

Reviewing Japanese Dream Culture and Its History: Where Ancient, Medieval and Modern Times Meet

Atskats uz japāņu sapņu kultūru un tās vēsturi: kur satiekas senatne, viduslaiki un mūsdienas

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Abstract

‘Dream’ is an important keyword in the study of cultural history. Dreams relate profoundly to various cultural phenomena, so that the aspects of this relationship are broad and diverse. Japanese dreams are also represented visually in many different cultural contexts, in various styles and media, and their representation changes according to social and historical situations. In particular, pictorialization of dreams offers interesting possibilities. For example, the ‘speech balloon’ (or bubble) is a popular device for depicting speech acts in picture books and manga, and a significant symbolic image in contemporary culture such as LINE messages in Japan. Historically, however, speech balloons also seem to have a close relationship with the visualization of dreams.

In this paper, I would like to trace and review the Japanese dream culture and its history, to consider where or how ancient, medieval and modern times encounter in the history of East Asian cultural representation.

Keywords: dream, Japanese culture, ancient times, modernity.

Introduction

In 2010, I transferred to the International Research Center for Japanese Studies (国際日本文化研究センター, Nichibunken) from Osaka University, and the next year I started a team research study meeting called “Dreams and Representation: Media, History and Culture”, which had been held from 2011 to 2015. Please let me quote its outline here to show our project, which is closely related to this paper.

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Dreams relate profoundly to various cultural phenomena, and the aspects of this relationship are broad and diverse. The aim of this collaborative research entitled “Dreams and Representation” is to analyse the phenomena of dreams in Japanese culture and develop analytical methodology for transcultural and general research.

The relationship between the terms ‘Dream’ and ‘Representation’ is direct and inevitable, but the terms may also correspond more loosely. For this reason, these two concepts are juxtaposed to orient the extent and direction of this interdisciplinary study.

‘Dream’ is an important keyword in the study of cultural history. To explore the themes inherent in this keyword from an interdisciplinary viewpoint, a number of scholars with diverse specializations in fields such as, but not limited to, literature, history, art, religion, and time theory were summoned.

Dreams are represented visually in many different cultural contexts, in various styles and media, and their representation changes according to social and historical situations. In particular, the pictorialization of dreams offers interesting possibilities. For example, the ‘speech balloon’ (or bubble) is a popular device for depicting speech acts in picture books and manga, and a significant symbolic image in contemporary culture.

Historically, however, speech balloons also seem to have a close relationship with the visualization of dreams.

Spirituality and the externality of human thought has become a topic attracting much interest. Between 1999 and 2002, I organized a collaborative research project entitled “Internal Mind and External World: Expression, Tradition, Belief and Myo-e’s Dream Diary”. The current project has inherited some of the thematic issues raised back then, such as the internality and externality of mind and the close connection it has with the representation of dreams. We plan to re-read Myo-e’s Dream Diary in tandem with members of other domestic and overseas study groups.

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Currently, the fruits and collection of our team research are published as two books. The first is *Yumemiru Nihonbunka no Paradigm* 夢見る日本文化のパラダイム (The paradigm of Japanese Dream Culture), 2015, and the second is *Yume to Hyōshō* 夢と表象 (Dreams and Representation), 2017.

Although they are all written in Japanese, one of my papers on dream culture recently has been translated into French¹.

The history of research on dreams in Japan and my research context

There are several characteristic things about dreams that appear in the Japanese classical literature, and a lot of research has been dedicated to them.

A representative work is Nobutsuna Saigō’s 西郷信綱 *Kodaijin to yume* 「古代人と夢」 (*Dreams in Ancient Japan*). Saigō has left an excellent research about the connection between the dream and the spirit, and the thought of

¹ Araki, Hiroshi, “Rêve et vision dans la littérature japonaise classique : notes pour la lecture du Roman du Genji” (Dreams and Visions in Classical Japanese Literature: A Reading of the Tale of Genji), transl. by Arthur Mitteau, *Extrême-Orient Extrême-Occident*. 42, 2018, Paris, France.

the Japanese people, by exploring the Japanese ancient history writing, literature and mythology that achieved great success in the 8th century, such as *Kojiki* 古事記 (*Records of Ancient Matters*), *Nihonshoki* 日本書紀 (*The Chronicles of Japan*), *Man'yōshū* 万葉集 (*Collection of Ten Thousand Leaves*), and *Fudoki* 風土記 (*The Ethnogeographic Accounts of Ancient Japan*), and other materials.

The above materials are written in Kanbun 漢文 borrowing Chinese writing style and Kanji 漢字. Then Saigō turned his attention to the next age and Kana Literature, Kana was made from Kanji to manage vernacular Japanese literacy and Saigō analysed literary pieces like *The Tale of Genji* or *waka* poems from the Heian period after the 9th century.

Furthermore, he took notice of the custom, to seclude oneself in shrines and temples all night long, and pay attention to the dreams one has there. Saigō gives some detailed analysis of this ‘incubation’ of dreams, such as the divine message of the dream given from the Deities and Buddha. Saigō points out that because dreams are something that comes from the outside, they are considered to be from the realm of the Deities and Buddha. With such analysis he left a substantial trace in research dedicated to the meaning of Japanese ancient dream.

Saigō’s research has become an established theory, and even today Saigō’s research remains sufficiently suggestive. However, nowadays, the research of dream culture has spread more, the problematique is not viewed only as limited to ancient times, but has expanded to medieval times or all of the premodern Japanese studies. For example, historian Kimi Sakai has written a very consuming book to supplement studies on the dreaming in medieval Japan, *Yume Katari, Yume Toki no Chūsei* 「夢語り・夢解きの中世」 (*Dream Discourse or Interpretation of Dream in Medieval Era*). The publication by Kimi Sakai 酒井紀美 appeared in 2001, and she recently published a new book *Yume no Nihonshi* 「夢の日本史」 (*The Overview of the Japanese Dream History*, 2017).

Moreover, I want to mention the new dream study about comparative religious implications. Its representative is Masashi Kawato 河東仁, who was a member of our collaborative dream research and played a key role in it. In his main work *Nihon no Yume Shinkō* 「日本の夢信仰」 (*The Japanese Dream Belief*), in parallel to the analysis concentrating on the classical literature, there is a profound insight and scrutiny into the important parts of the historical Japanese thought. Another volume, edited by Kawato is *Yume to Genshi no Shūkyōshi* 「夢と幻視の宗教史」 (*A Religious History of Dreams and Visions*), two volumes, which have earned recognition as a valuable historic, cross-cultural study.

As Saigō pointed out, since ancient times the dreams have been a means of communication with the world of the divine, a unique path to acquisition of knowledge. In the *Kojiki* (which was written in 712; and consists of three volumes in total), ‘dreams’ are first mentioned in the middle volume, which follows the first – “Volume of the Age of the Gods”. The middle volume depicts the Japanese human history from the first Emperor of Japan, Jimmu Tennō 神武天皇, who is also called Hatsukunishirasu (meaning “the first one to rule the country”). The dream was first described in Jimmu era. It must be noted that Gods do not dream anymore. Dreams belong to human beings. It is very important characteristic of a Japanese dream.

The preface of *Kojiki* contains a special mention of another Emperor, a tenth-generation ruler also called Hatsukunishirasu – Emperor Sujin 崇神 (another one is Emperor Tenmu 天武). This is the first dream occurrence in *Kojiki*. A detailed story about the first dream seen by the Emperor Sujin appears in the main text of *Kojiki*. There is a reference to the so-called *kamudoko* (神牀) in this source meaning a bed where the emperor has dreams, wherein communication with the deities occurs. As such as above, dreaming in ancient Japan was closely related to the ruler and government. It is a very interesting point, as well as the lack of dreaming capacity in Gods.

Now, based on the context of the above-mentioned study, I would like to briefly explain and develop about Japan's dream culture and its representations/expressions.

History of ways to draw a dream

Three types of picturizing dreams

As it is portrayed in the Shingan (心眼 it means 'mind's eye', the title of *rakugo*²) the dreams are seen as something mysterious, something that one can only see while sleeping and closing eyes. When one awakes and opens eyes, it disappears. However, the ancient and medieval Japanese people who held a strong belief in dreams, while trying to visualize this, came up with a variety of ideas. It is quite a complex variety, in an attempt to summarize, there seem to be the following types:

- 1) Dreams that have no borders with reality
- 2) Blurred dreams
- 3) Introduction of *fukidashi* (吹き出し 'dream balloon')

For example, Myō-e 明恵 (1173–1232), a medieval Japanese monk, wrote down his dreams for forty years. Only some parts of these records have survived to this day, however, it is still a considerable amount. This heritage is translated into English and French, and there is a research on this material in German. Looking at the remaining "Dream Diary", it does not exclusively consist of text, frequently incorporating symbolic sketches³.

Dreams that have no borders with reality

Also, looking at some *emaki* (painted handscrolls) from medieval Japan, like *Ishiyama-dera Engi* (石山寺縁起), or *Kasuga Gongen Genki E* (春日権現験記絵), we can see that they depict the world often seen in dreams, but the dream

² This Shingan was performed by Katsura Bunraku the eighth 八代目桂文楽 who was the famous *rakugo* actor (落語家). *Rakugo* (落語) refers to the traditional Japanese comic storytelling; the story always involves the dialogue of two or more characters.

³ See Araki, Hiroshi (dir.) 荒木浩編 Yumemiru Nihonbunka no Paradigm 夢見る日本文化のパラダイム, Hōzōkan 法蔵館, Kyoto, 2015. And Araki, Hiroshi (dir.) 荒木浩編 Yume to Hyōshō 夢と表象, Bensei Shuppan 勉誠出版, Tokyo, 2017.

world and the real world, and the dreamers are drawn onto the same scenes without any border. One cannot distinguish between reality and dreams, if the dream is pictured on-screen right beside the people dreaming (Fig. 1).

This is the boundless dreams from *Kasugagongen genki e*. Lady deity is appearing in their dreams. *Ishiyama-dera engi* has recently been beautifully restored, depicting the dream seen by the author of *Sarashina Diary* (更級日記), *Sarashina Diary* was recently translated into English, and it is a particularly impressive source. In her incubation dream, the woman is given some wrapped musk by a priest, and she is immersed in ecstasy.



Fig. 1. *Kasuga Gongen Genki E*, Vol. 1. National Diet Library, Japan, WA31-13



Fig. 2. *Ishiyama dera Engi*, Vol. 3. National Diet Library, Japan, ぬ二-6.

In the picture below, the same *Ishiyamadera engi*, two monks grasp both hands of young monk Sunyū 淳祐 and swing him, thus implementing some esoteric ritual. Yet, he is dreaming. The picture depicts his inner dream world and the real people who are praying to the famous Kannon bodhisattva in *Ishiyama dera* in the same scene. After that dream, Sunyū abandoned his ugly face and became a very handsome adult monk (Fig. 3).

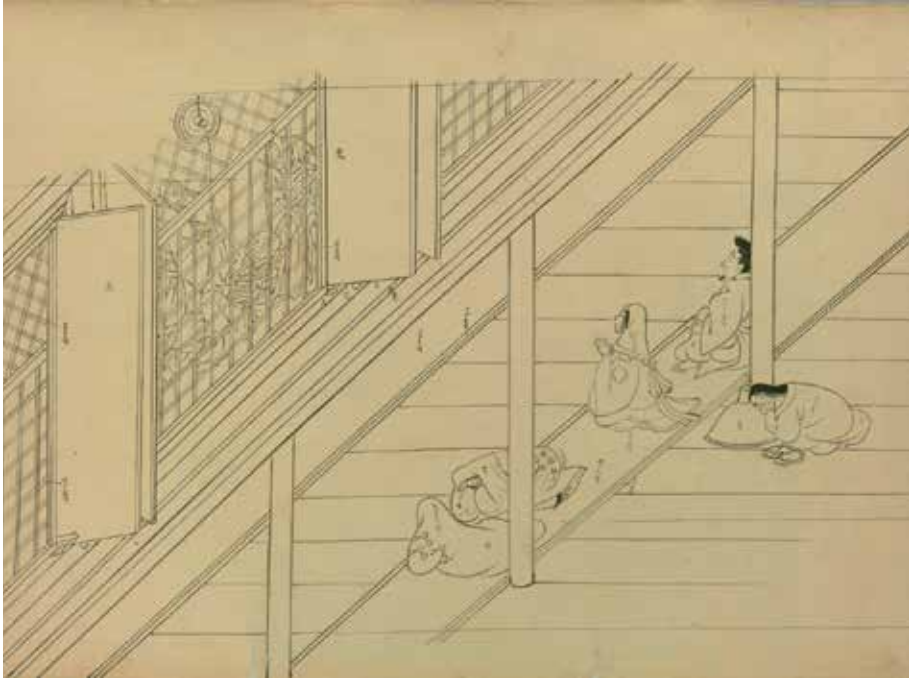


Fig. 3. *Ishiyama dera Engi*, Vol. 2. National Diet Library, Japan, ぬ二-6.

The people dreaming can become characters in that dream world.

For example, in Chapter 13, Akashi – the *Akashi maki* (明石巻) chapter from *The Tale of Genji* (『源氏物語』), the deceased Emperor Kiritsubo (桐壺帝) appears in the dream of his eldest son Suzaku (朱雀帝). The Emperor reprimanded Suzaku for not caring for Hikaru Genji (光源氏), even though that was his dying wish, and glared at him. Because the second son Hikaru Genji was involved in dangerous love affair with Oboro Zukiyo (朧月夜), the younger sister of Suzaku's mother, inevitably he was forced to leave for Suma to avoid political strife.

In *E'iri Genjimonogatari* (『絵入源氏物語』, *The Illustrated Tale of Genji*, the 17th century), this scene was picturized, and the late Emperor Kiritsubo and Emperor Suzaku were made to confront each other, portraying the dream setting almost as a real incident (Fig. 4).

In this dream, affected by the reprimanding gaze of his father, Suzaku has a tormented look in his eyes in the real world.



Fig. 4. E'iri Genjimonogatari, Akashi. National Institute of Japanese Literature.

Blurred dreams

An interesting source is a picture book, where the ghosts from the dreams are vaguely drawn on the same screen as the sleeping person, in a gradient. This is a short story *otogizōshi*⁴ work called *Eboshiorizōshi* 「烏帽子折草子」 and belongs to the Library of Kyoto University. The picture dates back approximately to the 17th century. All the characters appearing in the dreams are already dead. Minamoto no Yoshitsune (源義経) is the brother of Miyamoto no Yoritomo. He is a tragic hero who achieves great success in the war *Genpei* (源平), but is disregarded by his older brother and dies after the war victory. In this scene, Ushiwaka (牛若 which is Minamoto no Yoshitsune's infant name), still young, decides to go to *Ōshū* (奥州), now Tohoku region (東北地方), while lodging in Kyoto. There, he dreams of the ghosts of his deceased father, Yoshitomo, and his two brothers, Akugenta Yoshihira (悪源太義平) and *Tomonaga* (朝長). In the picture book this difference is depicted in beautiful colours (Fig. 5).

⁴ *Otogizōshi* (御伽草子) refers to a group of about 350 Japanese prose narratives written mostly in the Muromachi period (1392–1573) and Edo period. The short stories are illustrated and remain unattributed. Together, they form one of the representative literary genres of the Japanese medieval era.

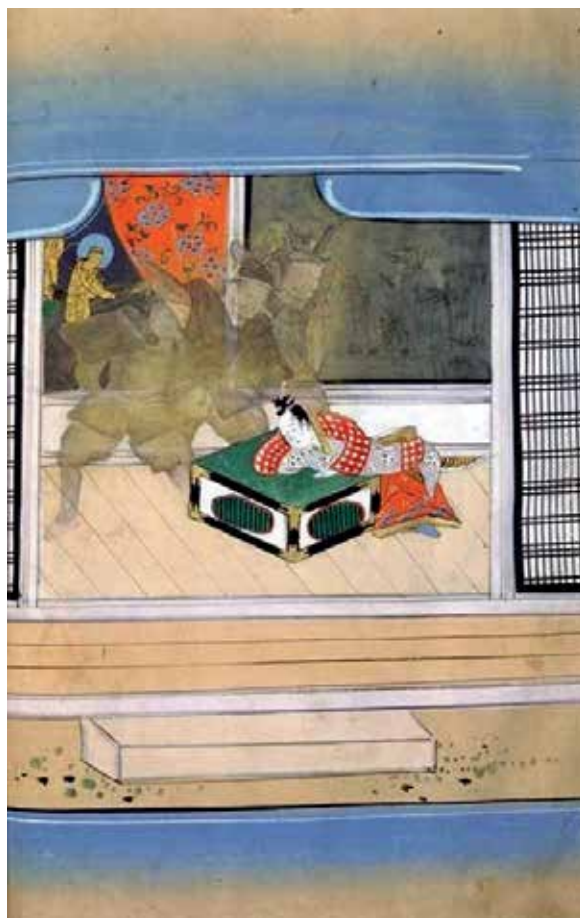


Fig. 5. Eboshiorizōshi, the Kyoto University Library Network.

Appearance of the dream balloon: *fukidashi*

However, up to a certain point, the line between dreams and reality is a little ambiguous. A complete change was brought to this thesis by appearance of the dream balloon that is very similar to speech balloon or speech bubbles typical of manga⁹. Dreams are clearly separated from reality by using contours, and thus we can distinguish one from the other.

Some vagueness in the picture books was remodelled and given shape by the well-known speech balloons. The scene of the dream was clearly separated from the image of the dreaming person with a line and appeared in the form of a balloon.

This form was devised in China; afterwards, around the 15th–16th century, at the end of the medieval Muromachi Era (室町時代), it was introduced in Japan. After the end of the 17th century, during the Edo Era (江戸時代), it spread widely throughout the country.

The early pictures with dream balloons were drawn in the chapter titled *Yokobue maki* (横笛巻) in *E'iri Genji Monogatari*, which is the book noted before, Kiritsubo and Suzaka dream.

The deceased Kashiwagi appears in the dream of Yūguri, the eldest son of Hikaru Genji, and asks him to pass on his flute to someone else.

Kashiwagi (柏木) commits adultery with the Suzaku's Third Princess Onnasannomiya (女三の宮). She is the remarried wife of Genji, but as a result of their affair, she gives birth to Kaoru, who is the real Kashiwagi's son. Kaoru is one of the main characters in the third part of *The Tale of Genji*. Hikaru Genji finds out about the adultery. Kashiwagi falls in disgrace with Genji and dies in anguish. This, too, is a scene that appears in a dream after the death has occurred. *E'iri Genji Monogatari* here uses dream balloons to describe this scene (Fig. 6).



Fig. 6. *E'iri Genjimonogatari*, Akashi. National Institute of Japanese Literature.

Further, I would like to introduce a passage from *The Tale of Heike* (平家物語). A great civil war took place in Japan during the 12th century, the war *Genpei*, where the emperor, the ex-emperors and the nobles, all warriors' clans, fought each other. This marked the end of the ancient society and the beginning of medieval Japan, starting with the Kamakura period. *The Tale of Heike* is an epic poem depicting the series of these events.

The one who will be having a dream next is Shigemori (重盛), the son of Taira no Kiyomori (平清盛).

Shigemori dreams of a big *torii* 鳥居 at the seashore. Suddenly, he hears loud voices. When he looks closely, he sees a big head of a monk, pierced and brandished at the point of the sword.

When Shigemori asks whom it belongs to, the man answers: “This is the head of your father, the Priest and Chancellor of the Realm, Taira no Kiyomori!” Shigemori is standing on the beach: he appears in his own dream, and a balloon encircles it entirely (Fig.7).



Fig. 7. Heikemonogatari Zue 平家物語図絵. National Institute of Japanese Literature.

Heike Monogatari Shita 下絵 (a rough) sketch, collection of Harvard Museum) depicts the same scene, sleeping Shigemori sees a dream in a dream bubble, which rises from around his throat, neck or the breast⁵.

Dreams as a personal possession

As I mentioned earlier on, from ancient times in Japanese dreams are known to be a means of interaction with the divine, the spirits, and the other worlds. They are considered to be a divine message. However, with the creation of the balloon frame technique, one has come to distinguish between dreams and reality. However, as that compensation, dreams lost their externality.

⁵ See Araki, Hiroshi 荒木浩 Yume no gyōshō, monogatari no katachi – Harvard bijutsukan shozō ‘Kiyomori zanshu no yume’ wo tanshoni 夢の形象、物語のかたち—ハーバード美術館所蔵「清盛斬首の夢」を端緒に—, Nihon Bungaku no Sōzōbutsu : Shoreki, Shahon, Emaki 日本文学の創造物— 書籍・写本・絵巻—. National Institute of Japanese Literature 国文学研究資料館, Tachikawa 立川, 2009.

Dream loses its out-worldliness. The world of dreams is trapped inside a balloon and the ‘nozzle or entrance’ of the balloon is attributed to oneself. So, dreams gradually begin to turn into possessions of man himself.

Dream bubbles and culture: Where did dreams appear from?

Now, let us consider some images related to sleep, dreams and balloons.

This pottery is thought to be depicting ancient Japanese and Chinese legends. The one about the crane and the turtle – a creature of a long life; the clam spurting the mirage; here, we have the one about the monkey and the turtle; and this one is considered to illustrate the tale “The Heart of a Monkey” (*Saru no Ikigimo* 「猿の生き肝」) (Fig. 8).



Fig. 8. Large dish with design of monkey, snapping turtle and palace in underglaze cobalt blue Nabeshima kiln, Hizen. Private collection. Quoted by the catalogue of *Kazari: The impulse to decorate in Japan*, Suntory Museum of Art, Tokyo, 2008.

As expected, in this picture, dreams are drawn inside a balloon, or onto a piece of paper elaborately cut out by hand in the shape of a speech balloon.

This is a famous Edo novel and picture which, according to some scholars, might be the beginning of manga, because in addition to the dream picture there are speech lines within a *fukidashi* balloon.

In that printed book, which was written in imitation of the Chinese legend, a man in deep sleep and dreams saw the prosperities and downfalls of his life. Here we can acquire a suggestion that clearly reveals the origin of the dream balloon, and it must be found in Chinese pictures.

Certainly, there are many *fukidashi* illustrations found in medieval Chinese pictures, yet in China, without exception, they were to come from the top of one's head. However, even if this idea, as many other things, depicted in such pictures, was directly transmitted or copied to Japan, the core did not remain the same: dreams did not come from the top of the head in Japanese pictures (Fig. 9).



Fig. 9. Teikanzusetsu 帝鑑図説, National Diet Library, Japan. WA7-237

Moreover, this idea was rather avoided in Japanese pictures, with the neck or nape, chest, etc. taking the place of the top of the head. I think that here is an interesting cultural bias⁶.

There is a common point between this *fukidashi* and the speech balloon in manga, or the speech scroll in Europe, although I am still not sure how exactly they

⁶ On the details of these examples and the process of introduction or influence to the Japanese culture, see Araki (dir.) 2015 and 2017.

are related to dream balloon. I would much appreciate some advice on the matter from the readers. I would like to introduce an interesting book written by Brigitte Koyama-Richard, *One Thousand Years of Manga*, and this volume provides various fine pictures about *fukidashi*.

Dreams in modern times and literature: Before the appearance of Freud

With the modernization of Japan marked by the Meiji Restoration, a big transformation also befell this type of dreams.

As Pongracz, M. pointed out, in Europe, the concept of dreams as a basis of human psychology existed ever since the time of Ancient Greece, for instance, Aristotle and other philosophers were the representatives of the idea.

Of course, even in premodern Japan, the idea of dreams as a reflection of the inner thoughts of people existed side by side with the belief in the divine messages carried by dreams. Also, just as I said before, a mysterious belief in dreams continued to exist persuasively for a long time.

Yet, the modernization of Japan during the Meiji Era (明治時代) was the factor that crucially reversed the relationship amongst dreams, belief and psychology.

For example, Sanyūtei Enchō, 三遊亭圓朝 (1839–1900) put together a *rakugo* ghost story revolving around the ghost of a woman named Kasane 累. He wrote it in his young days, however, with the arrival of the Meiji Era, ghosts were already considered non-existent, nothing but a nervous disorder. Thus, the atmosphere changed completely, the two words *shinkei* (神経, meaning ‘nerve’) and *shinkei* (真景, meaning ‘true view’) as double entendre, got parodied and the story was rewritten as *Shinkei Kasane ga Fuchi* 真景累ヶ淵.

This symbolizes the modern era of Japan. Western science and way of thinking were overall introduced, the belief in the divine messages of dreams and their power to predict things were rejected as superstitions.

Freud's appearance and its impact on Japanese culture

The end of the 19th century saw publication of Freud's epoch-marking book *The Interpretation of Dreams*. According to Freud, dreams would actually reveal the individual mentality and pathology, altering the cultural phenomenon in the whole world.

This transition in the 1900 marked a convenient beginning of the 20th century. Before long, *The Interpretation of Dreams* struck Japan, too. As a reception, two pioneering books on dream research appeared in Japan.

One of them was Ishibashi Gaha's (石橋臥波) *Yume* 夢 (*Dreams*), published in 1907 (Fig. 10).

This volume explores the dreams in classical Japanese literature, describes them in a classification and outlines their history. However, Freud's influence cannot yet be seen in this book.

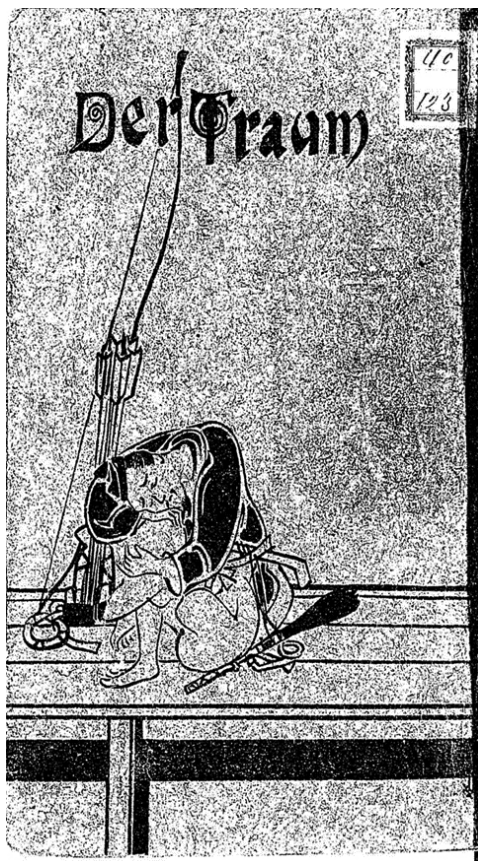


Fig. 10. Ishibashi Gaha's *Dreams*, National Diet Library, Japan.

The other one was Takamine Hiroshi's (高峰博) *Mugaku* 夢学 (*Study of Dreams*), published ten years later, in 1917. It is an emblematic work, which received the European orthodox oneirologie and contains a comprehensive study of the Japanese dreams⁷.

When Takamine had already obtained and read *The Interpretation of Dreams*, the book had already circulated all over the world.

That was an extremely important account for the popularization of Freud's theory of dreams.

However, Takamine criticized Freud's book, indicating that it was limited to the pathological sphere. He claimed that it had a "farfetched conclusion, moreover, it may be directly applied to every dream of a healthy person" and he was rather sceptical about the content.

Here, I would like to portray a certain aspect of the reception of Freud's *The Interpretation of Dreams* and the Japanese research of dreams.

⁷ On the study about Ishibashi and Takamine in detail, see Araki 2015.

In 1907, Freud completed his analysis on the novel *Gradiva* by Wilhelm Jensen. At the same time, Ishibashi wrote the first Japanese study of dreams. A year later, Japanese novelist Natsume Soseki (夏目漱石) wrote a short story collection titled *Yume Jūya* 夢十夜 (*Ten Nights of Dreams*).

Two years ago, 2016 marked a hundred years after Natsume Soseki's death and various events were held in Japan and worldwide to mark this anniversary. *Ten Nights of Dreams* has been translated in many languages. This symbolic work consists of ten dreams set in various times and scenes. *Gradiva*, Ishibashi, and *Ten Nights of Dreams*, as well as others seem to contain a very interesting synchronicity.

However, it is more than a coincidence. According to my research, the writing of Soseki's *Ten Nights of Dreams* was prompted by Ishibashi's *Dreams*. Both of these works were created almost at the same time and both specifically revolve around the topic of the history of dreams.

The first Japanese research of dreams, Ishibashi's work *Dreams* was published in 1907, considering the history, literature and thought of dreams from ancient times to the Edo period (1603–1868).

The emblematic masterpiece representing dreams in Japanese literature, Soseki's *Ten Nights of Dreams* was published in 1908. The fifth night represents the world of Shinto deities and the sixth night shows the time period of the famous Japanese sculptor Unkei 運慶 in the concept of dreams.

Although Soseki knew Freud's name, because he underlined it in Soseki's collection book, it seems that he was inspired by Freud, and yet it is unknown whether Soseki had read Freud's books in German or not. I would assume that he had not. In my opinion, his literature of dreams was probably born of (or triggered by) the Japanese research of dreams by Ishibashi.

Natsume Soseki and the Culture of Dreams: Ishibashi Gaha, Fujigawa Yū

There are exceptionally close ties amongst the people in this case.

When it comes to the reception of Freud, Ishibashi's *Dreams* and Takahime's *Study of Dreams* are contrastive, but they also share significant common ground, which is the existence of the medical scientist Fujigawa Yū (富士川游, 1865–1940).

Fujigawa Yū, who wrote the introduction to Ishibashi's book, created a magazine named *Jinsei* (人性, Shōkabō 裳華房, Tokyo from 1905 to 1918), Ishibashi studied under Fujigawa and helped with the editing of the magazine *Jinsei*, which Fujigawa supervised. *Jinsei* magazine was also a platform of activity for another dream researcher, Takamine Hiroshi. Takamine, who was a medical graduate, often published his own work in *Jinsei* magazine, which later became the foundation for *Study of Dreams*. Later, Fujigawa also wrote the introduction to the Takamine book *Study of Dreams*. He also published *Yūrei to Obake* 幽霊とおばけ—伝説心理 (Ghosts and Monsters. Psychology of Folklore), 1919.

Nowadays, Ishibashi's book is not much remembered, but, as it describes the historical nature of the dream, it is also important to perceive the deep connection with Natsume Soseki. Furthermore, Ishibashi's book concerns many

people connected to Natsume Soseki. It must be remembered that many scholars wrote the introduction alongside Fujigawa, like Haga Yaichi 芳賀矢一, Inoue Tetsujiro 井上哲次郎 and Takakusu Junjiro 高楠順次郎. They included Soseki's teachers, classmates, even people he hated. Consequently, I do not think Soseki was indifferent to it. It is highly probable that it became the basis for Soseki's *Ten Nights of Dreams* (1908).

After Fujigawa graduated from Hiroshima Medical School (now Hiroshima University), Amako Shiro 尼子四郎 (1865–1930) became his close friend. Amako would be Natsume Soseki's home doctor. The educated society during Meiji period was far smaller than today. The limited but excelling intelligence developed a network of various intellectual possibilities.

Amako Shiro is the model for Amagi-sensei in *Wagahai wa Neko de aru* 吾輩は猫である *I Am a Cat*.

Insight into future of dream culture and study of classics:

A short conclusion

As we follow the history of the research of dreams, we arrive at Japan's important figures of modern times. In conclusion of the current paper, I would like to introduce one example from my international experience.

In 2016, the summer, I taught Japanese literature at Chulalongkorn University, Bangkok, Thailand. I happened to know that *Ten Nights of Dreams* was recently translated in Thai. One more book, Dazai Osamu's 太宰治 novel *Ningen Shikkaku* 人間失格 (*No Longer Human*) was also translated and became very popular there (Fig. 11). Yet, the reason of the popularity was not the 'dreams', but one animation.



Fig. 11. Thai edition, *Ten Nights of Dreams* and *No Longer Human*. 2016, JLIT. Bangkok, Thailand.

The anime or game titled 文豪ストレイ ドッグス *Bungō Stray Dogs* used many Bungō, Japanese old literary masters' names including Dazai Osamu and Natsume Soseki for the characters of that anime⁸, and their names soon became famous worldwide. In Thailand, Japanese culture is very popular. The animation shop *Animate* opened in February 2016 as the first branch in Southeast Asia (Fig. 12).



Fig. 12. *Animate* in Bangkok MBK Center, 7th floor. Photographed in August 2016.

In 2017, 夢十夜 *Ten Nights of Dreams* was turned into manga by Yōko Kondo 近藤ようこ.

Although my research is focused on classics, yet chasing the dreams diachronically, we can also take an extensive view of Japanese literature and culture through an international outlook. As it is, the way of access to the studies of classics will become even more diverse and internationalized from now on. I would like to continue the research in the field.

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⁸ See 文豪ストレイ ドッグス. *Bungō Stray Dogs* https://en.wikipedia.org/wiki/Bungo_Stray_Dogs, Web.10.02.2021.

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Kopsavilkums

“Sapnis” ir svarīgs jēdziens kultūras vēstures pētījumos. Sapņi ir cieši saistīti ar dažādiem kultūras fenomeniem, tādēļ šīs saiknes aspekti ir plaši un daudzveidīgi. Japāņu sapņi ir vizuāli atspoguļoti atšķirīgā kultūras kontekstā, daudzveidīgos stilos un medijos, un to atveidojums mainās līdz ar pārmaiņām sabiedriskajā un vēsturiskajā situācijā. Bez tam sapņu vizualizācija paver interesantas iespējas. Piemēram, burbuļveida laukums ir nozīmīgs un plaši pazīstams palīgrieks teksta atspoguļojumam ne tikai komiksos un mangā, bet arī mūsdienu īsziņu saziņas kultūrā, kā aplikācijā LINE.

Šajā rakstā autors vēlas izpētīt un atskatīties uz Japānas sapņa kultūru un tās vēsturi un sniegt priekšstatu par to, kā senatne, viduslaiki un mūsdienas satiekas Austrumāzijas kultūras atspoguļojumā.

(tulkojusi Agnese Haijima)

Atslēgvārdi: sapnis, Japānas kultūra, senatne, mūsdienas.