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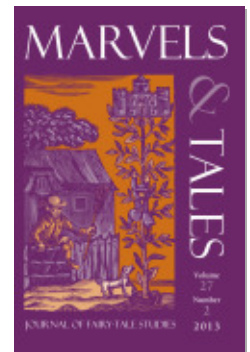
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**Terayama Shji's `<em xmlns:m="http://www.w3.org/1998/Math/MathML" xmlns:mml="http://www.w3.org/1998/Math/MathML" xmlns:xlink="http://www`  
Riding Hood**

Terayama Shji, Marc Sebastian-Jones

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## Terayama Shūji's *Red Riding Hood*

### Translator's Introduction

Terayama Shūji (1935–1983) is best known for his work with the experimental theater group Tenjō Sajiki; he was also a poet, photographer, essayist, and filmmaker.<sup>1</sup> Terayama was also the author of innovative but critically neglected short stories collected as *Terayama Shūji meruhen zenshū* (*The Complete Märchen of Terayama Shūji*). Born in the remote mountainous region of Aomori in northern Japan, Terayama frequently drew on the folk traditions, myths, and superstitions of the area, and, in addition to exploring premodern Japanese folktales and legends in plays such as *Yamamba* (*The Mountain Witch*, 1964), *Aomori-ken no semushi otoko* (*The Hunchback of Aomori*, 1967), *Inugami* (*The Dog God*, 1969), and *Jashūmon* (*Heresy*, 1971), he also borrowed openly and extensively from the European fairy-tale canon and other disparate sources. In 1968 he published an illustrated version of *The Thousand and One Nights* (*Alf Lailah* *Oua Lillah: ehon senichiya monogatari*) and in 1973 his skewed versions of Aesop's fables were recorded by the popular singer and children's entertainer Tanaka Seiji. Terayama also translated Arthur Rackham's *Mother Goose* (published in three volumes as *Mazā gūsu*, 1977–1978), and in 1979 he not only premiered his play *Aohigekō no shiro* (*Duke Bluebeard's Castle*) but also published two collections of fairy tales.<sup>2</sup>

The first of Terayama's 1979 fairy-tale collections, *Boku ga ōkami datta koro: sakasama dōwa shi* (*When I Was a Wolf: Topsy-Turvy Fairy Tales*), is a radical retelling of fairy tales by Hans Christian Andersen, Carlo Collodi, Jacob and Wilhelm Grimm, Maurice Maeterlinck, and Charles Perrault. These classical fairy tales are juxtaposed with revisions of fables, legends, nursery rhymes, and reconstructed

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masterpieces by Gottfried August Bürger, Miguel Cervantes, Henrik Ibsen, and Jonathan Swift. In his postscript Terayama describes *When I Was a Wolf* as his “revenge” (229) on classical fairy tales. His aim with this book was, in part at least, to write an exposé that would reveal the truth about fairy-tale classics. He describes the emperor in Andersen’s “The Emperor’s New Clothes” as a “metaphysician” (229), Pinocchio as “pornographic” (229), and Red Riding Hood as a “nymphomaniac” (229). Despite their at times disturbing content, Terayama is aware of and draws attention to the fact that fairy tales are used as “teaching materials” (229) to socialize children or, as he puts it, to make them more “convenient” (229) for adults. In other words, while exposing and exploring the darker and more erotic aspects of the tales, Terayama is aware of the ways in which they are used to inculcate children with accepted social and sexual mores. The very idea of using fairy tales to teach or socialize children was anathema to Terayama, who deliberately set out to disturb and disrupt social norms. The postscript goes on to warn readers to beware of the seemingly harmless fairy-tale classics that are in fact “sleeping pills” (229) or opiates that reduce rather than stimulate critical thinking.

Terayama is quick to deny that *When I Was a Wolf* has anything to do with what he describes as “recent popular psychological studies of fairy tales” (229).<sup>3</sup> He insists that he is not proposing a new theory of the fairy-tale genre and goes on to claim that his idiosyncratic readings of the tales are the product of an “impoverished childhood” (229). He maintains that the poverty he experienced as a child deprived him of classical fairy tales and suggests that if his story were retold by Aesop, his role would be like that of the hungry fox who tries in vain to reach some grapes hanging temptingly from a vine. In the fable the fox eventually gives up trying to reach the grapes and comforts himself with the thought that they are probably sour and inedible. Terayama admits that the seemingly always-out-of-reach fairy tales also lead to feelings of “sour grapes” (229), but rather than simply dismissing the tales, his anger and frustration ultimately turned his desire to read them into a desire to “disgrace” (229) them.<sup>4</sup> Because of their darker elements, their use and abuse in the acculturation of children, and their potentially limiting effect on the imagination, Terayama insists that the role of fairy tales should be tested occasionally to determine whether they are actually “interesting and instructive” (230) or can be dismissed simply as “mediocre stories” (230). In *When I Was a Wolf* Terayama tests fairy tales and other canonical texts by taking them apart, rearranging, refocusing, renarrating, and, as the subtitle suggests, turning them inside out and upside down before reconstructing them in his own inimitable style.

“Akazukin,” translated here as “Red Riding Hood,” is the first of Terayama’s topsy-turvy fairy tales to be translated into English. As readers will see, the title is misleading. “Akazukin” is divided into three sections, only the first of which has

anything to do with Perrault's "Le Petit chaperon rouge." The second and third sections are fragments of Perrault's version of the Cinderella tale, "Cendrillon." However, Terayama rejects the usual translation of Perrault's title, "Sandorian," in favor of "Haimusume" (The Ash Girl), which, strictly speaking, belongs to the Grimms' version of the tale, "Aschenputtel." It should also be noted that Terayama does not actually rewrite Perrault's fairy tales; in fact, apart from changing Red Riding Hood's gender, Terayama's versions of "Le Petit chaperon rouge" and "Cendrillon" reproduce almost verbatim Eguchi Kiyoshi's translations (published in Nemureru mori no bijo [The Sleeping Beauty in the Wood]). Terayama transforms Eguchi's translations by deleting words and phrases and replacing them with several possible answers that the reader has to choose from; in other words, he has created what at first glance appears to be a typical multiple-choice test. But this is no ordinary test, and the headmaster responsible for setting the questions, "Terayama Shūji," supplies answers that are permeated with incongruous and anachronistic allusions to both "serious" art and kitsch, popular culture. The catalog of real and fictitious heroes and villains includes Colonel Sanders, Humpty Dumpty, Frankenstein, Madame Ranevskaya, Abdullah the Butcher, Karl Marx, Immanuel Kant, and Jiang Qing. In addition to literature, philosophy, politics, and pro wrestling, Terayama's miscellany includes references to baseball, sumo, herbal remedies, horse racing, fictional detectives, rōkyoku narrative ballads, manga, and anime.<sup>5</sup>

In the first section of Terayama's test the eponymous hero is doted on; however, unlike the heroine of Perrault's seventeenth-century tale, this Red Riding Hood is adored, depending on the reader's choice, by (a) the sandman, (b) the Kentucky Fried Chicken Colonel, or (c) an old woman who was afraid of being killed by her grandchild. The innocent young boy is also preyed upon, but the predator, who constitutes a threat not only to the boy but also to the accepted norms of society, again depends on the reader's preference. The predator (or social outcast) here is either a sexually alluring young woman, a transvestite detective, or Frankenstein. Faced with these choices, it soon becomes clear that Terayama has disrupted one of the basic principles of multiple-choice tests, namely, that the correct answer is on the page staring you in the face if only you can recall it. Multiple-choice tests are after all little more than memory tests, and familiarity with and knowledge of Perrault's tale tells us that Little Red Riding Hood's predator is a wolf, but "wolf" is not one of the possible answers. Like the wolf, however, all three of these potential predators are quite capable of physically and sexually dominating the innocent young boy, and this clearly has implications for the tale as a parable of rape. "Akazukin" is not intended to be didactic, however; nor is it intended to impart any moral lessons. Terayama has no interest in moralizing, and he emphasizes the point by expunging Perrault's moralités from the text.

In the first of *The Ash Girl* sections, Terayama continues to disrupt the rationale of multiple-choice tests by erasing not only parts of the text itself but also all the answers. In contrast to multiple-choice tests that deaden the imagination by asking students to regurgitate memorized facts and figures, readers are simply instructed to complete the sentences with a suitable word or phrase. The headmaster does supply possible answers for some of the questions in the final section of the test, but despite the plausibility of choices such as “the Ash Girl” and “glass slippers,” there is nothing to suggest that they, rather than the seemingly implausible choices like “Abdullah the Butcher” and “enema syringes,” are correct. The reader must decide, and this problematizes the privileged position of the headmaster. Like the headmaster, the author might also be expected to guarantee or limit the meaning of his work; however, by appropriating Eguchi’s translations of Perrault, Terayama deflects attention away from himself and, in so doing, deliberately undermines his own similarly privileged position.

Unlike Perrault, and many others who have tried to stabilize these tales by imposing morals or by otherwise restricting them to fixed—correct—meanings, Terayama opens them up to limitless interpretative possibilities by co-opting his readers into coauthorship. Although he did not believe in the death of the author, Terayama did want to question the assumption that the author can guarantee the text some kind of stable, univocal meaning. He believed that meaning and logic belonged as much to the reader as it did to the author and, like Bertolt Brecht, he wanted his readers (and his theater audiences) to be actively engaged in producing, rather than passively consuming, his work. Terayama reiterated this point in a television interview shortly before his death in May 1983. In the interview he tells Miura Masashi, “I’m not satisfied with a story that’s complete. When a story is complete, there’s no space for the audience. . . I create half the story and the audience completes it with their half, thus creating a whole” (NHK). In “Akazukin” Terayama opens up space for the readers and, while playfully inviting them to complete the text, provokes them into thinking critically and creatively about the topsy-turvy nature of the world around them.

Language workbook (fairy-tale type) produced in accordance with the new Ministry of Education guidelines.

### ***Red Riding Hood***

From the fairy tales of Charles Perrault.

**To the student:** Answer all the questions set by the headmaster, Terayama Shūji. In addition to developing a better understanding and appreciation of the classics, these standard examination questions focus on vocabulary building, reading skills, spelling, and sentence

structure. Send your answers to the headmaster at the following address: 3-12-43 Motoazabu, Minatoku, Tokyo, Japan. Outstanding students will be suitably rewarded. You may begin.

**Question One: Red Riding Hood**

**Read the following passage carefully and answer the questions below.**

**(Time: 1 hour)**

Once upon a time in a certain village lived the prettiest boy that anyone had ever set eyes on. Now, this beautiful boy was adored by [1], and the [2] even made him a little red riding hood for his [3]. The red hood suited the boy perfectly, so much so that everywhere he went he was known as Little Red Riding Hood.

One day [4], who was making some pancakes, said to the boy, "You must go and visit [5]; I've heard that [6] been having trouble with [7]. Here, take one of these pancakes and this little pot of butter." Little Red Riding Hood set out immediately to visit [8], who lived in another village.

As Little Red Riding Hood was walking through the forest, he suddenly found himself face to face with [9], who would very much liked to have [10], but didn't dare to because [11] nearby in the forest. Instead, [12] asked Little Red Riding Hood where he was going. The poor boy had no idea that it was dangerous to linger in the forest talking to strangers, and he replied innocently, "I'm going to visit [13]. I'm taking a pancake and this little pot of butter from [14]."

"[15] live far away?" asked [16].

"Oh, yes," replied Little Red Riding Hood. "Beyond the [17] that you can see over there. It's the first [18]."

"Well, I think I'll go and visit [19], too. I'll take this path and you take that one and we'll see who gets there first."

[20] set off as fast as possible along the shorter path while [21] dawdled along the other path gathering hazel nuts, chasing butterflies, and picking the wild flowers that he found. It wasn't long before [22] arrived at [23] house and rat-a-tat-tatted on the door.

"Who is it?"

"It's me, Red Riding Hood," said [24], imitating [25]. "I've brought you a pancake [26] and a little pot of butter from [27]." [28] sick in bed, but still managed to call out: "Pull out [29] and [30] will fall." When [31] pulled out [32], the door flew open. In no time at all, [33], who hadn't [34] for at least three days, leapt on [35] and [36]. Then [37] closed the door, lay down in bed,

and waited for Little Red Riding Hood. At last, he arrived and knocked on the door: rat-a-tat-tat.

“Who is it?”

When Little Red Riding Hood heard the voice, he was surprised to hear how feeble [38] sounded. [39] must have caught a cold he thought, and replied, “I’ve brought you a pancake [40] and a little pot of butter from [41].” [42], in a disguised voice, said, “Pull out [43] and [44] will fall.” Little Red Riding Hood pulled out [45] and [46] fell.

When Little Red Riding Hood entered the room, [47] hid under the bedclothes and said: “[48].” Seeing how odd [49] looked, Little Red Riding Hood said:

“[50], what big [51] you have!”

“All the better to hold you with, my dear [52].”

[53]

“[54], what big [55] you have!”

“All the better to run with, my dear.”

[56]

“[57], what a big [58] you have!”

“All the better to hear you with, my dear.”

[59]

“[60], what a big [61] you have!”

“All the better to see you with, my dear.”

[62]

“[63], what a big [64] you have!”

“All the better to [65] you with, my dear.”

And with that [66] pounced on Little Red Riding Hood and [67].

**Look at the choices below. Complete the sentences by putting a suitable word or phrase into the gap.**

1. (a) the sandman  
(b) the Kentucky Fried Chicken Colonel  
(c) an old woman who was afraid of being killed by her grandchild
2. (a) sandman  
(b) colonel  
(c) old woman
3. (a) little crevice  
(b) nose  
(c) ding-a-ling
4. (a) the sandman  
(b) the Kentucky Fried Chicken Colonel  
(c) the old woman

5. (a) Humpty Dumpty  
(b) The ex-members of the Boy Detectives' Club  
(c) Karl Marx
6. (a) he has  
(b) they have  
(c) Herr Marx has
7. (a) hemorrhoids  
(b) tonsillitis  
(c) the faucet
8. (a) Humpty Dumpty  
(b) the ex-members of the Boy Detectives' Club  
(c) Karl Marx
9. (a) Peaches from the Turkish bath  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
10. (a) cleaned his ears  
(b) ravished him  
(c) licked him all over
11. (a) an overzealous pedagogue was  
(b) that voyeuristic band, the Black Cat Family, were  
(c) the *amore* detective was
12. (a) Peaches  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
13. (a) Humpty Dumpty  
(b) the boy detectives  
(c) Karl Marx
14. (a) the sandman  
(b) the Kentucky Fried Chicken Colonel  
(c) the old woman who is afraid of being killed by her grandchild
15. (a) Does Humpty Dumpty  
(b) Do the boy detectives  
(c) Does Karl Marx
16. (a) Peaches  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
17. (a) Issun Bōshi with the sandwich board  
(b) advertisement for Chūjōtō  
(c) Glass Castle Hotel
18. (a) detached house  
(b) cheap apartment  
(c) building



19. (a) Humpty Dumpty  
(b) the boy detectives  
(c) Karl Marx
20. (a) Peaches  
(b) The transvestite Akechi Kogorō  
(c) Frankenstein
21. (a) Wajima  
(b) Socrates  
(c) Red Riding Hood
22. (a) Peaches  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
23. (a) Humpty Dumpty's  
(b) the boy detectives'  
(c) Karl Marx's
24. (a) Peaches  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
25. (a) Alice  
(b) Madame Ranevskaya  
(c) Red Riding Hood
26. (a) love  
(b) my dear  
(c) chuck
27. (a) the sandman  
(b) the Kentucky Fried Chicken Colonel  
(c) the old woman who is afraid of being killed by her grandchild
28. (a) Humpty Dumpty was  
(b) The boy detectives were  
(c) Karl Marx was
29. (a) a nail  
(b) the peg  
(c) a tooth
30. (a) your arches  
(b) the latch  
(c) your face
31. (a) Peaches  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
32. (a) a nail  
(b) the peg  
(c) a tooth

33. (a) Peaches  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
34. (a) eaten  
(b) had sex  
(c) done it
35. (a) Humpty Dumpty  
(b) the boy detectives  
(c) Karl Marx
36. (a) licked him/them\* until he/they\* passed out  
(b) murdered and hacked him/them\* to pieces  
(c) shagged him/them\* senseless  
\* delete as appropriate
37. (a) Peaches  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
38. (a) Humpty Dumpty  
(b) the boy detectives  
(c) Karl Marx
39. (a) He  
(b) They  
(c) Herr Marx
40. (a) my dear  
(b) love  
(c) chuck
41. (a) the sandman  
(b) the Kentucky Fried Chicken Colonel  
(c) the old woman who is afraid of being killed by her grandchild
42. (a) Peaches from the Turkish bath  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
43. (a) a tooth  
(b) a plum  
(c) all the stops
44. (a) the stock market  
(b) the latch  
(c) your face
45. (a) a tooth  
(b) a plum  
(c) all the stops
46. (a) the stock market  
(b) the latch  
(c) his face

- 47. (a) Peaches  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
- 48. (a) Quickly take your clothes off  
(b) Come and lie down on the bed  
(c) Come over here
- 49. (a) Humpty Dumpty  
(b) the boy detectives  
(c) Karl Marx
- 50. (a) Humpty Dumpty  
(b) Boys  
(c) Herr Marx
- 51. (a) hairy arms  
(b) beds  
(c) prosthetic limbs
- 52. (a) Togawa Masako  
(b) Alice  
(c) Red Riding Hood
- 53. (a) Togawa Masako brushed her teeth.  
(b) Alice got undressed.  
(c) Red Riding Hood said:
- 54. (a) Humpty Dumpty  
(b) Boys  
(c) Herr Marx
- 55. (a) athlete's foot  
(b) bowed legs  
(c) flat feet
- 56. (a) The publication of *Bikkuri House* was suspended.  
(b) The Destroyer arrived.  
(c) Red Riding Hood said:
- 57. (a) Humpty Dumpty  
(b) Boys  
(c) Herr Marx
- 58. (a) Sony stereo  
(b) listening device  
(c) hearing aid
- 59. (a) Igarashi Kiyoshi sang.  
(b) Jiang Qing protested.  
(c) Red Riding Hood said:
- 60. (a) Humpty Dumpty  
(b) Boys  
(c) Herr Marx

61. (a) peephole  
(b) glass eye  
(c) telescope
62. (a) Egawa the pitcher swam.  
(b) A reader got angry.  
(c) Red Riding Hood said:
63. (a) Humpty Dumpty  
(b) Boys  
(c) Herr Marx
64. (a) nose  
(b) mouth  
(c) ding-a-ling
65. (a) get a sniff of  
(b) make love to  
(c) screw
66. (a) Peaches from the Turkish bath  
(b) the transvestite Akechi Kogorō  
(c) Frankenstein
67. (a) ate the cake that he had stolen from his pocket  
(b) made him read Kant's *Critique of Pure Reason*  
(c) raped and murdered him

<b>Question Two: The Ash Girl</b>
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**Complete the sentences with a suitable word or phrase.**

**(Time: 1 hour)**

“Cendrillon, wouldn’t you like to go to the [1], too?”

“Ah, but you fine ladies are laughing at me. It would be no place for me.”

“Yes, that’s very true. People would laugh to see [2] at a [3].”

Any other girl but [4] would have made a terrible tangle of their [5], but [6] was good-natured and finished it to perfection. [7] were so excited that for nearly two days they [8]. They broke more than a dozen laces through drawing their corsets tight in order to make their waists look more slender, and they were permanently in front of the mirror.

At last the happy day arrived and away [9] went. [10] watched until she could no longer keep them in sight; then she wept. [11] was still crying when [12] found her and asked what was troubling her. “I would . . . I would very much like . . .” She was crying so much that she could not finish the sentence. Now this [13] was a [14], and she said, “You would like to go to the [15], wouldn’t you?”

“Oh, yes,” said [16], sighing.

“Well,” said [17], “you’re a good child and I will arrange it for you.”

[18] took [19] into her room and said, “Run into the garden and bring me a pumpkin.”

[20] went at once into the garden and, wondering all the time how it might be useful in getting her to the [21], brought back the finest pumpkin that she could find. [22] scooped out the flesh of the pumpkin leaving only the outer skin; then, as she struck it with her wand, the pumpkin was instantly transformed into a beautiful gilded coach.

Then [23] went to look in the mouse-trap where she found six mice still alive. [24] told [25] to lift the door of the trap just enough to let the mice out one at a time. As each mouse came out, she tapped it with her wand and, at that very moment, it was transformed into a coach-horse. Soon there was a fine team of six mouse-white horses.

**Question Three: The Ash Girl**

**Read the following passage carefully and answer the questions below.**  
**(Time: 30 minutes)**

[1] leapt up as nimbly as [2]. [3] set off in pursuit but to no avail, for he could not catch up. [4a], who was [4b], dropped one of [5], which [6] tenderly picked up.

[7] arrived home out of breath, without a carriage, without footmen, and dressed once more in ragged and dirty old clothes; nothing whatsoever remained of all the splendor except one [8] of the [9], the pair of the one that had been dropped.

[10] asked the palace gatekeepers if they had seen [11] go out. [12] replied that nobody had left except a raggedly dressed creature who looked more like a [13] than a [14].

**1. Look at the choices below. Put the most suitable word or phrase into the gap.**

- The Ash Girl
- Abdullah the Butcher
- Nakajima Yoshiko from class 2:A
- Kurohimeyama

**2. Look at the choices below. Complete the sentence by putting the most suitable word or phrase into the gap.**

- Lupin III
- Haiseiko
- a boiled egg
- a cockroach

3. Look at the choices below. Put the most suitable word or phrase into the gap.

- The great detective Holmés
- Makoto-chan
- The prince
- Hitofushi Tarō

4. Choose one of the names below and write it into gap 4a. Complete the phrase by putting a suitable expression from the box into gap 4b.

- The Ash Girl
- Abdullah the Butcher
- Nakajima Yoshiko from class 2:A
- Kurohimeyama

feeling quite flustered  
in a bit of a flap  
convulsed with laughter  
totally disgusted

5. Look at the choices below. Put the most suitable word or phrase into the gap.

- his/her\* twin babies
  - his/her\* enema syringes and a rope
  - his/her\* glass slippers
  - his/her\* flowery account books
- \* delete as appropriate

6. Complete the sentence by matching a line in A with a relative clause from B.

A	B
1. the great detective Holmés	a. who had his pants round his ankles
2. the prince	b. who was suffering from phimosis
3. Hitofushi Tarō	c. who was sexually frustrated
4. Makoto-chan	d. who had a beautiful nose

7. Write a suitable word or phrase in the gap.

8. In no more than thirty words give your reasons why there was only one.

9. Complete the sentence by matching one of the adjectives in the box with one of the phrases below.

sopping wet                      glittering                      L-size                      soleless

- account books
- glass slippers
- enema syringes
- twin babies

10. Find and correct the mistakes below. Put the most suitable phrase into the gap.
- The prince who had recently returned from being castrated
  - Makoto-chan
  - The great detective Holmes
  - Hitofushi Tarot
11. Write a suitable word or phrase in the gap.
12. Look at the choices below. Put the most suitable word or phrase into the gap.
- The handmade invisible man
  - Mr. Maruyama, the physical education teacher
  - The gatekeepers
  - The doppelganger
13. Look at the choices below. Put the most suitable word or phrase into the gap.
- peasant girl
  - divorcée
  - sticky-fingered kleptomaniac
  - habitual onanist
14. Look at the choices below. Put the most suitable word or phrase into the gap.
- kitchen maid
  - princess
  - married woman
  - proprietrix

### *Glossary*

**Abdullah the Butcher** Canadian-born wrestler Larry Shreve (1941–), also known as the Madman of the Sudan. Shreve made his debut in 1958 and, as Abdullah the Butcher, was part of Giant Baba's All Japan Pro-Wrestling promotion. He was crowned Pacific Wrestling Federation heavyweight champion in 1978. He appeared in numerous television commercials in Japan, where he also owned a restaurant.

**Akechi Kogorō** Fictional detective created by Edogawa Ranpo (1894–1965). Akechi Kogorō made his first appearance in 1925; his adopted son, Kobayashi Yoshio, is the leader of the Boy Detectives' Club (see separate entry). Like Sherlock Holmes, Akechi is a master of disguise and is particularly adept at disguising himself as a young woman.

**Alice** Terayama admired the work of Lewis Carroll (1832–1898), and Alice is, no doubt, an allusion to the Alice of *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1872).

**Bikkuri House** Subculture magazine (published by Parco) that ran for 130 issues between 1974 and 1985.

**The Boy Detectives' Club** Comparable to Sherlock Holmes's Baker Street Irregulars. The boy detectives appear in Edogawa Ranpo's tales of ratiocination featuring the detective Akechi Kogorō (see separate entry).

**Chūjōtō** An herbal tea for women that, in addition to aiding relaxation, is said to "restore hormonal balance disturbed during menstruation and at menopause." See <http://www.hsuginseng.com>.

**The Destroyer** Stage name of professional wrestler Dick Beyer (1931–). Beyer's career spanned four decades (1952–1993). He had strong connections with Japan beginning in 1963, when he fought Japanese legend Rikidozen. During the 1970s Beyer lived in Japan where, wrestling apart, he hosted a television variety show. He returned to the United States in 1979.

**Egawa the pitcher** Egawa Suguru (1955–), former pitcher with the Yomiuri Giants baseball team. Egawa made his professional debut in 1979. He retired, 1,366 strikeouts later, to take up a career as a television analyst.

**Frankenstein** It is unclear whether Terayama is referring to the eponymous hero of Mary Shelley's nineteenth-century gothic-horror novel or his monstrous creation. Terayama may simply be using the name Frankenstein to evoke the classic image of the flat-headed monster with bolts in its neck created for James Whale's 1931 film *Frankenstein: The Man Who Made a Monster*.

**The Glass Castle Hotel (*Garasu no shiro*)** Title of a regular double-page feature that Terayama wrote for the magazine *Paper Moon* (1976–1979). In the August 1977 issue Terayama published a poem that, like "Akazukin," readers were invited to complete by replacing the words that he had erased. He also promised a "reward" for the best answers.

**Haiseikō** One of the most popular thoroughbred racehorses in Japan. Haiseikō is credited with the boom in the popularity of horse racing in the early 1970s. After losing the 1973 Derby, Haiseikō was retired to stud. His retirement inspired the song "Saraba Haiseikō" (Goodbye Haiseikō).

**Hitofushi Tarō** Japanese singer. Hitofushi Tarō (1941–) made his debut in 1963 with "Naniwa komori uta" (Naniwa Lullaby). Although Hitofushi is something of a one-hit wonder, his one hit has sold millions and remains popular to this day.

**Holmés** An oblique reference to Loufcock-Holmés, the parody of Sherlock Holmes devised by the French humorist Pierre Henri Cami (1884–1958). Loufcock-Holmés appears in *Loufcock-Holmés le détective idiot* (1908) and *Les Aventures de Loufcock-Holmés* (1926). Cami is also the author of *Le Petit chaperon vert* (Little Green Riding Hood, 1914).

**Igarashi Kiyoshi** Famed Japanese tenor. Igarashi (1928–) made his debut in 1966 (as Don José in Georges Bizet's opera *Carmen*). He has been awarded many prizes,



including a Purple Ribbon Medal (*Shijuhōshō*) from the Emperor. In 1979 he appeared regularly in the television drama *Kometo* (Comet).

**Issun Bōshi** Eponymous hero of the Japanese fairy tale known in English as “Little One Inch.” The diminutive Issun Bōshi survives numerous trials and tribulations until, after being magically transformed into a handsome samurai, he marries a beautiful princess. Terayama uses *Issun Bōshi* as a synonym for *kobito* (dwarf or midget).

**Jiang Qing** Former actress and the third wife of Mao Zedong. Jiang Qing (1914–1991) is often referred to as Madame Mao. An influential member of the Gang of Four, she played a major role in the Cultural Revolution (1966–1976). Shortly after Chairman Mao’s death in 1976 she was accused of being a counterrevolutionary. Jiang Qing committed suicide in 1991.

**Kentucky Fried Chicken Colonel** Harland “Colonel” Sanders (1890–1980), the founder of Kentucky Fried Chicken. The fast food franchise sold its first fried chicken in Japan at the Osaka Expo in 1970.

**Kurohimeyama** Former sumo wrestler nicknamed the Steamroller. Although Kurohimeyama (1948–) picked up notable wins against several *yokuzuna* champions during his twenty-year career (1964–1982), he was unable to gain promotion to the rank of *ozeki*.

**Lupin III** Popular manga character by Monkey Punch (Kato Kazuhiro). Lupin III is the fictional grandson of Arsène Lupin, the gentleman-thief turned detective created by Maurice Leblanc (1864–1941). The first series featuring the exploits of Lupin III ran from August 1967 to April 1972; the second was being serialized while Terayama was writing his topsy-turvy fairy tales.

**Makoto-chan** Sawada Makoto, a snotty-nosed kindergarten student created by Umezu Kazuo. The *Makoto-chan* manga series, which originally ran from 1976 to 1981, is infamous for its scatological humor and the eponymous hero’s predilection for borrowing clothes and make-up from both his mother and sister.

**Mr. Maruyama** Possibly an allusion to the transvestite singer and actor Maruyama Akihiro (a.k.a. Miwa Akihiro). Miwa appeared in Terayama’s play *La Marie-Vison* (1967) and the movie *Throw Away Your Books, Let’s Hit the Streets* (*Sho o suteyo, machi e deyō*, 1971). Miwa also appears as the femme fatale in Mishima Yukio’s kitsch screen adaptation of Edogawa Ranpo’s *Kurotokage* (The Black Lizard, 1968).

**Peaches from the Turkish bath** During the 1970s “Turkish bath” (*Toruko-buro* or *Toruko*) was a euphemism for a kind of brothel where, bathing apart, the clientele could enjoy the sexual favors of the girls employed there. The implication of the sobriquet “Toruko no Momo-chan” is that Peaches (Momo-chan) works in the sex industry (*chan* is a term of affection added to the names of young women and children). The photographs of a scantily clad Toruko no Momo-chan that appear

in Terayama's fantasy photography collection *Photo théque imaginaire de Shūji Terayama* (54–61) and her appearance in song lyrics and as his interlocutor in newspaper articles and essays about horse racing testify not only to her sexual and seductive allure but also to her status as something of an outsider. Whether the Toruko no Momo-chan in the photographs is the same Toruko no Momo-chan who appears in “Akazukin” is, of course, open to conjecture.

**Madame Ranevskaya** Wealthy landowner and head of the Ranevskaya family in *The Cherry Orchard* (1904) by Anton Chekhov (1960–1904). The play tells the story of the family's fading grandeur.

**The sandman** The sandman who is said to make children fall asleep by sprinkling sand in their eyes. Terayama may also be alluding to “The Sandman” by E. T. A. Hoffmann (1776–1822).

**Togawa Masako** Renowned chanteuse and author of detective fiction (she won the Edogawa Prize in 1962). Togawa (1931–) made her stage debut in the late 1950s. She still runs a jazz club in Tokyo's Shibuya district.

**Wajima** Sumo wrestler Wajima Hiroshi (1948–). Wajima began his professional career in 1970 and was promoted to the rank of *yokuzuna* in 1973. Wajima was considered something of an outsider in the sumo world not only because he retained his own name but also because he allegedly associated with gangsters and enjoyed late night drinking. He retired from sumo in 1981 and briefly turned to pro wrestling.

### Notes

1. Terayama published variously on boxing, horse racing, baseball, theater, and jazz. As a film director he has more than twenty credits to his name, including *Emperor Tomato Ketchup* (*Kechappu kōtei*, 1970), *Throw Away Your Books, Let's Hit the Streets* (*Sho o suteyo, machi e deyō*, 1971), *Death in the Country* (*Denen ni shisu*, 1974), *The Fruits of Passion* (*Shanhai ijin shōkan: chaina dōru*, 1981), *Le Labyrinthe d'herbes* (*Kusa meikyū* [Grass Labyrinth], 1979), and *Farewell to the Ark* (*Saraba hakubune*, 1983).
2. *Boku ga ōkami datta koro: sakasama dōwa shi* (When I Was a Wolf: Topsy-Turvy Fairy Tales) appeared in March; it was followed (in December) by *Aka ito de nuitojirareta monogatari* (Tales Bound with a Red Thread), a collection of twelve short prose pieces that have been described as *gensō dōwa*: fantastic fairy tales.
3. This is probably an allusion to Bruno Bettelheim's *Uses of Enchantment: The Meaning and Importance of Fairy Tales* (1976), which was published in Japan as *Mukashibanashi no maryoku* in 1978.
4. Terayama was notoriously unreliable when it came to writing about his own life, and his autobiographical comments in the postscript should perhaps be viewed with some skepticism. There is little evidence to suggest that he was as impoverished as he implies, and it is difficult to imagine that he was deprived of the

fairy tales of Hans Christian Andersen, the Grimm brothers, Charles Perrault, and others. What is clear, however, is that when Terayama read the classical fairy tales, he read them with enough critical detachment to question whether they really were as innocuous as they appeared to be.

5. As some of these references are either obscure or culturally and historically specific, I have included a glossary at the end of the translation.

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