

Subject: The Popularization of Matsumoto Seicho's Literature through Media Mix – Reception of Suna no Utsuwa in China

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There is a 30-year time gap between China's reform and opening-up period and Japan's high-growth period. The Matsumoto Seicho boom that occurred during Japan's high-growth period in the 1960s was replicated in China after the reform and opening-up in 1978. The success of the movie Suna no Utsuwa in China led to a surge in popularity, and Matsumoto Seicho's literature gained mass appeal through various media formats, including comic books called *lianhuanhua* books, translated novels, and dramas.

The Chinese-dubbed version of the movie Suna no Utsuwa was released in China in 1980 and became a huge success, forming a shared memory for a specific generation of Chinese people.

With the release of the movie, various reviews of Suna no Utsuwa emerged, sparking significant discussions among the Chinese audience about how to perceive the film. Some young Chinese viewers watched the movie while identifying with the character Waga Eiryō. Waga was not merely a character they have to criticize, but someone from whom they drew life lessons. During the period when Life Philosophy Discussions were exchanged, the release of the film Suna no Utsuwa served as a tailwind, facilitating its penetration into Chinese society.

During that time, the translators of the movie Suna no Utsuwa interpreted its themes as 'sympathy for Waga Eiryō' and 'the tragedy of youth in a capitalist society.' They made great efforts to faithfully translate the empathy that scriptwriters Hashimoto Sinobu and Yamada Yoji had towards Waga Eiryō. This played a significant role in the movie's popularity.

This research revealed that during the movie's release, the Chinese script for Suna no Utsuwa, found in the Japanese Film Drama Book was distributed and used as a textual source of the film. The 'explanatory notes' provided in the published script had a significant influence on how the Chinese audience watched Japanese films.

The subsequent section introduces *lianhuanhua*, which constitutes a variant of Chinese-style comic art. The *lianhuanhua* adaptation of Suna no Utsuwa features printed scenes from the movie with explanations in Chinese

underneath. During that time, two different versions of *Suna no Utsuwa* in *linhuanhua* format were published. One was published by the Tianjin People's Film Arts Publishing House in March 1981, with a print run of 276,000 copies that quickly sold out. The other was published by the People's Film Arts Publishing House in April 1981, with a print run of 780,000 copies. The script in both versions closely follows the original, comprising 211 scenes. However, the Tianjin People's Publishing House version contains 158 scenes, while the Film Publishing House version has 177 scenes, edited in a manner like storyboards by the editors.

It has been discovered that these *linhuanhua* versions offer different explanations, even for the same scenes. For example, in the final scene, the movie conveys a form of plea against leprosy discrimination through subtitles, but the *linhuanhua* versions offer distinct interpretations. In the Film Publishing House version, below a scene depicting children crafting a sand bowl by the sea, the Chinese text explains that even if *Waga Eiryō's* life may serve as a temporary vessel, like a sand bowl, it will break if blown by the wind and soaked by the rain. In the version by the Tianjin People's Fine Arts Publishing House, there is an explanation beneath a scene depicting a leprosy-afflicted parent and child wandering, stating that *Waga Eiryō*, who is controlled by 'destiny,' must be treated.

Following the success of the movie *Suna no Utsuwa*, there was a rush to publish *Matsumoto Seicho's* mysteries throughout China. Mass publication led to the widespread translation of his works. Notable translations of *Suna no Utsuwa* include the 1985 translation by Cao Xiulin, translations by Sun Mingde and others, as well as another translation by Zhao Deyuan in the 2000s. In the 1980s, translations remained faithful to the original works, while more recent translations have tended to adapt the content to cater to a broader readership, aligning with *Matsumoto Seicho's* image as a master of Social Detective Fiction.

The key word 'fate' does not appear in the original *Suna no Utsuwa*, but it has been extensively used in Chinese translations as a promotional slogan. The translation of novels has also been influenced by the power of media, including movies and *linhuanhua*, and the central theme of *Suna no Utsuwa* revolving around the concept of 'fate.'