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The Encoding of Emotions in Ogawa Yōko's Works: *Sensory Narration* and *Mood Tableaux*

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> The prose was unremarkable, as were the plot and characters, but there was an icy current running under her words, and I found myself wanting to plunge into it again and again.[1]

The present article investigates in what way emotions are encoded in the works of the well-known Japanese author Ogawa Yōko 小川洋子 (b. 1962) and reveals how specific techniques of encoding impact the affects and feelings of the hypothetical reader. It argues that emotions predominantly occur in their pre-reflective form; for example, as affects that are expressed by *sensory narration*. The study demonstrates that protagonists cannot verbalize or thematize reflected forms of emotions (i.e., feelings), or they stop at the affective level, primarily at the perception of physiological reactions. *Sensory narration* is embedded in the fairytale-like and yet uncanny-seeming basic mood that characterizes Ogawa's writing. This mood is largely generated by sequences that will be defined in the present article as *mood tableaux*. After a clarification of the issue of the quality of mood in the text and the textual encoding of emotions (both affects and feelings), text-based and empirical approaches from the field of literary studies will be incorporated in an outlook on future research on this topic. The hypothesis is that due to the sensory and affective narration style, readers subconsciously shift to an affective perception mode, which subsequently turns into a mode of perception based on feelings. This is because, in contrast to the characters, the reader cannot stop at the affective level and thereby cognitively steps in for the protagonists. The reader reflects on the affective during the reading process and is moved by the feelings that the protagonists lack; he or she fills the psychological void in the text.

This article makes a contribution to Japanese and literary studies by applying and expanding assumptions from the affective sciences on narrative emotions in texts from contemporary Japanese literature. It focuses on the notion of affects, both on how affects are inscribed in texts and what effects textually-anchored affects can have on the reader. Furthermore, this expands narrative theory with new concepts that can be applied not only to Japanese literature but also to modern and contemporary narratives in literatures around the world.

At first glance, emotions only play a small part in the writing of Ogawa Yōko. They are seldom named or addressed, and her texts provide only a few direct insights into the psyche of her protagonists. Yet emotions are key to understanding Ogawa's works and their impact. The thesis of this article is that in Ogawa's writing, emotions exist as affects in a pre-reflective form, subtly embedded in a mysterious, unsettling, fairytale-like mood, which opens an affective space to the reader. The manner in which emotions are encoded in Ogawa's writing also accounts for their strong potential impact on affect and feelings and explains why readers are drawn into this hermetically sealed-off world to the point of physically experiencing narrated events. This world centers on the alternatingly painful and distressing dynamic between remembering and forgetting, holding on and letting go, and the extent to which one can lead to a loss of self, and the other to obsession. Above all other themes, however, stands the omnipresence of emotions seeking their way through sensory perception.

In order to describe both the encoding of emotions in Ogawa's writing and their potential impact, a distinction is made between two separate forms of emotions, namely *affects* and *feelings*. Affects are universal, pre-reflective forms of emotions which can manifest themselves through the perception of sensory stimuli in a particular environment and the physiological reactions thus triggered. Feelings, on the other hand, are culturally variable and cognitively processed expressions of emotions, which can take on complex forms such as secondary emotions. My thesis is that in Ogawa's works, emotions most often exist in the form of affects rather than feelings. Ogawa uses a sensory narrative style which focuses on the visual, auditory, tactile/haptic, olfactory, and gustatory perception of the environment and is characterized by the description of the physical reactions of the protagonists to their surroundings. Since the narrator and the protagonist mostly overlap in Ogawa's texts, and her early stories are told from a first-person point of view, readers can share the sensory

perception of the main character and experience the world described by them firsthand.[2]

The affective framework for this *sensory narration* is generated by sequences I refer to as *mood tableaux*. A *mood tableau* is a staged narrated passage void of elements furthering the plot that opens up a heterotopic experiential space in which a particular visuality, sound color, or olfactory color is described in a neutral and detached way.

Examples from Ogawa's literary oeuvre will be used below to illustrate how emotions are represented as affects or, less frequently, as feelings, and what impact they have.[3] Brief definitions of the terms *emotion*, *affect,* and *feeling* will be followed by an analysis of the mood in Ogawa's works, which is pivotal when it comes to framing *sensory narration* and the development of the potential impact of the texts on affect and feelings. Subsequently, the sensory and affective narration will be defined and explicit representations of feelings examined. In the process, examples will also be presented to highlight how Ogawa's poetology is reflected within her writing in terms of emotions. Finally, in the outlook, the potential impact of the texts on affect and feelings will be derived from the theses on the encoding of emotions.

Considering that since the beginning of her career in 1989, Ogawa has written over thirty-five novels and multiple essay collections that were translated into many languages, it is surprising that, globally, more articles on her numerous works have not been published.[4] The main focus of literary reception concerning Ogawa's works are the themes of memory, loss, body, gender, fairy tales, and religion, and some of these contributions mentioned the mood and spaces specific to her literature.[5] Moreover, a few articles touch upon emotions although they do not focus on Ogawa's narrative style in the first instance. Grace En-Yi Ting deals with Ogawa's representations of femininity in relation to extreme emotions and irrationality and analyzes how Ogawa's stories critique, reject, or play with such issues, but Ting does not define emotions as such and does not deal with the question of *how* emotions are narratively inscribed in the texts.[6] Furthermore, in my opinion, those "extreme emotions" and the irrationality mentioned by Ting are not always gender-biased, and neither can they be attributed to femininity in Ogawa's works, since there are also male protagonists who are described with such characteristics. Eve Zimmerman briefly mentions the terms "affect", "emotion" and "affective energy" in discussing the space of melancholia in *Mīna no kōshin* ミーナの行進 (Mīna's march, 2006) with reference to

Jonathan Flatley's theories on emotions and affects.[7] Also, special mention must be made of the Japanese contributions by Ōta Wakaba on perception and consciousness, Abe Masahiko on the theme of fear, Ōmachi Mitsuyo on the subject of physical awareness, Kobayashi Kōichi on vagueness, and Takahashi Toshio on hatred and disgust in Ogawa's writing.[8] A detailed Japanese monograph on Ogawa's collected works was provided by Ayame Hiroharu.[9]

Emotions, Affects, and Feelings—An Attempt at a Definition

Emotions are a universal component of human existence. Ever since emotions became a research subject, and particularly since the 1960s, countless studies in the fields of sociology, neurology, cognitive science, psychology, philosophy, and cultural studies have tried to define emotions, grasp their individual and social significance, and understand their functions.[10] In theoretical debates, terms from the semantic field of emotions such as *feeling*, *affect*, *passion*, *mood* or *sentiment* appear, along with proposals as to what distinguishes them from each other. All in all, it can be determined that there is *no* consensus in emotion theories on how to define feelings, affects, and emotions, which are the focus of the present paper. The countless definitions available vary significantly depending on the area of epistemological interest. In emotion research, however, there is a general consensus that emotions are psychophysiological processes triggered by the conscious and/or unconscious perception of an object or situation and that these emotions are accompanied by physiological changes, specific conscious mental processes, the subjective experience of feelings, and behavioral willingness. Numerous studies conclude that emotions have an affective-phenomenological, cognitive, physiological, and motivational functional dimension.[11] In the present paper, "emotions" is used as an umbrella term for "feeling" and "affect", building upon the following definition of emotions and feeling by Puca:

> Many definitions [of emotions] have […] in common that they refer to a complex phenomenon that involves changes affecting various components. Physiological reactions […], such as an increase in heart rate, perspiration or the dilation and constriction of blood vessels (blushing and turning pale) can be observed and measured quite easily. This also applies to behavioral components, such as changes in facial expression, gestures, posture and pitch. It is more difficult to measure the experiential component, referred to in German as *Gefühl* (feeling). This is accessible only to the 'feeling' person in question […]. The behavioral and physiological components

> alone are not necessarily indicative of the subjective component. On the one hand, this has to do with the fact that to date it has not been reliably established that physiological reaction patterns can be ascribed to different feelings, such as shame, fear or surprise […]. Emotions play an important role in motivational processes […]. They trigger goal-driven behavior […] and accompany it. Emotions develop with needs […] and when an opportunity to satisfy them is a prospect.[12]

In my usage, "feeling" refers to the subjective and experiential component of a conscious, cognitively processed emotion. Feelings are not necessarily accompanied by physiological responses, so one typically needs to resort to, for example, introspective self-reports by the experiencing person instead of being able to measure feelings directly.[13]

A term that has gained importance in research in the past three decades, and that has so far only been marginally addressed in literary studies, is *affect*. Many recent studies from sociology, social psychology, anthropology, and cultural and media studies discuss affect in the context of Affect Theory, which employs the term to denote relational dynamics between bodies or objects in a particular domain, i.e. affect as relations, intensities, or capacities.[14] In research disciplines in Affective Science, however, affect generally refers to emotional phenomena. Whereas in English affect often serves as a superordinate label, in German usage, affects (*Affekte*) are commonly understood to specifically denote "short and intense emotional states."[15] Furthermore, treating affect as a separate category from feelings can be justified based on biological grounds. According to the "primacy of affect" theory,[16] there is evidence to presume that affective reactions are produced by "a basic emotional processing system that […] operates independent of conscious emotional experience."[17] This evolutionarily older system operates more rapidly than the cognitive system and often directly leads to motor responses including physiological reactions.[18] They manifest themselves physically in, for example, changes in pulse rate or glandular and muscular activity. Accordingly, I use "affect" to refer to a spontaneous and intense emotion that is pre-reflective, nonconscious, and typically involves physiological reactions.

For the present article, affect plays a crucial role in the encoding and impact of emotions in literary sources from contemporary Japanese literature, as the notion of *sensory narration* is developed from decoding the encoding of affect.

Theoretical-Methodological Considerations on Emotions in Literary Texts

By now, the question of forms and functions of emotions has arrived in literary studies.[19] This is important because emotions in literary texts are in narrative form, and thus private and societal dimensions of meaning that exist in real space cease to apply, whereas others, such as the instance of the narrator, who can comment on incidents in the text or the interior world of characters, is added. The main areas of literary emotion research are empathy and pathos studies, investigations on reception behavior and emotionalization techniques. However, there are not only studies primarily classifiable as empirical emotion research, but also papers dealing with cultural evaluations and representation forms of various emotions such as grief, wrath, or love, or that filter out key scenarios of literary genres with fixedly associated emotions.[20] These studies typically use text and reception-oriented approaches and present theoretic-methodological access to literary emotions, which shall be adopted as a basis for further considerations of emotions in the works of Ogawa.[21] Most notably, works by Simone Winko and Claudia Hillebrandt should be mentioned, which consolidate approaches from literary studies, psychology, cultural studies, semiotics, and sociology.[22] The textual representation of emotions is highly heterogeneous, as also shown by the studies mentioned, and one should be cautious about generalized derivations and rules regarding the depiction of emotions. Not only does each era or culture come up with different encodings of emotions, but even within one culture, synchronously, there are also countless ways of narratively anchoring emotions. However, as pointed out in research on emotions, there are time-specific, culture-specific, and genre-specific conventions regarding the linguistic representation of emotions. It is crucial that literary emotion research has come to openly deal with the insight that emotions can only be defined according to one's epistemological interest and, moreover, approaches from different disciplines need to be combined to be able to appropriately approach the field "emotion and literature." In this context, it is vital that the encoding of emotions in text cannot be fully grasped without also considering its impact/effect. Any attempt to ignore the recipient in emotion research is bound to fail. Instead, it is necessary to find a way to deal with the emotions of the narrator, the characters, the (hypothetical) recipients or even the author.

Hillebrandt proposes a prototype semantic approach for investigating the encoding of emotions and their effect on the reader. This approach

assumes that there are scripts or schemata with particular sequences of events in certain contexts that are congruent with one's own emotional experience. Emotions are bound to a specific form that is narratively anchored in the text and that varies according to culture, time, or society.[23] With reference to sociological studies on emotions and taking into account Winko's theses on the code structure of emotions, Hillebrandt concludes:

> The fact that emotions can also be understood as being culturally coded, and thus partially standardized and intersubjectively comprehensible, justifies the literary analysis of texts with regard to emotions even without empirical measures [...] The description of emotionally encoded parts in literary texts allows, by application of the corresponding emotion rule, [...] for conclusions to be drawn about existing or at least stereotypically expected emotions.[24]

According to Wolfgang Iser's theories in empirical literary studies, it can be justified to make statements about a text's effect based on its structure, that is to say, to use a text-centered approach to describing emotional impact potentials. The problem is, of course, that it is not possible to completely decipher which emotional reaction belongs to which code or which representational convention of a certain emotion, but approaches from the cognitive sciences, reading and emotion psychology, linguistics or evolutionary psychology offer orientation aids with regard to a particular culture or epoch in order to extrapolate impact potentials. A promising approach from evolutionary psychology comes from Katja Mellmann, who points out that, strictly speaking, traditional philological approaches from text analysis can only deal with the mimesis (what a character feels in the text) or the literary elaboration (an emotion is associated with a certain motif or symbol in the text) of emotions in the text. However, one cannot call something a funny scene or a sad outcome "without referring to the emotional effect of the texts on a reader. And this effect can only be determined by the correlation of certain text features with the regularities of the reacting psyche of a reader."[25] Mellmann rather focuses on unconscious emotional reactions, which refer to simple psychological structures, when she uses an evolutionary-biological approach to draw conclusions about the emotional effect of texts on the reader. The reflex-like emotional reaction is limited to "basal physical processes," whereas "emotion-driven cognitions," which are experienced as feelings, are dependent on cultural and individual circumstances.[26] The reception process of narrative texts must be modelled according to the

scheme of a stimulus-reaction chain. She develops her core thesis, viz. that media or fictional stimuli/emotions are equivalent to so-called "emotional dummies," in the course of addressing the works of the emotion psychologist Klaus Scherer and the evolutionary psychologists Leda Cosmides and John Tooby. By consuming literature, an "emotion program [is] initialised" already on a neuronal level through propositions in the text[27] because our "emotional trigger schemes" are activated.[28] Our emotional apparatus reacts to these dummies, which are evolutionarily irrelevant stimuli, with inherited physical and psychological mechanisms. Described emotional reactions of recipients to narrative texts, films, and other media thus show that dummies such as characters in novels were sufficient to trigger emotions and that facticity plays no role in these triggering schemes.

Regarding the encoding of emotions in narrative texts, we are dealing with linguistic phenomena. Emotions in texts are always narrative or fictional. Semiotically, in literature, emotions represent a "self-contained code and at the same time are themselves culturally coded."[29] Winko has determined that emotions in literature can be explicitly or implicitly thematized/named or represented/expressed through various conventionalized (linguistic) means:

> In order to analyze the thematization of emotions in literary and non-literary texts, it is necessary to ask which propositions a text contains that refer to emotions. Usually, they are formulated explicitly, but it is also possible that the thematic emotion in a text is not named but rather paraphrased and first must be made explicit in an analysis. What needs to be examined is what is said about emotions. […] The 'presentation' of emotions is understood here as the linguistic representation of emotions whose occurrences do not themselves form propositions (but may be part of propositions) and which are implemented in the text by implicit linguistic and structural means.[30]

According to Winko, thematization is thus deemed to exist if the narrator or the characters name emotions, talk about their quality and evaluate them. Accordingly, thematization is usually explicit and can be identified, among other things, by so-called emotion words (*Emotionswörter*). When emotions are presented, they usually occur implicitly, for example, if a protagonist cries, which refers to being sad. Also, described room structures, symbols, metaphors or weather conditions can refer to emotions. The authority expressing emotions in various ways is usually the narrator or a protagonist. However, sometimes emotion-encoding

sequences cannot be attributed to either of the two parties, as they may also be encoded precisely where they are neither thematized nor represented.

The fact that in Ogawa's texts emotions are primarily encoded as affects makes it easier to trace the stimulus–response chain, for example, what effect the encoding of emotions has on the hypothetical reader. Narrating, and thus also encoding, is mostly restricted to sensory processes that elicit a subconscious affective response on the part of the hypothetical reader. The protagonists do not seem to perform any cognitive processing of the affective reaction, for example, the feeling dimension of the emotion is absent. Therefore, little culture- and time-specific knowledge of Japan is required for the interpretation of encoded emotion in Ogawa's works. In my view, this is also a piece of evidence for why her works have a similar effect on readers globally and are only minimally tied to space and time.[31] The potential effect of *sensory narration* on the reader can first be located on the level of affects, for example, the subconscious universal bodily reactions to the text. These can be accessed within literature and within the framework of the literary communication system through physiological descriptions, and there is no need to analyze complex cognitive and psychological processes that would have to be examined in the case of feelings. In Ogawa's works, feelings are only explicitly marked by emotion words in a few places and are hardly thematized even when named. Just like affects, they are implicitly embedded most notably in so-called "moods," spatial structures, and landscapes.

Based on these definitional and theoretical-methodological considerations, it will be shown in the following how emotions as affects and feelings are implicitly and explicitly encoded in Ogawa's works.[32] From this, assumptions about the impact of the texts are derived, which will serve as an outlook on further research results. Before that, however, the text-internal mood that affectively colors Ogawa's works is examined.

The author's complete works serve as the corpus from which I select representative textual examples for my close readings that illustrate my theses. Both the concept of *sensory narration* and that of *mood tableaux* are developed primarily from literary texts themselves and not from emotion theory, which, paradoxically, is only of limited help in defining emotions and their narrative construction in Ogawa's works more precisely.

Mood Tableaux

Even though the prevailing mood in Ogawa's texts is difficult to determine, it is singled out as one of the distinguishing features of her writing in the

context of Japanese, German, English, and French critiques and reviews, especially in newspapers and magazines. Her style is generally described as cool, subtle, sober, and clear.[33] Incidentally, also adjectives such as fairytale-like,[34] strange/mysterious[35] or oppressive[36] come to mind. The basic mood in Ogawa's writing serves as a vessel or frame for the sensory and affective narrative and also plays a role in determining the effect of her texts. In this essay sequences will be identified in Ogawa's texts in which this mood is created with the help of specific elements and devices. These sequences will be referred to as *mood tableaux*. In Ogawa's writing, *mood tableaux* consist of several components, such as heterotopic settings, scenic narrative techniques, and the description of emotionless perception. Signposting a particular mood, they typically appear at the start of a text or in scenes in which protagonists set foot in a heterotopic place for the first time, frequently interrupting the characters' dialogue. Strikingly, they do not further the plot and appear to be "retarding" textual elements, making it possible to delve into the landscape and experience it, just as one would by pausing to look at the postcard or picture book representation of an idyllic scene.

In the field of literary studies, there are many studies involving the term "mood," which for a long time was used with caution and an apologetic attitude on account of its vagueness and theoretical shortcomings. According to Stefan Hajduk, who has dealt with the history of mood in literary studies, this would not be necessary if, in literature, mood were regarded "as a phenomenon conveying and conveyed in aesthetic objectivations."[37] Taken as a basis here is the definition of mood of Meyer-Sickendiek,[38] who sees it not just as a state of mind, but also stresses its "Gestalt psychology" dimension.[39] In its capacity as "background" or "permanent tint," it can be applied to the fictional world, especially since the basic mood in Ogawa's works is generated mainly by the disposition and perception of the characters. The protagonists themselves often mention the specific mood/atmosphere (空気 *kūki*/風景 *fūkei*/情景 *jōkei*/景色 *keshiki*) of a location in the text. Yet this does not make it easier to grasp since in the same breath, the characters describe the mood using adjectives such as "strange/peculiar" (不思議な *fushigi na*) and "special" (特別な *tokubetsu na*), thus blurring it again. Why "strange"? And what exactly does "special" mean? To this the characters give no answer—not on a psychological, motivational, or linguistic level.

Mood tableaux are tightly connected to the spaces or settings in which the plot unfolds. They are almost exclusively heterotopias, as defined by

Michel Foucault in his essay "Des espaces autres" (1967). Just like utopias, he includes them in a group of spaces "that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect."[40] Heterotopias are thus places that can be found both inside and outside of society, places in which the prescribed norms and rules of a particular time and society are only partly valid or applied—or not at all. They are models of counter-spaces which reflect social conditions in a unique way. The fact that heterotopias are subject to an opening and closing system also turns them into isolated spaces sealed off from other places. Entering a heterotopia is the voluntary or involuntary (ritualized) passing of a threshold. In relation to Ogawa's texts, the quality of heterotopias as heterochronias is interesting in so far as they also suspend the normal course of time. This happens, for example, when, just like museums, libraries or archives, they indefinitely accumulate time and thus dissipate it. Among other examples of "eternity heterotopias" and "time heterotopias," Foucault includes gardens, cemeteries, mental homes, brothels, prisons, hotels, cinemas, theaters, and ships. Ogawa's stories take place in heterotopic places such as museums, libraries, hotels (lodges), hospitals/clinics, market squares, laboratories, department stores, (indoor) swimming pools, orphanages, nursing homes, dormitories, gardens, kindergartens, uninhabited islands, spas, aviaries, boats, and cellar-like hiding places/prisons. In her works, settings such as garden pavilions, school canteens, stables, greenhouses, balconies, school yards, baseball stadiums, and factories can also be seen as heterotopias. At other times, the action unfolds in what Marc Augé calls *non-lieux* (nonplaces), such as train stations, parking garage rooftops, buses, or other transit spaces.[41] The heterotopic sites in Ogawa's texts remove both time and (social and cultural) space. This literary device is the first component required to understand the creation of the fairytale-like and impalpable other-worldly mood typical of her writing. Mina Qiao remarks that Ogawa opens "liminal spaces" in which bodies become "liminal bodies."[42] This fits well with my thesis of heterotopic spaces as an important characteristic of Ogawa's literature, but Qiao concludes that these spaces initiate a dissolution of the body in order to liberate the mind (spirit). For me, however, these heterotopic spaces are a precondition for the sensory to unfold. Zimmerman referred to those uncanny spaces as an "internal landscape" where "time slows down or even seems to wind back on itself."[43]

A second component is the precise composition and representation of these spaces. The characters describe them scenically/cinematically, like backdrops or sets equipped with movable pieces. Yet the scenic description is highly selective—in other words, it only takes place in snippets. Constantly recurring props include watch- or bell towers, wells, ice cream parlors, flower shops, shop windows, stained-glass windows, bicycles, pigeons, oak trees, lighthouses, china dolls, old iron gates, and chandeliers, and even characters such as balloon vendors and artists with easels. Remarkably, these exteriors usually correspond to clichéd representations of a provincial West European idyll:[44]

> It was a beautiful Sunday. The sky was a cloudless dome of sunlight. Out on the square, leaves fluttered in a gentle breeze along the pavement. Everything seemed to glimmer with a faint luminescence: the roof of the ice-cream stand, the faucet on the drinking fountain, the eyes of a stray cat, even the base of the clock tower covered with pigeon droppings.
>
> Families and tourists strolled through the square, enjoying the weekend. Squeaky sounds could be heard from a man off in the corner, who was twisting balloon animals. A circle of children watched him, entranced. Nearby, a woman sat on a bench knitting. Somewhere a horn sounded. A flock of pigeons burst into the air, and startled a baby who began to cry. The mother hurried over to gather the child in her arms.
>
> You could gaze at this perfect picture all day—an afternoon bathed in light and comfort—and perhaps never notice a single detail out of place, or missing.[45]

Interiors, on the other hand, resemble elegant, palatial western rooms with high ceilings typical of upper-class homes of the turn of the twentieth century:

> When I finally got tired of walking, I stopped in front of an old stone house. A huge oak tree grew in the front yard. There were lace curtains in the windows, and bright red flowers in the planters. An elaborate design had been carved into the paneling on the front door. There was no sign of anyone in the house, only the sound of oak leaves rustling in the breeze.
>
> The rusted sign on the gatepost was hard to read, but I managed to make out the characters for "Museum of Torture." Just the spot for me right now.
>
> Bright colors streamed in through a stained-glass window high above the lobby. There was a curved staircase at the back of the room. An umbrella stand with a mirror, two high-backed chairs, a piano that looked like it

> hadn't been played in years. A hat rack and a few other carefully arranged pieces of furniture. The rug on the floor was soft and deep. An empty vase had been set on a side table, and a porcelain doll with curly hair sat on one of the chairs. A lace runner with a pattern of swans covered the shoe cupboard. Everything was very elegant.
>
> But the air was stale, as though the room were holding its breath, and the only thing that moved was the light from the windows when the oak leaves fluttered outside.[46]

However, the seemingly precise, realistic description of exteriors and interiors fails to lead to the representation of individual, unique or particular sceneries. Instead, it conjures up an interchangeable image detached from space and time. Rather than allowing the readers to visualize a specific bell tower, this descriptive technique presents them with the image of a tower similar to one that might be found in a fairytale or a picture book. Since precise descriptions are only provided for details of the setting and its props, the overall picture remains sketchy. Even the details described, such as a clock on a tower, rely on specific cultural knowledge of what a tower with an old mechanical clock, a soldier, and a rooster should more or less look like. In order to make up for the omitted description of the tower as a whole, readers are forced to complete the image in their mind's eye. Overall, the precise visual awareness and scenic description only focus on details that evoke specific (abstract) images. Although at first sight, the narrative technique appears precise and realistic, it ultimately blurs things. At the same time, it contributes to a fairytale-like, dreamlike, unreal, timeless mood exuding a mysterious aura.[47]

Although in *mood tableaux* the depiction of perception through the five senses also plays a role, it is presented from a seemingly impassive perspective, detached from body and soul—unlike the passages narrated sensorily and affectively. The characters may move in the setting and perceive stimuli, yet physiological and emotional reactions fail to occur. The emotionless description of sensory perception harbors a disconcerting moment, pointing at an absence within the presence and the inability of the characters to establish a connection with their surroundings. They face what they see, hear, or smell indifferently, taking on the function of a camera.

Describing what they see clearly and graphically, the characters still fail to connect with it. Their failure to place or evaluate it further underlines their indifference. Like mere spectators, they do no more than call the weather, sounds, and smells in their setting by their respective

names. The conspicuous contrast between brightness and darkness or light and shadow with reference to the weather is transcended by the all-encompassing silence which prevails in Ogawa's writing. The density of this silence, qualified as "deep," "all-encompassing," "breathless," "penetrating" or "overpowering," engenders something akin to a vacuum and establishes the hermetic seclusion of the narrated world:

> But at the same time there was something deep and weary about the silence that hung over the place, something almost sinister that could not be explained away by the fact that it was spring break and the residents would be absent.
>
> I paused for a moment at the gate, overcome more by this silence than by nostalgia. Weeds had grown up in the courtyard, and someone had left a helmet by the bicycle rack. When the wind blew, the grass seemed to whisper.
>
> I looked from window to window, searching for any sign of life. They were all tightly closed, as if rusted shut, except one that stood open just a crack to reveal a bit of faded curtain. The dusty porch was littered with clothespins and empty beer cans.[48]

When sounds, which often seem to originate far away, do penetrate this silence, their impact is all the more powerful. Moreover, on account of the strained silence, every sound, however faint, becomes clearly audible. The absence of sounds sharpens the auditory sense.[49] While outside, the protagonists may hear the splashing of a fountain, the chirping of birds, the shrieking of children, the babble of voices, the crunching of tires on gravel, the rumbling of a train, the wail of a siren or the pealing of bells, but they describe these sounds impassively, as if from a great distance. Haptic and gustatory perceptions hardly play a role at all in *mood tableaux*, which indicates that the protagonists experience their environment passively, not actively. Even though they may be flooded with visual, acoustic, and olfactory stimuli, the protagonists perceive them from a distance like mere bystanders. Touching or tasting, on the other hand, would require active participation and call for the protagonists to actively engage with their surroundings.

Emotions in Ogawa's writing are embedded in the basic mood described above, which contributes significantly to the potential emotional impact of her texts: by means of heterotopic places, silence akin to that found in a vacuum, and scenically detailed yet blurring descriptions, a hermetically sealed off dream-like or fairytale-like world is generated,

which creates a space for affective experiences. In contrast to passages narrated sensorily and affectively, perception in mood sequences is described in a more distanced mode.

The Sensory and Affective Narrative

Reflection on emotional states plays only a small part in Ogawa's narrated worlds. There is little insight into the inner worlds of characters, and their motives remain unclear. Instead, their sensory perception comes to the fore. Ogawa's narrative is sensory—in other words, she describes the sensory perceptions and affects triggered by stimuli perceived by the protagonists. The characters themselves are generally not in a position to reflect, having to depend on their bodies when perceiving the world. While they try to make sense of things by means of their visual, auditory, haptic/tactile, olfactory, and sometimes gustatory perception, they are incapable of processing stimuli and affects cognitively.[50] Noriko Mizuta points to the consequences of the fact that Ogawa's protagonists fixate on parts of the body such as ears and fingers: "… the body loses its integrity as an organic entity and stops being a *topos* that gives rise to meaning. … The brain, the heart, and even the womb become mere organs, no longer integrating the body or linking symbolically with the mind. When the protagonist attempts to find salvation through and concentrate her senses in those fragmented organs, the only thing that appears is her own deranged inner world."[51] I agree with the importance of the sensory for the protagonists, but I do not think that the attempt to experience body parts in that way leads to destroying the integrity of the body, because no organic entity and no meaning that might be embodied through the body exists in the first place. The protagonists seem to have no awareness of their own existence, and for this very reason, they focus on affective perception in an attempt to reassure themselves about their existence and place in the world. The questions of identity or even salvation are too distant because even the protagonists themselves fail to comprehend and legitimize their own existence, which they try to do by means of sensory perception.

Affects manifest themselves through the description of physiological reactions to the environment. When emotions cannot be verbalized as feelings, the body reacts instead. Physical sensation thus becomes a primary means of manifesting emotion. As such, it replaces cognition. The range of affects described in the characters is broad. Most often they react to sensory stimuli in particular situations with shaking, light-headedness, stabbing pain, an "unbearable" tightness of the chest, or shortness of breath.

The following affects are also frequently mentioned: a racing pulse, palpitations, damp/sweaty palms, chills down the spine, a lump in the throat, fidgety fingers, nerves stretched to breaking point, petrification, numb and dulled senses, diffuse pain, horror, shock, goosebumps, wincing, quivering lips, beads of sweat, sighing, stomach cramps, heavy arms and legs, a headache, nausea, and gasping for air.[52]

However, sensory and affective narration is more than the excessive enumeration and representation of physiological stimuli and the reactions they produce: it is also the description of physiological reactions to hypothetical or remembered stimuli, which can, at times, trigger even stronger stimuli and affects.

Hypothetical and remembered stimuli and affects are most obvious with regard to the haptic. In one example taken from the story cycle *Kamoku na shigai, midara na tomurai* 寡黙な死骸 みだらな弔い (*Revenge: Eleven Dark Tales*, 1997), the protagonist, a bag designer, imagines what his female customer's heart would feel like to him. First, he observes its "pulsing" as well as the fact that the blood running through the "fine veins and arteries" is actually "clear, not red."[53] Next, a visual description of the imagined haptic/tactile quality of her breasts is given until eventually the heart is perceived through his perspective as follows:

> A pale pink membrane of delicate muscle tissue surrounded it. What extraordinary, breathtaking beauty! Would it feel damp if I cupped it in my hands? Would the membrane rupture if I gave it a squeeze? Could I feel it beating? Feel it shrink from my caresses? I wanted to run my fingertips over each tiny bump and furrow, touch my lips to the veins, soft tissue on soft tissue, the pressure of her pulse against my skin …. I could easily lose myself to these thoughts, but I knew I had to keep this desire in check, had to play my role and make the perfect bag for this heart.[54]

The imagined haptic, thus induced by the visual, is characteristic of Ogawa's writing. By being described in this manner, the visual obtains a haptic and tactile quality, which I express as *haptic visuality*—this can also be understood as *impeded tactility*. By visually feeling or imagining minutely detailed tactile and haptic qualities, the impulse to actually touch can be weakened or wholly prevented.[55] Although the characters in Ogawa's writing rarely touch anything, the opposite impression is created in the reader due to the *haptic visuality* of the description.[56] The olfactory, too, can take on a tactile quality when the female protagonist in *Yohaku no ai* 余白の愛 (Blank love, 1993) says: "The two of us had remained silent,

and on my skin, I could feel the flow of the fragrance that was increasingly getting denser. It was wavering like mist while rising from the darkness."[57]

It is through the visual, the most important form of perception in Ogawa's narrative, that the characters describe people and objects as though they were touching them—by mentioning tactile and haptic stimuli which could hardly be revealed by a purely visual association. This also applies to the surface texture of objects (especially their degree of hardness or softness) and to their temperature. *Sensory narration* prioritizes the question of "how" over "why" and "what," as is the case here, for example: "It was just white paper, but it felt strikingly different. Not artificially smooth. It had a natural white color and just the right tension and elasticity—like human skin."[58] Here, too, the description of the properties of an object features quite prominently. The sensory narrative allows the reader to step into the characters' shoes and experience the narrated world through all the senses: "The rain sounded so close—as if it were raining inside my ears. It felt as if my eardrum, the ossicles and the semicircular ducts had become wet. […] Since I was drenched and cold from my long walk in the rain and now shivering, I turned on the heating. After rattling noticeably, it started to blow dusty warm air into the room. While I was drying my hair in the stream of warm air, I listened to the rain for a long time."[59]

As a counterpart to (1) factual, (2) hypothetical, and (3) remembered stimuli, the (1) absence of stimuli, (2) their hypothetical presence, and (3) remembered absence also trigger sensory reactions in the characters, which in turn become part of *sensory narration*.[60]

On many occasions, a sensory stimulus received by one of the five senses leaps over to another. While some sensory leaps are caused by an actual trigger, they are sustained by hypothetical or remembered sensory stimuli. Conversely, they can also be caused by imagined stimuli or their absence and result in actual stimuli perceived by other sensory organs. The number of possible combinations is substantial, as in the case of the auditory and the visual, for instance: "'I hope the rain's stopped,' he added, looking up at the ceiling. As I traced his profile with my eyes, I realized that I could never ask anything of him again: not caresses, not protection, not warmth. He would never dive into the pool inside me, clouded as it was with the little girl's tears."[61] Hearing (and not hearing) is the second most important sensory field in Ogawa's writing; in some of her works the auditory is a central theme, as in *Yohaku no ai* or in *The Memory Police*. In sentences such as "Now I'm holding the ear ringing in my hand,"[62] it

takes on a tactile quality, while in others it may be olfactory (or, once again, visual): "I was convinced that the calm in the room would assume an almost physical form, like a gas leaking from the stopwatch he held in his hand."[63]

In many passages in the text, the first-person narrator leads the reader through various rooms by virtue of different, constantly alternating sensory channels. The various stages are perceived as follows:

> Then, in the darkness and silence, I heard the faint sound of running water—so faint I suspected it might disappear altogether if I stopped listening. As I lay in bed picturing this stream, my mind became calm and clear.
>
> I got up and looked out the window. The world was still; everything seemed to be asleep—the ginkgo tree, the Thought for the Week, the rusted chain on the gate—except for the water in the distance. I slipped quietly out of the room, following the sound.
>
> The upstairs hall was dark, lit only by the bare bulb on the landing. The doors to the children's rooms were tightly shut. The floor was cool against my feet.[64]

Elsewhere, various sensory organs operating simultaneously allow a room to be perceived as a whole: "Slowly, I moved into the interior. At every step, the wooden floor creaked under my feet. The smell of old wood, varnish, and time, seeping from the furniture, blended and filled the space. I felt the air growing denser. It was stagnant, not flowing anywhere, damply wrapping my shoulders and legs."[65]

In a rare example of the gustatory, the taste and smell of a soup triggers mainly visual and tactile associations:

> He'd brought me the same soup as the day before. A can as colorful as a box of candy, with a strange-tasting soup. This time, I paid special attention to the smell and texture while eating, but I still wasn't able to identify the ingredients. It smelled of a mixture of fruit peels, ocean breeze, and tree sap. On my tongue, it felt like freshly washed silk. But it tasted much better than the previous day. The hot liquid circulated through my body and permeated the inside of my ears.[66]

The association with freshly laundered silk points to a further characteristic of the sensory and affective narrative, namely its synesthetic quality. In synesthetic perception, the different senses merge together,

resulting in the visualization of sounds as colors and shapes, for example, or words and abstract symbols being ascribed smells and tastes. Another feature of Ogawa's narrative is that *synesthetic perception* is not necessarily dependent on actual stimuli: it can also be triggered by thoughts or ideas. Ogawa thus describes "sequences of notes" that "glisten […] like droplets,"[67] "the sound of a closing refrigerator door colliding with brightness,"[68] "a sound [that has] a certain warmth and modesty that is hard to describe,"[69] and a protagonist who associates the smell of Chinese tea with "dark red blossoms."[70] The number thirteen feels "cool and rough" to the female main character of "Domitorii,"[71] and the faint smell of hair tonic is associated with "fresh ocean blue."[72]

Ogawa's sensory narrative style guides the reader to a level of affective experience. By virtue of continuous descriptions of intense sensory perceptions, it leaves no room for cognition, creating a world of pre-reflective emotions into which the reader can delve. The fact that affect is a form of emotion becomes clear in "Domitorii" when the female first-person narrator and protagonist enumerates what she sees, smells, and perceives on a tactile level, and refers to feelings in this context.[73] The psychological opaqueness of the characters and their seeming lack of emotion or failure to reflect on feelings is eclipsed by the significance of affects.

The Naming and Reflection of Feelings

Emotions in Ogawa's writing are rarely named or thematized. When they do exist as feelings—in reflected form—and are verbalized, they remain relatively vague and mainly designate states such as tension/nervousness (緊張 *kinchō*), relief (安心 *anshin*, 安堵 *ando*) or being anxious/worried (不安 *fuan*/心配 *shinpai*). In the original, the terms used to describe these states vary only slightly in contrast to the detailed, synesthetic description of the sensory and affective. This can be understood as a first indication of the protagonists' failure to access their feelings.

Although they often refer to a strange (奇妙な *kimyō na*), unbearable (堪らない *tamaranai*), cruel (残酷な *zankoku na*), vague (取り留めない *toritomenai*), peaceful (安らかな *yasuraka na*) or dreadful (キツい *kitsui*) feeling (気持ち *kimochi*/感情 *kanjō*), this vague adjectival characterization of the feeling as such ultimately conceals more specific feelings behind it.

This inability to express feelings becomes obvious in passages such as the one below in *Kusuriyubi no hyōhon*:

> "A sad experience… Even if I think about it, nothing comes to mind. I can remember a few small mishaps, but I guess I haven't experienced any real misfortune yet."
> […]
> "Alright then. So what is your bleakest memory?"
> "Bleak… That's a strong word." I paused and sighed. A piano could be heard from afar. […]
> "Or the most embarrassing memory?" […]
> The notes of the piano sounded incoherent.
> "Or the most painful memory?" […]
> His voice and the notes of the piano melted together in my ears. The rough tiles hurt my back, and I would have liked to change position, but there was absolutely no space between us. My legs had gotten entangled in his white lab coat. And my shoes were stuck to the soles of my feet.
> "Yes, think about it. The most painful memory. Painful, distressing, frightening."
> He spoke in the same calm tone, but every single word sounded cold. Apparently, he had a great supply of such words at hand, and in spite of my persistent silence, he did not seem to want to give up.[74]

Here, the protagonist is coerced by a male character to deal with her feelings. However, she avoids verbalizing and reflecting on her feelings—instead, a description of sensory perceptions and affects ensues. Cognition is subordinated to a physical reaction or replaced by it.

From the entire spectrum of primary and secondary emotions in the author's oeuvre, it is mainly words localized in the semantic fields of "fear" (不安 *fuan*/心配 *shinpai*/怖い *kowai*/恐れ *osore*), "suffering" (苦しい *kurushii*), or "disgust" (吐き気 *hakike*) that can be identified in the following passage, which deals with the feeling of fear:[75]

> Suddenly, my body was filled with fear. A fear as if a heavy black curtain had been pulled over my head. […]. I took several deep breaths to take in the cleanliness.[76]

Even here, where fear is directly verbalized, it is conveyed sensorily and affectively. This is also true when it comes to the feeling of "disgust":

> The sink was overflowing with 'organic matter'.
> I was feeling nauseous, as if I had bitten off and swallowed some lipstick. To calm down, I opened the faucet of the water heater all the way, and while letting the water spurt onto the 'organic matter', I frantically tried to

> imagine the whiteness of the bedlinens and the sparklingly clean gas range in the hospital room.[77]

One of the characters reflects on the fact that the mere naming of feelings is more alien to her than the sensory perceptions connected with them, which have a much more powerful emotional impact:

> I couldn't look away. I wish I could explain how I felt at that moment, but I can't. If it were a feeling you could sum up with some common word like "horror" or "disgust," then I'm sure I would have forgotten all about it long ago. But before I was overcome by emotions my mind was imprinted with these incomprehensible images—globs of stew dripping from the shovel, boots buried in mashed potatoes.[78]

Positive feelings like love and joy also appear in the texts. Affection is almost exclusively expressed when female protagonists are interested in male characters, though this is more akin to fascination, admiration, or positively interpreted dependence. If the female protagonists are directly confronted with the question of whether they have loved, they are not sure.[79] When it comes to physical gratification or attention from a man, they can feel something akin to happiness (幸せ *shiawase*/幸福 *kōfuku*). Joy is something the characters derive almost exclusively from inflicting pain or having it inflicted on them as this gives them pleasure. The female main character in "Daibingu pūru" reaches the heights of pleasure and joy when she cruelly torments a young child from the orphanage, who is filled with fear.[80] Connected to this passage is a reflection on the theme of feelings:

> When we grow up, we find ways to hide our anxieties, our loneliness, our fear and sorrow. But children hide nothing, putting everything into their tears, which they spread liberally about for the whole world to see. I wanted to savor every one of Rie's tears, to run my tongue over the damp festering, vulnerable places in her heart and open the wounds even wider.[81]

Overall, both naming feelings and reflecting on them occur only rarely in Ogawa's writing. If feelings are named, this is not followed by further details about their nature, function, or value. The protagonists are not in a position to cognitively process emotions or draw any conclusions based on them. The simple naming of feelings in the examined passages above leads neither to a better understanding of the characters' psychological

processes nor to any involvement of the reader on the level of feelings, let alone identification with the characters. The potential emotional impact of the texts is instead exerted by the sensory and affective narrative, which, as demonstrated, unfolds in the moods and *mood tableaux* in Ogawa's writing.

Outlook—Potential Impact of the Texts on Affects and Feelings of the Reader

By means of a text-based approach, the present paper focuses on how emotions in Ogawa's writing are encoded as affects and feelings, and embedded in a basic affective mood. It has become apparent that emotions primarily exist as affects manifested through sensory and affective narration. The theses on the encoding of emotions in Ogawa's writing are currently considered in combination with their impact on the reader. Reviews have shown that Ogawa's texts have a strong emotional impact on the hypothetical reader.[82] That this should be the case—in spite of the paucity of emotion in the language used and the apparent absence of explicit and implicit emotions—is in accord with the theses presented here, given the subtle, far from transparent manner in which Ogawa encodes emotions. Through a definition of sensory and affective writing, and an analysis of the affective mood in her fictional world, an explanation of the affective mechanisms of action in her texts is presented, which, however, only partly accounts for the way they impact hypothetical readers in terms of feelings.

It is my thesis that by virtue of Ogawa's sensory and affective narration, readers are subconsciously led onto the path of an affective mode of perception, which subsequently turns into a mode of perception based on feelings.[83] By means of a consistently meticulous sensory description of the world from a first-person point of view, the reader experiences the sensory perceptions of the characters as if through a narrow tunnel. The inability of the characters to experience or even name feelings, and their consequent reliance on sensory and affective perception allow the reader to share the experiences of the characters affectively by virtue of this sensory first-person narration. The characters then remain on the level of the sensory and affective—or the text breaks off at this point. The reader, who has reached the affective level thanks to this narrative style, is thus left alone with any potential emotions. Unlike the characters, the reader cannot remain on the affective level, and consequently steps in cognitively for the protagonists, which means that in the process of reading,

the reader takes the affective into consideration and is moved by the feeling which the protagonist lacks. In this sense, it is the characters' failure to process sensory stimuli and affects as well as their cognitive limitations that produce a feeling in the reader which fills this psychological void.

In a longer study on the subject, I will elaborate further on the idea of combining the encoding of emotions in Ogawa's works with its resulting impact on affects and feelings of the hypothetical reader. At present, it serves as a brief outlook on future research into emotions in Ogawa Yōko's writing. In the future, the affect-reaction model developed here could also be applied to the works of other contemporary Japanese authors such as Yoshimoto Banana, Akasaka Mari, Murakami Ryū, Kanehara Hitomi, or Murata Sayaka. Moreover, Ogawa's narrative techniques, the aestheticization (of the body and objects) and their effect on the reader could also be discussed in the tradition of Gothic Novels (or their German counterpart, the *Schauerroman*), Dark Romanticism, or Horror, because the explicit thematization of affects is characteristic of these genres, which not only want to induce shiver, but also feature affects as their subject in a subtle way.

The inability to cognitively process and reflect on the inside, and the resulting reversion to the body or sensory as the last bastion of perception of reality, points to a crisis of the individual and its values and is an indication of psychological abysses. Through the analysis of sensory storytelling, an exceptional perception of the world and its effect on the individual becomes apparent, which should be further explored to reveal fears and desires in contemporary Japanese society as expressed in literature.

NOTES

[1] Yoko Ogawa, *Revenge: Eleven Dark Tales*, trans. Stephen Snyder (London: Picador, 2013), 148.

[2] This pattern also occurs in "Kusuriyubi no hyōhon" 薬指の標本 (The ring finger specimen, 1994), "Kanpeki na byōshitsu" 完璧な病室 (The perfect hospital room, 1989), "Daibingu Pūru" ダイビング・プール (The diving pool, 1990) or, for example, in "Domitorii" ドミトリイ (Dormitory, 1990).

[3] The original Japanese texts serve as the basis for the analysis, but where already available, quotations are taken from English translations. If my own translations from Japanese into English are used instead, for reasons of linguistic or content accuracy, this is indicated. All quotations from Japanese and German sources are my own translations.

[4] Apart from plenty of book reviews, there exist important English-language articles on Ogawa's writing, by Lucy Fraser, "Lost Property Fairy Tales: Ogawa Yōko and Higami Kumiko's Transformations of 'The Little Mermaid'," *Marvels & Tales* 27.2 (2013): 181–93; Lucy Fraser, "Alice on the Edge: Girls' Culture and 'Western' Fairy Tales in Japan," in *Re-Orienting the Fairy Tale: Contemporary Adaptations across Cultures*, ed. by Mayako Murai and Luciana Cardi (Detroit: Wayne State University Press, 2020), 309–34; Mayako Murai, "Before and after the 'Grimm Boom': Reinterpretations of the Grimms' Tales in Contemporary Japan," in *Grimms' Tales around the Globe: The Dynamics of Their International Reception*, ed. by Vanessa Joosen and Gillian Lathey (Detroit: Wayne State University Press, 2014), 153–76; Mayako Murai, *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West* (Detroit: Wayne State University Press, 2015); Eve Zimmerman, "Historical Allegories in Ogawa Yōko's 2006 'Mīna no kōshin'," *U.S.–Japan Women's Journal* 49 (2016): 68–96; Ronald S. Green (Ronald S. Green, "Konkōkyō Religious Ideas in the Writings of Ogawa Yōko," *Japanese Studies* 38.2 (2018): 189–205; Mizuta Noriko, "Women's Self-Representation and Transformation of the Body: Kōno Taeko and Ogawa Yōko," *Review of Japanese Culture and Society* 30 (2018): 105–19; Grace En-Yi Ting, "Ogawa Yōko and the Horrific Femininities of Daily Life," *Japanese Language and Literature* 54.2 (2020): 551–82; Mina Qiao, "Escaping the Physical: Liminal Body and Liminal Space in Ogawa Yōko's *Hotel Iris* / 小川洋子の『ホテル・アイリス』における異界と身体," *U.S.–Japan Women's Journal* 55/56 (2019): 153–73; and Foong Soon Seng and Gheeta Chandran, "(Re)Imagining 'Dystopian Space': Memory and Trauma in Yoko Ogawa's *The Memory Police*," *SARE* 57.1 (2020): 100–22. There are also German contributions to Ogawa's literature. First of all, there is an unpublished master thesis on Ogawa's early works by Katja Cassing from 1996, which I have no access to: Katja Cassing, "Ogawa Yōko: Die frühen Erzählungen: 'Das perfekte Krankenzimmer' und 'Der Tee, der nicht abkühlt'," (unpublished M.A. thesis, University of Trier, 1996). Then, Diana Donath briefly dealt with the content and characteristics of Ogawa's works in her articles from 2006 and 2012. Her 2012 article "Black Romanticism in Postmodern Japanese Literature: The Works of Ogawa Yōko," *Silva Iaponicarum* 32/33, Summer/Autumn, special issue (2012): 11–38, published in English, is based on the German version from 2006 (Diana Donath, "Dekadenz, Morbidität und Konservierung von Erinnerung: Zum Werk von Ogawa Yôko," *NOAG* 76.179/180 (2006): 255–69). In 2015, I wrote an article

covering almost the whole oeuvre of Ogawa, including texts by her that have not been translated into Western languages so far, for the *Kritisches Lexikon zur fremdsprachigen Gegenwartsliteratur* (KLfG): Elena Giannoulis, "Ogawa Yōko," in *Kritisches Lexikon zur fremdsprachigen Gegenwartsliteratur* (KLfG), ed. by Sebastian Domsch et al. (Munich: edition text + kritik, 2015). This article was also published in 2022 as a revised and updated version in *Japanische Gegenwartsliteratur* edited by Irmela Hijiya-Kirschnereit (Elena Giannoulis, "Yōko Ogawa," in *Japanische Gegenwartsliteratur*, KLfG Extrakt, ed. by Irmela Hijiya-Kirschnereit (Munich: edition text + kritik, 2022), 186–207). Further, I have published articles on Ogawa and *Kusuriyubi no hyōhon* in *Kindlers Literatur Lexikon* (KLL): Elena Giannoulis, "Ogawa Yōko," in *Kindlers Literatur Lexikon* (KLL), ed. by Heinz Ludwig Arnold (Stuttgart: J.B. Metzler, 2016); Elena Giannoulis, "Ogawa Yōko: Kusuriyubi no hyōhon," in *Kindlers Literatur Lexikon* (KLL), ed. by Heinz Ludwig Arnold (Stuttgart: J.B. Metzler, 2016). Lisette Gebhardt also mentions—amongst literature by other contemporary Japanese writers—Ogawa's texts in "Lifestyle und Psychodesign in der japanischen 'Moratoriumsliteratur'—Kawakami Hiromi und Ogawa Yōko," *Forschungen zur zeitgenössischen japanischen Literatur* 1 (2009). Even though there is more Ogawa research in other languages, at this point, I will only further mention Anna Specchio's articles in Italian: Anna Specchio, "Ogawa Yōko e la bellezza interrotta," *Orientalia Parthenopea* 14 (2014): 87–100; Anna Specchio, "Le parole dimenticate. Il racconto, la fiaba e il mito nelle opere di Ogawa Yōko," *Quaderni Asiatici* 119 (2016): 65–85; Anna Specchio, "Ogawa Yōko, 'Nuotare con un elefante tenendo in braccio un gatto', recensione," *Pagine Zen* 109 (2016): 1–2. There is also a French article by Aurélie Julia, "Yôko Ogawa ou le chant des ombres," *Revue des Deux Mondes* (February 2010), 89–94.

Ogawa's literary reception in Japan began shortly after her debut in 1989. From 1989 to 1999, this mainly took the form of book reviews, but there were also contributions focusing on three particular themes: physicality/physical concepts, "vagueness" (曖昧 *aimai*), and hatred or disgust. Between 2000 and 2009, there was growing interest in her work, though of about thirty contributions, many were still reviews. In 2004, the magazine *Yuriika* issued a special edition dedicated to Ogawa's oeuvre, and further articles were published on the "different worlds in Ogawa's writing," "food," and her narrative style. From 2010 to 2019, research into Ogawa's writing intensified, which was reflected by the number of contributions (approximately fifty). A wide range of subjects was covered at this point: not only the themes explored in her works, but also her narrative style became the focus of studies. It is mainly essays on the following themes that were published: disease, death, memory, food, physicality, pathology, interpersonal relationships, religion, Anne Frank, historical references in her writing, the past, disappearing, fear, mathematics, nostalgia, chess, and again "vagueness." In terms of narrative techniques, the following were examined:

stories within stories, perspective, rhetorical devices, and modes of representation in general. In addition, she was mentioned in several contributions in the context of so-called "women's literature." Since 2020, her work seems to have attracted even more interest. To date, Japanese studies on her writing include eight contributions on the themes of death, the representation of family, consciousness, and perception. It is noteworthy that since the beginning of her career, Ogawa has commented extensively on her own work both in essays and a substantial number of discussions (対談 *taidan*). One theme she touches on repeatedly is science itself and its relation to literature.

[5] See, in particular, Ayame Hiroharu 綾目広治, *Ogawa Yōko: mienai sekai o mitsumete* (Tokyo: Bensei shuppan, 2009); Donath, "Dekadenz"; Donath, "Black Romanticism"; Gebhardt, "Lifestyle"; Giannoulis, "Ogawa Yōko," 2015; Giannoulis, "Ogawa Yōko," 2016; Giannoulis, "Ogawa Yōko: Kusuriyubi no hyōhon," 2016; Giannoulis, "Yōko Ogawa," 2022; Mizuta, "Women's Self-Representation"; Murai, *From Dog Bridegroom to Wolf Girl*; Matthew C. Strecher, "A False Peace. Literature in the Age of Heisei," in *Japan in the Heisei Era (1989–2019). Multidisciplinary Perspectives*, ed. by Noriko Murai, Jeff Kingston, and Tina Burrett (Oxon: Routledge, 2022), 261–71; Qiao, "Escaping the Physical"; Zimmerman, "Historical Allegories."

[6] Ting, "Ogawa Yōko and the Horrific Femininities of Daily Life."

[7] Zimmerman, "Historical Allegories," for instance, 70.

[8] Ōta Wakaba 太田若葉, "'Kankaku' ni yoru 'ishiki' o kiroku suru—Ogawa Yōko 'Ninshin karendā' ron," *Bungaku kenkyū ronshū* 55 (2021): 95–107; Abe Masahiko 阿部公彦, "Ogawa Yōko no fuan," *Subaru* 40.4 (2018): 174–85; Ōmachi Mitsuyo 大町光代, "Ogawa Yōko 'Kusuriyubi no hyōhon': 'watashi' no shintai kankaku ni miru yokubō," *Kokubun Mejiro* 53 (2014): 199; Kobayashi Kōichi 小林広一, "Ogawa Yōko = aimai," *Kokubungaku* 41.10 (1996): 38–39; Takahashi Toshio 高橋敏夫, "Ken'o suru shōsetsu: Tawada Yōko to Ogawa Yōko," *Waseda bungaku* [dai-8-ji] 211 (1993): 49–53.

[9] Ayame, *Ogawa Yōko: mienai sekai o mitsumete*.

[10] See, in particular, *Emotionen: Ein interdisziplinäres Handbuch*, ed. by Hermann Kappelhoff et al. (Stuttgart: J. B. Metzler, 2020); *The Routledge Handbook of Language and Emotion*, ed. by Sonya E. Pritzker et al. (London: Routledge, 2019); Alexander Kochinka, *Emotionstheorien: Begriffliche Arbeit am Gefühl* (Bielefeld: transcript Verlag, 2004); Nico H. Frijda, *The Emotions* (Cambridge: Cambridge University Press, 1986); Jaak Panksepp, *Affective Neuroscience: The Foundations of Human and Animal Emotions* (New York: Oxford University Press, 1998); Richard J. Davidson, Klaus R. Scherer, and Harold Hill Goldsmith, eds., *Handbook of Affective Sciences* (New York: Oxford University Press, 2003).

[11] *The Nature of Emotions: Fundamental Questions*, ed. by Paul Ekman and Richard J. Davidson (New York: Oxford University Press, 1994); Norbert Fries, "Grammatik und Emotionen," *Zeitschrift für Literaturwissenschaft und Linguistik*, 26.1 (1996): 37–69; Norbert Fries, "Die Kodierung von Emotionen in Texten. Teil 1: Grundlagen," *Journal of Literary Theory* 1.2 (2008): 293–337; Norbert Fries, "Die Kodierung von Emotionen. Teil 2: Die Spezifizierung emotionaler Bedeutung in Texten," *Journal of Literary Theory* 3.1 (2009): 19–71; Claudia Hillebrandt, *Das emotionale Wirkungspotenzial von Erzähltexten: Mit Fallstudien zu Kafka, Perutz und Werfel* (Berlin: Akademie Verlag, 2011), 29.

[12] Rosa Maria Puca, "Emotionen," in *Dorsch—Lexikon der Psychologie*, ed. by Markus Antonius Wirtz, 20th ed. (Bern: Hogrefe, 2021).

[13] Panteleimon Ekkekakis, *The Measurement of Affect, Mood, and Emotion: A Guide for Health-Behavioral Research* (Cambridge: Cambridge University Press, 2013).

[14] *The Palgrave Handbook of Affect Studies and Textual Criticism*, ed. by Donald R. Wehrs and Thomas Blake (Cham: Palgrave Macmillan, 2017); Brian Massumi, *Parables for the Virtual* (Durham: Duke University Press, 2002); *Affect Theory and Literary Critical Practice: A Feel for the Text*, ed. by Stephen Ahern, Palgrave Studies in Affect Theory and Literary Criticism (Cham: Palgrave Macmillan, 2019); Christian von Scheve, *Emotionen und soziale Strukturen: Die affektiven Grundlagen sozialer Ordnung* (Frankfurt am Main: Campus Verlag, 2009); Rainer Mühlhoff, *Immersive Macht: Affekttheorie nach Spinoza und Foucault* (Frankfurt am Main: Campus Verlag, 2018), and *Affekte: Analysen ästhetisch-medialer Prozesse*, ed. by Antje Krause-Wahl et al., with an introduction by Mieke Bal (Bielefeld: transcript Verlag, 2006); Jan Slaby and Rainer Mühlhoff, "Affect," in *Affective Societies. Key Concepts*, ed. by Jan Slaby and Christian von Scheve (London: Routledge, 2019), 27–41, 27.

[15] Kurt Sokolowski, "Emotion," in *Allgemeine Psychologie*, ed. by Jochen Müsseler and Wolfgang Prinz (Heidelberg: Spektrum Akademischer Verlag, 2002), 337–384, 342.

[16] See, for example, Robert B. Zajonc, "Feeling and thinking: Preferences need no inferences," *American Psychologist* 35.2 (1980): 151–75; Joseph E. LeDoux, "Cognitive–Emotional Interactions in the Brain," *Cognition and Emotion* 3.4 (1989): 267–89.

[17] LeDoux, "Cognitive–Emotional Interactions in the Brain," 271.

[18] Ibid., 272, 279.

[19] Unfortunately, there have been hardly any studies on linguistically-represented forms of emotions for Japanese literature. However, there are works on emotion

in Japanese culture and society, for instance, from psychology and anthropology, such as on the topic of shame by Ruth Benedict with her well-known work *The Chrysanthemum and the Sword* (Boston: Houghton Mifflin, 1946) and on feelings in social and private contexts (cf., for example, David Ricky Matsumoto, *Unmasking Japan: Myths and Realities About the Emotions of the Japanese* (Stanford, Ca.: Stanford University Press, 1996)). In connection with the masking of emotions, etiquette rules (cf. Michael Kinski, "Riten beginnen bei Essen und Trinken: Entwicklung und Bedeutung von Etikettevorschriften im Japan der Edo-Zeit am Beispiel der Tischsitten," *Izumi* 13 (2013)), display rules (cf. Matsumoto, *Unmasking Japan*) and self-control (cf. Gerhard Bierwirth, *Bushidō: Der Weg des Kriegers ist ambivalent* (München: iudicium, 2005)) have been investigated.

[20] Ronald de Sousas, *Die Rationalität des Gefühls*, trans. Helmut Papa (Frankfurt am Main: Suhrkamp, 1997).

[21] Apart from the studies mentioned in this section, cf. in particular *Handbuch Literatur & Emotionen*, ed. by Martin von Koppenfels and Cornelia Zumbusch (Berlin: Walter de Gruyter, 2016), Anja Schonlau, *Emotionen im Dramentext: Eine methodische Grundlegung mit exemplarischer Analyse zu Neid und Intrige 1750–1800* (Berlin/Boston: De Gruyter, 2017), and Patrick Colm Hogan, *Literature and Emotion* (New York: Routledge, 2018).

[22] Simone Winko, *Kodierte Gefühle: Zu einer Poetik der Emotionen in lyrischen und poetologischen Texten um 1900* [Encoded Feelings: Towards a Poetics of Emotion in Lyrical and Poetological Texts around 1900] (Berlin: Erich Schmidt, 2003); Claudia Hillebrandt, *Das emotionale Wirkungspotenzial von Erzähltexten: Mit Fallstudien zu Kafka, Perutz und Werfel* [The Emotional Impact Potential of Narrative Texts: With Case Studies on Kafka, Perutz and Werfel] (Berlin: Akademie Verlag, 2011).

[23] Hillebrandt, *Das emotionale Wirkungspotenzial von Erzähltexten*, 36ff.

[24] Ibid., 38–39.

[25] Katja Mellmann, "Vorschlag zu einer emotionspsychologischen Bestimmung von 'Spannung'," in *Im Rücken der Kulturen*, ed. by Karl Eibl, Katja Mellmann, and Rüdiger Zymner, Poetogenesis 5 (Mentis, 2007), 241–68, 257.

[26] Ibid., 259.

[27] In reception research of texts, it is assumed that emotions may be understood as propositions of texts, as Monika Schwarz-Friesel emphasizes: "One basic assumption of modern text comprehension research is that the recipient does not merely take in and analyze the information contained in the text during the processing of a text, but actively establishes coherence and fills textual gaps during the creation of the mental text representation by contributing elements of their knowledge. […] Conclusions of this kind are called inferences in text

comprehension research. Each text thus has an 'inference potential', which is latently present in the linguistic text form and which is then realized by the respective reader through cognitive processes and the activation of world knowledge." (Monika Schwarz-Friesel, *Sprache und Emotion* (Basel: Francke, 2007), 32).

[28] Katja Mellmann, "Literatur als emotionale Attrappe: Eine evolutionspsychologische Lösung des 'paradox of fiction'," in *Heuristiken der Literaturwissenschaft*, ed. by Uta Klein, Katja Mellmann, and Steffanie Metzger, Poetogenesis 3 (Paderborn: Mentis, 2006), 145–66, 158ff. Moreover: "The fate of literary characters moves us for the reason that our emotional dispositions react to the visuals that the text elicits in our minds in very much the same way as they do to baby schema compatible cellphone designs, overhanging rock walls or other artificial or natural 'dummies'." (ibid.).

[29] Winko, *Kodierte Gefühle*, 109.

[30] Ibid., 111–116.

[31] The claim regarding the impact of Ogawa's texts on readers was made based on the analysis of hundreds of reader comments on Goodreads and Amazon, primarily reader opinions written in English, Japanese, German and French were included. Further evidence that Ogawa's literature is globally perceived in a similar way is Mayako Murai's thesis that Ogawa's literature is associated with fairy tales due to her "non-culture-specific style, which creates an abstract, universal atmosphere characteristic of the fairy tale as described by Max Lüthi in *The European Folktale: Form and Nature* (1947). As in traditional fairy tales, many of her characters do not have names and are known by their professions, social positions, family relationships, or some peculiarities of appearance." (Murai, *From Dog Bridegroom to Wolf Girl*, 63).

[32] At this point, I deliberately refrain from getting more deeply into emotion-theoretical research literature, as this would only blur the subject matter rather than make it more precise. The encyclopedia article reflects in concise form a more exact definition of these terms that results from an extensive examination of a bewildering number of emotion theories. They are abstract enough to be able to make minimally consensual statements about emotions, but also concrete enough to be able to apply them to my research question. Furthermore, as already noted, a minimal definition is sufficient for dealing with emotions such as feelings and affects in literature, at least compared to what would be required in psychology, neurology or the social sciences with regard to various emotion dimensions in order to do justice to the subject matter.

[33] In the Swiss newspaper *Neue Zürcher Zeitung*, Leopold Federmair compares Ogawa's works to a "cold fire" (Leopold Federmair, "Kaltes Feuer," *Neue Zürcher Zeitung*, July 7, 2011). With reference to *Hisoyaka na kesshō* 密やか

な結晶 (*The Memory Police*, 1994), a socio-critical and political potential in Ogawa's literature is noted. Steffen Gnam points out that the regime described in the novel was reminiscent of the Nazi era and the Chinese Cultural Revolution (Steffen Gnam, "Sprechen wir nicht über Sprachverlust. Die unverträgliche Leichtigkeit des Vergessens: Yoko Ogawas Roman 'Insel der verlorenen Erinnerung' imaginiert ein totalitäres Staatsgebilde," *Frankfurter Allgemeine Zeitung*, December 29, 2020). Elke Brüns interprets the novel as a critique of political tyranny (Elke Brüns, "Wenn es keine Literatur mehr gibt," *taz*, September 25, 2020, https://taz.de/Neuer-Roman-von-Yoko-Ogawa/!5714279/. Accessed August 12, 2023).

[34] Anja Hirsch, "Frei in der Voliere. Federleichte Gegenwelt: Yoko Ogawas Roman 'Der Herr der kleinen Vögel'," *Frankfurter Allgemeine Zeitung*, May 31, 2016. However, it is not only in the literary sections of newspapers that a connection is drawn between Ogawa's literature and fairy tales, but also in research on Ogawa, cf. Fraser, "Lost Property Fairy Tales"; Fraser, "Alice on the Edge"; Murai, *From Dog Bridegroom to Wolf Girl*; Murai, "Grim Boom."

[35] As for instance in the following reviews: Lisette Gebhardt's "Der Mops als Psychopomp: Frühe Fantastik von Yoko Ogawa," *literaturkritik* 4 (April 2017), https://literaturkritik.de/public/rezension.php?rez_id=23177. Accessed August 12, 2023, or Maria Frisé, "Schneelandsleute," *Frankfurter Allgemeine Zeitung*, January 24, 2005.

[36] See, for example: Katharina Granzin, "Mit der Haut ist das auch so eine Sache," *taz am Wochenende*, July 9, 2011 and Eva Unterhuber, "Draußen vor den Mauern, da lauert der böse Hund: Yoko Ogawa erzählt in 'Augenblicke in Bernstein' eine doppelbödige Kindheitsgeschichte," *literaturkritik* 8 (August 2019), https://literaturkritik.de/public/rezension.php?rez_id=25854. Accessed August 12, 2023.

[37] Stefan Hajduk, "Vom Reden über Stimmungen: Ihre Geschichte in der Literaturwissenschaft, ihre aktuelle Erforschung und ihre Medialität," *KulturPoetik* 11.1 (2011): 96.

[38] Burkhard Meyer-Sickendiek, "Stimmung," in *Handbuch Literatur & Emotionen*, eds. Martin von Koppenfels and Cornelia Zumbusch (Berlin: Walter de Gruyter, 2016), 573. In a digression on the term "mood," Winko outlines the following (the essential distinctions between mood and emotion agreed on in the field of psychological research are applied here): "The differences are seen in terms of duration, intensity, progression and intentionality. While emotions are generally regarded as mental states that only last for a short period of time, are felt intensely, start abruptly, have a trigger, and are directed at an object, the same does not apply to moods. These are considered to be long-lasting states that typically occur subconsciously (though they can become conscious), with a less specific trigger or object or no object

at all. Moods are caused by physical, motivational, cognitive, and emotional states and can be classified accordingly. Consequently, what is of interest … regarding a textually expressed mood can be stated more precisely: It is its emotional value." (Winko, *Kodierte Gefühle*, 77).

[39] "Mood—Attitude or state of mind, or rather tinting of an individual's emotional state, frequently also affecting his or her physical state (comfort or tension, fatigue or weakness). […] The term mood acquires a higher psychological profile in contrast to terms such as → *affect/passion*, → *feeling* and → *emotion*: Moods last longer, are experienced more consistently and frequently, and, unlike emotions, are not focused on a specific object or event. According to William Morris, moods are unintentional states of low intensity but strong effect on perception, behavior and thought. In the context of Gestalt psychology, moods can be described as a diffuse background against which events stand out in the same way as figures: Thus, moods succeed in permanently tinting the field of experience." (Meyer-Sickendiek, "Stimmung," 573).

[40] Michel Foucault, "Of Other Spaces," trans. Jay Miskowiec, *Diacritics* 16.1 (Spring 1986): 24. Utopias are unreal/fictional places or places without a real place, which have a "general relation of direct or inverted analogy with the real space of Society," whereas, according to Foucault, heterotopias are "real places—places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality" (ibid.).

[41] Marc Augé, *Non-lieux: introduction à une anthropologie de la surmodernité* (Paris: Éd. du Seuil, 1992).

[42] Qiao, "Escaping the physical."

[43] Zimmerman, "Historical Allegories," 69.

[44] In *Fukaki kokoro no soko yori* 深き心の底より (From the depths of my heart, 1999), Ogawa points out that the setting of *Hoteru Airisu* ホテル・アイリス (Hotel Iris, 1996) was inspired by the fairytale-like and romantic French port city of Saint-Malo as well as her childhood memory of boat trips that she made close to her hometown (cf. Ogawa Yōko 小川洋子, *Fukaki kokoro no soko yori* (Tokyo: PHP Kenkyūjo), 189).

[45] Ogawa, *Revenge*, 1–2.

[46] Ibid., 87.

[47] Similarly, Hayashi Mariko explained in her notes on Ogawa's as yet untranslated novel *Shugātaimu* シュガータイム (Sugar time, 1991): "When I

read books by Ogawa, I always feel an odd sense of apprehension. I ask myself where I am being led. While I think I am playing on a real playground, I am being sent into a world in a different dimension. What I see as a figurative painting changes and suddenly turns out to be abstract. Without precise, neat sentences, nothing but nonsense would emerge. But the way Ogawa's books are constructed, everything seems realistic. This realistic appearance—which hides its function as a breakwater—makes her readers feel safe and keep reading. Then they are suddenly forced to run in an unexpected direction. They think, 'This cannot be happening!' and their heart beats faster and faster. This feeling could almost be described as fear." (Hayashi Mariko 林真理子, "Kaisetsu," in Ogawa Yōko, *Shugātaimu* (Tokyo: Chūō kōron shinsha, 2006), 209).

[48] Yoko Ogawa, "Dormitory," in *The Diving Pool*, trans. Stephen Snyder (New York: Picador, 2008), 107–164, 127.

[49] "It was an afternoon so silent that I seemed to be able to hear the dripping of his intravenous infusion." (Ogawa Yōko 小川洋子, "Kanpeki na byōshitsu," in *Kanpeki na byōshitsu* (Tokyo: Chūōkōron shinsha, 2009), 7–73, 9). Another example is: "Pale lavender tulips were blooming in the flower bed. Every time I came to visit, the tulips were a different color. The moist petals glistened like mouths smeared with lipstick. And as always, bees were buzzing around the flowers. I found myself wondering whether bees normally came out in the rain, having no recollection of having seen them on stormy days. But these were definitely bees. / They flew here and there in the rain-streaked garden. One would disappear from sight, high in the sky, while another flew down in the tangled grass. They were constantly in motion, but for some reason each one glistened brilliantly, and I could see every detail, down to the delicate patterns on wings so fine they seemed about to dissolve. / The bees would hesitate for a moment before approaching the tulips. Then, as if making up their minds, they came to rest on the thinnest edge of a petal, their striped abdomens quivering. The wings seemed to melt in the rain. / As we sat silently in the Manager's room, the buzzing seemed to grow. The thrumming, which had been muffled by the rain, became more and more distinct, filtering into my head like a viscous fluid seeping through the tubes of my inner ear" (Ogawa, "Dormitory," 151–52).

[50] Ōta Wakaba points out that Ogawa expresses the consciousness of both male and female protagonists through perception. According to Ōta, these stand for consciousness that fails to evolve into emotion. (Wakaba, "'Kankaku' ni yoru 'ishiki' o kiroku suru—Ogawa Yōko 'Ninshin Karendā' ron," 95–107). While Ōta is correct in positing that perception plays an important role in Ogawa's works and that it is used as a substitute for the description of emotions, she nevertheless comes to a different conclusion based on this fact and does not locate and develop her theses in the context of the affective sciences, particularly affect theories. According to Ōta, Ogawa avoids writing about

emotions directly and uses bodily descriptions instead because in Japan writing about emotions directly is taboo. It is doubtful that this thesis is tenable. Moreover, she fails to systematize any characteristics of this style, and the question of consequences regarding the process of reception remains unanswered. A further important element she fails to consider in her essay is mood, which is closely connected to the setting in Ogawa's writing—this is one of the keys to understanding the effect of sensory perception. At this point, one contribution to the depiction of sensory perception in Japanese literature should be mentioned, namely the concept of "ambient literature" coined by Paul Roquet in 2009 and 2016 (Paul Roquet, "Ambient Literature and the Aesthetics of Calm: Mood Regulation in Contemporary Japanese Fiction," *The Journal of Japanese Studies* 35.1 (2009): 87–111; Paul Roquet, *Ambient Media: Japanese Atmospheres of Self* (Minneapolis, Minn.: University of Minnesota Press, 2016). Roquet locates ambient literature in the healing boom in Japan of the 1990s and pursues the hypothesis that this literature has a calming effect on the reader.

[51] Mizuta, "Women's Self-Representation," 115.

[52] The following is an example of the enumeration of affects: "There was a stabbing pain behind my eyes, my chest hurt, I had stomach cramps, my arms and legs seemed drained of blood. In my ears, I noticed a dull feeling of heaviness, as if viscous tar were oozing through the canals, displacing the sound of the violin. / I tried to stand up, but my body failed to comply. Closing my eyes, I tried to relax and think about what on earth had happened." (Ogawa Yōko 小川洋子, *Yohaku no ai* (Tokyo: Fukutake shoten, 1993), 170). In other places, body temperature and skin sensations are included in the description (cf., for example, Ogawa Yōko 小川洋子, "Domitorii," in *Ninshin karendā* (Tokyo: Bungei shunjū, 2012), 75–148, 141).

[53] Ogawa, *Revenge*, 66.

[54] Ibid.

[55] As is the case here, for example: "The clouds had become striated with pink, tinting the sky a deep rose color. Evening had overtaken us as we talked. His face was close to mine, and I traced the outline of his features with my eyes. I could feel his breath, his pulse, the heat from his body. He coughed quietly and rubbed his temple with his forefinger before he spoke again." (Yoko Ogawa, "The Cafeteria in the Evening and a Pool in the Rain," trans. Stephen Snyder, *The New Yorker*, September 6, 2004, https://www.newyorker.com/magazine/2004/09/06/the-cafeteria-in-the-evening-and-a-pool-in-the-rain. Accessed August 12, 2023).

[56] However, in Ogawa's novel *Yasashii uttae* やさしい訴え (Tender laments, 1996), just like in *Yohaku no ai* and *Hisoyaka na kesshō*, instances of actual physical touch can be found. In "Kanpeki na byōshitsu," except for the female

protagonist's brother, it is the men she desires that she touches. In *Yasashii uttae*, the female main character falls in love with a harpsichord maker, and when they have sex, this is described explicitly (cf., for example, Ogawa Yōko 小川洋子, *Yasashii uttae* (Tokyo: Bungei shunjū, 2004), 111–12).

[57] Ogawa, *Yohaku no ai*, 80.

[58] Ibid., 115.

[59] Ibid., 47–48.

[60] One example of "hypothetical absence" is this: "In this absolute silence, I was all the more acutely aware of my ears. I could experience the sensation of the air vibrations melting and seeping into my eardrums, even before they turned into sound." (Ogawa, *Yohaku no ai*, 205). Silence also provokes an auditory association, which the same character notices at an earlier point: "You only seemed to hear the puddles freezing in the park below" (ibid., 187).

[61] Ogawa, "The Diving Pool," in *The Diving Pool*, trans. Stephen Snyder (New York: Picador, 2008), 1–53, 52.

[62] Ogawa, *Yohaku no ai*, 117.

[63] Yoko Ogawa, *The Memory Police*, trans. Stephen Snyder (New York: Pantheon Books, 2019), 89.

[64] Ogawa, "The Diving Pool," 29.

[65] Ogawa, *Yohaku no ai*, 198.

[66] Ibid., 186.

[67] Ogawa Yōko 小川洋子, *Kohaku no matataki* (Tokyo: Kōdansha, 2015), 14.

[68] Ogawa, "Kanpeki na byōshitsu," 37.

[69] Ogawa, *Yohaku no ai*, 95.

[70] Ibid., 17. Smells are mostly perceived as either pleasant or disgusting. It can generally be noted that smells in nature, such as "the air [beginning] to smell of the sea" (Ogawa, *Yohaku no ai*, 192) or the "smell of pine needles" (Ogawa, *Revenge*, 30), have rather positive connotations, whereas those which are manmade, such as the smells given off by meals, are described as rather repulsive, as for instance the "stench of ketchup, grease and sugary drinks" (Ogawa Yōko 小川洋子, "Agehachō ga kowareru toki," in *Kanpeki na byōshitsu* (Tokyo: Chūōkōron shinsha, 2009), 75–132, 107). In *Yohaku no ai,* the smell of jasmine wafts through a grand old villa like a motif through the entire novel, evoking a mysterious, uncanny atmosphere in which the past is superimposed onto the present. At times smell helps the protagonists orient themselves (cf., for instance, in Ogawa, *Revenge*).

[71] Ogawa, “Domitorii,” 121.

[72] Ogawa, “The Cafeteria in the Evening and a Pool in the Rain,” n.p.

[73] Ogawa, “Dormitory,” 159. In the original Japanese, Ogawa uses the word *kimochi* which gets translated as “feelings.”

[74] Ogawa Yōko 小川洋子, “Kusuriyubi no hyōhon,” in *Kusuriyubi no hyōhon* (Tokyo: Shinchōsha, 1994), 9–90, 46–47.

[75] Objects in Ogawa’s texts, like here in “Domitorii,” are also ascribed emotions: “In the deep, all-encompassing silence, it seemed as though these small objects looked lonely and depressed. No student could be seen. The further we went, the more it felt as if the silence became denser—only the sound of our footsteps was absorbed by the concrete ceiling.” (Ogawa, “Domitorii,” 101).

[76] Ogawa, “Kanpeki na byōshitsu,” 21.

[77] Ibid., 37.

[78] Ogawa, “The Cafeteria in the Evening and a Pool in the Rain,” n.p.

[79] “It was our secretive time. I was very much in love with him. Or rather, I thought I was. I can’t remember very well” (Ogawa, *Yohaku no ai*, 149). At the end of *Kusuriyubi no hyōhon*, a shoeshine boy asks the female protagonist if she is “in love with” Mr. Deshimaru (惚れている *horete iru* in the original), at which she struggles for words, lowers her gaze, and fiddles with one end of her scarf (cf. Ogawa, *Kusuriyubi no hyōhon*, 85). Typically, a physical reaction ensues, with reflection and verbalization failing to materialize: “I was cold all over. Only my feet were warm thanks to the old man’s cream and his hands” (ibid.).

[80] Ogawa, “The Diving Pool,” 25–26. “The simple regularity with which she did this gradually put me in a cruel mood. However, I didn’t find the feeling particularly unpleasant; in fact, there was something agreeable about it. This cruel impulse had been coming over me quite often then. It seemed to be concealed somewhere in the spaces between my ribs, and the strange baby smell brought it out, almost as though plucking it from my body. The pain of its emergence comforted me as I stood watching Rie.” (Ibid.).

[81] Ibid., 26.

[82] Virtually all critics appear to be emotionally affected—either positively or negatively. Even on an affective level, critics seem to share the characters’ experiences at times. This is the case with Susanne Messmer, for instance, who writes in a review in the newspaper *taz. die tageszeitung* dated February 8, 2005 that just like the protagonist, she believes she can hear a ringing in her ear (see Susanne Messmer, “Leises Pfeifen,” *taz. die tageszeitung*, February 8, 2005).

[83] Abe writes that readers of Ogawa's works cannot have any empathy (感情移入 *kanjō inyū*) with the characters (cf. Abe, "Ogawa Yōko no fuan," 175). According to the thesis of the present essay, however, it is not through the description of feelings, but through *sensory narration* that emotions are produced in the reader.