embodiment of Princess Kaguya of the moon; he embodies the unearthly, magical part of Princess Kaguya as a pure being and can be interpreted as the yin to Akira's yang, both of them together representing Princess Kaguya as a whole (see 4.2.2b).

Yang motif in Kaguya Hime

Once Kashiwagi is reintroduced in the latter part of the manga, a Chinese dragon often accompanies him (Vol. 21 p. 59, 114; Appendix B, ex 24-25). This links Kashiwagi to the Emperor, a connection that is further strengthened by the revelation that the Emperor described in *Taketori Monogatari* was Kashiwagi's ancestor. As Kashiwagi sheds his connections to his past embodiment of the Okina (and therefore his connections to the yin imagery of bamboo) he becomes more powerful and dangerous; like the Okina in the folktale, he has now risen to power. The characterization of yang is solid, focused, aggressive; all traits that describes Kashiwagi well.

There is also a possible interpretation of Akira as the yang part of Princess Kaguya, with Yui as the corresponding yin; classmates and friends view Akira as powerful, decisive, solid and manly, while the feminine Yui is serene, intangible and tranquil. This marks them as yin-yang bipolar forces (Osgood & Richards, 1973 p. 380). Akira's loss of decisive ability and power after Yui's death might be interpreted as her having lost the harmonic balance that existed between the two.

4.2.2 Princess Kaguya of the Supple Bamboo

Through Akira, Shimizu gives Princess Kaguya control of her own story; she makes her the main focalized character in a story where the princess has been reborn in modern times. In order to do so, Shimizu delves into the very roots of *Taketori Monogatari* and draws inspiration from literary research and theories about the folktale. This analysis examines some of the key characteristics that connect Akira to Princess Kaguya; some of these have been expanded in the manga, others reinvented.

The connection between Princess Kaguya from *Taketori Monogatari* and the characters Yui and Kaguya-hime of the legend in the manga will also be discussed in this section.

a Akira as Princess Kaguya of the Earth

Akira is the human embodiment of the original Princess Kaguya in the manga, i.e. the moon. She's frequently accompanied in the manga by bamboo visuals, which help define her as the Princess Kaguya of the Earth. Bamboo is through its ability to yield without breaking linked

to yin, and so is Akira; her strength lies in her ability to survive all kinds of abuse and rise up again afterwards, even stronger.

Coldness and inhumanity

When comparing the original *Taketori Monogatari* with modern children's versions of the tale, a rather significant difference in Princess Kaguya's portrayal becomes apparent. Keene points out in his writings about the folktale how modern versions of the tale; especially those aimed at young readers, remove the most memorable traits of Princess Kaguya: her cold-heartedness and inhumanity, and repurpose her as a "lovable creature from another world" (Keene, 1999 p. 439).

In that aspect, Shimizu's interpretation of the alien princess goes against the trend. She restores the cold-heartedness and ruthlessness of Princess Kaguya in her portrayal of Akira, who is frequently described as reserved, even cold, and as the story progresses occasionally acts with ruthlessness when it serves her purpose, particularly in the grizzly murder of Kashiwagi. She occasionally displays a stunning lack of sympathy towards those who are sacrificed for the sake of her goals (Vol. 9 p. 145-146; Vol. 12 p. 163), as was displayed by Princess Kaguya towards the difficulty and pain of the five noblemen, whose lives are ruined as they try to fulfill her hopeless quests in order to win her heart (Appendix A, ex 8). Akira's depiction joins her predecessor in going against the trend of how female characters are depicted in folktales (3.1.4).

Both Akira and Princess Kaguya abruptly change towards the end of their stories, showing more emotions and empathy towards people close to them. The princess in *Taketori Monogatari* begins to talk at length about how much she will miss her parents after ascending (Appendix A, ex 15, 20) and writes soothing letters to the Emperor (Appendix A, ex 22), while Akira cherishes her follow sacrifices from Kabuchi Island and becomes so enraged when one of them are murdered that she tries to kill Kashiwagi, a sinful act that eventually prevents her own ascension (Vol. 27 p. 51, 63-65, 77-84; Appendix B, ex 37).

Miraculous birth and unnatural aging process

Though slightly different in execution, both Princess Kaguya in *Taketori Monogatari* and Akira in *Kaguya Hime* have an origin tied to bamboo; the princess is found by the Okina inside a bamboo stalk and is adopted by him (Appendix A, ex 1). She's tiny when found, but grows old enough for her hair-raising ceremony in only three months (Appendix A, ex 3), which means that she is then 13 years old; old enough for men to court her. At 16, the

Emperor hears of her and begins to court her as well. At the end of the story six years has passed, making her approximately 19 years old at the time of her ascension.

Akira has a darker origin where she's been killed as a baby and buried in a bamboo forest. She is discovered because of bamboo sprouts pushing her corpse out of the ground, where she comes back to life. Kashiwagi, the man who finds her, also adopts her (Vol. 1 p. 40-41; Vol. 20 p. 195-196; Appendix B, ex 4, 21). The darker tone of the scene in the manga quickly sets the tone for the narrative. Akira's miracle is not miraculous growth, but rather her miraculous return to life. She then grows up normally. When the manga begins she is 16 years old, having lived all those years on Earth. At the end of the manga, roughly three years have passed, making her 19, but after failing to ascend, she stops aging. When she's finally allowed to ascend, 60 years later, she's still as unnaturally young in her looks as when she was 19, the same age as that of Princess Kaguya at her ascension in *Taketori Monogatari* (Vol. 27 p. 204-210; Appendix B, ex 41-42).

Loss of memory

There are two instances of memory loss related to the princess in the folktale: First of all, she has lost all memories of the moon before growing up on Earth; it's not until her ascension grows near that she recovers them. Later, after putting on her *hagoromo* feather robe, she tragically loses all her treasured memories of her time on Earth (Appendix A, ex 23). We never find out if she was as happy on the moon as she claims to have been on Earth.

Akira grows up with Kashiwagi's ex-wife and daughter and, like the princess, lacks all memories of her childhood, that she's lost after the traumatic escape from Kabuchi Island (Vol. 1 p. 9). Unlike the princess, Akira hasn't been happy with her abusive foster mother and once she regains her old memories, she becomes less reserved and seems to value her childhood friends over her foster family.

The experiences of the return of memories are different between Princess Kaguya and Akira, but the events in the manga are relying on the reader's knowledge of the folktale in order to turn expectations on their head.

The courtship and the noblemen's mission; attitude toward marriage

One of the main characterizations of Princess Kaguya in *Taketori Monogatari* is the ruthless way she avoids the earthly custom of marriage. Since we gain hardly any insight into the princess' considerations on the matter, we can only guess her motivations. Although she describes the thought of marriage as uncertain, especially the possibility of her husband not being faithful, the story suggests that this is not her real motivation for the impossible tests

that she assigns the noblemen, allegedly in order to prove their dedication to her (Appendix A, ex 7-8). Judging from her satisfied reaction as they all fail, she wasn't expecting them to succeed in the first place, fidelity never really being part of the equation. She mourns when thinking that she will have to make good on her promise to those of the noblemen who seem to have succeeded, and rejoices gleefully each time she manages to prove their failure (Appendix A, ex 9). She notably doesn't spend any time mourning the deaths of those that lose their life during the quests. When the Emperor becomes interested in her, she argues passionately with her father against the prospect of joining his court, telling him straight out that she will die if she does (Appendix A, ex 13). She even refuses the Emperor in person (Appendix A, ex 14), which was technically a crime by the standards of that time; by turning into a shadow in order to avoid his touch, she proves to him that she is not human, and therefore not bound by human laws and etiquette (Keene, 1998 p. 440). It should be noted that all strategies employed by Princess Kaguya in the matter of deciding her own fate, could be interpreted as her simply trying to survive while navigating a world filled with puzzling customs and expectations.

Akira is also subjected to several courtships in the manga. The first is a ceremony forced on her as the body stand-in of the barren Gyokurei, where she's about to be forced to sleep with five different noblemen until conceiving a child, as is the custom of the Li family (Vol. 9 p. 75, 86-90; Vol. 10 p. 28-29; Appendix B, ex 7, 8). Akira avoids the ceremony by killing one of her suitors. Later, after successfully taking control of her destiny by replacing the diseased Gyokurei and hospitalizing Kyoukou, the mother of Gyokurei (whom Akira was cloned from), Akira gathers her childhood friends, former sacrifices reborn as noblemen, who after their rebirth suddenly all love her feverishly to the extent that they're willing to kill, and even die, for her sake. Akira loves her friends, but she doesn't hesitate when ruthlessly exploiting their dedication to her.

Akira's attitude towards marriage is by then similar to the Princess in *Taketori Monogatari*, and when her six friends argue about whom is going to marry her, she loudly proclaims that this is not their choice; only she can decide (Vol. 15 p. 201-202; Appendix B, ex 16). Later, after her decision to help return the *hagoromo* to the moon, she bargains herself as prize in marriage to the one who brings her the still missing pieces (Vol. 16 p. 37-41; Appendix B, ex 17). As long as it is her own decision, and helps her achieve her goals, she's willing to sacrifice herself for a higher cause (Vol. 9 p. 145-146). Akira later marries the sole surviving nobleman, Miller, but it is heavily implied that she remains unhappy until her belated ascension.

Sexuality and sexual abuse

There are only a few aspects of Akira in the manga that are magical and unexplainable, hinted to be part of her heritage from Kaguya-hime and the moon: her miraculous return to life, her rage that triggers the rebirth of the murdered sacrifices, her lack of aging in the final chapter of the manga and her ability to make all those around her, men and women both, mad with lust for her.

Surely one of the most controversial aspects of Shimizu's manga is the handling of Akira's sexuality and how it affects people close to her, since Princess Kaguya was portrayed as asexual in *Taketori Monogatari*. It's important to realize that the princess' lack of interest in romance and sex, doesn't automatically exclude sexual themes from the tale. The manga's interpretation of the way Princess Kaguya is confronted with and even threatened by the seemingly uncontrollable sexuality desire of men that surround her is surprisingly not very far from the original, though the consequences are more severe in the case of Akira, who is an abuse survivor deeply scarred by her experiences. There are several scenes in *Taketori Monogatari* that, though they may not have raised any eyebrows at the time of writing, are interpreted differently today, as our outlook on the treatment of women has changed since the Heian period. Specifically, scenes describing the way that men behave around the princess in the folktale will probably evoke a radically different reaction with many readers today, for example common men drilling holes in the fence around the house in the hope of catching a glimpse of her alleged beauty (Appendix A, ex 6), the Emperor trying to forcibly bring the princess back to his palace (Appendix A, ex 14), or even the Okina's choice to keep his daughter locked away inside the house (Appendix A, ex 12). Viewed through modern eyes, *Taketori Monogatari* is sometimes jaw-droopingly ignorant, or perhaps just open, of its portrayal of oppression and sexual violence against women.

Romance and sexuality are common topics in *shoujo manga*. Bryce argues that there were in this aspect initially two kinds of stories containing female protagonists in manga: "one with androgynous, masculine or asexual protagonists searching for self and love, and another depicting more explicit romance involving an ordinary girl" (Bryce, 2010 p. 139). Shimizu's depiction of a modern Princess Kaguya leans towards the first example, as she expands on the preexisting themes of *Taketori Monogatari* in the manga. Akira is initially introduced to us as a closed and unsure young woman, who is being abused sexually by her foster mother. On Kabuchi Island, Mayu starts making advances towards Akira, and becomes agitated when Akira doesn't respond to her courting. Later, Akira gets captured and forced by the Li family to become Gyokurei's stand-in for a ceremonial selection of wedding partner through

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repeatedly bedding the prospective marriage partners. Akira is so distressed by the ceremony that she ends up killing one of her suitors and threatens the life of another. She later sleeps with a female servant, who asks for sexual favors in exchange for helping her reach her political goals (Vol. 14 p. 104-107; Appendix B, ex 13), but refuses Mayu's repeated advances despite implications that their feelings are mutual. At this point, Akira seems unable to see any possible connection between sexuality and love. More prospective marriage partners appear in the shape of Akira's childhood friends, who after being reborn sometimes forget that Akira's the one who'll chose. Last but not least, her former foster father Kashiwagi has not only abused Akira through keeping a collection of nude paintings of her without consent, but also tries to kidnap her more than once. Akira's own choice of partner is the one person who is able to help her recognize her own identity: her yin-yang polar opposite Yui, described in 4.2b.

Akira has several sexual partners during the course of the manga, most of them women. Darlington & Cooper (2010 p. 163-166) argues that homosocial and lesbian relationships are often portrayed as a safe form or "training" for young women, as the Japanese society traditionally doesn't admit lesbian relationships as viable in the long term. Akira's role as Takarazuka *otokoyaku* gives her further freedom to be sexual with other women, without really being considered lesbian (Lorie, 1990 p. 81). In fact, most of Akira's relationships with women are portrayed as unequal and opportunistic, and all women who show sexual interest in her, with the exception of Mayu, end up dying gruesomely. It is entirely possible that Shimizu herself doesn't see these relationships as wholesome, and the manga contains a lot of homophobia, both implicit and explicit, but this topic is too intricate to explore within the limitations of this essay, and will be left for others to explore.

Purity and magnetic attraction

Intricately tied to the topic of sexuality, the purity of Princess Kaguya of the folktale is also an important aspect of the folktale that has been transferred to Akira. Akira's foster sister Mayu refers in the manga to the oddity of one as sexually active as Akira still being able to act and appear so innocent and pure to others, considering her sexual history (Vol. 19 p. 101-103).

Akira possesses the same attraction that Princess Kaguya in the folktale that made some men try to peep on her (Appendix A, ex 6), others risk their lives for her (Appendix A, ex 8) and the Okina feel rejuvenated just by looking at her (Appendix A, ex 3). Shimizu expands on this by making Akira attract men and women alike, regardless of their sexuality (particularly poignant in the case of Setton, one of the reborn noblemen in the manga who is implied to be

homosexual, but still falls in love with Akira). Kashiwagi is also obsessed with Akira, blaming her for causing his divorce by evoking those feelings inside him and the rest of his family. Akira later speculates that the sexual abuse that she suffered at home may have inadvertently caused her to reach out to Mayu, initiating her foster sister's obsession as well (Vol. 20 p. 101-106; Appendix B, ex 20).

Together with the almost violent obsession aimed at Akira from her childhood friends, who are willing to kill, or even die for her sake, this magnetic attraction mirrors how Princess Kaguya in *Taketori Monogatari* attracted suitors of all status and age who feverishly courted her to the extent that some even died in the effort. The manga also mirrors the way the Okina felt miraculously healed and calmed whenever he looked at his strange adopted daughter with Kashiwagi's similar reaction to the baby Akira. One interpretation of this occurrence in both folktale and manga is that this is part of the mysterious powers of Princess Kaguya, though neither she nor Akira seem able to control this magnetic attraction by will. Instead, it appears to be a survival mechanism, meant to assure the survival of the baby in an unknown environment. This strategy works well in the folktale, but Shimizu choses to paint a bleakly realistic picture of what might happen if an extraordinary being like the shining princess was really born into our world. Her answer is that people would probably take advantage of the princess, as the Okada family does with Akira.

The sin and punishment of Princess Kaguya and Akira

In *Taketori Monogatari*, Princess Kaguya tells her parents that she has an obligation from a former life (Appendix A, ex 16). The *tennin* that comes for her later confirm that she's been sentenced to live on Earth as punishment for committing an unspecified sin (Appendix A, ex 21). Her time on Earth taints her as well, forcing her to drink a purifying elixir before she is deemed pure enough to return to the moon.

Akira carries different sins in the manga. Kashiwagi accuses her to have forced him to love her through supernatural powers, causing his family to fall apart. Akira also causes the death of several people, intentionally as well as inadvertently. None of these deeds seem to be deemed sinful enough to prevent her ascension, but in the finale of the manga, Kashiwagi tricks her into trying to kill him by holding one of her friends hostage. After Akira stabs Kashiwagi with a knife, he gleefully tells her that revenge is an unclean act and that she has now become as much a monster as he, and therefore unworthy of ascension (Vol. 27 p. 51, 63-65, 77-84; Appendix B, ex 37). Akira's punishment is to remain on Earth for 60 years, separated from Yui. The fact that Akira feels obligated to go through with her promise to get

married to Miller may be interpreted as part of her punishment; whereas Princess Kaguya in the folktale managed to escape, Akira doesn't. The marriage is indicated to be unhappy, as Akira can't even look at her husband when she tells him that she loves him (Vol. 27 p. 198; Appendix B, ex 40).

The ascension of Princess Kaguya and Akira

Both Princess Kaguya and Akira ascend to the moon at the end of their stories. Despite superficial differences, the endings have a lot in common. Unlike the princess, who at the age of 19 had already served her punishment but was returned to the moon against her will (Appendix A, ex 16, 19, 20, 22), Akira's punishment has only just begun at that time of her life, making her fearful of being separated from her lover Yui (Vol. 27 p. 114-115, 135). Despite presenting the readers with a modern version of the princess who is more in control of her destiny than her predecessor in the folktale, Shimizu still choses to remove Akira's agency at the end of the manga, mirroring how Princess Kaguya's agency (with her ability to avoid marriage as well as refusing to join the Emperor's court being the high water mark of her ability to control her own situation) was completely removed in the end of *Taketori Monogatari* when she is returned to her people despite her outspoken wish to remain on Earth.

In the manga, Yui's death renders Akira frozen with grief. The final sequence leading up to her ascension is focalized through her husband Miller, leaving Akira as unable to disclose her real feelings to the reader as the non-focalized princess in the folktale. Leaving earth and the family that she had grown to love behind was a decidedly unhappy ending for the princess in the folktale; in contrast, Akira wants nothing more than to help the moon escape Earth, intending to ascend together with Yui. Her unhappy ending, while still mirroring *Taketori Monogatari* in spirit, consists of her being condemned to remain on the now moon-less Earth for 60 years, separated from her yin-yang twin and trapped in a marriage that appears to be built on a lie.

b Yui as Princess Kaguya of the Moon

One of the biggest changes to the character of Princess Kaguya in the manga is Shimizu's decision to split the princess into two characters: Akira as the Princess Kaguya of the Earth and Yui as the Princess Kaguya of the Moon (Vol. 21 p. 66-67; Vol. 23 p. 154, 180; Appendix B, ex 26, 31, 33). Yui is half-human, half-*tennin*, described as beautiful and strange with eyes the color of the moon and in possession of magical powers. One of his first actions in the manga is to take Akira, the Princess Kaguya of the Earth, away from her foster family

at the night of the Harvest moon (Vol. 1 p. 68-72), mirroring the *tennin* who brought Princess Kaguya home in *Taketori Monogatari*. It's later revealed that he is the son born between the princess and the Emperor and inherited his mother's magical abilities. Yui is repeatedly accompanied in the manga by visuals of the moon. Unlike Akira, who only has powers that she is unable to control at will (i.e. the powers of miraculous growth and the ability to attract and make people fall in love with her), Yui has extravagant powers allowing him to fly and breathe in space, closer in resemblance to Princess Kaguya's power of glowing that she eventually learnt to control at will in the folktale (Appendix A, ex 14).

The beauty, transcendence and sexless nature of Princess Kaguya as seen in Yui

There are several yin characteristics linking Yui to Princess Kaguya in *Taketori Monogatari*. As the embodiment of Princess Kaguya as a supernatural being who belongs on the moon, Yui can never quite fit into human society and always feels a disconnect, clinging to his friends and Akira, whom he befriended as a child against the wishes of the other *tennin*. Akira, who later rapidly gains power in the human society, is the Princess Kaguya of the Earth; she's forced repeatedly to participate in human customs, the importance of which she cannot grasp, like the betrothal ceremony she's forced into as Gyokurei's stand-in. In contrast, the inhuman, magical Yui is, as the Princess Kaguya of the moon, completely unbound by social conventions, gravity and even humanity. Yui is also, like the princess, unimaginably beautiful, captivating men and women alike. He comes off as aloof and transcendent, traits that also well describe the princess in *Taketori Monogatari*. His friend Midori is able to distinguish Yui from a clone made of him based on the fact that Yui "shines" (Vol. 20 p. 22-23; Appendix B, ex 19). Another detail of Yui that connects him to the folktale is his miraculous birth, as he is born more than 1000 years after being conceived between the Emperor and Kaguya-hime.

Both Akira and Yui are portrayed in the manga as gender fluid, a trait described by McLelland (2010 p. 82-83) as a characteristic of both manga and general culture aimed at young women that stems back from at least the Heian period, incidentally the time when *Taketori Monogatari* was written. Applying the theories of Robertson (2001, p. 82) Akira in her role as the Takarazuka-inspired *otokoyaku* can negotiate successfully both genders, as well as their attendant roles, and thus may romance and sleep with both men and women. Yui on the other hand reflects the beautiful boy ideal of *shoujo manga*, which makes him genderless and almost sexless, traits that McLelland (2010 p. 88) describes as idealizations that make it easier for Japanese girls to relate to male characters. His femininity also links his

characterization to yin. His disability to adapt to life on Earth makes him develop a co-dependent relationship with Midori, one of Akira's fellow sacrifices, but their relationship is solely an emotional one. Yui's sexless nature is similar to the way Princess Kaguya was portrayed as asexual in *Taketori Monogatari*.

Yui as the yin to Akira's yang

The fact that Akira and Yui are inevitably drawn to each other, eventually consuming their relationship, strengthens the interpretation of them both as different aspects of Princess Kaguya; while they are both yin, with Akira characterized by bamboo and Yui by the moon (Vol. 21 p. 66-67; Appendix B, ex 26), together they are also a yin-yang pair of polar opposites; the strong, manly Akira who sometimes passionately wields her power and political force as the yang, and the transcendent, feminine Yui with his disconnected demeanor and almost animalistic senses as the yin; these two separated halves of Princess Kaguya are made whole as they become romantically involved. Later, they are torn apart again when Yui dies at the end of the manga, killed in revenge by the younger brother of a *tennin* that Yui killed earlier in the story while momentarily influenced by violent aspects of his Emperor ancestry (see below). They're reunited 60 years later, when Yui comes back to return Akira to the moon, once again playing the role of the *tennin* come to bring Akira home in *Taketori Monogatari* (Vol. 1 p. 50, 70-72; Vol. 27 p. 204-211; Appendix B, ex 42).

In the final scene of the manga, when Akira finally ascends to the moon together with Yui, they both retain their young, gender fluid looks as they appeared when Yui died and Akira was denied ascension at the age of 19, despite the fact that 60 years have passed since then. This suggests a connection to Princess Kaguya, who in the folktale drank a magical elixir that gave her eternal life at the age of 19, but could also be interpreted as a visual sign of how their forced separation affected their yin-yang harmony.

Yui becoming corrupted by his father the Emperor

Yui is not only the child of Kaguya-hime, but also of the Emperor. Mirroring how the original Kaguya-hime became into a child-murdering monster after being corrupted by the Emperor, Yui also becomes corrupted by Kashiwagi, who has by then been revealed as not only a descendant of the Emperor, but also as the embodiment of the possessive and aggressive characteristics of the Emperor of the folktale (Appendix A, ex 12, 14). This manifests most strongly when Yui goes into a furious, bloodthirsty rage, committing several murders by beheading those who wronged his friends. His actions begin to visually mirror those committed by Kaguya-hime when the sacrifices first saw her on Kabuchi Island, beheading

one of the sacrificial children (Vol. 23 p. 161-163; Appendix B, ex 32). Yui is in that moment as monstrous as his mother was at the end, carrying on the corrupted legacy of his father the Emperor.

Another hint of Yui's connection to the Emperor is his static personality and inability to change, characteristics connected to yang. Yui remains more or less the same person as when he first appeared for most of the story. It is only at the end of the narrative that he finally learns how to change himself and forgive others, but his redemption comes too late and costs him his life. The act of forgiveness still allows him to throw off his yang connections to the Emperor and thus Yui's role as the Princess Kaguya of the Moon is restored just in time for him to ascend with the moon, unlike Akira who has to wait for another 60 years.

c The monstrous Kaguya-hime as Akira and Yui's predecessor

Kaguya-hime seems to have been the first avatar, or embodiment, that the moon created in order to escape the gravity of Earth. Akira and her friends killed her when they escaped Kabuchi Island, and she is heavily implied to be the same Princess Kaguya that we read about in *Taketori Monogatari*. The folktale exists, as mentioned in 4.1.3, as a hypo-diegetic narrative within the manga. Merged with *the Legend of the Hagoromo*, one of the few surviving *tennin* tells his younger brother in the manga that Kaguya-hime was prevented from ascending by the Emperor, who attacked the *tennin* who came to bring her home. The survivors ended up on Kabuchi Island, where later the Emperor stole Kaguya-hime's *hagoromo* feather robe away from her. She eventually conceived a child with him, Yui, who was born a thousand years later, and some of the *tennin* mention the shame of the princess tainting herself by falling in love with a human. Obsessed with staying alive in order to one day finally ascend, the princess became a monstrous being, that killed humans ceremoniously in order to prolong her own life.

The story indicates that the moon itself created the heavenly beings, the *tennin* as well as Kaguya-hime, for the sole purpose of returning the *hagoromo* to the moon. If Kaguya-hime actually fell in love with the Emperor is left unclear. When Akira and her friends first encounter her, she has already become monstrous (Vol. 1 p. 135-146; Appendix B, ex 6).

Kaguya-hime remains as a symbol of the intertextual connection to the folktale, but is expanded on very little after she is killed. The story indicates that the moon gave up on Kaguya-hime and instead chose to put a part of herself inside a dead baby, Akira, to be her new, now-human embodiment on Earth, while Yui inherited the magical abilities and inhumanity of his mother. When Kaguya-hime comes eye to eye with the young Akira, she

puts her mark on her, possibly because she realizes that she has been replaced, as Akira was chosen long before she met her predecessor (Vol 9 p. 83-85).

4.2.3 Okina - The Old Bamboo Cutter

The Okina of *Taketori Monogatari* is closely linked to yin, as he was a bamboo cutter who spent most of his life working in the bamboo forest where he found the princess (Appendix A, ex 1). Later in the folktale, he becomes rich and powerful, having found gold inside the bamboo (Appendix A, ex 2, 4). He loves his adopted daughter deeply, keeping her in the house without letting her venture outside (Appendix A, ex 3). He worries about her future after he is gone and tries to convince her, unsuccessfully, to get married (Appendix A, ex 7). When she's threatened to be taken from him by her people, he shows a surprisingly fierce determination, bordering on possessiveness, in his promise to defend her himself from her would-be-kidnappers (Appendix A, ex 19). After losing her, he loses his will to live (Appendix A, ex 23).

a Toshitada Kashiwagi as the Okina who finds a miraculous princess

Toshitada Kashiwagi as the Okina

Toshitada Kashiwagi is initially characterized in the manga by the bamboo that surrounds him in flashbacks of depicting him finding Akira in a bamboo forest. This connects him to the Okina, who in *Taketori Monogatari* also had a strong yin characterization. The bamboo is later replaced with a Chinese dragon, a yang symbol that indicates his transformation into the Emperor (Vol. 21 p. 59, 114; Appendix B, ex 24-25).

Though the role of the Okina is shared between three different characters in the manga, Kashiwagi has the strongest connection to him.

Finding a miraculous child

Like the Okina, Kashiwagi finds Akira as a baby in a bamboo forest. In the manga the baby is initially dead, but comes back to life in his hands. Her miraculous "birth" from the ground in the bamboo forest her fills him with such wonder that he adopts her into his own family, even though he already has a daughter (Vol. 1 p. 40-41; Vol. 20 p. 195-196; Appendix B, ex 4, 21). The folktale mentions no other children between the Okina and the Ouna, the foster mother, which makes the introduction of Mayu as Akira's foster sister a unique aspect to the manga.

The Okina's rise to power

The Okina beings as a poor woodcutter, who works all day long in the bamboo forests, but after finding the princess, he begins to find gold inside bamboo stalks and becomes a wealthy, influential man. The Emperor offers him with even more power in exchange for his foster daughter, but though initially tempted, the Okina eventually refuses this offer (Appendix A, ex 13).

Kashiwagi is initially a low-grade military man, who is promoted to the rank of admiral and comes into so much political and military power that he is literarily entrusted with the fate of the world (Vol. 21 p. 28; Appendix B, ex 23). It is ambiguous if his rise to power is due to him finding Akira, but the occasion is strongly indicated to have triggered his ambitions when he realized that the embodiment of Kaguya-hime, whom he knew existed as a former shell of herself on Kabuchi Island, had most likely been reborn.

The Okina's obsession with Princess Kaguya/Akira

Some of the Okina's actions may seem less admirable to the modern reader, however natural at the time; for example how he isolates her from the rest of the world, raising her inside the same room without letting her step outside (Appendix A, ex 3), or how he tries to convince her to take a fiancé despite her obvious unwillingness to get married (Appendix A, ex 7) and conspires with the Emperor in order to make her join the court (Appendix A, ex 14). Despite this, the princess claims to love her foster father and is distressed at the thought of parting from him. She may have been sent to Earth as punishment, but it's clear that she values her time there and doesn't want to forget her new family. The Okina promises to protect her, conspiring with the Emperor to keep the princess' people away (Appendix A, ex 18). When he fails, he loses his will to live and is implied to fall ill and pass away.

Kashiwagi on the other hand never gets to watch Akira grow up. His wife divorces him because of his obsession with the baby that he's brought home, preventing him from meeting his children (Vol. 1 p. 40-41; Vol. 20 p. 209; Appendix B, ex 4, 22). Akira ends up in an orphanage on Kabuchi Island, where she later meets and befriends him without knowing whom he is. She later loses all recollection of him, mirroring how the princess lost her childhood memories of the Okina as she ascended. When Akira regains her memories, Kashiwagi has already turned into the embodiment of the Emperor, using his military position to manipulate and control her. He is aware that his obsession with her may be unnatural, caused by her inhuman origin, whereas the original Okina did not reflect on this possibility at all. In fact, Kashiwagi occasionally expresses what could be interpreted as regret of what he

has lost. The story indicates that he might not have any more power over his fate than Akira and the sacrifices/noblemen. Scenes of him interacting with the youngest of the remaining tennin, like father and son, even manage to evoke sympathy for him, giving the character a bit of nuance. Still, Kashiwagi makes no secret of the fact that he wishes to possess Akira (Vol. 20 p. 214), physically as well as emotionally, which may seem shocking to those who read about the seemingly non-sexual relationship between the Okina and the princess in the folktale.

The Okina going through the transformation of becoming someone who openly courts his foster daughter, like Kashiwagi in the manga, is not solely Shimizu's invention; several researchers of the folktale have noticed that the Okina's age is said to be 70 when he finds her, but as she ascends approximately six years later he claims instead to be 50 years old. Keene mentions speculation by scholars that this could be interpreted to mean that the Okina himself may have been one of the men courting the princess; some even ponder what his wife may have felt about this (Keene, 1999 p. 436). This interpretation seems to be what Shimizu expanded on in her portrayal of Kashiwagi as the embodiment of the Okina.

The foolishness of the Okina

Keene notes that the original Okina is portrayed as dim-witted and commonsensical; he rises in the world through the luck of finding the tiny princess and later tries to convince her to marry like an ordinary human being, despite her obvious non-human origin and cold-hearted manner when disposing of her unwanted suitors (Keene, 1999 p. 437-438).

As the Okina of the manga, Kashiwagi may be portrayed as sinister, but at the same time he's as foolish as the Okina that he originally embodies. Not only does he lose his entire family because of his obsession with the baby, he also behaves foolishly as he later comes back into Akira's life; though he should be more aware than anyone of the extent of her powers, seeing as he is aware of his imperial heritage and the monstrous princess on Kabuchi Island, he still tries to exploit Akira and manipulate her in order to keep her from ascending. Much like the Okina of the folktale, this modern counterpart tries to possess a supernatural being that is not his to claim, and pays for his foolishness dearly.

Kashiwagi becoming the Emperor

As long as Kashiwagi embodies the role of the Okina, he's mainly shown to the readers through flashbacks where his face is hidden from the readers. In the present time of the manga, he works behind the scenes without neither readers nor the characters being aware of his actual identity, thus the readers aren't yet aware of Kashiwagi's dual role of the Okina and

Emperor. Like the Emperor in *Taketori Monogatari*, Kashiwagi doesn't physically enter the same space as Akira until the latter half of the story. As he is finally introduced to the reader as Akira's foster father (Vol. 20 p. 192, 195-197; Appendix B, ex 21), he has already put his plan to manipulate Akira in motion, mirroring how the Emperor in *Taketori Monogatari* plotted with the Okina in order to meet Princess Kaguya when she had her guard down (Appendix A, ex 14). The intertextual connection alerts readers familiar with the folktale to his dual role in the narrative of the manga, at the moment when he sheds his connections to the Okina.

Plotting and wielding economic and political power

Compared to Princess Kaguya in *Taketori Monogatari*, who had little choice but to use her sharp mind to get what she wanted (or avoid what she didn't want) as she wasn't in control of the political or economic resources of her family (the Okina as the head of the family was in control of these), Akira is less likely to use cunning and guile in her efforts to achieve her cause, but she regularly uses her political and economic power. Kashiwagi on the other hand, like the Emperor who conspired with the Okina (Appendix A, ex 14), spins complex webs of deceit and betrayal, all for the sake of trapping Akira on Earth. The manga visually likens him to a spider sitting in his web through extra-diegetic illustrations (Vol. 26 p. 61; Vol. 27 p. 67-68; Appendix B, ex 35). Though he will sometimes resort to using violence in order to scare Akira into submitting to his schemes, his most powerful weapon is his clever mind. Unlike the Emperor, who had infinitely more resources than the princess of the folktale, Kashiwagi's political powers are matched by the economic strength and influence of Akira after she's taken over as the head of the wealthy Li family. This fundamentally changes the power balance between the two; in fact, removing the Okina as the guardian and in extension dampener for Princess Kaguya's powers is one of the most important changes that Shimizu has made in her reshaping of the folktale, making the princess equal or even more powerful than the Emperor, without having to resort to supernatural powers.

Use of violence

The Emperor is the only man besides Okina (and possibly the priest Inbe no Akita who names her) who actually meets the princess in the story. Horiuchi (1999 p. 356) argues that the Emperor is drawn to the princess' power, as he only begins to show interest in her after hearing rumors of her disposing of her previous suitors (Appendix A, ex 12). Her refusal to join him at the court certainly only seems to encourage him. When she refuses his courtship, he tries to force her to come with him to his palace by attempting to kidnap her, holding her

by the sleeve as he calls for his palanquin (Appendix A, ex 14). Horiuchi argues that this shows how the Emperor (mistakenly) believes himself to be more powerful than her. The princess escapes his violent actions and proves to him that she is not human by using her ability to manipulate light and turn into a shadow; in those days, it was a crime to refuse the Emperor, but as she is obviously not human, the rules don't apply to her. Horiuchi (p. 356-357) mentions that the Emperor's actions may be interpreted as violent and points out that once the Emperor gives up and manages to convince the princess to show herself again, she shows anger and displeasure with him by deliberately not incorporating part of what he recites to her in her answer, as was customary when replying to someone at the time.

In the manga, any romantic nostalgia of the past has been removed from the portrayal of Kashiwagi's possessiveness and entrapment of Akira in similar scenes. He repeatedly violates Akira's right to chose her own destiny, eventually going as far as kidnaping and imprisoning her (Vol. 26 p. 87-89, 94; Vol. 27 p. 13-14). By then, Kashiwagi's role as the Emperor is cemented to the extent that Akira has a vision of him speaking to her in the shape of the rotting corpse of the original Emperor, with him rejoicing the fact that he finally managed to trick her into committing a sin so deep that it will prevent her ascension (Vol. 27 p. 78-80; Appendix B, ex 37). Unlike Princess Kaguya, Akira's self-preserving powers only work indirectly and unconsciously: her magnetic attraction produces allies, but it also backfires sometimes, creating harmful situations like the sexual abuse she suffers in her foster family. She has no magical protection against directly hostile situations, i.e. she can't "turn into a shadow" at will, which makes her more vulnerable than her predecessor (as well as Yui).

The Death of the Okina and Kashiwagi

At the end of the folktale, the Okina is offered to share the princess' magical elixir that grants eternal life, but he doesn't want to live without her and refuses to drink. He's implied to die of illness shortly after the princess ascends to the moon (Appendix A, ex 23). We're never told what happens to the Emperor. In contrast, the death of Kashiwagi is grisly and violent. Akira and her friends, the modern versions of the five noblemen, kill him together. Whereas the Emperor in the folktale acted within what would have been considered his right, if it hadn't been for the fact that the princess wasn't human and thus not bound by human rules, Kashiwagi's actions are portrayed as sinister and thus he is punished accordingly. He has conspired to have Akira's friends murdered and used in illegal transplants of organs, as well as driven his own daughter Mayu to a suicide attempt and repeatedly laid claim to Akira against her will in order to possess her and prevent her ascension. His demise is remarkably

gruesome, as he's squeezed to death in an artificial gravity ring on a space station, but the damage has already been done: by tricking Akira into attemption to murder him with her own hands, he has prevented her from ascending to the moon and though he loses his own life in the process, he continues to control and bind her from beyond the grave (Vol. 27 p. 49-50, 55-56, 59-63, 67-68, 78-83; Appendix B, ex 37).

b Mayu as the Okina who raises Kaguya and later redeems herself

Mayu is one of the most complex characters of Shimizu's *Kaguya Hime,* and plays a vital role in adapting the character of the Okina to this modern version of the folktale. Since Toshitada Kashiwagi spends most of the story apart from Akira, it is instead Mayu who grows up with her and later follows her to Kabuchi Island as well as the palace of Gyokurei Li, supporting Akira as one of her only female friends. Akira loves Mayu deeply, but their relationship is complicated by Mayu's intense love and possessiveness. Akira describes their relationship as having become suffocating and limiting. She likens her and Mayu to the relationship described in the manga between the moon and Earth, with the moon forever struggling to get away, only to be pulled back (Vol. 19 p. 130-134; Appendix B, ex 18). Kashiwagi is convinced that it is Akira who unwittingly causes Mayu's obsession with her, as well that of her foster mother Shouko (Vol. 21 p. 122-124; Appendix B, ex 27), much like how the men in *Taketori Monogatari* became obsessed with Princess Kaguya, some even risking their lives for her sake (Appendix A, ex 3, 6, 8).

Mayu as Akira's guardian

Mayu is arguably the one who actually raises Akira, especially in the light of how the adoptive mother, Shouko, takes advantage of her position as Akira's guardian to abuse her sexually. Akira expresses regret and hate against her adoptive mother, while confessing that Mayu is the one who helped her stay sane while living in the Okada household. She confesses that she loves Mayu, and Mayu loves Akira back. But for most of their childhood, Mayu doesn't seem to be able to comprehend that her actions hurt Akira. She monopolizes Akira's time and space to the extreme extent that Akira becomes completely isolated. By protecting Akira and trying to keep her to herself, Mayu excludes her from finding other friends or boyfriends (Vol. 19 p. 128-134; Appendix B, ex 18). This could be interpreted as mirroring how the Okina in the folktale kept the young Princess Kaguya away from the world in a curtained room in his house, never sharing his treasured adopted daughter with anyone (Appendix A, ex 3).

Kashiwagi, Mayu's father, verbally abuses Mayu after they've been reunited. He tells her that he could never love her because of his obsession with Akira, and that he wouldn't even care if she died. Despite Akira being adopted, Mayu has become the rejected child, while Akira is the one who's treasured (Vol. 21 p. 183-185; Appendix B, ex 29). The Okina and Ouna of *Taketori Monogatari* were probably childless (no children of theirs are mentioned in the folktale), so the natural interpretation of Mayu's character in the manga is that she is meant to represent the part of the Okina who was the guardian of Princess Kaguya. Kashiwagi is no longer in the picture after the divorce, so instead it is Mayu who stays with Akira, protecting her and helping her to cope with her inability to fit in properly.

Unlike the Okina, Mayu is against Akira marrying and is very critical of Akira's choice to become engaged to Miller in order to gain access to the piece of the *hagoromo* present in England. It's actually Akira who is the driving force behind this decision, putting it in stark contrast to the folktale where the Okina tries to convince Princess Kaguya of the need to marry, while the princess does all she can to escape. The Okina in the folktale was described as foolish for failing to understand that the inhuman child didn't really belong to him, and certainly shouldn't have been presumed to have to adopt human customs like marriage. Mayu mirrors this foolishness in how she repeatedly fails to understand Akira's true feelings, and in how her actions end up hurting the person she loves.

The redemption of Mayu's Okina

Mayu eventually goes off the rails, provoked and tempted by her father's return and subsequent abuse into trying to commit a forced double suicide with Akira (Vol. 21 p. 21-27; Vol. 22 p. 78-80, 103-108, 112; Appendix B, ex 30). Midori, one of the sacrifices, saves them both while sustaining heavy damage in the process. His unselfishness inspires Mayu to repent and rethink her habitual oppression of Akira. Because of Mayu's ability to redeem herself, shedding her connection to the Okina and giving up possession of Akira (Vol. 25 p. 98-102), she is rewarded with becoming one of the few main characters to survive the cataclysmic finale of the manga. Mayu accepts that she can't possess and control Akira, and is rewarded by being able to stay by Akira's side until the very end, unlike the Okina in the folktale who never stopped trying to possess the princess and ended up losing her. Mayu is implied to live a long life, seemingly happy, as a companion to Akira, who is by then married into the British royal family.

c Miller as the Okina who witnesses Princess Kaguya's ascension

Since Kashiwagi, the main embodiment of the Okina (and Emperor), dies before the end of the narrative, and Mayu, the other embodiment of the Okina, redeems herself by giving up her attempts at possessing Akira, the sole surviving "modern" nobleman, the filmstar-come-crown prince Brett Miller (aka prince Julian) emerges somewhat surprisingly as the embodiment of the Okina in the final chapter of the manga. The role that Miller plays in the intertextual connection to *Taketori Monogatari* as a whole is small but important, as he becomes the final focalized character in the narrative and witness to Akira's ascension (Vol. 27 p. 203-211; Appendix B, ex 42). In the final scene of the manga, Shimizu cements the intertextual connection to *Taketori Monogatari* by letting Miller's fate mirror the of the Okina.

Miller, one of the sacrifices from Kabuchi Island who neither died nor was reborn, accepted his royal position after the prince that he was cloned from passed away. After the events on the moon, he is the only surviving sacrifice/nobleman left alive. In the last chapter of the manga, he marries Akira and stays with her until her ascension. Much like the Okina and princess of the folktale, Miller is an old man by then, at least 79 years old, while Akira has stopped aging and is still as young and beautiful as when she turned 19, incidentally the same age as Princess Kaguya when she ascended.

The possessiveness of Miller's Okina

Much like how the princess of the folktale eventually had to shed her memories and love of her family on Earth, Akira loses her will to live when her yin-yang twin Yui dies. She marries Miller by convenience, or perhaps as self-inflicted punishment. Akira and Princess Kaguya may express feelings for Miller and the Okina respectively, but the truth is that they both, first and foremost, belong to the moon, and in Akira's case, she belongs romantically to Yui. Miller represents the aspect of the Okina that against his will is parted from the princess he wishes to possess and keep for himself (Appendix A, ex 3, 17, 18, 19), to the extent of forgetting people around him, but whose alien otherness will inevitably keep her heart forever from truly belonging to him (Vol. 27 p. 198-199; Appendix B, ex 40).

Shimizu comments on her decision to make Miller the final Okina who loses his will to live as he witnesses the princess' ascension, taking her forever outside of his reach: "The last image [of the manga] was decided very early on in the process. I decided that I wanted the role [of the Okina at the ascension] to be played by Miller, who had been blessed with almost

too much (?) [sic] talent, beauty, status and youth … Miller looks a lot like Yui, but at the same time they're nothing alike. I love them both." (Vol. 27 p. 25)

The foolishness of Miller's Okina

The foolishness of Miller's Okina has to do with unwise attempts to possess that which doesn't belong to him (Vol. 27 p. 115; Appendix B, ex 38), as well as lost opportunities of love, which come into play before the moon is freed from Earth, when Miller rejects what is arguably his best chance of finding love with someone who actually loves him back; Setton, one of the reborn noblemen, struggles throughout the series with his conflicting feelings for Akira and Miller, eventually realizing that his feelings for the latter are the true ones, not forced upon him by the manipulation of some ancient power (Vol. 27 p. 118-121). Unfortunately, Miller has by then already taken over the role of the Okina that was left vacated after Mayu's redemption (Vol. 25 p. 151; Vol. 26 p. 128-134). He rejects Sutton and marries Akira, while the consciousness of Sutton and the other remaining sacrifices/noblemen ascend together with the moon, as she is set free. They are deemed worthy to ascend because they were able to overcome the anger that had filled them since Akira caused their rebirth, instead finding purpose in life through love, family and forgiveness (Vol. 25 p. 73-81; Vol. 26 p. 118-126; Vol. 27 p. 47-48, 126-132, 179-180; Appendix B, ex 36). The only one who never ascends is Miller, who due to his connections to the Okina ultimately fails to truly understand his purpose as sacrifice/nobleman (Vol. 26 p. 9, 97; Vol. 27 p. 115, 159-162, 181-182, 185-186; Appendix B, ex 39).

Miller as the Okina who is left behind

The story implies that Miller's decisions to reject Sutton and fail to accept that he can never possess Akira, though they may have felt right to him at the time, were foolish decisions that lead to him living a lie. Miller is left behind on Earth when Akira ascends, not even acknowledged by her as she disappears forever together with Yui. Shimizu may even have meant for Sutton to symbolize the Ouna, the Okina's wife in *Taketori Monogatari*, who seem to have been mostly forgotten by both the author and the Okina; for if the Okina had not put all his love at the feet of Princess Kaguya, might he not have been able to survive losing her at the end? Miller's final appearance in the manga is heart wrenching, as the final lines of narration indicates that, much like the Okina and Ouna in *Taketori Monogatari* (Appendix A, ex 23), he loses the power to get back on his feet, falls ill and passes away (Vol. 27 p. 211; Appendix B, ex 42).

5 Conclusion

The purpose of this thesis was to examine the intertextual relationship between *Taketori Monogatari* and *Kaguya Hime*, in particular regarding how the switch of main character affects the narrative or the reader's perception of the story, and how the characters of Princess Kaguya and the Okina have been transformed in the manga.

Expectations were to find that the character of the princess had been changed, while the Okina remained more or less the same. What was discovered was in fact the opposite: Princess Kaguya and her corresponding character in the manga, Akira, share many aspects of their experiences and personality traits, while the antagonistic character in the manga, Kashiwagi, combined characteristics from both the Okina and the Emperor in the folktale. By changing the setting and making Akira the main character instead of Kashiwagi, they are perceived differently from the characters in the folktale, where Princess Kaguya was mainly viewed through the eyes of the Okina.

In order to dissect the change from keeping the princess mostly apart from the narration in the folktale, to putting her in charge of the narration in the manga, Gérard Genette's concepts "voice" and "mood" were used to analyze narration and perspective found in both stories. The change in voice, from the extra-hetero-diegetic narration of *Taketori Monogatari* to the intra-homo-diegetic narration of *Kaguya Hime*, was found to be a natural change brought on by the switch from a written to an illustrated medium, removing the need for a voiceover describing details of the setting and the characters. The use of internal narration in the manga, i.e. the characters thinking, is commonly found in manga and in particular manga aimed at young women (*shoujo manga*). Several instances of extra-diegetic visuals were identified in the manga, i.e. parts of the illustrations functioning as visual narration meant only for the reader, outside of the characters' diegesis.

Since *Kaguya Hime* is a comic, combining written and visual narration, the concept of ocularization was used to analyze visual focalization. The perspective in the manga was found to alternate between external ocularization, meaning that no particular character's viewpoint is used, and secondary internal ocularization, meaning that the character who witnesses the events is present in the scene, with their role as viewpoint communicated to the reader by cutting to an image of their eyes.

A close intertextual analysis of how the role of Princess Kaguya and the Okina had changed in the manga was performed. The analysis identified that the characteristics of the

princess and the Okina has been distributed among several supporting characters, and the Okina and the Emperor had also been merged into one character, Kashiwagi. The conclusion was that by doing so, Shimizu might have intended to emphasize controversial elements present in the description of the original characters, like the survival instincts of Princess Kaguya, the possessiveness of the Okina and the violence performed by the Emperor. In this way, she challenges the way that the characters have traditionally been perceived.

The analysis also examined the influence that paratexts and the related concept of hypo- and hypertext have on the reader's perception of the manga. While the choice of using the name of the princess in the title leads the reader to expect more focus on her, other paratexts seem to influence the reader in the other direction: expectations based on children's versions of *Taketori Monogatari*, as well as of *shoujo manga* as a medium and the environment in which the manga is published, may muddle the perception of the manga's intertextual connection to the folktale.

The analysis of the change in narrative structure and the intertextual connections between the characters revealed that Shimizu is very faithful to *Taketori Monogatari*, much more than the casual reader might realize; she is in fact deliberately reshaping the power balance between the main characters in order to draw attention to and challenge the accustomed way that they have traditionally been interpreted. Knowledge of the original version of *Taketori Monogatari* is helpful when trying to comprehend the full extent and depth of Shimizu's reshaping of the classical folktale and its beloved characters. She also seems familiar with previous research based on *Taketori Monogatari*, as seen in particular in her incorporation of yin-yang motifs and expansion on previous interpretation concerning the folktale.

5.1 Further research

The most interesting finding in the narrative analysis of this thesis, that I would have liked to examine more closely, was the theory of ocularization as applied to manga, in particular *shoujo manga*. A deeper examination of the sexual themes of the manga *Kaguya Hime* would also be an interesting topic to explore.

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Appendix A: Taketori Monogatari

All Japanese examples are from *Taketori Monogatari* as it appears in *Shin Nihon Koten Bungaku Taikei 17* (1997) published by Iwanami Shoten, Tokyo. All English translations are from Keene's translation of *The Legend of the Bamboo Cutter*, as published in *Traditional Japanese Literature: An Anthology, Beginnings to 1600* (2012), unless otherwise noted.

1. いまは昔、竹取の翁といふ物有けり。野山にまじりて竹を取りつゝ、よろづの事に使ひけり。名をば、さかきの造となむいひける。その竹の中に、もと光る竹なむひと筋ありける。あやしがりて、寄りて見るに、筒の中光りたり。それを見れば、三寸ばかりなる人、いとうつくしうてゐたり。翁言ふやう、「我、朝ごと夕ごとに見る竹の中におはするにて、知りぬ。子となり給ふべき人なめり」とて、手にうち入れて家へ持ちて来ぬ。妻の女にあづけてやしなはす。うつくしき事かぎりなし。いとおさなければ籠に入れてやしなふ。(p. 3)
Many years ago there lived a man they called the Old Bamboo Cutter. Every day he would make his way into the fields and mountains to gather bamboo, which he fashioned into all manner of wares. His name was Sanuki no Miyakko. One day he noticed among the bamboos a stalk that glowed at the base. He thought this was very strange, and going over to have a look, saw that a light was shining inside the hollow stem. He examined it, and there he found a most lovely little girl about three inches tall. The old man said, "I have discovered you because you were here, among these bamboos I watch over every morning and evening. It must be you are meant to be my child." He took the little girl in his hands and brought her back home. There he gave the child into the keeping of his old wife, for her to rear. The girl was incomparably beautiful, but still so small they put her in a little basket, the better to care for her. (Keene 2012, p. 114-115)

2. 竹取りの翁、竹を取るに、この子を見つけて後に竹取るに、節をへだててよごとに、黄金ある竹を見つくる事かさなりぬ。かくて翁、やうやうゆたかになり行く。(p. 4)
It often happened afterward that when the Old Bamboo Cutter gathered bamboo he would find a stalk crammed with gold from joint to joint, and in this way he gradually became very rich. (Keene, 2012 p. 115)

3. この児、やしなふ程に、すくすくと大きになりまさる。三月ばかりになるほどに、よき程なる人に成ぬれば、髪上げなど左右して、髪上げさせ、裳着す。帳のうちよりもいださず、いつきやしなふ。この児のかたち、けうらなること、世になく、屋のうちは、くらき所なく、光みちたり。翁、心地あしく苦しき時も、この子を見れば、苦しきこともやみぬ。腹立たしきこともなぐさみけり。(p. 4)
The child shot up under their loving care. Before three months had passed, she stood tall as a grown woman, and her parents decided to celebrate her coming of age. Her hair was combed up and they dressed her in trailing skirts. The greatest pains were lavished on her upbringing – they never even allowed her to leave her curtained chamber. This child had a purity of features quite without equal anywhere in the world, and the house was filled with a light that left no corner dark. If ever the old man felt in poor spirits or was in pain, just to look at the child would make the pain stop. All anger too would melt away. (Keene 2012 p. 115)

4. 翁、竹を取る事久しくなりぬ。いきおひ猛の者に成にけり。(p. 4)
For a long time afterward the old man went on gathering bamboo, and he became a person of great importance. (Keene 2012 p. 115)

5. 秋田、なよ竹のかぐや姫とつけつ。(p. 4)
Akita called her Nayotake no Kaguya-hime, the Shining Princess of the Supple Bamboo. (Keene, 2012 p. 115)

6. 世界のおのこ、貴なるもいやしきも、いかでこのかぐや姫を、得てしがな、見てしがなと、をとに聞きめでてまとふ。そのあたりの垣にも、家の門にも、をる人だにたはやすく見るまじき物を、夜るはやすき寝も寝ず、闇の夜に出て、穴をくじり、かひ間見、まとひあへり。さる時よりなむ、「よばひ」とは言ひける。(p. 5)
Every man in the realm, whether high or low of rank, could think of nothing but of how much he wanted to win Kaguya-hime, or at least to see her. Just to hear the rumors about her made men wild with love. But it was not easy for those who perched on the fence nearby or lurked around her house, or even for those inside, to catch a glimpse of the girl. Unable to sleep peacefully at night, they would go out into the darkness and poke holes in the fence, attempting in this foolish way to get a peep at her. It was from this time that courting a woman came to be known as "night-crawling." (Keene 2012 p. 115)

7. 翁いはく、「思ひのごとくも、のたまふ物かな。そもそも、いかやうなる心ざしあらん人にか、婚はむとおぼす。かばかり心ざしおろかならぬ人々にこそあめれ」。かぐや姫のいはく、「なにばかりの深きをか見むと言はむ。いさゝかの事也。人の心ざし、等しかん也。いかでか、中にをとり優りは知らむ。

五人のなかに、ゆかしき物を見せたまへらむに、御心ざしのまさりたりとて、仕うまつらんと、そのおはすらむ人々に申給へ」と言ふ。「よき事なり」と承けつ。(p. 9-10)

"That's exactly what I myself think," answered the old man. "Now, what must a man's feelings be before you are willing to marry him? All these gentlemen have certainly shown unusual devotion."

Kaguya-hime said, "Shall I tell you the depth of sentiments I require? I am not asking for anything extraordinary. All five men seem to be equally affectionate. How can I tell which of them is the most deserving? If one of the five will show me some special think I wish to see, I will know his affections are the noblest, and I shall become his wife. Please tell this to the gentlemen if they come again." "An excellent solution," the old man said approvingly. (Keene 2012, p. 117)

8. 翁、難き事どもにこそあなれ。この国にある物にもあらず。かく難きことをば、いかに申さむ、と言ふ。かぐや姫、「何か難からん」と言へば、翁、「とまれかくまれ、申さむ」とて、出て、「かくなむ。聞こゆるやうにいひ給へ」と言へば、御子たち、上達部、聞きて、「おいらかに、［あたりよりだに、なありきそ］とやはのたまはぬ」と言ひて、うんじて、みなかへりぬ。猶、この女見では、世にあるまじき心地のしければ、「天竺にある物も、持て来ぬ物かは」と、思ひめぐらして、石作の皇子は (p. 12-13)

    The old man said, "These are indeed difficult tasks. The gifts you ask for are not to be found anywhere in Japan. How shall I break the news of such difficult assignments?" "What's is so difficult about them?" asked Kaguya-hime. "I'll tell them, at any rate," said the old man and went outside. When he had related what was expected of them, the princes and nobles exclaimed, "Why doesn't she simply say, 'Stay away from my house!'?" They all left in disgust. Nevertheless, Prince Ishizukuri felt as though his life would not be worth living unless he married the girl, and he reflected, "Is there anything I would not do for her, even if it meant traveling to India to find what she wants?" (Keene 2012 p. 117-118)

9. かぐや姫の、暮るゝまゝに思ひわびつる心地、笑ひさかへて、翁を呼びとりて言ふやう、「まことに蓬莱の木かとこそ思ひつれ。かくあさましき虚ごとにてありければ、はやとく返し給へ」と言へば (p. 23-24)

    Kaguya-hime, whose mood had been dark, felt her heart lift. She laughed and called for old man to say: "I really thought that the twig was from the tree in Hourai. As it has all turned out to be a despicable lie, do give it back to him immediately." (My translation)

10. 工匠らいみじくよろこび、「思ひつるやうにもあるかな」と言ひて帰る。道にて、くらもちの皇子、血の流るゝまで調ぜさせ給。禄得しかひもなく、みなとり捨てさせ給てければ、逃げうせにけり。(p. 25)

    The artisans were very thrilled. "As we thought", they said, but as they were going home, Kuramochi no Miko used his servants to attack them and beat them until they were bloody. They were forced to throw away their rewards and flee with nothing left to them. (My translation)

11. 産める子のやうにあれど、いと心はづかしげに、をろそかなるやうに言ひければ、心のまゝにもえ責めず。女、内侍のもとに嫁絵還り出て、「口おしく、このおさなき者は、こはく侍る者にて、対面すまじき」と申。(p. 51-52)

    The old woman had always considered Kaguya-hime as being no different from a child she had borne herself, but when the girl spoke so coldly, it much embarrassed her, and she could not reprimand Kaguya-hime, as she would have liked. The old woman returned to the maid of honor and said, "I must apologize, but the girl is terribly obstinate and refuses to see you." (Keene 2012 p. 121)

12. 此内侍、帰りまいりて、このよしを奏す。御門、聞こしめして、「多くの人殺してける心ぞかし」との給て、止みにけれど、猶おぼしおはしまして、「この女のたばかりにや負けむ」とおぼして、仰せ給、「汝が持ちて侍るかぐや姫、たてまつれ。顔かたちよしと聞こしめして、御使を賜びしかど、かひなく、見えず成にけり。かくたいだいしくやは慣らはすべき」と仰せらる。(p. 53)

    The emperor listened and said merely, "You can see she's quite capable of causing the deaths of many men." He seemed to have given up all thought of summoning Kaguya-hime into his service, but he still had his heart set on her, and refused to accept defeat at her hands. He sent for the old man and stated, "I want this Kaguya-hime you have at your place. Word has reached me of the beauty of her face and figure, and I sent my messenger to look her over, but she returned unsuccessful, unable to obtain so much as a glimpse of the girl. Did you bring her up to be so disrespectful?" (Keene 2012 p. 121)

13. 翁、喜びて、家に帰りてかぐや姫に語らふやう、「かくなむ、御門の仰せ給へる。なをやは仕うまつり給はぬ」と言へば、かぐや姫、答へていはく、「もはら、さやうの宮仕へ、仕うまつらじと思ふを、しゐて仕うまつらせ給はば、消えうせなんず。御官爵仕うまつりて、死ぬばかり也」。翁、いらふるやう、「なし給そ。官爵も、わが子を見たてまつらでは、なににかはせむ。さはありとも、などか宮仕へをしたまはざらむ。死に給べきやうやあるべき」と言ふ。「猶そら事かと、仕うまつらせて、死なずやあると見給へ。あまたの人の、心ざしおろかならざりしを、空しくしなしてしこそあれ。昨日今日、御門のの給はんことにつかん、人聞きやさし」と言へば、翁、答へていはく、「天下の事は、とありとも、かゝりとも、御命のあやうさこそ、大きなる障りなれば、猶、仕うまつるまじきことを、まいりて申さ

ん」とて、まいりて申やう、「仰せの事をかしこさに、かの童をまいらせむとて、仕うまつれば、［宮仕へに出し立てば、死ぬべし］と申。宮つこ麻呂が手に産ませたる子にもあらず。むかし、山にて見つけたる。かゝれば、心ばせも、世の人に似ず侍」と奏せさす。(p. 54-56)

The old man returned home, overjoyed. He related this conversation to Kaguya-hime, concluding, "That was what the emperor told me. Are you still unwilling to serve him?" Kaguya-hime answered, "I absolutely refuse to serve at the court. If you force me, I'll simply disappear. It may win you a court rank, but it will mean my death."
"Never do such a dreadful thing!" cried the old man. "What use would position or rank be to me if I couldn't behold my child? But why are you so reluctant to serve at the court? Would it really kill you?"
"If you still think I am lying, send me into service at the court and see if I don't die. Many men have showed me most unusual affection, but all of them in vain. If I obey the emperor's wishes, no sooner than he expresses them, I shall feel ashamed how people will consider my coldness to those other men."
The old man replied, "I don't care about anyone else. The only thing that disturbs me is the danger to your life. I'll report that you are still unwilling to serve." He went to the palace and informed the emperor, "In humble obedience to Your Majesty's command, I attempted to persuade the child to enter your service, but she told me that if I forced her to serve in the palace, it would surely cause her death. This child was not born of my body. I found her long ago in the Mountains. That is why her ways are not like those of ordinary people." (Keene 2012 p. 121-122)

14. 御門、仰給、「造麻呂が家は、山本近かなり。御狩行幸し給はんやうにて、見てんや」とのたまはす。宮つこ麻呂が、申やう、「いとよき事也。なにか、心もとなくて侍らんに、ふと行幸して御覧ぜむ、御覧ぜられなむ」と奏すれば、御門、にはかに日を定めて、御狩に出給ふて、かぐや姫の家に入給ふて見給に、光みちて、きよらにてゐたり人あり。「これならん」とおぼして、近く寄らせ給に、逃げて入る袖をとらへ給へば、面をふたぎて候へど、初めよく御覧じつれば、類(なくめでたくおぼえさせ給て、「許さじとす」とて、いておはしまさんとするに、かぐや姫、答へて奏す、「おのが身は、此国に生まれて侍らばこそつかひ給はめ、いといておはしましがたくや侍らん」と奏す。御門、「などか、さあらん。猶いておはしまさん」とて、御輿を寄せ給に、このかぐや姫、きと影になりぬ。「はかなく、口おし」とおぼして、「げに、たゞ人にはあらざりけり」とおぼして、「さらば御ともにはいて行かじ。もとの御かたちとなり給ひね。それを見てだに帰りなむ」と仰せらるれば、かぐや姫、もとのかたちに成ぬ。御門、なをめでたくおぼしめさるゝ事、せきとめがたし。かく見せつる宮つこ麻呂を、よろこび給。さて仕うまつる百官の人々、饗いかめしう仕うまつる。御門、かぐや姫をとゞめて帰り給はんことを、あかず口おしく覚しけれど、玉しゐをとゞめたる心地してなむ、帰らせ給ける。(p. 56-58)

The emperor said, "I understand, Miyakkomaro, your house is near the mountains. How would it be if, under pretext of staging an imperial hunt, I stopped by for a look at her?" That is an excellent plan," said the old man. "If Your Majesty should happen to call at a time when she does not expect a visitor, you can probably see her." The emperor at once set a date for the hunt. During the course of the hunt the emperor entered Kaguya-hime's house and saw there a woman so lovely she shed a radiance around her. He thought, this must be Kaguya-hime, and approached. She fled into the adjoining room, but the emperor caught her by the sleeve. She covered her face, but his first glimpse was enough to convince him that she was a peerless beauty. "I won't let you go!" he cried. But when he attempted to take her with him, Kaguya-hime declared, "If I had been born on earth I would have served you. But if you try to force me to go with you, you will find you cannot." The emperor said, "Why can't I? I'll take you with me!" He summoned his palanquin, but at that instant Kaguya-hime suddenly dissolved into a shadow. The emperor realized to his dismay and disappointment that she was indeed no ordinary mortal. He said, "I shall not insist any longer that you come with me. But please return to your former shape. Just one look at you and I shall go." Kaguya-hime resumed her original appearance. The emperor was still too entranced with Kaguya-hime's beauty to stifle his feelings, and he displayed his pleasure with the old man for having brought about the meeting. Miyakkomaro, for his part, tendered a splendid banquet for the emperor's officers. The emperor was bitterly disappointed to return to the palace without Kaguya-hime, and as he left the Bamboo Cutter's house he felt as though his soul remained behind." (Keene 2012 p. 122-123)

15. 近く使はるゝ人々、竹取の翁に告げていはく、「かぐや姫の、例も月をあはれがり給へども、このごろとなりては、たゞことにも侍らざめり。いみじくおぼし嘆く事あるべし。よくよく見たてまつらせ給へ」と言ふを聞きて、かぐや姫に言ふやう、「なんでう心地すれば、かく物を思ひたるさまにて、月を見たまふぞ。うましき世に」と言ふ。かぐや姫、「見れば、世間心ぼそくあはれに侍る。なでう、物をか嘆き侍べき」と言ふ。(p. 60-61)

Her maidservants informed the Bamboo Cutter: "Kaguya-hime has always looked with deep emotion at the moon, but she has seemed rather strange of late. She must be terribly upset over something. Please keep an eye on her."
The old man asked Kaguya-hime, "What makes you look so pensively at the moon?"
She answered, "When I look at the moon, the world seems lonely and sad. What else would there be to worry me?" (Keene 2012 p. 123)

16. をのが身は、この国の人にもあらず、月の都の人なり。それを、昔の契りありけるによりなん、この世界にはまうで来たりける。いまは、帰るべきになりにければ、この月の十五日に、かのもとの国より、迎へに人々まうで来んず。(p. 62-63)

”(…) I am not a creature of this world. I came from the Palace of the Moon to this world because of an obligation incurred in a former life. Now the time has come when I must return. On the night of the full moon people from my old country will come for me, and I will have no choice but to go. (Keene 2012 p. 124)

17. 翁、「こは、なでう事のたまふぞ。竹の中より見つけきこえたりしかど、菜種の大きさおはせしを、わが丈立ちならぶまで養ひたてまつりたる我子を、何人か迎へきこえん。まさに許さむや」と言ひて、「われこそ死なめ」とて、泣きのゝしる事、いとたへがたげ也。(p. 63)
The old man cried, ”What’s that you say? I found you in a stick of bamboo when you were no bigger than a poppy seed, and I have brought you up until now you stand as tall as I. Who is going to take my child away? Do you think I’ll let hem?” He added, ”If they do, it will kill me.” His distraught weeping was really unbearable to behold. (Keene 2012 p. 124)

18. この事を、御門、聞こしめして、竹取が家に御使つかはさせ給。御使に、竹取い出あひて、泣く事かぎりなし。此事を嘆くに、鬚もしろく、腰もかゞまり、目もたゞれにけり。翁、今年は五十ばかりなりけれども、物思ふには、片時になむ老いになりにける、と見ゆ。御使、仰せ事とて、翁にいはく、「［いと心ぐるしく物思ふなるは、まことか」と仰せ給］竹取泣く泣く申。「この十五日になん、月の都より、かぐや姫のむかへにまうで来なる。たうとく間はせ給。この十五日は、人々賜はりて、月の都の人まうで来ば、とらへさせん」と申。御使、帰りまいりて、翁のありさま申て、奏しつる事ども申を、聞こしめしての給。「一目見たまひし御心だに忘れ給はぬに、明け暮れ見なれたるかぐや姫をやりては、いかゞ思ふべき」(p. 64-65)
When the emperor learned what had occurred, he sent a messenger to the Bamboo Cutter’s house. The old man went out to receive him, weeping profusely. His beard had turned white from sorrow, his back was bent, and his eyes were swollen. He was just fifty this year, but his troubles seemed to have aged him suddenly. The imperial messenger transmitted the emperor’s words: ”I am informed that you have been afflicted by a grave misfortune – is it true?”
The Bamboo Cutter, weeping, answered the message, ”On the night of the full moon men are coming from the City of the Moon to fetch Kaguya-hime. I am deeply honored by His Majesty’s kind enquiry, and beg him to send soldiers here on that night, to catch anyone who may arrive from the moon.”
The messenger departed and, after reporting to the emperor on the old man’s condition, repeated his request. The emperor said, ”If I, who had but a single glimpse of Kaguya-hime, cannot put her from my thoughts, what must it be like for her parents, who are used to seeing her day and night, to lose her?” (Keene 2012 p. 124-125)

19. これを聞きて、かぐや姫は、「さしこめて、守り戦ふべき下組みをしたりとも、あの国の人をえ戦はぬ也。弓矢して射られじ。かくさし籠めてありとも、かの国の人来ば、皆あきなむとす。会ひ戦はんとすとも、かの国の人来なば、猛き心つかふ人も、よもあらじ」。翁の言ふやう、「御迎へに来む人をば、長き爪して、眼をつかみつぶさん。さが髪を取りて、かなぐり落とさむ。さが尻をかき出でて、こゝらの朝廷人に見せて、恥を見せん」と腹立ちをる。(p. 67)
Kaguya-hime said, “ No matter how you lock me up and try to guard me, you won’t be able to resist the men from the moon. You won’t be able to use your weapons on them. Even if you shut me up in this room, when they come everything will open before them. Resist them though you may, when they come even the bravest man will lose heart.”
“If anyone comes after you, I’ll tear out his eyes with my long nails,” cried the old man. “I’ll grab him by the hair and throw him to the ground. I’ll put him to shame by exposing his behind for all the officers to see!” He shouted with anger. (Keene 2012 p. 125)

20. いますかりつる心ざしどもを、思ひも知らで、まかりなむずる事の、口おしう侍けり。ながき契のなかりければ、「程なくまかりぬべきなめり」と思ふが、かなしく侍る也。親たちのかへりみを、いさゝかだにつかうまつらで、まからむ道もやすくもあるまじきに、日比も出でゐて、今年ばかりの暇を申つれど、さらに許されぬによりてなむ、かく思ひ嘆き侍る。御心をのみ惑はして去りなむことの、かなしく、たへがたく侍る也。かの都の人は、いとけうらに、老いをせずなん。思ふ事もなく侍る也。さる所へまからむずるも、いみじくも侍らず。老いおとろへ給へるさまを、見たてまつらざらむこそ、恋しからめ」と言ひて、翁、「胸痛き事なしたまひそ。うるはしき姿したる使にもさはらじ」と、ねたみをり。(p. 67-68)
”I am very sorry to leave you without ever having expressed my gratitude for all your kindnesses. It makes me sad to think that fate did not permit us to remain together for long, and I must soon depart. Surely you know it will not be easy for me to leave without ever having shown in the least my devotion to you, my parents. When I have gone outside and have sat looking at the moon I have always begged for just one more year with you, but my wish was refused. That was what made me so unhappy. It breaks my heart to leave you after bringing you such grief. The people of the moon are extremely beautiful, and they never grow old. Nor have they any worries. Yet, I am not at all happy to be returning. I know I shall miss you and keep wishing I could be looking after you when you are old and helpless.” She spoke in tears.
”Don’t talk of such heartrending things!” the old man exclaimed. ”No matter how beautiful those people may be, I won’t let hem stand in my way.” His tone was bitter. (Keene 2012 p. 125)

21. 「かぐや姫は、罪をつくり給へりければ、かく、いやしきをのれがもとに、しばしおはしつる也。罪の限り果てぬれば、かく迎ふるを、翁は泣き嘆く、あたはぬ事也。はや出したてまつれ」と言ふ。(p. 70)
The King said, ”(…) Kaguya-hime was obliged to live for a time in such humble surroundings because of a sin she had committed in the past. The term of her punishment is over, and we have come, as you can see, to escort her home. No matter how you weep and wail, old man, you cannot detain her. Send her forth at once!” (Keene 2012 p 126)

22. 「かく、あまたの人を賜ひて、とゞめさせ給へど、ゆるさぬ迎へまうで来て、とりいてまかりぬれば、口おしくかなしき事。宮仕へつかうまつらずなりぬるも、かくわづらはしき身にて侍れば。心えずおぼしめされつらめども、心強く、うけたまはらずなりにし事、なめげなる物におぼしめしとゞめられぬるなん、心にとゞまり侍ぬる」とて、「今はとて天の羽衣きるおりぞ君をあはれと思ひいでける」(p. 74)
The letter said: ”Although you graciously deigned to send many people to detain me here, my escorts have come and will not be denied. Now they will take me with them, to my bitter regret and sorrow. I am sure you must find it quite incomprehensible, but it weighs heaviest on my heart that you may consider my stubborn refusal to obey your commands an act of disrespect.” To the above she added the verse: ”Now that the moment has come to put on the robe of feathers, how longingly I recall my lord!” (Keene, 2012 p. 127)

23. 壺の薬そへて、頭中将よびよせて奉らす。中将に、天人とりて伝ふ。中将とりつれば、ふと天の羽衣うち着せたてまつりつれば、翁を、「いとほしく、かなし」とおぼしつる事も失せぬ。此衣着つる人は、物思ひなく成にければ、車に乗りて、百人ばかり天人具して、昇りぬ。その後、翁・女、血の涙を流してまとへど、かひなし。あの書きをきし文を、読み聞かせけれど、「なにせむにか、命もおしからむ。たがためにか。何事も、用もなし」とて、薬もくはず、やがて、起きもあがらで、病み臥せり。(p. 74-75)
No sooner had the commander accepted the elixir than the celestial being put the robe of feathers on Kaguya-hime. At once she lost all recollection of the pity and grief she had felt for the old man. No cares afflict anyone who once puts on this robe, and Kaguya-hime, in all tranquility, climbed into her chariot and ascended into the sky, accompanied by a retinue of a hundred celestial beings.
The old man and woman shed bitter tears, but to no avail. When her letter was read to them, they cried, "Why should we cling to our lives? For whose sake? All is useless now." They refused to take medicine, and never left their sick-beds again. (Keene 2012 p. 127)

24. かの奉る不死の薬に、又、壺具して、御使にたまはす。勅使には、調の石笠といふ人をめして、駿河の国にあなる山のいたゞきに、もてつくべきよし仰給。嶺にてすべきやう、教へさせ給。御文、不死の薬の壺ならべて、火をつけて燃やすべきよし、仰せ給。そのよしうけたまはりて、兵士どもあまた具して、山へ登りけるよりなん、その山を「富士の山」とは名づける。その煙、いまだ雲のなかへたち昇るとぞ、言ひつたへたる。(p. 76)
He gave the poem and the jar containing the elixir to a messenger with the command that he take them to the summit of the mountain in Suruga. He directed that the letter and the jar be placed side by side, set on fire, and allowed to be consumed in the flames. The men, obeying his command, climbed the mountain, taking with them a great many soldiers. Ever since they burned the elixir of immortality on the summit, people have called the mountain by the name Fuji, meaning immortal. Even now the smoke is still said to rise into the clouds. (Keene 2012 p. 128)

Appendix B: Kaguya Hime

All examples are from Reiko Shimizu's Kaguya Hime (1994-2005), published by Hakusensha, Tokyo. Examples used are from volume 1, 9-10, 12-16, 19-24, 26-27.
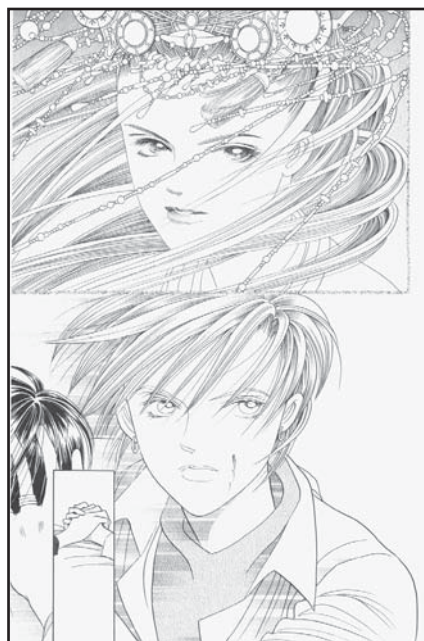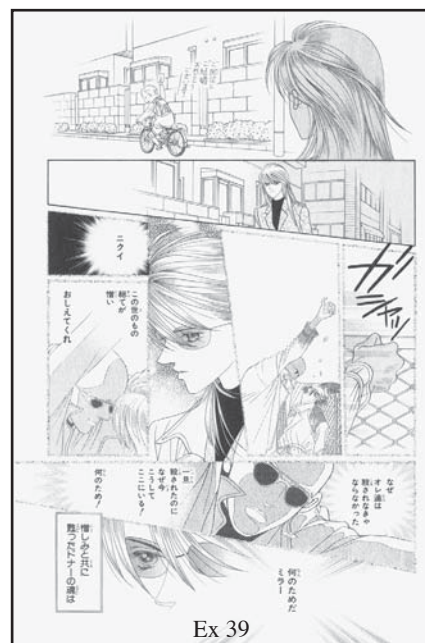
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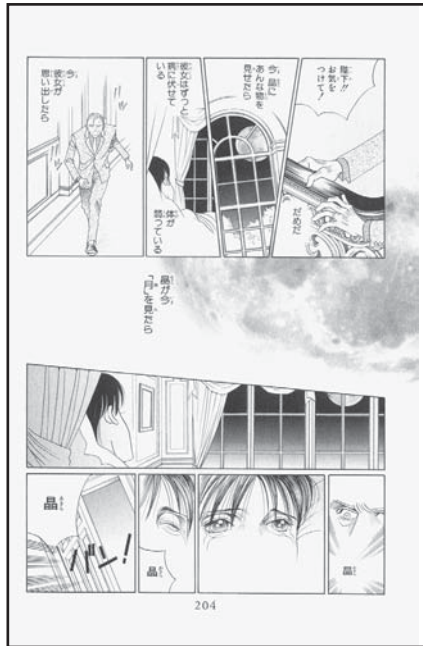
Appendix B: ii

Ex 2

Ex 3

Ex 4

Ex 5

Ex 6

Ex 7

Appendix B: iii

Ex 8

Ex 9

Ex 10

Ex 11

Ex 12

Ex 13

Ex 14

Ex 15

Ex 16

Appendix B: iv

Ex 17

Ex 18

Ex 19

Ex 20

Ex 21

Ex 22

Ex 23

Ex 24

Ex 25

Ex 26

Appendix B: vi

Ex 27

Ex 28

Ex 29

Ex 30

Ex 31

Ex 28

Ex 33

Appendix B: vii

Ex 34

Ex 35

Ex 36

Ex 37

Ex 38

Ex 39

Appendix B: viii

Ex 40

Ex 41

Ex 42