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The figure of chieftain Himiko in Japanese cultural memory based on selected literary works.

Synopsis

The aim of the dissertation is to prove that the image of Himiko created by the authors of the selected texts of Japanese literature and popular culture is a textual monument placing Himiko in Japanese and global cultural memory, and thus has an impact on contemporary culture. The research theses are:

1. The image of Himiko created by selected authors is a textual monument that places the figure of the ancient queen not only in the cultural memory of Japan, but also in the global cultural memory, and has an impact on contemporary culture. The discussed images of Himiko duplicate or combat stereotypes about women, especially about women in power, pointing to real problems related to patriarchal society and the development of feminism.
2. These authors often modify known historical facts to tell a story they consider to be the more important so-called "higher truth". It has to do with the desire to describe women's experiences marginalized by the main historical and socio-political discourse. This helps to emancipate female readers who have similar marginalized experiences. In many cases, historical fiction has a real impact on reality, shaping or counteracting stereotypes, familiarizing experiences of minorities to the majority and creating role models.

Introduction

The introduction discusses the current state of research on Himiko, especially in the field of literary studies. The methodology used in the work is discussed, i.e. theories belonging to the fields of historical fiction (theories of the impossibility of achieving objectivity in presenting history developed by Hayden White; theory of metanarrative) the theory of textual monuments and cultural memory as developed by Jan Assmann and Ann Rigney), new historicism (treating text as a network of signs; studying historical, anthropological, psychological and cultural aspects of texts; analysis of biographies and opinions (documented in other texts) of authors of analyzed works; critical reflection with particular emphasis on perspectives excluded from the main historical discourse, such as women's) and feminist literary criticism (analysis of historical, anthropological, psychological and sociological aspects of the text with particular emphasis on the feminist perspective).

Chapter I: *Himiko in historical sources*

Chapter I provides the texts of historical chronicles about Himiko and the Yamatai country: *Wei Zhi* (*The History of Wei*), *Hou Han Shu* (*The Book of the Later Han Dynasty*), and *Sui Shu* (*The Book of the Sui Dynasty*). The source text was taken from the translations of Tsunoda Ryūsaku and Edward J. Kidder and translated into Polish by the author of the dissertation. They all describe Himiko as the queen of the country of Yamatai, who lived in isolation from her

people and used dark magic. *Wei Zhi* is the most accurate record of Yamatai. It describes the administrative structure of the country and its customs, as well as the flora, fauna and the degree of development of the society (e.g. agriculture). It also describes Yamatai's disputes with other countries and Himiko's diplomatic relationship with the Chinese court. In Chapter I, the issues and theories about Himiko and the country of Yamatai, such as the location of Yamatai, the pronunciation of Himiko's name, and the scope of her authority, are also discussed.

Chapter II: *Himiko in Nichirin (Sun disc) - cursed beauty.*

Chapter II begins with a biographical outline of Yokomitsu Riichi and an analysis of the motives recurring in his work, also in *Nichirin*. The chapter is an analysis of *Nichirin* in terms of the author's contribution to the creation of a cultural memory and a textual monument to Himiko. The parallels of *Nichirin* to *Salammbö* by Gustave Flaubert are shown and analyzed. Chapter II shows how Yokomitsu creates an image of a woman involved in history, but not taking an active part in it – the involuntary and tragic *femme fatale*.

Chapter III: *Himiko kyōran (Himiko Madness) - Himiko and religion.*

Chapter III contains a biographical outline of Anzai Atsuko against the background of the development of feminist thought in Japan during the same period. The chapter analyzes the short story *Himiko kyōran* in order to determine how the text contributes to the development of cultural memory about Himiko and the features of the textual monument built within the text. It includes an analysis of Anzai's use of historical fiction to illustrate women's experiences in history. Particular attention is paid to the "Madonna/harlot" complex in the context of blaming the victim of sexual harassment for provoking it. The chapter shows the created image (using the concept of a woman's uncleanness in the Japanese religious sphere) is of a ruler whose authority depends entirely on her religious functions. It also shows which symbolic elements were taken from the history and culture of Japan and their functions.

Chapter IV: *Joō Himiko (Queen Himiko) - Himiko as an avatar of the Great Goddess.*

The chapter describes the life and work of Saegusa Kazuko, as well as the theory of the myth of the prehistoric matriarchy, which was the object of the author's interest and inspiration. Then the novel is analyzed using the methodologies described in the Introduction, in order to show the methods and effects of building a textual monument by the author. The chapter discusses the image of Himiko as the avatar of the Great Goddess or the archetype of the Good Mother and examines it as a manifestation of female spirituality from the point of view of feminist criticism.

Chapter V: *Differences and similarities in the image of Himiko in the works of Yokomitsu Riichi, Anzai Atsuko and Saegusa Kazuko.*

Chapter V is an analysis of the similarities and differences between Himiko's representations in the three analyzed works of fiction. The following archetypes were discussed: tragic *femme fatale*, evil queen, shaman queen. Then, the authors' approach to the historical background, religious themes, the concept of femininity and their use of sexual trauma as a plot device influencing the character building were analyzed. The chapter includes conclusions from the analysis of such aspects as the construct of a "strong woman" in literary fiction, the influence of rape culture on the image of the heroine, and the so-called "ways of seeing" according to Berger (such as the male gaze), as well as building relationships between female characters.

Chapter VI: *Images of Himiko in popular culture.*

This chapter discusses the functions of popular culture as a culture of repetition and its impact on audiences, as well as the issues of representation and symbolic annihilation. Particular attention is paid to the influence of popular culture on cultural memory. The following texts are analyzed: the scripts of the film *Himiko* and the video game *Tomb Raider*, the comic book *Manga Nihon no Rekishi: Yamataikoku to Himiko no matsurigoto (Manga history of Japan: Yamatai and Himiko's rule)* by Ishinomori Shōtarō and the animated series *Hi no tori (The Phoenix)*, as well as a young adult novel *Spirit's Princess* by Esther Friesner. The differences and similarities in the images of Himiko in popular culture are summarized, discussing issues such as: Himiko as an educational tool and representation of women in the media; Himiko in the context of globalization and homogenization; simplification and gradual stabilization of the Himiko character pattern in cultural texts and in cultural memory.

Conclusion

The Conclusion highlights the common elements connecting various representations of Himiko in all the analyzed texts, namely that she is a shaman queen breaking out of the patriarchal world order. It is emphasized that the shaman queen very rarely appears in the pantheon of female rulers in literary fiction, making the figure of Himiko unique in this respect. The summary also includes an overview of the network of references in the analyzed texts, which include social, political and cultural experiences as well as the background of the creation of the texts. The strong influence of Japanese culture, especially Japan's native religion (shintō), is underlined. The enigmatic figure of Himiko, known from the Chinese chronicles, becomes a symbol updated by specific creators in various ways due to their own values. It shows both the artistic potential of Himiko as an inspiring historical character and her potential for further evolution as a purely fictional character. The analysis shows the figure of Himiko (consisting of elements such as relationship with the sun, religion, magic, spirituality, sexual trauma, beauty), copied and preserved in cultural memory. The non-linear nature of the cultural memory of Himiko is emphasized – its character depends on the social group with which the reader or audience identifies themselves.