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Translator as a Creative Culturalist Writer: The Case of Lafcadio Hearn*

Hitomi NABAE

In my Father's bedroom:
blue threads as thin
as pen-writing on the bedspread,
blue dots on the curtains,
a blue kimono,
Chinese sandals with blue plush straps.
The broad-planked floor
had a sandpapered neatness.
The clear glass bed-lamp
with a white doily shade
was still raised a few
inches by resting on volume two
of Lafcadio Hearn's
Glimpses of unfamiliar Japan.
Its warped olive cover
was punished like a rhinoceros hide.
In the flyleaf:
"Robbie from Mother."
Years later in the same hand:
"This book has had hard usage
On the Yangtze River, China.
It was left under an open
porthole in a storm."

"Father's Bedroom" by Robert Lowell (1917-77)

I was about ten when I first read Koizumi Yakumo's Japanese ghost stories; they were scary, reminding me of my grandfather's old house and family tombs. Years later, I came to know that Koizumi was the adopted name of Lafcadio Hearn (1850-1904), a Westerner who had come to Japan and "translated" old Japanese stories into English.[1] What I read was the "re-translation" of his English "translation." Despite his 14-year stay in Japan, his Japanese was at best a poor pidgin, but somehow he could select stories and translate them, which impressed many Japanese for their being so Japanese. Nevertheless, as English being the language of his narrative, Hearn did not write for the Japanese readers; his stories and essays were meant to serve as windows through which his fellow English speaking readers could look at Japan. Or, rather, he might have wished to serve as a cultural translator whose role was to re-tell the old stories anew in a different context fit for his contemporary readers. He translated, or transformed, old stories so that the issues of modernity in a globalizing era would be assessed from the viewpoint of the past and the tradition of the community which were vanishing under great waves of modernization.

In the above quoted poem, Robert Lowell names what he found in his father's bedroom—Hearn's book on Japan, a Japanese garment and Chinese sandals. As they are part of his father's bedroom, they may well represent his father's private experience in the Far East, although they appear distant both in time and space. The worn condition of Hearn's book, nevertheless, testifies to the fact that his father had carried it on his journey as far as China and brought it back home to the U. S. Hearn served as a navigating guide for his father, a Western traveller, in the Orient, not only in Japan but also in China. For Lowell, as referred to in the poem, Hearn serves as a navigating guide to the Orient of the past, or his father's memory. Hearn's book, therefore, gives him access to an unknown part of his family history and the experience of encountering a different culture.

The reference to China by way of Hearn in the Lowell's poem illuminates a coincidental and associative connection of not only the dichotomous relationship between East and West, but also of the idiosyncratic ones among peoples in the Orient. In *Koizumi Yakumo to Kindai Chugoku* [*Koizumi Yakumo and Modern China*] (2004), Riyu Guni documents how Hearn's writings were translated into Chinese during the Communist regime of the 1930s as valuable sources of information on Japan.[2] Such a fact sheds light on the significance of a Western writer living and writing in the Orient, or on the sense of 19th century imperialism on the outskirts of the Western world. What is unique about Hearn was that he was aware of his position as both privileged and discriminated against Westerner and foreigner in Japan, and his view of Japan was not necessarily a kind of exotic Orientalism. He indeed had arrived with an image of Japan being so remote and untouched by the claws of Western civilization, but it had been soon shockingly smashed as he became aware of the reality of Japan's Westernization. Nevertheless, such experience became the subject of his writings. He recorded Japan as he witnessed.

It is, then, worthy to reassess Hearn as a "cultural translator,"[3] who tried to create a narrative space in which a transformative process of a particular culture as it is encountered by another one is explicated, suggesting the possibility of a globally shared myth of a modern cultural experience. His writings, therefore, do not simply highlight the differences between East and West; rather, they adumbrate various subaltern differences and similarities as mutually influential and always fluctuating phenomena of culture. Nomad that he was in the modern world, Hearn could only find his place in what Homi Bhabha calls the "in-between space," or Mary Louise Platt the "contact zone," from which he wrote, challenging and relativizing the meaning of culture.[4] Perhaps, as he was caught in such an "in-between space," or a "contact zone," where different cultures crush, he was, to use Christopher Benfry's words, a "Gilded Age Misfit" from the Western world, but was also someone who became Japanese enough to deserve a name of a "Japanese Eccentric." He always saw Japan from an outsider's, or Westerner's point of view, but was also simultaneously aware of an insider's, or Easterner's and particularly Japanese, point of view.[5]

Moreover, the fact that he wrote in English is also crucial. At the turn of the 20th century, English was gaining power as an international language. As his books were also translated into Finish, German, and French in his life-time, Hearn must have been aware of the influential power of his language, English, in the publishing market. Had he written in Japanese, his stories would not have been read so widely. It also needs to be mentioned that because he wrote in English, his writings were appreciated and studied diligently by the Japanese. Curiously, by learning English through Hearn's writings, they simultaneously rediscovered their own tradition, which was quickly vanishing because of Japan's Westernization. It is true that Hearn's stories are his original version of old Japanese stories, but, contradictory as it may sound, his appropriation contrastingly outlined the lost old Japanese culture as it was remembered and dreamed of by both Japanese and the Westerners. My paper is an attempt to re-evaluate Hearn's act of translation/appropriation as the prime mover of the subsequent acts of re-translation/re-appropriations, which took place at different turns in modern history. Hearn's case would propose possibilities of a narrative which transforms and grows as it makes contacts with other languages and cultures so that the newly emerged unfamiliarity of the multi-cultural present would be juxtaposed with past wisdom and the experience of reassessment.

Translation and Re-translation of Old Japanese Stories

Reading Hearn's stories in the original English, I am now struck by the voice being so Western; a Western-born Hearn deliberately framed Japanese old stories in the context of Japan's Meiji period when modernization was taking place. He was not only translating old stories, but was also translating them into his observation of a foreign culture. Having witnessed the crisis of modernity in his American days, he foresaw that Japan would suffer the same fate in the near future. The world of the old Japanese stories he told is what the new Japan was leaving behind.[6] As a child reading his stories in Japanese, I never guessed at his Western voice critiquing modern Japan. The stories seemed entirely Japanese. Also, the Japanese translators had felt so nostalgic about Hearn's stories that they were impelled to translate his works into perfect Japanese. Additionally, the Japanese translation of his Japanese stories has completely assimilated him into Japanese literature. But I wondered if these stories in Japanese were the same as Hearn's in English; if not, what was the difference between them, and what particular aspect of Hearn's text the Japanese translators had conveyed in their Japanese versions. These questions may further lead to the question of accuracy in translation. Yet, does it matter if the translated text is read independently and stimulates intellectual conversations in a different context under different historical circumstances?

Faithfulness to the source text, especially in the translation of sacred texts and classics, has been an important issue in translation theory.[7] This matters when one looks at the quality of translation side by side with the source text. But how do we evaluate the faithfulness if there are more than two texts, that is, if we are interested in a series of translations and re-translations which are produced at different moments in history. As an attempt to look at translation from a genealogical perspective, I would like to examine the transformation of text in the course of its translation / re-translation with a focus on the factors that motivate an act of translation. In his hermeneutic study of translation theory, Radeguindis Stolze points out that "Texts in their faithful interpretation are dynamic, evolving their potential meaning at every new reading" and "Translation is an open process towards an optimal solution, responsive to orientation, motivation and revision." Seen this way, we need to change our viewpoint "from a relationship between texts to the translator's perspective" (43). Translation creates a new reading, and it comes out of a certain historical context, which greatly determines the translator's motivation and interest.[8] An examination of Hearn's translation and the subsequent re-translations will demonstrate how a work of translation is produced and recognized from a genealogical perspective.

Tsunami, or a Great Wave

The example I have chosen from Hearn for my case study is a story about "tsunami." This word appeared in all the newspapers of the world after the Sumatra Earthquake which occurred a day after Christmas, 2004. It caused "tsunami," or a great wave, which brought about a record disaster in the whole Indian Ocean region. The casualties involved not only the locals but also a large number of tourists from all over the world. The word, "tsunami," in fact has an entry in the *Oxford English Dictionary*. Although it is originally a Japanese word, it has become an English word, and the credit goes to Hearn who used it in his story without translating it into an equivalent English word, such as a seismic sea wave, a tidal wave, or a great wave. The first usage quoted in *OED* is from Hearn's story "A Living God": "'Tsunami!' shrieked the people; and then all shrieks and all sounds and all power to hear sounds were annihilated by a nameless shock... as the colossal swell smote the shore with a weight that sent a shudder through the hills." In Japanese, *Tsu* means a port, *Nami* waves, and together they mean waves rushing into the port. Hearn must have thought that the use of the Japanese word would render a sense of superhuman power, as well as foreignness to the text. Until recently, the word tsunami had been used as a technical term in earth science, but it suddenly became a common word in all languages of the world because of the unprecedented tsunami disaster of December 2004.

The tsunami disaster reminded me of Hearn's story and made me think about it from a different perspective. It made me reflect on a story's potential power and how it can be remembered and re-articulated in a different form and language, and yet still maintain its original evocative quality. About a month after the disaster, in January 2005, Japanese Prime Minister Koizumi made a reference to Hearn's story about "tsunami" in his opening address at the United Nations World Conference on Disaster Reduction, which was held in Kobe. The City of Kobe hosted the conference to commemorate the 10th anniversary of the Kobe Earthquake and raise people's awareness of disaster prevention; however, the Sumatra Earthquake and its subsequent tsunami swept away the intention of the organizers who wanted to advertise Kobe internationally as a safe city. An interesting after-effect was found in the changes made in the Prime Minister's address. Although Hearn's name was not mentioned, he made a reference to an old Japanese story which Hearn recorded in English a hundred years prior. The story is about a village chief, who saved the whole village of about 400 people by successfully warning them to move away from the shore. At the conference, Koizumi welcomed the international participants with a traditional Japanese wisdom found in the story which was a true story about a heroic deed of a village chief, Giheé Hamaguchi (1820-85).[9]

The Japanese newspapers reported the Prime Minister's address with an additional comment that the tsunami story was a story that was used in school textbooks before World War II, and that it was also made into a story by Lafcadio Hearn.[10] A brief history of the transformations that occured in the renditions of the same tsunami story in fact covers the past 150 years. The ultimate source text of the tsunami story is an actual event which happened in 1854 in Wakayama, Japan. Hearn's story was written in 1896. Then in 1936, a schoolteacher re-translated Hearn's story into Japanese as reading material for an elementary school textbook. It was used from 1937 to 1947 until the Japanese education system was reviewed as part of Japan's post-World War II reconstruction. These stories—the actual event, Hearn's translation, its re-translation in the textbook, and the Prime Minister's conference speech—share the common plot based on real facts, but their points of emphasis differ, since the stories are charged with a message in response to a particular social context.

In "A Living God," as the title indicates, Hearn attempts to describe the native Japanese religion, Shinto, and the idea of a human being as "a god." The tsunami story is an example he uses to illustrate the idea of "a living god."[11] Hearn's story differs from the actual story on two points. One is the name of the chief villager whose heroic conduct saved the lives of villagers. The other is the final outcome of the event, which was that the villagers were all miraculously saved and continued to live as before. In Hearn's story the chief villager is called Gohei, but the name of the actual person was Geheé. This may not have been intentional, since Hearn may have just heard it wrong, as he gathered the anecdotal story by hearsay. Gohei, in Hearn's story, is characterized as an inheritor of ancestral wisdom and a man of keen perception. He is a gifted man who predicts the tsunami and warns the villagers by setting fire to his newly harvested rice sheaves. Villagers immediately come to his house on top of the hill, thinking that his house is on fire. The sheaves are burned but the villagers' lives are saved. Hearn then enlarges the ending to have villagers be so grateful that they build a shrine for Gohei and sanctify him as a god even though he is still living. Hearn's point of emphasis was how a great man is revered by humble people as a god in old Japan. He wrote this story for the *Atlantic Monthly,* and his target readers were English-speaking Westerners, or Americans. In order to introduce an unfamiliar religion, he tried to appeal to his reader's imagination by way of an anecdote. For Hearn, the poetic effect in his translation was more important than the faithfulness to the actual event. His purpose was to let his English-speaking readers understand the reality of the Japanese religious spirit as it was lived.[12]

Why did Hearn use the tsunami story in order to tell a story about the Shinto religion? There was an immediate and practical motivation. A tsunami occurred in 1896 while he was in Japan. This tsunami swallowed villages on the northern coast of Japan and took more than 30,000 lives. This event reminded people of the old story of Giheé which happened in 1854, which was before the opening of Japan to the Western world. The new tsunami disaster, together with the old anecdote, inspired Hearn to write a double-structured story in which he could project the old Japan and implicitly criticize the new Japan. In "A Living God," Hearn explains that pre-Meiji people "preserved peace," and "compelled mutual help and mutual kindness" (13). Those people, out of their religious and moral nature, could save themselves from the calamity of the tsunami, but in Hearn's contemporary Japan the helplessness of the people is witnessed in the face of the powers of the tsunami: they have forgotten the old ways both in spiritual and practical terms. In his translation of an old story, Hearn incorporated his critical view of Japan's modernization, which he believed would serve as a grave warning for new Japan.[13]

Hearn's cultural criticism, however, is left out in the retranslation of 1937. Tsunezo Nakai, a school teacher in Wakayama translated the part of the tsunami anecdote from Hearn's "A Living God." He read Hearn's essay in his college English class in 1925, and was impressed by it because it was about Giheé, the prominent figure of his home town in Wakayama. As he wanted his pupils to learn about their local celebrity's praiseworthy spirit, he re-translated Hearn's story. It was titled "Inamura no Hi [The Fire of the Rice Sheaves]" and was selected for a textbook by the Ministry of Education and was read by children throughout Japan from 1937 to 1947. Nakai's point of emphasis is the village chief's self-sacrificing conduct, which saved the whole village from tsunami. 1937 was an unsettling time before World War II, and Japan started the war against China. The story does not specifically refer to battles nor soldiers, but it is connotative enough. It is a story of villagers confronting the tsunami, a great force coming from outside, attacking their village; and the village chief's wisdom and firm decision, as well as the faithful attitude of the villagers, saved the whole village from calamity. The story, then, had good enough reason to be selected as textbook material to be studied in order to raise the morale of young children.

Nakai translated the story from Hearn, and adopted the hero's name Gohei, although, being a Wakayama native, Nakai must have known his real name that was Giheé. Nakai, furthermore, changed the ending. His emphasis, as I said, was on the morally respectable spirit of the noble chief. He ended his story with the villagers thanking him, but they did not make him into a god, or build a shrine to him as in Hearn's story. Nakai's story as textbook material was appreciated as a model of good Japanese writing. His Japanese is simple, terse, and powerful--something worth reciting in the classroom. The quality of language was important for Nakai, probably more important than the faithfulness to Hearn's text. And, indeed, those who are in their 70s today still remember the story. After World War II, however, textbooks were revised and Nakai's ideal Japanese hero was forgotten.

In 1983, another tsunami hit northern Japan and took away 13 children who were playing on the beach on a school excursion. Newspapers recalled the story, "The Fire of the Rice Sheaves," and underlined the importance of teaching children such stories so that they would know what to do to avoid the danger of "tsunami." Newspapers also found out about Nakai as the author of the textbook story, and, responding to the people's interest, he self-published 500 copies of the story to distribute for free to those who wanted to read it. Moreover, Nakai, a retired schoolmaster of 75 at the time, was awarded a distinguished service medal by the Director-General of the National Land Agency for his contribution to raising awareness of the tsunami disaster. The deaths of children by the tsunami made people conscious of the necessity of teaching children about the danger of a tsunami. Nakai's original emphasis of ideal leadership and cooperation among the villagers was forgotten, and protective measures were accentuated.

Around this time, from the 1980's to the 1990s, economic prosperity made it possible for Japan to host international conferences, which eventually provided opportunities for translation to take place, because in order for the Japanese to participate, they have to express themselves in the most frequently used foreign language, that is English. Ever since the fifth century, the Japanese people have been always eager to receive knowledge from the outside. Starting with Chinese, they have studied foreign languages to read and translate foreign texts in order to gain knowledge and restructure their social systems. However, it is not too much to say that for the first time in history during the last decade of the twentieth century, Japan voluntarily started to dispatch information to the outside world, using a foreign language, or English, as the means of communication. In 1993, the International Tsunami Symposium was held in Wakayama, which is the very site of Hearn's tsunami story. In the conference proceedings, Nakai's story was translated into English. As a new re-translation of Hearn's tsunami story, it was introduced to the conference participants as proof of Japan's experience with the tsunami phenomenon.[14]

150 years after Gihee's heroic conduct in 2005, his story was revived again at the UN World Conference on Disaster Reduction in Kobe in the keynote address by Japanese Prime Minister Koizumi. The story he referred to is by all means Nakai's story, "The Fire of the Rice Sheaves," but it was modified to meet the occasion. Nakai's story ended with people thanking the village chief, but Koizumi ended his anecdote with a sequel to what actually happened; the village chief, Giheé, had a seawall built which, to quote Koizumi, "saved many lives when another tsunami struck that same village about 90 years later." Koizumi also moralized the story: "This story teaches us the importance of disaster reduction measures, such as remembering what we know and have been taught about disasters, quickly making decisions and actions, and always making everyday efforts to be prepared for an emergency situation." This quotation is taken from the English translation of his address posted on the Ministry of

Foreign Affairs website, and I would like to include his address as the most recent example in the genealogy of transformations of Giheé's story into various forms of translations. Each translation is charged with a specific purpose which speaks for the translator's response to the demands of the times, from Hearn's search for a spiritual Japan, to Nakai's passion to discipline the mind of the young children, and to Koizumi's political message to build a world-wide system for disaster prevention.

Re-translations and Sharing the Narrative

Translation and re-translation of Hearn's tsunami story involved bilateral traffic: from Japanese to English, and English to Japanese. A Western living in Japan, Hearn introduced Japanese stories to his fellow English-speaking readers. It can be said, from a post-colonial Orientalist point of view, that he appropriated Japan and molded it into his image of the exotic. However, because his stories were also read in Japan and studied at school, what he wrote about old Japan and old Japanese stories impressed the Japanese students who were in sympathy with Hearn's critical view of modern Japan. They in turn, as Nakai exemplifies, re-translated Hearn's stories and re-appropriated them into Japanese stories, recreating and reclaiming the disappearing old Japan as their own. At each stage, their creative translations, although they bear modifications according to the translators' motivations, enriched the stories so as to meet their target readers' expectations. Interestingly, as in the case of the Disaster Reduction conference address, when the tsunami story was re-translated into English, it carried a new mission: it was presented to be shared with the world community as "our" property for the traditional wisdom of Japan. I may suggest that here is an example of another turn, a happy one, of re-appropriation.

The genealogy of the translation and re-translation of an old Japanese story of tsunami, after all, can be traced back to its origin in the work of Lafcadio Hearn. When he came to Japan, it just happened that Japan was in the midst of its incessant modernization process in order to catch up with Western world. In the manner of an ethnographer, Hearn sought for the remnants of old Japan in orally transmitted stories, hearsay narratives and ballads, because he believed that they would reveal to him forgotten spiritual aspects of Japanese culture. Although he creatively modified them into his own stories in the process of his translation, or transformation, what he did is metaphorically comparable to an archivist who transcribes rare manuscripts which are fading away. Without his creative translation, which is also very well written and imaginative, the subsequent re-translations could not have taken place. I myself would not have known those old ghost stories which I read as a child, and which made me imagine the real old Japan. In a word, without Hearn, many things about good old Japan would have been totally forgotten. He may not have been a faithful translator in the rigid sense of the word, but he was a faithful writer who devoted himself to the task of recording and recoding the essence of an unknown culture. His achievement as a creative culturalist translator in the context of the East/West networks still has much to do with us today.

＊This paper has been modified with additions from its original form which was read in the 2005 conference of the American Comparative Literature Association (ACLA) held at Penn State on March 11-13, 2005.

NOTES

1 Lafcadio Hearn was born on the Ionian island of Leucadia (now Levkas) in 1850 of an Irish surgeon-general in the British army, Charles Bush Hearn, and a local Greek woman, Rosa Antonia Kassimati. His parents divorced before he was three and he was raised by his aunt in Dublin. At the age of nineteen, he was sent to the U. S. and was practically abandoned there. He had to look for his own fortune and eventually became a journalist who dreamt of becoming a literary writer someday. At the age of forty, he came to Japan in search of literary material. He ended up marrying a Japanese, took up a professorship in English and Literature, and never left

Japan until his death in 1904. When he died, his twelfth book on Japan was about to go to press. His books consist of his observations of Japanese culture as well as translations of old stories which he considered representative of the Japanese soul.

2 See Ryu Gani, *Koizumi Yakumo to Kindai Chugoku* [*Koizumi Yakumo and Modern China*]. I would like to add that the Hearn-China connection has also become part of my personal experience. My paper was originally presented in a panel "A Translation Turn in East-West" at the American Comparative Literature Association Conference held at Penn State in March, 2005. The panel was co-chaired by Professors Ning W. Wang of Tsinghua University and Leo Chan of Lingnan Univeristy. I would like to express my gratitude to both professors; it was fortunate for me, a Japanese, to have had an opportunity to talk about Hearn in the panel with other Chinese, Taiwanese, and Chinese-American participants.

3 The phrase "cultural translator" is taken from the title of Hephzibah Roskelly's essay. See "Cultural Translator," Literary New Orleans (1992).

4 Homi Bhabha's concept of "in-between space," or "Third Space," applies to Hearn's case perfectly. In *The Location of Culture,* he points out that "we should remember that it is the 'inter'—the cutting edge of translation and renegotiation, the *in-between* space—that carries the burden of the meaning of culture. It makes it possible to begin envisaging national anti-nationalist histories of the 'people.' And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves" (38-9). In her introduction to *Imperial Eye: Travel Writing and Transculturalization* (1992), Mary Louise Platts refers to "contact zone": "A 'contact' perspective emphasizes how subjects are constituted in and by their relations to each other. It treats the relations among colonizers and colonized, or travelers and 'travelees,' not in terms of separateness or apartheid, but in terms of copresence, interaction, interlocking understandings and practices, often within radically asymmetrical relations of power" (15).

5 In *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan: a Study of Early Modern Japan,* Christopher Benfry aptly expresses that for those who tried "to open Japan culturally meant to open themselves in turn, and to risk transformation in the process" (xvi). The translations done by such "misfits" (those who went to Japan from America) and "eccentrics" (those who went to America from Japan), I would like to contend, reflect their own personal and emotional experience as well as their observations and analysis of the target cultures.

6 Before he came to Japan, Hearn trained himself as a journalist, editor and translator in the publishing worlds of Cincinnati and New Orleans. In New Orleans, he translated various French articles and stories, and once wrote to his friend in 1886: "I have a project on foot—to issue a series of translations of archeological and artistic French romance—Flaubert's "Tentantion de Saint-Antoine;" De Nerval's "Voyage en Orient;" Gautier's "Avatar;" Loti's most extraordinary African and Polynesian novels;

and Baudelarie's "Petits Poémes en Prose" (*The Life and Letters,* 362). He also became interested in oral traditions, and collected and translated Creole folk tales and songs in New Orleans and in Martinique. He was enchanted by "strange" stories throughout his career. And finally in Japan, he found a rich reservoir of literary material. His translation was meant to be considered a work of creative fiction, although his close observation and insight, which were the fruit of his training as a journalist in America, kept his faith in telling a true story about the soul of the Japanese. He carefully researched and found literary sources not only in the written and printed texts but also in orally collected stories gathered from his local informants.

7 See "Proust's Grandmother and The Thousand and One Nights: The 'Cultural Turn' in Translation Studies" by Andre Lefevere and Susan Bassnett, and "Translation: Its Genealogy in the West" by Lefevere in *Translation, History, and Culture,* eds. Bassnett and Lefevere, 1999. Also see *Post-colonial Translation: Theory & Practice,* ed. Bassnett and Harish Trivedi, 1999.

8 Hans J. Vermeer refers to a translator as a culturalist and discusses that the value of translation depends on the aim of translation: "Translation is not the transcoding of words or sentences from one language to another, but a complex form of action, whereby someone provides information on a text (source language material) in a new situation and under changed functional, cultural and linguistic conditions, preserving formal aspects as closely as possible" ("Übersetzen also Kultureller Transfer," 1986; Qtd. in *Post-colonial Translation,* 81).

9 See "Hamaguchi Giheé" in *Koizumi Yakumo Jiten* [*Reader's Guide to Lafcadio Hearn*]. He was a respected governor and businessman who was well informed of international situations. He died while visiting New York. His son studied at Cambridge University and when he was invited to give a talk by The Japan Society in London in 1903, a woman named Stella de Lorez asked him if he was related to the great man depicted in Hearn's "A Living God." The episode testifies to the fact that Hearn's story could create invisible connections among its readers regardless of their national, racial, linguistic as well as gender differences. The story miraculously enabled a fortunate encounter between Goheé's son and his distant admirer in U.K. to take place. Sukehiro Hirakawa, who wrote entries related to Goheé Hamaguchi in *Koizumi Yakumo Jiten,* has a detailed account of the episode in *Koizumi Yakumo: Seiyo Dasshutsu no Yume* [*Koizumi Yakumo: A Dream of Exodus from the West*], 173-176.

10 The *Asahi-Shinbun* [*Asahi Newspaper*] had a column titled, "Prime Minister Appeals Japanese 'Wisdom'" and added a note to explain that the old Japanese story referred to by Prime Minister was a true story from the Edo period which was turned into a story by Koizumi Yakumo; see the *Asahi Shinbun,* 19 Jan. 2005.

11 In his chapter on Hearn's "A Living God" in *Koizumi Yakumo: Seiyo Dasshutsu no Yume,* Hirakawa remembers reading the Japanese translation of Hearn's tsunami story in the Japanese textbook, and makes a point that for those who remembers this story

as a Japanese old story would be surprised to know that it was originally written by Hearn in English. Hirakawa calls Hearn a Japanese writer who wrote in English, and gives a detailed documentation of the historical background and discusses how journalistic truth and poetic truth are successfully conflated in "A Living God" (155-176).

12 Hirakawa accounts Hearn's "A Living God" in his lecture addressed at the Japanese Education Meeting of Aichi Branch, and supplements it with an episode that posits Hearn as an important ambassadorial figure in post-WWII Japan. Hirakawa refers to an American officer, the aide-de-camp to General MacArthur, who was a passionate reader of Hearn, connoting that such a Japanophile's presence at the General Headquarters in Tokyo might have affected the decision making process of the post-WWII measures in Japan. In fact, the Emperor was not court-martialed. See "'Inamura no Hi': Yoki Kokugo Kyokasho no Omoide ['The Fire of the Rice Sheves': a Memory of a Good Reading in the Japanese Textbook]," 5-6.

13 Since he was not able to read Japanese, Hearn had his wife read the newspaper for him. The tsunami disaster in the northern region of Japan was one of the articles read by his wife. A series of newspaper articles related to "Inamura no Hi" are collected in the web archive, "Inamura no Hi": <http://www.inamuranohi.jp/>. The references to the newspaper articles I make in the following are taken from this website.

14 A year after the Tsunami Symposium of 1993, Hearn's great grandson, Bon Koizumi, a professor in Folklore Studies, wrote a short column in the *Mainchi Shinbun* [*Mainichi Newspaper*] about his visit to Colorado in the summer of 1993. He found in the elementary school textbook which was currently used a story titled "The Burning of the Rice Sheaves." Although it was not adopted from Hearn's "A Living God," it was a direct translation from Nakai's textbook story. Bon Koizumi also mentions that the tsunami anecdote from Hearn's story was incorporated in the proceedings of the Tsunami International Symposium, and, again, although it was not from Hearn, it was a newly translated version of Nakai's story, titled in English, "The Fire of the Rice Sheaves." See 26 June, 1994, The *Mainichi:* "Inamura no Hi" Archive, ⟨http://www.inamuranohi.jp/cgi-bin/browse.cgi?no=13&dir=06&model=⟩.

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