



Restraint, affect, and materiality: Reimagining Heian Aesthetics in a transnational narrative

Wasantha Samarathunga

Department of Electrical and Electronics Engineering, National Institute of Technology Kisarazu College, Chiba, Japan

Abstract

This research paper examines how *Fude no Kage, Haru no Kokoro wo Musubu* reimagines Heian aesthetics through a contemporary transnational lens. Through close reading, it shows how restraint, affect and manuscript materiality work together to shape a model of intercultural intimacy. Silence, atmospheric detail and ritualized gesture create a field in which emotion moves with subtle force. The protagonist's position as a cultural outsider reveals how vulnerability and minor affects guide her negotiation of belonging. Calligraphic style and brush handling act as embodied forms of recognition that help bridge cultural difference. The study maintains that the narrative transforms classical forms into a modern ethics of attention. Current research also reveals that classical, ancient and premodern aesthetics inform modern explorations of diaspora and relationality.

Keywords: Heian Aesthetics, restraint, transnational affect, manuscript culture, materiality, intercultural ethics

Introduction

This study examines how *Fude no Kage, Haru no Kokoro wo Musubu* shapes a model of transnational intimacy. This is achieved through the interplay of poetic form, material presence and controlled emotion. The work presents a fictional encounter between a young noble lady from the Tang dynasty and the cultural world of the Heian court. In place of dramatic action, the narrative relies on the circulation of written traces, the discipline of courtly etiquette and the atmospheric qualities of seasonal perception. These elements form a unified aesthetic platform which invites theoretical reflection.

This paper addresses how the narrative draws on classical Japanese literary forms to express a cross-cultural ethics of attention. Early attempts of the protagonist in composing *waka* reveal a tension between linguistic unfamiliarity and emotional clarity. Gradual immersion in Heian expressive practices suggests that poetic form becomes a medium through which belonging is negotiated. These dynamic positions the text within broader discussions of cultural translation and the affective dimensions of displacement.

To address this question, the paper turns into three areas of scholarship. The study of Heian literature emphasizes indirection, atmosphere and emotional sensitivity in courtly style [Shirane] [Tyler] [Mostow] [Schalow]. Theories of affect and transnational identity help explain how emotion moves across cultural boundaries and the way that vulnerability becomes visible during uneven encounters [Ahmed] [Ngai] [Bhabha]. Manuscript highlights the significance of brush, ink, and paper as material agents that shape literary meaning [Kornicki].

With this combination of frameworks, the paper suggests that the narrative reconfigures classical aesthetics as a mode of intercultural ethics. The brush not only functions as a writing tool but also as a medium of relating the notions of recognition, restraint and emotional resonance. This place the narrative in the context of contemporary discussions about diaspora, literary memory and the presence of ancient forms in the narrative imagination of the modern era.

Theoretical Framework

This section outlines the conceptual foundations that guide the analysis of *Fude no Kage, Haru no Kokoro wo Musubu*. The frameworks selected here address three interrelated dimensions of the narrative. The aesthetics of restraint, the circulation of affect across cultural boundaries and the material agency of manuscript culture. These approaches provide a base for understanding how texts construct intimacy, ethical attention within a transnational setting.

1. Aesthetics of Restraint

Heian literature stresses the importance of indirection, atmospheric presence and emotional subtlety. For courtly style these are not merely aesthetic features but are instead the very fabric of communication in a ritualized and hierarchical society. Shirane describes classical Japanese literature as a system in which emotion is conveyed through seasonal imagery, spatial arrangement, and the careful modulation of tone rather than explicit declaration [Shirane]. Tyler's work on Heian narrative similarly highlights the importance of quiet gestures, controlled speech, and the interplay between concealment and revelation [Tyler]. Mostow's analysis of poetic exchange in the *Hyakunin Isshu* demonstrates how minimal verbal content can carry significant emotional weight when embedded within shared cultural codes [Mostow].

This work establishes a basis for interpreting the use of silence, brushwork and atmospheric description within the narrative as aesthetic choices. The protagonist's initial attempts at *waka* composition, her care with the fan, and her attention to seasonal change all suggest a system in which restraint is not a limitation but a form of communicative ability. The emotional dynamics of the work suggest a connection to the Heian tradition in which a change in tone or image can suggest great inner movement.

2. Transnational Affect

The protagonist's displacement from the continent introduces a second theoretical dimension, the circulation of affect across cultural boundaries. Cultural politics of emotion by Ahmed argues that feelings do not reside solely

within individuals but move between bodies, objects and social structures [Ahmed]. This view also highlights how vulnerability, uncertainty and recognition in the narrative as relational forces. The protagonist's absence of familiarity with courtly words, her hesitant poetic explorations and her attention to others' responses all show the role of emotion as a site of negotiation.

Ngai's concept of minor or ambiguous feelings provides further insight into the narrative's affective texture. Her analysis of states such as anxiety, hesitation and quiet longing helps explain how the text constructs emotional resonance without relying on dramatic intensity [Ngai]. Muted affects align with the protagonist's position as an outsider navigating a world governed by subtle codes.

Bhabha's theory of cultural translation offers a framework for understanding how identity is formed within such encounters. His concept of the in-between space highlights the productive tension that arises when individuals inhabit multiple cultural systems simultaneously [Bhabha]. The protagonist's gradual adoption of Heian expressive practices, combined with her retention of continental sensibilities, positions her within this liminal zone. Her poetic development becomes a form of cultural negotiation rather than assimilation.

3. Manuscript Culture and Materiality

A third framework concerns the materiality of literary production. Research on Japanese manuscript culture emphasizes the significance of brush, ink, and paper as active agents in shaping meaning. Kornicki's work demonstrates that writing technologies and material practices influence not only the form of texts but also the social relationships they mediate [Kornicki]. In the narrative, the brush functions as more than a tool. It becomes a medium through which characters express attention, restraint, and recognition.

The protagonist's first lessons in handling the brush, her observation of the calligraphic style and the exchange of marks on the paper all speak to a world in which physical practice has emotional and ethical importance. The focus of the narrative on the physicality of writing is consistent with scholarship that sees manuscripts as dynamic social objects rather than containers for the written word.

Methodology

This study uses qualitative textual analysis grounded in close reading and informed by theories from literary studies, affect theory and manuscript culture. Its methodology is designed to show how Fude no Kage, Haru no Kokoro wo Musubu builds transnational intimacy through its formal choices, emotional restraint and material practices. The narrative operates within a hybrid space that draws on Heian expressive practices with contemporary concerns. Therefore, the analysis also focuses on the interaction between form and cultural context rather than on historical reconstruction.

The first step is to identify in detail the scenes where the text shows restraint, indirection or vivid. The analysis then reads these scenes through the lens of Heian aesthetics. This highlights the significance of gestures and images of nature in communication [Shirane] [Tyler] [Mostow] [Schalow]. They are analyzed as considered part of the text's overall emotional logic, rather than mere ornaments.

The second step addresses how the text portrays vulnerability, displacement and cross-cultural recognition. This portion of the analysis draws on affect theory to understand how emotion circulates between characters and across cultural boundaries. Concepts from Ahmed's work on relational emotion [Ahmed], Ngai's theorization of minor affects [Ngai], and Bhabha's model of cultural translation [Bhabha] are used to interpret the protagonist's shifting position within the courtly environment. The methodology treats affect not as a psychological state but as a relational force that emerges through interaction.

The third step focuses on the material practices of writing within the narrative. Close attention is given to scenes involving brush handling, calligraphic style, and the exchange of written traces. These moments are analyzed through the lens of manuscript studies, particularly Kornicki's work on the social and material dimensions of writing in premodern Japan [Kornicki]. The methodology assumes the fact that material practices play a central role while narrative builds intimacy with ethical attention.

Throughout the analysis, Japanese words are given in romanized form for clarity and consistency in the editorial process. The original Japanese and Chinese characters are given in a separate table in the appendix section. This approach enables the paper to be easily understood as well as capturing the linguistic nuances required for scholarly purposes.

The methodology is not about focusing on reconstructing historical accuracy. Instead, it examines how the narrative employs classical forms and material practices to think through a modern understanding of intercultural ethics. Close reading with theoretical interpretation, the research shows how narrative contributes to discussions about affect, diaspora and literary memory.

This research focuses on a single narrative as a separate case study. It does not reconstruct historical accuracy nor detailed account of Heian literary culture. The analysis uses classical aesthetics selectively on how they are imagined in a contemporary fictional setting. It does not cover full Heian texts nor poetic traditions. It also does not claim to represent the full range of transnational literary experience. The scope is intentionally narrow. This allows the paper to examine how restraint, affect and material practice work within one narrative world and how these elements contribute to a broader conversation on intercultural ethics.

Analysis: Poetics of Restraint

The narrative constructs its emotional world through a sustained commitment to restraint. This restraint is not stylistic. It is a structural principle that shapes how characters perceive one another. How intimacy is formed and how cultural boundaries are negotiated. The protagonist's early experiences in the courtly environment reveal a system in which silence, gesture and atmospheric detail carry communicative weight. These elements align with the Heian aesthetic tradition in which emotional expression is mediated through indirection and seasonal imagery [Shirane] [Tyler].

1. Silence as a Communicative Mode

Silence works as a mode of communication throughout the narrative. First appearance of protagonist in the courtly setting feels tentative, guided by steady breathing and a carefully held posture. The scene shows her effort to locate

herself within an unfamiliar world. Her limited courtly vocabulary increases the weight carried by nonverbal cues. This dynamic reflects a Heian understanding in which silence is not empty. It becomes a space where meaning gathers and deepens. Heian narratives often treat silence as a form of ethical attention, allowing characters to register emotional nuance without overt declaration [Tyler]. The narrative under study uses this logic by presenting silence as a site where vulnerability and recognition converge.

2. Seasonal Atmosphere and Emotional Texture

Seasonal imagery provides another layer of restraint. The protagonist's early waka compositions rely on observations of wind, light, and the shifting textures of spring. These images do not describe emotion directly. Instead, they create an atmospheric field in which emotion becomes legible through association. According to Shirane, classical Japanese literature often externalizes emotion through natural imagery, allowing readers to infer internal states from environmental cues [Shirane]. Narrative in this research follows the same pattern by embedding emotional development within descriptions of gardens, light and weather. The result is a poetics in which emotional intensity is conveyed through subtle modulation rather than explicit articulation.

3. Gesture and Ritual as Emotional Structure

Ritualized gestures further contribute to the narrative's restrained emotional economy. The protagonist's training in courtly etiquette emphasizes controlled movement, precise handling of the fan and careful modulation of voice. These practices shape her interactions with others and structure her internal experience. Mostow's work on poetic exchange highlights how ritualized forms create a shared framework that enables communication even when verbal content is minimal [Mostow]. In the narrative, the protagonist's mastery of these gestures becomes a means of participating in the courtly world and forming connections within it.

4. Restraint as Ethical Attention

Commitment to restraint can be understood as an ethical stance. By limiting direct expression, the text foregrounds the importance of attentiveness, patience and interpretive generosity. Schalow's analysis of courtly male friendship in Heian literature suggests that restraint fosters a relational ethic in which individuals respond to one another through subtle cues rather than overt claims [Schalow]. The protagonist's interactions with others reflects this ethic. Her careful observation of tone, gesture, and atmosphere allows her to navigate a world in which emotional meaning is distributed across multiple layers of expression.

5. Restraint and Transnational Encounter

Restraint plays a crucial role here in the protagonist's transnational experience. Outsider position intensifies her sensitivity to the nuances of courtly expression. Same time her unfamiliarity with local conventions introduces moments of hesitation and uncertainty that align with Ngai's concept of minor affects [Ngai]. These affects do not disrupt the narrative. Instead, they deepen its exploration of how emotion circulates across cultural boundaries. The protagonist's gradual adoption of restrained expressive practices becomes a form of cultural translation. That reflects Bhabha's idea of the in-between space. The

narrative creates a form of intimacy that feels rooted in its cultural setting. It also speaks across borders through restraint.

Analysis: Transnational Affect

The narrative builds its emotional world through the protagonist's position as a cultural outsider. She must learn to navigate unfamiliar expressive systems. Her displacement from her country of origin creates emotional conditions that shape how she moves through the court. She feels uncertainty and hesitation. She is sharply aware of how others respond to her. The narrative does not treat these feelings as obstacles. It uses them to show how emotion crosses cultural boundaries and how intimacy can grow within uneven encounters.

1. Vulnerability as Relational Force

The protagonist's early experiences in the court reveal a form of vulnerability that is relational rather than individual. Ahmed argues that emotions move between bodies and objects, creating networks of attachment and tension [Ahmed]. This framework illuminates how the protagonist's uncertainty becomes a shared affective field. Her tentative speech, careful posture and reliance on atmospheric cues draw responses from the people around her. These responses shape her sense of belonging. Some are supportive. Others feel evaluative. Vulnerability becomes a medium through which relationships take form.

2. Minor Affects and the Texture of Displacement

Ngai's idea of minor affects offers a helpful way to read the protagonist's emotional world. Her feelings of hesitation, quiet longing and subdued anticipation do not fit dramatic emotional categories. They move softly. They shape her experience in quieter ways. Instead, they reflect the muted, ambiguous states that accompany cross-cultural navigation [Ngai]. The narrative draws out these affects at moments where the protagonist tries out courtly vocabulary and gestures. This case can apply to shapes waka under slight sense of hesitation. These scenes suggest that displacement creates an emotional atmosphere that resists simple negativity and never settles into full resolution.

3. Cultural Translation and the in-Between Space

Bhabha's concept of cultural translation offers a framework for understanding how the protagonist negotiates her position within the courtly world. According to Bhabha, individuals who inhabit multiple cultural systems occupy an in-between space that is both unstable and generative [Bhabha]. The protagonist's gradual adoption of Heian expressive practices, combined with her retention of continental sensibilities, positions her within this liminal zone. Her poetic development becomes a form of cultural translation in which she learns to express emotion through the codes of her new environment while maintaining a sense of difference.

4. Affective Recognition Through Poetic Form

Poetic exchange becomes a key site of affective recognition. When the protagonist composes waka her unfamiliarity with courtly conventions is clear. But her emotional clarity reaches those who hear her. This dynamic echo Ahmed's view of emotion is not held inside one person but arises when someone encounters with others. Her poems act as

gestures that invite interpretation and response. The recognition she receives, especially from those who value her sincerity shows how poetic form can support cross-cultural understanding.

5. Atmosphere as Transnational Medium

The narrative deepens its study of transnational affect by attending closely to atmosphere. Shifts in season, changes in light and the movement of wind build a sensory field in which emotion takes shape without the need for spoken expression. These elements form shared perceptual spaces that help bridge cultural difference. The protagonist's sensitivity lets her take part in courtly life even before she fully learns its language and rituals. Atmosphere becomes a medium through which transnational intimacy takes shape.

Analysis: Manuscript Culture and Materiality

The narrative's focus on Heian court culture shapes the sense of intimacy and ethical care in this case. Brush, ink and paper are not represented as passive tools. They act as material agents that influence how characters see one another and how emotion becomes visible. This section looks at how the narrative uses writing practices to express a relational ethics grounded in attentiveness, restraint and shared sensory experience.

1. Brush Handling as Embodied Knowledge

The early lessons in the manipulation of brushes highlight the physicality of writing. The teacher stresses the weight of the brush, the position of the wrist and the flow of the strokes. These elements are consistent with Kornicki's discussion of the inextricable link between writing technology and physical discipline and social identity in premodern Japan [Kornicki]. The difficulty of the protagonist in learning these skills is a reflection of her status as a cultural foreigner, while her eventual skill in them shows the physicality of writing as a means of gaining entry to a culture.

2. Calligraphic Style as Social Signal

Calligraphic style acts as a social cue that transmits emotional and relational information. The story highlights the difference that subtle changes in line width, spacing, and shape make in the emotional and intentional content of the calligraphy. Kornicki states that calligraphy in pre-modern Japan was "seen as an extension of the writer's character and emotional condition" [Kornicki]. The protagonist's initial calligraphy lacks confidence, whereas her subsequent calligraphy possesses a fluidity that indicates her increasing confidence. This is not just a matter of artistic style; it affects the impressions that others and the protagonist herself have of her in relation to the social structure of the royal court.

3. Written Traces as Relational Objects

The exchange of written traces plays a crucial role in the narrative's emotional economy. When characters share poems, notes or copied passages, these objects become carriers of affective resonance. Ahmed's theory of relational

emotion helps explain how these written traces accumulate meaning through circulation [Ahmed]. A poem written by the protagonist may spark recognition in another character. That character may answer with a gesture or a poem of their own. These exchanges create a network of shared objects that carry feeling. They allow intimacy to grow without direct speech.

4. Materiality and the Ethics of Attention

The narrative's focus on material detail supports an ethics of attention. The protagonist prepares ink with care. She selects her paper with intention. She writes at a deliberate pace. Each action reflects a mindful commitment of engagement. This attentiveness aligns with the broader aesthetic of restraint discussed earlier. It also resonates with Schalow's argument that ethical relationships in Heian literature are often enacted through subtle, material gestures rather than explicit declarations [Schalow]. The protagonist's material practices thus become a means of expressing respect, vulnerability and recognition.

5. Manuscript Culture as Transnational Medium

Finally, manuscript culture serves as a medium through which transnational intimacy is formed. The protagonist's continental background introduces stylistic differences in her brushwork that others initially perceive as unfamiliar. Over time, these differences become part of her expressive identity. This dynamic reflects Bhabha's model of the in-between space, in which cultural translation produces hybrid forms rather than assimilation [Bhabha]. The protagonist's calligraphy becomes a site where continental and Heian sensibilities converge, creating a material expression of transnational affect

Synthesis: Intersections of Restraint, Affect, and Materiality

The preceding analyses demonstrate that restraint, transnational affect, and manuscript materiality do not operate as separate thematic strands. They form an integrated system that shapes the narrative's approach to intimacy and cultural encounter. This section brings these elements together. It shows how the text builds a model of relational ethics grounded in attentiveness, vulnerability and embodied practice.

1. Restraint as the Ground of Affective Circulation

The narrative's emphasis on restraint creates the conditions for affect to move across cultural boundaries. Quiet pauses, atmospheric detail and measured gestures slow each interaction, allowing fine emotional variations to come into view. This dynamic aligns with Heian expressive practices, where indirection and subtlety serve as communicative resources [Shirane] [Tyler]. At the same time, the protagonist's position as an outsider introduces affective tensions that resonate with theories of displacement and minor emotion [Ahmed] [Ngai]. Restraint thus becomes a shared field in which characters negotiate vulnerability and recognition.

2. Material Practices as Affective Mediators

Material practices of writing mediate the circulation of affect within this restrained environment. Brush handling, calligraphic style, and the exchange of written traces create tangible forms through which emotion becomes legible. Kornicki's work on manuscript culture highlights how writing technologies shape social relationships [Kornicki]. In the narrative, the protagonist's brushwork carries traces of her continental background, while her gradual mastery of Heian techniques signals her growing participation in the courtly world. These material practices allow affect to move between characters even when verbal communication is limited.

3. Cultural Translation Through Form

The intersection of restraint and materiality produces a form of cultural translation that aligns with Bhabha's model of the in-between space [Bhabha]. The protagonist never fully merges with the courtly world. Instead, she forms a mixed expressive style that draws together continental influences and Heian sensibilities. Her poems and her calligraphic style reflect this mix. Through these forms, the narrative presents a model of transnational affect in which emotion is shaped by cultural difference than erased by it.

4. Atmosphere as Shared Perceptual Ground

Atmospheric detail provides a shared perceptual ground that supports this process of cultural translation. Seasonal imagery, shifting light and the movement of wind create sensory environments that both the protagonist and the courtly characters inhabit. These environments allow emotion to be communicated without relying on linguistic mastery. They also align with classical Japanese aesthetics, where natural imagery externalizes internal states [Shirane]. Atmosphere thus becomes a medium through which restraint, affect and materiality converge in other words. They work in relation not in isolation.

5. Ethical Implications

These elements bring an ethical framework with attentiveness and relational sensitivity. It shows how care emerges through small gestures and shared practice. Restraint encourages careful observation. Material practices require embodied engagement. Affective circulation calls for openness to the emotional presence. These dynamics create a model of intercultural ethics. In this model intimacy grows through shared practices of attention rather than direct assertion. Further this framework also resonates with current discussions of diaspora and literary memory. It suggests that classical forms can offer resources for navigating modern transnational experience.

Conclusion

The materiality of writing practices is crucial in facilitating such interactions. Handling brushes, calligraphic style, and exchanging written traces serve as a form of embodied communication with emotional significance. Kornicki's

work consistently shows that reading and writing practices in early modern Japan were deeply tied to social relationships and the formation of social networks. As depicted in the story, the changing style of the heroine's brushwork is a reflection of her navigation of cultural differences and gradual immersion in the courtly culture. This allows emotional communication to occur, even if she is still learning the language.

The poetics of restraint provides the structural foundation for this vision. Silence, atmospheric detail and ritualized gesture create a setting where emotional nuance becomes visible. These elements align with Heian expressive practices that value indirection and subtle shifts in tone [Shirane] [Tyler] [Mostow] [Schalow]. At the same time, the protagonist's position as a cultural outsider introduces affective tensions that resonate with theories of displacement and minor emotion [Ahmed] [Ngai]. Her vulnerability becomes a relational force that shapes her interactions with others and enables new forms of recognition.

The material practices of writing are at work here too. The handling of the brushes, the calligraphic style, and the exchange of written traces are all forms of communication, and they are imbued with affect. Kornicki's work on manuscript culture highlights the importance of such practices in social relationships. The changing style of the protagonist's brushwork is significant to her navigation of cultural differences and her gradual introduction to the world of the court. These practices enable emotions to be exchanged even though she is not yet proficient in the language.

The synthesis of restraint, affect, and materiality results in a form of cultural translation that fits within Bhabha's notion of an in-between space [Bhabha]. The protagonist does not fully get used to the world of Heian. She creates a hybrid expressive self that draws from both the origin and local worlds. This hybridity becomes a source of creative potential rather than tension. The narrative provides a form of transnational affect through the formal and material elements.

As concluding points of this research, wider discussions of diaspora, literary memory and the persistence of ancient forms in contemporary narrative imagination is possible. Through the way in which classical aesthetics address the issues of belonging and recognition in the present day, the narrative provides a renewed perspective on the role of historical forms in the expression of transnational literature. A way forward would be to place this narrative in relation to other recent narratives that have engaged with ancient, classical or pre-modern aesthetic traditions.

Appendix: Table of Original Characters

The following table lists all Japanese and Chinese characters referenced in the narrative or analysis. Romanized forms are used throughout the paper, and the characters appear only here for archival and editorial purposes.

Table 1: Original Japanese and Chinese characters corresponding to the romanized terms used in the paper

Romanized Form	Original Characters	Language	Gloss / Notes
waka	和歌	Japanese	Classical Japanese poem, typically 31 syllables
koto	琴	Japanese	Zither-like string instrument; often symbolic of refinement
fude	筆	Japanese	Brush used for writing or calligraphy
kage	影	Japanese	Shadow; used metaphorically for subtle presence
haru	春	Japanese	Spring; seasonal marker in classical aesthetics
kokoro	心	Japanese	Heart, mind, emotional interiority
kotoba	言葉	Japanese	Word, language, expression
kami	紙	Japanese	Paper; material substrate of manuscript culture
kaze	風	Japanese	Wind; common atmospheric motif in Heian literature
hikari	光	Japanese	Light; used to signal mood or emotional shift
uta	歌	Japanese	Poem or song; often interchangeable with waka
monogatari	物語	Japanese	Narrative tale; classical genre
qi	氣	Chinese	Vital energy; used metaphorically in continental aesthetics
wen	文	Chinese	Writing, culture, literary refinement
xin	心	Chinese	Heart-mind; conceptual parallel to kokoro
chun	春	Chinese	Spring; seasonal and poetic marker
ying	影	Chinese	Shadow; conceptual parallel to kage

References

1. Ahmed S. *The Cultural Politics of Emotion*. Routledge, 2014.
2. Bhabha HK. *The Location of Culture*. Routledge, 1994.
3. Kornicki P. *The Book in Japan A Cultural History from the Beginnings to the Nineteenth Century*. University of Hawai'i Press, 2001.
4. Mostow JS. *Pictures of the Heart The Hyakunin Isshu in Word and Image*. University of Hawai'i Press, 1996.
5. Ngai S. *Ugly Feelings*. Harvard University Press, 2005.
6. Samarathunga W. *筆の影、春の心を結ぶ Fude no Kage Haru no Kokoro wo Musubu*, 2026.
7. Schalow PG. *A Poetics of Courtly Male Friendship in Heian Japan*. University of Hawai'i Press, 2007.
8. Shirane H. *Traditional Japanese Literature An Anthology Beginnings to 1600*. Columbia University Press, 2007.
9. Tyler R. *The Tale of Genji*. Viking, 2001.
10. Yoda T, Wakabayashi H. *Gender and National Literature Heian Texts in the Constructions of Japanese Modernity*. Brill, 2019.
11. Yoshikawa K. *An Introduction to Sung Poetry*. Harvard University Press, 1967.