

LITERARY DAUGHTERS' RECIPES

FOOD AND FEMALE SUBJECTIVITY IN THE WRITINGS OF MORI MARI AND KÔDA AYA

Aoyama Tomoko

Abstract: This essay examines the representations of food, cooking, and taste in the writings of Mori Mari and Kôda Aya. The critical attention these two writers have received derives mainly from their status as “literary daughters” of canonical writer-fathers. This essay, however, shifts the focus to investigate a neglected area of their writing, their evocation and exploration of female subjectivity, which is effected through a delineation of a relationship with a father in texts to do with food. Food may be represented as a token of the generosity and refinement of the parents, or as a source of domestic and/or social conflict. Cooking may be represented as a means toward aesthetic and ethical enlightenment, as a burden and chore forced on women, or as a contribution toward domestic and social harmony. The daughters’ texts reveal how, through writing, they coped with the spell of the dead father. Mori Mari developed her principle of “luxurious poverty” and constructed a unique love story of a “carnivorous” girl and her father. Kôda Aya mastered fine techniques that allowed her to apply to her writing what she learned from “cooking lessons.”

1. INTRODUCTION

“Like the post-structuralist text,” Terry Eagleton writes, “food is endlessly interpretable.” As Eagleton further points out, “Food looks like an object but is actually a relationship, and the same is true of literary works” (Eagleton 1998: 204–205). The relationships implied within activities surrounding food cover a variety of areas and dimensions concrete or abstract – not merely inter-personal relations (between family members, for example), but also relations between nature and culture, the physical and spiritual or metaphysical, as well as the individual and society, fact and fiction, and production and reception.

The focus of this essay is on the role that food, cooking, and taste have in the writings of Mori Mari (1903–87) and Kôda Aya (1904–90). The critical attention these two writers have received up till now has mainly been because they are “literary daughters,” that is to say, daughters of the canonical writer-fathers, Mori Ôgai (1862–1922) and Kôda Rohan (1867–1947). In my essay, however, I hope to shift the focus slightly to investigate a neglected area of their writing, their evocation and exploration of female

subjectivity, which I argue is effected through a delineation of a relationship with a father or father-figure in texts to do with food.¹

“Subjectivity” is a post-structuralist term, useful in that it is less rigid a term than “identity,” and also in that it is employed very much with relationship in mind. As Lupton (1996: 13) explains, subjectivity is used “to describe the manifold ways in which individuals understand themselves in relation to others and experience their lives.” In an analysis of the role of the production and consumption, the giving and taking of food, it seems to me that the word “subjectivity” is very apt. I will combine textual analysis with some sociological and even biographical analysis, even though this last has been held in low esteem in contemporary literary theory. My use of the phrase female subjectivity, however, does not limit itself to the historical writers who are the main focus of my essay, but includes the subjectivity of the narrators and protagonists as well.

Before I begin my analysis, I should give a brief overview of the position of literary daughters within the *bundan* [literary world], and also situate the significance of food in their writing.

Generally speaking, the children of celebrated figures in Japan are accorded favourable opportunities to write and publish, especially if they write about their famous parents. Here “famous” means not necessarily within the *bundan* but in a wide range of fields including business, politics, entertainment, sports, and so on. While these other fields have traditionally been dominated by father-son pairs, women do figure in the *bundan* – in some cases as famous writer-mothers, but more often as daughters of writer-fathers.² It is a remarkable fact that the number of second-, third-, and even fourth-generation writers, many of whom are women, is quite large in Japan. Indeed, the number seems still to be growing.³

¹ This paper represents part of my ongoing research projects into food and literary daughters in modern Japanese literature, funded by the Australian Research Council Small Grants. I would like to express my sincere thanks to Dr. Nicola Liscutin, Dr. Lucy North, and the anonymous reader for their helpful suggestions. Translations of excerpts from Japanese texts are mine, unless otherwise noted.

² Compare, for example, Inukai *et al.* 1989, a collection of essays written by twelve “brilliant sons” (and no daughters) of “great founders of modern Japan”, with Arishima *et al.* 1989, which includes daughters of famous writers and scholars.

³ Besides literary father-daughter pairs discussed in this essay, others include: Hagiwara Sakutarō and Hagiwara Yōko; Dazai Osamu and Tsushima Yūko; and Yoshimoto Takaaki and Yoshimoto Banana. Recent examples of memoirs of famous writers by their daughters include: Ariyoshi Tamao (daughter of Ariyoshi Sawako) 1992, Maria Brackin (daughter of Mori Yōko) 1998, and Kuroda

Interestingly, many of the publications by sons and daughters of prominent figures concern food. They range from amusing anecdotes about the parents to displays of connoisseurship in their own right. It is not too difficult to account for the frequent mention of food. Food is a subject that takes little training to write about, and so perhaps can be easily handled by those with little previous experience of writing for the public. As Jenny Linford (1996: 3) points out in her guide for prospective food writers, professional training in this area is not as essential as in law or medicine, and many who become known as food writers actually start out writing by sheer chance.

Food is also a subject that is strongly associated with memories and nostalgia. Food evokes memories of famous parents, and by writing about it, the children can reveal the private face, previously known only to the family, of the public figure. At the same time, these children can demonstrate the authenticity of their memories with details and anecdotes. Such writing obviously pleases the expectations of both readers and publishers, as it caters to the interest in famous people and consequently contributes to the maintenance and perpetuation of their celebrity.

The important connection between food and family has been noted and discussed by many critics. Lupton (1996: 37), for instance, remarks in her chapter "Food, the Family and Childhood" on the role of food as gift, the family as primary site of gift relations, and the emotions of nostalgia and comforting childhood memories of food, among other things. "The sharing of food is a vital part of kinship and friendship networks in all societies," she remarks. "The extent to which an individual is invited to share food with another individual is a sign of how close a friend or relative that person is deemed to be."

As Lupton reminds us, food is associated not only with positive emotions in the family, but also with negative ones, such as those aroused by disputes over food, and parental disciplining and control of children's eating (1996: 37, 52–63). Beardsworth and Keil (1997: 73) explain in their chapter on "Food, Family and Community" that:

On the one hand, the family is seen in essentially positive terms, as an intimate, supportive institution. It is seen, at one level as contributing

Yoshiko (daughter of Inoue Yasushi) 2000. The best example of four generations of writers may be that of Kôda Rohan, Kôda Aya, Aoki Tama (b. 1929, Aya's daughter), and Aoki Nao (b. 1963, Tama's daughter). For detailed discussion of father-daughter relationships in daughters' texts, see the forthcoming *The Father/Daughter Plot: Japanese Literary Women* (working title), edited by Rebecca Copeland and Esperanza Ramirez-Christensen, University of Hawaii Press. The book includes chapters on Kôda Aya (by Ann Sherif) and Mori Mari (by Aoyama).

to the continuity and stability of society as a whole, and at another level as providing the individual with a secure refuge from a demanding world. On the other hand, the family has been viewed in more sinister terms as a locus of conflict, oppression and even overt violence, with the power differences between men and women, and parents and children, seen as particularly important.

Many literary daughters start writing without formal literary training or literary aspirations. While Linford identifies “a genuine interest in food and cookery” as the key element in food writing, in Japanese literary daughters’ writing this is not necessarily the case. A far more important element seems to be the quality and authenticity of the memories associated with food. Passion for food is important only in that it is regarded as the legacy of parents who were noted gourmands.⁴

But if these literary daughters find it easy to gain a toehold in the literary establishment, pursuing and maintaining a career as an independent writer is not. Many literary daughters have remained merely occasional essayists, a peripheral position because of its part-time, non-professional nature, and also because essays are generally treated in the *bundan* as a much less important genre than fiction, drama or criticism (the genres in which their fathers gained recognition).

Furthermore, the primacy given to the authenticity of the family connection has tended to make readers and critics neglect many of the significant issues and even literary dimensions of literary daughters’ writing. In the writings of literary daughters, we see an exploration of positive, but also negative emotions. However, these have been traditionally neglected or misinterpreted by readers and critics – seen only as evidence of the admirable fastidiousness and eccentricity of the father-writers, characteristics that are regarded as naturally part and parcel of their undeniable genius. Many of the negative aspects that are associated with the memories and emotions related to food tend to get blurred in the focus on the connection between the daughter and the father.

Up till very recently, food has been seen as a trivial topic in academic research and study. Mennell *et al.* (1992: 1, 118) begin and end their introductory book on the sociology of food with a note that “food and eating have not until very recently generally merited a ‘sociology of’ to themselves.” Linford (1996: 7) remarks that “food-writing is often dismissed as an ‘easy’ and undemanding area of writing,” and furthermore, she links this to the

⁴ Examples include Murai Yoneko (daughter of Murai Gensai), Murô Asako (daughter of Murô Saisei), Dan Tarô (son of Dan Kazuo), and Kaikô Michiko (daughter of Kaikô Takeshi).

fact that “it is still seen as ‘a woman’s subject,’ written by women for women.” Lupton (1996: 2–3), too, points out a historical neglect of disgust for and fear of food and eating, based on the view that they are banal, feminine, embodied, impure, unclean, and uncivilised. The perception of food as a “feminine” subject is also mentioned by Beardsworth and Keil (1997: 2) in their explanation of the traditional neglect of the subject in sociology:

The purchasing, preparation and presentation of food (and indeed, the disposal of leftover food and the more menial tasks of the kitchen) are strongly associated with the mundane, unglamorous [*sic*] labour of housework, the traditional domain of women, and hold little intellectual appeal to the male researchers and theorists who have historically dominated the profession.

A similar neglect is evident of food as a subject in literature. The writer and renowned gastronome Kaikō Takeshi (1982: 139) laments that eating, unlike drinking, has tended to be treated “as an illegitimate child, or as a concubine or a mistress” in literature. Kaikō’s metaphor implicitly, and perhaps inadvertently, supports the notion of “serious” or “legitimate” literature as the domain of the adult male rather than of women and children.

Since Kaikō wrote his essay in the late 1970s, interest in food, including its literary representations, has attracted both serious and popular attention. As far as food in literary daughters’ texts is concerned, however, the situation has not changed: if it is not completely neglected, it tends to be treated merely as an aid to understand the father rather than as an indication of the subjectivity of the daughter or her female narrators or protagonists.

While it may be dangerous to overemphasise the similarity between the trivialisation of these literary daughters’ writing and the marginalisation of food as a serious subject in the academic and literary world, we can at least say that both are partly based on gender issues.

Mori Mari and Kōda Aya are without a doubt two of the most prominent “literary daughters.” Despite the trivialisation outlined above, each of these writers has managed to find her own way to work within, or to break out of, the magic circle of her writer-father. Their writing is not confined to memoirs and essays, and includes fiction. And food in their texts is by no means merely a humble nostalgia-filled offering to the deceased father, but rather is strongly associated with women’s search for independence and survival, both in life and in literature. The memories concerning the father or father figure are clearly important, but even when superficially they seem to be concerned with the father alone, there is also at the same

time an exploration and preoccupation with the development and survival of female subjectivity.

Besides being daughters of “great” literary patriarchs, Mari and Aya share many other similar biographical elements. Both their fathers were married twice, Ōgai through divorce of his first wife, and Rohan by the death of his first wife. Both fathers had serious domestic problems. The daughters themselves experienced disastrous marriages and divorce – in Mari’s case twice, and Aya’s once. As contemporaries, Mari and Aya witnessed many of the natural and human disasters of the twentieth century, such as the 1923 earthquake and the Pacific War. The combination of domestic and historical turbulence brought financial difficulties to each of them. In addition to these personal and historical commonalities, the circumstances surrounding their literary debuts also present close similarities. Each of them started to write after a divorce and after the death of her father. Their first published books are memoirs of their fathers.⁵ At the time of publication, Mari was fifty-four years old, and Aya forty-five – a considerably older age than that at which their fathers and most other modern writers made their literary debuts. The names they used as writers were those given them by their parents, and can also clearly be linked with the names of their fathers. Once they gained recognition through the memoirs of their fathers, they began to write essays on other topics, as well as fiction. They were both awarded a number of literary prizes.

Despite these common elements, the writings of Mori Mari and Kōda Aya are remarkably different in their style and themes. By focusing on the representation of food, taste, and cooking in their texts, we can both clarify the differences between them, and understand how each developed her own “recipe” for evoking female subjectivity.

2. MORI MARI: THE SWEET TASTE OF HONEY

My Father liked *jôtô* [high-class] in everything, although his income was not that high. This was his favourite term for wine, dishes, and people. [...] He often used the same word for me, and thanks to this,

⁵ That is, if we exclude Mari’s 1933 translation *Madomowazeru Ruru*. Mari also published other translations, essays, and reviews in various magazines from 1929, two years after her first divorce. It was not until 1957, however, that her first book of memoirs *Chichi no bōshi* [My father’s hat] was published. Kōda Aya started writing essays and memoirs about her father in 1947, shortly after Rohan’s death. Her first book *Chichi – sono shi* [My father and his death, 1949] was a collection of some of these essays.

I think I grew up to be a higher-class person than I really am by nature.
Ôgai no suki na tabemono [Ôgai's favourite food] (Mori Mari 1993: 551)

Mori Mari's writing is characterised by the omnipresence of a loving father or father figure. This is true not only of her memoirs, essays, and autobiographical novels, but also of her male homosexual love stories (Mori Mari 1975). This paternal love and the longing for the father are presented as an intense, sensuous, even sensual experience. Food appears in her texts to highlight this "love affair with father." In Mari's memoirs, food forms a part of the surroundings of the blissful childhood that she passed under her father's protection. Even in her earliest essays, such as those sampled below from her first collection of memoirs, *Chichi no bôshi* [My father's hat, 1957], we see a mature and elaborate treatment of food, with vivid depiction of colours, shapes, smells, and other details. The writing, while satisfying the requirements of the genre of a "literary daughter's memoirs," also shows the development of a woman's subjectivity. In the following passage, the lightly cooked foods and vegetables suggest the daughter's appreciation of the stoical and yet gentle and subtle culinary tastes of the father:

Laid out on the small individual box-tables were dishes such as cabbage rolls, grilled egg plants, stewed peaches sprinkled with sugar, and pickled white muskmelons. [...] My father broke the tenderly cooked peaches with his chopsticks. Stewed fruit was one of his favourite dishes. Transparent pale greengages underneath white sugar, orange-coloured apricots, amber-coloured peaches, Tientsin peaches in deep scarlet – such dishes were seen on his table one after another from early summer till the end of the long season. (1991: 26–7)

In the same collection of memoirs, there is a description of the last days of her father (i. e. in 1922). Here, many of the same foods appear again, but now the tone is deeply elegiac.

In May, June, and July, fruits and vegetables of the season appeared on his table. It was as it always had been. And yet they reminded my parents that this would be the last time. Butterburs [*fuki*], broad beans, greengages, snow peas, apricots, and cucumbers, egg plants, peaches, white melons – death gradually approached. [...] The ivory chopsticks held in my father's emaciated hand broke the transparent pale greengages underneath white sugar, and then the light red apricots. (1991: 106–7)

Despite the obvious echoes in the second excerpt, the serene happiness of childhood in the first excerpt is here replaced by sorrow. The movement of

the father's chopsticks, which in the first piece holds faintly erotic suggestions, now suggests his fragility and exhaustion. Greengages and apricots might appear year after year, but the beloved father was going to die, and he would not return. In writing about these details in her memoirs, Mari compensates for the absence caused by his death, and for her own absence from his deathbed. In the first excerpt, the little girl and other family members watched her father eat and shared his dishes. In the second, the description is a recreation of a scene Mari can only have imagined, for at the time of her father's death she was in Europe with her first husband. The second passage thus marks a movement from personal account towards fiction. Mari seems to have felt no compunction at all about repeating the same expressions or episodes in such memoirs; they are, after all, her favorite ingredients, so to speak. As if to try a slightly different cooking method each time, her writing explores variations, sometimes in the same collection of memoirs, and sometimes even across different genres and volumes. This repetition with slight variation was one of Mari's strategies for dealing with her treasured memories.

Another item of food that recurs in Mari's writing is the beef and spring onion stew she was fed when she was seriously ill with whooping cough in 1908. Her baby brother contracted the same illness and died, but she recovered. The accounts of this whooping cough appear not only in Mari's texts but in her father's, too. Among her siblings, who all published memoirs (Mori Oto 1993, Kobori Annu 1981, Mori Rui 1995), this incident was a focus of controversy, involving the issue of euthanasia.⁶ In Mari's writing, however, the central issue in the episode entails neither a search for truth, nor accusations, nor defence of the people involved, but rather her miraculous recovery, which enabled her to enjoy subsequent "long, long happy days" (Mori Mari 1991: 56) with her father. The food she was fed while she was ill not only marks a significant turning point in a little girl's life, but it also symbolises her strong will to survive and her parents' desperate wish for her survival.

At the centre of the "long happy days" is the father, who generously praises his little daughter with his beautiful smile and with his assuring word *jôtô* (Mori Mari 1991: 25, 32). But there are other topoi that contribute to the formation of this bliss. One of them is her maternal grandparents' house in Akefunechô, depicted in Mari's memoirs in strong association with food.

⁶ See Tanaka Miyoko's chapter "Mori Mari no mita Ôgai: 'Hannichi' wa naze kakareta ka" [Ôgai as viewed by Mori Mari: the motives for the writing of 'Half a Day'] in Hirakawa *et al.* 1997: 254–284, for detailed analysis of the discrepancies among the accounts of this incident given by Ôgai and three of his four children.

My grandfather's house was always lively, and never short of cakes, fruits, and *sushi*. To a young child, it was like heaven. A visit to Akefunechō meant to me the lively living room and all sorts of food. [...] Shining on the big plates in glossy indigo, red, and green, with beautiful and complicated patterns were *sushi* with pale pink tuna, soft yellow omelette, white cuttlefish, prawns in red and white, sea bream and flounder in light green and pink, and blue and silver gizzard shad. Clams and sea eels had thick sauce in light brown on top. Glossy seaweed rolls were arranged in piles, showing their pure white rice and the dried gourd inside. Surrounding the *sushi* were dark green bamboo leaves cut in the shape of prawns, with their sharp ends sticking out over the edge of the plates. (1991: 82)

The perpetual feast is a sign of the grandfather's wealth and power, and of the open, generous, and cheerful atmosphere that filled his house. Food is certainly a gift here.

Food in Mari's texts not only illustrates the glory and happiness of her childhood years, but also reflects her aesthetic and, curiously enough, moral principles – it shows what she regards as aesthetically *and* morally *jōtō* and what she does not. Unlike her father's taste for simple, plain food, her own favourites include European dishes and little luxuries such as steak, real butter, English raspberry jam, and quality chocolate. The spice in her essays is the strong antagonism toward what she calls "*binbō zeitaku*," [wretched luxury], that is, middle-class materialism and its concern for reputation. Her own principle is *zeitaku binbō*, luxurious poverty, which she chose as the title of a collection of her essays (first published in 1963, Mori Mari 1992).⁷ She is by no means ashamed of her below average financial situation or of her total lack of skills and interest in all housework except cooking. Another collection of essays *Watashi no bi no sekai* [My aesthetic world, 1968] has a piece entitled "Binbō Savaran" ([Brillat-]Savarin in poverty, Mori Mari 1993: 25–36). Such is the honourable title she awards herself, or to be more precise, her narrator/protagonist named Maria. In associating herself with the author of the *Physiologie du goût*, Mari or Maria is laying no claim to any systematised aesthetic: she is borrowing the mantle of Brillat-Savarin as a champion of taste rather than as physiologist. Indeed, Mari's approach, if it resembles anything, is closer in its stress on the subjectivity of taste to that of the European century prior to that of Brillat-Savarin, if we are to go by Eagleton's account of it:

⁷ It is difficult to allot these prose pieces, which consist mainly of humorous accounts of daily life and misadventures of "Maria," to any conventional genre.

The eighteenth-century idea of taste was partly a way of freeing artistic evaluation from too rigid a consensus: taste was subjective, beyond disputation, a *je ne sais quoi* which refused any total reduction to rules. (Eagleton 1998: 206)

In *Zeitaku binbō* Mari claims (1992: 57) that with her meagre budget of 300 yen per day (in the early 1960s) she can easily produce a nice meal that would satisfy even the most crotchety old connoisseur in the *shitamachi* (the older and geographically lower part of Tōkyō, as opposed to the western suburbs of *yamanote*). The working-class *shitamachi*, in Mari's subjective opinion, is by far superior, morally and aesthetically, to the petty middle-class *yamanote*. Her own position, however, is an ambiguous one. She refuses to belong to *yamanote*, but does not belong to *shitamachi* either: she is both "a princess and a pauper," in Mishima Yukio's words (1975). The princess inherited the royal taste of her father, and the pauper cheerfully cultivates ways to transform her surroundings, which would look only miserable and untidy to the eyes of the *binbō-zeitaku* practitioners, into something gorgeous, sensuous, and elegant – or, alternatively, something comic and amusing.

The writer-translator Yagawa Sumiko, a close friend of Mari, has pointed out the great gap between the exquisite food in her texts and the simple diet in her actual life (Yagawa 1997: 64–66). Whether Mari's taste was acceptable to other people never affected her confidence. Mari, unlike many other daughters, never had to cook in order to please or nurture her family; her cooking was first and foremost for her own pleasure. Just as she was confident of her taste and her cooking skills, her writing is free of painful self-dissection and the struggle to live. Indeed, she is one of the few writers who have written about happiness rather than misery. It is precisely the fact that she was a princess and a pauper at once that makes her writing interesting.

While Mari insists that her taste and values were nurtured by her loving father, they clearly illustrate her idiosyncratic personality. In a sense, the figure of the ideal father is her creation over several decades after his death. This creation culminated in her full-length novel in three parts *Amai mitsu no heya* [The sweet honey room, 1975]. This is a story of an intense love between a girl called Mure Moira and her father Mure Rinsaku. Despite the similarity between these names and Mari's own name and Ōgai's real name Rintarō, and despite the appearance of familiar childhood episodes including the whooping cough, the novel is by no means a *shishōsetsu*.⁸ Neither is it a *Bil-*

⁸ The term *Shishōsetsu*, or *watakushi shōsetsu*, refers to autobiographical prose text. See Fowler 1988, Hijiya-Kirschner 1996, and Suzuki 1996 for detailed studies of this controversial term.

dungsroman, even though it covers Moira's life from her birth to the age of seventeen. Rather, it is a study and a celebration, in the form of fiction, of a girl's desire, in which many readers would see an Elektra complex. Moira is, from birth, a voracious "carnivore (*nikushokujū*) of love."⁹

Moira's eyes [...], terribly lovely as they were, had something underneath that would remind one of a carnivorous animal – avaricious in eating the love given her. Moira would try to devour completely the fruit of love pouring over her. Rinsaku's love, particularly, tasted as delicious as juice of a golden fruit, and it had a beautiful fragrance. Almost unconsciously, like a baby that tries, with its tongue coiled and its teeth biting the nipple at times, to suck away at the mother's breast for warm sweet milk, Moira tried to consume Rinsaku's love to the last drop. (1981: 58)

It is important to note that the intensely erotic relationship between Moira and her father does not involve any sexual, or more precisely, phallic intercourse. The simile of a baby sucking the mother's breast well captures the oral nature of Moira's desire, and at the same time the androgynous role of her father. This may faintly remind us of Kristeva's notion (Oliver 1997: 133–4, 157–9) of "the imaginary father" as a mother-father conglomerate. With his loving support, according to Kristeva, the child can "abject" its mother and enter the social. Rinsaku, however, seems more like a mother-substitute than an aid to "abjection." Moira's mother dies soon after giving birth to Moira: there is thus no competition or conflict between mother and daughter.¹⁰ This Elektra does not even have to kill her mother herself, for the mother is already dead. Moreover, it is the father in the text who seems to erase the mother in her role as milk- and life-giver and thus as his competitor when he contemplates:

I married Shigeyo by *miai* [arranged marriage] but I cannot say that I loved her. I told her that I loved her, but that was a considerate lie.

⁹ The term "carnivore" may sound odd, as it is accompanied by the metaphor of fruit. Yet "carnivore of love" appears repeatedly, especially in the second and the third parts of the book. It is the term Mari coined to express the ferocity of a girl's desire to demand and devour love and admiration from men. This ferocity and the "carnivorous" nature of the desire present a striking contrast with the serenity of Ōgai's eating (mostly fruits and vegetables) as it is depicted in Mari's memoirs.

¹⁰ As I discuss in my chapter on Mari in Copeland and Ramirez-Christensen (eds.) (forthcoming, see footnote 3 above), Mari also sets Moira as an only child, while Mari had two brothers and one sister. Thus Moira is completely free of competition.

Since Moira was born and grew up a little, I have been hers. A new *li-aison* has been born between us. It was Shigeyo's good fortune, after all, to die at Moira's birth, for she would merely have had the role of giving milk to my sweetheart and growing ugly. (1981: 364–5)

Thus the mother is not given any opportunity to compete with her daughter. The daughter does not “abject” the mother in Rinsaku but sucks his sweet honey and milk from the imaginary breast. In that act there is no sign of “abjection” in its “most elementary and most archaic form”, as Kristeva describes it:

When the eyes see or the lips touch that skin on the surface of milk – harmless, thin as a sheet of cigarette paper, pitiful as a nail paring – I experience a gagging sensation and, still farther down, spasms in the stomach, the belly; and all the organs shrivel up the body, provoke tears and bile, increase heartbeat, cause forehead and hands to perspire. Along with the sight-clouding dizziness, *nausea* makes me balk at that milk cream, separates me from the mother and father who proffer it. (Oliver 1997: 230–231; cited also in Lup-ton 1996: 113)

From Moira's subjective viewpoint, the milk comes neither from her mother nor from the *couple* of mother and father; it is proffered solely by her father.

If her father provides milk and honey, the actual food consumed by Moira is prepared by domestic cooks and servants. Among them is a young maid called Yayo. With her matronly bosom and deep affection for Moira, she is depicted as a maternal figure. Another young servant has a similar name to that of Moira's mother. Thus the maternal is not allowed to trespass into the “sweet honey room” of this father-daughter pair, and is confined to the role of a conveniently loyal and kind servant.

There are, however, things that Moira instinctively abhors, with almost the same violence as found in Kristeva's description of abjection: social rules, duty, and obligation, such as going to school on time, walking and sitting in the correct posture, drawing a straight line on paper, and so on. These, the *binbō-zeitaku* restrictions, if we like, are to Moira “just like some food that the stomach rejects,” like “lukewarm milk or a liquid medicine with a nauseating flavour” (Mori Mari 1981: 15, 27). She detests the self-appointed moralists around her, including teachers, servants, and relatives – she loathes their suffocating hypocrisy. Some of these moralists regard her merely as a spoilt, slow, and lazy girl; others try to restrict her power and freedom – but in vain. That Moira hardly utters articulate words throughout the novel reinforces the pre-oedipal image. Orality, for

her, includes neither control nor rationality but consumption and sensuality.

Alongside the obsessively recurrent motif of sweet honey, food and eating appear at crucial moments of the novel. It is almost always at the dining table that her father Rinsaku or her husband Amagami [literally, "heaven above"], whom she marries at the age of sixteen, notices some important change in Moira, and it is in the kitchen that Yayo realises some secret about her young mistress. Mari, the "Brillat-Savarin in poverty," displays her "taste" in her depiction of exquisite dishes on the table, in a scene where Amagami senses that his wife had a sexual liaison with another young man.

Under the light Lee [the Chinese cook] set down cold trout with potatoes and lemon, salad of lettuce, tomatoes, and asparagus, garnished with thinly sliced onion and parsley. The clear soup with shrimp balls and slices of white melon, accompanied by green citron, must have been Yayo's work. The colours were beautiful, matching the pale pink and yellow of the Chinese peonies that cast their black shadow on the wall. That night, however, Amagami found the light chilling and the colours sorrowful beyond words. (1981: 433–4)

From this evening onward, no gorgeous food can bring back Amagami's appetite. Moira, on the other hand, continues to show a healthy appetite at every meal shared with her agonised husband. The two of them clearly belong to two different worlds: one consuming and devouring, the other anorexic. When Amagami finally kills himself with an overdose of sleeping pills, Moira, though shocked and scared, returns to her father's "sweet honey room" to devour his love.

In creating this extraordinary love story, or fairy tale, between a daughter and a father, Mari paradoxically achieved freedom from being Ōgai's daughter. The girl in this narrative is by no means a helpless, immature creature: she has power and desire, and she demands and takes, rather than begs for her father's love. The father, despite his crucial importance, is nothing more than an accomplice to the daughter's carnivorous desire. It is not the father but the girl, with unlimited and undaunted subjectivity, who occupies the central position. Mari's unique recipe of "sweet honey" could not have been written without the sweet memories of her father. And yet the actual ingredients used are the products of her artistic imagination.

3. KÔDA AYA: COOKING LESSONS

The writing of Kôda Aya explores issues that are absent in Mori Mari's writing: struggle, scruple, and scrutiny. The father-daughter relationship and its variations are presented in Aya's memoirs and fiction as something fierce and painful, or at least as involving some serious external or internal dilemmas. The father or the fatherly figure has unquestionable authority, knowledge, and skills. He teaches, examines, and judges the daughter. The subjects of his teaching include all sorts of housework and the "philosophy" behind everything. Most biographical and critical studies of Kôda Aya explain this "philosophy" with the term *kakubutsu chichi*, the Neo-Confucian notion of "perfect knowledge of things through an investigation of their true natures," the notion that "through the particularity of individual things one can understand both metaphysical principles and standards of ethical conduct" (Tansman 1993: 52). Unlike Kaibara Ekiken's *Onna daigaku* [Greater learning for women], Rohan's *kakubutsu chichi*, as Kanai Keiko (1995: 228–9) points out in her study of Aya, neither assigns domestic work exclusively to women nor restricts women from going beyond conventionally feminine roles and tasks.

The intensity and the scope of this vigorous teaching are well documented in Aya's essays (e.g. 1967: 93–141, 155–176) and autobiographical stories. Food preparation, which forms part of the curriculum, includes far more than simple chopping, mixing, and boiling. It involves, among other things, careful selection of ingredients, not simply according to intrinsic taste and quality but also to accord with the eater's needs and taste, the season, the structure of the whole meal, and other broad circumstances. It also requires understanding of fundamental rules and facts about the physical world such as the characteristics of water, fire, oil etc. Furthermore, appropriate verbal and non-verbal communication makes the process smooth and effective.

There is no doubt that Aya's texts treat Rohan as the authority in these matters. To many contemporary Japanese readers it may come as a surprise that a Meiji patriarch was so meticulous about domestic principles and techniques. But there were other masters and connoisseurs of cooking among Rohan's contemporaries. Murai Gensai, for example, who was four years senior to Rohan, started serialising his gourmet novel *Kuidôroku* [gourmandism]¹¹ in the newspaper *Hôchi shinbun* in 1903, the year before Aya's birth. Gensai's novel fascinated readers of the time with all sorts of exotic Western recipes, learned during his stay in America (1884–7) and

¹¹ Part of this novel is included in Murai 1997, with annotations by his daughter Murai Yoneko.

later in Japan from professional chefs. In this sense the novel is a remarkable forerunner of the gourmet novels, television drama, and *manga* of the 1980s and 90s.¹² Gensai's text, however, goes beyond the simple pursuit of exotic dishes in that it advocates improving the standard of domestic science and education, not only by introducing imported recipes but also by advocating a scientific and pragmatic approach to food preparation.

While Gensai's advocacy clearly shows a strong belief in modern Western science and technology, Rohan's teaching, as we see in Aya's texts, was based on Neo-Confucian principles. Despite the father's accomplishments in domestic arts and science, and despite the fact that his teaching involves, as Kanai has noted, much deeper and wider subjects than simple lessons on how to be a *ryōsai kenbo* [good wife and wise mother], the Confucian sense of order is maintained: the daughter is clearly defined as subordinate and inferior – as woman, as child, and as disciple. Ironically, while the daughter's techniques improve through rigorous lessons and domestic crises, and she both protects and nurtures the family, her subordinate position as daughter/disciple remains.

Aya's writing has often been criticised for its apparent submissiveness. As some critics have already warned (Tansman 1993: 8, Sherif 1999: 131–5, 148–152, 159), however, it is simplistic to regard it as narrow, submissively feminine, and anti-feminist. While Aya's female narrators and protagonists do try to maintain the domestic order, in their struggle they do express resentment against or at least dissatisfaction with the roles forced upon them. One of the most telling examples in her memoirs (1967: 46–48) recounts how a visitor's irresponsible words sharpened the appetite of the bedridden father and forced the daughter, already exhausted from the demanding task of looking after him in the midst of war-time food shortages, to go out searching for seafood while in a feverish condition after a bout of pneumonia.¹³ Aya also recalls how she hated New Year's feasts, which to her father meant long drinking sessions with his friends, but to her were times that she had to "taste the melancholy of kitchen" (ibid: 164–165).

In Aya's stories the dissent is often not directed toward the powerful father but rather toward other characters. The incapable and selfish husband

¹² Rohan, too, wrote some stories that can be regarded as gourmet novels. *Chin-senkai* [Delicacies competition, included in Nanjō (ed.) 1998], for example, is a comic story about several self-claimed gourmands who compete with rare dishes such as slugs, monkey lips, and toads. This text shows Rohan's erudition in classical Chinese and other literature, and his culinary knowledge, and also his sense of humour and criticism in his sarcastic presentation of extreme gourmandism.

¹³ Aya's daughter Aoki Tama writes more in detail about this episode in Aoki 1998: 161–170.

of “Shokuyoku” [Appetite], for instance, is implicitly criticised when he expects his wife, who has with great difficulty managed to borrow the money to hospitalise him, to bring him expensive titbits during his convalescence:

Without a single word about money, her husband clamoured for food. [...] This dish from such and such restaurant, that from another, [...] Sunao would not protest. Silently she wrote in her mind, “I’m exhausted”, and she engraved on her heart, “I want to let my child eat, and I want eat, too. But we don’t want to eat nice dishes in this way.” (1995: 148)

Conflict surrounding food and cooking is not always based on gender or patriarchal hierarchy. Aya realises that knowledge, skills, and correct moral judgement may be admired by some, but resented by others. In her memoirs, she recalls how her father’s acknowledgment of her progress in cooking created tension between herself and her stepmother, who, unlike her late mother, took no interest in domestic arts (1967: 166–7). Even after leaving her father’s home after marriage, the daughter had to be cautious not to hurt her stepmother’s feelings in her preparation of a special dinner for her father’s birthday (1967: 54–55). In later life, she was aware of the uncomfortable distance between herself and the series of maids who worked in her kitchen. She writes that at first she assumed that this was because her cooking skills were superior to those of her employees; but then she realised that it must have sprung from a difference more fundamental (1993: 103). Cooking, she believes, “needs civilisation in its procedures, but in its attitude it should retain primitive strength, sharpness, and enjoyment” (1993: 106). Only those who have such an attitude can share the pleasure of working together and thus become true “kitchen friends.”

Aya explored the difficulties arising from the emotional, ethical and attitudinal demands entailed in cooking in her fictional writing as well. For instance, the protagonist Asogi of the novel *Hokushū* [Thoughts of the North], feels sad in her newly married life when people around her label her a “strong woman” (*tsuyoi onna*), a term that has negative connotations.

The label seemed to come from the fact that she never panicked or made a mistake in cooking. [...] Asogi was merely applying what she had always done before marriage to the new home. A sudden visit by her mother-in-law and a need to prepare an evening meal, therefore, were nothing for her to worry about; she was thoroughly used to this kind of situation. [...] Even if it was easy for her, her ease in preparing dinner for unexpected guests somewhat disappointed those who were watching her as a newly wedded wife. A naive panic followed

by charming mistakes perhaps would have made the scene more lively. (1996a: 136)

In another story, *Okimiyage* [A farewell present], a young woman, Iyoko, who is preparing food for a family nursing a seriously ill member, is the butt of a teasing attack from another young woman:

Don't you know it's a loathsome habit of domesticated women to bustle about (*hassuru shichau*) when they hear about somebody's problem? It's poverty of mind. They have nothing better to think about, so nursing the sick and funerals excite them. It's disgusting. (In: *Daidokoro no oto*, 1995: 228)

Although this criticism comes from an overtly selfish person, Iyoko feels that there is a certain truth in it. This does not stop her cooking and caring for the needy, but she is now aware of the danger of seeming smug in the face of someone else's misery.

From the discussion so far, one might get the impression that food and cooking in Aya's texts primarily represent problematic relationships and painful conflict. It is true that food hardly ever appears as a gift from a parent to a child in Aya's texts; in most cases it takes the form of an obligatory tribute from the woman to her father or husband. What we must not forget, however, is that however painful it may be at times, the father's teaching is treated ultimately as a priceless gift, and that cooking brings not just negative feelings but the joy of discovery (successful *kakubutsu chichi*) and a feeling of achievement. The following excerpt from her childhood memoirs captures such a happy moment.

We also played flower feasts. At first we just chopped flowers and pretended to cook them. Then my father taught us the word "broad-leaf." Before our eyes he skilfully arranged red and yellow flowers on top of a paulownia leaf. "Now, shall I put this here? No, this flower is better." Watching him arrange and rearrange things in search of the best way, I grew excited and eager to try. The paulownia dish completely enraptured me. I understood something. (1967: 146)

The young Aya then sends her little brother to collect ingredients for her dishes, and even after he refuses to cooperate any more, she tirelessly continues her work. When evening falls, urged by the housekeeper to go inside, Aya is reluctant to discard her "dishes," and begs to be allowed to produce just one more. This final, elaborate dish is then brought in to her father and his guests, and Aya, much to her satisfaction, is rewarded with their praise.

What the little girl “understands” is neither a clever trick nor merely how to make a pretty “flower feast” arrangement – it is the abundance of nature’s ingredients and the endless possibilities in their preparation. This discovery is inspired and encouraged by the father. In Aya’s later “cooking lessons,” such joy and excitement are not as straightforwardly expressed as in the above episode. They are still evident, however, in the following:

At the beginning of my cooking career, I once tried to throw away some food that went bad. I was remonstrated with [by my father]: “Why are you throwing things so thoughtlessly? It is a total waste.” His point was that letting things rot is bad enough but that it is even worse to throw them away without observing, without knowing what rotting really means. In his view, this was an excellent opportunity to examine decay with one’s eyes, nose, tongue, and hands. Though it may be a primitive method, the accumulation of such experience sharpens one’s sensibility. (1993: 108–9)

To examine and even taste rotten food is not an enjoyable experience, and yet through it one can gain “perfect knowledge of things.” The daughter may not at the time realise the empowering effect of such an experience but by the time she comes to write about it, she has come to an awareness. She can write because she has mastered an empowering and enlightening way of observing things and people – not just her father and herself, but a wide variety of men and women, old and young, from different social backgrounds.

Just as it is a mistake to see only the dark, painful aspects in Aya’s writing, it is a mistake to regard the humility in her writing as a sign of her submissiveness. On the one hand, it is a genuine expression of her attitude of *kakubutsu chichi*; but on the other, as Tansman (1993: 46) points out, it is the rhetoric of a *persona* adopted in order to persuade the reader and to make the reader share her findings. Aya’s writing is by no means monotonous: she depicts things with precision but also with humour, lyricism, passion, and pathos.

Aya wrote numerous essays and stories that deal with cooking. Some of them were published in major literary magazines, women’s magazines, and newspapers, while others were written for miscellaneous publications such as gourmet guides, public relations magazines, cooking magazines, and health food magazines. The most intensive and imaginative treatment is to be found in a novella called *Daidokoro no oto* [The sounds from the kitchen, first published in *Shinchō* in 1962]. This is a well-structured, moving story about a middle-aged working-class couple. At the same time, it is an elaborate study of food as a relationship and cooking as a lesson. If Moira’s sweet honey room with her father is

Mari's ultimate expression of her perception of an ideal relationship, this story, though less than one tenth in length of Mari's novel, can be regarded as Aya's *tour de force* on food and cooking. Just as Mari's novel is full of names, motifs, and episodes that also figure in her memoirs, and yet is not a *shishōsetsu*, Aya's story, though openly fictional, invites readers to read it as a free variation on the theme of father's cooking lessons, as we shall see below.

The protagonist of the story is Aki. She and her husband Sakichi, who is twenty years older than her, own a small eating place in the *shitamachi*. Sakichi has been working until recently as a chef but is now bedridden. His illness, though never named in the story, seems to be cancer of the stomach. The doctor is not hopeful of his recovery, but is reluctant to confide the truth to female members of the patient's family for fear of undesirable consequences caused by their uncontrolled emotions. As Sakichi has no close male relatives, however, the doctor is obliged to tell Aki, and instructs her strictly not to let the patient know. Aki is thus burdened with this depressing secret as well as the practical work of running the business under Sakichi's instructions.

Cooking is so important to Sakichi that he consoles himself by listening from his bed to the kitchen next door, where Aki is working. From the sounds of washing, chopping, frying, and so on, he can picture exactly what is going on. Aki's cooking is critically important not only to the running of their restaurant and to the nurturing of the invalid, but also to achieving what her husband, their customers, and herself would approve of in culinary, ethical, and aesthetic qualities. With the burden of all the responsibilities as well as the gloomy prognosis of her husband's illness, she works hard to forget the worries, and the sense of excitement she gains from her work shocks her. Her kitchen sounds, which for a while had a high-spirited tone, become muffled and uneasy. Sakichi's acute ear does not miss this change, which only increases the pressure on Aki, who wonders if he knows the truth about his condition.

The whole story consists of detailed descriptions of various kitchen sounds, as heard by Sakichi and contemplated by Aki, and also as remembered from their respective pasts. Underlying all these sounds is the main theme of relationships that involve love and learning. The relationship – between man and woman, between teacher and student, and between fellow chefs – may be as fierce and competitive as the sound of sharpening a knife.

A blade makes little sound against a whetstone. But it is a curious sound, telling of the determination of each not to give in but to tri-

umph over the other. Occasionally, the sound tells of the sense of harmony between the grinder and the things she is grinding. (1995: 36)¹⁴

But relationships are also as interestingly variable as the sounds produced:

Different sounds were made depending on whether you used the base or ground close to the lip of the bowl. The speed and force of the pestle also made a difference to the sound produced, as did what was being ground and how much. A yam gave a dull sound. Bean paste sounded moist. Prawns were sticky, while the oily walnut sounded heavy. Quick turning of the pestle made a firm sound. Slow turns gave a ringing sound. And although the action of turning the pestle was simple, some ingredients tired the arm. When this happened, a few deliberate turns without grinding, close to the lip, gave time to rest. This also added an extra tone to the array of sounds. (1995: 44–5)

When Sakichi contemplates his two former marriages, he remembers them through kitchen sounds, and the sounds of eating. The sounds that his first wife made grated on him:

Her slowness was tolerable, but the desperate cries given out by the pans and crockery were unbearable. There was always the sound of some utensil bemoaning the fact that no one cared whether it chipped or cracked. These were no cooking sounds. (1995: 48)

He also recalls with sadness her eating habits and noises, which he found nauseating. His second wife, in contrast, was a quick and self-confident woman. At first she tried to learn cooking from Sakichi, but he noticed arrogance in her attitude; she learned things quickly but had neither patience nor real interest. She left two sounds reverberating in Sakichi's memory, neither of which would normally be heard in the kitchen. One was produced by her irritating habit of flicking her fingers against things; the other by the sharp thud of a filleting knife she threw into the base of a tub after a quarrel with her husband in the kitchen.

Aya uses onomatopoeia effectively in these scenes in Sakichi's memory.¹⁵ Elsewhere in the story, however, use of onomatopoeia is surprisingly sparse, which must surely be based on Aya's stylistic judgement that Aki's sounds, subdued and yet brave, subjective and yet cautious, require a

¹⁴ All quotations from *Daidokoro no oto* are from an unpublished translation of the story by myself and Barbara Hartley.

¹⁵ Aya's skilful use of onomatopoeia has been praised by many critics, including Inoue Hisashi (1984: 105–7), who, quoting passages from Aya's novel *Nagareru* [Flowing], points out not only the effectiveness of her onomatopoeia but also its selective distribution.

more complex treatment. The final scene of the story is an excellent example. Sakichi, half asleep, mistakes Aki's cooking sound for the sound of long awaited rain.

That evening it did rain, a gentle spring drizzle. Sakichi said that, even lying there in bed, he could feel the moisture come back into his skin and smooth out the wrinkles. "[...] That rain is lovely. It's such a nice, refreshing sound. Your deep-frying, too. That's your sound. Every woman has a sound. But remember – don't let it get sharp. Your true sound is fresh and subdued [*sawayaka de otonashii*]. It adds the perfect touch to your cooking. [...]" Aki listened as Sakichi talked on at length. (1995: 59)

Women in Aya's writing never resign. They never give up even in most difficult situations. They are extremely resilient but also highly aware of their power, responsibility, and ability and of the social conflict such power and ability might create. In short, Aya's essays and stories never *teach* women readers to be *ryōsai kenbo*; they show what difficulties one can face given such restrictions, and at the same time how one can still survive and find peace of mind. In an essay entitled *Daidokoro* [Kitchen, first published in 1966], Aya writes thus:

The kitchen is a funny place: it is a public and yet very private space. It is equipped with fire and water, and with cutlery, which might cause some bloody and yet quite ordinary scene. [...] The human mind, too, is open and yet closed: it is made of a mysterious mechanism. [...] For me the kitchen has been a place to cook fish and vegetables, as well as to deal with the workings of women's mind. It has been my classroom.

Now at last I am in a quiet kitchen. It took me forty-eight years to find this quiet, peaceful kitchen. (1997: 290–1)

If this "classroom" seems too confined to some readers, no one would say the same of Aya's other classrooms, namely remote islands and mountains with ancient trees and landslides, as observed and studied in her later essays with as much enthusiasm and precision as in her domestic novels and essays. The reader marvels at her energy, curiosity, and persistence, which drove her on such demanding expeditions, even in her seventies, instead of on comfortable gourmet or sightseeing tours. It would be a mistake, however, to regard the kitchen simply as confined, and the wilderness as open: Aya's writing tells us that both are open and private, dangerous as well as comforting, demanding as well as rewarding. They are both spaces where one can learn about the large and the little truths of life and nature. Long before sociologists and other scholars began to discuss the complex-

ities surrounding cooking and eating and gender issues, Aya learned all this in her kitchen lessons, initially with her father, and then with a number of other people, and finally alone. Aya's "recipe" was not to reject cooking as an enforced chore but to discover and develop her own subjectivity through cooking, as well as other experiences. To fail to see this in the domestic scenes of her writing is to subscribe to the traditional trivialisation of domesticity.

4. CONCLUSION

Food, as we have seen, may be represented in the writing of "literary daughters" as a token of the generosity and refinement of the parents and their literature. Or it may be treated as a source of domestic and/or social conflict. Cooking, likewise, may be represented as a means toward aesthetic or ethical enlightenment, or as an expression of one's taste and judgement. It may be emphasised as a burden and chore forced on women, or depicted as a contribution toward domestic and social harmony. While some texts clearly show the literary and culinary legacies of the fathers, others present direct or indirect criticism of the father. They reveal how, through writing, the daughters coped with the spell of the dead father. Mari developed her principle of "luxurious poverty" and constructed the unique love story of a "carnivorous" girl and her father. Aya mastered fine techniques that allowed her to apply to her writing what she learned from cooking lessons.

Mari and Aya by no means represent the whole category of "literary daughters", and yet their texts suggest how individual and varied they may be. While many texts written by sons and daughters of famous writers disappear quickly from the view of the general reading public, and only a few are mentioned in studies and biographies of their parents, Mari and Aya are still widely read today. In fact, many of Aya's books have been published posthumously, thanks at least partly to the efforts of her daughter, friends and editors. Ironically Rohan, who to most readers today is an obscure figure in literary history, is being revived through the writings of his daughter – and his granddaughter. Mari's writing, too, has attracted new generations of readers after her death.¹⁶ Mure (1996), for example,

¹⁶ An internet homepage (Himezaki 1998) includes biographical information and commentaries on Mari's essays and fiction. According to this homepage, the writer Shōno Yoriko has been serialising a novel (?) on Mari, *Yūkai Mori musume ibun* [A strange report on the Mori daughter from the nether world], in *Gunzō*, which, regrettably, I have not yet had an opportunity to read. After personal

frankly admits to a voyeuristic interest in reading about the private life of the famous Ôgai, but sees the main charm of Mari's texts as residing in her unique egotism.

Despite the fact that the renewal of interest in these writers coincided with a so-called "gourmet boom," the recipes they offer have more to do with survival than with gastronomy, or food, cooking, and eating as fashion. Mari's *zeitaku-binbô* essays, and the dishes that appear in her memoirs and fiction concern survival and escape. To this end, she creates a kind of "counter-world" satiated with delicious memories, sweet scents and desires fulfilled. Aya, on the other hand, is often admired as an expert in culinary and other domestic techniques more or less lost in our contemporary life.¹⁷ Although this admiration could encourage nostalgia, blurring the problematic and painful aspects of those supposedly good old days, Aya's texts, as we saw above, clearly depict such difficulties, especially those imposed upon women and children.

The "literary daughters" Mori Mari and Kôda Aya have long been lionised as memoirists of their fathers, while their writings as literary achievements in themselves have been trivialised and subsumed under their fathers' shadow. In contrast, more recent "literary daughters" such as Tsushima Yûko, Yoshimoto Banana and perhaps also Nakagami Nori¹⁸ are occasionally still introduced with reference to their fathers, but their texts are read in their own right – allowing and independent appreciation. As much of the writings of Mori Mari and Kôda Aya obviously revolve around the figure of the father and his influence, and as the relationship with the father is often negotiated via representations of food and cooking, i.e. representations associated with the "domestic" and the "private," it may be understandable that their writings are regarded as memoirs of the fathers. And yet, a careful analysis of their fiction reveals the independence these writers achieved and the unfolding subjectivity in their texts.

correspondence with me, Himezaki added new pages (26/6/2000), which discuss food and eating in three of Mari's stories dealing with male homosexuality.

¹⁷ The critic Takahashi Gen'ichirô, for example, writes thus (in his deliberately "contemporary" manner): "Well, then, what's so cool about Aya-chan's works? See her detailed descriptions of housework, for example. Mind you, her housework means something totally different from nowadays. She cooked everything, washed everything, and even sewed everything herself! Reading Aya-chan's stuff makes you realise how in the old days people lived real 'life'." (1996: 52)

¹⁸ Nakagami Nori is the daughter of Nakagami Kenji.

REFERENCES

- Aoki, Tama (1998): *Koishikawa no uchi* [The House in Koishikawa]. (Kôdansha bunko.) Tôkyô: Kôdansha.
- Arashiyama, Kôzaburô (1997): *Bunjin akujiki* [Strange Eating Habits of Writers]. Tôkyô: Magajin hausu.
- Arishima, Yukimitsu *et al.* (1989): *Chichi no shosai* [My Father's Study]. (Chikuma sôsho no. 334.) Tôkyô: Chikuma shobô.
- Ariyoshi, Tamao (1992): *Migawari: Haha Ariyoshi Sawako tono nichinichi* [A Scapegoat: My Days with My Mother Ariyoshi Sawako]. (Shinchô bunko.) Tôkyô: Shinchôsha.
- Beardsworth, Alan and Teresa Keil (1997): *Sociology on the Menu: An Invitation to the Study of Food and Society*. London and New York: Routledge.
- Brackin, Maria (1998): *Chiisana kaigara: Haha Mori Yôko to watashi* [Little Seashells: My Mother Mori Yôko and I]. (Shinchô bunko.) Tôkyô: Shinchôsha.
- Brillat-Savarin (1967): *Bimi raisan* [In Praise of Delicacy, trans. of *Physiologie du goût*]. Trans. Sekine, Hideo and Matsumi Tobe. 2 vols. (Iwanami bunko.) Tôkyô: Iwanami shoten.
- Eagleton, Terry (1998): Edible écriture. In: Griffiths, Sian and Jennifer Wallace (eds.), *Consuming Passions: Food in the Age of Anxiety*. Manchester: Mandolin, pp. 203–208.
- Fowler, Edward (1988): *The Rhetoric of Confession: Shishôsetsu in Early Twentieth-Century Japanese Fiction*. Berkeley, Los Angeles, London: University of California Press.
- Hijiya-Kirschnerreit, Irmela (1996): *Rituals of Self-revelation: Shishôsetsu as Literary Genre and Socio-cultural Phenomenon*. Cambridge, Mass.: Harvard University Press.
- Himezaki, Serika (1998): Mori Mari romankan [Mori Mari: House of Romance]. <http://www.netlaputa.ne.jp/~serika/moripage2.htm> (found 16/5/2000).
- (2000): Mori Mari to shoku no byôsha [Mori Mari and the Depiction of Eating]. <http://www.netlaputa.ne.jp/~serika/maritoshoku.htm> (found 17/7/2000).
- Hirakawa, Sukehiro *et al.* (eds.) (1997): *Ôgai – sono hito to shûhen* [Ôgai's Personality and People Surrounding Him]. (Kôza Mori Ôgai, vol. 1.) Tôkyô: Shin'yôsha.
- Inoue, Hisashi (1984): *Jikasei bunshô tokuhon* [Homemade Reader: How to Write]. Tôkyô: Shinchôsha.
- Inukai Takeru *et al.* (1988): *Chichi no eizô* [Images of Fathers]. (Chikuma sôsho, no. 320.) Tôkyô: Chikuma shobô.

- Kaikô, Takeshi (1982): *Saigo no bansan* [The Last Supper]. (Bunshun bunko.) Tôkyô: Bungei shunjû.
- Kanai, Keiko (1995): *Mayonaka no kanojo-tachi: kaku onna no kindai* [The Women of Midnight: Modern Times for Women Writers]. Tôkyô: Chikuma shobô.
- Kanai, Keiko *et al.* (eds.) (1998): *Kôda Aya no sekai* [The World of Kôda Aya]. Tôkyô: Kanrin shobô.
- Kobori, Annu (1981): *Bannen no chichi* [Last Years of My Father]. (Iwanami bunko.) Tôkyô: Iwanami shoten.
- Kôda, Aya (1967): *Chichi, Konna koto* [Father, Things Like This] (Shinchô bunko.) Tôkyô: Shinchôsha.
- (1992): *Ki* [Trees]. (Shinchô bunko.) Tôkyô: Shinchôsha.
- (1993): *Bancha gashi* [Tea Cakes]. (Kôdansha bungei bunko.) Tôkyô: Kôdansha.
- (1994): *Kuzure* [Landslides]. (Kôdansha bunko.) Tôkyô: Kôdansha.
- (1995): *Daidokoro no oto* [The Sounds from the Kitchen]. (Kôdansha bunko.) Tôkyô: Kôdansha.
- (1996a): *Hokushû* [Thoughts of the North]. (Shinchô bunko.) Tôkyô: Shinchôsha.
- (1996b): *Kusa no hana* [Flowers of Grass]. (Kôdansha bungei bunko.) Tôkyô: Kôdansha.
- (1997): *Tsuki no chiri* [Dusts of the Moon]. (Kôdansha bunko.) Tôkyô: Kôdansha.
- Kuroda, Yoshiko (2000): *Chichi Inoue Yasushi no ichigo ichie* [The Ichigo Ichie Teaching of My Father Inoue Yasushi]. Tôkyô: Ushio shuppansha.
- Linford, Jenny (1996): *Writing about Food*. London: A & C Black.
- Lupton, Deborah (1996): *Food, the Body and the Self*. London: Sage Publications.
- Mennell, Stephen, Anne Murcott and Anneke H. van Otterloo (1992): *The Sociology of Food: Eating, Diet and Culture*. London: Sage Publications.
- Mishima, Yukio (1975): Mori Mari san [Miss Mori Mari]. In: *Mishima Yukio zenshû* vol. 35. Tôkyô: Shinchôsha, p. 231.
- Mori, Mari (1975): *Koibitotachi no mori* [Lovers' Forest]. (Shinchô bunko.) Tôkyô: Shinchôsha.
- (1981): *Amai mitsu no heya* [The Sweet Honey Room]. (Shinchô bunko.) Tôkyô: Shinchôsha.
- (1991): *Chichi no bôshi* [My Father's Hat]. (Kôdansha bungei bunko.) Tôkyô: Kôdansha.
- (1992): *Zeitaku binbô* [Luxurious Poverty]. (Kôdansha bungei bunko.) Tôkyô: Kôdansha.

- (1993): *Mori Mari zenshū*, Vol. 5, *Maria no kimagure gaki* [The Complete Works of Mori Mari; Maria's Capricious Writing]. Tōkyō: Chikuma shobō.
- Mori, Oto (1993): *Chichioya to shite no Mori Ôgai* [Mori Ôgai as a Father]. (Chikuma bunko.) Tōkyō: Chikuma shobō.
- Mori, Rui (1995): *Ôgai no kodomo-tachi* [The Children of Ôgai]. (Chikuma bunko.) Tōkyō: Chikuma shobō.
- Murai, Gensai (1997): *Kuidōraku no reshipi* [A Gourmet's Recipe]. (Rantie sōsho [Rentier Collection], 12.) Tōkyō: Kadokawa Haruki jimusho.
- Mure, Yōko (1996): *Zeitaku binbō no Maria* [Maria of Luxurious Poverty]. Tōkyō: Kadokawa shoten.
- Murō, Asako (1997): *Tai no tai* [The Bream within a Bream]. Tōkyō: Beni shobō.
- Nanjō, Takenori (ed.) (1998): *Bishoku* [Gastronomy]. (Shomotsu no ōkoku [The Kingdom of Books], 14.) Tōkyō: Kokusho kankōkai.
- Oliver, Kelly (ed.) (1997): *The Portable Kristeva*. New York: Columbia University Press.
- Sherif, Anne (1999): *Mirror: The Fiction and Essays of Koda Aya*. Honolulu: The University of Hawaii Press.
- Suzuki, Tomi (1996): *Narrating the Self: Fictions of Japanese Modernity*. Stanford: Stanford University Press.
- Takahashi, Gen'ichirō (1996): *Bungakuō* [The King of Literature]. (Kadokawa bunko.) Tōkyō: Kadokawa shoten.
- Tansman, Alan M. (1993): *The Writings of Kōda Aya: A Japanese Literary Daughter*. New Haven and London: Yale University Press.
- Yagawa, Sumiko (1997): "*Chichi no musume*"-tachi: *Mori Mari to Anaisu Nin* [Fathers' Daughters: Mori Mari and Anaïs Nin]. Tōkyō: Shinchōsha.