

Anne of Green Gables/ Akage no An

The Flowers of Quiet Happiness

Critics often identify the remarkable popularity of *Anne of Green Gables* in Japan by the abundant outcrop of related commercial products that circulate in Japanese pop culture. Anne as emblem, it seems, has enabled romantic infatuations through a fantasy performance of Canadianness. Such investigative perspectives—as from Yoshiko Akamatsu, Douglas Baldwin, and Judy Stoffman—find in *Akage no An* (Red-Haired Anne) forms of Occidentalist nostalgia for a Victorian ideal. The Anne character has become commodified as exotic souvenir, ethnic roleplay, or adventure tourism. But why has Japan, of all nations, so strongly evidenced this tendency to turn Anne into apparatus? Is Anne in Japan only a phenomenon of token appearances? These expressions of *An*, after all, are recent developments of a text that has enjoyed decades of respect. These later social expressions, however understood, derive their effects from initial sympathies previously registered through an imported text. Indeed, the methodology of the translation, intercultural in practice, may hold the clues to the enormous popularity of Anne in Japan. Yuri Lotman and Boris Uspensky have claimed that lexical choices in interlingual renditions are transformative mechanisms. These devices mark the translation as exhibiting interstices of culture and linguistics. The major translations of *Akage no An* are examples of such inflections, exhibiting deliberate usage of classical allusion, substitutive vocabularies, and other Japanese cultural referents. Translation has thus reframed Anne, and her environs, into a blended version of Canadian and Japanese identities. Why do Japanese readers seemingly feel such an attachment to *Anne of Green Gables*? Perhaps it is because Green Gables is not so foreign in expression or environment after all. Muraoka Hanako and

Kakegawa Yasuko, the renowned translators of *Akage no An*, both engaged in a purposeful intertwining of Japanese poetic classicism with the characterization of *Anne* as an intertextual *An*. Avonlea thus exists as a Canadian landscape, but one framed by, and interpreted through, such things as traditional *haiku* stylistics. Anne now occupies, and speaks out of, a uniquely hybridized space, a composite of elements from Japanese poetry and Canadian geography.

As I will explain, translators employ various conventions and phrases from Japanese classical literature that institute uncanny resemblances between Anne and Japanese poetic paradigms. Such techniques add layers of *koten* (Japanese classics) as referents that orient the nuances of her personhood with Japanese culture. She becomes, as such, placeable and recognizable to a Japanese reader. Thus, I wish to expand the discussion by investigating how *Akage no An* conjures up an intercultural aesthetic milieu by interpolating conventions from Japanese classical literary heritage. Rather than relying on calque, or loanblends, Muraoka and Kakegawa prefer to insert words derived from an established vocabulary based on Japanese poetic classics. This *wafû* (Japanese-esque) style engages the sensitivity of the reader's background, viewing the original text through a lens pre-established within Japanese classical poetry. To emphasize this approach, Muraoka and Kakegawa use techniques of *shiki no irodori* (seasonal colourings) that derive from the conventions of Japanese poetry. Such a translational strategy exemplifies Hiraga Masako's sense of *iconicity* as a formative practice in the continuous tradition of Japanese poetry. The repetition of conventional words and forms as environmental referents can generate inferred meaning in *haiku* or *waka*. When *haiku* iconicity becomes integrated with Anne, an enormous impact can be made on a Japanese readership. Anne, likewise, is re-constellated according to Japanese poetic sensibilities, conventional moods such as *myô* (wonder), and *shizen to hitotsu* (nature and people in harmony). So, working with these principles, something as everyday as *the flowers of quiet happiness* (Montgomery *Anne* 396)—*shizuka-na kôfuku no hana* (Muraoka 421)/*shizuka-na shiawase no hana* (Kakegawa 312)—emerge through tempering translation into a *haiku no sekai* (the *haiku* world, or mindset). The paradigms of *shiki no irodori* as a mechanism for colouring Avonlea with a *haiku* palette thus remind the reader of a shared vision of a poeticized nature, one that resembles Avonlea as well as classical Japanese ambiances (*kotenteki*).

Sonja Arntzen, translator of the poet Ikkyû and the *Kagerô nikki* (*The Gossamer Years*) has argued that Japanese-Canadian relationships, based

on *Anne of Green Gable* (*Akage no An*), must have a deeper correspondence than trivial tokens, such as red-haired wigs:

We cannot say that the respect for Japanese poetry in Canada now is directly related to the Japanese enthusiasm for *Anne of Green Gables*, but it may be related to qualities in the work itself that resonate with Japanese culture. It suggests the existence of points of common ground between Japanese and Canadian culture (if indeed we take *Anne of Green Gables* as representative of Canadian culture) that may be unconscious to both the Japanese and the Canadians.¹

Danièle Allard has, in likewise trying to identify a common ground or shared resonance, described the emphasis on natural imagery in the original novel as echoing a quality that “corresponds to the practices of classical Japanese literature” (*Popularity* 148). Translators certainly had this echo in mind in terms of Japanese literary heritage. Indeed, they heightened the effect through deliberate uses of allusion, replacement vocabularies based on *kigo* (season words used in *haiku*), and other devices. The *Akage no An* translators thus merge a text in translation according to pre-arranged templates of classical Japanese literature (*koten*). These connotations engage the Japanese reader in a multivalent fashion: their own literary canon is reflected in a Canadian habitation. *Akage no An* thus acts, through intercultural sharing, as an appealing correction to certain entrenched prejudices on both sides of the Pacific. As a hybridized ground between Canada and Japan, this novel, now culturally diversified, challenges prevalent clichés and dichotomies: that *Westerners* are anthropocentric, or that the Japanese have a unique appreciation for nature. *Akage no An* realizes an intermixing of cultural ethos through the allusive procedures of translation, gaining, and sharing cultural ground.

When directly compared, many passages from *Akage no An* read similarly, in spirit and also in phrasing, to some of the Japanese poetic classics. Muraoka and Kakegawa heighten this effect of a dually registered Anne, one seemingly attuned to both Japanese and Canadian environments, by instilling in the text frequent allusions to Japanese classical literature, arts, and culture. Thus, an assessment of Japanese *readings* of this work, as particularly realized patterns, could be informed by identifying those indigenous contexts that influenced the translation and reception of *Anne of Green Gables*. Montgomery most likely did not study *haiku*, although she seems to have had a fondness for the *japonisme* of her time.² Likewise, the Japanese reception of Anne evidences a fancy for the trappings of Victorian rurality. *Akage no An* continues to be a striking contrast to the cyborgs, robot *anime*, and video game performances of Tokyo digital virtuality. When translators adopt Anne through a model of classical Japanese poetry and vocabulary, as well as

style, they develop a transcultural textual locus in which to characterize the functions of an Anne who speaks both Shakespeare and Issa.

Anne's identity, as a global export, has been hugely popular in the world's imagination. But why her particular appeal has been to the Japanese has been a perennial question.³ *Akage no An* has been the subject of diverse range of publications in Japanese: several *manga*—including a multi-volume series published by Kumon, a televised *anime* series directed by Takahata Isao (1979), as well as costume museums and cookbooks. Anne has cachet for tourism: a couple might have a traditional Shintô ceremony in Japan and then travel to Prince Edward Island for a more relaxed, fanciful event. On this account, Okuda Miki has written a sensitive travelogue concerning such an experience, giving her impressions of contemporary Canadian life. During Expo 2005, in Aichi, Japan, the Canada Pavilion prominently enshrined a section dedicated to Anne. That summer, Princess Takamado, who also holds the title of *International Patron of the L.M. Montgomery Institute*, paid a formal visit. Certainly, *Akage no An* has been indexed as a commodity of wide commercial appeal, playing to sentiment and cultural curiosity. As scholars have noted, these tokens and public monuments indicate social popularity. But do these resultant fanfare forms, in fact, explain why such an enduring esteem for Anne had been established in the first place? Why has her appeal, especially so in Japan, persisted increasingly until 2008, the centenary anniversary of the English edition's publication?

In describing the prevalence of *Akage no An*, its position and orientation in Japanese literary and popular imaginations, critics have a responsibility to avoid ethnic generalizations: *Japanese people appreciate Anne because of . . .* or other such broad formulae. At the same time, Japan's particular forms of attraction to Anne, the degree and diversity of enthusiasm, is uniquely realized and without comparison when compared to other nations. But identifying what constitutes the experience of the *Japanese reader*, as a social entity, is tricky. Allard hints at ways the text is "Striking Japanese Chords" (*Popularity* 147), or becomes a part of the "Japanese psyche" (51). Likewise, Baldwin has a sense of "The Japanese Conception" as an essential claim to Anne-ness.⁴ But what are the forces causing these echoes and resonances? Is it something entirely driven by popular psychologies of idealizing the West? Kajihara argues for a social sympathy. Anne shows devotion to the elderly, particularly in her loyalty to Matthew and Marilla as her caretakers. Such a virtue is complementary to the Confucian ethos of ancestral relations and has a sympathetic parallel for the Japanese. Correspondences seem to exist

between the ways that gender roles in Victorian Canada and the prescribed femininity defined and encouraged by Japanese society. Certainly, Japanese critics have evaluated *Anne of Green Gables* as an emotionally complex novel, exhibiting the four principal human feelings (*kidoairaku*) of joy, anger, pathos, and humour. In this way, Anne-in-Japan also upholds a defence of *kokoro*—heart, spirit, customs—in the hyper-technological twenty-first century.

Akage no An considered solely as an enactment of Occidental fantasy does not justify the depth and complexity of its relationship to Japanese reader-response. The text, rather than the visual apparatus that developed out of it, still receives the most attention. In terms of translations, there have been many, in all kinds of formats, including ones designed for early readers. Two complete renditions of the entire *Anne of Green Gables* series now exist: the first by Muraoka Hanako (Mikasa-shobô, 1952), still the most influential and highly regarded; and more recently by Kakegawa Yasuko (Kôdan-sha, 1999).⁵ Academic scholarship includes such examples as Matsumoto Yûko's extensive study of Montgomery's use of Shakespearean references. As a kind of intercultural pedagogy for the classroom, Shimamoto Kaoru has written an ESL workbook, using the English of *Anne of Green Gables* for stylistic examples. Shimamoto analyzes dialogue from the novel as models of elegant English usage. Documenting the influence of *Anne of Green Gables* on Japanese authors, Kajihara Yuka lists many contemporary writers and artisans in Japan who have described their debt to Montgomery's particular vision. These include a diverse range of authors, such as the children's writer Tachihara Erika and the novelist Takada Hiroshi. What such studies in Japanese begin to indicate is that the *Akage no An* phenomenon owes its origin first to textuality, the process of incorporation in which *Anne* becomes *An*.

When Anne speaks in Japanese as *An*, she sounds antiquated, but not necessarily marked as Western or Victorian. Translators create a voice for Anne by implementing distinctively Japanese stylistics, rather than replicating the Queen's English. Both Muraoka and Kakegawa prefer to use verbal registers associated with old-fashioned modes of Japanese speech. Examples of the archaically feminine (*o-jôhin*) project onto Anne the socio-cultural connotations of *yamato nadeshiko* (old-fashioned femininity). In becoming *An*, Anne takes on the enunciation associated with antiquated Japanese discourse. For example, Muraoka creates qualities of indirectness and archaic in Anne's speech inflections:

Atashi ni wa pinku to kiirôga niawanai koto wa wakatteru no. (121)
"Oh, I know pink and yellow aren't becoming to me . . ." (Montgomery *Anne* 135)

Such translational choices create a distinctively female register: the use of *atashi*—the feminine first person singular—or, elsewhere, the interjection *ara*, as well as sentence tags such as *no* are used repeatedly by Muraoka. The passage above, taken from the start of chapter 12, depicts a form of *sahô* (education in manners) between Marilla and Anne, the relative status of each speaker defined by the format of language that they use. Although properly humble in this example, *An*'s dialogue also reveals an incongruity between her low social position and the highly elegant diction she employs. This *kihî ga aru* mode of speech demonstrates refinement, regardless of her lack of personal wealth or formal education. Unlike several Japanese versions of *Alice in Wonderland* (*Fushigi no kuni no Arisu*), Muraoka and Kakegawa strive not to modernize Anne's speech in a raucous or trendy manner. *Akage no An* establishes a Canadian backdrop, but one whose citizens are conversant in the etiquette norms of Japan. Thus, based on this situation, *haiku* or other cultural allusions are incorporated into the Japanese narrative without appearing as some poorly done ventriloquism. Anne must dually have a *haiku* voice combined with her original Canadian context. Translational patterns in oral communication thus can establish a cohesive base so that neither Japanese nor Canadian referents seem foreign.

Anne's Canadian context can be maintained, but with an additional layering of Japanese materialia that effect a multicultural common ground. Muraoka will, occasionally, use loanwords for rendering the book's trappings of Western culture. However, she will more likely substitute elements reflective of Japanese lifestyles. Thus, as Lotman and Uspensky describe, culturally specific lexical referents rework the textual space for the reader's imagination. For example, during Anne's first night at Green Gables, Muraoka has her sleep in a *momen no sashiko no futon* (6), a traditional kind of Japanese bed with indigo handstitching. This culturally specific term replaces the English word, and concept, *bed*. Anne sleeping in such a Japanese manner, of course, is improbable. But Muraoka intentionally positions a Japanese milieu, rather than faithfully replicating the original. This traditional craft of *sashiko*, indicative of Japanese tradition and handicraft (*dentô*), deliberately inspires a more Nipponophilic mood. Likewise, Muraoka can achieve a heightened atmospheric which hearkens to Japaneseness by using ethnically encoded words such as *chôchin*, a paper lantern often associated with *o-bon*, the summer lantern festival and time for ancestral visitations (363). Matthew, in fact, carries such a lantern—not a *lamp*—when he searches for Anne on a lonely, wintry twilight (Montgomery *Anne* 331). Seasonally, *chôchin*,

a summer object, does not match this scene. *Chôchin* and snow do not go together, according to cultural conventions. However, the sense of the older generation seeking out the younger, part of the theme of *o-bon*, is produced in Matthew's search for Anne. Such cultural miscegenations deliberately fuse disparate ethnic elements for multicultural effect. Another example of such is the *kinran* cloth, which is available in the Avonlea store while Matthew is dress shopping. *Kinran* refers to a kind of gold brocade whose patterns were imported from China during the Kamakura period, more suitable for a *kimono* or a monk's habit than puffy sleeves. Muraoka also notes the usual Western textiles, but also *kinran*, can be found in the furnishings of Green Gables. Likewise, one would not expect to find in the Maritimes, in that era, Buddhist institutions. None the less, Muraoka uses Japanese architectural terms in place of the original Christian landmarks: *ji'in*, a kind of temple, takes the place of "cathedral" (30).

Another issue for the translator involves the rendering of the extensive plant, flower, and tree names. A translator can preserve imagery as is, but at the expense of taxonomy. For example, in regards to the reoccurring mayflowers, Muraoka uses *sanzashi* (Japanese Hawthorn—*raphiolepis*) (234). *Sanzashi* is a *kigo* for early spring. In the same passage, brown is *cha-iro* (tea-coloured). In another passage in which spring arrives with peeping mayflowers, Muraoka inserts the highly classical *harugasumi* (the emergence of spring colour) instead of using *sanzashi* (404). *Harugasumi* is a key phrase prevalent throughout *koten*, including prominence in such standard texts as the *Kokinwakashû*, and is also the name of a song popular in the *shakuhachi* repertoire. Muraoka links Avonlea to the landscape of classical *waka* in such a way. Noticeably, Kakegawa does tend to prefer contemporary loanwords for flower names—Mayflower is *meifurawâ* (164)—even if generally her characters' diction and syntax remain antiquated. However, like Muraoka, she will use antiquated words such as *hakka* (mint) rather than the currently preferred *minto*. A further issue is the extent that the translation should retain climate-specific botanical terms. Arboreal references are crucial to the atmospheric referents of Montgomery's original. Thus, Muraoka will often find a close approximation to those species which are indigenous to the Canadian ecosystem. Japanese authors could keep a climatologically accurate translation for the Canadian original. For Muraoka, maples are always called *kaede*, the quintessential Canadian maple leaf, a sort which is different from the Japanese variety *momiji* (*Acer palmatum*). But, on occasion, she will use *botan* (*Paeonia suffruticosa*), the Japanese tree peony, rather than a loanword

(*shaku*), which would be appropriate for the Canadian original. In these ways, nature, in the Japanese text, mixes different species of plants, sometimes faithful to geographic realism, and other times invoking the scenery of Japanese classical literature.

An understanding of climate and nature as primary elements in *haiku* and *Anne of Green Gables* has been a recurring topic for Japanese critics and translators. Their perspective, however, often differs from that of Western counterparts. For example, Margaret Anne Doody's introduction to *The Annotated Anne of Green Gables* allegorizes nature as being a manifestation of the characters' archetypal identities. Anne is a Persephone (32), a vegetation deity (29), and an inverted mother to the Madonna figure, Marilla (26). These mythic equations orient the ecological content of this novel to the abstractions of thematic legend. Canadian folklore, which is one of Anne's scholarly interests, can be expanded through possible Japanese equivalents from folk studies (*minzoku*). The effect is subtle: no *tengu* appear or other goblin creatures appear in Avonlea. However, for Muraoka, the Grecian *dryad* becomes the more authentically Japanese *mori no yōsei* (234), or forest fairy. Ghosts do not have to be culturally exclusive. Anne and Diana's search for the spectral would also remind a reader of the children's ghost-hunting games of summer (*kimodameshi*). Certainly, that Anne composes *kaidan* (ghost stories), based on her locale, would remind a reader of Lafcadio Hearn's work, or Ueda Akinari's collection, *Ugetsu monogatari*—a film version of which appeared in 1953. Japanese translations maintain Western mythology, when it is obviously apparent, but supplement native poetic practices that situate nature as a kind of experiential performance.

The episodic flow of the narrative follows a calendar of seasonal progression. From this quality, the customs of Japanese poetics find their clearest correspondences in Montgomery. From the moment of Anne's arrival at Avonlea, the novel's rotational energy develops firmly upon the revolving palettes of the seasons. An empowering potential for deep ecological sensitivity must come from a concentration of poetic attitude. Attention to the changes and natural revelations in the elemental world, intermixed with human affairs, constitute much of the growth and self-development in Anne's poetic imagination:

Every year
Thinking of the chrysanthemums,
Being thought of by them.
(Shiki/Blyth 4: 1126)⁶

as she talked . . .
wind and stars and fireflies
were all tangled up together . . .
(Montgomery 243)

Spring, independently so, comes to Avonlea regardless of whether Anne is there or not: the floral indicator of a season “blooms as if it meant it” (76). Poetic stylization describes what *sort* of season comes, as filtered through the scopes of literary convention as well as a creative imagination. This is the aforementioned potency of *haiku* iconicity, one that helps to pattern the translation according to established paradigms. Thus, seasonality-in-itself in *Anne of Green Gables* produces many similarities to the panorama of the *haiku* world:

Every night from now Will dawn From the white plum-tree. (Buson/Blyth 2:583)	Here and there a wild plum leaned out from the bank like a white-clad girl tiptoeing to her own reflection. (Montgomery <i>Anne</i> 61)
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Or, consider these shared sympathies, which both describe the commonality of the organic condition:

Looking again at the chrysanthemums That lost. (Issa/Blyth 4: 1125)	They just looked like orphans themselves, those trees did. (56)
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Anne’s emotive identification with natural elements can resemble, in mode and expression, Kobayashi Issa’s and the customs of other poets. Nature and author share a mutual existence, realized through interpersonal interjections, demonstrating the cherished concept of *shinra banshō* (people and nature in harmony): “I shouldn’t shorten their lovely lives by picking them—I wouldn’t want to be picked if I were an apple blossom” (108). Anne’s short, enthusiastic musings thus are likened to bits of *haiku* verse, producing a poetics of cultural impact.

A Japanese translator can further foster similarities between Anne and *koten* through the supplementation of classical syntax, allusion, stylistics, and vocabulary. On this point, Kōno Mariko’s book <*Akage no An*> *hon’yaku ressun* describes the textual play of nature in the novel as hearkening back to pre-modern poetry collections. Kōno is also comparing *Anne of Green Gables* to a *saijiki*, or *haiku* almanac, through its customs in using season words. Allard finds that Muraoka’s translation often uses phrases developed on the standard syllabic patterns (5-7-5) of *tanka* and *haiku* (*Popularity* 80). The rhythmic quality of short passages thus can beat out along a traditional meter; and the use of specific poetic vocabulary accentuates a *koten* aura for Avonlea. Anne can be seen as having a *haiku*-like voice in how she views nature’s charm as immanent and experiential. This quality is also apparent by comparing English translations with Montgomery:

Coming along the mountain path.	a fascination of its own,
There is something touching	that bend,
About these violets.	I wonder how the road beyond it goes
(Bashō/Blyth 2: 638)	(Montgomery <i>Anne</i> 390)

The interpolation of iconic phrases, from *koten*, within Avonlea confirms the supposition of a trans-national milieu, as interstices between culture and linguistics. Muraoka and Kakegawa's writings implement *kigo* conventions into the translation.⁷ Avonlea now references specifically Japanese landscape features and their cultural connotations, through the season word. Such additions recast the original English with the nuances of a *koten* poetic palette. Such a pronounced effect immediately draws in the Japanese language reader into an augmented text that strikes a chord with previously known literary examples. The *resonances* of these phrases have power because of their culturally denotative implications, even though here transferred onto the context of a Canadian novel. Japanese and Canadian linguistic and environmental features intermingle, imaginatively, through lexical choices. Thus, *Akage no An*, received as something foreign, can simultaneously be marked as something indigenous. This careful hybridization, revealed as a quality of Anne speaking in the mode of Japanese classics, enhances a process of self-identification for a readership. For example, when Anne sets out to fetch the ipecac bottle, Muraoka describes the cold outdoors with an evocative *kigo*, *yukigeshiki* (213)—*snowy landscape*—instead of “snowy places” (208). *Yukigeshiki* has iconic power because of its repetitious use historically as a poetic idiom. It can correspond with quintessential images of Canada as the snow-country, but the term also summons an established vocabulary for the feelings associated with a frosty climate.⁸ In such instances, the *saijiki*, as a common catalogue of such entrenched season words in Japanese poetics, provides Muraoka and Kakegawa with an affective set of phrases that serve as contextualizing feature for translation. Avonlea as an imaginative domain is re-oriented through drawn parallels to *haiku* perspectives.

One of the strongest examples of *kigo*, as a replacement for the English original, is Muraoka's substitution of *yamazakura* (23) for “wild-cherry trees” (Montgomery *Anne* 13).⁹ At face value, this is perfectly acceptable, as *yamazakura* (mountain cherry) grow uncultivated in raw, natural environs, and thus are “wild-cherry trees.” However, considered as an extension of Japanese tradition, this spring *kigo* has vivid connotations. Visually, the word calls to mind widely known examples, such as the *Yoshitaka no ôzakura*, in Chiba prefecture, a magnificent specimen that is a national treasure as

well as a local landmark. *Yamazakura* is the title of a folk song (*min'yō*), often learned by beginners on folk instruments. *Yamazakura* have extensive allusive value in Japanese poetics. The *Man'yōshū* and *Genji monogatari* both include several references to it and its particular features (untamed prettiness, spontaneity). As a sign of natural regeneration compared to the decay of urban marketplaces, one poet famously wrote in the *Senzaishū*:

sazanami ya/shiga no miyako wa arenishi wo
mukashi nagara no/yamazakura kana

Shiga, the capital, near the rippling waves, left now to ruins:
the mountain cherries remain unchanged.

Rather reminiscent of Anne, the following verse by Issa describes the mountain cherries as companion, caregiver, and comforter to the wanderer:

yamazakura kami naki hito ni kazasaruru (*Issa zenshū* 2:429)

Mountain cherry blossoms: an embellishment of hair to a bald man.

Also, in the *Hyakunin isshu*, a famous poem describes the *yamazakura* as true friendship, realized in the lonely isolation of the hillsides:

Morotomo ni ahareto omoe yamazakura hanayori hoka ni shiruhitomo nashi. (#66)

Mountain slope cherry tree: solitary and friendless—
it is you alone who knows me.

Written by Gyoson, a *shugendō* ascetic, the poem above describes the *yamazakura* as possessing the generosity of spirit truly capable of understanding the monk's *kokoro*. And Anne expresses this kind of sentiment on many occasions: "Can I take the apple blossoms with me for company?" (108).

The above examples of *kigo* in Muraoka are embedded patterns within broader frameworks of translation and cross-representation. Muraoka's deliberate placing of such words at critical points in the novel places a subtext of *koten* as an appurtenant dimension to Anne's identity in translation. These references, combined with renderings that draw attention to traditional aesthetic values in Japanese poetry, have an acclimatizing effect on the reader. *Kigo* such as *yamazakura* carry intensive value as a distinct characteristic of Japan, with centuries of poetic embellishment and perspectives. Muraoka has brought forth a kind of *haibun*, passages of prose containing *haiku* interpolations. Even if the atmospheric setting is clearly the geography of PEI, inserting a vocabulary connotative of Japanese *furusato* (hometown) identities connects *An* to an intercultural common space. This translational practice of blending enhances a textual atmosphere of shared heritages, communities, and poetics. The translator superimposes a Japanese poetic

vernacular onto the foreign landscape. Japanese topical colourings derive their connotations as iconic tradition. Thus, *kigo* or other cultural allusions act as supplementary referents to the original Avonlea landscape.

Will Ferguson's travelogue about Japan, *Hitching Rides with Buddha*, exposed Western audiences to Japan's national obsession for cherry blossoms, as the cascading arrival of spring. Newsreaders announce the expanding *sakura zensen*—the cherry-blossom front—with meteorological precision. *O-hanami*, the festive activity of blossom appreciation, involves socializing and not just passive viewing. Picnics, complete with music and drink, lure entire communities into the outdoors. This enjoyable activity has spread across the Pacific, and now both Vancouver and Washington include *o-hanami* events as part of the public calendar. Contests for composing *haiku* in English, dedicated to these imported trees, feature prominently on these occasions. Canada has imported Japanese festivals and their customs, just as Muraoka and Kakegawa overlaid a thematic of Japanese nature onto Montgomery. *Anne of Green Gables* keenly feels the distinctive presence of the cherry blossom. In a novel that showcases the richness of the local flora, cherry blossoms receive particular consideration. Cherry trees are amongst the first arboreal features identified:

a glimpse of the bloom white cherry-trees in the left orchard . . . (43)
shiroi sakura no hana ga massakari dashi (Muraoka 9)

Such original references had been expanded and augmented through the more complex poetic argot of Japanese for describing the variety of cherry blossoms. And, to increase this emphasis on something iconically Japanese, Kakegawa will have Anne referring *specifically* to a cherry tree (*sakura*), even if the original reference is generic: “*Ara, sakura no ki no koto dake ittanjanai wa*” (38). *Sakura* here is substitutive for the nameless tree in the original: “Oh, I don't mean just the tree” (Montgomery *Anne* 78). The *sakura*, as a predominant feature of both Japan and Prince Edward Island, balances with the nationalist tenor of the emblematic Canadian maple leaf. Asai Ryōi's classic *Ukiyo monogatari* (*Tales of the Floating World*, 1661) affirms that personal delight in the pleasures of maple and cherry trees is a practical form of spirituality. According to Asai, if we give our full attention to the chromatic and emotional changes that accompany the turning of the seasons, then the beauty of nature's evanescence becomes ours to behold. In *Akage no An*, the *yamazakura* of the Japanese classics coexists peacefully with the maple leaf in the landscape.

As another strategy for adding a dimension of *koten*, Muraoka and Kakegawa portray Anne as exhibiting the aesthetic ethos found in those

poetic classics. For example, *sabi*—often translated as spareness or simplicity—was a virtue espoused by many poets, including Ikkyū, Ryōkan, Saigyō, Santōka. *Sabi* can amusingly be reflected in Anne’s homely flower-arranging habits, rather like *ikebana*, that annoy Marilla:

“Look at these maple branches. Don’t they give you a thrill—several thrills?
I’m going to decorate my room with them.”¹⁰
“Messy things,” said Marilla . . . “You clutter your room up entirely too much with out-of-doors stuff, Anne. Bedrooms were made to sleep in.”
“Oh, and dream in too, Marilla . . .” (177)
Ara, sorekara yume o mirutamedemo aru wa. (Muraoka 175)

Dreams, to Marilla, concern themselves with conceit and self-indulgence. Marilla is inclined towards proselytizing rather than poetry. Muraoka replicates Marilla’s tendencies by putting didactic proverbs into her mouth, such as *zenrei-zenshin* (all of one’s soul and heart) (277).

But, for Anne, poetry and nature must coincide. Thus, overextended intellectual analysis ruins the pleasure of the text: “They had analyzed it [a poem] and parsed it and torn it to pieces until it was a wonder there was any meaning at all left in it for them . . .” (295). This passage is made to parallel a nearby act of environmental destruction: “Idlewild was a thing of the past, Mr. Bell having ruthlessly cut down the little circle of trees in his back pasture in the spring” (294). Anne delights in the flowers of quiet happiness, the simplicity of everyday beauty as she discovers its expression. Anne appears like the model of the wandering monk-poet Santōka, her red carpet-bag in tow, her clothes patched and well-worn. Anne is fond of elaborate attire and cotillions as well, but a fundamental attribute of her character is the direct appreciation of the sensual, dramatic beauty of nature.

The novel’s narrative unfolds according to such observations of seasonal signs, which are temporal indicators and environmental habitats. *Anne of Green Gables’* observations then become augmented through *kigo*. Intentional allusion can be made by choosing translations that echo, for example, a well-known Japanese melody: for example, “Spring had come . . . in a succession of sweet, fresh, chilly days, with pink sunsets and miracles of resurrection and growth” (224). Kakegawa renders his phrase, at the start of chapter 20, as *Haru ga yatte kita* (165), which closely resembles the title of the famous *min’yō* (folk song) *Haru ga kita*. Thus, an original text which had been rather Chaucerian now sings to a Japanese classical melody.

In expression, as well as allusion, poetic interjections in the narrative seem like intimate parallels with *haiku*, in translated versions into English or Japanese:

Deep autumn;
My neighbour,
How does he live?
(Bashô/Blyth 3:896)

Maples are such social trees . . .
they're always rustling
and whispering to you.
(Montgomery *Anne* 160)¹¹

Anne understands time's passing in a *saijiki*-like manner by examining a season topic (*kidai*) through its representative natural phenomena: "I'm so glad I live in a world where there are Octobers. It would be so terrible if we just skipped from September to November" (177). By using literary templates, as lexical phrases or thematic materials, Anne poetically engages the environment, as a drama of identification:

Listen to the trees talking in their sleep . . .
What nice dreams they must have! (64)
Kigi ga nemurinagara o-hanashishiteiru no o, kiitegorannasai. (Muraoka 37)
Have you ever noticed what cheerful things brooks are?
They're always laughing. Even in winter-time
I've heard them under the ice. (77)
Ogawa no warai koe ga, koko made kikoetekuru wa. (Kakegawa 38-39)¹²

These passages move beyond personification and into an ecological sensitivity that erases the usual human selfishness. As *haiku* tends to do, psychical barriers between environment and self-consciousness are blurred through poetic cross-identification. Thus, Anne has used poetry, rather than the abstract theology of Marilla's prayerbook, to expose the earthy connotations of *kokoro*:

And that tea-rose—
why, it's a song and a hope
and a prayer all in one.
(*Hitori tagayaseba utau nari*) (Santôka 76)

Alone tilling the fields,
a song will come.
(Montgomery *Anne* 375)

Although a more dazzling portrait than Bashô's *furu ike* (the old pond), Anne's attention to natural habitats, as a source of poetic instigation, resembles this *haiku* master:

Now I'll look back. Good night, dear Lake of Shining Waters. I always say good night to the things I love just as I would to people. I think they like it. The water looks as if it was smiling at me. (62)

The ripples return the gaze physically, not metaphorically: neither the pond nor Anne confuse or lose one another in the simplicity of experiential moment. This displays the poetic virtue of *myô* (wonder)—the original *kanji* incorporates the radical for *woman* with *small* or *young*. *Myô* is Anne's endearing impetuosity, her crisp freshness that comes from the quickness of uninhibited inspiration. Bashô's famous *old-pond* poem, according to

apocryphal tradition, was a sudden expression of *satori*, or comprehension: “Something just flashes into your mind, so exciting, and you must out with it. If you stop to think it over you spoil it all” (220). *Myô* is, then, not only a quality of the original English, but a mechanism for demonstrating Anne’s fundamental ability to absorb the nuances of her surroundings, part Avonlea and part Japanese landscapes. Translators create a *haiku* phraseology for Anne: she acts as an *objet trouvé* of already understood *koten* sensibilities to a Japanese reader.¹³

Anne resembles *haiku* not only in lexical inflections, but also in attitude and perspective. Japanese readers are drawn to the aesthetic of *ninjô* in the novel, a term that describes human kindness, enhanced by the beauty of nature. *Ninjô* is when Anne and Matthew connect to one another through the common ground of the “little white Scotch rose-bush,” the one that his mother brought out from Scotland long ago: “Matthew always liked those roses the best . . .” (383). *Ninjô* coexists with *shizen* (nature), and this inter-relationship has been the sensibility of unity between nature and humanity: known as *shizen to hitotsu*, this has been a prominent feature the *haiku* poetess Chiyo-ni, whom Anne resembles in spirit and also in letter:

I was down to the graveyard
to plant a rose-bush on Matthew’s grave
this afternoon . . .
(Montgomery *Anne* 383)

In our parting,
Between boat and shore
Comes the willow-tree.
(Shiki /Blyth 2: 563)

As the rose bush’s roots had connected Matthew to his mother, now Matthew and Anne co-exist through the *kigo* of springtime. This human sharing of *ninjô* proceeds from the novel’s first accident, suggesting strongly the concept of *en*, or destined chance, a word readily used in modes of Buddhist thought. This novel’s message of a cyclic sense, in phrases similar to Ikkyû’s, that “All things great are wound up with all things little” (Montgomery *Anne* 199). Anne acts like a *haiku* poet, receiving the energy of life, which is made of *ninjô* greetings and goodbyes. The mood of *ichi-go ichi-e* runs throughout Muraoka and Kakegawa. And, importantly, these experiences open up the promissory emergence of “new landscapes” (391) and new relationships. On this theme, Matsumoto finds the most compelling feature of the novel: optimism is empowering to women, in any culture or time.

Anne Of Green Gables has a Japanese counterpart in Tsuboi Sakae’s *Ni-jû-shi no hitomi* (*Twenty-four Eyes*), one of the first anti-war novels to appear in the early 1950s, around the same time as Muraoka’s translation. Tsuboi’s novel depicts how a new, unorthodox teacher—a strange arrival to a rural

island—slowly wins over village distrust through persistence and energy. Decidedly pacifist in tone, the pastoral provinciality of the island is torn open by *kamikaze* conscription, as the Pacific War turned villagers into human bombs. In a similar way, the Anne series concludes with Walter's death in the European trenches and the senseless murder of millions. In the post-war situation of Japanese-Canadian relations, *Anne Of Green Gables* has been a common ground of reconciliation. Muraoka Mie, grand-daughter of the translator, has ardently described Anne as a humanitarian voice:

It is not exaggerating to say that even though Japan and Canada have had over hundred years of contact, the translation of *Anne of Green Gables* lead to a closer understanding and friendship between two countries.

(http://club.pep.ne.jp/~r.miki/speech_j.htm)

Muraoka Mie rightly points out that the *translation*, long before tourism and tokenism, initiated a common ground of intertextuality, one that had led to social good will and understanding. Thus, the literary act deserves most of the credit for introducing Anne's sense of "the beautiful world of blossom and love and friendship" (382) to Japanese readers. Kindred Spirit in Japanese, *fukushin no tomo*, contains the lexical element *kokoro* combined with the word for friendship. This, after all, describes both the translational and multicultural spirit of Kakegawa and Muraoka. They open up, through *Anne of Green Gables*, an emergent space for transnational friendships: "Kindred spirits are not so scarce as I used to think. It's splendid to find out there are so many of them in the world" (224).

In *Akage no An*, the particulars of the Canadian environment has been sympathetically re-configured through iconic terminology, ones that invoke an aesthetic tradition. Comparatively, a recent work entitled *In L.M.'s Garden*, edited by Becky D. Alexander, exhibited a large selection of *haiga* (a painting by a *haiku* author, usually accompanied by a poem) in English, inspired by the L.M. Montgomery gardens in Norval, Ontario, where Montgomery lived with her husband and sons for ten years. Westerners are using *shiki no irodori* to likewise appreciate Montgomery. The forms and patterns of *haiku* and *waka* foreground Anne against a poetic legacy:

This dewdrop world—	"Dear old world," she murmured,
It may be a dewdrop,	"you are lovely and
And yet—and yet— (Issa/Blyth 3: 968)	I am glad to be alive in you." (394)

Alexander shows that the sharing of conventions between Japanese and Canadian literature is coming full circle. English-language *haiga* is confirming Muraoka and Kakegawa's fundamental strategy. Classical

Japanese poetry, as a stylistic template, enables translators to integrate Anne with the aura of *koten*. *An no kokoro* thus reveals an intercultural space of kindred connections across societies and geographies.

NOTES

All Japanese names are given in their traditional format: surname followed by given name. I am grateful to Danièle Allard and Sonja Arntzen for our conversations, and for permission to quote from their works. I would like to thank the anonymous reader, whose suggestions and advice were of great value.

- 1 The City University of Hong Kong invited Arntzen to compose this article, on Anne's relation to multiculturalism in Japan, for its newsletter.
- 2 The website for a Montgomery conference (University of PEI in 2002) featured a self-portrait of the author. In this picture, she has posed herself in chiaroscuro light, a net veil over her face, and a golden Japanese fan displayed on a nearby bookshelf. There is nothing in Montgomery's collected letters or journals that evidences any longstanding interest in Japanese poetry.
- 3 This phenomenon is well-documented. For PEI as a Japanese tourist destination, see Baldwin and Stoffman. For a wry description of a Canadian working as a costumed Anne in a Japanese-owned theme park, see Harvey.
- 4 Definitions of what or whom might constitute a *Japanese readership*, in relation to this novel, can also be found in Akamatsu and Katsuro. For a compelling discussion of Anne, gender, and Japanese society, see Ogura. She explores how Montgomery's personal life, reflected in Muraoka, had a compelling meaning to Japanese women in the post-war generation.
- 5 With Muraoka's death, copyright first passed on to her daughter Midori, who has licensed all subsequent printings (which we now read) according to the corrected 1954 edition that appeared with Shinchō-sha, a far larger publisher. This year, Muraoka's granddaughter, Mie, has released a third version of the text, which includes a large number of emendations, corrections, and additionally translated passages omitted from Muraoka Hanako's original version.
- 6 Unless otherwise noted as Blyth, translations of Japanese texts are my own.
- 7 *Kigo*, or season words, are prominent features of *haiku*. Briefly described, they are set terms, refined through convention and usage, that indicate the seasonal setting of a poem through environmental associations, climate conditions, or cultural allusivity.
- 8 The *Shin nihon dai-saijiki (fuyu)* lists multiple examples of this *kigo* (71). Further examples can be found in *Haiku saijiki*, including, *Enpitsu no sende egakishi yukigeshiki* (334)
I can draw only a pencil's line for the snowy landscape (Setsuga Kyōryū)
- 9 For comparison, consider Kakegawa, who uses a more generic *sakura no ki* (19). *Sakura* is the umbrella term for many different species of cherry trees. Although a legitimate *kanji* exists, Kakegawa writes *sakura* phonetically in *katakana*, thus giving this Canadian cherry tree a non-Japanese accent. *Katakana* is generally reserved for rendering vocabulary from foreign languages.
- 10 The modern *Sogetsu* school especially values arrangements culled from windfallen branches and scattered flowers, displayed simply and without contraptions.

- 11 Kakegawa uses *katakana* again for *kaede*, but translates this section using poetic onomatopoeia, using the auditory effects found in *haiku*: “*Itsumo sarasara edo o yusutte, sasayakikakete kureru no*” (110).
- 12 *Haru no ogawa* (The Spring Brook) is an exceptionally famous folk song.
- 13 The English language debate as to what constitutes *haiku* is varied and complex. R.H. Blyth disseminated a notion that *haiku* exhibit realizations and epiphanies expressive of Zen belief. Blyth’s views are not without their detractors, but I have used his editions because of their comprehensiveness and dual-language format.

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