ABE TOMOJI
JAPANESE MODERNIST NOVELIST
AS SOCIAL CRITIC AND HUMANIST,
THE EARLY YEARS (1925-1936)

A Thesis
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ABSTRACT

Abe Tomoji (1903-1973) was a Japanese novelist who entered the literary field as a modernist. He had a strong background in English literature.

This thesis concerns Tomoji's literary activities from 1925 through the late 1930s, in which his literary foundation of modernism, humanism and social criticism was established.

The thesis consists of four chapters: an introduction to the man and his works, examination of early works, discussion of his literary theories of the 1930s, and an examination of Fuyu no yado (A Place to Winter), 1936. The appendices include my translation of his debut work, Nichi-Doku tajikō kyōgi (“The Japan-Germany Athletic Games”), written in 1930, as well as a full chronology of the author’s life.

The thesis centers on Tomoji’s most important novel in the pre-war period, Fuyu no yado, which showcases the fruit of his literary activities until its appearance. It became the foundation upon which his post-war writings of humanistic social criticism arose.
To Hiro
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NOTE TO THE READER

In this thesis, words romanized from Japanese are underlined with the exception of common place names or Japanese terms already adopted into English. Titles of literary works in Japanese are also underlined and accompanied upon first appearance by an English translation set off by parentheses. These translated titles are not underlined unless they are noted as a published translation. Short stories and essays are distinguished from novels by the inclusion of quotation marks.

In the Notes and Bibliography, the titles of short stories and critical essays in Japanese are given in quotation marks without underlining.

Abe Tomoji should be formally called Abe, but because Abe is a common name and may be easily confused with other writers such as Abe Kōbō or Abe Jirō, I will refer to him as Tomoji throughout this thesis.

In the Notes, Abe Tomoji Zenshū (Tokyo: Kawade shobō shinsha, 1974), will be noted as ATZ, and Abe Tomoji kenkyū (Tokyo: Sō bunsha, 1995) by Mizukami Isao, will be noted as ATK.
CHAPTER 1

INTRODUCTION

"Appreciate the beauty in nature, 
Believe the goodness in humans."

Shizen no naka ni utsukushiki mono o saguri, 
ningen no naka ni yokimono o motomeru.

The phrase cited above is the epigraph inscribed onto 
a literary monument\textsuperscript{1} dedicated to the Japanese novelist Abe 
Tomoji (1903-1973). It symbolizes the essential nature of 
Tomoji.

Abe Tomoji is not known at all to English readers. 
There are English translations of only two of his short 
stories, done in 1941 and 1954, and they are not readily 
available.\textsuperscript{2} Needless to say, there are no English critical 
 writings on his works. However, when we consider his 
 literary accomplishments, one must recognize that he is one 
of the most important writers in the modernist movement in 
Japanese prose that came onto the stage in the early Showa 
period. Thus, this thesis proposes to introduce Abe Tomoji 
through a discussion of his debut works, his literary 
 assertion in 1930s and his most important novel of the
pre-war period, namely, *Fuyu no yado* (A Place to Winter) written in 1936.

The time during which *Fuyu no yado* was published has been called the period of the "revival of literature" (*bungei fukkō*) in Japanese literary history. In this period, eminent writers from the Meiji and Taishō periods, who had fallen silent during the rise of proletarian literature, as well as the younger writers, renewed their literary activities.³ It was in the midst of this new chapter in modern Japanese literature that Abe Tomoji made his entrance onto literary stage as a theorist of modernism. Like a many modernists of the period, he stood in opposition to deeply rooted historical trend toward naturalism and the "I-novel" (*watakushi-shōsetsu*). He put forward his ideas in *Shuchiteki bungakuron* ("A Literary Theory of Intellectualism", 1930)⁴, and he attempted to put them into practice in his debut work *Nichi-Doku taikō kyōgi* ("The Japan-Germany Athletic Games", 1930),⁵ which has all the identifiable elements of a work of modernist literature. His first novel *Fuyu no yado*, written six years after his debut, draws upon the social and literary background which gave rise to the "revival of literature."

The renaissance in Japanese arts and letters circa 1930–1936 came about as a backlash to the rise of Japanese imperialism, which was in the ascendant since the Manchuria Incident of 1931. The government suppression of proletarian literature caused, as a result, the birth of
the so-called conversion writers. The decline of proletarian literature encouraged the revival of eminent writers. Importantly, the disruption of proletarian literature caused a “crisis of literature” (bungaku no kiki) which led liberal writers to call for a defense of liberalism. Furthermore, these liberals soon found themselves challenging the renewed escalation of fascism after the February 26 Incident of 1936, and like their European counterparts – André Gide, Romain Rolland and André Malraux, who called for “Defense de la culture” in the form of the Popular Front, they called for a renewed discussion of the value of humanism. Fuyu no yado reflects all of these social and literary situations.

Fuyu no yado represents the pinnacle of Tomoji’s literary accomplishment in the pre-war period. It is the embodiment of his literary style and his basic philosophies, and all of the literary theories that he had advanced until its appearance. These theories will be introduced and examined in Chapter 2, on “Early works” and Chapter 3, on “A Theorist of Modernism,” respectively. Although the focus of this thesis is limited only to Tomoji’s pre-war writings, he had an active career until 1973, and it is important to note in passing that the seminal years of 1930-1936 set the course for Tomoji’s post-war writing.

As we shall see, the abiding interest that Tomoji had in, on one hand, the abyss of the human mind and, on the other, social consciousness clearly forms the basis for
Fuyu no yado, but it is also a theme that is replayed throughout most of his subsequent novels, including his last and unfinished novel, Hoshū (Captive) of 1973. For example, Tomoji’s humanistic social criticism appears as a defense of liberalism in Fūsetsu (Wind and Snow, 1939). It can also be seen in his depiction of the misery of a leprosy patient in Kuroi kage (Black Shadow, 1949) and his critique of the inhumanity inherent to an educational organization in Jinkō-teien (An Artificial Garden, 1954). He revisits the history of the Shōwa period— from pre-war days through the post-war era— by recalling the lives of three generations in Jitsugetsu no mado (The Windows of the Sun and the Moon, 1959). In Shiroi tô (White Tower, 1963), he depicts the confrontation among intellectuals— scholars, publishers, editors, teachers and students— involved in the problems of inspecting social science textbooks. Hoshū was written from a living model, Miki Kiyoshi (1897-1945), in a form of a mixture of the real and the fictional, depicting a figure of the philosopher who lived from the Taishō period through World War II in order to present him a symbol of his time. Although the novels mentioned above will not be discussed in this thesis, Fuyu no yado is the foundation upon which their humanistic social criticism rests. It is, therefore, important in a study of Tomoji to begin at the beginning.

In addition to his novels and literary essays, by which he asserts his intellectualism, he wrote many essays concerned with culture, humanism or peace, such as Yōroppa...
kikō ("A Record of Travels in Europe", 1951), or Ryōshinteki heieki kyohi no shisō ("The Philosophy behind Conscientious Objection", 1969). In Yōroppa kikō, Tomoji is concerned with the future of the world as seen from the vantage of one human being who is neither Oriental nor European. In Ryōshinteki heieki kyohi no shisō he introduces the history of legislation concerning conscientious objection to war, and by using the clear and simple logic that killing people is the ultimate vice, he rejects warfare and expresses his hope for establishing a world without armed conflict. After World War II, Tomoji became what writer and critic Nakamura Shin’ichirō (1918-1998) called “an aggressive humanist”(sentōtekina hyūmanisuto).

Furthermore, Tomoji pursued a career as a scholar of English literature, and he taught in higher education from 1928 to 1968. During these forty years he taught at several schools such as Meiji University and St.John’s College in Shanghai. In addition, he continued his studies in Western literature, and they contributed greatly to introducing English-American literature to Japanese readers. The volume of his translations is enormous: Moby Dick by Herman Melville, Wuthering Heights by Emily Bronte, Pride and Prejudice by Jane Austin, As You Like It by William Shakespeare, The Moon and Sixpence by William Somerset Maugham, a collection of poems by Percy Bysshe Shelley, and Treasure Island by Robert Stevenson. The fruits of his research also appeared in the publication of
critical biographies of Byron and Herman Melville. His research resulted in what ranks as his critical magna opus, *Sekai bungaku no nagare* (The Current of World Literature, 1964). *Sekai bungaku no nagare* is a historical essay on literature in which the literature of the world from ancient times to modern times is surveyed and systematized. It is written with the intention of depicting humankind's course of development in the flow of the mainstream of world literature, and with the intention of giving direction to contemporary literature which advances by using the legacy of the literature of the past as its stepping stone.

Duality is the basic nature of Tomoji's thinking. Dualism is the notion of simultaneous affirmation and negation of two like or unlike elements. This notion can be seen not only in Tomoji's lifestyle but also his essays and his literary works. Starting with his first essay *Kyōseisha no tamashii* ("Spirit of the Rectifier", 1925), and his maiden work *Kasei* ("Metaplasia", 1925), almost all of his works are shot through with dualism. *Fuyu no yado* too is a work which is constructed by layering one dualism atop another. Tomoji repeatedly alludes in his writings to André Gide's literary belief as it appears in *Morceaux Choisis* (1921) that Romanticism and Classicism co-exist in the individual's mind and art is brought forth from the confrontation between the two. He also appears to be fascinated with Jung's theory of the self that is based
on the contrast of two different orientations with "phantasy" serving as the bridge between the two.¹⁰

This is the perspective which enables a dualistic view of life, which places two different or similar elements in balance, or which establishes an objective point of view that sees the difference between two fields as being something alike. Taking this standpoint requires a strong will and the intellectual powers of keen observation and accurate analysis. This is the basic point from which Tomoji's criticism starts, and it is the point at which he pulls antagonizing forces, which reside inside and outside him, into balance. Using the dualistic thinking as the basis of his thinking, Tomoji structures his world in a fictional framework by balancing his original romantic nature with his intellectual ways and social concerns.
Notes

1. Takematsu Yoshiaki, *Abe Tomoji: michi wa harete ari* (Kōbe: Kōbe shinbun sōgō shuppan sentā, 1993) 31. The monument to Tomoji was erected in the Izumo region in Shimane prefecture in 1968 in commemoration of “One Hundred Years of the Melji Restoration.” Tomoji had lived for nine years in Izumo from April 1904 to March 1913.


4. Tomoji’s original essay “Shuchiteki bungakuron” was contributed to *Shi to shiron* in 1929. It was collected with other essays written through 1930 in book form and published as *Shuchiteki bungakuron* by Kōseikaku shoten in December, 1930.

5. A translation of this work is attached as an appendix.


7. The issue of textbook inspection became the object of public attention when Ienaga Saburō, professor of Tokyo Kyōiku University, raised a lawsuit against the nation in 1965 because the social science textbook he had written did not pass the inspection in 1963. Around 1955, the textbook inspection system intensified, and it caused textbooks which were faithful to “the spirit of the Constitution” to fail the inspections.
8. The Japanese writer and philosopher, a figure who tried and failed in the 1930-40s to find a middle ground between humanism and Japanese nationalism.

9. From September 1944 to March 1945 he taught at St. John’s College in Shanghai by invitation. Other schools he worked for were: Nihon University, Bunka gakuin, Tōhoku University, Dōshisha University, Seijō University, and Waseda University.

CHAPTER 2

EARLY WORKS

Tomoji wrote his maiden work Kasei while he was a student of the Tokyo Imperial University; he made his debut as a professional writer with Nichi-Doku taikō kyōgi; he wrote his first novel Fuyu no yado in January 1936. Fuyu no yado is considered to be a monumental work of the pre-war period, and we can see the ten years prior to its appearance as a preparatory time in which Tomoji developed his literary techniques, concepts and consciousness. In this chapter I will examine several of his representative works produced during this ten year period.

Tomoji entered the Department of English Literature at Tokyo Imperial University in April 1924, where he showed interest in nineteenth-century British Romantic poets. English poet Edmund Blunden (1876-1974) was a lecturer at the university, and he became Tomoji's lifelong mentor. Blunden taught the notion of "Imaginative Sympathy" as the ultimate principle of literature. Tomoji joined Shumon, the coterie magazine of the Literature Department, and he became acquainted with the writer Funabashi Seiichi,
with whom he became a member of Bungei toshi in 1928, Kōdō in 1933, and Bungakkai in 1936.

His maiden work Kasei is an eccentric and a mysterious short story developed between two men: one is an odd, old invention-maniac who believes in the possibility of the abnormal replacement of cells and uses his own body as the subject of his experiment; and the other is a biology teacher who hates the old man, but at the same time, he is irresistibly drawn to the old man’s eccentricity and power. It is almost as though he is pulled along by the old man’s eye. What we have in the story is the combination of an intellectual who tries to stand on the sidelines and an old man so passionate that his fervor borders on abnormality. The story is framed at the beginning by the writer I’s visit to his uncle who is a biology teacher at high school, then it is followed by a weird story told by his uncle as the first person narrative within the first-person narrative of the writer. Finally, it ends with the scene in which both the writer and his uncle are listening to an insect crawl toward a fossilized mammoth bone.

The depiction of the mysterious attraction offered by the old man who possesses a number of odd characteristics—a promiscuous mixture of weakness, strength, beauty and ugliness—is the substance of this story. In short, the story describes the chaotic abyss of human mind. Depicting the abyss of the human mind within a structure having two poles—in this case, the intellectual bystander and
the passionate abnormal person - is a fundamental characteristic of many of Tomoji’s works.

This dualistic structure is also seen in Nyozō (“The Female Figurine”) that Tomoji contributed to Shumon in 1926. The story is in the form of a letter written by a nervous young man who has been possessed by an unexplained fear since childhood. He had lost his love and became overcome with the fear of death and insanity, and goes to live in a mountain temple as a monk. There, he finds a female figurine, and becomes deeply attached to it. He is seduced by the figurine as if it were alive, and cannot stop caressing it each night. One night, he finds a sharp cut on the figurine which had been carved by the finger nail of another person, and he becomes distraught. He learns that the figurine was carved by a man in memory of his wife, whom he had driven to suicide for supposed infidelity, and as an act of contrition and repentance to a Buddhist nun whom he had unjustly accused of being a man and guilty of having seduced his wife. The man craves the figurine while imagining the nun’s naked body which he had seen when she dramatically proved her sexuality by taking off all of her clothes in front of his house in public. The young monk struggles with his adoration for the figurine, and decides to eliminate it by saying, “this woman has to be killed.” Although he is determined to destroy the figurine, the young man does not dare to do it himself. Instead he sends it to a friend and asks him to deal with it.
This dilemma anticipates the basic pattern of confrontation between carnal desire and suppression which will appear later in a more developed form in Tomoji's first full-fledged novel Fuyu no yado. Nyozô is a highly visionary story which contains eroticism and estheticism. Nyozô is structured along the same lines as Kasei that combines two antagonizing forces. But what we see here in their parallelism is that intelligence is overpowered by the chaotic abyss of the human mind. In this very early stage of Tomoji's writings, Romanticism seems to dominate. The beginning of Nyozô stated, for example, that; "There is a sphere that cannot be understood by intellect which has to deal with premises such as beauty, acts, and thoughts on scholarship."

A taste for the esoteric and mysterious topics derived from the overwhelming influence of Romanticism are the primary and most conspicuous characteristics of Tomoji's early works. Takematsu Yoshiaki, scholar of Abe Tomoji study, states that these characteristics are from Tomoji's denial of Japanese realism which was so closely bound to the "I-novel." Takematsu argues that for Tomoji it was impossible to use realism which described daily life to depict the abyss of the human mind and life. He cites, for example, Tomoji's words from the Sungen (Epigram) column of Shumon magazine (vol.3), as support for his interpretation that follows.

People do not understand the reality of the clock while it is moving and making the sound of tick-tick, but when it suddenly stops that is the moment when we really understand what a clock is.

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A similar thing can be said about life. People can touch the very real aspects of life when they are away from a so-called "wholesome life." This is the reason why I seek out all that is morbid grotesque in literature.²

Mizukami Isao, chief scholar of Abe Tomoji study, shares a similar view of the characteristics of Tomoji's early works in which Tomoji attempts to depict the instability of human existence by expanding his imagination and not using the style of realism which aimed at an accurate reenactment of daily life.³ Indeed the ending of Nyozō shows Tomoji's denial of realism and his skepticism concerning reality. The young monk who had decided to send the female figurine to his friend writes in his letters:

And this wooden figurine may be a type that is crude and primitive and lacking any special beauty, because it looks like a stone Jizo that you can see anywhere along the side of the road. Perhaps that's because I saw the figurine only in the dark of night with only the dim light of the moon and the star. Or perhaps that's because I saw it with mad eyes. The figurine might already be broken inside the box when you get it, or it might not have existed from the beginning at all. I might have lost the faculty for distinguishing between substance and the shadows of the mind. Either way, I send it to you in this box.

Tomoji graduated in 1927, but unable to find a suitable job, and he advanced to the graduate school at Tokyo University. There he met Nakano Yoshio (1903-1985),⁴ who became Tomoji's life long friend. Tomoji's thesis was entitled "Edgar Allan Poe as a Poet." Although Poe's influence is evident in his early works, he did not appear to pursue his interest in Poe any further. In 1928,
he became a member of Bungei toshi magazine together with Funabashi, Ibuse Masuji, and Kon Hidemi.

Among the works contributed to Bungei toshi, Utsukushii bikko no onna ("The Beautiful Cripple", 1929) perhaps is the most interesting. Like works written for Shumon, it has the same romantic elements, but the buzzer and mysterious aspects as seen in Kasei or Nyozō are toned down. The story is told in the form of the narrator's memories, in which he had been involved with a beautiful but crippled woman who had led his friend to commit suicide. His friend, Kitai, had been seized by the illusion that he had killed a girl by mistake in his childhood. He often suffered from hallucinations of the girl who appeared before his eyes. From Kitai's suicide note, the narrator tracks down the girl, who now has grown up as a beautiful woman, and he learns the real story of what happened between Kitai and the woman in the past. Now it is the narrator who was attracted to the woman, and as a result he is rejected by his mentor. He could not get a proper job, and now stands on the street working as a sandwich man. Once again, intelligence is defeated by romance.

Mizukami comments that this work blends Tomoji's penchant for the mysterious, visionary, and imaginative with an interest in Freudian subconscious psychology; and that Romanticism, which is so rampant in his early works, is kept under control.⁵
In addition, the picturesque description through which the author expresses the character's mental state, emerges as one of the new characteristics of Tomoji's works. Using scenery as a reflection of feeling is a technique that appears to derive from his desire to express emotion objectively, or in other words, to keep it under proper control. Furthermore, it gives his works a serene lyricism. For instance, the following quotation is from the scene in which Kitai sees the woman who he believes had drowned in a river. It captures Kitai's agitated mental condition through its depiction of astonishment, fear, uneasiness and remembrance of the past.

Turning my sleepy eyes upward, I casually looked through the crowd into the next car of the train. Beyond the dusty cloudy glass window, there was a stone-like white face with blue-black eyes and red lips --- I saw the woman in my illusion, who I believed had died in the water surrounded by a sea of bubbles. My instinctive intuition told me that she was not an illusion. A miracle had happened. I believe you know how beautiful that delicate, violent, trembling feeling is which occurs in an instant. Between the woman and me, two glass doors were quivering. They reflected the undulating scenery --- sprouting groves, the sky, tilted pastures, the shining roofs under the sun --- in vivid color and light, the transparent landscapes shifting and turning --- the woman's face visible behind the high-pitched blinking of the light appeared as serene as floating water. The groves and chimneys of the houses washed over her white forehead and cheeks. It was far greater than the finest portrait ever imagined by any artist.

Tomoji's first work for a commercial publisher was Nichi-Doku taikô kyōgi of 1930. In the autumn of 1929 he was asked to write the short story for the "New writers's
Issue" of Shinchō magazine. He was so excited at the prospect that he wrote a short story, **Nichi-Doku taikō kyōgi**, in one night. It appeared in Shinchō in January, and opened the path to Tomoji's future as a writer.

**Nichi-Doku taikō kyōgi** is based on the German-Japanese Track Competition held at the Meiji Shrine Stadium on October 5 and 6, 1929. All the German athletes’ names, events in the Competition and records of those events used are real, though Tomoji changes the Japanese athletes’ names slightly. Although he incorporated the detailed facts of the games into his story, he did not intend to write in a realistic style. Just as many of his works have devices that clearly point to the fictional nature, here too Tomoji uses a clever twist on historical facts to fictionalize his story. At the beginning, in the scene of the opening ceremony of the athletic games, the heroine of the story, the "Professor’s wife", sees a giant of a man who carries the German national flag with "a piece of black cloth mourning Hindenburg, former president" attached. However, at the time the story was published in 1930, Hindenburg was still the President of the Weimar Republic and very much alive. The invention of this discrepancy or fiction is to be understood as a clue to the reader that the story is not to be taken literally or to be treated as reportage. Nor is it to be understood as a piece of Axis-power propaganda.

The story centers on the Professor’s wife’s realization and adoration of sensual beauty which had been
suppressed deep inside her. Quite accidentally, she encounters one German athlete at T-harbor where she has gone to meet her husband who is returning from Europe. At the Meiji Shrine Stadium, where she goes to see the Japan-Germany athletic games, she is overwhelmed by the beauty and strength of athletes' bodies. In particular it is Kurt Weiss, who had helped her out of the crowd at the T-harbor, who triggers her sensual desires. She goes to see the games for two days in a row. But her jealous husband notices her behavior and her sensual attraction for German athletes. He confronts her, at the same time the German athletes move on to other cities. What awaits the wife is the old shabby body of her husband and a pinched life as a professor's wife.

This short story shows a great shift in the style of description and the topics dealt with in earlier works. First, taking sports as a topic is very sensational. Rather than the garrulous style then in vogue, the sentences are simple and short as is appropriate to the topic of a sports competition. The description of athletes and events are mechanistic so that readers may imagine that they are watching a sequence of camera shots.

A particularly modernist feature of this story is the peculiar treatment of narrative voice. The narrator speaks the Professors' wife's thoughts and feelings in the style of an interior monologue. For instance, the wife's introspection in the car when she is heading for Meiji Shrine Stadium, the repulsion she feels for her husband's
nephew at the stadium, and the condemnation of her husband, the Professor, are all told by the narrator speaking as though he himself were the woman. This style seems to be an early, experimental form of Tomoji's "special narrator" which he would call the "catalyst" (baitai) when it appeared in his later novels. This issue will be examined in the chapter on Fuyu no yado.

One of the particular characteristics of this story resides in its revolutionary writing style and movie-like descriptions, as Mizukami holds. The other is its skillful structures, as Takematsu points out, with which Tomoji symbolically depicts the released-feeling from semi-feudalistic confinement and movement toward the freedom of modern time by using the powerful bodies of athletes to represent letters.

However, in my opinion, to argue that the worth of this story resides in its technical aspects, does not present a balanced treatment of this story even as a early modernist work. Author's time-consciousness and social-consciousness which support the story should not be overlooked. Odagiri Hideo too counts Tomoji's social-consciousness, which is the common features of Modernist literature, as one of the characteristics of this work as well as the unexpectedness of subject matter, a revolution in writing style, and new ways of expression. Odagiri states further that Tomoji was perhaps the earliest modernist to successfully actualize these characteristics in his work.
The story needs to be read giving consideration to the social aspects of Japan and the world at the time, unless we are to treat it simply as the author’s foray into morality. The Professor is described as a fervent Nationalist, and his nephew as a cynical intellectual bystander who is never caught up in the excitement of sports even in the midst of a frenzied crowd. The nephew speaks of the role of sports in capitalist society or the "Spartakiard" of Moscow. He alludes to the rise of Marxism and Fascism with the words "the admirable Spirit of the German Revival," a clear reference to Nazism. Meanwhile, the Professor’s wife condemns Nationalism. At the end of the story, and almost as if Tomoji were predicting what would happen in the world, a photo in the newspaper which portrays the Professor’s wife's white face being crushed under the feet of a German athlete lifting ninety kilograms of weights. The Professor’s nephew represents the uneasiness of the intellectual who cannot do anything but remain an idle spectator in the face of his premonition and foreboding about violent currents swirling about him and which are expressed by the frenzy of the roaring crowd at the stadium. This scene shows how keenly Tomoji was aware of not only the social trends in Japan but also the world. Tomoji’s cosmopolitan interest and acute social consciousness underlie this story.

Odagiri Hideo interprets the core of this Nichi-Doku taikō kyōgi as the depiction of the rebellions and humanistic impulses awakening inside the Professor’s wife.
Moreover he argues it is done in such a way that it releases the novel from the world of personal description of the I-novel or mental-state novel. Tomoji’s peer and writer Funabashi Seiichi states that Nichi-Doku taikō kyōgi is a representative work of the Shinkō geijutsuha (Modern Art School): it is the fruition of Tomoji’s endeavor to break through the wall of the I-novel and the shallow historical novels which dominated the literary circle in the 1930s. It stands in opposition to the conservative trends of ideologies centered on morality, national prosperity and defense in the Meiji and Taishō periods.

In the wake of Nichi-Doku taikō kyōgi (January, 1930), Shiroi shikan (“Officer”) was published in May 1930. It was written with his cosmopolitanism and social consciousness, which Mizukami sees in this story, and which he calls Tomoji’s outstanding features that sets him apart from his contemporaries Hori Tatsuo or Itō Sei. The story depicts the psychological tensions in the mind of the military officer Kumaki who has been ordered to be transferred to Russia in a fictionalized soldier exchange program between Japan and the Soviet Union. Kumaki is described as a cool and objective man who is never drawn into a love relationship with a woman to the extent that he suffers or loses himself to love. He is also a capable administrative worker, because after all he is a rational, city man. The following interior monologue tells us of his personality and psychology:
I know some people abandon love for no other reason than to simply feel the pleasure of conquering something difficult, for instance, a lover, or to recognize own power to resist. This is what I found in French novels. Is the person who treats love in this manner going to be avenged? Well, even so, I don’t care. I’m going to test whether it will happen or not in my case, that’s the extent of my interest. The current of history and the trends in everything are the targets I resist. What if I destroy myself as a consequence? Well, that’s much more fun than being buried in mediocrity.

What Tomoji is pointing out here is that love is one indication of change in human emotion and that Kumaki aspires to conquer emotion.\textsuperscript{12}

Compared with the way Tomoji treated emotion in his early works, in which emotions prove so overwhelming, 
Nichi-Doku taikō kyōgi and Shiroi shikan show a marked change. In these two works emotion is controlled by intellectual power, and this shift corresponds to what Mizukami says concerning the meaning of modernist literature for Tomoji as an experiment in which he tries to control the overflow of romantic emotion and handle it with intelligence. It is apparent that this experiment is undertaken with a consciousness of the “Intellectualism” (Shuchishugi) which he had acquired from the British literary world.

Tomoji wrote twenty-six short stories in 1930s during the period when he was identified as a writer of Shinkō geijutsuha movement. As a matter of fact, his two collections of short stories, Koi to Afurika (Love and Africa, May 1930) and Umi no aibu (Caress of the Sea,
October 1930) were published in the *Shinkō geijutsuha sōsho* volume from Shinchōsha. However, as Senuma Shigeki analyzes the *Shinkō geijutsuha* writers, Tomoji, Hori Tatsuo, Kajii Motojirō, Makino Shin’ichi, and Kobayashi Hideo are different in their essential quality from Ryūtanji Yū or Nakamura Masatsune who were the central figures in *Shinkō geijutsuha*, Tomoji became increasingly critical of the main stream of *Shinkō geijutsuha* literature.

In his essay *Shinbungaku no seishin ni tsuite* ("Spirit of New Literature", January 1931) Tomoji argues for the importance of a strong sense of self in the literature of the future, he addresses his critical remarks not only to Naturalist and Proletarian literature but also the work of his fellow modernists in the *Shinkō geijutsuha* movement. He argues that a literature focused on daily, trivial things and that pursues only the superficial, ornamental aspects of life does not have a right to survive. Such works are produced from the adaptation of phenomena currently in life, fashion, and society and they are devoid of any critical spirit.

Tomoji’s view of *Shinkō geijutsuha* is presented in his essay *Shōsetsu no seichō* ("The Growth of the Novel", April 1931). He says that writers who belong to *Shinkō geijutsuha* movement have written of patterns in life, or its ornamental or fantastic aspects, but that the artistic aspect represented in a pattern of life constitutes only one segment of the function of the novel. He admits that
being blind to the pattern of life and fantasy can be said as the lack of fundamental artistic talent, yet he suggests that the Shinkō geijutsuha writers should explore the new field of studying humans from two points-of-view: one is the depiction of the relationship between the individual and society; the other is exploring individual consciousness even to the depth of subconsciousness. Tomoji’s candid advice toward the current tendency of Shinkō geijutsuha which was driven by commercialism and journalism and was losing its original literary-consciousness shows his idealistic attitude by which he pursued modernism seriously.

Shinkō geijutsuha which started with the purpose of freedom and liberation and the dismantlement of feudalistic morals was disrupted by 1932. One of the reasons for its short life was the tendency of the main stream of Shinkō geijutsuha to emphasize the patterns of city life which allowed journalism and the writers of other groups to label it as “frivolous.” The other reason is the liberalism of Shinkō geijutsuha which provoked the antipathy of the ruling class, which Tomoji mentioned in his essay Modernismo no kanōsei (“The Possibilities for Modernism”, 1934), and Funabashi also stated in Kaisetsu of Abe Tomoji zenshū, first volume.

Although Tomoji was critical of one aspect of Shinkō geijutsuha literature, he did not mean to criticize Modernism itself. According to Mizukami, the coterie magazine Kōdō, which Tomoji joined along with Funabashi
from its start in 1933, had all the features of the European modernist literature that aimed at the establishment of a rational spirit and intellectualism. Although the magazine was soon consumed by the discussion of political and artistic “activism” (kōdōshugi)\textsuperscript{15} and was discontinued in 1935, originally Kōdō started out as an ordinary literary magazine, and the direction it showed at its early stage was that of Modernism.\textsuperscript{16} As a matter of fact, Tomoji wrote Modanizumu no kanōsei to articulate his belief in the legitimacy of Modernism literature in the evolution of Art and to present his hopes for the revival of Modernism.

Even when the discussion of activism arose and centered around the Kōdō writers he did not jump into the vortex of Activism but stayed on the sidelines. Unlike Tomoji, his colleague Funabashi responded immediately to the spirit of activism, especially as it was embodied in the call by liberal French intellectuals for “the defense of culture” and introduced into Japan by Komatsu Kiyoshi. Funabashi stressed that activism which has its base in positive liberalism as the new direction toward which Modernism literature should go forward.\textsuperscript{17} But Tomoji remonstrated against activist’s passion, calling instead for “prudence in action.”

His essay Kōdō to chishikijin (“Action and Intellectuals“, 1934) clearly reveals his position. First, he alludes to the complex aspects of action and criticism. Next, he insists that the rationality of an act should be
studied before an action is initiated, that an intellectual should eliminate blind passion from real action so that the range of faculties possessed by intellectuals will not be used by agitators. He stresses the importance for intellectuals to maintain a liberal spirit (*jiyūna seishin*) which enables them to see their emotions objectively.

And he asserts in his essay *Geijutsushugi nitsuite* ("On the Matter of Art", 1935) that artists stick to art: when they try to depart from it, their art becomes oddly distorted as in the case of ideological proletarian or socialist literature. He says that even without leaving art, when artists pursue art to the extreme, it will automatically become socialistic and humanistic, because that is the very nature of art. Moreover, Tomoji wrote about the topic of politics and literature in *Gendai Eibungaku* (English Modern Literature, 1936). As human beings it is impossible for artists to eliminate political concerns from their minds but their spirit should be expressed through literature.

Tomoji's call for "prudence in action" was not the denial of liberalism but an utterance that was derived from the deep concern about the future of liberalism. It was based on his self-awakening as an intellect who had seen the disruption of the Proletarian Literature Association in 1934, and the realization of the political situation of the time. If not, he would not have written *Fūsetsu*, the clear advocacy of defense of liberalism, from September of 1938 through August of 1939, in which the country was already
under the Sino-Japanese War which had broken out in December of the preceding year.

Meanwhile, his original interest in the contradiction and chaos of the human mind, and his search for Modernism appeared to lead Tomoji in new directions. In Bungaku to rinrisei ("Literature and Morality") written in April 1933, he states that emphasizing morality will make a mere shell of literature and that a literature which does not deal with morality at some level actually can exist. This view appears to be derived from his readings of the works of James Joyce and D. H. Lawrence, which Tomoji apparently began studying by 1932. His essays about Joyce and Lawrence were published in 1932 through 1935. He often wrote about Lawrence in connection with Aldous Huxley, and he often talked about Rabelais, another writer.

Tomoji introduces the topic of how human instinct was treated in European literature in his essay Bungaku to nikutai ("Literature and the Flesh", 1932). He begins by quoting the line from Keats, "There is a warmth in my heart like a load of Immortality." He tells us that works by Dante and Milton have the image of the flesh at the very bottom or core of the intellectual structure of their works; Rabelais turned to the world of raucous laughter, appetite, liquor and sexual desire into art; Joyce contributed to the carnality of literature by depicting Bloom in Ulysses; and Lawrence taught that there could be such a thing as the literature of sexuality.
We are told that Joyce and Lawrence expanded the sphere of the literature into the world of the flesh. Tomoji appreciated Lawrence's humanism which he describes as a genuine trust of instinct and the world of senses, in which human instinct refuses to be controlled by any metaphysical concept such as intelligence or ideals.\textsuperscript{20}

Although Tomoji does not concur completely with Lawrence's humanism, what he learns from his study of Joyce, Lawrence and Rabelais is an attitude which values human nature as it is. This attitude was undoubtedly the driving force behind his writing \textit{Arechi} ("Wasteland", 1935) and \textit{Gen'ei} ("Illusion", January 1936), in which the radiance of vitality is depicted.

As we have already seen, the sphere that stands opposite intelligence is described with overwhelmingly passionate adoration and awe in his early works. But then there is a shift and Tomoji describes the passion and adoration of the flesh and love as something that is to be controlled by intelligence. In the works written after 1935 - for example, \textit{Arechi} and \textit{Gen'ei} - instinctive adoration toward the beauty of vitality is now placed on equal footing with intelligence, and they are allowed to balance each other. Intelligence does not reject instinctive adoration toward the beauty of vitality; rather, intelligence longs for the beauty of vitality.

The structure of \textit{Arechi} stands in the contrast of the young man's "intellectualism" and his hidden active, positive side which radiates with life force. \textit{Gen'ei} too
is structured with the scheme of the gravity of a woman’s wildness against an intellectual man. The motifs dealt with in these short stories anticipate a similar tendency in *Fuyu no yado*.

*Arechi* is the story of a young historian who meets his lively and active cousin while visiting his hometown. The background of the story is the contrast between the young historian’s world in which he works for a count and his cousin’s life who in one last desperate effort, he tries to dig gold in an abandoned mine. The young historian is attracted by the wild sensuality of the cousin’s wife and aspires to the cousin’s strong life force. He recognizes that power and willfulness are the essential difference between the cousin and himself.

In *Gen’ei*, Tamatsukuri, former minister of X-country has a four-year love affair with a woman whose name and life he does not know. He knows only her dark-complexioned, firm body is just like that of a woman working on a farm. In their relationship the woman contacts him, but he has no means to reach her. She does not request anything at all. She seems to be satisfied just with seeing him. She talks about nothing from her own life, but she wants to know of his life in detail. He finds himself freely talking about everything to her. He can only imagine her life—probably surrounded by untamed nature, and he longs for such a life. At the same time he is afraid of her world. He sometimes wonders if everything between him and the woman might be an illusion.
But happiness is far stronger than fear. He felt something he had never experienced in his “gilded life,” the gold plated life he had lived so long. There was about her a nostalgic sweetness. Yes, it was just like going to the roots of a gnarled plant. There, carved in dirt, were its tender tendrils filled with sap—pure white and silken as skin. From a word here and there, he imagined a visionary scene somewhere not so far from the town where he lived, though he did not know the place. There are rolling hills. Since it was winter now, trunks of the cedars on the hills look reddish-black as if they were resting, the oak grove appears naked, with the sunshine piercing to the roots, and the newly-shed golden leaves and old muddy brown foliage glisten in the light. Between the hills runs a path of red clay which had once clung to the woman’s shoes. The reaped field shows the black rice paddy after the harvest, and the leaves of the large white radish shone green. Alongside a small river, there is a thatch-roofed cottage surrounded by a windbreak-forest. The cries of chickens and a baby reverberate. The woman in soiled clothes and a smudged face picks vegetables. The sky is so clear that the mountains in the distance appear dark purple. A cold wind races across the field and hills to make the windbreak-forest resound. Shrikes chirp and gray starlings in a black flock are blown across the sky—in this way, he can draw a picture of the spring day when the oak groves will sprout and wild flowers bloom, or the summer when the leaves are all green again. He feels he has an longstanding connection to the place. And as if he had known it was his temporary residence when he was abroad. Sometimes he feels his current life is the temporary one even though his life is so complete. But he knows only too well that he can never break this semblance until his death. He has been longing for this woman’s world. But he also has been furiously afraid of it.

The passage quoted above shows the deep adoration toward the beauty of vitality by intelligence. It is the attitude that values human natural nature including its wildness. This attitude is the origin of humanism in which
human beings are accepted as they are. The concept of humanism for Tomoji is the desire of human beings to be human beings which has its basis in the Renaissance idea that pursues the ideal figure of secular man, instead of a human view centered on God. It is the notion that comprehends human instincts, carnal desire, worldly desires, lust for power and living for fame. It is the liberation of human beings from feudalism. Tomoji's need for humanism as the core concept for his literature arose out of his desire to conquer the feudalistic and negative thoughts toward life such as Nationalistic Fascism which had been gradually manifested in the society since the Manchuria Incident.21

"I believe literature has great power to work for humanism." This quotation is from his essay Hyūmanizumu to bungaku ("Humanism and literature", 1936). In the essay he suggests that society should be based on a humanism which upholds the concepts of a healthy, strong life and rationality. He also says that, regardless of whether humanism expressed in literature becomes an actual movement or not, the influential power that a single thought can exercise on humankind is never small; even one instance of good will depicted in a literary work is not to be taken lightly. He believes that if society is to be criticized and promoted, it should be done by means of the humanistic expression of art. He then began to write novels from the position of a humanistic critical spirit. Fuyu no yado is the first one of these works.
1. Edmund Blunden once questioned the meaning of studying the literature of foreign countries that had different traditions and social situations from one’s own, and how this could be possible. He answered that it became possible through “imaginative sympathy.” Tomoji first thought that it would be possible simply through imagination, because imagination is the fundamental power of humanism that makes person A think and feel the same way as person B as if A were B. This is what Shelley states in *A Defense of Poetry*. However, twenty five years later, Tomoji fully understood the real meaning of the words “imaginative sympathy.” It is a humanistic noble mind, the willingness to understand others with the compassion by which one can share other’s suffering and joy. [“Imaginative Sympathy” *Gendai Eigo kyōiku* (Tokyo: Kenkyūsha, Jan. 1968), 9-10].


3. ATK, 112.

4. Nakano Yoshio (1903-1985) was a scholar of English Literature and a literary critic, specializing in Elizabethan theater. *Erizabesu chō engeki kōwa* (1949) is his lectures on Elizabethan drama. His translations of English works include *The Merchant of Venice* and *Gulliver’s Travels*.

5. ATK, 203.

6. ATK, 204.


11. ATK, 206.


13. Senuma Shigeki explains that *Shinkō geijutsuha sōsho* is the project of the publisher Shincho, and this work does
not necessarily have the same art-consciousness as the other works in the series. ["Shōwa bungaku tenbō", Tenbō: gendai nihon bungaku, (Tokyo: Shueisha, 1972), 123.]

14. Senuma, 120.

15. Activism was discussed between 1934 and 1935. It was the resistance of intellectuals toward the dominating nationalistic fascistic trend under the unsettled pre-war social situation. It makes the appeal that intellectuals should demonstrate an active, positive spirit and interest toward social matters. The base of this discussion is in Bunka no yōgo ("Defense of Culture") which is the translation of "Defense de la Culture" by Komatsu Kiyoshi, that tells of the anti-fascist campaign of the activist movements in the West which centered on Andre Gide, Andre Malraux and Romain Rolland.


17. ATK, 238.

18. ATK, 245.

19 ATK, 247.


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CHAPTER 3

A THEORIST OF MODERNISM

Abe Tomoji wrote numerous essays in his lifetime. They were published in eighteen collections of essays, such as Shuchiteki bungakuron (1930), Bungaku no kōsatsu (Study of Literature, 1934), Jojō to hyōgen (Lyricism and Expression, 1948) and Gendai no bungaku (Literature of Modern Times, 1954). The first collection, Shuchiteki bungakuron was developed and organized systematically into Bungakuronshū (Collection of Literary Theories, 1939), which was given the new title Bungaku nyūmon (An Introduction to Literature) after World War II, and exerted influence on the field of Japanese literature for a long period of time thereafter.¹

A cursory look at the essays written from 1925 through the 1930s suggests that Tomoji is consistent in his assertion of the importance of "intellect" in literature, and he criticizes sentimentalism and the lack of ideas as a weakness in Japanese literature. His literary theories are based on European ones, but they also derive from his consciousness of his times and his critical spirit. Because of his effort to intellectualize and articulate the ideas that underlie Japanese literature and what it ought
to be, Tomoji became one of the most important theorists of the early Showa period. This chapter will discuss Tomoji's literary theories from the 1930's, when he was held to be a theorist of Modernism.

According to Mizukami Isao, Tomoji's first literary essay was Kyoseisha no tamashii published in 1925 in Shumon, the literary magazine of the Department of Literature, Tokyo University. It reflected his basic point-of-view which would emerge in Shuchiteki bungakuron five years later. In this essay, Tomoji adopts an idealistic standpoint vis-a-vis the social function of literature, namely, "Art is rectification that intends to create ideals for society and that stand outside time." He argues that writers should fight against the art of Dadaism and what he calls trivialism by means of appealing to the simple yet serious life, that they should war against the flat trivialism with Romanticism, as well as against normal and common society with its morbid interests in literature. In short, the function of literature is rectification.

Moreover, his arguments are clearly dualistic - one of the conspicuous characteristics of Tomoji's way of thinking and seeing. As Mizukami points out, the buds of "intellectualism" such as dualism and a critical spirit - Tomoji's nature are already to be found in this early sally.

Tomoji's Shuchiteki bungakuron was published against the backdrop of a "time of unrest." The Kantō earthquake of 1923 and the financial panic that swept Japan after
World War I shook the foundations of Geijutsuha (the Art-for-Art's Sake School), and such writers were unable to resist the tide of proletarian literature. The "time of unrest" allowed proletarian literature to gain force and to reach its high point of popularity between 1928 and 1931. This setback for the Art-for-Art's Sake School was also symbolized by the suicide of Akutagawa Ryūnosuke in 1927. The suicide of this prominent writer and advocate for the primacy of art caused Tomoji to fundamentally rethink the relationship of intellect and literature. He felt the need to advance a theory that was formidable enough to support the Modernism movement and to criticize the proletarian literary forces that took politics as a top priority. This position was also similar to that of Shinkankakuha (New Perception School) in its negation of the I-novel which had been established by Japanese Naturalism.

In his analysis, Mizukami alludes to the intellectual trends which had existed prior to Tomoji's Shuchishugi (Intellectualism), by pointing out that Akutagawa, Yokomitsu, and Haruyama Yukio (1902-1994) were the precursors of Tomoji's "Intellectualism." The intellectual trends in Akutagawa's and Yokomitsu's works lay the foundation for the literature of the Shōwa period and the magazine Shi to shiron (Poems and Poetics) edited and published by Haruyama, exercised an enormous influence on the structure of literature of the Shōwa era. It was Haruyama who christened "Intellectualism" as a literary trend which grew and centered on Shi to shiron, and
appropriately enough he titled Tomoji's first collection of essays "A Literary Theory of Intellectualism." Circa 1926, the literary men5 who were active in Shi to shiron, including Tomoji, set about introducing literary trends from post- World-War-I Europe. Among these trends, there was the "Intellectualism" that arose in England and was advanced by T.S. Eliot, Herbert Read, and Aldous Huxley. It was predicated upon the primacy of "intellect" over emotion as well as a return to logic and the classics, especially in the Greco-Roman tradition. The chaos that resulted from Romanticism in the nineteenth century triggered a call to rethink literary concepts and to reestablish the classical "canon".

In Japan, however, because there was no tradition of the role of "intellect" in literary history, Japanese writers lacked an identifiable intellectual tradition to reestablish. But, as the equivalent for the chaos caused by Romanticism in Europe, Japan did have "sentimentalism" as it was manifested in naturalist and proletarian literature. Sentimentality was the aspect of Japanese literature that Tomoji set out to consistently negate. Clearly he was attracted to the Intellectualism movement in England, which applied a new, rational approach to the study of literary tradition, a clearer analysis of psychology, and a sense of distinct modeling.

In his essay Tomoji takes a serious look at the issues of rationality and intellect. He calls for critical observation and description, and the control of emotion by
intellect. His chief contention is that, while literature has its own origin in the contradictions and chaos that reside at the bottom of the human mind, nonetheless, it takes shape when human beings give order to the chaos. Therefore, literature is something instinctive which emerges from the chaotic abyss of the human mind, yet only when intellect conquers does literature become art. He speaks of the importance of the simultaneous expression of contradiction and order, the value of art which exists in its most chaotic state and in its greatest order, and the meaning of creativity as the force which expresses the deepest chaos within the tightest order. Intellect is not used solely for social or utilitarian purposes, however. It does not reject emotion, for Intellectualism believes in emotion and hopes for its expansion. For Tomoji the abyss of emotion is understood as having no limitations or any mysteriousness but it should be studied in an intellectual way.

Mizukami points out that Tomoji’s arguments were more closely resemble those of Herbert Read’s than those of T.S. Eliot’s. In Read’s theory of intellectualism, there are two opposing forces within the literary minds of all artists. One is the primitive spirit which rejects intentional controls, and the other is the force which leads strong emotion to order and the establishment of the structure of the ideal. These two forces will produce a perfectly harmonious art when they are in equilibrium. On the other hand, T.S. Eliot believes in stoic legalism such
as negation of emotion or the obliteration of individuality. Because of Tomoji's strong penchant toward dualism and his originally romantic nature, he seemed to find more comfort in adopting Read's ideas.

The brand of "Intellectualism" centered on Shi no shiron rapidly disappeared from the literary field since it had difficulty taking root in Japanese literature and society, which is not remarkable for emphasizing rational thought. It was swept aside by the wave of "Jazz culture" coming from America and the hedonism of ero, guro, nansensu (eroticism, grotesque, nonsense). It took several years for Tomoji to take his theory and adopt it into his own work, Fuyu no yado. Nakamura Shin'ichirō suggests that Tomoji's influence still operates in contemporary literature as a kind of common knowledge, and that Tomoji ultimately triumphed even if the rise of militarism erased the rationality of intellectualism.

It goes without saying, moreover, that a writer who advocates the social function of literature or the function of intellect in literature would not affirm Naturalism. Tomoji criticized Japanese Naturalism in his essays *Riarizumu no mondai* ("The Problem with Realism", 1932) and *Riarizumu to shinjitsu* ("Realism and Truth", 1934).

In the 1930s, as Shinkō geijutsuha went into decline, Naturalism regained its force and revived the I-novel, or mind-state novel. Opposed to this trend, Tomoji points out in his essay *Bungaku no kakumei ni tsuite* ("On the Revolution in Literature", 1932) that the trend of valuing
I-novel and mental-state novel, is strongly connected to the admiration of what is traditional to Japan, and it has caused a stagnation of literature. Then he criticizes Realism in a concrete manner in “The Problem with Realism” and “Realism and Truth.” In “The Problem with Realism,” Tomoji argues that the problem with Realism lies in the fact that it rejects ideas and concepts of laws and believes instead in experience with material objects, concrete embodiment of feelings, and specificity as manifestations of the real. In Realism everything should be reenacted as it is without viewing it from the point of interpretation, values, or ideals; it is to be depicted through the direct reflection of sensation and emotion. Tomoji’s discussion on Realism allows us to see the fundamental contradiction inherent to the literature of realism. It is by the process of describing through direct reflection of sensations and emotions that writers easily lose their objectivity and the very scientific attitude upon which Realism is predicated.

In “Realism and Truth,” Tomoji dealt with the question of the nature of truth, and how writers could express reality through the modern novel. He doubted that what the individual believed to have seen as the truth necessarily coincided with temporal phenomena. Thus he decided that no matter how successfully writers made facts look like the truth, in the end novels remained fictional creations. Therefore, he states that the kind of literature called the I-novel, mental-state novel or the personal novel cannot be
said to grasp the truth, nor have they described on paper the exact nature of reality.

To challenge the counter argument from the Naturalist that one can write through one's own eyes, Tomoji introduced the words of the French critic, Henri Massis (1886-1971). Massis wrote of the nature of a "real novel" that even if a writer exposed himself with the determination of making a confession, the real novel revealed one's true soul in a more complete and deeper way. The real novel for Massis, in Tomoji's understanding, is in the direction in which writers advance from a particular case to an objective one, from individual matters to matters of human beings, and from autobiography of the facts to that of possibility. Massis' statement is his challenge toward the nature of reality. 9

As a matter of fact, Massis's statement corresponds to what Tomoji has to say in his essay Akutagawa Ryunosuke in 1937. Tomoji wrote that Akutagawa was a rare and unusual writer whose works and pieces clearly showed his "self." All of the characters Akutagawa wrote were Akutagawa himself, for Akutagawa only wrote of himself in disguise. Tomoji argues, however, this was a very different way of expressing himself from the way of the I-novel. Yet it seemed that there was no better way to express oneself other than Akutagawa's way. Akutagawa wrote in Sōsaku ("Creation") in Shuju no kotoba (Words by Pygmies, 1926) that "Artist may create his works with his consciousness, but our soul can not be freed from being revealed by
itself," and in Kokuhaku ("Confession"), that "It is impossible to confess oneself perfectly. At the same time, without confessing oneself no description can be possibly done." These words were derived from Akutagawa’s belief that the "Art starts with expression and finishes with expression," (Geijutsu wa hyōgen ni hajimatte hyōgen ni owaru) that life of an artist exists only in his art, and that "An artist’s life should not be tracked down in order to create and understand his art."

Tomoji stated that Akutagawa was born too early, or at the wrong time. Akutagawa’s assertion of "a beauty synthesized by intellect" was much appreciated by its audience even if it was condemned by the Naturalists because they valued only the natural flow of emotions and did not care for technique or intellect. The tendency toward Naturalism was simply too strong both in Japan and Europe in Akutagawa’s day. Here, Akutagawa becomes for him a tragic figure.

In 1933, Tomoji wrote Bungaku no kanshōshugi ("Sentimentalism in Literature") and criticized sentimentalism as the element that should be kept farthest from the substance of literature. Sentimentalism is the habit or condition of being influenced more by emotion than reason, overwhelmed by emotion roughly and inappropriately. Tomoji believes that sentimentalism easily appeals to passive emotion, loose receptivity and narrow thoughts. It presents sympathy toward suffering, family love and filial piety while it deceives the will or intelligence. The most

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uncontrollable nature of sentiment is that it appears as serious and earnest. Giving into one's emotions makes it difficult for writers to take an objective attitude toward their works. Tomoji talks of the importance of emotion in his essay on intellectualism but he asserts that writers should treat emotion in an intellectual way.

He argues that sentimentalism started appearing as a form of literary consciousness in Japan about the time of Shirakabaha writers for whom nature is a mixture of humanism and "Art-for-art's sake". He also points to the presence of sentimentalism in proletarian literature and in the works by Naturalism writers as well. Although he admits that sentimentalism has a tendency to appear in oppressive times, he views the essential reason for its rise is linked to the fact that Naturalist writers treated the individual as the center of the world and tried to find all value in the individual. Since adherence to the actual life of individual invariably causes the loss of objectivity in the writer's attitude, and since any individual's capability is limited, melancholy, emotion and sentimentality are the inevitable result. Tomoji decides that sentimentalism is the destination of those novels that concentrate on only the personal life and dig into the details of individual emotions as in the case of the mental-state novel or I-novel.

Tomoji also cites the negative effects of emphasizing morality in mental-state novel or I-novel. In his essay "Literature and Morality" written in 1933 Tomoji rejects
the narrow morality presented in mental-state novels because of their self-complacent nature. For him, true morality derives from a correct understanding of the relationship between individual and society, whereas the mental-state novel does not deal with this relationship at all. More importantly, he goes on to state that while art can exist without morality it cannot do so without the "unexpressible rhythmical beauty of the spirit," (seishin no ritsudō). Any morality which is not accompanied by what he calls "spirit" (seishin) would only make a mere shell of literature. As examples of "spirit" he lists free imagination, expansion of interest, aspiration toward novelty, persuasion of pleasure, exoticism and experimental description in literary style.10

Although Tomoji saw sentimentalism as a trait of Naturalism literature, he did not think that all Naturalism works were written in the same vein. He noted that he was attracted to the cool reality expressed without dreamy ostentation to be found in the works of writers such as Tokuda Shūsei, Masamune Hakuchō and Chikamatsu Shūkō. However, he did not consider the naturalist method of description to be important. He believed that their method was only one among many, and it was possible to reach the world that Naturalist writers described by taking other paths.11 The reasons why Tomoji negates Naturalism are its concept that reality lies in what the writer's physical eye sees, the tendency toward sentimentalism that arises
whenever an individual’s experiences become the center of the writer’s concern, and its lack of ideas.

Having argued for the negation of Naturalism literature, Tomoji then comments on the significance of the relationship of the “individual” to “universality” by quoting André Gide’s words in Les Faux-Monnayeurs (The Counterfeiters, 1926) to the effect that art can not exist apart from universal truth and truth can not exist apart from psychological truth. The problem was how universal truth should be expressed by the individual.\(^ \text{12}\) Tomoji saw in Gide the confrontation between two factors in the modern novel, namely, the spirit intended to pursue realism to its extreme and the desire for creation of fiction that was the fundamental dynamic of the novel. He perceived Gide’s agony in attempting to depict reality in the fictional world.

Tomoji thought he found a clue to solving this dilemma in the novels of Natsume Sôseki in which he saw modern psychological and intellectual literature rooted. In Sôseki no shôsetsu (“The Novels of Sôseki”, 1936), he analyzed Sôseki’s works as the fictions that were structured by Sôseki’s faculty for observation, analysis, imagination, and composition - but not in the manner of Naturalism. For example, Tomoji saw ingenuity in structure and accuracy in the description of psychology in Sorekara. In such essays as Tayama Katai-kun ni kotau ( “Answering Tayama Katai”, 1908 ) Sôseki had stated his belief in the framework of objective novels, and it can be said that when
a character is created by a writer and that character can not be taken for anything but real, and the dramatization can not be understood as anything other than natural, then the writer has become a kind of creator, and he or she should be proud of it.\textsuperscript{13}

Tomoji champions Sōseki as the representative of a handful of writers in modern literary history who successfully explored the path of pursuing reality in fictional works.\textsuperscript{14} The critic and literary historian Katō Shūichi shares Tomoji's view of Sōseki's works. Katō explained the significance of Sōseki's works in his essay Natsume Sōseki ni okeru genjitsu (The Art of Natsume Sōseki, 1948). He states that Michikusa, that is said to be written in Naturalist style, does not express Sōseki's inner reality well, rather it is the novel Meian that best shows "realism." For him, Meian is a work that deals with human psychology and is written by means of observation and intellect in order to give shape to the author's inner reality.\textsuperscript{15}

According to Abe Yoshio, Tomoji's oldest son and a scholar of French literature, Proust's view of "realism in novels" also appealed to Tomoji.\textsuperscript{16} Proust's view that writing a novel is not synonymous with copying what the writer sees is found in the "Combray" section in Du côté de ches Swan (1913) of A la recherche du temps perdu (1913-1927):

"But none of the feelings which the joys or misfortunes of a "real" person arouse in us can be awakened except through a mental picture of
those joys or misfortunes; and the ingenuity of the first novelist lay in his understanding that, as the image was the one essential element on the complicated structure of our emotions, so that simplification of it which consisted in the suppression, pure and simple, of "real" people would be a decided improvement. A "real" person, profoundly as we may sympathize with him, is in a great measure perceptible only through our senses, that is to say, remains opaque, presents a dead weight which our sensibilities have not the strength to lift. If some misfortune comes to him, it is only in one small section of the complete idea we have of him that we are capable of feeling any emotion; indeed it is only in one small section of the complete idea he has of himself that he is capable of feeling any emotion either. The novelist's happy discovery was to think of substituting for those opaque sections, impenetrable to the human soul, their equivalent in immaterial sections, things, that is, which one's soul can assimilate."17

Tomoji concluded that fiction was a means to dig out the reality of humanity. Human life could not be grasped through Naturalism, which produced a mere reportorial description of a writer's daily experiences in the style of a diary. Thus he suggested that writers should create fictional worlds via free use of their intellectual faculties of observation, analysis, composition, and imagination. For Tomoji the novel is the world framed by an author, in which the author should explore the abyss of the human mind and pursue the real aspects of the relationship between an individual and society by giving full rein to his intellectual faculties.

It is urgently important for Tomoji that the novel created by the intellect to contain elements of leadership and thought as part of its message. In November 1936, in Nippon no shōsetsuka ("Japanese Novelists"), Tomoji
criticized the state of the contemporary Japanese literature as saturated through and through by the nature of the I-novel. He questioned whether Japanese novels written since the early Meiji period had really been based on European ideas after all. He compared the differences in the social status of the writers and the subject matter they treated in Japan and Europe in order to show that contemporary Japanese novels were lacking in intent to lead society or foster ideals. Then he decided that Naturalism literature may have a touch of the European descriptive techniques, still the underlying literary consciousness was the same as Edo townsmen literature (Edo chōnin bungaku).

In my opinion, I feel that Tomoji has been imprecise in his treatment of Edo townsmen literature. The literary consciousness that underlies Edo and Japanese realistic literature and Naturalist literature are not the same. As Tomoji addmitted, Edo townsmen literature reflects the attitude of resistance on the part of commoners living in the city of Edo, Gesaku-writer, for an instance, Saikaku wrote of the people in society, and endorsed sarcasm and resistance. It may not be the sort of literature that has the power of ideas to transform society directly and immediately because its literary subjects are the life of a man in the street. However, it cannot be said that the literature does not have power to transform the sociaty unless it depicts the reality of intellectuals. The resistant spirit of Edo Gesaku literature is so vital that it should not be treated lightly.
Nonetheless, the important point of Tomoji’s essay is his strategic suggestion that Japanese literature should incorporate aspects of social criticism, leadership and ideas. In other words, what is key is the idea of rectification, or the function of literature advanced by Tomoji in his essay “The Spirit of the Rectifier” in 1925.

To summarize then: Tomoji’s literary arguments from the 1930’s call for the negation of Naturalist realism and they advocate the social function of literature and the exploration of universal truth. Whereas Naturalism literature does not care about the social function of literature and cannot pursue universal truth, Modernist literature makes these goals possible because Modernists have a critical spirit that derives from viewing things in different angles from that of people in the past or contemporary people do,\textsuperscript{18} and because Modernism literature has the time-consciousness characterized by the concepts of “advancement” and “development.”\textsuperscript{19} Above all, Modernism exists in the attitude in which the artist pursues universal truth by applying the intellectual means required of pure science.\textsuperscript{20} Finally, criticism of society should be done through art. These are his assertions, and Tomoji began actualizing them when he started writing his first novel \textit{Fuyu no yado}.
Notes

1. Senuma Shigeki, “Showa bungaku tenbō”, Tenbō: gendai Nihon bungaku, (Tokyo: Shūeisha, 1972), 95. That is Senuma’s claim, but he does not allude to further details. However, we can see exactly the same view of art by Tomoji in the work written by Ōe Kenzaburo more than sixty years later since Shuchiteki bungakuron was published. Ōe wrote that life and real world exist as the chaos, while creating art is to give orders to the chaos to provide shapes for the chaos. [“Atarashii Hikari no ongaku to fukamari ni tsuite.” Amai na Nihon no watashi. Tokyo: Iwanami shinsho, 1994; 41.] This fact, in my opinion, may support Senuma’s claim on Tomoji.

2. ATK, 11.


4. ATK, 208.

5. The writers and poets involved with Shi to shiron are Ueda Toshio, Miyoshi tatsuji, Nishiwaki Junzaburō, Hori Tatsuo, Yokomitsu Riichi, Nakano Yoshio, Nakajima Kenzō, Watanabe Kazuo; etc.


8. ATK, 223.


CHAPTER 4

FUYU NO YADO
(A PLACE TO WINTER)

Fuyu no yado, written in 1936, was published in the coterie magazine Bungakkai from January through October of that year. It is considered Tomoji’s most important work of the pre-war period. The novel received high praise from Kawabata Yasunari and was given the tenth "Bungakkai Award." Once it was published in book form by Daiichi Shobō in December 1936, it went through twenty-two editions within two and a half years. It was also made into a movie in 1938, although it was not an artistic success. The success of Tomoji's first attempt at the long-novel form made him famous and established his reputation as a serious writer in literary circles.

Our concern here, however, is with the ways in which the novel reflects the social trends of the 1930s and how it reveals characteristics common to Tomoji’s works: the influence of foreign literature, dualism, lyricism, political and social concerns, serious consideration of the cause of humanism and intelligence, as well as rejection of the I-novel in the Japanese naturalist style.

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First I will turn to a discussion of the characteristics of the narrator in "'I' the Narrator," then of the theme of Fuyu no yado in "Internal World" and of the aspect as an allegory in "External World." Since the novel is not available in English translation, I will incorporate translations of select passages and a synopsis into my discussion. The opening lines of the novel are especially important in establishing the tone of the work, and I quote them here at length:

--- All of my memories are dyed in the colors of the seasons. They are like frames in a movie reel, each one flipping by in different colors. Yet not one of the frames in my memory is colored in a way that corresponds precisely with the seasons on the calendar. Events from summer days are recalled with the sensations of autumn, while the events of autumn return to me dyed in the sweet hues of late spring. And as for winter, there is the strange illusion that came to me in the winter of one year during an incident that ensued for three days in a row that winter, namely, the first day was like winter, the next, like spring and the last, like autumn. That was how I felt, and doubtless things unfolded that way because of the nature of the incident, because of my state of mind at the time, because of the personality and appearance of the people who took part in.

---now, as I recall the days of my stay at the Kirishima's several years past, all the events that happened in the period from that autumn until the following spring are stained in the shades of a dark, frozen winter. From beginning to end, they have permeated it without leaving even the smallest area untouched. Perhaps this was caused by the living conditions at Kirishima's and my state of mind at a time that knew nothing of a touch of spring or summer. I had been staying at my uncle's after graduation from the local higher-school, but now, without classes to attend or friends to enjoy going out with, I became a misanthrope and took to avoiding the company of others. Following the trend of the times, some of my friends raced to join socialist or communist organizations. I watched

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them from the side lines, I spent my days reading old foreign literature, feeling quite forlorn. Though I was repulsed by the luxurious environment of my uncle’s house, I fell in love with some of the girls who surrounded my cousins, and then I broke up with them. Among them, I was on very friendly terms with Ishara Hamae who loved music. But she started treating me with contempt after she met another fellow at a summer resort. And then one after another my friends were arrested by the government police. It made me feel even more lonely. Eventually I felt the need to live alone. I wanted to get away and I chose a site at a considerable distance from school, my friends, and my uncle’s house.

"I" the Narrator

The passage quoted above tells that the story is the recollection of the first-person narrative, which is specific of its period of time from one autumn through the entire subsequent winter. It tells us that his recollection is not a exact copy of outward events. The colors imbued in his memory, which serves as a filter or prism through which the events are recalled, does not correspond to the actual seasons. The sphere of the story is framed within the narrator’s visual field. The narrator is deeply shadowed by the author’s thoughts since the story was intended to describe “something internal and the matters around me” as it was explained in his essay Jisaku annai (“Introduction of My Works”, 1938). Yet the narrator is not Tomoji himself nor his alter-ego. The narrator is rather a fictional creation, whose role is to give his perspective and thoughts to the author within the sphere defined by the author and through which the author writes the novel. The narrator with the role alluded to above,
who appears in almost all his novels, is called "catalyst" (baitai) by Tomoji, and "visual person (shiten jinbutsu)" by Mizukami Isao.¹

In the epilogue of Köfuku (Happiness) written in 1937, the following year of Fuyu no Yado, Tomoji addresses the issue of narration, and he explains that the story is told from the perspective of Kujō, a middle aged bystander, who functions as a catalyst.

There is no doubt that Kujō is not me, nor is his state of mind mine. He is something like a catalyst through which I can grasp a group of youth. The appearance of the group is not a reflection on clear glass, but is a reflection of Kujō’s perspective as the refractive medium.

Of the central characters who narrate Tomoji’s novels written before 1940, Kujō Hajime in Köfuku (1937), Daimon Isamu in Pekin (Peking, 1938), and Mahashi Tamekichi in Fūsetsu (1938) are all "catalyst." Considering the nature of these narrators’ functions as the refractive medium, “I” in Fuyu no yado is also a catalyst, although among them the narrator in Fuyu no yado only is the first-person narrative.

Mizukami points out the important relationship between “I” and other characters in the story: without the mirror of “I”, none of the characters can have “life”, and without “I”’s relation with other characters, “I” cannot have “life” either.

Although “I” in Fuyu no yado is the main character of the story, because of his characteristics explained above
he is not the same "I" as in the I-novel of Naturalism, for which the concept is represented by Shimamura Hōgetsu's words that writers should not employ fictions, but should study the experiences in writers' lives to confess them.

A narrator as "catalyst", the creation which is called of "visual person" by Mizukami is the embodiment of Tomoji's literary assertion that authors should keep a distance between themselves and their works. Keeping distance between an author and his work makes "I", the main character as the first-person narrative, different from the I-novel. Tomoji stated in his essay, Sakka to sakuhin no kyori ("The Distance Between the Author and his Works", 1931), that it is necessary for the author to take the standpoint of a scientist: to prevent him from getting excessively emotionally intertwined with his work and to prevent the leading character from becoming an alter-ego of the author. By keeping a distance between the author and the work, the author can maintain a higher degree of objectivity toward his writings and can give his work a closer level of analysis.

The idea an author distancing himself from his material appears to have been suggested to Tomoji from his reading of A Portrait of the Artist as a Young Man (1916) by James Joyce. It is not known when Tomoji read A Portrait for the first time, but he did work on annotating the Japanese language translation in 1935, although that postdates the appearance of Tomoji's essay on "The Distance Between Author and his Works" by four years.
But William York Tindall writes this in his essay on Joyce's treatment of his character Stephen Dedalus as material: 3

Stephen is Joyce's material. Like any artist Joyce was fascinated with his material, but as he wrote, he formalized and "distanced it." By this process, which is that of all art, he composed the personal and gave it that symbolic form which, freed from the emotive and the personal, permits insight into reality.

Thus it is possible to assume that Tomoji had read A Portrait by 1931, and it became the source for the creation of his concept of the "catalyst."

Another clue for the origin of the concept of "catalyst" is the first person protagonist in Monshō by Yokomitsu Riichī in 1934. Tomoji wrote in the Bungei jihyō column of Bungakkai magazine in May 1936 that he had "reread 'Monshō' this winter." 4 He viewed the narrator in Monshō as an interposition who tried to take control of the complications caused by the writer speaking in the first-person. 5 "I" in Monshō is both the author and a character, and later the narrator. In contrast Tomoji set out to make a "catalyst," detaching himself from the novel's world. Therefore although the "catalyst" and the first-person narrative in Monshō are not synonymous, both share the duality of being narrator and actor.

Being a narrator and an actor at the same time means the narrator has the ability to see the self. The function of seeing the self is what Yokomitsu called "the fourth person" (dai yoninshō). In his essay Junsui shōsetsuron
("The Theory of Pure Novel", 1935), Yokomitsu explains that since there is no way to express self-consciousness with the realism in the past, it is necessary to create "the fourth-person," or "I who watches the I" in order to bring into relief the author's conscious manipulation of fiction.

The whole issue of the self-conscious writer and his or her relationship to perception and narration of the materials was one that André Gide had raised in his famous narration-writer-novel, Les Faux Monnayeurs (The Counterfeiters) in 1925. Having been the focus of debate in Europe, it clearly influenced Yokomitsu in his call for the creation of the pure novel (junsui shōsetsu) in Japan, and it seems to have been picked up on by Tomoji (although because of his orientation toward British rather than French writers, he takes up the issue of narration in terms of writers and actors working in English).

"I"'s ability to distance himself and observe the other-self allows readers to see the inward and the outward aspects of I's mind simultaneously. As Samuel Coleridge once wrote that the eye has a two-fold aspect: truly it is like a window through which you can look both outside and inside a house.

Internal World

In Fuyu no yado, the first-person narrator who speaks from the opening passage, is a college student writing a graduation thesis on Coleridge. The passage quoted in the beginning of this chapter tells of the uneasy social trends
of the time. The background of the novel is the unrest in society of 1930s. In 1932, the growing power of military was shown in the May 15 Incident. In 1936, the year that Fuyu no yado was written, with the Sino-Japanese War just ahead, the military caused the February 25 Incident to shake the whole Japanese society with its power and its recklessness. The rise of right wing military power which had rooted from Manchuria Incident in 1931, allowed Japanese military to strengthen its voice in the political field and to lead society in a fascist direction.

Through the process of militarization of the country, the communist movement which had become active because of the social unrest originating in the Kantō-earthquake and following financial panic was forced to subside. The authority applied the Peace Preservation Law to control ideologies so that Kobayashi Takiji was killed in 1933 and the Proletarian Literary Association was disrupted in 1934. The target of the control of ideologies was not only communism but also liberalism, as indicated by the Takigawa Incident of 1933. As Tomoji told that the rough draft of Fuyu no yado had already been written three years prior to its actual publication, the story had the whole social situation of early 1930s in its view, in which Japan started her cold fifteen-year war.

The narrator, however, does not wish to go along with friends who are racing to join the socialist or communist
organization; nor does he care for the luxurious atmosphere at his uncle's house where he stays. He would rather live alone.

Following the opening passage is the scene in which this young misanthropist looks for new lodgings, and after a search in which he wanders as though lost in a maze, he reaches a shabby two-story house that belongs to the Kirishima family. Here, Tomoji depicts the young man's troubled state of mind in a symbolic way by describing the objects he views. The "tiny, shabby-looking stores lined both sides of the main road," the "small dirty factories stood together in the lowlands behind the town," or " a row of dark houses of the slum," come into view, and "the heavy odor of the ditch," flushes once again into his memory. Finally, the way in which he is wandering forlornly and is drawn to a specific spot is expressed in the quiet, tranquil hues of the beauty of an autumn evening. It is as though it were painted in a picture.

Before long, the stretch of the lowlands gradually narrowed and came to a point in the shape of a small soap factory. At the back of the factory the narrow passage abutted a cliff topped with straw-colored grasses. A top the cliff, there seemed to be a small cluster of homes with roofs and trees dyed all in the crimson of sunset. As I climbed toward them, I was eyed suspiciously by children playing in dirty clothes. The roofs lined up irregularly, surrounded by trees on the whole bumpy high-ground, were blackened by smoke from the factories at the bottom of the cliff. And behind a simple hedge, the houses that seemed to belong to low-income people, stood side by side. As I reached nearly the middle of the residential area, I saw tall zelkova trees that seemed to be the remnant of the old Musashino plain reaching into the sky, letting the golden, withered leaves
scatter as if they were rain falling from the yellow-dyed sky of the autumn sunset. Behind them were tiny, ancient-looking two-story houses with piles of withered leaves on the roof. The houses stood in a group close to the cliff. Only here there was a very quiet charm.

Seeing a cluster of white flowers at the edge of the cliff, I looked closely at them, only to find they were wild chrysanthemums that had grown old and faded. Just then, I saw a piece of calligraphy paper fluttering in the wind, hanging from the lattice door of a house on which "Room For Rent" had been written in the delicate hand of a woman.

The objective description Tomoji uses here is well suited to the narrator's misanthropist state of mind because the passage mentions the wretched scenery of a shabby neighborhood in autumn evening. At the same time Tomoji, who started his literary activities by composing tanka in his youth, had admired Shimagi Akahiko, and he appears to have adopted Akahiko's position on the technical aspects of composing tanka. Akahiko's philosophy to embody the essence of objects by grasping them through "whole-hearted concentration" in order to express one's emotion directly. Tomoji's descriptive manner is also explained by the poet Saitō Mokichi's statement that to describe objects is nothing but it is everything to describe one's own life fused with and assimilated into objects.

With regard to Tomoji's adoption of the techniques of Japanese verse in this passage, the critic Nakamura Shin'ichiro comments that the passage describes the hero's stream of consciousness with the delicate, lyrical touch of the traditional Japanese sense of beauty expressed in the artistic concept of "Kachōfūgetsu" which literary means

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flower, bird, wind and moon. What we have here is a fusion of the lyrical techniques of Japanese traditional poetry with the modernist concept of stream of consciousness. It is the sort of classical modernism, or modernist classicism, so typical of the poetry of T.S. Eliot, for example, which Tomoji admired greatly early in his career.

What the narrator sees in the new lodging house room is a scene that comes to symbolize the life of the Kirishima family.

On the second floor, there were two rooms: a six-mat and a four-and-a-half-mat rooms. Mrs. Kirishima intended to rent the six-mat room which faced to the south and west. Through the window, zelkova trees with sparse leaves could be seen out in front. Through their branches one could see houses all in a row as they stretched across a slope, and all of these were dyed in the afternoon sun. These were followed by the industrial area on the other side and the still more distant high ground.

The afternoon sun streamed into the room and clearly revealed the coarseness of the walls. The things in the room which caught my eye were as peculiar as the woman’s face or kimono. An antique scroll with a haiku poem was hanging inside the small alcove. I could merely make out “A bell cricket --- ” from the haiku written in the cursive style. Next, a picture was hanging dead center on the wall. It was a portrait of a man dressed in the formal attire of a coat with tails. The man was a giant from the waist up. He had a flat-top haircut, thick eyebrows, large slanting eyes, a round and plump nose, and a large mouth, it set under a deep black mustache on a square face that the man pushed forward as he glared at the camera. He had an imitation chrysanthemum pinned to his collar and held his arms behind his back, throwing back his head.

I almost burst into laughter, and I saw the woman standing by me blush in the bright sunshine. She sensed from my facial expression I had spotted the picture. But I contained myself and looked away. Then, on the other side of the wall, I saw a beautiful woodcut print of a line drawing. It was of a man and a woman facing each other, lying on the grass in the shade of a
sparse wood. As I walked closer to it, I could see that it was signed "Matisse".

In the room hot with the afternoon sun, the giant man within the framed photo glared across at the sketch. Letting my eyes wander, I looked into the next room through the opening between the paper sliding doors. There was a desk that seemed to belong to the child of the house on which were some elementary school textbooks. On the desk, there were two pictures of Jesus Christ printed in deep, rich colors. One was a picture of a faintly white and naked body on which deep, red blood streamed down from the nails in the flesh. The other was of Christ knelt down to pray to Heaven.

I found that in almost no time I had agreed to rent the room without having asked the conditions of the lease. I did not really know what I had gotten myself into. Already the sun had gone behind the hill in the distance, the room had turned dark, and all of "Matisse," the giant man, Christ, and the haiku became vague images. Only the woman's face with her cool china skin remained ominous by virtue of its paleness.

Wondering where my life would lead in this house, I put down a deposit and left in a hurry. It was true that all of the things I saw in the room, and the woman and her kimono, had caught my attention. But I was uncertain how to connect one to the other or how I should come to understand that house.

It is he, the owner of the house and its landlord, Kirishima Kamon, who is framed in a picture hung on the wall and set across from a wood block print of man and woman by Matisse. Kamon is a huge, impressive-looking man. He came from a distinguished family in the provinces, but his dissipation has brought the family fortunes to ruin. Having grown weary of and quit his position as president of a spinning company, he became a district assembly man as a result of some instigation. But then he lost money in a market transaction for raw silk, failed as a picture
dealer, and now he works as a mere gatekeeper of the Government Cabinet Research Office.

Kamon is not a man of reason, having violent emotions and strong sensual desires. Pretending to listen to his wife's pleas, he does not drink or smoke, but behind her back, he indulges in any and all kinds of pleasures. At the same time, he has a simple, straightforward and honest nature. He also shows an unconditional love for the weak and gives alms to the needy. He is presented in the novel as a man of instinct. He is vigorous, and he is a man of the streets.

Kamon's wife, Matsuko, is an earnest Christian. She was raised in a old family that had gone into decline, and she had eloped to marry Kamon. Through her faith in Christianity she has tried to save him and deter her husband from his sensual pursuits. Matsuko also supports the family financially through her knitting. Her effort to keep the family together derives from her rationality. However, at the same time, her fanatic religious attitude has no real roots, not even a single doctrine of Christianity. Her favoritism toward her son, Teruo, in preference to her daughter, Sakiko, despite her Christian values, and her total suppression of sensuality in herself and Kamon reveals her irrational bent. At first the narrator takes Matsuko as the representation of spirituality because of her controlling nature.

The Kirishimas have a son, Teruo, and daughter, Sakiko, who both go to elementary school. Teruo, the focus
of his mother's love, is a total traitor, contrary to the expectations people may have from his appearance. He is a clever, beautiful boy with the capacity to be a leader, but he also has a brutal nature and constantly makes his sister cry. Moreover, he is jealous and scheming. Sakiko, the target of Teruo's ill-treatment, always cries and appears to have a delicate constitution and even a feeble mind. But once, on a stormy night, she reveals a will that is stronger than that of an average child, and an amazing life force pulls her back from the abyss of death.

Everyday life at the Kirishima's is viewed in terms of Kamon's abusive behavior toward Matsuko: his loud shouting, her screams followed by her singing hymns, Teruo's bullying of Sakiko and Sakiko's tears. The atmosphere of the house is permeated in the colors of a dark, frozen winter.

It was this way that my life at Kirishima's began. Through the fortunes of chance, I was thrown into a house containing people whose existence I had not known until then. I took the relationship between this family and myself as a sort of cross-section of a living thing. I had no organic kin relationship with them. Having a place among family and friends means that one is like the flesh and blood that structures a living organism. But with a lodging like this one, nothing exists between tenant and landlord family except the bond of paying or receiving money. And yet, a tenant would see every facet of the landlord's family life more precisely, vividly and minutely than if he were living with his own family. It was the same as watching an illustration of the dissection of a living thing, in which one derived a cruel, fine, satisfying knowledge that this was where the guts were, this was where nerves ran, and it was here that the blood vessels were ramified.

But this knowledge is, at the same time, most unnatural. Looking at the cross-section of
a flower or a woman's body was not equal to enjoying the beauty of the flower or loving the woman. If I were asked which would I prefer, needless to say, I knew I would choose to love the whole being of a living thing, rather than its cross-sections. That would be true, even if I had only the vaguest feeling for them. That winter, however, when I came the Kirishimas as my place of lodging, I had become weary of emotional human relationships, and I had turned myself into a dreadful misanthrope. Watching the various cross-sections of the relationships between husband and wife, father and son, father and daughter, mother and son, mother and daughter, and brother and sister; and the cross-sections of their psychological, biological repulsion and attachments. I enjoyed the cool, fresh angle of possessing this knowledge. And I decided to keep my relations with them as anti-humanistic as possible in order to fulfill my desire for knowledge. My life at the Kirishimas since then was the intertwining of this attitude, despite my best intentions, the humane relations with these people, who were inclined to connect with me.

Soon after the narrator moved in, a Korean doctor, Kō, moved into the next room to him. Kō won the favor and respect of Matsuko because he had been raised as a Christian and because he was engaged in volunteer work at a clinic for Korean workers. But the two lodgers did not get along well. The narrator feels cynical about the notion of "kindness," that Kō uses in his comments about the Kirishimas, and the narrator takes a materialistic viewpoint in labeling Kō an intolerable idealist. But as for Kō, he has no scruples about professing that he uses idealism in a materialistic way. In return, he points out that his roommate's idealistic nature that appears in his attitude toward a work of Korean art, despite his materialistic way of talking. The two men take turns
calling each other, "materialist" and "idealist." The materialistic intellectual Kō later changes his position from that of doctor to that of a conspirator in setting fire to a clinic in order to collect insurance money. In addition to Kō's partiality toward Matsuko, he is also critical of Kamon's behavior. In contrast, the narrator is rather sympathetic to Kamon and the ascetic life that has been forced upon him, and the narrator often becomes an accomplice to break the restrictions imposed on Kamon. Not only that, he occasionally stirs up Kamon's carnal desires. At the same time he also feels sorry for Matsuko and hates Kamon deeply. His feelings swing constantly between Kamon and Matsuko.

Kamon always cheats on Matsuko, and he walks off with money and whatever objects can be pawned. During the New Year's holidays, he goes to his old hometown to raise money and is successful in his efforts. Yet he spends the greater part of the money even before he returns home. Kamon regrets what he has done, decrying his own stupidity and feeling guilty toward his family. The narrator can do nothing but stand beside him tormented by two contradictory sets of overwhelming emotion. He is aware that his feelings have taken a sudden and strange departure.

The impulse flashed through my mind to cry hysterically with this man, as he sat on the stone. But at the same time I fell into temptation to beat up this massive lump to pieces by picking and flinging up the round timber lying beside me so that I would feel completely relieved. In the midst of these two contradicting impulses, I just stood there, staring blankly into space.
Now the narrator realizes the two contradictory feelings that simultaneously existed within himself, which he had not recognized until then. Before, he did not question how torn with contradiction he himself was: that he believed he was a misanthrope and acted like a scientific observer, while simultaneously entertaining a deep and abiding passion in such romantic poets as Coleridge and Byron. But at this point he does not yet know what his contradictory feelings represent. But the conflict between Kamon and Matsuko, although fought outside of himself has the effect of shifting the battle-fields inside the narrator. He becomes deeply involved with them.

During a snowstorm one night, he goes in search of Sakiko, who had offered to deliver knitting to Matsuko’s customer because Teruo hated to go. The daughter has not returned home. He finds her crouching behind a construction stone in an open space, smiling at him without crying. As a result of this excursion, however, Sakiko catches pneumonia and for a while she hovers between life and death. After the narrator brings her home, Matsuko explains how strained the Kirishimas’ finances are, and that it had been suggested to her by a usurer that she sell her body. Her confession awakens the narrators desire for her, and he realizes that he has been watching her as an object of his desire.

The same night Kō comes back unusually drunk and excited. He had become involved in a crime to set fire to the clinic where he works in order to collect the insurance
money, although the narrator does not learn these details until later. And Kô then tells the history of suffering in Korea and how her people were invaded by countries which had encircled it.

That night the narrator has a dream in which he tries to conquer Matsuko.

-----In my dreaming state, Matsuko’s figure appeared. She was wearing thin, whitish clothes and she lay on the grassy plain dissolutely, like the woman in the print by Matisse which hung on the wall. Her face was flushed and blooming, her eyes were dazzling and her half-opened lips quivered as she took rough, agitated breaths of air. A number of men emerged from the deep woods driven by the desire to possess her body. Somebody shouted out loud that anybody could have her. The number of men in the group gradually increased. Among them, the man who was supposed to be me was there. A man with a shaggy growth of black whiskers, who seemed to be Kamon, was there too.

Caught between swings of partiality for Kamon and Matsuko, the narrator’s self-observation becomes acute. One day he looks back over the days since he moved into the Kirishima household. He recalls that at first he had taken their life as merely an interesting cross-section of human relationships, and he had decided to be a cool and detached observer. But soon he finds himself taking sides. He feels as if he were “Iago” in *Othello* by Shakespeare.

--- I had been taking this side or another at the Kirishimas, and I behaved like an absurd intruder. Well, maybe it was worse than that. On the one hand, I might have been an agitator for Kamon’s immorality, dissipation, and the abuse of his wife and children. On the other, I might have added fuel over Matsuko’s bewilderment and fanaticism. I treated it all with an
unconcerned air. Even though I might have behaved so unconsciously, I was almost a little devil who sets both sides on fire for the sheer pleasure of it all. I was a meager "Iago".

Although it is done unconsciously, the narrator agitates Kamon's dissipation which causes Matsuko's fanaticism and her fanaticism let Kamon's dissipation go farther. And the narrator observes Kamon and Matsuko's conflict as a segment of life. Therefore the narrator likens himself to Iago who is the personification of falsehood, egoism, coldheartedness and jealousy. Iago becomes jealous of his comrade's promotion so that he makes crafty designs to make the general Othello believe that his wife and the comrade have had a love affair. Iago uses every chance to let Othello's wild nature explode to kill his wife. However, since the narrator's deeds are unconscious acts he calls himself a "meager Iago" self-scornfully.

He wonders why he instinctively likes Kamon and feels spiteful toward Matsuko. He realizes that Kamon is the representation of his adoration of sensuality, while Matsuko represents his inner voice of restraint.

Suddenly I realized that if it is true that I love Kamon and hate Matsuko, that they are not simply "Kamon" and "Matsuko" in their true forms. They are things within me that should be named "Kamon" and "Matsuko." As Kamon always teases me, when I talk about decadence, I don't act decadent. My love and adoration of sensual desire appears as my representation of "Kamon," and my hatred toward inner suppression is emblematic of "Matsuko." In short, "Matsuko" wins over the "Kamon" inside me.
--- What a wonder! Now I know, the cross-section of the Kirishimas is the cross-section of the workings of my mind! I thought I had been playing my part well between Kamon and Matsuko, but in fact, I have been doing nothing but wandering within the sphere of my own mind!

The narrator realizes that Kamon and Matsuko are the representations of his own inner tendencies, namely, the instinctual and sensual as embodied in Kamon and the suppressive voice of sensual impulse in Matsuko.

Considering the interpretation of their struggle Mizukami is skeptical about one that interprets the struggle as the Dostoevskian struggle between good and evil or spirit and flesh based on Christian ideas. He says that this interpretation is an atypical theme found in Japanese literature in which Christianity was not well rooted, except one seen in Arishima Takeo’s works. Indeed, compared with Kain no matsuei ("Descendants of Cain", 1917), Fuyu no yado, does not have an aspect of serious, fundamental suffering of life. Kain no matsuei depicts the main character Niemon’s life, a natural man as if he were just dug out from the ground, that he is thrust up by impulses of living against the suppression by nature and human society simultaneously. Kamon and Niemon have in common being robust, amorous, selfish and abusive but Kamon is described as simple and credulous. Since Tomoji treats Matsuko’s faith as a mere shell of Christianity by depriving doctrine from her faith and giving her a tendency of partiality, it does not seem right to interpret the struggle from any religious view points. The struggle
between Kamon and Matsuko is the representation of one between sensual impulse and the ascetic impulse of the narrator. Although his inner Matsuko wins over his inner Kamon, nonetheless Kamon launches a counter attack against Matsuko.

One day Matsuko goes in search of Ko, who left the Kirishimas on the morning following the stormy night in order to get money that he owes them. He never returned. Accompanying her, the narrator once again feels sensually drawn to Matsuko when she happened to collapse and is cared for by a hostess at a cafe.

Standing at a distance, I was watching the hostess take care of Matsuko. With denumbed mind, I was peaking at Matsuko’s chest which was bared almost to the breast looked as if it were fragrant in white. And it was slightly waved every time the elderly hostess shook her body. I felt like I was in a dreadful nightmare.

Mizukami says that the scene quoted above makes one of the climatic moments in the plot of this novel. He explains the unique effect is brought about by the weaving of visionary scenes such as these quoted above, which is accompanied with a lyrical and romantic shade, into the structure of a serious novel. It cannot be seen in novels in a style of nineteenth century realism.

Day by day, the financial situation of the Kirishimas becomes more strained. In addition, Kamon loses his job on account of his hitting one of his
superiors. He pretends to go out everyday to look for work, but as usual he is given to the pursuit of pleasure.

One night the narrator has a dream in which he fights with a huge black figure, something like a large bear. He tries to stab a knife into its side again and again. He barely escapes its grasp and is almost crushed.

-----Soaked in night sweat, I realized it was a dream and felt relieved, and for a while I moved back and forth between a state of being in a half-awake and half-sleep. Suddenly my clouded consciousness started concentrating itself on one focal point. Then I realized I had been thinking about killing Kamon in my dream while not being aware of it. Kamon was presented as a black bear. Throughout the night, I was in a rough-and-tumble battle with Kamon, struggling to kill him, while I myself was about to be crushed by him.

The narrator has to admit to himself that, despite the inner voice of restraint he holds within, he is also strongly pulled toward the sensual, and the power of instinct almost overwhelms him.

The morning that he has his dream is the time that he must leave the Kirishima’s house. The son Teruo has circulated a lie that the narrator has had a love affair with Matsuko, and Kamon strikes out at him in a fit of jealousy. Matsuko tries to stop Kamon, and the fight between the two men soon turns into one between Kamon and Matsuko. As they fight, the narrator experiences a peculiar sense of ecstasy at the sight of the violent emotion that radiates from their faces and bodies.
--- Then, as I was looking at them, I felt a brillianc flickering over these two people in the midst of their fight. Their faces --- no, it was not only their faces, but the whole expression of their bodies --- showed the ecstasy of peculiar vehement emotions. They were like dead drunks, showering me with a constant stream of sparkling light. When I saw the luster in Matsuko's eyes, I felt utterly hopeless. Not only did the color of her eyes reveal burning anger, it also had an odd expression of instinctive intoxication.

He assumes that the constant fights between Kamon and Matsuko are caused by Kamon's one-sided logic, his abusive behavior and dissipation. Yet he finds for the first time that there are reasons for Matsuko to fight too, namely her hidden desire for domination, the animalistic instinct shown in the luster of ecstasy in her eyes, and the telltale sign of her suppressed sensuality. The flickering luster of ecstasy reveals both her repulsion and the gravitation toward sexuality. He is shocked when he sees her suppressed instinctive nature overwhelms her spirituality.

The principal thread that runs through this story is the narrator's self-observation of his own inner complications. His "objective" eye watches his inner-self to find the antagonizing forces which pull him in two opposing directions. One part of him is drawn to the adoration of sensuality; the other part pushes his mind and intellect to check his instinctive nature. His self-observation consists of three elements: his divided self, instinct and intelligence. Through self-observation, he reaches the point where he understands his inner reality.
This structure appears to derive from Joyce's *A Portrait*. Joyce's fictional portrait of the young artist is the description of Stephen Dedalus's mental process in the quest for his "true-self." The novel is formed from three interlocking themes of the "Divided self," "the Ivory Tower" and "the Sacred Fount." Observing self-consciousness in which the self swings between two dualistic poles is the basic structure of both novels.

In addition, the structure of *Fuyu no yado* also resembles Aldous Huxley's novel *Point Counter Point* (1928). Huxley is the writer who influenced Tomoji most of all. According to Abe Yoshio, Tomoji learned the devices for writing and structuring a long novel from Huxley's *Point Counter Point*. Tomoji's view on the novel is contained in his second essay collection *Bungaku no kosatsu* of 1934. Thus it is possible to see some influences of *Point Counter Point*, and probably Huxley's other works too, in *Fuyu no yado*.

In *Point Counter Point*, Quarles, a bystander and the guide of the novel, sees "polar opposite views of life and conduct, opposites that define the moral boundaries of the novel's world." These are represented by two other leading characters, Rampion and Spandrel. "I", the narrator of *Fuyu no yado* sees two antagonistic forces in his mind which are represented by Kamon and Matsuko. For him they define the primary core of humanity.

Yet, even if Tomoji had not read Joyce's *A Portrait* or Huxley's *Point Counter Point*, doubtless he would have been
moved to write *Fuyu no yado*. This is because, according to Jung's theory of the artist, every creative person is a duality struggling to achieve a synthesis of contradictory attitudes. Dualistic thought is a primary characteristic of Tomoji's writings, and it can be seen in almost all his works since his debut work *Kasei*.

After leaving the Kirishimas, the narrator visits his old girlfriend, Ihara Hamae, who has spent time in a sanitarium. Although Hamae has a new lover, Kenmochi, who teaches English literature at a college, she slips out of the sanitarium to come to the hotel to see the narrator. They spend the whole night engaged in passionately embracing one another. This is an absolutely wild act for Hamae, but dying of tuberculosis she needs a fervent night of love to remind her of the true sensation of being alive. Still, her death is hastened as a result.

In Hamae’s behavior too, two completely contradictory tendencies, self-destruction and the tenacity for life, exist simultaneously in one person, in fact throughout the novel each of the characters is described as representing contradictory and inconsistent aspects of human nature. Take for example, the selfish, abusive nature and the unconditional love toward the weak demonstrated by Kamon; the rational and irrational aspects of spirituality seen in Matsuko; the strange combination of delicacy and toughness in Sakiko; and the smooth shift between materialism and idealism presented in Kō. What is portrayed by describing the variety, complexity, inconsistency and contradictions
of human nature is the multiplicity of images that are the internal reality of all human beings. The novel shows Tomoji's view of humankind, and it reminds readers of Huxley's view which appeared in his essay collection Do What You Will (1929). Huxley writes: "Man is multifarious, inconsistent, self-contradictory; the Greeks accepted the fact and lived multifariously, inconsistently and contradictorily."\(^{12}\)

Each character, as a representation of the multiplicity of human nature, is also given an opposite who acts as a contrast and counterbalance. Kamon versus Matsuko is a pair representing instinct versus suppression; Kō versus the narrator represents materialism versus idealism and the activist versus the bystander; Teruo versus Sakiko represents maliciousness versus innocence and purity; Kenmochi versus Hamae represents morality versus frivolity; Kamon versus the narrator represents the uneducated versus the intellectual; and Kamon versus Matsuko represents the strenuous life versus enervated life.

The use of contrast in the description of each character appears to be an adoption from Joyce's Ulysses (1922) because Tomoji once commented that Ulysses is structured by contrast.\(^{13}\) He listed examples such as culture versus flesh, fearlessness of death versus tenacity to life, or the coolness of the intellect versus the emotions of music. The formulation of contrasting pairs appears to derive from Huxley's Point Counter Point. Abe
Yoshio points out that the number of characters in *Fuyu no yado* is much smaller compared to *Point Counter Point*, and that the social organization of Europe and Japan was different. Consequently it must not have been easy for Tomoji to adopt Huxley’s approach. Yet, Huxley’s creative setting in which each character is “placed in counterpoint” to others in order to be “seen and heard with a multiplicity of eyes and ears all at once”, may have been adopted by Tomoji. It is these contrasting pairs which simultaneously present the multiplicity of human nature.

On the day of Hamae’s funeral, Kenmochi does not accuse the narrator. On the contrary, he adopts an idealistically lofty frame of mind in which he tries to sublimate personal pain and hatred to universal sorrow. Feeling defeated and ashamed before Kenmochi, the narrator’s lonely heart calls out for Kamon. When he finds him, walking through the crowd at a racetrack, he feels as relieved as he once felt when as a child he found his father after having been lost in a crowd at a festival.

He realizes that the balance of power in the relationship between “Kamon” and “Matsuko” has changed. This does not mean that “Matsuko” has been conquered by “Kamon,” but that “Kamon” who has been relegated to a lower position than “Matsuko” is given a totally new perspective.

That he finds and feels “the father” in Kamon is a parody of Joyce’s *Ulysses*. Tomoji interpreted Bloom, who is sought as “the father in mind” by Stephen Dedalus, as one of the most significant characters in modern novels.
He is neither a hero, nor a villain; nor is he a virtuous man, but a man in the streets—the embodiment of the reality of this world. Tomoji used the Bloom/Stephen relationship as his point of reference in creating the relationship between Kamon and "I." "Kamon" is recognized as "reality" that is something which should not be suppressed or eliminated.

However, after the narrator spends several days with Kamon dissolving himself in pleasure, in the end he feels only vanity and he decides to leave Kamon. He takes "Kamon" as the most fundamental nature within himself, but he knows he cannot live solely according to Kamon's way. This is the moment when he quits swinging between "Kamon" and "Matsuko," he seems to finally reach his own standpoint in which he holds two antagonizing powers in balance.

When he finally gets Kamon home, Matsuko has decided on her own to leave the children in the care of relatives, and she tells Kamon that they have no choice but to move to R-town, a slum of Tokyo. The narrator is surprised at Matsuko's determination to follow and support Kamon even to the ends of the earth. He wonders what her true self really is. Is she "an angel of mercy" (aijō to jinji to no tenshi) or "a goddess of vengeance" (fukushū no megami), while Kamon seems to only be a one-dimensional person of instinct. His rumination brings us to the final scene in the novel, in which now totally impoverished the Kirishimas set off for a life of poverty. The scene is reminiscent of the conclusion to Arishima Takeo's Kain no matsuei. Yet it
also full of cryptic remarks and allusions. We will take
time to examine them, but first the all-important final
scene:

At the top of the slope, stopping the cart, straightening his back once, Kamon looked up at
the sky and said aloud, "Aaugh, Aaugh!" as if he were a fretful child who was crying. Standing in
the shade of a road-side stone wall, through an
opening from which green grass was barely
sprouting, for a while Matsuko avoided the cold
evening breeze sailing across the sky. After a
short time she gazed down at the bottom of the
valley, then looked up one side of the sky and
began a long silent prayer, closing her eyes
tightly.

Kamon too hung his head vacantly, sitting on
the shaft of the cart. As I watched them pray, I
began to wonder what was going on in Matsuko's
mind, who now looked so pale, but who was said to
have been so beautiful and innocent. Was she an
angel of love and mercy who was going to
accompany the devil to the furthest limit in
order to watch his fate to the end, a devil who
was going to the bottom of hell carrying with all
manner of sin and disgrace.

Or was she a goddess of vengeance who would
corner a mortal foe, all the time wielding a
whip? She was probably neither of these. I
wondered whether her behavior was due to the
 teachings of Christianity or to the Oriental
customs. I was not sure. It might be the heart
that it came to notions more than the word simply
described as "female virtue" it was truly
inscrutable.

And how should I take Kamon who was so
peevish now? Was it the case that he also
entertained a sort of single-minded love for
Matsuko as well? No, this could not be the case.
No, he was just like a young kid who did not have
any will or plan after only one hour, who simply
lived without anything except his environment and
impulses.

And what about me? --- I was just like a
seagull circling over a sinking ship. Day after
day the seagull would hover over the sea,
accompanying the ship and following the scent of
food, humans, and perches.

Soon or later, the ship would be destined to
sink into the depths of the sea. The seagull
would keep soaring above it as long as the last mast still showed its head above the surface of the water. Waiting until the moment when everything had disappeared beneath the waves, the seagull would once again fly up into the air and take off without any destination in mind. It would be looking for another ship to come floating along from somewhere --- the seagulls' wayward nature and cold-heartedness were symbolized by its long wings and white color.

Yet there on the sinking ship was a man and a woman. They were sinking into a deep abyss, bound together by something far greater than fate.

"So long!" cried Kamon. "Good-bye" murmured Matsuko in a low voice, bowing her head. In that instant, the cart started down the rocky, bumpy slope, rattling as it moved. It went down the hill with an incredible speed. Swept up by the weight of the accelerating cart on the descending slope, Kamon's huge body, despite his enormous weight, was lifted in the air a couple of times. But when he pressed down the shafts with his tremendous power, and the cart gathered even more horrific speed, Kamon and the cart dashed down the slope together. Matsuko picked up his billy cock hat which had blown off and now was rolling down the slope. She tucked it under her arm. Then she hastened down the slope following after Kamon and the cart. She never looked back.

First Kamon and then Matsuko disappeared from sight behind the stonewall at the corner; for the longest while, only the rattle of the cart remained.

At the end of the story the narrator views himself as a seagull hovering over a man and woman on a ship that is sinking into an abyss. The scene implies that he has reached his own standpoint marking the end to the period when his emotions swung between "Kamon" and "Matsuko."

Over the significance of his standpoint, it is necessary to examine how he gives final representation to the characters Kamon and Matsuko.
Tomoji shows his undeniable adoration of an overflowing, strong natural life force in Kamon's characterization. As we already saw in chapter 2, his adoration of the life force is seen in his short stories Arechi (1935) and Gen'ei (1936) written shortly before Fuyu no yado. In each story, an intellectual is irresistibly attracted to a woman or a man who manifests the splendor of the natural life force and lives according to the arbitrary dictates of their own will.

His deep attraction to the concept of vitalism can be seen in his interest in D.H. Lawrence's humanism. Tomoji wrote several essays about Lawrence in 1934 in which he understood Lawrence's humanism as a rejection of Christian spiritualism, as advocacy of the flesh as primary significance of human life and the true source of human dignity. Lawrence sought legitimacy as something that resides inside human beings - not in abstractions such as the concept of spirit. Although Tomoji did not totally concur with Lawrence's humanism, it must have struck a responsive chord in him.

Tomoji explains about the characterization of Kamon in his essay Jisaku annai that Kamon might have been modeled after Falstaff in Shakespeare's Henry IV. The essay tells that after Fuyu no yado was published in book form the idea flashed into his mind that Kamon might have been created from the image of Falstaff by Shakespeare. He had believed Kamon was created by the image of a man with whom Tomoji had gotten acquainted more than ten years before. But he
remembered that about two years prior to the publication of Fuyu no yado he had studied the personality of the candid, villainous, elderly knight Falstaff. Tomoji wondered whether it was this that triggered his interest in Falstaff that he had known a man like Kamon, or in the first place, he was born with the nature which made him have interest in Kamon and Falstaff.

His explanation tells that while he was writing Fuyu no yado, Falstaff did not exist in his consciousness, but in sub-consciousness. Regardless of the question of what is the real cause of the characterization of Kamon, the important point is what Tomoji saw Kamon and Falstaff had in common in their personalities. In my personal opinion, Kamon and Falstaff share the traits of villain though, Falstaff is given intelligence and Kamon is not. This is the biggest and the most critical difference between them. Then a question arises why Tomoji overlapped the images of Falstaff and Kamon. In order to resolve the question we should see how Tomoji understands Falstaff from his essay Forusutafu no mondai ("On the Question of Falstaff", 1935).16

In the essay, "On the Question of Falstaff" he introduced various critical views of Falstaff from a variety of critics and writers, and his own view concurred with those that presented Falstaff as a "Renaissance man". He stated that there is humanity that was expressed through the succession of earthy, carnal and worldly people in European literature. It could be traced back to its
origins in the Homer's *Odyssey* and down to Leopold Bloom in Joyce's *Ulysses*. He wrote that if Falstaff was seen against the background of modern times, he would be revealed as having a strenuous life force that transcended virtue and vice. It was this worldliness with which Bloom had also been described.

Tomoji points to the affinity between Falstaff and Panurge in *Gargantuan and Pantagruel* by Rabelais. Their worldliness is filled with wit and boasting, a roguishness mixed with cowardice and bluff, and both are lumps of appetites and carnal desires. Panurge, Sancho Panza, and Falstaff are described by Tomoji as examples of Renaissance men. He saw common characteristics among them such as "the joy of the people relieved of fetters of the Medieval, optimism, love for life and the rapture of desire and the strenuous life." And this is how he attempted to characterize Kamon. The significance of Kamon's representation lies in the emphasis on the action of a strenuous and healthy life force and the hope of being liberated from oppression.

Matsuko's representation is more complicated. By observing Matsuko's controlling nature, the narrator hears his own "inner voice of suppression" rising against instinct, and it makes him see Matsuko as the representation of spirituality. And he believes that Matsuko's position is superior to Kamon's. What is meant by spirituality is not religious or supernatural force, since the narrator sees a part of his nature in Matsuko and
he is not a Christian. Thus, the "spirituality" he refers to is of the intellect. First, he takes Matsuko as the representative of a true crusade for "intellectualism." Matsuko actually tries to "use the faculty of reason in solving problems" in order to save her family from disruption, and it makes him believe in her intelligence.

But at the same time, he becomes aware of her irrationality too. When he sees the luster of ecstasy flickering in Matsuko's eyes during the fight with Kamon, it shows her hidden desire for conquest and the deceptive or hypocritical nature of her spirituality. He feels hopeless. He sees that her real nature is irrational spiritualism masked by intelligence. Therefore, the representation of the conflict between Kamon and Matsuko is presented in the novel as one between natural human nature and the hope for freedom versus irrational spiritualism.

Of course the confrontation between Kamon and Matsuko is open to different interpretations - for example, the disintegration of spirituality and carnality as seen by the critic Senuma Shigeki,\textsuperscript{17} the rivalry between Renaissance and Marxism Humanism as seen by Takematsu Yoshiaki.\textsuperscript{18} Most critics, however, including Senuma and Mizukami, recognize it as a conflict between instinct and spirituality which means intelligence as we discussed earlier. Read in the context of Tomoji's attempt to describe the true totality of the internal reality of human kinds through the representation of characters in a contrasting way, Kamon
represents instinct, while Matsuko must represent "true intelligence."

However, in any opinion, to understand Matsuko as the representative of "true intelligence" does not seem to be correct, and the problem arises because of the narrator's misinterpretation of "suppression" as the principal attribute of intelligence. The definition of intelligence as given by psychologist R.J. Sternberg is "mental self-government," "the ability to regulate and coordinate the various lower-level processes of the mind in ways that increase the chance of solving problems." Thus the controlling nature is the attribution of intelligence, although control and suppression are not necessarily identical. It is also possible for self-discipline to encourage and promote the growth of the self—not merely to inhibit it.

"Spirituality" backed by the desire to conquer others or the animalistic instinct, is far from Tomoji's definition of intelligence. He states in his postwar essay, Chisei ni tsuite ("On Intelligence", 1954) that intelligence is the force that dignifies human beings and advances humanism. He also says in his essay Roresento to Hakusuri ("Lawrence and Huxley") that the true function of intelligence is the primary force by which humans integrate instinct in order to sublimate it with the aim of furthering the progress of humans. Intelligence should be the force which causes human behavior to differ from animal instinct, rather than to suppress or deny it.
Still, Matsuko lacks this kind of intelligence. Without such intelligence, Matsuko’s spirituality is destined to become nothing but irrational spiritualism that pushes Kamon’s dissipation to the extreme, thereby causing her own physical collapse and the distraction of the Kirishima family. Matsuko functions in the exactly opposite way from “true intelligence.” In this way she paradoxically signifies the value and function of intelligence in humanity.

The narrator has seen the multiplicity of natural human nature by reflecting on his own nature as seen through the prism of the characters who surrounded him. Among them, as the most fundamental nature of human beings, he recognizes instinct and intelligence. Instinct should not be suppressed by intelligence and intelligence should not be rejected by instinct. Both should be integrated with each other to achieve the glorious goal of humanism. But what he has seen is a state in which instinct and intelligence go unintegrated because of the absence of true intelligence and the dominance of instinct; what he sees from the vantage he finally achieves at the end of the novel is the irrationality of spiritualism and the indomitability of humanity. However, we feel the narrator’s warm eye watching Kamon and Matsuko’s receding figures as they run down the slope in a spring evening without even looking back. As Mizukami points out Tomoji’s trust in humanity in the last scene of the novel, it is probably because the narrator expects and trusts that
Matsuko can function as true intelligence and Kamon will support Matsuko with the strength of human nature in their future.

External World

At the end of the novel the narrator likens himself to a seagull in a scornful way symbolizing his cool nature of viewing humans and society objectively. And this objectivity allows the novel to move along two planes simultaneously. Specifically, one is the narrator’s internal world which we have described at length here. The other is the external world. When we consider the social context in which the novel was written, Fuyu no yado begins to reveal this second phase.

Indeed the story can be read as Tomoji’s attack on the vice of nationalistic fascism which was on the rise throughout the society of Japan in the 1930s. It manipulated people’s minds in order to lead them in one specific direction to frame everything into one thought, depriving people of freedom of thought and expression. In this novel it is described as Matsuko’s persistent way of manipulation of people at the Kirishima’s. Her irrational spiritualism suppresses Kamon who represents natural human nature. She not only makes their children go to Sunday school but also makes Kamon convert to a Christianity. Moreover, she propagates Christianity to the narrator, which shows her intention of controlling others with one thought. But all her efforts have negative consequences
such as disruption of family or her declining health.
Tomoji reflects the country's future in the total
destruction of the Kirishimas' situation.

Mizukami states that the sense of growing crisis
caused by the social confusion of second decade of the
Shōwa era (1935 -1945) is brought forth in this novel.22 I
would go farther and say, however, that Fuyu no yado
provides a view of the social unrest of the entire period
of the 1930's. As has already been alluded to at the
beginning of this chapter, both socialism and liberalism
were suppressed by the nationalistic authorities under the
Peace Preservation Law, which had been enacted in 1925.
With the increased fascist social trends, literary circles
were not exempt from the restraints.

Fascist trends in the fields of art and academy led to
return in literary trends to traditional notions of taste
and morality, and the suppression of the Marxist literature
movement led many writers to "convert"(tenkō) to right
wings causes or apolitical positions. The diffusion of the
nationalistic trends and economic instability had also
undermined the modernism in anti-establishment voice of the
Shinkō geijutsuha in 1932, which journalists and the
writers of other schools labeled as "frivolous."

Tomoji describes in his essay Modanizumu no kanōsei
that Shinkō geijutsuha was attacked by the literature
serving a purpose for guiding the public with simplicity
and tradition. Mizukami explains the Shinkō geijutsuha was
established in order to resist the vigorous rise of
proletarian literature and the decline of the Proletarian Literature Association more or less influenced the disruption of the Shinkō geijutsuha. However, Tomoji says that the disruption of the Shinkō geijutsuha can not be explained without accepting the fact of the manifestation of Nationalistic consciousness and financial unrest throughout the society. And, keeping abreast of the times, the I-novel, or mental-state novel, revived the traditional moral conscience. Many already established writers created works based on Japanese traditions without crossing into the current social trend. Since "the notion of morality can never be disconnected from history and the customs of the country," the circumstances of the times must be enough to make intellectuals sense the revival of feudalistic ideas, in which liberalism would become extinct and the dignity of man, a matter of little concern.

Although Tomoji would subsequently rewrite a rough draft of the story on a large scale, it is probably not idle conjecture to think that the disruption of the Shinkō geijutsuha and the suppression of both liberalism and left wing ideology must have provided clues for Tomoji to write Fuyu no yado. If we read Fuyu no yado against the social context described above, the characters can be seen as different representations from that of human natures. For example, Kō, Kenmochi, and Hamae represent the three literary trends of the early 1930s.

The materialistic intellectual Kō, who changes his position from being a devoted doctor for Korean laborers to
a conspirator in a scheme for money, represents the Marxist conversion writers, many of whom, like Hayashi Fusao, turned into supporters of nationalism. The real intent of the government suppression of left wing was to convert them into men who could serve the country. Kō speaks the circumstances of his becoming a conspirator.

Think about this: I am standing between two railroad tracks. The train comes from the right side. I barely let it go past, when at the moment I feel this, another train comes from the left side as well. Then, because I just feel relieved from the tension that had seized me, this time I could not be keen enough to run away from the coming danger and might be caught at the end. You know such things would happen. I could not resist the next hook of getting money because I was numbed with risky circumstances, because it came at the moment I felt relieved from being chased by the members of a communist group.

Meanwhile Kenmochi, an idealist and moralist, who denigrates the narrator's writings saying that they are anti-realistic, that they are irresponsible toward the notion of "truth," represents the literary tend of the I-novel, the mental-state novel which focused on the revival of traditional morals. The argument between him and the narrator goes as follows:

(Kenmoshi)
"The way you talk is unclear. Why can't you write in some way other than the way you did? At one time you wrote in an unnecessarily romantic way. If the novel cannot be written, unless it is better or worse than reality, then it is inconvenient, isn't it?"

(Narrator)
"Don't you ever think that it is impossible to tell whether a person writes according to his
mental state caused by something external or that something appears on paper as it looked?"

(Kenmochi)

"Then, which one is the woman you wrote? Is it the true appearance of her, or the figure of "some woman" that you made up in your mind? If so, concerning what you did, how can you take responsibility in the notion of "truth"? Can you call it art when it is not backed with the sense of responsibility?"

Finally, Hamae dies at a young age without having been able to arrive at the full realization of her passion for the narrator. She represents the Modern Art School (Shinkō geijutsuha). Her death in a state of imperfect fruition is a metaphor for the collapse of Shinkō geijutsuha that was outmaneuvered by rise in traditional morals in social and literary circles. Sakiko and Teruo represent, for example the fractious relationship between art and the authorities. Sakiko is described as being so delicate and fragile with a keen sensitivity and a strong life force that are the important characteristics of Art. While she is hovering between life and death, she shows a mysterious sensory power by sensing sounds other people cannot perceive.

I wondered if it were an auditory hallucination, but it was not. In the evening she said, "The mist has began to descend." I was right there too, and hurried up to the second floor to open the window. It was true, while I was not aware of it the pure white night mist had started streaming across the branches of the zeikova, so that the stars that had been shining a little while ago were now hidden.

Teruo represents the future view of the authorities who are already moving to suppress the freedom of the arts.
This is seen in Teruo by the way he constantly bullies Sakiko. The descriptions of his beauty, cleverness, and capacity to be a leader, that correspond to the general characteristics of the authorities. The authorities usually appear to be good at the surface level regardless of the reality. The authorities have to be clever and are viewed as the leaders of the society. Teruo's jealous, conspiratorial nature is also a characteristic of the authorities.

Matsuko's attribute of irrationality and fanaticism that are the features of her spiritualism, reflect the mentality of nationalistic fascism. The characteristics of fascism are authoritarianism, extreme oppression of freedom in civil life and politics, and the propagation of nationalistic thought appealing to emotion without having a pattern of logical thoughts. Matsuko's deeds and mental state interestingly match the features of fascism. Matsuko tries to control her family through her fanatic faith in Christianity. "When a thought which intends to dominate by one truth is well accepted by the society, the life of art declines." This is the excerpt from Shin'en no maen ("Facing the Abyss") in A Literary Theory of Intellectualism. Since it is written in 1930, the heyday of Proletarian literature, "a thought which intends to dominate by one truth" should mean Marxism. However, since Fuyu no yado was written in 1936 by which time, Proletarian Literary Association had already diminished.
Thus, we should read that Matsuko is the metaphor of Nationalistic Fascism or Imperialism.

Kamon, whose main attribute is free expression, represents natural human nature. Regardless of the strictness of Matsuko's suppression of him, he never tries to change what he believes in although it is not a kind of ideal, rather it is mere his instinct. Even though Kamon is not given intelligence and is a man of the street, still, his attribute of free expression allows us to take him as the metaphor of liberalism.

From one view, he pretends to fall in line behind Matsuko's restrictions, yet he still manages to please himself. He struggles with the force that would deprive him of his freedom. The strenuous life force given to him is the metaphor for Tomoji's ardent hope that liberalism can cut its way through the oppression of nationalistic fascism. And Tomoji placed his hope in the symbolic description of the last scene. Kamon is "swept up by the weight of the accelerating cart on the descending slope" and his "huge body, even though his weight was enormous, was lifted up in the air a couple of times." But Kamon "pressed down the shafts with his tremendous power" again.

Using the characters as metaphors, Fuyu no yado presents a phase of the literary world in the early 1930s that operated under the oppression of fascism. Tomoji did not only focus on the evil nature of fascism which had penetrated the literary world, but more directly he criticized national policy.
During the night of the snowstorms, Kô comes back unusually drunk and excited after he had helped to set fire to the clinic, and he speaks of the history of suffering in Korea and how her people were invaded by neighboring countries. Considering the social trends of 1936, just before the outbreak of the Sino-Japanese War in July 1937, and Japan's occupation of Manchuria after the Manchuria Incident in 1931, allowing a young Korean man to speak openly of his people's suffering at the hands of neighboring countries is an unbelievably brave attitude for an author to take. His insight and time-consciousness are also shown in the comparison between Kô's hope for Korea in future by likening them to Jews and what happened to Jews after 1933:

We, Koreans become like Jews, - "Funny!" you may say. I too thought so first about the idea that we, the people of the country used to be called "hermit kingdom" become like Jews. But our nation is not able to grow powerful by the way we are because we have been fettered both politically and militarily. The soil of Korea is sterile and the population is small, so we cannot make a prosperous state. Therefore the only way left for us to live in future is the one which Jews have taken, that we should mingle with the nations who have a strong cosmopolitanism to gain the power like Jews have had.

Considering the history of Korea, the exploited nation and what happened on Jews after 1933, in which the Nazis seized power by the appointment of Adolf Hitler as chancellor of the Weimar Republic, we can read the satirical expression of a critical spirit against totalitarianism.
Tomoji also makes sarcastic remarks directed at the fascists' attitude that they have tried to manipulate people by propagating a nationalism which sounds “right” to the majority of people living in the unstable social and economic circumstances of the times. He depicted this through Kô’s confessional letter to the narrator. The letter tells how Ko has traveled as a fugitive for a month using the narrator’s name because it means “self-evident justice.” In a word it sounds “right,” and Kô successfully disguises his true identity.

“Even when somebody like me uses it ‘your name,’ it is a name that is so self-evidently fair and honest that no one ever raises the slight bit of doubt ---”

Tomoji also uses hidden criticism that refers to the scene of the narrator’s biographical lecture on Byron to Kamon. The narrator simply tells about Byron’s love affairs to suit Kamon’s interests, and he has to stop before describing the greatness of Byron. Byron, an English poet, one of the representatives of Romanticism, was a rebel against aristocratic society, and his life was filled with love affairs. He was not only a great poet and lover, but, most notably, he had a strong political consciousness. Joining a secret organization that aimed for the overthrow of colonial control by Austria or working for the Greek Independence movement are examples of his political involvement. And he sharply satirized English society in his comic epic Don Juan. As a matter of course, Tomoji did not go into explaining Byron’s political side,
however, his intention to criticize Japanese society was evident.

Of course Tomoji dares to criticize the current social trends in his novel, he is obliged to camouflage the critical attitude to avoid censorship. We find this camouflage at work at several points.

One of its clearest instances of all is in the last part of the story. As the novelist Noma Hiroshi points out, Tomoji left Matsuko's true nature in disguise, wondering rhetorically if she is "an angel of mercy" or "the goddess of vengeance." Nor are the sources of her beliefs identified, between "the teachings of Christianity" or "the oriental customs" of traditional "female virtue".26

Setting up Kō as a conspirator serves as a "cover" which deflects attention away from Tomoji's critical attitude toward the national policy, especially vis-a-vis Korea, that are explored through Kō's speech. He also needs to make some adjustments in allowing Matsuko to believe in Christianity because following a foreign religion did not fit with the nationalistic social trends. Therefore Tomoji puts into the manner of his narrator negative comments on the Bible.

Yet, from the huge pile of words, something indescribable, like clammy body-odor came out, it oppressed me and made me feel tired --- I wondered what sort of Japanese they were, these people who could go into the world Bible possessed. They made me think of bird lime, and there arose a strong smell.
However, characterizing Matsuko as a Christian is his biggest disguise of all. She is described as an earnest, even fanatic Christian, but she is a mere shell of a believer and her faith is not substantiated by even one principle of Christian doctrine. Tomoji appears to have adopted Christianity as a mask in order to conceal the real foundations of Matsuko's personality, what Tomoji endorsed in Matsuko. Because the adaptation of Christianity is a mask, Tomoji does not give her even single religious doctrine, but lets the narrator throw away the Bible repeatedly, and deprives mercy and magnanimity from Matsuko regardless of her earnest Christian standing. Tomoji's use of "the mere shell of Christianity" does not mean that Tomoji had negative thought toward Christianity.

Then, the question of why Tomoji has chosen Christianity for Matsuko's religion remains. The answer exists in the nationalistic social trend of that time. It is reasonable to think that although he needed "the figure obsessed with one thought," Tomoji had to avoid to take any of religions which originated in Japan or the one which has become the main object of worship for Japanese such as Shintoism or Buddhism. Choosing a religion which originated in foreign countries and is not yet well manifested through the society is the safest way to use for representation of problematic figure.

And he reveals that her true mentality exists in traditional Japanese spirituality and morality. On the night Kamon loses his job, Matsuko is writing calligraphy

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at the narrator’s desk when the narrator slips into the room.

As I came up to the second floor quietly, I saw my room was lit. When I opened the paper-covered sliding door, standing at the landing, Matsuko, who was writing something at my desk, did not seem to be aware of my presence until that moment when she tried to stand up, saying “Oh, I’m sorry. I did not notice you are home.” I told her that there was no need for her to stop writing and leave. I came close to the desk, and found she had been writing calligraphy using my ink stone, brush and paper that I had used recently to write resumes. What she had made copied onto was text from Wakan rōeishū shō [Fujiwara Kintō’s “collection of Japanese and Chinese verse, c.1013] that had been worn to tatters.

The narrator saw skillful hand-writing between her fingers with which she tries to hide her calligraphy from the narrator’s eyes.

--- She was probably so absorbed in writing these old poems and verses to settle her mind down that she was unaware that I had opened the front door and had come upstairs. The question flashed into my mind about mental support and dependence for Matsuko. Could she endure living without collapsing in suffering because of only the teaching of Christianity ---the religious belief which brought into the world by the whites or, because of the traditional spirit of the abysmal endurance that has been carried by Japanese women for a long time, which may have stemmed from a heart that deals with things, like these kana letters, in a delicate, quiet and serene way, or was it the prostrated state of mind brought by oblivion? I wondered.

In other words, Matsuko’s forbearance depends on a Japanese traditional spirit instead of prayers to the Christian God to calm her mind in the depths of suffering. What Tomoji embodies in Matsuko’s figure is the
spiritualism linked revival of the Japanese feudalistic spirit. By mixing spiritualism with fanaticism, Matsuko comes to represent Nationalistic militarism.

At the end of the novel, Kamon is decided "just like a child at a tender age," "who was simply living" with "his environment and impulse." Kamon's lack of intelligence and Matsuko's affixation on fanaticism create a combination which gives a comical aspect of the novel. This comical nature of the novel has a more important meaning than creating a warm "spring like" atmosphere, which Mizukami points out. Because Tomoji writes the novel with an implied critical tone which produces a satirical effect, this comical air functions as a skillful camouflage for the novel. It is not difficult to guess that the more skillful the disguise, the greater is the threat of the censorship as perceived in the author's mind.

Fuyu no yado is an allegorical novel which protests against the fascism that permeated Japanese society in the 1930s and deprived humans of dignity and liberty. First, as the narrator replies to Kenmochi, a person writes in response to a mental state caused by something external, Tomoji wrote this story according to "something internal" that reflects external realities. As I stated at the beginning of this chapter, Tomoji creates a specific sphere in which he can control the world of the novel with objectivity by establishing "catalyst". In that world he depicts an inner human reality by presenting the multiplicity of humanity in its innateness. At the same
time he appeals that it was unjust to suppress any aspect of humanity in the name of any particular world view or sense of values. The novel was written with a Renaissance point of view as its foundation. This was, of course, precisely what the society of the 1930s needed most.
Notes

1. ATK, 308.

2. Hereafter, A Portrait of the Artist as a Young Man by James Joyce will be abbreviated as A portrait.


7. ATK, 105.


Ulysses by Joyce is well known for its structures with use of Homer's Odyssey. Bloom has his analogy in Odysseus and Stephen does in Telemachus. In the Telemachus Chapter of Ulysses, Joyce likens Stephen's leaving from the Martello Tower to that of Homer's Telemachus, the son of Odysseus, although Stephen does not give a firm reason to
leave the tower compared to Telemachus' who leaves Ithaca to seek his father, Odysseus. In the Circe chapter, Stephen, who causes a brawl with the British soldier Carr because of Stephen's drunkenness, is rescued by Bloom. Bloom takes him home with him and takes care of him just like a father does. But after taking a cup of cocoa Stephen refuses Bloom's offer of a night's lodging and leaves.

Tomoji uses these episodes in Ulysses, by stating his interpretation of the relationship between Stephen and Bloom that Stephen takes Bloom as a father figure.

16. This essay is included in ATZ vol. 13, but its first appearance is in Eibungaku kenkyu published by Nihon Eibungakkai in July 1935.


20. This essay is included in ATZ vol. 13, but it is a excerpt from Bungaku no kokoro (Spirit of Literature, 1947.) This essay is based on two essays; one is "D.H. Rorensu" (D.H. Lawrence, 1934) in Bungaku no kosoatsu (Study of Literature, 1934), and "Orudasu Hakusuri (Aldous Huxley) in a booklet form of which published date is unknown. Tomoji said that he had been influenced by Huxley but it was only before Kofuku (1938) was written, in Gendai no sakka (Writers in Modern Times, 1955) edited by Nakano Yoshio and published by Iwanami shoten. Therefore, the booklet titled "Orudasu Hakusuri" seemed to be published before 1938.


22. ATK, 122.

23. ATK, 216-7.


28. ATK, 106.
APPENDIX A

NICHI-DOKU TAIKÔ KYÔGI

(THE JAPAN - GERMANY ATHLETIC GAMES)

September. Siberia was frozen in a solid gray. The train headed eastward was carrying European, American, Japanese tourists, profiteers, scholars, officers of the U.S.S.R. – and more than ten German athletes accompanied by two coaches. Since the beginning of 1929, this German athletic team had defeated every English, French, and Swiss team, and now was heading to Tokyo. The team was struggling to overcome the strain brought on by their long-distance trip by maintaining their solemn, disciplined life.

Avoiding the Russo-China battle zone, the train detoured from China running along the banks of Amur River. On this day, the train was cutting through a forest of white birch and larch. In the dining car, a short, old Japanese gentlemen sat next to the German athletes. The coach, Waitzer, glanced at the corner of the German newspaper placed on the gentleman’s lap.
"Kann ich bitte die zeitung schen?"
("May I see the newspaper?")

"Oh'Ja."
("Oh. Yes.")

The huge gray mustache of the short gentleman jerked in surprise. Eldracher, one of the student athletes who was something of a comic, burst out laughing. The Japanese gentleman looked around to see who was laughing. His eyes collided with a body possessed of overpoweringly thick and ruddy neck, rounded shoulders and chest. He ducked and hid his face behind the newspaper.

October 5. Tokyo. Behind Akasaka Palace, an endless of cars were moving in a single line up the sloping road running through the park-like forest. In one of the cars the wife of Professor S, Doctor of Law, hesitated momentarily. All the cars in the row were heading to the Meiji Shrine Stadium, so was hers. But why was she going? As female head of a strict household and the well-educated wife of a stern scholar, she should have despised all the amusements Tokyo had to offer. Sports? Wasn't it the case the thought of such a thing had never entered her head before? She was astonished at herself. Her lips quivered slightly. (Stop!) - She would be telling the driver. The driver's chin tilted a little. But the flow of numerous cars was pouring continuously into the stadium, as if they had a will of their own.
--- At the entrance to the stadium, Shibata, the
epithet of the Professor would be waiting for her, his thin
mustache twitching, toying with his walking stick. She was
shaken again. ---That was the first time she had responded
to Shibata’s invitation. Had she ever taken Shibata’s
advances toward her as anything but comical? His advances
had not ceased all the while her husband was abroad. In
spite of that, having her husband back, was she now about
to give into temptation? ("Finally you’ve come.") That’s
what Shibata would say with a triumphant smile on his
handsome white face. It would be an awful insult.

But already, atop the trees, she saw the tower of the
stadium and the national flag of Japan shining in the weak
sunlight.

It was almost as though Shibata were carrying her
under his arm, climbed up the stairs of the stands. Her
blush felt like fire as she sensed innumerable eyes from
the audience that occupied the huge tires of the stands.
The audience waited impatiently for the beginning of the
competition, and concentrated the full weight of their
curiosity on anything around them. She staggered several
times on the steps. Holding her body softly, Shibata
whispered,

"---I reserved our seats in a corner off to the side."

At the exact moment they took their seats behind a
group of Germans who were surrounding a girl wearing a red
costume, the national anthem of Japan, ‘Kimi ga Yo’, sounded.

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The Imperial family was entering. The people stood up, bumping their shoulders against each other, staring at the royal box. Before long, when the audience became tired of watching the royal box, they began to gaze aimlessly at the huge, empty oval track and the white lines on the track.

Entrance march. 2:40 PM. Like dark brown stallions, thirty Japanese athletes marched in from the left side of the stadium. They were following Ono who marched at the head of the contingent and held the Japanese national flag. From the right side, fifteen German athletes came in forming the parade of blond hair, scarlet lines and black eagles on the chests of their uniforms, and straight, long, white legs. She had never experienced such a vivid, beautiful sensation before.

The congratulatory speeches were given by His Royal Highness K, Dr. Voretzsch the German Ambassador and Prince O. It was followed by Dr. Wichmann’s and Oda’s pledge to fair play. Pennants were exchanged. Again and again, the national anthems of Japan and Germany resounded. --- Yet she was not moved by them in the least. She watched a giant of a man holding up the German flag on which a piece of black cloth had been hanging to express sympathy for the late President Hindenburg. It was a marvelously massive body. The program read: --- A throwing athlete: Emil Hirschfeld, a sergeant of the East-Prussian Army, the world record holder of the shot-put. Soon she started staring harder at a beautiful body of one athlete marching in the middle of the line --- the body with the auburn hair,
boyish face, tanned blond skin, and supple, round, resilient legs. She recognized his name in the program—Kurt Weiss; a student of science, age 23, a decathlonist. She started falling into her own world. Now, deep within her eyes the blue waves of T-Harbor began to sway in the morning air. The ship which had gone through inspection had reached the wharf. Among the whirlpool of crowds which surrounded the passengers coming down from the ship, her husband, with a stoop and mustache, was tossed about. She tried to reach him. The wave of the crowd pushed her into the center of the whirlpool. All of a sudden, she was facing the cameramen who were besieging a group of youths. She was tottering and swaying. She bumped against huge rock-like body. Her body was falling down—suddenly, a big strong hand grasped her right arm and smoothly rescued her from the confusion. The boyish tanned face and the strong, yet soft feeling of his grip rose into her mind.

---It was Weiss. And the body as vast as a wall she leaned against was the ruddy-faced sergeant, now holding the German flag.

"---Deutschland, Deutschland, über alles,
über alles---"
The group of Germans was singing in low voices. In one corner of the field, the tricolor was rising with the national anthem of Germany. Shibata was lightly whistling the tune in harmony,

"über alles, in der welt".
Shibata’s temptation? Shibata’s victory? Then a sneer came to her face. — At that moment it dawned on her why she had come here. In that instant, a shudder like a pain passed through her.

The 110-meter hurdles started. A march was on. The enthusiasm of the audience, which had been suppressed for a while, burst into a roar. Trossbach made several premature starts. At one signal of the starting gun, after many false starts, the Germans shouted,

"Trossbach!"

In front of her, like a bolt of lightning, the bodies of the four German and Japanese athletes passed by. At that moment she let the image of Weiss’s jumping body burn into her retina. At one of the hurdles, Trossbach lost his balance. Miki’s speed was excellent. Weiss passed between them. The first place winner was Miki, 15.1 seconds (a new Japanese record). The second was Weiss, the third was Shima, the fourth was Trossbach. The score for Japan was seven, Germany, four.

The gun was fired for the 200-meter race. Nothing existed in her mind now. She felt only a quick, intense trembling in her knees. — The starting dash by Yoshioka, who was from the north-west region of Japan, brought the image of a horse into her mind. Eldracher had a short torso and long, pure white legs. He cut through the tape by sliding like a fish.

— "Look! The shot-put is going on."
Shibata handed her the pair of opera glasses which were milky white in color. The firm blackish muscles of Takada and Saito jumped into her sight. But her eyes slid onto Hirschfeld's shoulders which rose into the shape of a white hill. They gleamed in the pale sunlight each time his muscles spasmed. Yet, her eyes were fixed on Weiss's muscles, which were smoother, more beautiful and heaving in rhythm. Now, she realized the reason for the existence of a man's body and what it meant. Each time the long white arm stretched out, a shot, gleaming in dull gray, was pushed forward to fly low to the ground. The shot pushed into the sand with a distinct sound, and she felt the pressure on the waves of her mind. She wrapped her thin white fingers around the opera glasses and would not let go of them.

The pole vault. At a height of 3.6 meters, Koechermann was eliminated. At 3.85 meters, Oda was too. Nishida cleared a height of 3.9 meters by swinging upward as if he were a bird. Wegner missed on two attempts. He took off his uniform except for a pair of shorts. The crowd did not stop laughing at him. His chest was white and broad, and some dirt had gotten on it. A pretty, graceful girl sitting in front of her focused her opera glasses on his body. Turning upside down, the naked white body somersaulted through the air. She recalled a strange picture of naked men and women which the Doctor once brought back from Germany and took out from his suitcase to
show her. —— Quickly, she tried to return the opera
glasses to Shibata.

"No, I don't need them. Go ahead and enjoy yourself,"
he said. (This man understands the female mind well and
wants to toy with it.) Rebell ing against him, she lifted
the opera glasses once more back to her eyes. The
treetops hanging over the stadium and the slow stream of
the clouds above them moved across the lens.

"From the reserved section over there, Professor M is
staring in this direction. He doesn't seem to recognize us
though—" said Shibata. Instinctively, she ducked.
Professor M, his corpulent body wrapped up in a frock coat,
was seemingly bored. He was yawning and looking around the
audience. A colleague of her husband, he was one of the
professors who advocated ultra nationalism.

"What's he doing here?"

"That professor seems to be smarter than yours. I
suppose he understands the meaning of so-called 'sports'.
Let me explain. For instance - the program reads this man
Hirschfeld is a model sergeant and was officially commended
by President Hindenburg.

—— In short, sportsmen are the bodyguards of the
ruling class, I think. —— Another example is, There! You
can hear loud voices over there. It comes from the
baseball stadium where twenty to thirty thousand people are
absorbed in a game. See, the audience in this stadium plus
the baseball stadium totals about fifty thousand. This
means, almost one in forty of the population of Tokyo forgets everything else. In other words, they are intoxicated by sports. And each other too --- and in various ways, you know."

In the second round of the 800-meter race, with the accurate stride and pitch of a mechanical doll, Dr. Peltzer was widening his lead over the Japanese athlete moment by moment. He had also defeated Paavo Nurmi of Finland, the champion of the track, in another competition. Germany was now the champion of the middle distance.

"---Something like that I heard recently. I'm going out with a girl who is interested in Marxism, that's why. I also heard in Moscow they held Spartakiad. It's an Olympics for the proletariat, isn't it? She told me about many sorts of things. I'm impressed by her."

She glanced at the profile of this frivolous, sarcastic young gentleman with a look of hate. (Say whatever you like. Even if you talk in order to attract attention, it doesn't matter.) --- Peltzer, who had already cut the tape, was kissing a bouquet held out by a small German girl.

"So,--- when I too think of it, Professor M seems to be smarter than my uncle. Professor M may have thought he should take advantage of sports regardless of his own lack of interest in it, I assume. As a matter of fact, I heard my uncle had the golden opportunity of traveling with the German athletes in Siberia, and it might have been a great chance to collect material for use in an article --- one
something like—-'My impressions of the Revival of the German’, nevertheless, he never talked to them at all, did he? It does no good to just read books. However, since he is the younger brother of my father, it’s not surprising that he is not so sharp.”

Dieckmann, who was thin and as white as a lily, was running in one stretch of the 5000-meter race at an unruffled pace. Kimimoto was running ahead of him with a strong stride. The distance between them could not be easily shortened. As a result, Japan won all the 5000-meter races, and this tied Japan and Germany. At dusk, the Swedish relay was held in 100, 200, 300, and 400 meters. As expected, Japan was defeated. Again, the national anthem of Germany was played, and the German flag rose into the air. Like a flock of birds, the entire audience started roaring and poured down the slope of the stands. Both the inside and outside of the stadium fell into utter darkness.

“At a hotel,—shall we have dinner together?” Shibata flagged down a taxi.

“Go by yourself, please.” She called another taxi and shut the door. Bowing, Shibata left, a smile on his face, tilting his mustache. He was almost singing in a low voice, as he tapped out the phrase “Hallelujah” again and again. The night mist, yellowish white and mixed with dust, slid across the asphalt road, moistening trees and people. The car ran through the lighted town, while she closed her eyes firmly. With the
fatigue from the mysterious new feelings she was experiencing, her various thoughts turned woolly white, piling one on top another inside her head.

Back at the house, her little daughter was tapping away at the piano keys. The Professor would cough as he wrote. Following the Professors's order, she entered the living room and she looked into the document concerning the buying and selling of the woods in their home village. For more than ten years, without taking one day's rest, she had been helping him establish his power and fortune. In addition to that, she was expected to make a statement of accounts for one women's club to which she belonged. ---

Exhausted, she looked up the wall. There was the picture of the sculpture of Jupiter in the Pantheon in Rome. It was as though it had come to life, letting the sheen and smell of its rippled muscles flex, as it hurled a huge shot put right in her direction.

The competition for the second day was about to start. Dressed in a kimono of a subdued color, she found a seat at one corner of the lawn. She was afraid of the eyes of Professor M, and hated to see Shibata. Through the old-fashioned opera glasses, she looked at the main stands. Nobody would expect her to be there. But from her position, she could see Doctor M. She could also see half of Shibata's body from the back of the balcony of the seats for honored guests. Right next to him, in the seat where
she had sat yesterday, was a girl in a blue dress. Was she
the girl who loves Marxism? A sneer formed around her
lips.

The 100-meter race. Again, Eldracher flew forward.
One meter ahead of Nambu, the head of the black eagle on
Eldracher's chest cut the tape. 10.6 seconds.

The high jump. The height was set at over 1.88
meters. When Ladewig and Ono competed, breaking their own
records, the wave of patriotic excitement began to run
high. The salaried man beside her showered all kinds of
abuse on the German athlete. She recalled Shibata's words
from yesterday. Despite the fact that Shibata was
surrounded by all the excitement, it was as though he were
not there at all, indifferently watching all the sports
events as if they were only a sensational panorama, objects
of play on his morbid, intellectual fantasy. But, there
was one more person left out of the maddening excitement.
It was none other than herself.

And now, when the discus competition started on the
spot of the field closest to her, she was conscious of the
guilt she had felt earlier. Again, here was the body of
Hirschfeld. The shoulders, --- the sternomastoid muscles,
the platysma, the deltoid muscles, the pectoral muscles,
trapezius muscles. The lower limbs, --- the quadriceps
femoris muscles, the gastrocnemius muscles, and all the
other sinews, lifting, extending, rotating the thighs and
legs. All these muscles spasmed and appeared ready to
explode. By contrast, Weiss let his lithe body revolve far
more beautifully than any dancer. And as the discus left his arm, shining as it flew through the breezes of a clear blue sky, she was so close to him that she could see the wave of his chestnut colored hair as it fell across his forehead. Hirschfeld had failed in the end. Japan won the event by establishing a new record. For the third time, Japan and Germany had tied the score. But she was totally indifferent to the militaristic tone of the emotion that moved through the crowd.

The 400-meter race, the long jump, and the 1500-meter run were next on the program. And Weiss would race in the 800-meter relay. Nevertheless, she had to go home, leaving all these events. Staggering on the slippery slope of grass, she managed to get out of the stadium. The shouts from both the baseball stadium and the tracks blending above the woods of the Outer Gardens of the Meiji Shrine, resounded to create a gigantic roar. Clamping her hands over her ears, she quickly escaped into the town. She tried to shake off all the excitement she had been wrapped in. Still, her body was trembling.

After changing her clothes, she went into the T-hall dressed like a solemn, graceful, noble lady. Her friends, some old and some young ladies, were already seated at the tables. They were the wives of aristocrats, politicians, merchants, and military officers. A viscountess beside her offered her a liqueur. The cool liqueur, with it's taste of fresh fruit, ignited her senses. The roses and lilies,
placed in front of her, began to shine thousands of times brighter than before. The various images of physical bodies, which had burned into her retina since the day before, reflected in them. She lit a cigarette.

After dinner, the "conference" began. The ladies played at imitating their husbands' "activities". They were like clever monkeys. Each mimicked her husband as they talked about the small school they were going to established. She, however, read aloud the numerical report, reciting its details of figures. Then she left the room before everyone else.

She entered the elevator. At that instant, she shut her eyes instinctively. - Surrounded by some jovial Japanese athletes, she was pushed to the side of a German athlete who was among them. (A dinner party was being given here in recognition of the athletes' labors on behalf of the competition.) On the squarely prominent chest, a red carnation inserted into a buttonhole was about to touch her face. Now her eyes were opening. There was Weiss. Dressed in a thinly woven tweed suit, gently moving with each deep breath, was the lively athlete's body.--- The elevator was going down. Her breath flowed toward his chest. Weiss's breath flowed through her hair.

The elevator reached the ground. The door opened. (Heil, Weiss!) In her mouth, or perhaps around her lips, she felt as if she would let out a faint scream. (Ja!) Somewhere near her, she felt as if she would hear such a voice. Heard by nobody else, like waves of ether, she felt
as if his voice would come to her ears. Her eyes closed. She found herself tottering on the red carpet. The cool air, emitted by the marble pillars and floor, brought her to her senses. Nothing was there. He had gone.

The next morning, she looked in the newspaper. 79.5 to 71.5. Germany had won. In the 800-meter relay, on which Japan had hung its last hope for victory, as Yoshioka who was one meter ahead of Storz, handed the baton to the second runner, Japan almost seemed to have her wishes fulfilled. Yet Weiss, who was not a sprinter but was showing unexpected high spirits, outstripped Osawa and insured a victory for Germany. Trossbach commented that among the many athletes whose conditioning had been ruined by the long trip, Weiss had fought with remarkable effort, and it showed in his amazingly good condition. It is what Germany owed her victory to.

Before leaving for school, holding his portfolio, the Professor came into the room. He had some sand wrapped in a piece of writing paper. (The day before yesterday and again yesterday, I can tell the place you went by this. It came from at the hem of your kimono. This is the proof that you sat on the ground or on rough concrete. Of course, it must have been the Japan-Germany Athletic Games. Seeing the German athletes at T-Harbor, you must have let your interest be aroused. But, you should be ashamed of yourself. This is called depravity. Besides, I know who you went there with. It was Shibata. He asked me if I had
gotten on the train at Friedrichstrasse Station on my way home, where the German athletes had gotten onto the train. This question proves he was quite interested in them. If he had asked because he had been interested in something other than the German athletes, he would have asked about Schlegizel Station instead. In most cases, the passengers getting on the Siberia line board the train there. Not only that, he even asked me if I had talked with the German athletes since I had been on the same train with them. Your being together with such a man, and watching such an event, is shameful. You shame the country too.) --- She thought she had heard him say such words. In silence, she pulled out the rough draft from his bag and began to to make a clear copy of it. (Doctor M might be smarter than her husband.) “I will have more to say to you when I come home.” He went out heading to the university.

Night.

The trees of their old residence were exposed to the rain. Wet with rain, the fragrant orange-colored olive was sending its sweet scent through the cracks around the windows. She was letting her daughter practice the piano following a practice book. Seen through the trees, the Professor’s room glowed white from the smoke of cigarettes. A group of law students, who were devoted followers of the Professor, would be listening attentively to his discussion of Imperialism. Or the sound of the piano. She now sensed why Shibata, who had been a brilliant student in high
school, had betrayed the expectations of all his family and relatives, and become an intelligent, yet undesirable, young man who could not take anything seriously. Her daughter appeared to tap on the keys with the intention of letting the students hear it.

"Mother, I don't like to kiss Daddy. It's because his mustache pricks my cheeks. So, the other day, I told so to 'Big Brother', Shibata, and he said kissing guys with mustaches is much more delicious. Is it true?" She did not feel anything for the silliness of her daughter. The Doctor's mustache, Shibata's mustache - these were worthless. The thin golden mustache of Weiss emerged in front of her face.

The students had left. Only the rain drops were echoing through her ears. However at this moment, the Hotel X reverberated with the maddening sounds of Jazz. It was the last night in Tokyo for the German athletes. This dance party would continue until dawn. German ladies and the Japanese ladies, who were invited because of some special privilege, must be twining themselves around the strong and sturdy bodies. On the powerfully-built athletes' shoulders, leaving all the weight of their minds and bodies, reflecting the athletes' muscles electrically, they might heave their hot breath toward the athletes' chest - at the flower in the buttonhole, just as she had done. Hirschfeld - the man who threw the shot farther than any other man in the whole world, held up a ladies narrow back. Dr. Peltzer, was he spinning as accurately as a
machine? Dieckmann, was he circling around like a pale bird? Eldracher, his gay laugh was echoing. How was he dancing with his world champion speed? And Weiss? - Her emotions swirled about him at the speed of light.

(Heil, Weiss!) She breathed against the window pane. (Ja!) She heard the echo in the dark outside. (Heil, Weiss!) (Ja!) Though everything would be taken away beyond this hemisphere. And for her, the strictly controlled life would start again. The wire-like body of the Professor, which smelled of cigars; Shibata's pale psychology --- she would hate all these kinds of things and these kinds of people.

The bell rang. The Professor was calling her. Just then, the print of St.John by Leonardo da Vinci hung on the wall of their bedroom flashed through her mind. No, it was not St.John, but Adonis, actually. It might be Weiss. It was the picture of the tanned, naked body of a beautiful young man. He would stare at her every night from now on. She felt a strange excitement and shyness.

At Ōsaka, Seoul, and the last at Mukden, the athletic competitions were held between Japan, Germany and China. One thing noteworthy here was the rise of the Chinese athletes. In the dash and several other events, it was clear they had tried hard to overpower the Japanese athletes. Nothing would have satisfied the vengeful patriotism of the Chinese people more. Among all the facilities established by Chang Hsueh-liang, the ones by
which he promoted athletics had been the most successful in ensuring his political stability. Boecher was offered a position by Chang Hsueh-liang. Peltzer was going to coach in Japan for the time being. Molles and Weiss were offered a position by the Philippines. At the end of the October, the remainder of the German athletes took the homeward-bound ship to Siberia from T-Harvor again.

In the night near Krasnoyarsk. The cold, from around the Yenisei River, attacked the train and brought on board the smell of snow. Feeling rather depressed from the fatigue and homesickness, all of the athletes were sound asleep. Sergeant Hirschfeld, who was going to put on one more shirt before going to bed, opened one of his suitcases. A package of a memento from Japan which Weiss had entrusted to him after the game in Manchuria rolled out. (By this time, he would be on the South China Sea in a warm climate.) Hirschfeld tore the Japanese newspaper which was used for wrapping, and was about to pack it into another suitcase. Unexpectedly, among the mysterious Japanese letters, he caught sight of a picture which showed Engelhard, Boltze, Wichmann, and Weiss. He studied at it for a while. There, behind Wichmann’s shoulder, was a Japanese woman’s face, a woman who was wearing a black kimono, it floated there, faintly white. Yet the paper, half-torn, was already crumpled into a ball in his sturdy palm. The next moment, it was thrown away onto the dirty floor. (To secretly keep this picture, in the corner of
which was a small Japanese woman’s portrait standing at the
wharf of Tsuruga Bay, might have been Weiss’s intention.---
- Such sentiment would never have been more than fleeting,
even as a bit of shadow, on the nerves of this giant man.)
Now, the white flower-like face was being crushed right
under the tacks of the giant shoe which supported the
weight of sergeant’s ninety kilos.
APPENDIX B

CHRONOLOGY OF THE LIFE OF ABE TOMOJI

1903 June 26: Tomoji is born in Yunogō, Mimasaku, Okayama Prefecture as the second son of Abe Ryōhei and Moriyo. August: Moriyo takes Tomoji to Yonago in Tottori prefecture to where Ryōhei had been assigned as a middle school teacher of Natural History.

1904 Ryōhei is transferred to Kizuchi Middle School (currently Ōshiro High School) in Shimane prefecture.

1910 Enters Yōran Elementary School.

1913 Ryōhei is transferred to Himeji Middle School (currently Himeji Nishi Higher school).

1916 April: Enters Himeji Middle School (currently Himeji Higashi High School). His older brother Kōhei finishes Himeji Middle School and enters the Department of Physical Chemistry at Hiroshima Higher School for Teachers.

1920 Completes his fourth year in Himeji Middle School and enters Daihachi High School in Nagoya.

1921 Takes one year’s leave from school from autumn because of light case of a chest disease. Starts to composing tanka under the lead of Kōhei.

1922 Returns to school.

1923 Contributes tanka to Kōyukai zasshi. Becomes an ardent admire of Shimagi Akahiko, a tanka poet, at the same time loves reading Tolstoy and Chekhov. Kōhei dies of tuberculosis.

1924 Graduates Daihachi High School and enters the Department of English Literature at Tokyo university.
Has special interest in 19th-century British Romantic poets. Edmund Blunden, English poet and critical essayist teaches at Tokyo University as a lecturer.

1925 Joins Shumon, the coterie magazine of the literature department, and becomes aquainted with Funabashi Seichichi. Writes his maiden work kasei ("Metaplasia") in October, and essay Kyōseisha no tamashī ("The Spirit of Rectifier") in November. Both works are contributed to Shumon.

1926 Becomes a member of the coterie magazine Aozora which was run by Miyoshi Tatsuji and Kajii Motojirō.

1927 Graduates Tokyo University. Graduation thesis is "Edgar Allan Poe as a Poet". Enrolls in graduate school and becomes acquainted with Nakano Yoshio.

1928 Joins the coterie magazine Bungei toshi together with Funabashi Seichichi, Ibuse Masuji, Kon Hidemi. Starts working for Middle School Department of Nihon University and later for preparatory course.

1929 September: Shuchiteki bungakuron ("A Literary theory of intellectualism") is contributed to Shi to Shiron.

1930 January: Nichi-Doku taikō kyōgi ("The Japan-Germany Athletic Games") is published in Shinchō and receives the manuscript fee for the first time. Writes many short stories in modernism style, such as Shiroi shikan ("Officer"). Koi to Afurika (Love and Africa) and Umi no aibu (Caress of the Sea) are published as the Shinkō geijutsuha sōsho by Shinchōsha. October: Marries Ōhama Sumiko. December: Shuchiteki bungakuron is published in a book form by Köseikaku.

1931 Starts working for Bunka gakuin, where Yosano Akiko, Arishima Ikuma had been working also.

1932 May: First son, Yoshio is born. Becomes Lecturer in the Literature Department of Meiji University.

1933 Resigned from Nihon University and becomes an Instructor in the Literature Department of Meiji University. October: The coterie Kōdō is organized by Tanabe Moichi, Kinokuniya bookstore. Joins Kōdō with Funabashi as the editor. November: Writes the essay
Bungaku to rinrisei ("Literature and Morality") for Kōdō.

1934 Published the essay Riariizumu to shinjitsu ("Realism and Truth") in February, and Bungaku to nikutai ("Literature and Body") in April in Kōdō. July: The second collection of essays Bungaku no kōsatsu (The Study of Literature) is published by Kinokuniya and the critical biography Merubиру (Melville), by Kenkyūsha.


1936 January: Fuyu no yado (A Place to Winter) is published in Bungakkai from January through October and then in book form by Daiichi shobō in November. Gen'ei ("Illusion") is published in Shinchō. April: His translation of Shelley's poems and essays, Shi to ren'ai (Poems and Love), is published by Daiichi shobō. Works as a preparatory committee member of the Japan Translators' Association organized in December.

1937 March: First daughter Hiroko is born. November: Kōfuku (Happiness) is published by Kawade shobō, and the critical biography Bairon (Byron), by Kenkyūsha.


1939 January: Kage (Shade) is published in Bungakkai. March: Machi (Town) is published by Shinchōsha. May: His translation Oki ni mesu mama ("As You Like It") of Shakespeare's play is published in Iwanami bunko. Spring: Travels in Manchuria and North China. September: Fūsetsu is published by Sōgensha. November: Hikari to kage (Light and Shade) is published by Shinchōsha.

1941 Starts work at English Literature Department of Hōsei University, but is soon commanded by the military to serve in the Army press corps. November: Second daughter Michiko is born.

1942 January: Departs Tokyo as a reporter for the Army, stops by Kaoh-sung and Can-Ranh Bay. Expected to land on Bantam Bay in Java March 1, but the ship Tomoji is on is attacked and sunk. Stays on Java, but makes on-site inspection of Bali. During his stay in Java, receives medical treatment for chest ailment. Ordered to research books on enemy character and cultural institutions. December: Returns home.

1943 Continues to teach at the Department of English Literature of Tōhoku University, for approximately the next two years, with trips abroad. From autumn: Is in Shanghai at the invitation of a cultural organization.


1945 April: Goes to Sendai to give lectures at Tōhoku University as soon as he returns from Shanghai. July: Moves to Mimasaku, Okayama for safety. August 15: Japan is defeated. November: Returns to Himeji. For two years thereafter, works for Dōshisha University in Kyōto. October: Takes the position of the President of Himeji Cultural Federation.


1949 June: Short story collection Kuroi kage (Black Shadow) is published by Hosokawa shoten. August: Short story collection Shiro - inaka kara no tegami (The Castle: Letters from the Country) is published by Sōgensha.
1950 August: Goes to Edinburgh in England to attend the P.E.N meeting. Stays two months in London and returns in November. Moves from Himeji to Tokyo and teaches in the Department of English Literature, Meiji University.

1951 Works for the Department of English Literature, Seijō University, until about 1963. June: Travel essay Yōroppa kikō (A Record of Travels in Europe) is published by Chūo kōronsha.

1953 Stands at the bar as a "special defender" in connection with "May Day Incident" (Meidei jiken) of the preceding year. August: Jinkō teien (An Artificial Garden) is published in Gunzō.

1954 January: Jinkō teien is filmed as motion picture Onna no sono (A women's garden). May: Chosen as Chair of Nihon bunka kaigi (Japan Culture Conference). September: Visits China as a member of Science and Culture Survey Party.

1955 January: Essay Ningen besshi ni kōshite ("Resistance against the Disdain for Human Beings") is published in Bungei. August: Essay Genbaku to bungaku ("Atomic Bomb and Literature") is published in Bungaku. May and June: His translation of Idainaru michi (The Great Path) by Agnes Smedley is published by Iwanami shoten. June: His collection of essays Rekishi no naka e (In the midst of History) is published by Otsuki shoten. October: Shōsetsu no yomikata (How to Read Novels) is published by Shibundō.


1959 March: Issues a statement against revision of the Security Treaty with Aono Kiyoshi. April: Jitsugetsu no mado (Windows of the Sun and the Moon) is published by Kōdansha. October: Takes the post of the chief director of Wadatsumi no kai (Japan Fallen Students Memorial Society).


1964 December: Visits China as the head of the Japan-China Friendship Organization of Tokyo.

1965 May: Calls for “a united anti-war movement” against the Vietnam War with Nakano Yoshio and Hidaka Rokukō. For the next three years, teaches Comparative Literature in the Education School at Waseda University.

1966 October: Issues statement with Nakano Yoshio calling for a strike in protest against the Vietnam War.

1968 March: Resigns from Meiji University. Calls for “a nationwide activism month against the Vietnam War” with Oda Minoru. From May to July: Takes a trip to Europe with his wife and visits his respected teacher, Edmund Blunden.

1969 June: Joins Nakano Yoshio at a meeting for world peace held in Berlin. June: Ryōshinteki heieki kyohi no shisō (The Philosophy behind Conscientious Objection) is published by Iwanami shinsho.


1972 May: Begins to dictate Hoshū orally.

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Works about Abe Tomoji and his oeuvres


Other works


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