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MONASH UNIVERSITY
THESIS ACCEPTED IN SATISFACTION OF THE
REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
ON..... 25 August 2004.....

.....
Sec. Research Graduate School Committee

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ERRATA

- p. v, 4th line: "the reality of Westernisation" for "the true figure of westernisation"
- p. viii: "SMLE" for "SM"
- p. 3, footnote 5: "where text is thought" for "where text is though"
- p. 4, footnote 7: "this is where it all begins" for "this is where is all begins"
- p. 7, 2nd paragraph: no commas in "names, such as Korean and Chinese, names"
- p. 7, 2nd paragraph: "by his *gagō* (elegant sobriquet)" for "by his given name"
- p. 9, 2nd paragraph: "The Japanese historian and scholar of comparative literature, Hirakawa" for "The Japanese historian, Hirakawa"
- p. 13, 2nd last line: "Zenkyōtō (the abbreviation of Zengaku kyōtō kaigi)" for *Zenkyotō* (the abbreviation of *Zengaku kyotō kaigi*)"
- p. 13, footnote 16: "Nichidai zenkyōtō" for "Nichidai zenkyōto"
- p. 14, footnote 22: "*Chi no modaniti*" for "*Chi no modanitei*"
- p. 15, line 13: "According to his definition" for "According his definition"
- p. 15, footnote 23: "in one instance" for "in once instance"
- p. 19, 2nd paragraph: delete "recently" in "Lyotard has recently emphasised"
- p. 19, footnote 39: "*Stories about the Death of the First Husband*" for "*The Stories of the Death about the First Husband*"
- p. 20, 4th last line: "following Nakamura" for "followed by Nakamura"
- p. 22, last line: "began to be recognised as" for "became"
- p. 25, line 10: "contemporary readers of Sōseki" for "Sōseki's contemporary readers"
- p. 27, footnote 14: "ambiguous" for "ambiguus"
- p. 28, footnote 19: "Teidan" for "Kanaedan"
- p. 29, line 6: "However, it is" for "However in is"
- p. 29, 2nd paragraph: "reconstruction" for "renaissance"
- p. 31, line 5: "*Gubijinsō*" for "*Gubijinsō*"
- p. 31, line 8: "common citizens" for "ordinary people"
- p. 31, line 10: "no one could stop" for "none could stop"
- p. 31, line 13 "traditional Confucian literature" for "traditional Confucian"

- p. 31, 3rd paragraph: “reconstruction” for “renaissance”
- p. 32, footnote 32: “Shin’yōsha” for “Shinyōsha”
- p. 34, footnote 42: “emphasises” for “emphasizes”
- p. 35, 2nd paragraph: “from carriage to train” for “from carriage to rain”
- p. 35, 2nd paragraph: “further on and on” for “further on an on”
- p. 36, footnote 47: “involved in political action” for “involved political action”
- p. 36, footnote 47: “Shin’yōsha” for “Shinyōsha”
- p. 37, 4th line: “*hininjō* (impersonal)” for “*hininjō* (intellectual, or aloof)”
- p. 37, 3rd paragraph: insert “In order to keep a distance from others” before “the third person pronoun”
- p. 38, line 6: delete the second “to” in “to make his readers to reconsider”
- p. 39, 2nd paragraph: “popular playful fiction” for “pulp fiction”
- p. 39, line 11: delete “astonishing” in “These astonishing tragedies”
- p. 39, line 11: “socialised” for “socialized”
- p. 40, line 6: “narrated in third person” for “narrated third person”
- p. 40, line 8: “very close to” for “very closed to”
- p. 42, line 8: delete “absolutely” before “unique”
- p. 47, line 8: “centralised” for “centralized”
- p. 48, 1st line: “a current event” for “a current even”
- p. 50, 4th line: “his friends and former students” for “his friend and former student”
- p. 50, line 6: insert “want to” before “become involved”
- p. 50, footnote 5: “admirers” for “admires”
- p. 52, 3rd last line: “From the following January” for “From next January”
- p. 55, line 15: delete “of” in “foundation of that”
- p. 56, line 11: insert “away” after “go” in “they go from”
- p. 58, 2nd paragraph: “*fukoku kyōhei*” for “*fukoku-kyōhei*”
- p. 58, line 13: “industrialisation” for “industrialization”
- p. 59, 4th line: delete “before” in “Meitei’s mother criticises before”

**Bridging Sōseki and Murakami:
The Modernity of Japan through Modernist and Postmodern Prose**

**A Thesis Submitted to
The School of Languages, Cultures and Linguistics
The Faculty of Arts
Monash University**

**In Fulfilment of
The Requirements for the Degree
Doctor of Philosophy**

**Atsuko Handa
March 2004**

To my mother, Keiko Handa, and to the memory of my father, Yoshiyasu Handa

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Summary

In general, Natsume Sōseki (1867-1916) is regarded as a modern author and Murakami Haruki (1949-) as a postmodern author. However, their works have many similarities, and both deal with problems caused by Japanese modernity. These similarities are reflections of the continuity between the modern and the postmodern periods in Japan. That is, modernisation in Japan began with the Meiji Restoration in 1868 and is unfinished, even today. The discussion focuses on the significance of Japanese modernity, and on how Sōseki and Murakami depict the anxiety of modernising Japan. The main body of the thesis consists of a comparative analysis of their full-length novels and travel journals.

Chapter 1 presents a general discussion of the meaning of the terms 'modern' and 'postmodern' including a whole family of related terms, in the context of Japanese history. After considering the complexity of these terms, Chapter 2 roughly explains the background and the similarities between the works of Sōseki and Murakami. Chapters 3, 4, 5 and 6 follow the chronological order of their novels, and Chapter 7 considers their travel journals. Each chapter has a different theme, and comprises two Parts: Soseki is discussed in Part I and Murakami in Part II of each chapter.

The focus of Chapter 3 is the social system of Modern Japan, especially capitalism. Modernity changed people's values and produced power imbalances and inequity in the social structure. Chapter 4 deals with the suspension of individual growth, which represents the symbolic breakdown of modernisation. Continuous development is shown to be a myth of modernity. Chapter 5 concentrates on the conflict between society and individuals living under an ideology of industrialisation. Rationalism represses the emotion, and the individual must struggle against an inhuman society. The theme of Chapter 6 is the nuclear family, which was established through urbanisation in Japan. Although the new lifestyle was regarded as an ideal, individuals suffered from alienation within the home.

Chapter 7 focuses on the cross-cultural experiences of Sōseki and Murakami, through an analysis of their travel essays in the West and East. Both authors became sceptical about the success of modernisation in Japan once they encountered the true figure of westernisation. The final chapter concludes the discussion of Japanese modernity as illustrated in selected works of Sōseki and Murakami. Both Sōseki and Murakami allow the Japanese to look at themselves critically in the mirror of their novels. Their recognition of modernity is still relevant to contemporary Japanese society. Modernity, as their writings suggest, never ends.

I certify that this thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other institution.

To the best of my knowledge, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.



Atsuko Handa

26 March 2004

Date

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I wish to thank my supervisors: Associate Professor Alison Tokita, Director of the Japanese Studies Centre, and Associate Professor Millicent Vladiv-Glover in the Centre for Comparative Literature and Cultural Studies, in the School of Languages, Cultures and Linguistics. Dr. Tokita read the entire manuscript and gave me her valuable comments and beneficial feedback, and I truly appreciate her tolerance and patience. Dr. Vladiv-Glover introduced me to methodology of interpretation using European critical theories, and I enjoyed our friendly and productive discussions. Professor Robin Gerster, my supervisor in the first year, also provided useful suggestions. I greatly appreciate Mr. Andrew Johnson's mentoring and proofreading; he gave me excellent feedback on various thesis drafts. I truly recognise that out of our casual conversation arose answers to thesis problems. I also thank my former supervisor, Professor Yamada Yūsaku of Tokyo Gakugei University, who first inspired my interest in modern Japanese literature. My gratitude is due to many of the staff at Mannix College: especially the Dean Ms. Barbara Shea who encouraged and supported me throughout my candidature, and an English tutor, Mrs. Alison Dingwall, who read the draft and made a number of helpful comments. I also would like to thank my friends who generously helped me in many ways; in particular Miss Okuda Kumiko, a research assistant of Tokyo Gakugei University, who kindly conducted library research in Japan. Thank you to the supportive staff members at the Monash Research Graduate School and Matheson Library. I am grateful for the government-funded Monash Graduate Scholarship and International Postgraduate Research Scholarship, which made my candidature possible. At the end, I also wish to reassure my family of my deepest love and gratitude.

Without their help this thesis would not have been completed.

Melbourne, VIC.

March 2004

List of Abbreviations

List of Sōseki's Works:

- AT* = *And Then (Sorekra)*, Norma M. Field (trans). Tokyo: Charles E. Tuttle, 1993[1978].
- CAT-1* = *I Am A Cat (Wagahai wa neko de aru)*, Vol. I, Itō Aiko and Graeme Wilson (trans), Tokyo: Charles E. Tuttle, 1972.
- CAT-2* = *I Am A Cat (Wagahai wa neko de aru)*, Vol. II, Itō Aiko and Graeme Wilson (trans), Tokyo: Charles E. Tuttle, 1979.
- CAT-3* = *I Am A Cat (Wagahai wa neko de aru)*, Vol. III, Itō Aiko and Graeme Wilson (trans), Tokyo: Charles E. Tuttle, 1986.
- CMJ* = "Civilization of Modern-day Japan (Gendai Nihon no kaika)," in Edwin McClellan and Jay Rubin (trans), *Kokoro and Selected Essays*, Lanham, New York and London: Madison Books, 1992.
- GW* = *Grass on the Wayside (Michikusa)*, Edwin McClellan (trans), Chicago: The University of Chicago Press, 1969.
- IMGD* = *Inside My Glass Doors (Garasudo no naka)*, Sammy I. Tsunematsu (trans), Tokyo: Charles E. Tuttle, 2002.
- KO* = *Kokoro*, in Edwin McClellan and Jay Rubin (trans), *Kokoro and Selected Essays*, Lanham, New York and London: Madison Books, 1992.
- LD* = *Light and Darkness (Meian)*, Valdo H. Viglielmo (trans), New York: Perigee Books, 1971.
- MI* = "My Individualism (Watakushi no kojinchugi)," in Edwin McClellan and Jay Rubin (trans), *Kokoro and Selected Essays*, Jay Rubin, Lanham, New York and London: Madison Books, 1992.
- SAN* = *Sanshirō*, Jay Rubin (trans), Seattle: University of Washington Press, 1977.
- SM* = *Spring Miscellany (Eijitsu shōhin)*, in Sammy I. Tsunematsu (trans), *Spring Miscellany and London Essays*, Boston: Tuttle Publishing, 2002.
- TCW* = *The Three-Cornered World (Kusamakura)*, Alan Turney (trans), New York: Perigee Books, 1965.
- TG* = *The Gate (Mon)*, Francis Mathy (trans), Tokyo: Charles E. Tuttle, 1972[1990].
- TL* = *The Tower of London (Rondon-tō)*, Peter Milward and Nakano Kii (trans), Brighton: In Print Publishing, 1992.
- TMK* = *Travels in Manchuria and Korea (Mankan tokoro dokoro)*, Inger S. Brodey and Sammy I. Tsunematsu (trans), Folkestone, Kent: Global Oriental, 2000.
- WAY* = *The Wayfarer (Kōjin)*, Yu Beongcheon (trans), New York: Perigee Books, 1967.
- YM* = *The Young Master (Botchan)*, Sasaki Umeji (trans), Tokyo: Charles E. Tuttle, 1968.

List of Murakami's Works:

- DDD* = *Dance, Dance, Dance (Dansu, Dansu, Dansu)*, Alfred Birnbaum (trans), New York: Vintage Books, 1995.
- HWS* = *Hear the Wind Sing (Kaze no uta o kike)*, Alfred Birnbaum (trans), Tokyo: Kōdansha, 1979.
- NW* = *Norwegian Wood (Noruwei no mori)*, Jay Rubin (trans), New York: Vintage International, 2000.
- PIN* = *Pinball, 1973 (1973 nen no pinbōru)*, Alfred Birnbaum (trans), Tokyo: Kōdansha, 1985.
- SBC* = *A Slow Boat to China (Chūgoku yuki no surō bōto)*, in Alfred Birnbaum and Jay Rubin (trans), *The Elephant Vanishes*, New York: Vintage International, 1993.
- SBWS* = *South of the Border, West of the Sun (Kokkyo no minami, Taiyō no nishi)*, Philip Gabriel (trans), New York: Alfred A. Knopf, 1999.
- WBC* = *The Wind-up Bird Chronicle (Nejimaki-dori kuronikuru)*, Jay Rubin (trans), New York: Vintage International, 1998.
- WSC* = *A Wild Sheep Chase (Hitsuji o meguru bōken)*, Alfred Birnbaum (trans), Tokyo: Kōdansha International, 1989.

List of Publications

Each chapter (with the exception of Chapter 1 and 2) draws on, or develops ideas from, the following conference papers and articles published during my candidature.

[Chapter 3]

"Nijusseiki no jikan ishiki: Natsume Sōseki to Murakami Haruki (The Concept of Time in the Twentieth Century: Natsume Sōseki and Murakami Haruki)," *Journal of the Senshū University Research Society*, No. 71, 2002, pp. 355-372.

[Chapter 4]

"Bridging Sōseki and Murakami: The Continuity between the Modern and the Post-modern," Unpublished paper presented to the Japanese Studies Association of Australia (JSAA), Queensland University of Technology, July 2003. This paper is nominated for Best Postgraduate Paper Prize at the JSAA conference, 2003.

[Chapter 5]

"Love Revolution in the Meiji Era (1868-1912) and the Showa Era (1926-89): A Comparison of Natsume Sōseki and Murakami Haruki," *Bulletin of Tokyo Gakugei University*, No. 54, 2003, pp. 113-124.

"Sorekara to Dansu, Dansu, Dansu: Ren'ai to jiritsu no mosaku (And Then and Dance, Dance, Dance: The Trial of Love and Independence)," *Journal of the Senshū University Research Society*, No. 72, 2003, pp. 29-50.

[Chapter 6]

"Housewife, New Family and the Home of Japanese Modern Society," Unpublished paper presented to the Conference of Border Crossings – Popular, Mass and Global Culture, Monash University, October 2003.

[Chapter 7]

"Dare ga ichiban aisarete ita ka: *Bunchō* ga kataru ryōsei-ai (Who Was the Most Beloved Student of Natsume Sōseki: *Java Sparrow* Tells Us about His Bisexuality)," *Sōseki Kenkyū*, No. 13, 2000, pp. 95-103.

"Sōseki no ibunka taiken to Meiji noshintai: *Mankan tokoro dokoro o megutte* (Sōseki's Cross-cultural Experience and the Concept of the Body in the Meiji Era: *Travels in Manchuria and Korea*)," *Bungaku to Kyōiku* (*Literature and Education*), No. 42, 2001, pp. 17-27.

Introduction

Over the last decade, three significant changes have occurred in Japanese literature. The first change is the renewal of its academic name. Until the mid 1990s, Japanese literature was generally called *koku-bungaku* (national literature), instead of *nihon-bungaku* (Japanese literature). Today, the subject title, *koku-bungaku* has almost disappeared not only from the university curriculum, but also from the name of university departments.¹ This phenomenon is related to the globalisation of Japanese literature. Japanese literature is now more widely read than ever before outside of Japan. Murakami Haruki is a representative of popular Japanese authors abroad, whose books have been translated into many different languages, and contributed to the popularity of contemporary Japanese literature. Not as popular as Murakami, Natsume Sōseki is nevertheless also a well-known author outside of Japan, and selected works of Sōseki's have been read in foreign languages.

The second change is the challenge to the orthodoxy of Japanese literature as 'high art'. Generally speaking, the authenticity of literature has been examined critically for many years, sometimes as an institution of a powerful location for the establishment of dominant discourse. Moreover, as Harold Bloom disconsolately writes, the recent boom in Cultural Studies removed authentic literature from the centre of the study of culture; comics, animation, movies and music have become more popular research topics.² As a result, some Departments of Japanese Literature even renamed themselves Departments of Japanese Culture. The boom of Cultural Studies is, however, more than welcome in literary studies as a dynamic focus for the academy. The distinction of modern Japanese literature between *jun-bungaku* (pure literature) and *taishū-bungaku* (mass

¹ Osada Toshiki points out that similar name-changes occurred in *kokugo-gaku* (national language) at that time. See Osada Toshiki, "Changing the Japanese name for the Society of Japanese Linguistics: From KOKUGOGAKKAI to NIHONGOGAKKAI," *Proceedings of International Symposium of International Research Center for Japanese Studies*, University of Sydney, 10-13 November 2003, p. 81

² Harold Bloom, *The Western Canon: The Books and School of The Ages*, New York: Harcourt Brace, 1994, p. 519.

literature) has broken down, and its usefulness has passed. Cultural Studies reminds us that Sōseki used to be a popular author whose works were mostly written for newspapers with a mass audience, and also allows us to compare the works of Sōseki with those of Murakami.

The third change is the ambiguity of academic disciplines. Cultural Studies has enabled the crossing of disciplinary borders and the reframing of our ways of thinking. In Japan, after the late 1980s, new literary studies, led by Maeda Ai, Karatani Kōjin and Komori Yōichi, have insisted that in order to understand a literary text we must always locate it in relation to the social structure and its historical contingency. Thus, a novel can be regarded as a remarkable data which reflects the structure of society. Conversely, as Ueno Chizuko criticises, some literary researchers in Japan are allergic to bringing sociological methods to bear on literary studies, even today.³ Literature cannot exist independently from society and history; it should be read from an interdisciplinary standpoint.

After Roland Barthes announced 'the death of author' in 1968, new ideas such as Semiotics, Structuralism and Post-structuralism were introduced to Japanese academia in the 1980s, and changed the framework for analysing literary works.⁴ In particular, the debates on Sōseki's *Kokoro* (1914), begun by Komori Yōichi and Ishihara Chiaki in 1985, were noticeable for the change of methodology. As against the works of Miyoshi Yukio, who was the authority of studies of modern Japanese literature, Komori and Ishihara represented a radical departure from traditional readings. In his analysis of *Kokoro*, Miyoshi focused on the conflict within the protagonist's mind; on the other hand, Komori and Ishihara argued for an unwritten but possible ending of the story – a marriage between the narrator and Sensei's wife, Shizu – through a consideration of the

³ Ueno Chizuko, *Ueno Chizuko ga bungaku o shakaigaku suru (Ueno Chizuko Analyzes Literature from Sociological Perspective)*, Tokyo: Asahi Shinbunsha, 2000, pp. 248-250.

⁴ Barthes says that the text is "a tissue of quotations drawn of from the innumerable centers of culture." See Roland Barthes, *Image, Music, Text*, Stephen Heath (trans), New York: Hill and Wang, 1977, p. 146.

discourse of the text and its historical background.⁵ Since the 1990s, Komori and Ishihara have been leading research on Sōseki in Japan. They established the journal *Sōseki Kenkyū* (*Sōseki Studies*) in 1993. Their approach has made a great contribution towards enabling Sōseki's works to be read independently of the author in various contexts such as history and sociology. This thesis owes a great deal to their former critiques on Sōseki's works, and applies their perspectives in an analysis of Murakami's works as well. In the 1990s, Murakami's novels also experienced a boom; *Murakami Haruki zensakuhin, 1979-1989* (*Complete Works of Murakami Haruki between 1979 and 1989*, Vol. 1-8) were published in 1990 and 1991, and a series of *Murakami Haruki Studies* (Vol. 1-5) in 1999. Recently, *Murakami Haruki zensakuhin, 1990-2000* (*Complete Works of Murakami Haruki between 1990 and 2000*, Vol. 1-7) were also completed in 2002 and 2003.

This thesis investigates the continuity between the modern and the postmodern periods in Japan, through an analysis of the works of Sōseki and Murakami. Most Japanese publications on 'modern' and 'postmodern' issues focus on architecture, economy, religion and general arts. Furthermore, more than fifty percent are translations of western theories. There is hardly anything that considers the relation between the modern and the postmodern from a literary perspective. In addition, although many excellent articles and books are devoted to the works of Sōseki and Murakami, only a few analyse their novels comparatively, and even these deal with limited points of comparison.⁶ To

⁵ For an epoch-making article, see Komori Yōichi, "Kokoro o seisei suru hāto (The Heart that generates *Kokoro*)," *Seijō Kokubungaku*, Mar. 1985, Rpt. of *Kōzō to shite no katari* (*Narrative as the Structure*), Tokyo: Shinyōsha, 1988, pp. 415-437. After their arguments, Japanese literary criticism actively adopted new trend – the idea of text, not work: where text is thought to produce meanings independent of its association with an author, through interaction with a reader. For the details of the debate, see Sakaki Atsuko, *Recontextualizing Texts: Narrative Performance in Modern Japanese Fiction*, Cambridge, Massachusetts and London: Harvard University Asia Center, 1999, pp. 29-53.

⁶ For instance, Atsumi Hideo focuses on the similarities between Sōseki's *Kokoro* (1914) and Murakami's *Hotaru* (*Firefly*, 1983). *Firefly* is a short novel and a prototype of *Noruei no mori* (*Norwegian Wood*, 1987). See Atsumi Hideo, "Murakami Haruki *Hotaru* to Sōseki *Kokoro*: Kindai-bungaku kara mita *Hotaru* no shosō (Murakami Haruki's *Firefly* and Sōseki's *Kokoro*: Several Features of *Firefly* from the viewpoint of Modern Literature)," in Kuritsubo Yoshiki and Tsume Teruhiko (eds), *Murakami Haruki Studies 03*, Tokyo: Wakakusa Shobō, 1999, pp. 257-273. Following Atsumi's discussion, Hirano Yoshinobu indicates the common 'structure' of *Kokoro* and *Norwegian Wood* – a death of the first husband. See Hirano Yoshinobu, *Murakami Haruki to*

compare Sōseki's works with those of Murakami therefore still represents a radical step in Japanese criticism, despite the innovative approach to Sōseki's works introduced by Komori and Ishihara. Sōseki is regarded as part of the Japanese canon, belonging to pure literature and high culture, and Murakami's works are categorised as mass literature and popular culture. The comparison of Sōseki and Murakami today rather exists in popular overseas readers' responses to their works. Overseas audiences are free from established genres of modern Japanese literature. It is not difficult to find some book reviews on the Internet that briefly discuss the works of Sōseki and Murakami from a comparative perspective.⁷

As Murakami's literary career is still in progress, it is impossible to pronounce the final word on his works. Hence this thesis discusses his novels and essays published before his non-fiction work, *Andōguraundo (Underground)* of 1997. There is common agreement that Murakami's literary world changed enormously after he completed *Nejimaki-dori kuronikuru (The Wind-up Bird Chronicle)* in 1995.⁸ In this thesis, each chapter (except Chapters 1, 2 and 7) compares one of Sōseki's full-length novels, with one of Murakami's, and is divided into two parts: part I deals with Sōseki and part II with Murakami. Chapter 7 analyses their travel journals from the viewpoint of cross-cultural experience.

Chapter 1 and 2 are introductory chapters; Chapter 1 considers what the modernity and postmodernity refer to in the discussion of Japanese history and culture, and examines the relationship between them. Chapter 2 generally

saisho no otto no shinu monogatari (Murakami Haruki and The Stories of the Death about the First Husband), Tokyo: Kanrin Shobō, 2001, p. 196.

⁷ For instance, a reviewer of Sōseki's *Kokoro* says, "Natsume poignantly portrays the loneliness of the modern Japanese individual, trapped between the lures of Western freedom and traditional values in this beautifully crafted novel. If you want to understand the alienation of Haruki's characters, this is where it all begins." See "The definitive novel of 20th century Japan," 4 February 1999, URL http://www.amazon.com/exec/obidos/ASIN/0895267152/qid=1058070413/sr=2-1/ref=sr_2_1/002-9183387-8168813 accessed on 13 July 2003.

⁸ Kawamoto Saburō, "Shakaiha eno iwakan (Disagreement towards the Socialist)," *Mainichi Shinbun (Mainichi Newspaper)*, [Tokyo], 14 May 1997, evening ed., p. 6.

explains the similarity of works between Sōseki and Murakami in modern Japanese literature.

The chapters from Chapter 3 on discuss how the continuity between the modern and the postmodern appear in works of Sōseki and Murakami. Each chapter has a different focus; Chapter 3 concentrates on the social system, Chapter 4 on individual growth, Chapter 5 on the conflict between society and individuals, Chapter 6 on the relationship between individuals and Chapter 7 on the experience of the Japanese, between East and West.

Chapter 3 argues how modernisation has changed Japanese society, through an analysis of *Wagahai wa neko de aru* (*I Am A Cat*, 1905-1906) and *Hitsuji o meguru bōken* (*A Wild Sheep Chase*, 1982). The new value of modernity, capitalism, caused a confrontation between the wealthy and the intellectual, or the powers that be and the opposition. The history of modern Japan shows the way to militarism. The battle of the Russo-Japanese War is reported live in *I Am A Cat*, and is a clue to finding the sheep in *A Wild Sheep Chase*. Both novels depict people who are enthusiastic about money and power as mad.

Chapter 4 discusses *Sanshirō* (1908) and *Noruei no mori* (*Norwegian Wood*, 1986) as love stories, as well as coming-of-age novels. Each male protagonist proceeds to the university in Tokyo from the countryside, and appears to adore his new life. Each person falls in love with a woman, and loses her at the end. Both novels focus on the academic life and the changes in Tokyo after the wars; *Sanshirō* is set after the Russo-Japanese War, and *Norwegian Wood*, after the Second World War. Although positive developments did take place, notably a new transport system was introduced and individual space was expanded, each protagonist, after all remains caught between childhood and adulthood.

Chapter 5 investigates *Sorekara* (*And Then*, 1909) and *Dansu, Dansu, Dansu* (*Dance, Dance, Dance*, 1988) from the perspective of the conflict between

society and individuals. In industrial-capitalised society, intelligence is admired, but emotion is suppressed, since sentiment is thought to interfere frequently with the important process of decision-making. In the Meiji era, the word 'love' was introduced to Japanese society, and adored as something precious. In Murakami's period, hedonistic sexuality was fully marked, and the value of love caught the attention of society once again. At the end of the story, each protagonist decides to live with a loving woman.

Chapter 6 examines the truth of the new family, which was advertised to be an ideal system. *Michikusa* (*Grass on the Wayside*, 1915) and *Kokkyō no minami, Taiyō no nishi* (*South of the Border, West of the Sun*, 1992) depict the nuclear family in the 1910s and the 1980s respectively. The protagonist of each novel is a middle-aged man, who is the father of two daughters. Each of their lives looks happy to others, but both recognise something is missing. The novels suggest it is impossible that even a married couple can fully understand each other. Each protagonist has made an effort to reach his destination, but knows that life is an endless journey.

Chapter 7 focuses on the cross-cultural experiences of Sōseki and Murakami through an analysis of their travel essays. Sōseki studied in England for two years, and Murakami stayed in America for four years. In addition, Sōseki travelled in Manchuria in 1909; Murakami also visited the old battlefield of the Nomonhan incident in Inner and Outer Mongolia, in 1994. Chapter 7 considers how each author identified himself as a Japanese in a foreign country, and what they found through contact with the West and the East.

The final chapter concludes the discussion of the relationship between the modern and postmodern periods in Japan. Sōseki illustrated the problematic process of Japanese modernisation in several ways: as a drowned cat (*I Am A Cat*), a stray sheep (*Sanshirō*), a vagabond (*And Then*), and an unsettled story (*Grass on the Wayside*). In the same way, Murakami negatively depicted Japanese modernity as the death of the Rat (*A Wild Sheep Chase*), a lost young

man (*Norwegian Wood*), non-stop dancing (*Dance, Dance, Dance*) and the desert (*South of the Border, West of the Sun*). Both Sōseki and Murakami describe the pain of modernised people in their novels. They do not show their readers how to deal with this pain, but sharing similar anxieties, their readers may well feel empathy for the protagonists. Sōseki and Murakami hold up a critical mirror to Japanese society.

In this thesis, all Japanese names appear in Japanese order. Other Asian names, such as Korean and Chinese, names also follow this rule. In other words, family names are written first, and given names second. Regarding the author's names, this thesis follows the style of academic papers. Natsume Sōseki is regularly referred to by his given name. Some authors, such as Mori Ōgai and Shimazaki Tōson, are referred to following the same rule. Murakami Haruki is usually called Murakami in academic journals, although contemporary Japanese literature has two Murakamis: Murakami Haruki and Murakami Ryū.

Aside from the first appearance in each chapter, I use the English translated titles of works by Sōseki and Murakami. Spellings follow standard Australian English, except in quotations. For quotations, I use English translations, and mention the abbreviation and page number in the text; where there is no published translation, I have translated the paragraphs from the original myself, as indicated in footnotes.

Most of Murakami's novels are first-person singular narratives. The narrator is usually nameless. In this thesis, the nameless main characters are referred to only as *Boku*; that is masculine I, an informal version of the first-person singular pronoun.

Chapter 1: Modernity and Postmodernity in Japan

1. The Beginning of the Modern Period in Japan

Regarding the point of departure for the modern period of Japanese history, there are two major views; one is the opening of the country in 1859, and the other is the Meiji Restoration in 1868. Despite the policy of *sakoku* (seclusion) throughout the Edo period (1603-1867), in 1854, a treaty of friendship was concluded between Japan and the United States. In the preceding year, Commodore Matthew Perry of the United States came to Japan, and pressed the Japanese authorities to sign a treaty. The American treaty of 1854 was followed by similar agreements between Japan and Russia, Great Britain and Holland. The treaties officially opened to foreign trade Yokohama, Nagasaki and Hakodate in 1859; within four years (by 1863) Osaka, Hyōgo, Niigata and Edo (former Tokyo) were opened as well.¹ The beginning of the opening of the country marked a period of westernisation in Japan. Contact with Western culture in fact revolutionized life in Japan, and brought new values to Japanese society. Hence, there is a view (e.g. Sandra Wilson) that modern Japan actually began with Perry's arrival in 1853.² That is, the preconditions of modernisation were already present at the end of the Edo period.

Despite opening the country, however, the social system still remained in the samurai institution, and the scale of westernisation was very limited. The awareness of modern Western society was very partial for the ordinary Japanese. On the other hand, the Meiji Restoration in 1868 stands as one of the greatest turning points of Japanese history, as Marius Jansen and Iriye Akira have shown,

¹ For the process of opening the country, refer to Marius Jansen, "The Meiji Restoration," in Marius Jansen (ed.), *The Cambridge History of Japan*, Vol. 5 Cambridge [England], New York: Cambridge University Press, 1989, p. 333.

² Sandra Wilson, "The Past in the Present: War in Narratives of Modernity in the 1920s and 1930s," in Elise K. Tipton and John Clark (eds), *Being Modern in Japan: Culture and Society from the 1910s to the 1930s*, Sydney: Australian Humanities Research Foundation, 2000, p. 171.

even though all epoch-making events did not occur simultaneously.³ As a result of the abolition of Edo *bakuhau* state (Tokugawa regime) and the establishment of a new central government, the Meiji Restoration was followed by various radical changes (e.g. innovations in technology, equality of social status, military conscription, proclamation of the Constitution) in Japanese society.

The Japanese historian, Hirakawa Sukeshiro, highlights an industrial revolution and a centralised political system as two important characteristics of a modern nation-state.⁴ These distinguishing features were not to be found in the Edo period. The establishment of a nation-state is one of the most important characteristics of modernity. Benedict Anderson proposes the definition of the nation as 'an imagined political community', and illustrates how the Meiji government dedicated decades to the creation of a 'community' of Japanese people.⁵ The chief researcher of modern Japanese literature, Komori Yōichi, also enumerates five characteristics of Japanese modernity: the nation-state, industrial-capitalism, technical civilisation and mass media of a printing press.⁶ The idea of the nation-state was relatively recent for the Japanese. Neither the sense of 'nation' nor 'state' was recognised in the Tokugawa regime. Meiji Japan confronted tasks of becoming a modern nation-state, following the model of Western civilisation. In this thesis, therefore, the beginning of the Japanese modern period is taken to be the year 1868, with the Meiji Restoration.

³ Marius Jansen writes that the Meiji Restoration "replaced the decentralized structure of early modern feudalism with a central state under the aegis of the traditional sovereign, now transformed into a modern monarch." See Jansen, "The Meiji Restoration," p. 308. Iriye Akira also explains: "political and economic change at home, and the assertion of power and influence abroad, reinforced each other so that within forty-odd years after the Meiji Restoration, the nation was a modern state and an imperialist power." Iriye Akira, "Japan's drive to great-power status," in Marius Jansen (ed.), *The Emergence of Meiji Japan*, Cambridge and New York: Cambridge University Press, 1995, p.329.

⁴ Hirakawa Sukehiro, "Japan's Turn to the West," In *The Cambridge History of Japan*, Vol. 5, in Marius Jansen (ed.), Cambridge [England], New York: Cambridge University Press, 1989, p. 432.

⁵ Anderson points out three important factors to have supported Japanese development: Japanese ethno-cultural homogeneity, the exploitation of the Emperor for official nationalist purpose and the penetration of the barbarians. See Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London and New York: Verso, 1991, pp. 95-96.

⁶ Komori Yōichi, "Maegaki (Preface)," in Komori Yōichi et al. (eds), *Bungaku: Modan to posutomodan (Literary Studies: Modern and Postmodern)*, Vol. 12, Tokyo: Iwanami Shoten, 2003, p. 3. It is obvious that Komori's view of modernity expanded Anderson's explanation on imagined communities, print-capitalism and views of other Western theorists such as Anthony Giddens.

2. The Illusion of Postmodernity

The term 'postmodern' – including a whole family of terms – has been adopted in various disciplines. In this thesis, the terms 'modern' and 'postmodern' are used as historical eras, modernism and postmodernism as cultural movements, and modernity and postmodernity as typical social modes characterising those eras. These definitions are slightly different from those used by Douglas Kellner, who distinguishes between "modernity and postmodernity, as two different historical eras; between modernism and postmodernism, as two different aesthetic and cultural styles; and between modern and postmodern theory as two different theoretical discourses."⁷ The point of the departure of the modern period is not same as the beginning of modernism. In the case of Japan, the term 'modernism' normally refers to new styles or movements within literature, painting and architecture in the 1920s and 1930s. Thus, Sōseki, who died in 1916, was not called an author of 'modernism'. More accurately, he is a modernist author, who depicts the awkward process of modernising Japan before the establishment of modernism. Likewise, the term 'postmodernism' is often used for innovative architecture after the 1980s, and accepted for other disciplines such as philosophy, sociology and literature.⁸

The term 'postmodern' became common after the 1970s, when Jean-François Lyotard pointed out the loss of grand narratives (e.g. Marxism) in *The Postmodern Condition* (1979), which claimed to provide universal explanations until then. In the case of Japanese society, one such grand narrative was the Emperor System. Although the Emperor changed from a religious object to a symbolic icon in the newly promulgated constitution in 1946, as Karel van Wolferen and other scholars argue, "1945 [the end of the Second World War] was not the watershed it was supposed to have been, and that authoritarian institutions

⁷ Douglas Kellner, *Media Culture: Culture Studies, Identity and Politics Between the Modern and the Postmodern*, London, New York: Routledge, 1995, p. 46.

⁸ Okabayashi Hiroshi, *Posutomodan to esunikku (Postmodern and Ethnic)*, Tokyo: Keisō Shobō, 1991, p. 28.

and techniques dating from the first half of the twentieth century have been crucial in shaping present-day Japan."⁹ Karatani Kōjin, a leading Japanese literary critic, marks the practical termination of the Shōwa era in 1970, although it was historically finished in 1989 with the death of Emperor Hirohito.¹⁰ According to Karatani, after 1965, the Shōwa era gradually lost the meaning of its name, and the Christian calendar was becoming more popular. Japanese era names, such as Meiji and Shōwa, are not just labels, but indicate the reign of each Emperor. Thus, the popularity of the Christian calendar suggested that the Japanese were losing the habit of Emperor worship and changing their attitude towards history. Roland Barthes visited Japan in 1966, and recognised the 'empty centre' in Tokyo, which meant that the Emperor System, as the primary Japanese belief and social organising system, had gradually collapsed.¹¹ It is understandable then, that Karatani set the termination of the Shōwa era in 1970 with the symbolic suicide of the author, Mishima Yukio. In November 1970, Mishima had occupied the Ichigaya garrison of Japan's Self-Defence Force, and asked the self-defence force to re-militarise and restore the Emperor, but nobody had reacted positively to his request.¹² Mishima's behaviour imitated every detail of the Ni-ni-roku jiken (February 26 Rising) of 1936 that was carried out by young officers of the navy and the army who supported the Emperor, when some governors, such as Finance Minister Takahashi Korekiyo, were murdered. Despite the petition at the risk of his life, Mishima was ignored as an anachronistic clown.

⁹ Karel van Wolferen, *The Enigma of Japanese Power: People and Politics in Stateless Nation*, London: Papermac, 1990, p. 347. As the similar opinions, Wolferen also introduces the following books: Chalmers Johnson, *MITI and the Japanese Miracle: the growth of industrial policy, 1925-1975*, Stanford, Calif.: Stanford University Press, 1982, and Sheldon Garon, *The State and Labor in Modern Japan*, Berkeley: University of California Press, 1987.

¹⁰ Karatani Kōjin, *Shūen o megutte (Discussing the End of Periods)*, Tokyo: Fukutake Shoten, 2000[1995], pp. 13-14. Karatani published *Nihon kindai bungaku no kigen (Origins of Modern Japanese Literature)*, 1980) and contributed to the studies on modern Japanese literature. This book is influenced by Michel Foucault's genealogy.

¹¹ Roland Barthes, *Empire of Signs*, Richard Howard (trans), New York: Hill and Wang, 1982[1970], p. 32. 'Empire of Signs' means Japanese society in the 1960s. Based on his own observations, Barthes analyses the Japanese perspective and the 'signs' of Japan from politics to daily life. His book is one good example of how Japanese culture is reflected in the eyes of Westerners.

¹² See "Ichigaya chūtonchi, shōgeki no 11-gatsu 25-nichi: Mishima Yukio, kappuku jisatsu no dōki to ketsumatsu (Ichigaya Garrison, Shocking 25 November: The Reason and Ending of Harakiri-suicide of Mishima Yukio)," *Nichiroku nijusseiki: 1970 (Daily Documents in the Twentieth Century: 1970)*, Tokyo: Kōdansha, 1997, p. 7.



Mishima in Ichigaya, 1970

Copied from *Murakami Haruki no sekai*, 1998, p. 43.

The year 1970 was indeed a memorable year for the Japanese people; in 1969, the Economic Planning Agency announced that the GNP (Gross National Product) of Japan had become the second biggest in the world, next to that of the United States, and in 1970, Japan held the world trade fair, EXPO 70 in Ōsaka.¹³ There is a view that EXPO 70 was one of the achievements of the nationalistic movement to overcome America economically as retribution for the defeat in the Pacific War.¹⁴ Such economic prosperity impressed the Japanese people as the beginning of a new era after the Second World War. However, further discussion is required if the year 1970 is to clearly draw a line between modernity and postmodernity in Japanese history. Ironically, although the Emperor System lost its practical meaning after the 1970s, the mass media has continuously disseminated positive information about the Emperor and his family to the public. Even today, the critical discourse against the royalty is not tolerated, just as it had not been in pre-war Japan. According to Sakai Naoki, the Japanese during the 1980s were frustrated about the gap between their economic prosperity and the

¹³ See "Nihon no GNP, 50-chō en no ōdai o toppa: sekai dai nī de yatte kita yutakana jidai (GNP of Japan beyond 50-billion yen: the Wealthy Period as the Second Biggest in the World)," *Nichiroku nijusseiki: 1969 (Daily Documents in the Twentieth Century: 1969)*, Tokyo: Kōdansha, 1997, p. 27.

¹⁴ Isoda Kōichi, *Sengoshi no kūkan (The Place of Postwar History)*, Tokyo: Shinchōsha, 2000, p. 197.

rather lower reputation of other countries, and some Japanese tried to use the Emperor in order to improve their image in the eyes of other countries.¹⁵

3. The Failure of Overcoming Modernity

In Japan from the late 1960s to the beginning of 1970s, when postmodern discourse caught the attention of many throughout the world, the movement of changing modern Japanese society was recognised. For the Japanese, in addition to Mishima's death, the year 1970 is also remembered as the year that student riots finally miscarried. It should be emphasised that the student riots were unsuccessful, or at least not completely finished. The first movement of the student riots occurred at two different universities – the University of Tokyo and Nihon University – almost at the same time in early 1968.¹⁶ They started as an objection against unfairness and injustice within the university, and expanded to the protests for innovations in the social system that Japanese modernisation had created during the preceding years of the century. The student riots offered resistance against capitalism and the imperialistic system.¹⁷ In this respect, the student riots were the first movement of postwar Japan to consider seriously how the Japanese could conquer modernity and to suggest where Japanese postmodernity should proceed. At that time, the *Zenkyotō* (the abbreviation of *Zengaku kyotō kaigi*: the Conference for Joint Struggle of All Universities) students called their ideology for improvement 'Kindai no chōkoku' –

¹⁵ Sakai Naoki, *Shizan sareru nihongo, nihonjin (Stillbirth of Japanese Language and People)*, Tokyo: Shinyōsha, 2001[1996], p. 163.

¹⁶ The students' objections were the unreasonable expelling of a medical student at the University of Tokyo, and the illegal administration of students and dishonest management of money at Nihon University. For further details, see "Nichidai zenkyōto, shijō saidai no 'barikeidosuto' 244-nichi (The Student Riot in Nihon University, the Strongest 'Strike with Barricade' 244 days)," *Nichiroku nijusseiki: 1968 (Daily Documents in the Twentieth Century: 1968)* Tokyo: Kōdansha, 1997, pp. 6-8, and "Kidōtai 8,500-nin to rōjō gakusei 631-nin no gekitotsu: Tōdai, Yasuda Kōdō 'kōbō' no 35-jikan (The Clash between Riot Police of 8,500 and Sieging Students of 631: 35 Hours of 'Offence and Defence' at Yasuda Auditorium, the University of Tokyo)," *Nichiroku nijusseiki: 1969 (Daily Documents in the Twentieth Century: 1969)* Tokyo: Kōdansha, 1997, pp. 38-40.

¹⁷ See Kuroko Kazuo, *Murakami Haruki: Za rosuto wārudo (Murakami Haruki: The Lost World)*, Tokyo: Rōkkō Shuppan, 1989, p. 11.

overcoming modernity.¹⁸ 'Kindai no chōkoku' was originally the name of a conference, which was held in 1942 as an attempt to overcome European modernity by three different intellectual groups – the Kyoto School, the Japan Romantic School and the Literary World Group. For the members of the conference, Japanese modernity meant humanism, capitalism and westernisation.¹⁹ In particular, the conference focused on overcoming westernisation. Consequently, their arguments were positively used as support for Japan's imperialism and for starting the Pacific War, although 'Kindai no chōkoku' had the potential to build the theory behind overcoming modernity after the Meiji Restoration.²⁰

In 1942, the members of the conference 'Kindai no chōkoku', judged Western modernisation in Japan to be complete, and sought new models in something Japanese (such as the nothingness of Zen Buddhism) or Eastern.²¹ On the other hand, the student riots in the late 1960s aimed to deny Japanese tradition and hierarchy, consider the demerits of capitalism, and make Japanese society more liberal.²² The majority of participants belonged to the first generation that had grown up with American democratic education and culture. Although they demonstrated using the slogan 'Dismantle the university' and read Marx and Mao Zedong, the closure of universities and a version of the Cultural Revolution (1966-1976) in China were not their ultimate goals. However, the students were forced to deny their existence as an intellectual elite, and their unity gradually contracted, especially after the movement had been quelled by the strength of the

¹⁸ See Hiromatsu Wataru, 'Kindai no chōkoku' ron: Shōwa shisō-shi no ichishikaku (*The Study on 'Overcoming Modernity': A Perspective of the History of Idea of the Shōwa Era*), Tokyo: Kōdansha, 1991[1989], p. 14.

¹⁹ Ibid., pp. 179-180.

²⁰ Ibid., pp. 15-16. See also Hasumi Shigehiko and Karatani Kōjin, *Tōsō no echika (Ethics of Conflict)*, Tokyo: Kawade Shobō Shinsha, 1988, pp. 18-20.

²¹ Ibid., pp. 90-91, 99. Regarding the idea of overcoming modernity, Yasuda Yojūrō (the Japan Romantic School) insisted on overcoming both Americanism and communism, and Suzuki Naritaka (the Kyoto School) explained that the aim was to overcome democracy, capitalism and liberalism. According to Hiromatsu, at that time, Soviet communism was thought to be a different type of Western modernisation, and was not considered as the ideology of a new Japanese modernisation.

²² See Takada Akihiko, "Sabukaruchā to nettowākingu (Sub-culture and Net-working)," in Shōji Kōkichi and Yazawa Shūjirō (eds), *Chi to modanitei no shakaigaku (Knowledge and Modernity: Sociological Essays)*, Tokyo: Tokyo Daigaku Shuppankai, 1994, p. 223.

government in the early 1969.²³ The leaders were arrested, and most activists kept silent. In the end, the student riots failed to overcome the modern and transform Japanese society. For general participants, the end of the movement meant the loss of their belief and identity; they could not find the way to postmodern Japan, but only the emptiness remained inside.²⁴

'Overcoming modernity' is an obsession of the Japanese intelligentsia. After the 1970s, philosophers, historians, economists and sociologists mainly have continued the arguments on Japan's overcoming modernity. Especially, 'the power of pathos' by Nakamura Yūjirō and 'escaping from capitalism' by Asada Akira drew much attention, serving as models for survival in a problematic contemporary society. Nakamura, the outstanding Japanese philosopher, criticises modern rationalism and empathises with 'the power of pathos' as an opposition to the modern intellect based on European science. According to his definition, 'pathos' is the intrinsic weakness of the human being, which modern civilisation intended to abandon.²⁵ Nakamura also explains that 'pathos' is bodily and something Eastern, based on the foundations of cosmology, symbolism and performance.²⁶ However, the socio-philosopher, Komoda Hiroshi, criticises Nakamura's 'pathos', suggesting it was after all the common system of the old unity of pre-modern society, and therefore does not offer a viable alternative to modernity.²⁷

²³ See "Kidōtai 8,500-nin to rōjō gakusei 631-nin no gekitotsu: Tōdai, Yasuda Kōdō 'kōbō' no 35-jikan," p. 40. Some radical students changed their strategy into terror such as, in once instance, the hijacking of a plane. See also "Sekigun-ha, Nihon hatsu no haijaku: Nikkōki, *Yodo-gō jōkyaku no 122-jikan* (The First Hijack in Japan by the Group of Sekigun: 122 Hours of Passengers on Japan Airline, *Yodo-gō*)," *Nichiroku nijusseiki: 1970 (Daily Documents in the Twentieth Century: 1970)*, Tokyo: Kōdansha, 1997, pp. 27-29, and "Terorisuto to iu na no dōkeshi (Terrorist as a Clown)," URL <http://www.mainichi.co.jp/eye/branch/kizuna/jiji/back/ji001110.html> accessed on 17 October 2003.

²⁴ See "1970-nen no hōrō: Daigaku fūnsō wa owatta, sate nani o shiyō (Wandering in 1970: The Student Riots Was Over, but What Should I do)," URL <http://www.onfield.net/1970/09.html> accessed on 21 October 2003.

²⁵ Nakamura Yūjirō, *Kyōshin suru sekai (The World Having Resonance)*, Tokyo: Seidosha, 1991, pp. 117-118.

²⁶ *Ibid.*, p. 119.

²⁷ Komoda Hiroshi, "Posutomodanizumu to yūibutsuron (Postmodernism and Materialism)," Ishii Nobuo et al., *Modanizumu to posutomodanizumu (Modernism and Postmodernism)*, Tokyo: Aoki Shoten, 1988, pp. 262-263.

The economist Asada, as a leader of Japanese postmodernism, proposed 'escaping from capitalism'. He has used the idea of 'deterritorialization' of the French poststructuralist philosopher, Gilles Deleuze, and the French psychoanalyst, Félix Guattari, who celebrated the 'nomadic' qualities of schizophrenia as a mode of thought. Asada divides human beings into two groups – schizophrenic and paranoiac – and has insisted that Japan had moved from being a paranoiac capitalised society to a schizophrenic consumption society.²⁸ Asada indicated a model for survival under capitalism in 'nomads' that have no fixed territory and move from place to place; though, it can be said that the idea of 'escaping from capitalism' was too impractical and unrealistic given the global homogenisation after the 1980s. By the end of the twentieth century, capitalism had spread, and even defeated socialism (or communism), although it apparently represented the possibility of another kind of civilisation.²⁹ Up to the present, therefore, a decisive idea of overcoming modernity has not been shown.

4. Two Booms of Americanism in Japan

According to Alan Wolfe, "the Japanese postmodern has a different character [from its Western counterpart]. While it does involve a radical process just as in the West, the Japanese postmodern does not include that 'resistance' so endemic to the Western world."³⁰ Certainly, the student riots had the characteristic of 'resistance' towards Japanese authority, not against the Western world. The biggest reason for this was that the students – including Murakami Haruki -- generally adored American democracy and enjoyed its culture, through its folk

²⁸ Asada Akira, *Tōsōron (The Theory of Escaping)*, Tokyo: Chikuma Shobō, 1984, pp. 10-12, 36-41.

²⁹ See Jim McGuigan, *Modernity and Postmodern Culture*, Buckingham: Open University Press, 1999, p. 1.

³⁰ Alan Wolfe, "Suicide and the Japanese Postmodern: A Postnarrative Paradigm?" in Miyoshi Masao and H.D. Harootunian (eds), *Postmodernism and Japan*, Durham and London: Duke University Press, 1989, p. 228.

songs and movies.³¹ After the Meiji Restoration, most of the intelligentsia were not content with the direction of Japanese modernisation. They had a dilemma in that they could not find an ideology to overcome modernity. Westernisation was, so to speak, a desperate measure taken under pressure of necessity. The works of Sōseki and Murakami clearly illustrate the agony of a Japanese people who have struggled with problems of modernity (see Chapter 2 onward).

As an Islamic critic of postmodernism, Ziauddin Sardar, argues, it may be true that postmodernity sometimes appears just as the reverse of modernity for non-Western countries.³² For Japan, postmodernity has basically meant only the exchange of leaders from Europe to America. America has demonstrated strong leadership in various fields among developed countries after the Second World War. Japanese history after 1970 clearly shows that Japan has become more modernised and Westernised under America's influence. For instance, the U.S.-Japan Security Treatment was automatically renewed in June 1970, in spite of a significant campaign of opposition.³³ In July 1971, the first McDonald's hamburger shop was opened in the most fashionable street of Ginza, Tokyo.³⁴ In April 1983, Tokyo Disneyland was opened in Urayasu, Chiba prefecture, near Tokyo.³⁵

³¹ Andreas Huyssen explains that since the 1960s America has been leading postmodern culture "with its celebration of rock 'n' roll and folk music, of the imagery of everyday life and of the multiple forms of popular literature." Refer to Andreas Huyssen, "Mapping the Postmodern," in Jeffrey C. Alexander and Steven Seidman (eds), *Culture and Society: Contemporary Debates*, Cambridge: Cambridge University Press, 1990, p. 366. For Huyssen, 'postmodern' operates in a field of tension between tradition and innovation, conservation and renewal, mass culture and high art, in which the second terms are no longer automatically privileged over the first.

³² Sardar points out the old theory in postmodernity, and criticises, "far from being a new theory of liberation, postmodernism, particularly from the perspective of the Other, the non-western cultures, is simply a new wave of domination riding on the crest of colonialism and modernity." See Ziauddin Sardar, *Postmodernism and the other: the new imperialism of Western culture*, London, Chicago, Ill.: Pluto Press, 1997, p. 13.

³³ "Foto + nichiroku de saigen suru 365-nichi (365 Days Visualized by Photos and Journals)," *Nichiroku nijusseiki: 1970 (Daily Documents in the Twentieth Century: 1970)* Tokyo: Kōdansha, 1997, p. 16.

³⁴ McDonald's has held a particular attraction for the Japanese, and more than two thousand a day have visited and bought fast food. See "Makudonarudo ichigō-ten, Ginza Mitsukoshi ni kaiten (The First McDonald's Opened in Mitsukoshi, Ginza)," *Nichiroku nijusseiki: 1971 (Daily Documents in the Twentieth Century: 1971)* Tokyo: Kōdansha, 1997, pp. 2-5.

³⁵ Tokyo Disneyland has been a great success. The average number of annual visitors is about ten million. See "Yume to mahō no Tokyo Dezunīlando tanjō (The Birth of Tokyo Disneyland with Dream and Fantasy)," *Nichiroku nijusseiki: 1983 (Daily Documents in the Twentieth Century: 1983)*, Tokyo: Kōdansha, 1998, pp. 2-5.

The reception of American values can be counted as one of the characteristics of Japanese postmodernity; however, Americanism itself already had appeared in the Japan of the 1920s, although it was interrupted by the occurrence of the Pacific War. The Cultural Studies scholar, Yoshimi Shunya, states that American jazz music and Hollywood films fascinated the Japanese in the 1920s, and the fashion of both *mobo* (modern boy) and *moga* (modern girl) was an imitation of American culture.³⁶



Moga in 1929

Copied from *Nichiroku nijusseiki: 1929*, p. 1.

Whereas the influence of America was not pronounced after the war, Japan seemed gradually to change its model for modernisation from Europe to America.³⁷ In the early Taishō era (1912-1926), Japanese modernisation reached a provisional achievement, and the term modernism was frequently used in various disciplines. Jordan Sand explains that Japanese society moved from public Meiji '*bunmei* (civilisation)' to private Taishō '*bunka* (culture)' by the 1920s: "Taishō has been characterized as individualistic, in a reaction to the

³⁶ Yoshimi Shunya, "Teito Tokyo to modanitei no bunka seiji: 1920, 30-nendai e no shiza (Imperial Tokyo and the Cultural Politics of Modernity: the Perspective towards the 1920s and 1930s)," in Komori Yōichi et al. (eds), *Kakudai suru modanitei (Expanded Modernity)*, Tokyo: Iwanami Shoten, 2002, p. 15.

³⁷ On this point, the well-known scheme of Edward Said's orientalism – the Orient in the nineteenth century and before the Second World War was under the management of Britain and France, and after the war, America tried to control the Orient in the same way that European countries had previously done – should be modified for Japan. Edward Said, *Orientalism*, New York: Vintage, 1979, pp. 3-4.

public and nationalistic character of Meiji."³⁸ There is a view that sees an analogy between the history of the Taishō era and the history from 1970 onward.³⁹ That is, the mode of social life in the 1970s was essentially a modified version of that seen in the Taishō era.

5. The Continuity of Modernity

The postmodernist, Lyotard, has recently emphasised the perspective that the postmodern is to be regarded as part of the modern.⁴⁰ It is difficult to describe the complex relationship between the modern and the postmodern periods.⁴¹ The largest problem with many Japanese critiques is that many critics consider the 'modern' and the 'postmodern' as established facts, or examine the individual phenomenon without careful definition of terms. As a result, several confusions of usage can be recognised in their articles. In the field of Japanese literary studies, both Karatani and Komori articulate the modern and postmodern. However, even they combine the terms 'modernity' and 'modernism' – including other related terms – as if they were exchangeable notions. Komori declares that Japanese 'modernity' ended in 1989, when the USSR (Union of Soviet Socialist Republics) was practically dissolved.⁴² His perspective however would not be acceptable, as the closure of a communist country has meant the worldwide spread of capitalism. Modernity never ends. Moreover, if modernity has ended, it is

³⁸ Jordan Sand, "The Cultured Life as Contested Space: Dwelling and Discourse in the 1920s," in Elise K. Tipton and John Clark (eds), *Being Modern in Japan: Culture and Society from the 1910s to the 1930s*, Sydney: Australian Humanities Research Foundation, 2000, p. 99.

³⁹ Hirano Yoshinobu, *Murakami Haruki to saisho no otto no shinu monogatari (Murakami Haruki and The Stories of the Death about the First Husband)*, Tokyo: Kanrin Shobō, 2001, pp. 178-180.

⁴⁰ Jean-François Lyotard, "Rules and Paradoxes or Svelte Appendix," Brian Massumi (trans), *Cultural Critique*, Vol. 5, Winter 1986-87, p. 209.

⁴¹ Thus, as David Harvey says, "No one exactly agrees as to what is meant by the term, except, perhaps, that 'postmodernism' represents some kind of reaction to, or departure from, 'modernism'. Since the meaning of modernism is also very confused, the reaction or departure known as 'postmodernism' is doubly so." Mike Featherstone also states, "there is, as yet, no agreed meaning to the term 'postmodern' – its derivatives, the family of terms (...) are often used in confusing and interchangeable ways." See David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Cambridge MA and Oxford: Blackwell, 1990, p. 7, and Mike Featherstone, *Consumer Culture & Postmodernism*, London, California and New Delhi: Sage, 1991, p. 11.

⁴² Komori, "Maegaki," p. 9. According to Komori, 'postmodernism' came next with the following characteristics: more homogenised and universal consumption, weakness of historical sense, popularised culture, ingratiated production for the mass and relativity of American standard (p. 10).

difficult to understand why Sōseki's novels, published more than eight decades ago, can still fascinate his audiences today. I would argue that Sōseki's readers do not appreciate his novels only in spirit of nostalgia for the past, but find something in common between his period and the present (see Chapter 2). Komori himself used to call Sōseki 'a prophet' of the end of the twentieth century, since he felt the same scepticism towards Japanese modernisation as he saw in Sōseki's works.⁴³

This thesis often applies Western theories of Cultural Studies to analyse the works of Sōseki and Murakami. There are already a few articles by authors such as Fredric Jameson and Carl Cassegard that analyse their works from Western sociological perspectives.⁴⁴ On the other hand, there has conversely been a rejection by critics such as Suzuki Sadami and Gotō Michio of the application of Western theories to interpretations of Japanese modernisation; and an insistence that Japan has had an original process of modernisation.⁴⁵ In turn, there has also been a negative response from scholars such as Van Wolferen to the emphasis on aspects of Japanese uniqueness.⁴⁶ On the point of Westernised modernisation, Nakamura Mitsuo, one of the active participants in 'Kindai no chōkoku' in 1942, doubted the existence of the 'modern' in Japanese history, and Tomioka Kōichirō, followed by Nakamura, also argues that there is neither the 'modern' nor the 'postmodern' in Japan.⁴⁷ However, it is extreme to say that Japan experienced neither 'modern' nor 'postmodern' because they were unoriginal. This thesis does not mean to deal with general issues of modernity and postmodernity in Japan, but

⁴³ Komori Yōichi, *Seikimatsu no yogensha, Natsume Sōseki (Natsume Sōseki as a Prophet of the End of the Century)*, Tokyo: Kōdansha, 1999, p. 9.

⁴⁴ Fredric Jameson focuses on Sōseki's *Meian (Light and Darkness, 1916)* and Carl Cassegard analyses Murakami's works using the theory of Walter Benjamin. See Fredric Jameson, "Sōseki and Western Modernism," *Boundary 2*, Vol. 18, Fall 1991, pp. 123-141, and Carl Cassegard, "Murakami Haruki and the Naturalization of Modernity," *International Journal of Japanese Sociology*, Vol. 10, 2001, pp. 80-92.

⁴⁵ Suzuki Sadami, "Globalization, Cultural Nationalism, Multiculturalism and Literature in Modern and Contemporary Japan," *Proceedings of International Symposium of International Research Center for Japanese Studies*, University of Sydney, 10-13 November 2003, p. 107, and Gotō Michio, "Kaikyū to shimin no genzai (The Present of Class and Citizen)," Ishii Nobuo et al., *Modanizumu to posutomodanizumu (Modernism and Postmodernism)*, Tokyo: Aoki Shoten, 1988, p. 173.

⁴⁶ Van Wolferen, *The Enigma of Japanese Power: People and Politics in Stateless Nation*, pp. 263-264.

⁴⁷ Tomioka Kōichirō, "Shōwa no waraenai kigeki: Yokomitsu Riichi, *Ryoshū (Non-humorous Comedy in the Shōwa Era: Yokomitsu Riichi's Loneliness on a Journey)*," *Shinchō*, Vol. 85, No. 12, 1988, pp. 173-174.

to concentrate on a discussion of how Sōseki and Murakami have recognised their periods and how they have illustrated Japanese modernity in their works.

In contemporary scholarship, Anthony Giddens has offered a substantial model of the process of modernisation in Europe from about the seventeenth century onward.⁴⁸ Although he concentrates on European society, this is in fact a model that can be applied to any modernising society, including Japan.⁴⁹ Giddens considers four unified institutional dimensions to be characteristics of modernity – capitalism, industrialism, surveillance and military power. These four dimensions match the slogans of Meiji Japan – *bunmei kaika* (civilization and enlightenment), *fukoku kyōhei* (rich nation, strong military) and *shokusan kōgyō* (encouragement of industries). The Meiji government questioned how to make the government stable, how to catch up with Western nations, and how to enrich the nation through industrialisation.⁵⁰ Moreover, Giddens' concept of modernisation focuses on the discontinuity that separated modern social institutions from the traditional social orders in European countries: "The modes of life brought into being by modernity have swept us away from *all* traditional types of social order, in quite unprecedented fashion."⁵¹ At the same time, Giddens consistently insists on the continuity between the modern and the postmodern periods; modernity is not finished yet, and "rather than entering a period of post-modernity, we are moving into one in which the consequences of modernity are becoming more radicalised and universalised than before."⁵² Therefore, Giddens calls the contemporary epoch 'late' or 'high' modernity, and tries to explain the modes in current society using the dimensions of modernity outlined above.

⁴⁸ Giddens explains that modernity is "modes of social life or organisation which emerged in Europe from about the seventeenth century onward and which subsequently became more or less worldwide in their influence." See Anthony Giddens, *The Consequences of Modernity*, Stanford: Stanford University Press, 1990, p. 1.

⁴⁹ The author of *Anthony Giddens: The Last Modernist* (New York: Routledge, 1998), Sijepan G. Mestrovic criticises that Giddens has very little to mention about non-western society. However, Giddens' perspective still provides a good theoretical framework for the analyses of modes of modern Japan, because modernity was essentially introduced to Japanese society by European countries.

⁵⁰ See David J. Lu, *Japan: A Documentary History*, New York: M.E. Sharpe, 1997, p. 345.

⁵¹ Giddens, *The Consequences of Modernity*, p. 4.

⁵² *Ibid.*, p. 3.

The postmodernist, Daniel Bell, argues that the universe has already moved onto post-industrial society, which relies on service industries, knowledge-production, and information technology to create wealth.⁵³ David Harvey also explains that the time and space have become overwhelmingly compressed, and we live in a 'global village' of telecommunications, or are on board 'spaceship earth', and live with economic and ecological interdependencies.⁵⁴ Jeff Lewis clearly summarises the difference between the modern and the postmodern as in the following "Table 1.1."⁵⁵ However, such division is too general to apply for Japanese society.

| The modern | The postmodern |
|---------------------|----------------------------|
| Enlightenment | Post-Enlightenment |
| Logic-centred | Image/media |
| Scientific method | Chaos/Quantum |
| Absolute truth | Relativism |
| Humanism/liberalism | Cultural specificity |
| Homogenous | Heterogeneous |
| Europe-centred | Global/multicultural |
| Universal laws | Deconstruction |
| Social structure | Individual pleasure |
| Industrialism | Post-industrialism |
| Materialism | Symbolism |
| Atoms | Information |
| Patriarchy | Sexual Fluidity |
| High art | Popular media |
| Chronology | Time/space compression |
| Broadcast | Multiple creators |
| Reality | Simulation |
| Conclusion | Inconclusive/language play |

At least in the 1970s, any decisive modes of postmodernity had not yet appeared in Japanese society. Japan still remained in an industrialised society, and environmental destruction such as air pollution and water contamination gave incredible damage to the health of the Japanese and became a serious problem

⁵³ Daniel Bell, *The Coming of Post-industrial Society*, New York: Basic Books, 1999[1973], pp. 115-117.

⁵⁴ Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, p. 240.

⁵⁵ Jeff Lewis, *Cultural Studies – The Basics*, London: SAGE, 2002, p. 17.

after 1967.⁵⁶ In 1993, the damage by high level of dioxin was added to the environmental issue, which was produced as a result of burning of industrial and ordinary waste.⁵⁷

Although some phenomena of postmodernity such as globalisation and computer networking are recognised today, these do not mean the end of modernity. It is only relatively recent that globalisation and environmental issue have caught the attention of many Japanese.⁵⁸ Contemporary Japan can be called 'postmodern'. However, for Japanese history, postmodernity neither constitutes a complete break with modernity, nor presents itself as anti-modernity. Jürgen Habermas has already noted that modernity is an unaccomplished project, and "instead of giving up modernity and its project as a last cause, we should learn from the mistakes of those extravagant programs which have tried to negate modernity."⁵⁹ Similarly, Japanese modernity has not finished yet, and has become more radical and rather difficult. An awareness of these complexities is a necessary background to any study of Murakami and Sōseki today.

⁵⁶ See "Niigata Minamata-byō, Itai Itai-byō, Yokkaichi zensoku: Ah, kōgai Nippon! (Niigata Minamata Disease, Agonizing Disease, Yokkaichi Asthma: Alas, Polluted Japan!)" *Nichiroku nijusseiki: 1967 (Daily Documents in the Twentieth Century: 1967)*, Tokyo: Kōdansha, 1997, pp. 6-8.

⁵⁷ See "Mōdoku 'Daiokishin' bonyū kara kenshutsu (Detection of Deadly Poison 'Dioxin' from Mother's Milk)," *Nichiroku nijusseiki: 1993 (Daily Documents in the Twentieth Century: 1993)*, Tokyo: Kōdansha, 1999, pp. 6-8.

⁵⁸ In 1994, Ministry of Posts and Telecommunications in Japan announced the plan of multi-media networking society. See "Mini-jiten: 1994-nen no kīwādo (Small Dictionary on Key Words in 1994)," *Nichiroku nijusseiki: 1994 (Daily Documents in the Twentieth Century: 1994)* Tokyo: Kōdansha, 1999, p. 42.

⁵⁹ Jürgen Habermas, "Modernity versus Postmodernity," Seyla Ben-Habib (trans), *New German Critique*, No. 22, Winter 1981, p. 11.

Chapter 2: Bridging Sōseki (1867-1916) and Murakami (1949-)

1. Beyond Genres of Prose Fiction

There are three stages of the history of Japanese *shōsetsu* (prose fiction): as the first stage, Japanese modern prose fiction must be traced back to *gesaku* (playful writing) in the Edo period; the second stage covers the literature from the mid-Meiji era (around 1890) to the mid-Shōwa era (the 1960s); the third period begins at the end of the unrest of the 1960s and the outset of Japanese unprecedented economic growth.¹ In general, Sōseki is regarded as a modern author of the second stage; conversely, Murakami belongs to the third stage and is often called a postmodern author. Regarding the boundary between Sōseki and Murakami, similar arguments have been often made.² However, beyond the classification of modern and postmodern, the works of Sōseki and Murakami deal with the similar themes concerning modernity.³ Murakami's novels capture postmodern society on the surface only. This chapter generally points out the similarities between Sōseki and Murakami, focusing on their works.

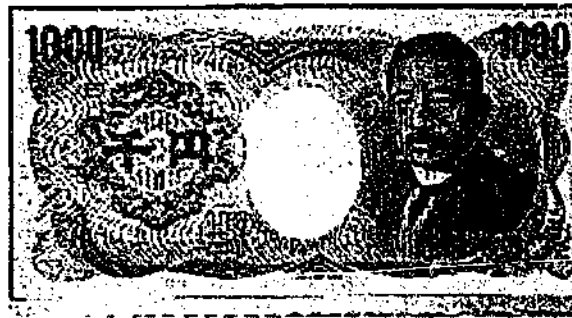
Sōseki is a celebrated author and his works are the most popular subjects for literary critics. His novels retain a great charm for Japanese people, even eight

¹ Miyoshi Masao, *Off Center: Power and Culture Relations between Japan and the United States*, Cambridge, Massachusetts: Harvard University Press, 1991, pp. 19-27.

² For instance, Donald Keene explains that Sōseki is the greatest Japanese writer of modern times. See Donald Keene, *Dawn to the West: Japanese Literature of the Modern Era (Fiction)*, New York: Holt, Rinehart and Winston, 1984, p. 305. On the other hand, a literary critic and translator of the works of both Sōseki and Murakami, Jay Rubin, states: "Murakami has created an original, immediately recognizable style marked by humour, lightness, simplicity, and clarity," revolutionizing "Japanese fictional style, nurturing new, urban, cosmopolitan, and distinctly American flavoured tastes in Japanese writing." Refer to Jay Rubin, "Murakami Haruki's Two Poor Aunts Tell Everything They Know About Sheep, Wells, Unicorns, Proust, Elephants, and Magpies," in Stephen Snyder and Philip Gabriel (eds), *Ōe and Beyond: Fiction in Contemporary Japan*, Hawaii: University of Hawaii Press, 1999, p. 177.

³ For instance, Dennis Washburn states, "the predicament caused by the conflict between the ideal and the practical, by the need to assert individuality in the face of isolation and alienation, and by the loss of absolute values and the emergence of a relativistic worldview is the fundamental issue Sōseki addresses again and again in his fiction." It is highly possible to exchange the term 'Sōseki' for 'Murakami' in this Washburn's statement. See Dennis Washburn, *The Dilemma of the Modern in Japanese Fiction*, New Haven: Yale University Press, 1995, p. 179.

decades after his death. According to the 'Popularity Contest for Japanese Authors in the Millennium' organized by the *Asahi Newspaper*, Sōseki was chosen as the most popular author of the past thousand years.⁴



Sōseki's Portrait in Contemporary Currency, 1,000 Yen
Copied from Marius B. Jansen, *The Making of Modern Japan*, 2000, photo. 36.

Outside Japan as well, Sōseki has been considered "one of the dozen or so greatest writers of the 20th century."⁵ Sōseki's selected works are read in seventeen languages today outside of Japan.⁶ A British researcher of Japanese modern literature, Stephen Dodd, analyses Sōseki's popularity, and contends that his works are full of excellent discernment about Japan, which was forced to become modernised by the Western countries, and many developing countries still experience the same thing now.⁷ Indeed, Sōseki's contemporary readers often discover strong links between their period and the Meiji era. For instance, Handō Kazutoshi says, "we can read Sōseki's novels as contemporary literature. [...] His period is similar to the post-modern times. The themes he focused on are still fresh for us."⁸ Charlie Stevens also writes, "reading Sōseki's comments on

⁴ *Asahi Shinbun (Asahi Newspaper)*, [Tokyo] 29 Jun. 2000, Morning ed.: 16. The total number of votes was 20,569 and Sōseki received 3,516 poll votes as the most popular author. In this connection, Murakami was chosen as the 12th popular author, having 364 poll votes.

⁵ "An Exquisite Study of Loneliness" 19 August 1998, URL http://www.amazon.jp/exec/obidos/ASIN/0895267152/qid=1058070413/sr=2-1/ref=sr_2_1/002-9183387-8168813 accessed on 13 July 2003.

⁶ Kenmochi Takehiko, "Kaigai no Sōseki bungaku (Sōseki's Literature in Overseas Countries)," *Natsume Sōseki jiten (Dictionary of Natsume Sōseki)*, Spec. issue of *Kokubungaku*, 1990, pp. 388-393. Among Sōseki's novels, *Kokoro* is most appealing to the overseas readers, and was chosen one of the top ten literary works of the twentieth century. See Harold K. Bush, "Top Ten," *Grand Connections*, Saint Louis University, 6-5, Dec. 1999. URL http://www.slu.edu/publications/gc/v6-5/top_ten.shtml accessed on 23 June 2003.

⁷ Stephen Dodd, "Gei shōsetsu no bunmyaku de yomu (Reading from the Context of Gay Novel)," *AERA Mook*, Vol. 41, Tokyo: Asahi Shinbunsha, 1998, p. 144.

⁸ Handō Kazutoshi, "Bungō Sōseki, jidai o chōetsu (Literary Master, Sōseki beyond His Era)," *Asahi Shinbun (Asahi Newspaper)*, [Tokyo] 29 Jun. 2000, morning ed., p. 16. Translation mine.

Japanese society at the time (end of the 19th/beginning of 20th century Japan), then considering the ultimate result of the Meiji cultural 'revolution' (the emphasis on Western science and Eastern philosophy which led to militaristic ultra nationalism), and then again the state of Japan today and it is clear that Sōseki's comments are not outdated."⁹ This phenomenon implies that present day Japan is a clear extension of the society that was established after the Meiji Restoration.

Murakami is the leading novelist of contemporary Japan and has made a remarkable commercial success in the publishing world. Particularly, his *Noruei no mori* (*Norwegian Wood*, 1987) received a marvellous response from his audience, selling more than four million copies, a best-selling record for Japanese literature.¹⁰ Outside Japan as well, Murakami is one of the most favoured Japanese novelists of Western readers.¹¹ Murakami's works have been translated into fifteen languages, and almost all of his novels have English versions.¹² Despite such good reputation in the market, or maybe due to his enormous popularity, Murakami's works are sometimes assessed inadequately.¹³ That is, his

⁹ Charlie Stevens, "Stray Sheep," 29 August 2002, URL http://www.amazon.com/exec/obidos/tg/detail/-/0399506136/qid=1058075100/sr=1-6/ref=sr_1_6/002-9183387-8168813?v=gance&s=books accessed on 13 July 2003.

¹⁰ See Murakami Haruki, "Murakami Haruki kuronikuru (Murakami Haruki Chronicle)," *Kitarubeki sakka-tachi (The Shape of Literature to Come)*, Tokyo: Shinchōsha, 1998, pp. 180-181.

¹¹ For an overseas reputation of Murakami's works, see *Kokubungaku: Kaishaku to kanshō (Japanese Literature: Interpretation and Appreciation)*, Vol. 40, No. 4, Mar. 1995, pp. 104-118.

¹² "Gurōbaru-jidai no Murakami Haruki (Murakami Haruki in Globalizing Period)," *AERA Mook*, No. 75, 2001, pp. 108-109. An American researcher on Murakami Haruki, Matthew Strecher, explains, "The reason Murakami has done so well both in and out of Japan is the fact that he has brought Japan up to date, offering an alternative picture of Japanese culture that shows how one can affect foreign cultural icons – Levi's, Budweiser beer, The Beatles – and still be "Japanese." See Matthew Strecher, *Haruki Murakami's The Wind-up Bird Chronicle: A Reader's Guide*, London, New York: Continuum Pub Group, 2002, p. 83.

¹³ For example, compared with Ōe Kenzaburo, Miyoshi's evaluation towards the works of Murakami is extremely low. See Miyoshi, *Off Center*, p. 237. For Japanese feminists, Murakami's novels are not welcomed either. Ueno Chizuko criticises the conservativeness of Murakami's characters in *Hear the Wind Sing* (1979), remarking the speech styles distinctively classified into genders; gender assignments of personal pronoun such as Boku (masculine I) and Watashi (feminine I), Anata (masculine you) and Kimi (feminine you) and typical ending markers such as -yo, -no and -wa of female conversations. Ueno calls Murakami's expressions in conversations 'classic', and wonders if the female students really used such feminine words even in the 1970s. See Ueno Chizuko, *Ueno Chizuko ga bungaku o shakaigaku suru (Ueno Chizuko Analyses Literature from Sociological Perspective)*, Tokyo: Asahi Shinbunsha, 2000, p. 43. A feminist author, Ogura Chikako defines the personality of Watanabe – egoist, frivolous and insincere. Watanabe is not popular among Japanese feminists. See Ueno Chizuko, Tomioka

literature is categorised as popular culture, not high culture. On the whole, Sōseki is considered a representative author of *jun-bungaku* (pure literature), while Murakami belongs to novelists of *taishū-bungaku* (mass literature). Hence Murakami lost the Akutagawa Literary Award given for *jun-bungaku* twice, with *Kaze no uta o kike* (*Hear the Wind Sing*, 1979) and *Pinbōru, 1973* (*Pinball, 1973*, 1980).¹⁴ The Japanese winner of the Nobel Prize for Literature in 1994, Ōe Kenzaburo, separates his works from Murakami's, saying: "Murakami's target lies outside the sphere of *junbungaku*, and [...] there is nothing that directly links Murakami with postwar literature of the 1946-1970 period."¹⁵ There is another view that sets Murakami's works somewhere between *jun-bungaku* and *taishū-bungaku*.¹⁶ For today's literary critics, however, the argument over whether Murakami's literature is *jun-bungaku* or *taishū-bungaku* is not productive.¹⁷ Such categories of literature have become very vague, and the distinction between high culture and popular culture has collapsed. Beyond such genres, Murakami's novels are possible to read either as serious novels for criticism or as casual novels for entertainment. Saitō Minako argues that the theoretical boom of structuralism and poststructuralism in the 1980s labelled Murakami as a postmodern author, while his works can be read from various perspectives.¹⁸ It should be remembered that even Sōseki's literature, regarded as Japanese canon

Taeko and Ogura Chikako, "Murakami Haruki," *Danryū bungakuron (Literary Studies of Men's Writers)*, Tokyo: Chikuma Shobō, 1992, p. 257. The gender division in *Norwegian Wood* is traditional, rather conservative. The unfairness between men and women clearly appears in their names. The male students are always called by their family names, usually with a title of honour "kun" or "san"; conversely, the female characters are addressed their first names only. It can be said that Watanabe's usage of Japanese affixing shows how he thinks of others.

¹⁴ Regarding the Literary Awards, Murakami cynically writes that the standard of nomination is very ambiguous. See Murakami Haruki and Anzai Mizumaru, *Murakami Asahidō no gyakushū (Revenge of Murakami Asahi Shop)*, Tokyo: Asahi Shinbunsha, 1986, p. 31.

¹⁵ Ōe Kenzaburo, "Japan's Dual Identity: A Writer's Dilemma," in Miyoshi Masao and H.D. Harootunian (eds), *Postmodernism and Japan*, Durham and London: Duke University Press, 1989, p. 200.

¹⁶ Matthew Strecher argues that his literature "stands somewhere between the inventive, experimental texts of Ōe, and the highly formulaic, entertaining yet monotonously uniform novels of Akagawa Jirō." See Matthew Strecher, *Dance with Sheep: The Quest for Identity in the Fiction of Murakami Haruki*, Ann Arbor, MI: Center for Japanese Studies, The University of Michigan, 2002, p. 31.

¹⁷ Murakami admits literary genres, but he says that characteristics of genres are changeable for each other. He also declares that he seeks to explore 'new types' of pure literature with his novels. See Murakami Haruki, "Monogatari no tame no bōken (The Adventure for the Story)," *Bungakukai (Literary World)*, August 1985, p. 58, 67.

¹⁸ Saitō Minako, *Bundan Aidoru-ron (Theory of Idols in Literary Circles)*, Tokyo: Iwanami Shoten, 2002, p.4, 27.

today, used to receive relatively lower reviews as mass literature, compared with his period's key author, Mori Ōgai's works.¹⁹

2. The Dilemma of Modernity

Some articles briefly deal with the similarity between the works of Sōseki and Murakami.²⁰ Among them, Yoshimoto Ryūmei argues that Sōseki focused on the untrustworthy mind of a respectable man with social power; conversely, Murakami depicts the honesty of an ordinary person with no status.²¹ In my view, the protagonists of the works of Sōseki and Murakami attempt to be ethical for the best. Regarding his literary theme, Murakami states: "What I write are stories in which the hero is looking for the right way in this world of chaos."²² His statement essentially speaks for Sōseki. Sōseki and Murakami lived in chaotic worlds, in which wars and terrors frequently occurred. As a result of being ethical, their protagonists are isolated, and in conflict with a problematic society, blindly proceeding to modernisation. Furthermore, they are utterly ordinary people, not heroes. In Murakami's novels, the protagonists are suddenly involved in something unusual.²³

This thesis does not discuss the influence of Sōseki's works on Murakami's. Murakami is a good reader of Sōseki's works; however, as well

¹⁹ Tsushima Yūko, Komori Yōichi and Ishihara Chiaki, "Kanaedan: ugoku onna to ugokanai onna – Sōseki bugaku no joseitachi (Round Table: Active women versus Passive women in Sōseki's novels)," *Sōseki Kenkyū*, No. 3, 1994, pp. 3-4.

²⁰ Jay Rubin points out a man's agony to understand his wife entirely between Ichiro in *The Wayfarer* and Toru in *The Wind-up Bird Chronicle*. See Jay Rubin, "Sekkesu to rekishi to kioku: Murakami Haruki *Nejimaki-dori kuronikuru* (Sex, History and Memory: Murakami Haruki *The Wind-Up Bird Chronicle*)," *Shinchō*, Vol. 92, No. 2, Feb. 1995, p. 257. Kojima Nobuo indicates the similarity of character between Tsuda in *Light and Darkness* and Toru in *The Wind-up Bird Chronicle*. See Kojima Nobuo, "*Nejimaki-dori kuronikuru no kareta ido* (The Waterless Well in *The Wind-up Bird Chronicle*)," *Shinchō*, Vol. 92, No. 12, Dec. 1995, p. 243. Katō Norihiro says that Sōseki and Murakami are linked for each other, because both of them focus on the meaning of life. See Katō Norihiro, "Murakami Haruki no tatteiru basho (The Place Where Murakami Haruki Is Standing)," in Katō Norihiro et al., *Murakami Haruki*, Tokyo: Shōgakukan, 1997, pp. 17-18.

²¹ Yoshimoto Ryūmei, "*Dansu, Dansu, Dansu no miryoku* (The Appeal of Dance, Dance, Dance)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 02*, Tokyo: Wakakusa Shobō, 1999, p. 221.

²² Howard French, "The Word on Terror," *The Sunday Age*, 4 November 2001, p. 10.

²³ Steven Poole, "Tunnel Vision," *The Guardian*, 27 May 2000, URL <http://www.guardianunlimited.co.uk/archive/article/0,4273,4022565,00.htm> accessed on 19 September 2000.

known, he received more direct influence from American authors.²⁴ The analysis of selected works of Sōseki and Murakami can demonstrate the continuity between the modern and the postmodern periods in Japan. Marius Jansen argues, "Meiji Japan was, after all, the first, and in some respects is still the only, latecomer to modernization to make a successful bridge between indigenous institutions and values and imported technology and techniques."²⁵ However, it is not deniable that inside Meiji Japan there were lots of confusions and contradictions in the process of modernisation. Some features of modernity such as bureaucracy have been unsolved, and extended until after the Second World War.

Sōseki, born in 1867 and died in 1916, was an eyewitness to the problematic processes of Meiji Japan. Murakami, as part of the first postwar generation, experienced the renaissance and development of Japan after the Second World War.²⁶ Focusing on the relationship between the individual and history, the works of Sōseki and Murakami illustrate how dramatically Japanese society has changed over the last hundred years, and how sensitively ordinary people reacted towards such transformations. The reason that Sōseki's works are still read today is that our society has characteristics of modernity; likewise, Murakami's so-called postmodern novels show us that modernity has not yet come to completion. Sōseki was very aware of the fact that even personal and trivial matters were definitely related to the movement of the nation-state and the world.²⁷ Similarly, for Murakami, as his novels (e.g. *The Wind-up Bird Chronicle*) illustrate, miscellaneous matters were connected to each other within the national history.

²⁴ Apart from the purely literary influence, Murakami states that he enjoyed the movie *Sorekara* (*And Then*) based on Sōseki's novel. See Murakami and Anzai, *Murakami Asahidō no gyakushū*, p. 162.

²⁵ Marius Jansen, "The Meiji States: 1868-1912," in Tim Megarry (ed.), *The Making of Modern Japan*, Dartford, Kent: Greenwich University Press, 1995, p. 83.

²⁶ Watanabe Kazutami writes that Murakami is an author who experienced the change of the city caused by advanced economic growth. See Watanabe Kazutami, "Kaze to yume to kokyō: Murakami Haruki o megutte (Wind, Dream and Homeland: On Murakami Haruki)," Katō Norihiro et al., *Murakami Haruki*, Tokyo: Shōgakkan, 1997, pp. 51-52.

²⁷ Komori Yōichi, *Seikinatsu no yogensha, Natsume Sōseki (Natsume Sōseki as a Prophet of the End of the Century)*, Tokyo: Kōdansha, 1999, p. 36.

In his famous essay, 'Kindai Nihon no kaika' (The Civilisation of Modern-day Japan, 1911), Sōseki argues that civilisation in general aims at efficiency and development with the support of technology, but a paradox here arises: "The more civilization progresses, the more intense the competition becomes, only adding to the difficulty of our lives. [...] Civilization has attained its present triumph, but 'civilization' in this sense means only that our general standard of living has risen; it does not mean that the pain of existence has been softened for us to any extent" (CMJ, 269).²⁸ Sōseki also distinguishes the 'externally motivated' civilisation of modern-day Japan from the 'internally motivated' Western civilisation, and highlights that Japan has experienced numerous changes during an extremely short period.²⁹ The movement of modernisation removed Japanese tradition from Meiji society rapidly, sometimes violently. Sōseki says, "it is like sitting at a dinner table and having one dish after another set before us and then taken away so quickly that, far from getting a good taste of each one, we can't even enjoy a clear look at what is being served" (CMJ, 278). As a result of an 'externally motivated' and immediate civilisation, Sōseki notes that the Japanese cannot help feeling a sense of emptiness, dissatisfaction and anxiety, and succumbing to a nervous breakdown. Sōseki does not have clear solution to the problem of Japanese modernity. At the end of the essay, he concludes only that, "we probably should go on changing through internal motivation while trying our best to avoid a nervous breakdown" (CMJ, 283). Sōseki was not against westernisation, as he majored in English literature. He was seeking a way to go beyond European modernisation. As Terry Eagleton argues, if the term postmodernity alludes to "a style of thought which is suspicious of classical notions of truth, reason, identity and objectivity, of the idea of universal progress or emancipation, of single frameworks, grand narratives or ultimate grounds of

²⁸ "The Civilization of Modern-day Japan" was originally the lecture that Sōseki delivered in August 1911 in Wakayama prefecture, organised by the *Asahi Shinbun* (the *Asahi Newspaper*).

²⁹ If modernity in the West began after the Industrial and Agrarian Revolution at the end of the eighteenth and beginning of the nineteenth centuries, as Sōseki argues, Japanese modernity was the compressed model of European modernity, which was introduced to Japanese society approximately in the fifty years between the Meiji Restoration (1868) and the early Taisho era (in the 1910s). For the Western modernisation, refer to the following essay: Arnold Toynbee, "Lectures on the Industrial Revolution in England," 1884, URL

<http://socserv2.socsci.mcmaster.ca/~econ/ugem/3ll3/toynbee/indrev> accessed on 15 October 2003.

explanation," Sōseki can be called a 'postmodern' author.³⁰ He was sceptical of modernisation to a greater extent than any other Japanese authors in the Meiji era.

Sōseki's recognition of Japanese modernity often echoes in some conversations and scenes in his novels. His early works such as *Wagahai wa neko de aru* (*I Am A Cat*, 1905-06) and *Gubijinso* (*The Red Poppy*, 1907) directly reveal a critical attitude towards European modernisation. After *Sanshirō* (1908), Sōseki came indirectly to draw on the influence of modernisation in the daily lives of ordinary people.³¹ Sōseki knew that the modernisation of Japan was the desperate alternative taken under pressure of the West in order to survive as a nation-state, and none could stop or change the stream of westernisation. In his youth, Sōseki had to change his major from Chinese literature to English literature for his future success. In pre-modern Japan, many among the intelligentsia initially learned Chinese literature and the traditional Confucian, and Sōseki grew up with Chinese tastes. Thus, Sōseki himself felt the pain of modernisation. His cultural memory was, so to speak, cut off, when Japanese modernisation began. He was not so optimistic as to believe that Japan had become a first-class power, because of victory in the Russo-Japanese War (1904-05). Sōseki did not deny the necessity of modernisation in Japan; at that same time, he criticised favourable admirers of the West. Sōseki wondered how happiness could be equated with development. In order to overcome the problematic modernity, he found the solution in that the Japanese had to become motivated by a need of modernisation, get their priorities in order, and actively choose their own requirements.

Many similar things happened in postwar Japanese society as had happened in the process of modernisation in Sōseki's period; it was rapid renaissance proceeding to economic development after the defeat of the Pacific War. There is a recent view that the democracy America introduced to postwar

³⁰ Terry Eagleton, *The Illusions of Postmodernism*, Oxford and Cambridge: Blackwell, 1996, p. vii.

³¹ For the change of Sōseki's critical attitude, refer to my paper, "Natsume Sōseki no ibunka taiken to shōsetsu ni egakareta gaikokujin: Mājinaru-man no shiten kara (The Cross-cultural Experience of Natsume Sōseki and the Depiction of Non-Japanese in His Novels: From the Viewpoint of a Marginal Man)," in Uchida Michio (ed.), *Bungaku no kokoro to kotoba (Sentiment and Language in Literature)*, Tokyo: Shichigatsudō, 1998, pp. 59-69.

Japan was adjusted for the political purpose of American occupation.³² In 1960, the opposition politicians, labourers, Socialists and students conducted huge demonstrations against the ratification of the Japan-U.S. Security Treaty.³³ It was the first great disagreement towards the American 'adjustment' by Japanese mass society. However, in the Diet, the revised treaty was smoothly approved by majority rule of the government party. In the same way that Meiji Japan obtained enormous influence from Europe, America overall took the initiative in postwar Japanese politics and economy. Even in Japanese literature, there is a view that Japanese literary circles could not have carried on without America.³⁴ Regarding economic development, it only took twenty years for Japan to become the second biggest country, in terms of GNP, in the world, starting from nothing in ruined Tokyo. Precisely, in 1956, the Economic Planning Agency already announced that the 'postwar period' of Japan had finished, judging from the country's favourable economic growth.³⁵

After the mid 1970s, Japanese economic growth attracted worldwide attention. In 1979, Ezra Vogel published *Japan as Number One: Lessons for America*, which highly praised Japanese institutions, in terms of economic productivity and its ability to govern efficiently, to educate its citizens, to control crime, to alleviate energy shortages, and to lessen pollution. Such evaluation made most Japanese people misunderstand that Japan had become a leading

³² Sakai Naoki, *Shizan sareru nihongo, nihonjin (Stillbirth of Japanese Language and People)*, Tokyo: Shinyōsha, 2001[1996], p. 148.

³³ The new Japan-U.S. Security Treaty allowed the American military service to build the base camp in Japan. At that time, about one hundred thousand people joined the demonstration. See "Anpo hantai de nihonjū ga sōzen, unmei no rokugatu jūgonichi: Kokkai kōnai de gakusei ga shinda (Uproarious Japan Opposed to Japan-U.S. Security Treaty, the Fate of 15 June: The Student Was Killed in the Parliament)," *Nichiroku nijusseiki: 1960 (Daily Documents in the Twentieth Century: 1960)*, Tokyo: Kōdansha, 1997, pp. 2-5.

³⁴ Katō Norihiro, *Amerika no kage (Shadow of America)*, Tokyo: Kōdansha, 2000[1995], p. 43.

³⁵ "Maikā gannen: Waga ya ni kuruma ga yatte kita (The First Year of 'My Car': The Car Came to My House)," *Nichiroku nijusseiki: 1959 (Daily Documents in the Twentieth Century: 1959)*, Tokyo: Kōdansha, 1997, pp. 29-31. In that period, the middle-classed Japanese family became wealthy enough to have a car, as well as a TV set, a washing machine and a refrigerator. The Korean War, which occurred in 1950, stimulated Japanese economy positively in the early stage, asking emergency demands of the United Nations Troops. Refer to "3-nenkan de 516-man mono giseisha no kage de 'Chosen tokuju': 35-oku 6000-man doru to Nihon (Victims of 5.16 Million for Three Years with 'Korean Special Procurement': 35 Hundred and 60 Million US Dollars and Japan)," *Nichiroku nijusseiki: 1950 (Daily Documents in the Twentieth Century: 1961)*, Tokyo: Kōdansha, 1997, pp. 3-5.

country – ‘a first-class power’ (to use Sōseki’s words) in various fields. The optimism of Japanese society in the 1980s was a parallel to the delight of Meiji Japan that followed victory in the Russo-Japanese War. Furthermore, Japanese society in the 1980s strengthened nationalism, and emphasised the uniqueness and the superiority of Japanese culture.³⁶ Murakami, however, had no constructive impression of Japanese economic prosperity. For him, the 1980s seemed to have changed Japan for the worse towards advanced capitalist society; there was political ideas and morality in the 1960s, and the 1970s was still moderate.³⁷ In the 1980s, principle and moral vanished, and instead a ‘money-talks’ society emerged. In *Dansu, Dansu, Dansu (Dance, Dance, Dance, 1988)* the narrator says: “Things were a lot simpler in 1969. All you had to do to express yourself was throw rocks at riot police. But with today’s sophistication, who’s in a position to throw rocks? [...] Everything is rigged, tied into that massive capital web, and beyond this web there’s another web. Nobody’s going anywhere” (*DDD*, 55). Murakami’s view echoes the following statement of Jean Baudrillard: “At some point in the 1980s, history took a turn in the opposite direction. Once the apogee of time, the summit of the curve of evolution, the solstice of history had been passed, the downward slope of events began and things began to run in reverse.”³⁸ Murakami believes that history has continued and there is no break between the present and the past.³⁹ The main cause of the problematic modernity of the 1980s was in previous Japanese history. That is why Murakami shows such interest in ‘history’ in his novels.

The most important thing is to distinguish the ‘modernity to be accepted’ from the ‘modernity to be overcome’. The former can be called ‘good modernity’ and the latter ‘false modernity’. The ‘good modernity’ is, for instance, the

³⁶ Karel van Wolferen, *The Enigma of Japanese Power: People and Politics in Stateless Nation*, London: Papermac, 1990, pp. 263-264.

³⁷ Murakami Haruki, “*Noruei no mori no himitsu (The Secret of Norwegian Wood)*,” *Bungei Shunjū*, April 1989, pp. 192-193, and “Murakami Haruki, kugiri no toshi o kataru (Murakami Haruki Talks about His Epoch-making Year),” *Asahi Shinbun*, 2 May 1989, evening ed., p. 7.

³⁸ Jean Baudrillard, *The Illusion of the End*, Cambridge: Polity Press, 1994 [1992], p. 10. Murakami’s literary world often focuses on the themes that Baudrillard argued in his books. For instance, in *Dance, Dance, Dance*, Murakami illustrates that reality no longer exists, and has been replaced by simulacra via the process of simulation, creation what Baudrillard calls the ‘hyperreal.’

³⁹ Murakami, “Murakami Haruki kuronikuru,” p. 188.

modernity that is democratic as well as radical, and which considers the right of the minority.⁴⁰ On the other hand, 'false modernity' is the social circumstance that characterises imperialism, over-management, cruel competition and manufacturing policy.⁴¹ For Sōseki and Murakami, the arts are representatives of good modernity to be achieved. In Sōseki's *Kusamakura* (*The Three-cornered World*, 1906), the narrator says, "thank heaven for all those who in devious ways by their art, bring tranquillity to the world, and enrich men's hearts" (*TCW*, 13). In Murakami's *Dance, Dance, Dance*, music is an essential strategy to survive in a troublesome society. It is obvious that much Western music is played in Murakami's works.⁴² Probably, the 'good modernity' is only archived by the effort of an individual, who aims to be decent. The heroes and heroines in the novels of Sōseki and Murakami attempt to be ethical. Nonetheless, being ethical cannot help but bring the individual into conflict with society (e.g. Daisuke in *And Then*), or isolation from society (e.g. Boku in *Dance, Dance, Dance*). This is the pain of Sōseki and Murakami. Both Sōseki and Murakami tried to explore the possibility of harmony between an individual and society through their works. For Sōseki and Murakami, it was very important to consider how the individual could survive in the process of modernisation. Sōseki explains his idea with the term 'jiko-hon'i (self-centeredness)': "Self-centeredness became for me a new beginning, [...] I resolved to write books, to tell people that they need not imitate Westerners, that running blindly after others as they were doing would only cause them great anxiety. If I could spell this out for them with unshakable proof, it would give me pleasure and make them happy as well" (*MI*, 297-298).⁴³ In one of his essays, Murakami also writes that the individual never defeats the powerful

⁴⁰ Gotō Michio, "Kaikyū to shimin no genzai (The Present of Class and Citizen)," in Ishii Nobuo et al., *Modanizumu to posutomodanizumu (Modernism and Postmodernism)*, Tokyo: Aoki Shoten, 1988, p. 174.

⁴¹ *Ibid.*, p. 191.

⁴² Aoki Tamotsu emphasizes the importance of music, particularly rock and jazz, in the 1960s. See Aoki Tamotsu, "Murakami Haruki and Contemporary Japan," in John Whittier Treat (ed.), *Contemporary Japan and Popular Culture*, Honolulu: University of Hawai'i Press, 1996, p. 268. Jay Rubin also states that 'rhythm' and 'game' are two important elements in Murakami's works. See Rubin, "Murakami Haruki's Two Poor Aunts Tell Everything They Know About Sheep, Wells, Unicorns, Proust, Elephants, and Magpies," p. 180, 189.

⁴³ Sōseki also states that he writes his literary works with the spirit of self-centeredness. Refer to Natsume Sōseki's speech, "Dōraku to shokugyō (Hobby and Occupation)" that was held in August 1911 in Akashi, Hyōgo prefecture.

system; however, through writing novels, he can show society his reason for being.⁴⁴ In other words, the literary activity is for them an endless struggle against society.

Sōseki and Murakami often illustrated their ambivalent feelings towards modernity. Most of their works present rather pessimistic plots. The fictional characters express their difficulty and disagreement in various ways. For instance, in Sōseki's *Kōjin* (*The Wayfarer*, 1912-13), Ichirō explains: "Man's insecurity stems from the advance of science. Never once has science, which never ceases to move forward, allowed us to pause. From walking to rickshaw, from rickshaw to carriage, from carriage to rain, from train to automobile, from there on to the dirigible, further on to the airplane, and further on an on – no matter how far we may go, it won't let us take a breath. How far it will sweep us along, nobody knows for sure. It is really frightening" (WAY, 285). And then, Ichirō confesses to his friend H, "To die, to go mad, or to enter religion – these are the only three courses left open for me" (WAY, 296). Karatani utters, "Sōseki depicted religion in *The Gate*, madness in *The Wayfarer* and suicide in *Kokoro*."⁴⁵ Equally, there are three endings expected for Murakami's characters that fail to adapt well to society – death, madness and religion. The Rat in *A Wild Sheep Chase*, Kizuki in *Norwegian Wood* and Gotanda in *Dance, Dance, Dance* commit suicide. Naoko and Reiko in *Norwegian Wood* suffer from mental disorders, and Naoko at the end takes her own life. Boku in *Dance, Dance, Dance* asks advice of the 'Sheep Man' like a client to a counsellor. Murakami may not describe religion directly, however, Tōru in *The Wind-up Bird Chronicle* who meditates at the bottom of the well reminds us of a Zen Buddhist. Murakami says that he remembered Sōseki's *Mon* (*The Gate*, 1910) when he wrote *The Wind-up Bird Chronicle*. In *The Gate*, Sōsuke takes Zen practise.⁴⁶ Needless to say, for Sōseki and Murakami, death, mental disability and religion were not ideal solutions to a problematic society.

⁴⁴ Murakami Haruki, *Uzumaki neko no mitsukekata* (*How to Find Out A Whirlpool-cat*), Tokyo: Shinchōsha, 1996, p. 71, 74.

⁴⁵ Karatani Kōjin, *Sōseki ron shūsei* (*Anthology of Sōseki Studies*), Tokyo: Daisan Bunmeisha, 1997[1992], p. 29.

⁴⁶ Murakami Haruki and Kawai Hayao, *Murakami Haruki, Kawai Hayao ni ai ni iku* (*Murakami Haruki Comes and Visits Kawai Hayao*), Tokyo: Iwanami Shoten, 1999 [1996], pp.99-100.

Their novels do not show the effective visions in order to achieve 'good' modernity, but illustrate their personal dilemmas.

3. The Change of Critical Attitude

In the beginning of their careers, Sōseki and Murakami were just observers of society. It can be said that they were critics, not activists. Keeping a distance from society and laughing at reality were their strategies to avoid nervous breakdowns. However, they each gradually noticed that such attitudes never led to the preferable situations, and each became more sympathetic towards the human drama.

In the late 1880s, when Sōseki was a youth, *jiyū minken undō* (the political movement for democratic rights) reached a peak, and finished with achievement of promulgation of the Great Japan Imperial Constitution in 1889. The proclamation of the Great Japan Imperial Constitution had the similar meaning to the student riots in 1970 of Murakami's period – the end of the anti-government movement. At that time, two distinct attitudes of 'politics' and 'non-politics' rowdily confronted one another among young people, but the latter gradually came to be the mainstream after 1889.⁴⁷ Sōseki did not join any political actions, and changed his major subject from architecture to English literature, and entered the Tokyo Imperial University in 1888. For Sōseki who majored in literature, there was no occupation but a scholar after graduation. 'Literature' was not included in the subjects with 'practical value' that the Meiji government strongly recommended.⁴⁸ His choice suggested that Sōseki belonged to the 'non-politics'

⁴⁷ See Kimura Naoe, *Seinen no tanjō: Meiji nihon ni okeru seijiteki jissen no tenkan (The Birth of the Youth: Conversion of Political Action in Meiji Japan)*, Tokyo: Shinyōsha, 2001[1998], pp. 14-15. Kimura focuses on the birth of *seinen* (young man) as a characteristic of Meiji Japan. Following Kimura's argument, *seinen* is introverted, considerate, and opposed to *sōshi* who is involved political action with showy performance. Michel de Certeau also argues that the idea of *seinen* appeared in the course of nineteenth century' modernisation. See Michel de Certeau, *Culture in the Plural*, Tom Conley (trans), Minneapolis: University of Minnesota Press, 1997, p. 88.

⁴⁸ See Fukuzawa Yukichi, *Gakumon no susume (Encouragement of Learning)*, David A. Dilworth and Hirano Umeko (trans), Tokyo: Sophia University, 1996, p. 2. Fukuzawa was the leading philosopher in the Meiji era, and his *Encouragement of Learning*, the best-seller in the Meiji period, originally began in 1872 and finished in 1876, and the first edition sold 200,000 copies.

generation, in contrast to his father-in-law, Nakane Shigekazu, who was a chief secretary of the House of Peers.

Sōseki's attitude, to have a distance from the Meiji government was reflected as the method of *hininjō* (intellectual, or aloof) in his early novel *The Three-cornered World*. In the novel, the narrator (painter) emphasises *hininjō* as an approach to the world. The term *hininjō* means an attitude of the artist to keep some distance from the object – like an observer, not a participant. In his essay “Yo ga *Kusamakura* (My *The Three-cornered World*, 1906)”, Sōseki explains his standing position: “All that I intended is to give the reader a certain impression – a beautiful impression. I didn't have any purpose other than that. Therefore, there is no plot or development of incidents.”⁴⁹ As well known, however, Sōseki abandoned *hininjō* and insisted on a more serious attitude towards his life afterwards. In a letter to his former student, Suzuki Miekichi, Sōseki denies the unrealistic lifestyle of the painter in *The Three-cornered World*, and declares his intention to write a novel with the spirit and seriousness of patriots who contributed to the Meiji Restoration.⁵⁰ One reason for Sōseki's change is that Shimazaki Tōson's *Hakai* (*The Broken Commandment*, 1906) was published in the same year. *The Broken Commandment* was the first and a memorable novel in the history of Japanese Naturalism, and its realism gave influence to other authors including Sōseki. Sōseki praised *The Broken Commandment* highly as a masterpiece. Especially, after *Mon* (*The Gate*, 1910), Sōseki did not write of majestic spectacles, but rather focused on tiny human dramas, and his observation of the human nature and society became more prudent and momentous.

In the beginning, Murakami showed a similar attitude towards Japanese society, ‘detachment’ in Murakami's word. The third person pronoun is frequently used in his works – *kare* (he), *kanojo* (she) and their plural forms. In general, the use of third person can establish a distance between the narrator and

⁴⁹ Natsume Sōseki, “Yo ga *Kusamakura* (My *The Three-Cornered World*),” *Bunshō Sekai* (*Article's World*), November 1906. I cite the translation by Sakaki Atsuko, in her book *Recontextualizing Texts: Narrative Performance in Modern Japanese Fiction*, p. 111.

⁵⁰ Refer to Sōseki's letter addressed to Suzuki Miekichi on 26 October 1906. Suzuki was an author who followed the romanticism of Sōseki's novels.

the object.⁵¹ For Murakami's generation, the student riots between 1968 and 1970 was amendment of the orbit of Japanese modernisation. However, it collapsed, and Murakami thereafter kept his distance from politics. By nature, he was not eager for political affairs. He majored in plays at Waseda University, and preferred to be an observer. Although Murakami often mentions the student riots in his early works, he has not aimed to make his readers to reconsider the meaning of the movement. His focus was to illustrate emptiness of young people in the 1970s. In order to avoid becoming too sentimental, Murakami took an attitude of 'detachment' in his works.⁵² In contrast to detachment, he had strong motivation to write on the 1970s. In the interview, Murakami states, "For our generation, the decade of the 1970s meant the settlement of the affairs of the 1960s. It seemed to be more meaningful to discuss the settlement than to mention the student riots directly. I strongly believed that someone ought to take responsibility to write the decade of the 1970s."⁵³ Certainly, his novels from his debut *Hear the Wind Sing* to *Norwegian Wood* are classified as stories of the 1970s. After that, his interest moved to the 1980s, and he wrote *Dance, Dance, Dance* (1988). Murakami states that he needed to draw out how the protagonist of *Hitsuji o meguru bōken* (*A Wild Sheep Chase*, 1982) could survive in the 1980s, when the values of the 1960s had totally vanished.⁵⁴

As Sōseki deserted *hininjō*, Murakami changed his stance from 'detachment' to 'commitment' after his stay in America – he uses the English words for these concepts.⁵⁵ Aoki Tamotsu argues, "Murakami unquestionably, portrays the everyday life of the average Japanese citizen; one is equally certain that his portrayal reflects both the maturation and the forfeiture of modern Japanese culture."⁵⁶ It is noteworthy that both Sōseki and Murakami experienced life overseas: Sōseki studied in England for two years (1900-1902), and

⁵¹ Hibi Yasuko, "Nichi-eigo no tokuchō: shukanteki byōsha tai kyakkanteki byōsha – monogatari ni okeru daimeishi no hikaku kara (The Characteristic of Japanese-English Languages: Subjective Description versus Objective Description – Comparison of Usage of the Pronoun in the Story)," *Shikoku Gakuin Daigaku Ronshū*, No. 79, 1992, pp. 1-24.

⁵² Murakami and Kawai, *Murakami Haruki, Kawai Hayao ni ai ni iku*, p. 18.

⁵³ Murakami, "Monogatari no tame no bōken," p. 36. Translation mine.

⁵⁴ Murakami, "*Noruei no mori no himitsu*," p. 193.

⁵⁵ Murakami and Kawai, *Murakami Haruki, Kawai Hayao ni ai ni iku*, p. 18.

⁵⁶ Aoki, "Murakami Haruki and Contemporary Japan," p. 274.

Murakami, as a visiting scholar, stayed in America for four years (1991-1995). The experience in England made Sōseki decide to become a professional author afterwards; equally, the stay in America was a turning point for Murakami's literary profession. Before visiting America, Murakami seemed to deny Japanese identity, and tried to be cosmopolitan. However, he experienced the First Gulf War in 1991, and began to consider how he should commit to Japanese society.⁵⁷ In other words, Murakami recognised his social responsibility as a Japanese. This was paradoxical, because Murakami left Japan strongly attracted to the individualism he has seen in American culture. Moreover, in 1995, two disasters struck Murakami: the earthquake in Kōbe and the sarin (poison) gas attack in the Tokyo subway. These astonishing tragedies made Murakami more socialized.⁵⁸ To show his commitment to Japanese society, Murakami published non-fiction works based on interviews with victims of the gas attack and adherents of the cult, such as *Andāgurando (Underground, 1997)* and *Yakusoku sareta basho de (Underground 2, 1998)*.⁵⁹

4. The Challenge towards Tradition

Maeda Ai argues, regarding the reception of *gesaku* (pulp fiction), that in pre-modern society *ondoku* (reading aloud) in a listeners' circle was more common than *mokudoku* (reading silently), and even in the third decade in the Meiji era both reading styles – *ondoku* and *mokudoku* – coexisted.⁶⁰ In respect of narrative, Murakami's novels can be called not modern, because his narratives are based on

⁵⁷ Murakami and Kawai, *Murakami Haruki, Kawai Hayao ni ai ni iku*, pp. 14-19. Murakami repeatedly explains in his talks how the Gulf War changed his perspective. During the war, as a representative Japanese author, he was often asked to give clear explanation about Japan's non-collaboration with the United Nation Troops. Japan made a contribution of US\$13 billion towards the war effort, but did not dispatch the Self-Defence Force complying with the Japanese Constitution. See also Murakami, "Murakami Haruki kuronikuru," pp. 184-185.

⁵⁸ As the subterranean monster in *Sekai no owari to hādo boirudo wandārando (Hard-Boiled Wonderland and the End of the World, 1985)* suggests, Murakami vaguely noticed that something wicked was happening somewhere in Japanese society. Murakami believes that the past connects firmly with the present moment. See Murakami, "Murakami Haruki kuronikuru," p. 188.

⁵⁹ They are kinds of oral history, which comprise interviews with both the assailants and victims of the sarin gas incident. Murakami explored what happened to Japanese society through the individual voices.

⁶⁰ Maeda Ai, *Kindai dokusha no seiritsu (Establishment of the Modern Reader)*, Tokyo: Iwanami Shoten, 1993[1973], pp. 170-174.

ondoku. This is a challenge to the ordinary style of modern Japanese prose. Tomioka Taeko says that Murakami's novels are written with direct quotation like speech in a play – neither indirect quotation nor third person' narrative.⁶¹ That is, Murakami's characters describe their inner experience with their own narratives. Such a narrative creates an original rhythm. This represents a difference from Sōseki's novels, because most of Sōseki's novels are narrated third person with indirect quotation. Sōseki's novels are influenced by Western paintings more than music. However, in his early works, Sōseki's sentences were also very closed to narration. For example, regarding *I Am A Cat*, Karatani argues that Sōseki did not intent to write a so-called modern novel but various types of *bun* (originally means 'sentence' but 'high literature' in his context) including an old style in a letter, an academic writing on physics and Edo dialect.⁶² Thus, *I Am A Cat* was suitable for reading aloud.

Both Sōseki and Murakami had the intention to write something unlike 'literature'. As Sōseki started his career producing 'bun', Murakami surprised Japanese audiences with the unique writing style of his debut novel, *Hear the Wind Sing*. The narrator says, "What I can set down here in writing only amounts to a catalog. Not a novel, not literature, not even art" (*HWS*, 10). As Ōe Kenzaburo states, "Murakami writes in Japanese, but his writing isn't really Japanese. If you translate it into American English it can be read very naturally in New York."⁶³ It is well known that Murakami wrote some paragraphs in English first, and then translated them back into Japanese. That may explain why Murakami's style was very different from that of previous Japanese literature. Moreover, *Hear the Wind Sing* is a kind of collection of short paragraphs and episodes, as if they appear and disappear on the computer screen in reaction to the on and off of the switch. Maeda argues that Murakami applied the system of

⁶¹ Ueno, Tomioka and Ogura, *Danryū bungakuron*, pp. 269-272.

⁶² Karatani, *Sōseki ron shūsei*, p. 244, 250.

⁶³ Ōe Kenzaburo and Ishiguro Kazuo, "The Novelist in Today's World: A Conversation," *Japan in the World*, in Miyoshi Masao and H.D. Harootunian (eds), Durham and London: Duke University Press, 1993, p. 172.

computer language, such as a binary number system into his novels.⁶⁴

Furthermore, regarding the opening scene of *Norwegian Wood*, Kaneko Akio indicates that Murakami describes the old memory as if his readers were watching 3D-virtual reality, and has made a great success of getting them involved in his literary world.⁶⁵ In Murakami's case, the method of the virtual reality is very common in his works (e.g. *A Wild Sheep Chase* and *The Wind-up Bird Chronicle*).

Interestingly, Sōseki already applied such a technique of three-dimensional method for his novels, and his description is more advanced than that of Murakami. For instance, in *Rondon-tō* (*The Tower of London*, 1905), the main character (likely Sōseki) visits the Tower of London and experiences a part of British history very vividly, as if he had a time-travel to the past. Peter Milward calls *The Tower of London* 'uniquely unique' and explains "it consists rather in his [Sōseki's] ability to move between the two worlds of reality and fantasy, reason and imagination."⁶⁶ In *The Tower of London*, the main character defines, "the curtain hiding the mystery of the past is torn down, and a beam of light comes through from beside the altar. Amid the gloom of the twentieth century it is the Tower that projects light. Time, which buries all in oblivion, flows back and comes to the present with the accidental wreckage of the past. The wreckage is what we call the Tower" (*TL*, 26). And then, in front of him who just entered the Tower, the various dramas from the past successively appear. He says, "I found twentieth-century London gradually disappearing from my mind and giving place to a fantastic picture of the past" (*TL*, 27). His description of the past is

⁶⁴ Maeda Ai, "Boku to Nezumi no kigōron: nishinhō-teki sekai to shite no *Kaze no uta o kike* (Semiotics of Boku and the Rat: *Hear the Wind Sing* as the World of Binary Number System)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 01*, Tokyo: Wakakusa Shobō, 1999, p. 29. Maeda was one of the outstanding scholars on modern Japanese literature, and his works stimulated many researchers of his next generation such as Komori Yōichi. For the sense of on/off, see also Tsuge Teruhiko, "Sakuhin kōzō kara sakka-ron e (From Structure of the Work to Study on the Author)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 01*, Tokyo: Wakakusa Shobō, 1999, p. 59. Furthermore, Karatani argues that Murakami has introduced a new 'landscape' to modern Japanese literature. See Karatani, *Shūen o megutte*, pp. 101-103, and 108.

⁶⁵ Kaneko Akio, "Yumemiru dokusha wa ikani shite shōsetsu no shujinkō ni naru ka: Kanjō inyū no himitsu (How Can the Dreaming Reader Become the Protagonist in the Novel: The Secret of Sentimental Involvement)," Kanai Keiko et al., *Bungaku ga motto omoshiroku naru (Literature Has Become More Exciting)*, Tokyo: Diamondosha, 1998, p. 144.

⁶⁶ Peter Milward, "Sōseki's Visit to the Tower," In *The Tower of London*, Peter Milward and Nakano Kii (trans), Brighton: In Print Publishing, 1992, p. 71.

realistic and visualised beyond his imagination. As Kamei Shunsuke explains, Sōseki's novels, set in England, are very colourful, highly influenced by Western paintings such as the Pre-Raphaelite artists.⁶⁷ Sōseki's style is, however, not just an explanation of the painting, but rather a moving image. On the stage, the historical characters such as Lady Jane Grey act and talk freely. The stage turns quickly to another scene, and then spotlights the next characters. The main character sometimes stands on the same stage like a stagehand. Undoubtedly, such description of a 'virtual reality' was absolutely unique in Sōseki's period.

There is another strong point of connection between the works of Sōseki and Murakami. It is a sense of game. Concerning 'game', Murakami himself speaks of his writing as a kind of game. For Murakami, the game is, so to speak, to 'seek and find' something through the adventure. In his dialogue, Murakami states that he tried to apply the hard-boiled method of Raymond Chandler in his literary world.⁶⁸ An overview of Sōseki's novels suggests that Sōseki also used the method of a detective novel. As an adventurous tendency of the protagonist Keitarō demonstrates, *Higan sugi made (To the Spring Equinox and Beyond, 1912)* has the exact characteristics of a 'seek and find' novel. Moreover, Karatani argues that the cat in *I Am A Cat* is a detective as well, creeping into Kaneda's house to investigate what Kaneda and his cooperative workers are scheming against Kushami.⁶⁹ Even *Kokoro* (1914) is sometimes discussed as a detective novel.⁷⁰ Basically, a masterpiece has a kind of mystery in the plot, which appeals to the curiosity of its readers. The novel like a game is essentially attractive for the audiences of Sōseki and Murakami. Concurrently, in the case of Murakami, such a feature makes some critics hesitate to review his works seriously. Nevertheless, touching on popular culture does not mean that Murakami's novels are easy to understand.

⁶⁷ Kamei Shunsuke, "Sōseki no seiyō (The West in Sōseki)," Karatani Kōjin et al., *Sōseki o yomu (Reading Sōseki)*, Tokyo: Iwanami Shoten, 1994[1995], p. 265.

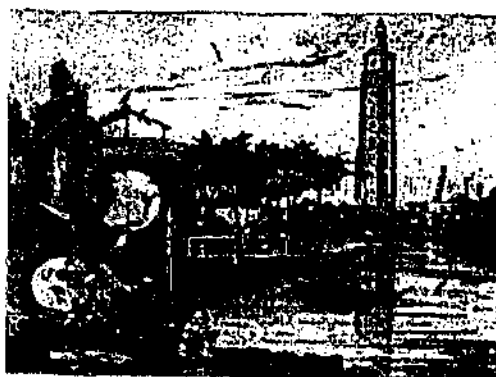
⁶⁸ Murakami, "Monogatari no tame no bōken," pp. 47-48, 62-63.

⁶⁹ Karatani, *Sōseki ron shūsei*, p.254.

⁷⁰ Hirakawa Sukehiro, "Kokoro as a Mystery," in Lin Lien-hsiang (ed.), *A Symposium on Natsume Sōseki's Kokoro*, Singapore: Department of Japanese Studies, National University of Singapore, 1994, pp. 77-87.

5. Nostalgia for the Past

Interestingly, Murakami's novels show some nostalgia for Sōseki's period, although Murakami does not have any cultural memory of the Meiji era. His incredible interest in 'wells' is a good example.⁷¹ The well is hardly seen in daily life in contemporary Japan. The idea of the well is an inversion of the idea of the tower in the modern period. In November 1890, the tower *Ryōunkaku* was built in Asakusa, which was the tallest building in Tokyo at fifty-two meters.⁷² Building a tower was a boom industry in the Meiji era, and the tower was a symbol of upgrading to modernisation. It showed the transformation from old Edo to newly born Tokyo.⁷³ It is remarkable that most towers built in the early Meiji were clock towers; a clock was also a symbol of modernisation (see Chapter 3).



Ryōunkaku

Source: Asakusa kōen no kei (Scenery of Asakusa Park)
Copied from Jinnai Hidenobu, *Tokyo no kūkan jinruigaku*, p. 163.

The tower was used to advertise positive images of westernisation. In Sōseki's novels, however, the structures having a similar shape to the tower are rather negative symbols of modernisation. In *And Then*, Daisuke "came upon a tall,

⁷¹ Murakami Haruki, "Meikingu obu *Nejimaki-dori kuronikuru* (Making of *The Wind-up Bird Chronicle*)," *Shinchō*, Vol. 92, No. 11, Nov. 1995, p. 281. Uematsu Ryōji and Terai Wakako argue that a 'well' always has important roles in Murakami's works to connect two different worlds. See Uematsu Ryōji and Terai Wakako, "Koramu 7: Ido to erebētā (Column 7: Well and Elevator)," in Katō Norihiro (ed.), *Ierōpēji Murakami Haruki (Yellow page Murakami Haruki)*, Tokyo: Arechi Shuppan, 2001, p. 52.

⁷² "Ryōunkaku to sakariba: Asakusa no seisui (The Tower Ryōunkaku and Downtown: Rise and Fall in Asakusa)," *Nichiroku nijusseiki: 1868-99 (Daily Documents in the Twentieth Century: 1868-99)*, Tokyo: Kōdansha, 1999, p. 9.

⁷³ Maeda Ai, *Toshi kūkan no naka no bungaku (Literature in the Place of City)*, Tokyo: Chikuma Shobō, 1983[1982], pp. 144-145. Refer to as well Jinnai Hidenobu, *Tokyo no kūkan jinruigaku (Space-Anthropology of Tokyo)*, Tokyo: Chikuma Shobō, 1992, p. 203.

narrow chimney, spewing dirty smoke from between the temples into the cloudy sky” and thought “the labored breathing of a puny industrial force struggling to survive was unsightly” (AT, 96). For Murakami’s protagonists as well, tall buildings like towers are targets of hatred. In *A Wild Sheep Chase*, the protagonist sits in J’s bar seeing ‘gravestone rows of tall buildings’ from the window, and in *Dance, Dance, Dance* Boku is shocked to know that the Dolphin Hotel was rebuilt as a twenty-six floor hotel. In a short story *Gogatsu no kaigan-sen* (*The Seashore in May*, 1981), the main character sits on the beach looking up at the skyline, and predicts that all buildings would collapse someday, as recompense for the destruction of Mother Nature. The tower was a sign of changing Tokyo from ‘waterfront’ to ‘land’ in the process of civilisation.⁷⁴ The former Tokyo, called Edo, was a city with a developed network of aquatic transport on the river (see the following painting).⁷⁵



Tokyo in the End of Edo Period

Source: Edo ezu (Edo Illustration) drawn by Kunimori II
Copied from Jinnai Hidenobu, *Tokyo no kūkan jinruigaku*, p. 105.

According to Yoshida Morio, the well was symbol of the old period to be overcome by modern water supply, and after 1898, the modern water service was completed, replacing the well.⁷⁶ In Sōseki’s works (e.g. *And Then*), the modern

⁷⁴ Maeda, *Toshi kūkan no naka no bungaku*, p. 145.

⁷⁵ Jinnai, *Tokyo no kūkan jinruigaku*, p. 103.

⁷⁶ Yoshida Morio, “Teito no mizu ga kawaru toki: Suidō gensetsu no keisei (When the Water of Imperial Capital Changed: Formation of Discourse of Water Service),” in Komori, Yōichi et al. (eds), *Medea, hyoshō, ideologii: Meiji sanjū-nendai no bunka kenkyū* (*Media, Representation, Ideology: Cultural Studies in the Fourth Decade in the Meiji Era*), Tokyo: Ozawa Shoten, 1998[1997], p. 72, 77.

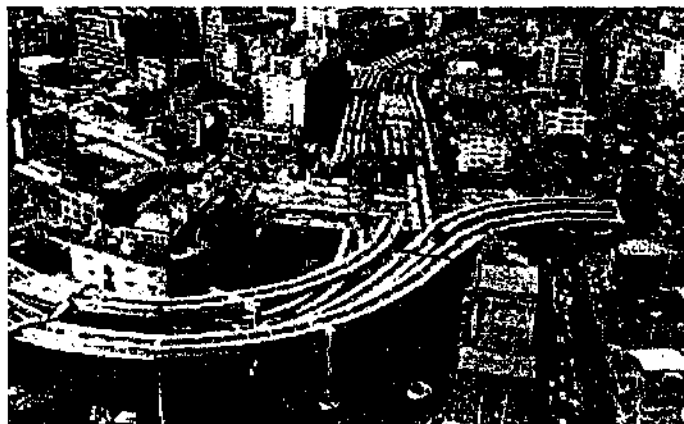
house has a water supply. The water supply can be taken as a symbol of the control of nature by civilisation.



Skyline of Downtown Tokyo, 1926

Source: Drawn by Yoshida Hiroshi, courtesy Edo Tokyo Museum
 Copied from David J. Lu, *Japan: A Documentary History*, 1997, p. 458.

Pre-war Tokyo still had many beautiful canals. After the Second World War, however, the renovation of postwar Tokyo began with the reclamation of rivers to build a motorway.⁷⁷ As the following photograph shows, the highways were built above the canals.



Postwar Tokyo, Nihonbashi

Copied from Marius Jansen, *The Making of Modern Japan*, 2000, photo. 47.

In this way, Tokyo as the 'city of canals' gradually disappeared in the process of redevelopment. In the beginning of Murakami's *Pinball, 1973*, there is a story about the well, which used to supply drinking water to the residents. However,

⁷⁷ Isoda Kōichi, *Sengoshi no kūkan (The Place of Postwar History)*, Tokyo: Shinchōsha, 2000, p. 295.

around the time of the Tokyo Olympics (1964), the well stopped watering due to the suburbanisation of Tokyo. This is historically accurate, as the base of metropolitan Tokyo was completed in the mid 1960s. The heroine, Naoko in *Norwegian Wood*, is the same woman in *Pinball, 1973* that lived in the suburb of Tokyo, in which there was a magnificent well supplying crystal sweet water to the residents. The women the male protagonists adore essentially have the image of water. In *Kokkyō no minami, Taiyō no nishi (South of the Border, West of the Sun, 1992)*, the long-term lover of Hajime always appears in his jazz bar on rainy days. This can be regarded as 'nostalgia' for old Tokyo, a city of canals, and connects Murakami's works and Sōseki's. In Sōseki's works as well, his fictional heroines have connection with water. It is only on rainy days that Michiyo, a lover of Daisuke in *And Then*, visits him. O-Nami in *The Three-cornered World* is depicted as Ophelia carried away by the stream in John Everett Millais' portrait. The river keeps O-Nami's village at the distance from civilised world. On the other hand, the narrator states, "anywhere that you can find a railway train must be classed as the world of reality" (*TCW*, 181). A railway is a representative of modern technology. Coincidentally, in Murakami's *Pinball, 1973*, the well-digger is killed by a train. It should be however remembered that 'nostalgia' is a sort of fantasy for Sōseki and Murakami, because they did not belong to the Japanese traditional society. In their works, as a symbol of nostalgia, a woman is something that male protagonists cannot touch. That is why, in Sōseki's works, most heroines are childless, and in Murakami's works, female characters often disappear. In such ways, despite their differences, there are many recognisable connections between Sōseki and Murakami. The following chapters of this thesis will discuss these connections in more detail, analysing their works comparatively.

Chapter 3: The Problematic Social System

Introduction

Both Sōseki's *Wagahai wa neko de aru* (*I Am A Cat*, 1905-06) and Murakami's *Hitsuji o muguru bōken* (*A Wild Sheep Chase*, 1982) depict the awkward social system in the modern period. In the process of modernisation, numerous new customs and systems were introduced to Japanese society – military service, compulsory education, family registration, taking exercise, the idea of hygiene, Western cuisines among others.¹ Above all, Japanese society adopted a western time system in 1873. This change was related to the introduction of new technology – specifically, the railway. The Meiji government built centralized authoritarian rules, through the control of time and transport systems. About one century later, in Murakami's period, Japan's advanced railway technology – a bullet train, *Shinkansen* – attracted the attention of the world in 1964 (see Chapter 4), and the Japanese clock company astonished the clock market with the original production of a quartz wristwatch in 1969.

This chapter considers first how the new idea of time changed Japanese lifestyles and ways of thinking, and how these changes are depicted in both *I Am A Cat* and *A Wild Sheep Chase*. In *I Am A Cat*, the first wall-clock to be made in Japan appears in the living room. The clock on the wall shows that the Japanese started living with a new value – time management. In *A Wild Sheep Chase*, every character wears a wristwatch. It means the time has become more personal and indispensable. As the novel shows, the wristwatch also changed the sense of the human body.

Secondly, this chapter examines how war has influenced to the ordinary people. Both novels focus on the Russo-Japanese War (1904-05). In *I Am A Cat*,

¹ "Foto + nichiroku de saigen suru Meiji gannen kara 32-nen (From the First Year to Year 32 of the Meiji Era, Re-visualized by Photos and Journals)," *Nichiroku nijusseiki: 1868-99* (*Daily Documents in the Twentieth Century: 1868-99*), Tokyo: Kōdansha, 1999, pp. 12-20, 34-41.

the war is reported as a current even, and in *A Wild Sheep Chase*, reflected as the past. The war is caricatured as rat hunting, and the conflict between the main character and his neighbours. In *A Wild Sheep Chase*, some people appear, destroyed mentally and physically through the endless wartime. In both novels, people who use the war for money-making appear to take the initiative in society.

This chapter also illustrates the encounter between people who are eager for power and the intelligentsia who define them as mad. In *I Am A Cat*, a powerful industrialist appears. Industrial-capitalism has produced a class based on the inequality of wealth. *I Am A Cat* depicts the confrontation between business people and the intelligentsia. In *A Wild Sheep Chase*, the sheep symbolises power. A major right-wing figure controls society, after the sheep enters his body. The main character and his friend struggle against such power. Power is shown to be another name of madness.

Both novels end with the death of some characters. Their deaths symbolically show the breakdown of modernity, no matter that Japan seemed to have made great success in the process of modernisation and enjoyed the economic prosperity. Death may be a passive solution to the problematic society. On the other hand, the main characters do not choose death; instead, they stay in a confusing society with many difficulties. The protagonists after all do not reach decisive conclusions of modernity. However, their recognition of the problem may lead to the next stage for survival.

Part I: *I Am A Cat* (1905-1906)

Wagahai wa neko dearu (*I Am A Cat*) was serialised in the magazine *Hototogisu* (*Cuckoo*) from 1905 to 1906, and was Natsume Sōseki's first novel. At that time, Sōseki worked for Tokyo Imperial University as an English lecturer. He felt extremely tense in his job, and his acquaintance, Takahama Kyoshi, advised Sōseki to write a novel for pleasure. Sōseki did not intend to serialize *I Am A Cat*, however, the first chapter received a good response from its audience. Hence he decided to write more than a single short story. Sōseki felt the creation of a fictional world to be cathartic, and confessed to Kyoshi, "I want to stop being a teacher and to become a writer. As long as I can write I feel confident that I can fulfil my duties to Heaven and to man – and to myself, of course."² About one year later, Sōseki resigned from the university to devote the rest of his life to literary works. That is, *I Am A Cat* was a memorable work for Sōseki, leading him to become a professional novelist.

Sōseki wrote the novel with the attitude of *hininjō* (detachment), using parody and sublime nonsense. Although the expression is very comical, *I Am A Cat* is full of suggestions of the serious topics that he would expand in his later works: the influence of the war (e.g. *The Three-corned World*), modern life in Tokyo (e.g. *Sanshirō*), industrialism and marriage (e.g. *And Then*), the isolation of the intelligentsia (e.g. *The Wayfarer*, *Kokoro*) and the strain between married couples (e.g. *Grass on the Wayside*). As the title shows, the narrator is a nameless cat, and Sōseki criticized Japanese modern society from this non-human perspective. Yu Beongcheon counts the nameless cat's narration as one of the reasons for sensational success of *I Am A Cat*, which is "able to look at man and society whimsically and with detachment, from a non-human dimension."³ All episodes are organized by the cat's movement, and happened in a fixed set of spaces such as Kushami's study and Kaneda's house. James Fujii says, "Sōseki

² See the Sōseki's letter addressed to Takahama Kyoshi dated on 17 September 1905. The translation is from the following book, Donald Keene, *Dawn to the West: Japanese Literature of the Modern Era* (Fiction), New York: Holt, Rinehart and Winston, 1984, p. 319.

³ Yu Beongcheon, *Natsume Sōseki*, New York: Twayne Publishers, 1969, p. 41.

shows us the private space of the individual in Meiji society – space rather different from the space found either in Edo popular culture [...] or in the public space of official conduct in turn-of-the-century Japan.”⁴ Kushami is an English teacher at a middle school, and his friend and former student often visit him, and spend their time, discussing various topics related to modernity. Kushami’s group presents the intellectual world. As the intelligentsia, they do not become involved with Japanese imperialism. On the other hand, Kushami’s antagonist, Kaneda, is a successful businessman. The war has brought enormous fortune to some industrialists. Both Kushami and Kaneda live in the neighbourhood, but hate one another. There is a chance which seems to enable these two opposing groups to unite, but after all ends by breaking off. The cat as the narrator gradually vanishes as the episodes go on, and the story ends with a scene in which the cat is drowned in a clay jar.⁵ The drowned cat symbolises the troublesome modernisation of Meiji Japan.

1. The Change of Time System and New Surveillance

I Am A Cat comprises several arguments presented through the episodes of the characters. Among them, the following event at Kushami’s related directly to questions about time can be read as a critique of Japanese modernisation. One day, Kushami intends to take his wife to the theatre. His wife says that they must arrive at the theatre by four o’clock to take their seats. Suddenly after hearing her words, Kushami starts shivering, and cannot go out. The home doctor comes to his house. Kushami assures his wife that he will be cured by four o’clock.

It is now half past three. The maid was sent to fetch the medicine. In accordance with my wife’s imperative instructions, the wretched girl not only ran the whole way there but also the whole way back. It is now a quarter to four. Fifteen minutes still to go. Then, quite suddenly, just about that time, I began to feel sick. [...] My wife had poured the

⁴ James Fujii, *Complicit Fictions: the subject in the modern Japanese prose narrative*, California: University of California Press, 1993, p. 114.

⁵ Donald Keene indicates: “We seem to hear Sōseki’s own voice, rather than that of the milder, more ineffectual Sneeze. [...] Sōseki gradually shifted his attacks towards the bureaucracy, indiscriminate admirers of the West, and other, more controversial figures.” See Keene, *Dawn to the West: Japanese Literature of the Modern Era (Fiction)*, p. 313.

medicine into a teacup and placed in front of me but, as soon as I tried to lift the teacup, some keck-keck thing stormed up from within the stomach. I am compelled to put the teacup down. [...] While this process of raising the cup and putting it down is being several times repeated, the minutes crept on till the wall-clock in the living-room struck four o'clock. Ting-ting-ting-ting. Four o'clock it is. [...] At the fourth stroke my sickliness just vanished, and I was able to take the medicine without any trouble at all. (*CAT-I*, 127-128)

At ten past four, the shivering and the giddiness of Kushami finally disappears like a dream. Nevertheless, Kushami and his wife give up going out, as ten minutes have already passed after four. Later on, Kushami seriously explains his incomprehensible and amazing experience to his acquaintances, as something of a mystery.⁶ His experience is not supernatural, but it deserves attention that Kushami expresses his reluctance through physical agony, triggered by the imposed time limit.⁷ In pre-modern literature, such an account of time is not to be identified, since most Japanese had neither clock at home, nor the unit of 'minute' in the Edo period. Through Sōseki's novel it is possible to see how the clock began to keep the daily life of ordinary people under control in the Meiji era.

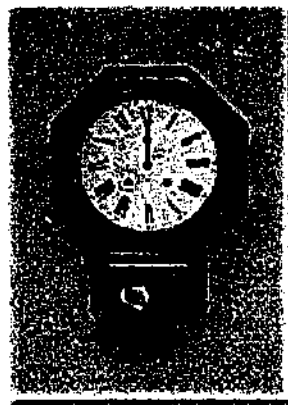
The wall-clock that Kushami was concerned about hangs in the living room, the centre of the house. It was a new invention in the Meiji era, and spread in homes across Japan by the early 1900s, when *I Am A Cat* was written.⁸ As the following photograph shows, it was commonly called 'Hakkaku-dokei' because of

⁶ Fujii calls his talk 'failed dialogue' and says, "Kushami's tale is 'meaningful' because of the gap that separates it from the other two [the talks of Kangetsu and Meitei], to which it stands in contrast." See Fujii, *Complicit Fictions: the subject in the modern Japanese prose narrative*, pp. 117-118.

⁷ In 'The Second Night' of *Yume jūya* (*Ten Nights' Dreams*), Sōseki also depicts the restriction by the sense of time. *Ten Nights' Dreams* consists of ten independent short stories about one dream. It was serialized in the newspaper *Asahi Shinbun* from 25th July to 5th August in 1908, two years after *I Am A Cat*. In the second dream, a warrior is diligent in Zen (Buddhism). After a Zen Dialogue with a Buddhist priest, he intends to attain a state of perfect self-effacement. The warrior is eager to gain spiritual enlightenment, before the clock in the next room tells hours by the bell. Yet, he is too nervous about time to concentrate on his meditation. The mechanical clock exerts huge pressure, and he feels pain on his back and knees.

⁸ According to Oda Ichirō, the first Japanese wall-clock was modelled on a clock built by the Seth Thomas Corporation in America. See Oda Ichirō, *Toki to tokei no hyakkajiten* (*The Encyclopaedia of Time and Clocks*), Tokyo: Green Arrow Shuppansha, 1999, pp. 41-42.

the eight-side shape.⁹ The Meiji government imitated Western technology, and 'Hakkaku-dokei' was an accurate copy from an original.¹⁰



The Wall-clock, 1892

Copied from http://www.kodomo-seiko.com/reference/data_room/dataroom_hakkaku.html

Before 1873, the Japanese had followed a different time system for centuries – a lunar calendar and unequal hours.¹¹ The wall-clock became domestically produced in a development influenced by the change of time system in 1873. This change was related to the opening of the railway. Following the Western trend of modernisation in the nineteenth century, the Meiji government imported steam train and railway technology from Britain.¹² In October 1872, the first railway was opened between Shinbashi and Yokohama (a twenty-nine kilometre long stretch). From next January, the Meiji government adopted the Gregorian calendar and an invariable hour system.¹³ This was an epoch-making change in the system of calculating time for Japanese society. In order to operate the

⁹ See "Hakkaku-dokei (Eight-sided Shape Clock)," URL http://www.kodomo-seiko.com/reference/data_room/dataroom_hakkaku.html accessed on 8 January 2004.

¹⁰ See "Yureru sennai demo heiki, Hakkaku-dokei (It's O.K. on a Trembling Ship, Eight-sided Shape Clock)," URL http://www.facm.net/col_06.htm accessed on 8 January 2004.

¹¹ The unequal hours' system was suitable for the agricultural focus of Japanese life up to that part, since it changed the length of daytime depending on seasons. The minimum unit of the unequal hours' system, *bu*, was approximately twelve minutes. See N. H. Mody, *Japanese Clocks*, Tokyo: Charles E. Tuttle Company, 1967, pp. 25-26.

¹² In 1830, the first railway, as a symbol of the prosperity of Britain, the first nation to realise an Industrial Revolution, was opened between Manchester and Liverpool. Soon after, the enormous network of railways was built in Britain. In 1880, the whole Britain adopted a standard time, so called Greenwich Mean Time, to operate the railways on time. For an account of how the railway revolutionised European society in the nineteen century, see Wolfgang Schivelbusch, *Railway Journey: The Industrialization of Time and Space in the 19th Century*, Berkley, California: University of California Press, 1987.

¹³ Nakamura Naofumi, "Railway Systems and Time Consciousness in Modern Japan," *Japan Review*, 2002, No. 14, p. 14.

railways on time and stop the train at each station punctually, Japanese society needed an invariable hour system over the seasons, and also adopted a standard measure of time in 1888.¹⁴ Giddens counts the worldwide standardisation of calendars and the standardising of time across regions as important characteristics of modernity.¹⁵ Standardised time meant that the Meiji government was able to consolidate the administrative divisions of Japan into a single nation-state. Moreover, the railway and the spread of the wall-clock introduced the new values of timekeeping to Japanese society.



Advertisement of A Clock Shop

Source: the *Asahi Shinbun* (the *Asahi Newspaper*), 1885
 Copied from *Nichiroku nijusseiki: 1868-99*, Tokyo: Kōdansha, p. 42.

This advertisement shows that the concept of time was introduced to Japanese society with the technology of railway. Each Japanese became pressed for time and punctual to the minute. They carried their own clock with them on all occasions, as if it was a part of their body.

The opening of the railway meant that Japanese society began to step forward to industrialisation. Almost at the same time, in 1872, the Japanese government established the first national factory, the Tomioka National Factory

¹⁴ Nakamura, "Railway Systems and Time Consciousness in Modern Japan," pp. 26-27. Nishimoto Ikuko argues that the accelerating sense of time reflected Japan's desperate efforts to catch up with the western level of industry in the shortest possible time. See Nishimoto Ikuko, "The 'Civilization' of Time: Japan and the Adoption of the Western Time System," *Time and Society*, Vol. 6, No. 2, July 1997, pp. 237-259.

¹⁵ Anthony Giddens, *The Consequences of Modernity*, Cambridge: Polity Press, 1990, p. 18.

for raw silk thread.¹⁶ Raw silk thread was the chief export of Meiji Japan, and managers needed to make factory employees work as regularly as clockwork in order to increase productivity. At that moment, the Japanese adopted the new capitalist principle of 'Time is money'. In modern society, working hours were directly converted into money in the form of hourly wages. That is, time became changeable for money. Tsunoyama Sakae, who is a cultural commentator to describe the process of modernisation through different categories of time, classifies 'time' into three groups: natural time (pre-modern), artificial time (modern) and information time (post-modern). 'Natural time' completely disappeared as Japanese industrialization started in the Meiji era.¹⁷

At the same time, two new values based around the concepts of time – punctuality and warnings against wasting time – spread all over Japan. In particular, schools greatly encouraged students to be punctual and be hard workers. Nishimoto Ikuko, a sociologist who analyses school textbooks in the Meiji era, writes: "Textbooks exhorted pupils to utilize every spare moment for study and self-improvement: accumulated over years, they urged, such efforts can make a person a great scholar, or artist, or soldier. It was above all the idea of industry that Meiji educators tried to inculcate."¹⁸ A celebrated bestseller in the Meiji era, *Saikoku risshi hen (Self-help)* written by a British author, Samuel Smiles, also admonished the reader not to waste time and to study hard.¹⁹ *Self-help* was a collection of European success stories, and attracted the working and lower-middle classes who desired social advancement.²⁰ For individuals, the

¹⁶ The railway transported manufactured goods to Yokohama in order to export them to America and Europe. The Meiji government strengthened military service by foreign money that raw silk thread earned. In other words, the railway system was absolutely necessary for the policy of prosperity and strong militarism of the Japanese government, as well as engineering, shipbuilding and mining. See, E.H.Norman, "Japan's Emergence as a Modern State," in Tim Megarry (ed.), *The Making of Modern Japan*, Dartford: Greenwich University Press, 1995, p. 141.

¹⁷ Tsunoyama Sakae, *Jikan kakumei (Time Revolution)*, Tokyo: Shinshokan, 1998, p. 27.

¹⁸ Nishimoto Ikuko, "Teaching Punctuality: Inside and Outside the Primary School," *Japan Review*, 2002, No. 14, p. 129.

¹⁹ Smiles' *Self-help* (originally published in 1859) was introduced to Meiji Japan in 1870, as a translation of *Saikoku risshi hen* by Nakamura Masanao. See Maeda Ai, *Toshi kukan no naka no bungaku (Literature in the Place of City)*, Tokyo: Chikuma Shobō, 1983[1982], p. 151, p. 280.

²⁰ Hirakawa Sukehiro, "Japan's Turn to the West," in Marius Jansen (ed.), *The Cambridge History of Japan*, Vol. 5, Cambridge [England], New York: Cambridge University Press, 1989, pp. 480-482.

effective time management led to success in their lives. In a sense, it was the beginning of the modern system of surveillance.

In *I Am A Cat*, Kushami is a schoolteacher, and should be an archetype of the successful time manager. However, he fails to be a good model. The cat that was listening to Kushami's story, thinks that human beings are always whiling away their time in laughter at things which are not funny and in the enjoyment of amusements which are not amusing. The cat criticises that the Japanese often fritter away their time, while complaining of being short of time. In 1911, five years after Sōseki wrote *I Am A Cat*, Ashikawa Tadao published his book entitled *Jikan no keizai (The Economics of Time)*. In the book, Ashikawa pointed out that the Japanese, through lack of ability to manage time, were always wasting their time, and insisted on saving time, and using it more effectively. This new concept of time led to the establishment of *Toki no kinenbi (Time Day)* on 10 June 1920.²¹ In this way, the sense of time permeated Japanese society more deeply, and created the foundation of that individuals lived their lives with the personal time – a wristwatch.

2. Criticism of Wartime by Parodies

The narrating cat of Sōseki's story was born in the early autumn of 1904 while Japan and Russia were competing in Port Arthur, and died in November 1905 just after the Japanese army had triumphantly returned after the conclusion of the Portsmouth Peace Treaty.²² That is, the cat spends his life during the war, and the characters share the historical moment with one another. In *I Am A Cat*, Kushami and his friend, Meitei, are rather indifferent – *hininjō* – to the state of the Russo-Japanese War (1904-05), although the story alludes to the occurrences in the real world, such as the fall of Port Arthur in January 1905 and the attacks on police-

²¹ According to Oda, the events on the first Time Day were an exhibition of old clocks, and an engineer of clocks corrected the time of passers-by. The Tokyo Astronomical Observatory also investigated the accuracy of public clocks at Tokyo station and Ginza Post Office. See Oda, *Toki to tokei no hyakkajiten*, pp. 101-102.

²² Yamada Yūsaku, *Seido no kindai: Tōson, Ōgai, Sōseki (The Structure of the Modern: Tōson, Ōgai and Sōseki)*, Tokyo: Ōfū, 2003, pp. 139-140.

boxes in Tokyo against the Portsmouth Peace Treaty in September 1905.²³ Meitei's mother hence reproaches him for his lifestyle, "while our young people are suffering great hardships for the country in the war against Russia, you are living in happy-go-lucky idleness as if life were one long New Year's party organized for your particular benefit!" (CAT-1, 112) Meitei's mother represents the major attitude of nationalism during the war period. Her criticism is also towards Kushami and his former student, Kangetsu, as they "are living in happy-go-lucky idleness" together with Meitei. They spend their time with discussion at Kushami's study. His salon presents the theoretical world, which is the world of European enlightenment. Their conversations are scholastic and professional, and the more they argue, however, the further they go from their world.²⁴ In this point, Kushami's study is a very similar place to the local village 'Nakoi' in another of Sōseki's novels, *Kusamakura* (Pillow of Grass, translated as *The Three-Cornered World*, 1906), where no one has visited since the beginning of the Russo-Japanese War. In both novels, the real world of the Russo-Japanese War definitely exists in front of the characters, but their narratives separate the reality from the novel. It seems that the characters criticise the reality of Japan from the unrealistic world – *hininjō* (detachment).²⁵

Kushami's group indirectly shows criticism towards the Russo-Japanese War through their indifference and banter. As members of the intelligentsia, they keep their distance from the nationalism and imperialism that arose in Japan at that period. The war strengthened the centralizing tendencies of the policies, contributing to industrialisation, and a militarised society; on the other hand, the Japanese began to recognise the burden as well as the glory of empire.²⁶ After the end of the Russo-Japanese War, the Japanese people were forced to be patriotic,

²³ In the Portsmouth Peace Treaty, Japan was not awarded any money, or land, in spite of the victory in the Russo-Japanese War. At that moment approximately 30,000 citizens of Tokyo, who were dissatisfied with the terms of the Treaty, burned many police-boxes in Tokyo.

²⁴ Kartani Kōjin indicates that the conversations in *I Am A Cat* are pedantic, like an encyclopaedia. See Kartani Kōjin, *Sōseki ron shūsei*, Tokyo: Daisan Bunmeisha, 1997[1992], p. 228.

²⁵ Thus, for some Naturalist writers, *I Am A Cat* was unwelcomed, because of its *haikai*-style humour or *hininjō* attitude. See Keene, *Dawn to the West: Japanese Literature of the Modern Era* (Fiction), p. 314.

²⁶ Iriye Akira, "Japan's drive to great-power status," in Marius Jansen (ed.), *The Emergence of Meiji Japan*, Cambridge and New York: Cambridge University Press, 1995, p.313.

while they suffered from remarkable increases in living expense and tax.²⁷ In *I Am A Cat*, Kushami writes a poem on militarism. His poem says that everyone often screams 'The Spirit of Japan', however, none of Japanese people understands the exact meaning. The slogan 'The Spirit of Japan' strengthened links between the Japanese people, and was continuously used to encourage imperialism until the end of the Second World War. His poem ridicules the Japanese who are too excited about the festive victory atmosphere. Despite the victory, as the poem says, Japan was enormously damaged and made huge sacrifices, as if it suffers from 'lung disease'. The 'lung disease' was an incurable disease, the mortality of which was quite high in the Meiji era. That is, Kushami states that Japan is dying, although most Japanese believe that they had become a first class power. His poem expresses his angst: "If civilization continues its rapid development along its present lines, I would not wish to live and witness it" (CAT-3, 323-324). However, he also says, "I care rather less for dying than I do for living" (CAT-3, 324). Kushami is faced with the dilemma, and his difficult situation speaks that Japanese modernisation is not going well.

In this way, Kushami is disloyal; on the other hand, the cat is patriotic. The cat thinks: "Being a Japanese cat, I naturally side with Japan. I have even been cherishing a vague ambition to organize some kind of Cat's Brigade which, if only a scratch formation, could still inflict claw-damage on the Russian horde" (CAT-2, 119). The cat, stimulated by the war, finally decides to catch a rat. In this scene, the cat pretends to be Admiral Tōgō, who defeated the Russian Baltic Fleet in the Sea of Japan. The rats are the Russians, and the kitchen is a Port Arthur. The Russo-Japanese War is described very humorously. The hunting finishes unsuccessfully, and the cat catches no rats. Against the historical fact, this scene expresses doubts that Japan's victory in the Russo-Japanese War was genuine. In *I Am A Cat*, there is also another battle, which can be read as a parody of the Russo-Japanese War. It takes place between Kushami and the students of a private middle school named the Hall of the Descending Cloud. The cat says that

²⁷ Ōhama Tetsuya, *Meiji no bohyō: Shomin no mita nisshin, nichiro sensō* (Gravestones in the Meiji Era: Sino-Japanese and Russo-Japanese Wars for the Ordinary People), Tokyo: Kawade Shobō Shinsha, 1990, p. 175, pp. 211-212.

the students often fire dum-dum bullets (a ball) from their playground to Kushami's house to tease him. Actually, the schoolkids are hired by a businessman Kaneda to tease Kushami. Thus, the war between Kushami and school children is a reflection of the conflict between intelligence and wealth. This scene may also indicate the real meaning of the Russo-Japanese War; the main reason of the war was both Japan and Russia desired to obtain money and power in China.

3. Conflict between Industrialists and the Intelligentsia

I Am A Cat clearly expresses objections towards a money-centred society. In Meiji Japan, the industrialists strongly supported the idea of imperialism with the slogan, *fukoku-kyōhei* (wealth and military strength) and *shokusan kōgyō* (encouragement of industries), and the idea that Japan needed some for its market expansion to export its merchandise. Inside Japan, industrialization produced fortune and power for some people, and social divisions like the classes described by Marx. *I Am A Cat* represents a confrontation between classes: the intelligentsia (e.g. Kushami), labourers (e.g. Kuruma-ya) and industrialists (e.g. Kaneda). Kaneda is a dominant businessman. About Kaneda, Edwin McClellan states: "The insensitive businessman is a type familiar to us now, but was a relatively new phenomenon in Japan at the time Sōseki wrote his novel."²⁸ The businessman is a symbol of a money economy, which contributes to modern institutions. Giddens states that in modern society trust is vested not in individuals, but in abstract capacities – money power.²⁹ People trust Kaneda's money power, not Kaneda himself. This has the same logic as Tataru's explanation; he utters that smoking Egyptian cigarettes builds one's image, and confers considerable prestige. Kushami and Meitei however do not trust Kaneda, because of his money. Kaneda is not a character, who attracts much admiration in the novel. He uses his money power to hire people from the labouring class to harass the intellectual Kushami.

²⁸ Edwin McClellan, *Two Japanese Novelists: Sōseki and Tōson*, Chicago: The University of Chicago Press, 1969, p. 17.

²⁹ Giddens, *The Consequences of Modernity*, p. 26.

Kushami's study is a place where various disciplines gather: physics (Kangetsu), philosophy (Dokusen), aesthetics (Meitei) and literature (Tōfū). Although they are intellectual, their discussions often sound preposterous. As Meitei's mother criticises before, they seem to be "living in happy-go-lucky idleness" despite the war. Besides, at that time, most of their specialities were thought to be 'impractical pursuits' compared to economics and geography.³⁰ On the other hand, Kaneda's group is full of productive people who can exchange their time for money, while Kushami's group are economically unproductive people, using their time for arguments. Their dialogue is the way to reach the truth, however, they cannot show an ideal model of modernity. Kaneda's practical world is denied by Kushami's logical world. Kaneda has no sense of reason. Kushami's group is also laughed through the cat's narration. Near the beginning of the novel, the cat says, "The others in the house think that he [Kushami] is terribly hardworking. He himself pretends to be hardworking. But actually he works less hard than any of them think. Sometimes I tiptoe to his study for a peep and find him taking a snooze. [...] Teachers have it easy. If you are born a human, it's best to become a teacher" (*CAT-1*, 25). Moreover, Kushami's wife and his niece Yukie are not allowed to join the arguments. His salon excludes women. Kushami often shouts them, "How can a mere woman understand such things. Keep quiet" (*CAT-1*, 59). His study definitely presents the homosocial and phallogocentric world. By way of contrast, Soskei's novel *Sanshirō* examines such false-intellect from the women's' perspective, centring on Tokyo Imperial University in Hongō (see Chapter 4).

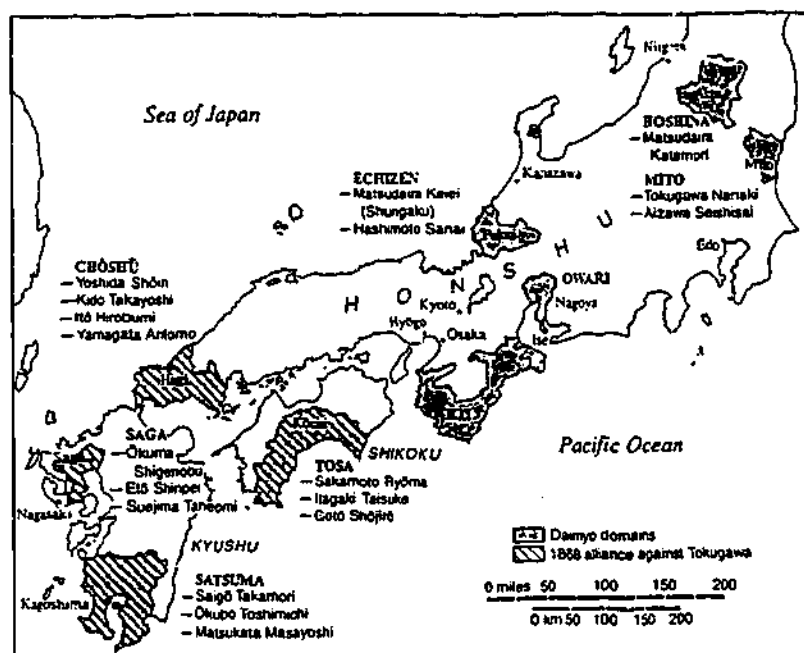
In modern society, time and money are interchangeable. Shares and stocks are a good example that time can produce a fortune. Especially, the railway is also a source of making money. Kushami's former houseboy, Tatara, advises him to buy some tramway shares, because their value would double within three or four months. As a result he is much richer than Kushami. In *I Am A Cat*, another

³⁰ Fukuzawa Yukichi, *Gakumon no susume (Encouragement of Learning)*, David A. Dilworth and Hirano Umeko (trans), Tokyo: Sophia University, 1996, p. 2.

successful businessman, Suzuki, also gains money through his shares in the tram company. Suzuki, Kushami's old friend, has a degree in engineering and is now Kaneda's right-hand man. As an icon of his wealth, Suzuki wears an eighteen carat gold watch on his waistcoat. At that time, the watch was a symbol of power and status as an elite, as they were too expensive for ordinary people to own.³¹ From 1899 to 1918, the Emperor honoured the most excellent graduates in Tokyo Imperial University with the gift of a silver pocket watch. The silver watch is, so to speak, a symbol of intelligence. Suzuki's pocket watch is made of gold, not silver, and the gold represents money. Kushami, as a schoolteacher, also has a watch, but it is neither gold nor silver – it is a cheap nickel one. This is humorous, however, the nickel watch does not mean Kushami's intelligence is worthless. Kushami is depicted as a member of the intelligentsia, but he prefers to be an outsider of the power relations in modern Japan. That is why he can critique the Japanese society.

The confrontation between Kushami and Kaneda is based on their birthplaces as well. Kushami is from Tokyo, and Meitei from Shizuoka. It means that their families originally worked for the Bakufu (Tokugawa Shogunate regime). Kaneda's homeland is not mentioned in the novel, but according to the observation of the cat, he is supposed to be from anti-Tokugawa, such as Satsuma (later Kagoshima prefecture) or Chōshū (later Yamaguchi prefecture), which overthrew the Tokugawa regime. This means that the historical conflict between 'old' Japan and 'new' industrialised Japan is accurately portrayed through the constellation of fictional characters, and Kaneda, a member of the 'new' rich, represents the negative side of the modernisation process.

³¹ Kojima Takeshi, *Meiji no tokei (The Watch in the Meiji Era)*, Tokyo: Azekura Shobō, 1988.



Major Domains during the Edo Period

Copied from Marius Jansen, *The Making of Modern Japan*, 2000, p. 308.

In *I Am A Cat*, the marriage between Kaneda's daughter, Tomiko and Kangetsu is one of the most important episodes. It is noteworthy that Kangetsu is a scholar of physics. Physics was regraded as a subject with 'practical value' in the Meiji era: "Physics is the science which investigates the properties and functions of the myriad things of the universe."³² That is, his marriage with Tomiko metaphorically indicates the cooperation of intelligence and capital. Furthermore, only Kangetsu is from Kyūshū, anti-Tokugawa side in Kushami's group. That is, the only member of Kushami's group, who shares his historical origins with Kaneda, is the 'scientist' Kangetsu. This shows the natural connectedness between 'science' as a phenomenon of European modernity in the 19th century and 'capital' as an invention of European modernity. However, there are some large obstacles to improving the marriage between Kangetsu and Tomiko. Kaneda's wife says that she can give her daughter in marriage to Kangetsu, if he gains a doctorate. On the contrary, Meitei is completely against the marriage between Kangetsu and Tomiko. For Meitei from the warrior class, Kaneda, a merchant, was a member of the lowest class in the hierarchy of the Edo period.³³ Meitei criticises Kaneda as "an animated banknote" (*CAT-2*, 66), a bill of exchange with eyes and a nose scrawled onto it, and calls his daughter "a

³² Fukuzawa, *Gakumon no susume*, p. 2.

³³ Komori Yōichi, "Otoko ni narenai otoko-tachi (Men Who Cannot be Manly)," *Sōseki Kenkyū*, No. 3, 1994, p. 72.

circulating promissory note”, while he respects Kangetsu as “a circulating library” (CAT-2, 67).

After all, the marriage fails. Kangetsu chooses to marry a woman in his country by arranged marriage, and Tomiko gets married to Tataru, by Suzuki’s arrangement. Tataru, a Bachelor of Law, is now a rising executive in a well-known limited company, working in the mining department. Thus, Kaneda has succeeded to enclose ‘law (Tataru)’ and ‘engineering (Suzuki)’ in his group, and suggests more development of his business in the future.³⁴ They have earned a great deal of money with coal – the most important energy for battleships – during the war. Suzuki used to work for the coalmine (seemingly Miike Coalmine) in Kyūshū, and Kaneda seems to be the head of the main company.³⁵ A mining company was a promising industry at that time. Tataru is also from Karatsu (former Hizen, later Saga prefecture), Kyūshū, which contributed to the establishment of the Meiji government. Near the end of the story, Tataru drops into Kushami’s house to celebrate his engagement with beers and invites Kushami’s entire group to his wedding party. Kangetsu’s friend, Tōfū writes a poem for Tataru’s wedding, and Kangetsu himself makes music for the poem. Only Kushami does not accept his invitation. Kaneda and Tataru are winners, and Kushami and his friends are depicted as losers in the process of modernisation.

This indicates that the marriage between ‘science’ and ‘capitalism’ in modernising Japan was not as successful as it promised to be initially. Instead, another ‘science’ – the science of law – came to prominence as a partner for modern Japanese capital. Kangetsu, as the former lover of Tomiko, forgets his failure easily and is willing to be a fellow traveller with Japan’s forces of modernisation. As a result, Japanese ‘science’ was not as ethical as it should be,

³⁴ The confrontation between business people and the intelligentsia is based on the different perspective towards education. Kushami does not use his study for money. It is also the dissimilarity between *gakumon* and *benkyō*. For the details, see Chapter 6.

³⁵ The Miike Coalmine was opened in 1887, as the largest coalmine in the Meiji era extended over two prefectures, Fukuoka and Kumamoto in Kyushu. See the following websites: “Mitsui Miike Tankō (Mitsui Miike Coalmine),” URL <http://www.ne.jp/asahi/mining/japan/miike/> and “Miike Tankō (Miike Coalmine),” <http://www6.airnet.ne.jp/~mura/mine/kyushu/miike/> accessed on 4 November 2003.

and used in the wrong way during the Second World War.³⁶ In *I Am A Cat*, a member of the Japanese humanist intelligentsia, Kushami, only refuses Tatara's invitation, and is left on the margins by the march of Japanese capitalism, administration and technology. This may be Sōseki's critique of the process of false modernity in Japanese society of his period.

The episode between Kangetsu and Tomiko is a parallel of the marriage between Koga and his lover 'Madonna' in *Botchan* (*The Young Master*, 1906), which was written at the same time of *I Am A Cat*. In the end of *The Young Master*, Madonna chooses the vice-principal of the school, the Redshirt, instead of her fiancé Koga. The Redshirt is someone who holds a Bachelor of Arts, and a personage in the rural area. On the other hand, Koga, an English teacher living with his mother, is poor and powerless. In both novels, love is defeated by money. Moreover, Koga is sent to a different school. At the farewell party for Koga, both Botchan and his colleague, Hotta, show their hatred towards the Redshirt and his clique. At the point of confrontation between the Redshirt's group and Botchan and Hotta, *The Young Master* is remarkably similar to *I Am A Cat*. The Redshirt is from Tosa, one of the leading *han* (domains) of anti-Tokugawa; on the other hand, Botchan is from Tokyo and Hotta from Aizu on Tokugawa-side.³⁷ In addition, Botchan clearly has *Edokko-kishitsu* (the temperament of a native-Tokyo citizen), which is generally unconcerned about money. He also speaks *Edo-ben* (old Tokyo dialect). Like Kushami, money is the most disgusting matter for Botchan. After all, both Botchan and Hotta inflict punishment on the Redshirt, and leave the school. In *Botchan* as well, the victorious party is the Redshirt and his groups. In Tokyo, Botchan escapes to pre-modern society, where Kiyō, an old female servant of Botchan's house, waits for

³⁶ For instance, Japanese scientists were willing to participate in inhuman experiments (e.g. 731-Force) with Mongolian and Chinese prisoners. See "731-butai no seiritsu kara haisen made (From the Establishment of 731-Force to Japan's Defeat)," URL <http://www1.ocn.ne.jp/~sinryaku/731butaiseturu.htm> accessed on 7 March 2004.

³⁷ *The Young Master* is popular among Sōseki's novels. Sasaki Umeji explains, "Botchan, the hero of the book, is in many respects a young man embodying the new ideals of New Japan," and "he is rash, driving, hasty: he is like a locomotive puffing and pulling: yet he is honest, simple and frank." See Sasaki Umeji, "Foreword," in Natsume Sōseki, *Botchan*, Tokyo: Charles E. Tuttle, 1968, p. 7.

him with her deep affection. Kiyō is from a decent family, whose fortune was ruined at the time of the Restoration. Botchan, as a mathematics teacher, must have been given a role to broaden European education to the Japanese countryside; however, he did not complete his mission. Sōseki repeatedly wrote about the prevention of Japanese modernity in his novels. The reason may be that Kushami's antagonist, Kaneda, who is from anti-Tokugawa side, is a reflection of Sōseki, who thought of Japanese modernisation as 'externally motivated' westernisation in a sense (see Chapter 2). Sōseki had a Western humanist education and somehow received many influences from European culture. What Sōseki did not like was the incursion of European-style capitalism, in combination with European technology, into Japanese society. For Sōseki as an *Eddoko* (a native-Tokyo citizen), the anti-Tokugawa government shouldered most of the responsibility for such false modernisation. Japanese cultural heritage was largely left behind in the modernising process, and the responsibility for this cultural impoverishment of Japanese society lay with the Meiji government.

4. The Pleasure of Namelessness

In pre-modern society, except for the nobility such as the warrior class, the commoners had only given names. In October 1870, as a result of the abolition of social class, ordinary people were permitted to have their family names. However, the new custom did not spread easily; in March 1872, the Japanese government carried out the first census, and in February 1875, required all of the Japanese to have a family name.³⁸ In January 1873, Conscription was announced. For the sake of military strength, the Meiji government needed to register every Japanese, and exert control over the male population. For individuals, a family name became a new identity, and reinforced unity among the members. Modernisation through the opening of a country gave new identities to many Japanese people. In other words, the Meiji era was the period when the Japanese formed their identity.

³⁸ "Foto + nichiroku de saigen suru Meiji gannen kara 32-nen," pp. 14-16.

In Sōseki's case, the situation was rather complicated. He had officially two family names – Natsume (biological parent's name) and Shiobara (a foster family's name). In 1867, soon after his birth, Sōseki was illegally adopted by a couple who owned a second-hand store, because his parents had already seven children, and were too old to look after a baby; his father was fifty-one years old, and his mother forty-two. Yet, his sister found baby Sōseki left alone in a basket with jumble at the second-hand store, and brought him back to his home. In the following year, Sōseki was adopted out again to the Shiobara's, this time legally. About nine years later, Sōseki returned to the Natsume family, as the Shiobara's had been divorced. Nevertheless, his family name, Shiobara, still remained, until he became twenty-one years old. Adding to the complexity of his situation, he went to school from his real parents' house, with the adopted family name. The family register system always reminded him of his adoption.

Komori argues that the stray cat in *I Am A Cat* meant Sōseki himself as the adopted child, and Sōseki received catharsis by expressing his personal history in the novel.³⁹ For Sōseki, however, to be nameless had also more positive meaning. Aside from *I Am A Cat*, Sōseki wrote a novel entitled *Rondon-tō* (*The Tower of London*, 1905) in *Teikoku Bungaku* (*Imperial Literature*). *Imperial Literature* was the literary journal organised by the Faculty of Letters at Tokyo Imperial University. Hence, Sōseki, as an English lecturer, wrote *The Tower of London* under his real name, Kinnosuke. On the other hand, *I Am A Cat* was written in the magazine *Hototogisu*, which was published for a literary coterie of Haiku poetry, and Sōseki used his pen name *Sōseki*. As the aforementioned letter addressed to Kyoshi shows, Sōseki was released from his identity as a prestigious university lecturer, through writing the novel under a different name. Like the nameless cat, he enjoyed himself, belonging neither to Natsume nor Shiobara. Before that, during the stay in London from 1900 to 1902, Sōseki enjoyed living in a foreign country alone, as a 'nameless' alien. In a positive sense, he recognised himself as a marginal man, belonging neither to Japanese society nor British society. Namelessness meant having no title and no power, but freedom instead. The

³⁹ Komori Yōichi, *Sōseki o yominaosu (Rereading Sōseki)*, Tokyo: Chikuma Shobō, 1995, p. 20.

catharsis he had received in London circuitously led him to become a full-time author (see Chapter 7).

In *I Am A Cat*, all of characters are given names that suggest their occupations and characteristics: Kushami (Sneeze), a philosopher Dokusen (Lonely Hermit), an aesthetician Meitei (Maze), a physicist Kangetsu (Cold Moon), a poet Tōfū (Vernal Breeze), and a wealthy industrialist Kaneda (Gold Fields). Kaneda's wife is Hanako (Madam Nose), as she has an exceedingly large nose, and his daughter is Tomiko, as she is a rich child. Concerning the meaning of 'Kushami,' there is another view that it comes from Buddhism and means an infidel monk, who can become neither a priest, nor a layman.⁴⁰ That is, the name 'Kushami' suggests his ambivalence towards modern society; he is an English teacher, and encounters western culture, but has no ability to lead Japanese society towards a good mode of westernisation. Kushami often criticises various problem caused by Japanese modernity in his study, but the cat says: "Like an ill-natured oyster, he secretes himself in his study and has never once opened his mouth to the outside world" (*CAT-1*, 50). Kushami cannot attain spiritual attainment like a Zen Buddhist, but he is not satisfied with present society. Such a characteristic is suitable for a person called 'Kushami' – an infidel monk.⁴¹ In the novel, the pets parallel their owners; Blacky of the rickshaw-owner speaks exactly like its proprietor, and so does the cat of Kushami. Kaneda has a lapdog, a natural enemy of cats. In the Meiji period, a 'cat' was a common nickname for a government officer, because of its whiskers and flattering attitude towards rich people.⁴² The cat in *I Am A Cat*, arrogantly speaks like a governor, using the word *wagahai* (meaning I, but it sounds tyrannical). However, the cat is a stray cat and has no name. The humour arises from the gap between his arrogance and his poor background.

⁴⁰ Handō Kazutoshi, *Sōseki sensei zona, moshi (Here Comes Professor Sōseki)*, Tokyo: Bungei Shunjūsha, 1996, pp. 98-99. Handō explains that 'shami' is a Buddhism word, which means a person who newly enters the priesthood, or calls himself 'a priest' arbitrarily.

⁴¹ In 1894, Sōseki visited the Enkakuji Buddhist temple in Kamakura to study Zen meditation. For Sōseki, contemplation was supposed to be one of the strategies to overcome the awkward modernity.

⁴² Kida Junichirō, *Meiji fūzoku koji monogatari (A Story of Manners and Traditions in the Meiji Era)*, Tokyo: Kawade Shobō Shinsha, 1985, pp. 218-219.

5. The Madness of 'Clothes-Animals'

In *I Am A Cat*, new customs brought from Western countries are described very comically and cynically – hygiene, taking exercise, body consciousness and nudity. For instance, the mistress of the two-stringed harp blames Kushami who makes a strange unceremonious noise by tapping his throat with his toothbrush every morning when he washes his face. The mistress is sixty-two years old, and was born in Edo under the Tokugawa shogunate. She complains: “Under the Shogunate even a lackey or a sandal-carrier knew how to behave: and in a residential quarter there was no-one (sic) who washed his face in such a manner” (CAT-1, 104). Meitei recommends Kushami, who has a weak stomach, to try ancient Roman hygiene practises, bathing and vomiting. The home doctor, Amaki, advises the unhealthy Kushami to do some exercise. Kushami is not keen on any exercise, but the cat is. The cat creates his own regulation of exercises: mantis-hunting, cricketing and pine-sliding. The cat thinks, “In this enlightened twentieth century, any failure to take exercise is likely to be interpreted as a sign of pauperdom” (CAT-2, 202). This explanation is a reflection of the exercise boom in Europe, beginning in the late nineteenth century, and continuing into the twentieth century.⁴³ Conversely, Kushami is awfully concerned about the dirty pockmarks on his face. He is terribly upset by his reflection in the mirror. In pre-modern society, ordinary people rarely had big mirrors. Western technology introduced the idea of body consciousness to Japanese society. Kushami asks his friend who comes back from foreign travel if there are pockmarks to be seen in Europe, and believes that pockmarks cannot be found on members of the educated classes. The cat also thinks, “Though I hear that pockmarked faces were well regarded in the days before the restoration of the Emperor, in these enlightened times of the Anglo-Japanese Alliance, such cratered features look distinctly out of date” (CAT-3, 87). This is a pure comedy; needless to say, pockmarks are not relevant to the Anglo-Japanese Alliance. It should be remembered as the

⁴³ Yachida Hiromasa, “Bodeibirudā-tachi no teikoku shugi: Sōseki to seiki tenkanki Yōroppa noshintai bunka (Imperialism of Bodybuilders: Sōseki and the Body Culture in Europe of the Turning-point of the Century),” *Sōseki Kenkyū*, No. 5, 1995, pp. 56-57.

background to this comedy, that the Japanese government adopted Western standards of the body and tried to reform the Japanese body through physical education and encouragement of taking exercises (see Chapter 4).

In *I Am A Cat*, the cat observes the public bath and is shocked by the sight of a human body without clothes. The public bath basically followed the tradition of the Edo period. However, in the Meiji era, the body was recognised as something to be hidden. The Japanese in pre-modern society were not ashamed of their natural state; though, after the Meiji Restoration, the government prohibited nudity as a symbol of primitive culture.⁴⁴ To get undressed therefore gives a chance to realise one's body, as well as the other's body. In a scene set at the public bath, the varieties of the Japanese body are depicted, such as a youngster with the sunburnt black skin, a bald-headed old man, a man with a vast tattoo on his back, a knobby-headed man, a skinny man like a haggard cucumber, a young man suffering from a swelling, a youth with an odd-looking back and the quite healthy giant. These descriptions mean that there are still many varieties, although the government tried to standardise the Japanese body through physical education for the sake of strong militarism. Moreover, the cat calls human beings 'clothes-animals' and criticises the Japanese who positively imitate European modes and fashions, as a monkey does. Kaneda, Suzuki and Tataru are representatives of 'clothes-animals'. As a parallel, in *I Am A Cat*, animals and human beings are depicted in the same discourse; the animals talk and behave as their owners do. The critique of the cat reveals that the 'modern' Japanese are far from the modern, no matter how much they pretend to be like Westerners.

⁴⁴ "Shitaya keisatsusho-chō ga kurēmu: Kuroda Seiki, *Ratai fujin-zō de Chōshū ni tsuzuku fūki daisōdō* (The Head of Shitaya Police Station Claims: Kuroda Seiki Made a Big Sensation with the Female Nude Picture, Following Chōshū)," *Nichiroku nijusseiki: 1901 (Daily Documents in the Twentieth Century: 1901)*, Tokyo: Kōdansha, 1998, pp. 24-25. According to Shiba Ichirō, between 1898 and 1901, various laws to control the body were announced, such as the Law of Management of Female Nude Picture (1898) and the Law of Prohibition against Street Performance in Tokyo (1901). See Shiba Ichirō, "Kyōki o meguru gensetsu: Seishinbyōsha-kango-hō no jidai (Discourse on Madness: The Period of the Law of Protection for Mental Disordered Patient)," in Komori Yōichi et al. (eds), *Medea, hyōshō, ideologii: Meiji sanjū-nendai no bunka kenkyū (Media, Representation, Ideology: Cultural Studies in the Fourth Decade in the Meiji Era)*, Tokyo: Ozawa Shoten, 1998[1997], p. 106.

Georges F. Bigot, a French painter, who stayed in Japan for seventeen years from 1882, was famous for his caricatures and paintings based on political issues.⁴⁵ In Bigot's following painting, reproduced above, a well-dressed couple, a Japanese lady and gentleman are drawn, but their reflections in the mirror are monkeys. They are about to go to the party at the *Rokumeikan* (Dee Cry Pavilion). As a part of 'westernisation' policies aimed at achieving treaty revision, the *Rokumeikan* was opened in Tokyo in 1883, and the various social events took place between Japanese and foreigners. During his stay in London, Sōseki also thought his appearance was like a monkey, when reflected in a mirror on the street, and became shocked (see Chapter 7).



Monkeying

Source: Painting by Georges Ferdinand Bigot (1860~1927)
 Copied from <http://home.catv.ne.jp/hh/kcm/comment/shimizu-bigot.htm>

I Am A Cat is opposed to the unquestioning devotees of European modernisation. Meiji Japan is rather depicted as suffering a kind of madness in the novel. In the Meiji era, the idea of madness was born. In *Madness and Civilization*, Michel Foucault focuses on the process of birth of the idea 'madness' in modern society. Foucault argues that in the 'Hospital General' in Paris (1656), in which inhabitants thought to be abnormal were confined, had nothing to do with any medical concept, and was directly linked with the royal power that placed it under

⁴⁵ For Bigot's biography, see "Meiji no omokage, Furansu-jin gaka, Bigot no sekai (Vestiges of the Meiji Era, the World of French Painter, Bigot)," URL <http://home.catv.ne.jp/hh/kcm/exh/bigot.htm> accessed on 6 January 2004.

the authority of the civil government alone.⁴⁶ In the same way, in Ueno of Tokyo, the first mental hospital was built in 1879.⁴⁷ It was an asylum for mentally disturbed people, rather than a hospital, named Tokyo-fu Tenkyō-in (Tokyo Lunatic Institute). The asylum was moved to Bunkyo-ku, and renamed Tokyo-fu Sugamo Byōin (Tokyo Sugamo Hospital) in 1889. Since then, 'Sugamo' became a pronoun for mental illness, or a hospital especially for madness.⁴⁸ A Law of Protection for Mentally Disordered Patients was passed in 1900.

In *I Am A Cat*, an old acquaintance of Kushami and Meitei, Tendō Kōhei, is sent to the Sugamo asylum.⁴⁹ Between Kushami and Meitei, there is a discussion about madness. Just after that, a police detective visits Kushami to tell that the man who burgled him the other night has been caught. In this scene, Kushami mistakes the burglar for the detective. His misunderstanding definitely means that the difference between madness and sanity is very ambiguous, in the same way that the detective and the burglar are mistaken. After that, Kushami begins to investigate whenever himself and his acquaintances are abnormal, and comes to the following conclusion:

The truth may simply be that human society is no more than a massing of lunatics. Perhaps our vaunted social organization is merely a kind of bear-garden, where lunatics gather together, grapple, desperately, bicker and tussle with each other, call each other filthy names, tumble and sprawl all over each other in mindless muckiness. This agglomeration of lunatics thus becomes a living organism which, like cells, disintegrates and coalesces, crumbles again to nothing and again re-integrates. Is that not the actual nature of our marvelous human society? And within that organism, such few cells as are slightly sensible and exhibit symptoms of discretion inevitably prove a nuisance to the rest. So they find themselves confined in specially constructed lunatic asylums. It would follow that, objectively speaking, those locked up in mental homes are sane, while those careering around outside the walls

⁴⁶ Michel Foucault, *Madness and Civilization: a History of Insanity in the Age of Reason*, Richard Howard (trans), London: Tavistock, 1965, pp. 40-41.

⁴⁷ "Tokyo Matsuzawa byōin (Tokyo Matsuzawa Hospital)," URL www.byouin.metro.tokyo.jp/matsuzawa/1/enkaku/enkaku.htm accessed on 11 September 2003.

⁴⁸ Takeda Katsuhiko, *Sōseki no Tokyo (Sōseki's Tokyo)*, Tokyo: Waseda Daigaku Shuppanbu, 1997, pp. 81-82.

⁴⁹ Tendō Kōhei may have been modelled on Ashihara Kinjirō, a very famous resident in Sugamo asylum, staying there between 1880 and 1937. See Kida, *Meiji fūzoku koji monogatari*, pp. 123-126.

are all as mad as hatters. An individual lunatic, so long as he's kept isolated, can be treated as a lunatic: but when lunatics get together and, so massed, acquire the strength of numbers, they also automatically acquire the sanity of numbers. Many lunatics are, by their maniness (sic), healthy persons. It is not uncommon that a powerful lunatic, abusing the authority of his wealth and with myriad minor madmen in his pay, behaves outrageously but is nevertheless honored and praised by all and sundry as a paragon of human virtue. (CAT-3, 156-157)

Kushami's description of 'a powerful lunatic, abusing the authority of his wealth and with myriad minor madmen in his pay, behaves outrageously' definitely refers to the newly rich industrialist, Kaneda. In this scene, Kushami points out the connection between money power and madness. In addition to his enemies, Kaneda's wife and students of the Cloud Descending Hall, Kushami also includes his acquaintances Kangetsu and Meitei into the group of madness. As he says, "the human society is no more than a massing of lunatics" and every person has tendency to be mad. Sōseki may have wanted to say, through Kushami, that Meiji Japan proceeding to imperialism was absolutely mad. However, Kushami does not reach such a crucial conclusion. According to the cat, "he [Kushami] lacks the brain-power to think through a problem" (CAT-3, 157). And then, Kushami stops thinking, and drops off into sleep. No matter how many he ponders the problem, the conclusion always remains at an incomplete stage. There is no perfect conclusion. However, his state of anxious searching demonstrates that Kushami is an ethical person in the 'mad' society. Kushami does not rely on any power, including his 'brain-power', entirely. He does not lack of intelligence. He is a very thoughtful and critical person.

6. The Death of the Cat

I Am A Cat ends with the death of the cat. The drunken cat accidentally falls down into water of the big clay jar. He tries to escape from the jar, but finds it impossible. At that moment, he receives enlightenment, and then accepts his death peacefully:

I'm only in agony because I want to escape from the jar. Now, much as I'd like to get out, it's obvious that I can't: my extended front leg is

scarcely three inches long and even if I could hoist my body with its outstretched fore-paws up above the surface, I still could never hook my claws over the rim. Accordingly, since it's blindingly clear that I can't get out, it's equally clear that it's senseless to persist in my efforts to do so. Only my own senseless persistence is causing my ghastly suffering. How very stupid. How, very, very stupid deliberately to prolong the agonies of this torture. (CAT-3, 367)

It is possible to apply his enlightenment to the modernity of Meiji Japan. That is, the Japanese were in agony, because they intended to behave like a Westerner. In his lecture "Watakushi no kojinsugi (My Individualism, 1914)", Sōseki states: "I resolved to write books, to tell people that they need not imitate Westerners, that running blindly after others as they were doing would only cause the great anxiety" (MI, 297). The complete transformation for Japan was impossible; Meiji Japan was like the cat scratching water almost sinking in the jar, a metaphor of the movement of modernisation. Sōseki illustrated Japanese modernisation as a drowning cat. The criticism of Westernised imitation expands to the conversations in *Sanshirō* (1908) and *And Then* (1909).

In *Sanshirō*, Hirota points out the physical difference between the Japanese and the Westerners: "We can beat the Russians, we can become a first-class power, but it doesn't make any difference. We've still got the same faces, the same feeble little bodies" (SAN, 15). Hirota warns that Japan is going to perish in the future. In *And Then*, regarding the strenuous effort of Japan to catch up with the West, Daisuke argues: "It's like the frog that tried to outdo the cow – look, Japan's belly is bursting. [...] A people so oppressed by the West have no mental leisure, they can't do anything worthwhile" (AT, 72). It is noteworthy that both novels focus on the physical handicaps of the Japanese.

In *I Am A Cat*, the cat is a metaphor of 'small' Japan. A cat is not included in the twelve signs of the Chinese zodiac. It is a weak and tiny animal compared to a lion, which is the national emblem of England. The cat dies and becomes free from pain. He is dying, chanting the Buddhism sutra: "Through death, I'm drifting slowly into peace. Only by dying can this divine quiescence be attained" (CAT-3, 368). On the other hand, no matter how the modernity is

problematic, the Japanese cannot become the cat, which reached enlightenment by his death. Kushami does not choose death. He devotes himself to critique in his study. In Sōseki's works, the ambivalent attitude towards modernity continued to his last novel *Light and Darkness* (1916). The attitude *hininjō* was a strategy to survive in an unpleasant world for Kushami in *I Am A Cat*. However, after becoming a full-time author, Sōseki abandoned his previously the indifferent attitude towards society, and set the struggle with modernisation as the main theme of his literary works. By writing novels, Sōseki attempted to show the reason for the existence of an individual, although he was unable to change the social system. As Kenzō in *Grass on the Wayside* (1915) says, "things that happen once will go on happening" (GWS, 169), it is impossible to stop Japanese modernisation. For Sōseki, modernity was an unsettled project, and *I Am A Cat* was a beginning of his critique.

Part II: *A Wild Sheep Chase* (1982)

Murakami Haruki made a sensational debut with *Kaze no uta o kike* (*Hear the Wind Sing*) in 1979. For this novel, he received the *Gunzō Shinjin Bungaku-shō* (Gunzō Literary Award for New Writers). After that, he published *1973 nen no pin bōru* (*Pinball, 1973*) in 1980. *Hitsuji o meguru bōken* (*A Wild Sheep Chase*, 1982) is the Murakami's third novel, and received the *Noma Bungei Shinjin-shō* (Noma Literary Award for New Writers). In a sense, *A Wild Sheep Chase* was a 'first' novel, because it was written after Murakami had decided to write full time. His unique writing style always has attracted a great deal of audience attention. Nonetheless, Miyoshi Masao rather negatively calls Murakami's writing style "story-less stories of nameless characters."¹ Compared with his two previous novels, however, *A Wild Sheep Chase* has a clear plot to find the mysterious sheep with the birthmark on its back. As the story telling, *A Wild Sheep Chase* presents the first turning point for Murakami's works.²

Most researchers agree that *A Wild Sheep Chase* follows the pattern of an adventure novel, or a quest narrative.³ The protagonist, Boku, is engaged in a search for the sheep that has enormous power. The adventure has a magnificent scale of time and space; even Genghis Khan in Yuan dynasty of the thirteen century is related to his chase. Boku travels far, to Hokkaidō (the northern part

¹ Miyoshi Masao, *Off Center*, Cambridge, Massachusetts: Harvard University press, 1991, p. 235.

² Jay Rubin says that two previous novels seem more nearly autobiographical: on the contrary, "it appears that something new started to happen in the third one, *A Wild Sheep Chase*." See Jay Rubin, "Murakami Haruki's Two Poor Aunts Tell Everything They Know About Sheep, Wells, Unicorns, Proust, Elephants, and Magpies," in Stephen Snyder and Philip Gabriel (eds), *On and Beyond: Fiction in Contemporary Japan*, Hawaii: University of Hawaii Press, 1999, p. 183.

³ Hasumi Shigehiko points out the common structure of the Holy Grail in *A Wild Sheep Chase*. See Hasumi Shigehiko, *Shōsetsu kara tōku hanarete* (*A Long Way from the Novel*), Tokyo: Kawade Shobō Shinsha, 1994, pp. 19-20. He also comments that the reason we can read Murakami's novels with pleasure is we find out a perfect pattern in his works, having the inclination to stability of stories which have been widely read in our community. See also Hasumi Shigehiko and Karatani Kōjin, "Posutomodan to iu shinwa (Postmodern as a Myth)," *Tōsō no echika* (*Ethics of Conflict*), Tokyo: Kawade Shobō Shinsha, 1988, p. 93. See also the following article: Yomota Inuhiko, "Seihai densetsu no dekadansu (The Decadence of the Quest of the Holy Grail)," *Shinchō*, January 1983, p. 287. Murakami himself calls his major works 'quest narratives of the Holy Grail.' See Murakami Haruki and Kawai Hayao, *Murakami Haruki, Kawai Hayao ni ai ni iku* (*Murakami Haruki Comes and Visits Kawai Hayao*), Tokyo: Iwanami Shoten, 1996, p. 90.

of Japan), and finally finds the sheep. Nevertheless, the sheep is dead with his old friend, the Rat. In this point, the English title 'A Wild Sheep Chase' is successful; it reminds an English audience of the phrase 'a wild goose chase' and suggests that people search for the sheep erratically, and in vain.⁴ Murakami states that he tried to apply the hard-boiled method of Raymond Chandler – 'seek and find' – in *A Wild Sheep Chase*.⁵ In general, Murakami's novels have the sense of game with many mysteries and challenging tasks. *A Wild Sheep Chase* can be called a novelised game. It is like a jigsaw puzzle game where one must place the pieces in the correct spot. The most important piece is the sheep. The seemingly unconnected pieces such as Boss, the Rat, Manchuria, and Hokkaidō finally come together to draw a bigger picture.

In *I Am A Cat*, the future life of Japanese society is predicted, such as the increase of suicide and divorce, the separation within families and the enlargement of police authorities. These predictions have come true in Murakami's works. In *A Wild Sheep Chase*, Boku is divorced, has no family and loses his friend by suicide. Moreover, he is forced to search for the sheep by the authorities. The game to find the sheep in *A Wild Sheep Chase* is however not just an entertainment.⁶ As *I Am A Cat* presents a criticism of modern Japan, *A Wild Sheep Chase* criticises contemporary Japan. Towards Karatani who argues, "Murakami's fiction has no historicity; the use of dates, pop culture and lists, ubiquitous in his writing, is a pastiche and thus meaningless", Leith Morton makes an objection: "Despite the weakness of Karatani concentrating his attention on the subtext than the main text, it is nevertheless a powerful and important criticism of Murakami's fiction."⁷ At the end of the adventure in *A Wild Sheep Chase*, Boku loses everything. The ending of the story is a reflection of the

⁴ The Japanese original title *Hitsuji o meguru bōken* just means the adventure on the sheep.

⁵ Murakami Haruki, "Monogatari no tame no bōken (The Adventure for the Story)," *Bungakukai*, August 1985, pp. 47-48, 62-63.

⁶ A book reviewer says, "this work is a shining example of the postmodern novel," but "unlike other 'postmodern novels', [...] *A Wild Sheep Chase* can be read on a multitude of levels: both as lit crit and as pure, enjoyable fiction." See Paxbear, "Dark, disturbing delicious!" 10 February 2001, URL http://www.amazon.com/exec/obidos/tg/detail/-/037571894X/ref=cm_cr_dp_2_1/103-7970445-4954254?v=glance&s=books&vi=customer-reviews accessed on 15 July 2003.

⁷ Leith Morton, *Modern Japanese Culture: The Insider View*, South Melbourne, Vic.: Oxford University Press, 2003, pp. 182-183.

student riots that miscarried in 1970. That is, nothing changed, rather some things got worse. Although Boku and the Rat succeeded in obstructing the desires of the evil man, they failed to alter the system of Japanese society. There is no joy of triumph. After the death of the Rat, only the emotion of powerlessness remains with Boku. Although Boku has no idea what to do henceforth, he decides to stay in an offensive society.

1. A Wristwatch and the New Sense of Body

After the establishment of Time Day in 1920, the concept of time management widely permeated Japanese society.⁸ About fifty years later, the clock industry was one of the most promising fields in the Japanese economy. Particularly, at the Tokyo Olympic Games in 1964, the leading Japanese watchmaker, Seiko, revealed the advanced technology to the world as official timekeeper of the games.⁹ In 1969, the first quartz wristwatch 'Seiko Astron' went on sale; the application of quartz crystal was an extraordinary development in the history of clocks.¹⁰ Jacques Attali, a French economic theorist who has focused on topics ranging from mathematical economy to popular culture and the trends in human history, predicted that Japan was leading the clock market, although the clock industry had been badly damaged by defeat of the War.¹¹ Japan indeed became the second biggest producer of timepieces in the 1970s. Moreover, mass-production made the price of merchandise much cheaper. Hence, individuals came to be able to have their own time with a wristwatch.¹²

⁸ Furthermore, in 1925, the beginning of radio broadcasts brought the shorter unit 'second' to the daily life. See Oda Ichirō, *Toki to tokei no hyakkajiten (The Encyclopaedia of Time and Clocks)*, Tokyo: Green Arrow Shuppansha, 1999, pp. 135-136.

⁹ Kasaki Keiji and Namiki Kōichi, *Udedokei: zatsugaku nōto (A Wristwatch: Miscellaneous Knowledge Notes)*, Tokyo: Diamond Company, 2000, pp. 95-101.

¹⁰ See David Landes, *Revolution in Time: Clocks and the Making of the Modern World*, Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1983, pp. 347-349.

¹¹ Jacques Attali, *Jikan no rekishi (History of Time)*, Funiya Kuramochi (trans), Tokyo: Hara Shobō, 1986, p. 316. This book is not translated into English. The original book is *Histoire du Temps*, French & European Pubns, 1983.

¹² A wristwatch was originally invented for the war, since a pocket watch was inconvenient to check the time on the battlefield. See Nagase Tadashi, *Udedokei no tanjō (The Birth of Wristwatches)*, Tokyo: Kōsaidō, 2001, pp. 8-12. In Japan, some generals already had an imported wristwatch at the Sino-Japanese War (1894-95). On the battlefield, a wristwatch became victory goods. In Murakami's *The Wind-up Bird Chronicle*, the wristwatch of the dead Japanese agent is given to the Mongolian non-commissioned officer.

A Wild Sheep Chase is a story about timepieces. It is set in 1978. The novel is a reflection of Japanese society in the 1970s, and many different types of chronometers appear: an hourglass, a digital clock, an electric clock, a cuckoo clock, a wristwatch, a divers' watch and a grandfather clock. Among them, it is worth mentioning that most of the characters wear a wristwatch, and often check the time. They put on and take off their wristwatch like clothes, and sometimes forget that they are wearing the watch, as if it were a part of the body. Attali says: "A wristwatch, just as an ornament in the 19th century, became a common prosthesis in this century."¹³ Nagase Tadashi also states that the wristwatch is the first cybernetic organism, as if it was buried in the human body.¹⁴ In the Meiji era, the timepiece was a symbolic item of authorised surveillance and economic power; in Murakami's period, the watch even changed the sense of the body and produced a body like a cyborg.

In *A Wild Sheep Chase*, the protagonist, Boku, recognizes that the world remains in motion, as long as he stares at the electric clock on the wall. He has the sense of his body being like a machine. If the clock stops, he thinks, his heart would stop beating. Some of Murakami's characters share his sense of the body. For instance, Watanabe in *Noruwei no mori* (*Norwegian Wood*, 1987) winds his own spring every morning. He visualises a spring in his body, and gives it thirty-six twists a day. He does not wind his spring on Sunday. Hence Sunday is quiet and lonely. Without winding the spring, things are not proceeding to the future. In *Nejimaki-dori kunonikuru* (*The Wind-up Bird Chronicle*, 1992-95), a wind-up bird becomes the nickname for Okada, the main character. The fictional bird *nejimaki-dori* appears in many occasions to wind up the world's spring.

The body like a machine is recognised not totally, but partially. The body's part or functions is particularly emphasised. In *A Wild Sheep Chase*, it is symbolic that the aquarium keeps a whale penis on display. Boku's new

¹³ Attali, *Jikan no rekishi*, p. 270. Translation mine.

¹⁴ Nagase, *Udedokei no tanjō*, pp. 8-12.

girlfriend has exquisite ears with special powers, and can cut on and off the passageway freely like a machine. Her mysterious ears' power helps Boku by giving some information to find the sheep. The body as a machine is also measured in terms of quantity. Powerful sex is an evidence of the great efficiency of the machine. In *Hear the Wind Sing*, the main character counts his experiences of sexual intercourse about for eight months, and records fifty-four episodes. Similarly, in *Norwegian Wood*, Watanabe's senior friend Nagasawa is proud of sleeping with at least seventy different girls. Donna Haraway, who is an innovative scholar who has dealt with the theoretics of the cyborg, gives a positive meaning to the term 'cyborg' as a notion of identity that transcends the polarities of the nature/technology opposition: "We find ourselves to be cyborgs, hybrids, mosaics, chimeras. Biological organisms have become biotic systems, communications devices like others. There is no fundamental, ontological separation in our formal knowledge of machine and organism, of technical and organic."¹⁵ In *A Wild Sheep Chase*, however, Boku may not be perfectly used to such a breakdown of boundaries. His girlfriend also loses the power and becomes sick at the end of the adventure. It is understandable that both Boku and his girlfriend have no proper names in the novel, as Cyborgs need no names.

2. Virtual Reality versus the Grandfather Clock

The secretary of the Boss (the major right-wing figure) in *A Wild Sheep Chase* suddenly appears one day, and gives Boku a mission to find the phantasmic sheep with a star on its back during one month. It is the beginning of the game. The secretary threatens Boku; if he fails, he will lose his everything. Furthermore, he is always under the thorough surveillance of the authority, wherever he is. At one point, Boku receives a telephone call instructing him not to waste his time. He is, so to speak, a cyborg with a time bomb inside his body. His girlfriend likens his situation to *Space Invaders*, a video game, which was extremely popular from

¹⁵ Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*, New York: Routledge, 1991, pp. 177-178.

1978 to 1979 in Japanese society.¹⁶ *Space Invaders* is very simple; if all the invaders are not defeated in a restricted time, the player loses the game. Boku has to search out only one specific sheep among five thousand sheep. The five thousands sheep are 'invaders' and Boku is a bullet fired out of the machine gun. The real player of this game is the secretary of the Boss.

Boku thinks that the whole adventure is unreal, but at the same time real, such as the world of virtual reality. The time in virtual reality does not always pass by linearly; it can expand or shrink, increase or decrease very freely.¹⁷ In *A Wild Sheep Chase*, while Boku and his girlfriend are waiting for their flight, they have a long discussion about the 'time' in transit. She asks where the extra time goes if the aeroplane can save hours. She also wonders whether time expands. To her questions, he explains time neither goes anywhere nor expands. However, after landing, in their destination Sapporo, they have unique experience, as if their bodies are in a state of transit.¹⁸ She is terrified as if she may get transported somewhere uncertain. Her fear suggests that the time has a vast abyss that swallows up individuals. In fact, in Murakami's next novel, *Dance, Dance, Dance*, she suddenly vanishes, as if she had fallen down into the great void of time.

In *A Wild Sheep Chase*, the clue to find the sheep is the photo of Boku's long-lost friend, the Rat. It was taken somewhere in Hokkaidō. Boku at last arrives in the place he has been looking for. It is a vacation villa, which was built by the Sheep Professor forty years before, and bought by the Rat's father afterwards. It stands in an extremely isolated place, taking three hours drive from

¹⁶ "Gēmu ōkoku Nippon no maku o aketa, 'Inbēdā' dai-būmu (A Big Boom of 'Invaders', the Open of Game Industrial Country, Japan)," *Nichiroku nijū seiki: 1979 (Daily Documents in the Twentieth Century: 1979)*, Tokyo: Kōdansha, 1997, pp. 3-5. At that moment, not only game centres but also cafeterias, and even barbershops had the machine *Space Invaders* installed. The boom suddenly finished the end of 1979, however, game software became one of the main Japanese exports afterwards.

¹⁷ Tsunoyama Sakae calls such time 'information time', and shows that it differs from 'artificial time' in modern society. 'Information Time' means variety of time produced by information, including from digital time code to the imagined time by virtual reality. See Tsunoyama Sakae, *Jikan kakumei (Time Revolution)*, Tokyo: Shinshokan, 1998, p. 29.

¹⁸ The similar experience is repeated in Murakami's short novel, *UFO ga Kushiro ni oriru (UFO Is Landing in Kushiro)*, 1999).

the Junitaki-chō (Twelve Falls Town), which is a ghost town. It is the final station of the train of the third most rundown line in Japan. In the living room of the villa, Boku finds a grandfather clock, and winds the three weights up on chains to the top. The grandfather clock is a manual, mechanical clock. There is neither a digital clock nor an electric clock at the villa. It deserves attention that only the clock is old type, although the other electronic utilities are in the latest style and most recent technology.

The grandfather clock is a symbolic clock of the beginning of modern society. As argued before, the Japanese history of timepieces stepped to the next stage, when the quartz clock was invented. That is to suggest, in this novel, that only this place stops the passing of time. Boku thinks that the villa has its own time. It is a suitable place to interact with the ghost of the Rat. Boku also met the Sheep Man there. The Sheep Man is a worker in the farm. He explains that he has moved here, because he does not want to go to war. The Sheep Man believes that the war still continues, and Junitaki-chō is full of soldiers. He is a human being, but pretends to be a sheep. The Sheep Man is cooperative for Boku and the Rat.



The Sheep Man

Copied from Murakami's *A Wild Sheep Chase*, p. 250.

The Sheep Man wears a full sheepskin pulled over his head. The arms and legs are fake and patched on. The hood is a fake, but the two horns that curled from his crown are real. Two flat ears, wire-reinforced, stick out level from either side

of the hood. The leather mask covers the upper half of his face, and matching gloves and socks are black. There is a zipper from neck to crotch to put on or take off easily. Like a cyborg, the Sheep Man has the hybrid identity, which consists of the body of a sheep and the mind of a man. The Rat is also a human being, but is called by an animal's name. He also has hybridity in his character. Although he knows the whereabouts of the sheep, the reason the Boss' secretary needs Boku is that Boku has the hybrid identity, which will enable him to communicate with the Sheep Man and the Rat.

At the villa, Boku talks to the soul of the Rat. The Rat is a very familiar character since he appeared in Murakami's first novel *Hear the Wind Sing*. He is a dropout student, and a son of a rich person who made a fortune during the war. He hates power and money more than anyone else. The sheep enters the Rat's body to make him inherit the huge power base that the Boss had created, but the Rat obstinately refuses it. Before Boku's arrival, the Rat sacrificed himself to exterminate the desire of the sheep by death. The spiritual Rat has another plan to explode the villa itself, with the secretary who is chasing the sheep. Boku helps the Rat by winding up the three weights of the grandfather clock and connecting the four cords of bomb behind it. The following day, after Boku leaves, the villa explodes with the secretary inside. In this way, the man's ambition to grab power is completely destroyed with the grandfather clock. Boku undoes the band and tosses his wristwatch onto the floor, when he comes back to hotel in Sapporo. He stops being the cyborg of authority by throwing away his wristwatch. He quits his job and decides to start a new life. However, the story does not suggest a bright future for him. Although the Rat fought against the huge power at the risk of life, his death could not change social system.

3. The Sheep as the History of Japanese Modernisation

Needless to say, the sheep is the important key to the game in *A Wild Sheep Chase*.¹⁹ Many of journal articles have discussed the meaning of the sheep, and

¹⁹ Murakami, "Monogatari no tame no bōken," pp. 63-64.

reached a basic agreement that the sheep somehow means 'idea'.²⁰ Sekii Mitsuo argues: "The sheep symbolises the power of Western modern culture, as well as the wish of westernisation in Japan. [...] It is the spirit of the modern, the dream of westernisation and the desire of conquest of the world as a first power."²¹ Following Sekii's explanation, the sheep is the modernity itself, including imperialism and colonisation.²² The meaning of the sheep may have more variety, depending on the characters – the secretary, the Sheep Professor and the Rat. In the novel, the sheep is an animal under the rigorous government checks. That is, the sheep is a symbol of modern surveillance as well.

Murakami himself answered to an interviewer (at the University of Washington, November 1992) that he was not sure what the sheep means; nevertheless, he also mentioned the relationship between sheep and modernisation in the same interview:

I learned that there had not always been sheep in Japan. They had been imported as exotic animals early in the Meiji period. The Meiji government had a policy of encouraging the raising of sheep, but now sheep have been all but abandoned by the government as an uneconomical investment. In other words, sheep are a kind of symbol of the reckless speed with which the Japanese state pursued a course of modernization. When I learned all this, I decided once and for all that I would write a novel with "sheep" as a key word.²³

It deserves attention that the sheep was imported with the modernisation in the Meiji era.²⁴ In *A Wild Sheep Chase*, the secretary of Boss repeats the same story:

²⁰ Imai Kiyoto, "Hitsuji o meguru bōken (A Wild Sheep Chase)," in Murakami Haruki Kenkyū-kai (The Society for Researcher on Murakami Haruki) (ed.), *Murakami Haruki sakuhin kenkyū jiten (Dictionary for the Studies of Murakami Haruki's Works)*, Tokyo: Kanae Shobō, 2001, pp. 183-184.

²¹ Sekii Mitsuo, "Murakami Haruki ron: 'Hitsuji' wa doko e kietaka (The Study of Murakami Haruki: Where Did 'the Sheep' Disappear)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 01*, Tokyo: Wakakusa Shobō, 1999, p. 159. Translation mine.

²² Kawamura Jirō says that the sheep symbolises the desire of the power to conquest the world like Genghis Khan in the Yuan dynasty. See Kawamura Jirō, "Hitsuji o meguru bōken (A Wild Sheep Chase)," Katō Norihiro et al., *Murakami Haruki*, Tokyo: Shōgakukan, 1997, p. 164.

²³ Quoted from Rubin, "Murakami Haruki's Two Poor Aunts Tell Everything They Know About Sheep, Wells, Unicorns, Proust, Elephants, and Magpies," pp. 187-188.

²⁴ The history of raising sheep is not a fiction. Ouchi Teruo points out the noticeable relation between modernization in Japan and the raising of sheep. Refer to Ōuchi Teruo, *Yōtei-ki: Ningen to yōmō no rekishi (The Story of Cloven Hoofs: History of Human being and Wool)* Tokyo: Heibonsha, 1991.

just before the Russo-Japanese War (1904-05), the government ordered increased efforts in raising-sheep for self-sufficiency in thermal wool for the upcoming campaign on the continent. Even after the Russo-Japanese War, Russia was still a big threat for Japan, and the military authority expected another war in China. The self-sufficiency in wool production was therefore a first consideration for the battle in Manchuria. The secretary sympathises with the sheep as a victim of Japanese modernisation: "After the war [the Second World War], when importation of wool and mutton from Australia and New Zealand was liberalized, the merits of sheep raising in Japan plummeted to zero. A tragic animal, do you not think? Here, then, is the very image of modern Japan" (WSC, 111). The secretary is however a hypocrite, because the reason he chases the sheep is not sympathy but desire for power.

Through the adventure, Boku pursues the dark side of Japanese history of modernised Japan, and finds that the present is definitely connected to the past. The connection is the sheep. At the Dolphin Hotel in Sapporo, Boku meets the Sheep Professor, who used to have the sheep inside his body. The Sheep Professor accidentally woke up the sheep, which had been sleeping in a cave for hundreds of years. It happened in July 1935.²⁵ At that time, the Sheep Professor was one of the elite of the Ministry of Agriculture and Forestry, and had been ordered to establish a self-sufficiency program based on sheep. One day, he lost his way during a survey of open-pasture grazing near the Manchuria-Mongolia border. The sheep entered the Sheep Professor, while he was sleeping in a cave. After that, the Sheep Professor started regular research on the sheep. As a result, he knew that it was not rare that the sheep entered people's bodies in Northern China and Mongol territory. The sheep entering the body was believed to a blessing from the gods. A Mongolian myth in the Professor's story says that a star-bearing white sheep entered the body of Genghis Khan in the Yuan dynasty.

²⁵ The story of the Sheep Professor corresponds to history. 1934 was the year when the last Emperor of China, Pu Yi, was enthroned as the first Emperor in Manchukuo. The Japanese already occupied all of Manchuria in 1931 and created the puppet state of Manchukuo in 1932. In the novel, the Sheep Professor visited Manchuria, after concentrating on developing a general framework for ovine productivity in Japan, Manchuria, and Mongolia.

For the Sheep Professor, the sheep is in general something like an 'Asian value'. The Sheep Professor analyses that the relative failure of Japanese modernisation – especially imperialism – was caused by lack of respect towards other Asian countries: "The basic flaw of modern Japan is that we've learned absolutely nothing from our contact with other Asian peoples. The same goes for our dealing with sheep. Sheep raising in Japan has failed precisely because we've viewed sheep merely as a source of wool and meat. [...] In other words, we don't have our feet on solid ground. It's not without reason that we lost the war" (WSC, 188). His talk points out that Meiji Japan was completely cut off from the past, including Asian culture and value, when Japanese modernisation began with the Meiji Restoration in 1968. Meiji Japan thus became unstable with a loss of cultural memory, as if they did not have their "feet on solid ground".

It is no coincidence that the story of the Yuan dynasty is told in *A Wild Sheep Chase*. Japan had a battle against the Yuan dynasty in the thirteen century. Genghis Khan in the Yuan dynasty dreamed of the conquest not only of Mongolia and China, but also other Asian countries. After his death, his grandson Kublai Khan sent 140,000 soldiers on 4,500 battleships to Kyūshū, the Southern part of Japan, twice between 1274 and 1281.²⁶ For the Japanese, it is a legendary story that when Japan was almost defeated, the unpredictable windstorm seriously damaged Khan's battleships. The Japanese called this storm *Kamikaze* (a divine wind). They believed that Japan was not conquered because it was a divine nation. Hundreds of years later, like the Yuan dynasty, Japan dreamed of becoming a leader in all of Asia, teaching other Asian countries how to modernise; such an idea was called 'Great East Asian Co-prosperity Sphere'. This time, the name of *Kamikaze* became the name of Japanese suicide squads during the Second World War. The story about the sheep shows the connection of the wars beyond seven hundred years.

²⁶ For the battle between Japan and the Yuan dynasty, refer to "Bun'ei no eki (Incident in Bun'ei Period)," URL <http://www.tamagawa.ac.jp/sisetu/kyouken/kamakura/genkou/index.html#bunei> and "Kublai Khan," in *The Columbia Encyclopaedia*, Sixth Edition, 2001, URL <http://www.bartleby.com/65/ku/KublaiKh.html> accessed on 18 September 2003.

In *A Wild Sheep Chase*, the Rat says that time really is like one big continuous cloth, going on and on, although people habitually cut out pieces of time to fit them. Boku's girlfriend also makes the comment that the Japanese seem to live from war to war. Modern Japanese history is the history of endless aggressions and wars. Boku is surprised to know the match of dates between the birth of the Sheep Professor and the fall of the Port Arthur in 1905: "Incrementally, history linked up" (WSC, 210). That is, the end of the Russo-Japanese War was just the beginning of another wartime, expanded in Manchuria.

In *A Wild Sheep Chase*, the son of Ainu youth, who had built Junitaki-chō, was killed at the battle of the Port Arthur. Port Arthur was a memorable place, as the fiercest battlefield.²⁷ The war had a severe impact on people living in the isolated northern place, far from Sapporo, the capital of Hokkaidō. Boku reads the book *Authoritative History of Jūnitaki Township* on the train from Sapporo to Asahikawa, and is fascinated by the unhappy tale of the Ainu youth. According to Satō Hideaki, the statement about the first settlers of *Authoritative History of Jūnitaki Township* is a complete fiction, although some characters of Junitaki-chō match with those of Niupu, a local town in Hokkaidō.²⁸ However, the war and the discrimination towards the non-Japanese were connected with each other in Murakami's idea.

In the modern Japanese history, *Wajin* (a major race in Japan) discriminatingly oppressed the Ainu race, through Hokkaidō kyū-dojin hogohō (the Law of Protection for Natives in Hokkaidō) was enacted in 1899. This law ignored their tradition, and forced the Ainu to change their life style from hunting

²⁷ At that time, the enormous numbers of conscripted youth lost their lives due to the misconduct of General Nogi Maresuke: 15,390 were killed and 43,914 injured. See "Nichiro kaisen! Ryojun no 136-nichi (Outbreak of the Russo-Japanese War! 136 days in the Port Arthur)," *Nichiroku nijusseiki: 1904 (Daily Documents in the Twentieth Century: 1904)* Tokyo: Kōdansha, 1998, pp. 1-5.

²⁸ Satō Hideaki, "Higenjitsuteki ni bonyōna Boku no tabi (The Trip of Unrealistically Banal Boku)," *AERA Mook*, No. 75, Tokyo: Asahi Shimbunsha, 2001, pp. 18-23.

to farming.²⁹ The Ainu were removed from their own lands and rivers, and their original culture was denied. The Ainu were, so to speak, the victims of Japanese imperialism, much like the Koreans and the Chinese. In fact, Meiji Japan referred to the Law of Protection for Natives in Hokkaidō as a justification to occupy Korea and China.³⁰ In *A Wild Sheep Chase*, Murakami depicts the change of society as a destiny of the sheep and the Ainu. The history of Junitaki-chō tells that the Ainu youth took on the responsibility of the village sheep pasture. After the death of his son, though, he grows embittered, and spends his waking and sleeping hours only with sheep. The history of Hokkaidō presents the tragedy of that agriculture and indigenosity were neglected in the process of Japanese modernisation.³¹

4. The Structure of the Japanese Social System

In *A Wild Sheep Chase*, Boku has a small advertising office with his business partner. Their business goes well, and produces much money. However, his partner questions their job, as if they were engaged in some kind of exploitation.

“Last week you—I mean we—wrote the copy for that margarine ad. And it wasn’t bad copy. It went over real well. But tell me, have you eaten margarine even once in the past couple years?”

“No, I hate margarine.”

“Same here. That’s what I mean. At the very least, in the old days we did work we believed in, and we took pride in it. There’s none of that now. We’re just tossing out fluff.” [...]

I sank back into the sofa, stretching out my arms and legs.

“It doesn’t matter,” I said. “It’s the same whether we eat margarine or don’t. Dull translation jobs or fraudulent copy, it’s basically the same. Sure we’re tossing out fluff, but tell me, where does anyone deal in words with substance? C’mon now, there’s no honest work anywhere. Just like there’s no honest breathing or honest pissing” (WSC, 48-49).

²⁹ Komori Yōichi, “Hogo to iu na no shihai: Shokuminchi shugi no bokyaberarii (Protection as a Control: Vocabulary of Colonialism),” in Komori Yōichi et al. (eds), *Medea, hyosho, ideologii: Meiji sanju-nendai no bunka kenkyu (Media, Representation, Ideology: Cultural Studies in the Fourth Decade in the Meiji Era)*, Tokyo: Ozawa Shoten, 1998[1997], p. 329.

³⁰ Murai Osamu, “Kindai Nihon ni okeru ‘nation’ no sōshutsu (The Creation of ‘Nation’ in Modern Japan),” in Inoue Shun et al. (eds), *Minzoku kokka, esunishitei (Race, Nation, Ethnicity)*, Tokyo: Iwanami Shoten, 1996, pp. 122-123.

³¹ Murakami Haruki, “Noruwei no mori no himitsu (The Secret of Norwegian Wood),” *Bungei Shunjū*, Vol. 67, No. 5, Apr. 1989, p. 194.

To Boku's above reaction, his partner says that Boku was more innocent in the old days. The words in the advertisement are so powerful that they can control social norms. According to Takishima Hideo, among the advertising industries in the world, the Japanese company has a unique character; the Japanese advertisement company is not a business partner of its client, but an agent of mass media.³² Thus, in Japan, the company can deal with the plural advertisements for rival companies in the same business field at the same time. They have no obligation towards their clients. From the side of consumers, such an attitude indicates a lack of sincerity. It is also about insincerity (or 'dishonesty') in language. As a copywriter, Boku's business partner feels guilty over this point.

Gradually, Boku notices the power of advertisements, because, even in the rural area like Junitaki-chō, he sees that "the new pioneers of advertising were carving a mean streak deep into the country" (WSC, 213). This means that modernity is penetrating into the deepest recesses of Japan through advertisements. In other words, modernity is colonising Japanese society right down to its periphery and rural areas. Advertisements are very influential in modern society. The advanced economic growth in Japan from the 1960s to 1970s positively stimulated the advertising industry in Japan. Terada Shinnosuke states, "the development of the advertising industry was caused by the demand towards various new products; while the advertisement about new merchandise also stimulated the desires of consumers."³³ The advertising industry is, so to speak, the feature of modernity. Giddens argues, "The nature of modern institutions is deeply bound up with the mechanisms of trust in abstract systems, especially trust in expert systems."³⁴ The advertisement is a representative of

³² Takishima Hideo, "Sengo nihon no kōkoku katsudō: amarini nihonteki na ishiki to shisutemu (Advertisement in Japan After the War: Typical Japanese Sense and System)," *Sengo media no yomikata (How to Interpret the Post-war Media)*, in Yamanaka Seigō and Ishikawa Hiroyoshi (eds), Tokyo: Keisō Shobō, 2001, pp.168-170.

³³ Terada Shinnosuke, *Yoku wakaru kōkoku gyōkai (Easy to Understand Advertising Industry)*, Tokyo: Nihon Jitsugyō Shuppansha, 2002, pp. 120-121. Translation mine.

³⁴ Anthony Giddens, *The Consequences of Modernity*, p. 83. Giddens also argues, "Trust in system takes the form of faceless commitments, in which faith is sustained in the workings of knowledge of which the lay person is largely ignorant" (p. 88).

trust in abstract and expert systems. Thus, it can be said that the consumers buy goods, not because they trust the quality of merchandise, but because they trust their advertisements.

The Boss, the major right-wing figure, is a person who "sits squarely on top of a trilateral power base of politicians, information services, and the stock market" (WSC, 58-59). After leaving the Sheep Professor, the sheep entered the Boss, who acquires the unbelievable power as a result: "He [the Boss] used his money [he illegally earned during the war] to corner the market on both politics and advertising, setting up a power base that thrives to this day. [...] So long as he keeps a grip of certain centers of political authority and on the core sectors of the public relations industry, there's nothing he can't do" (WSC, 58). The Boss never surfaces, but the 'power' itself of the Japanese system. Regarding the Japanese system, Karel van Wolferen, a Dutch journalist who lived in Japan for many years, explains: "The System is elusive. [...] The Japanese who participate in it cannot get a conceptual grip on it, much less change it. It exists without most of its participants being consciously aware of it: and it has no shape or form, let alone any justification, on law."³⁵ Van Wolferen also argues that the 'System' is free from the criticism of the Japanese press: "The newspapers never really 'take on' the System. [...] Most important, they make no attempt to analyse the System, to provide a critical frame of reference enabling readers to ask questions concerning the System's essential nature and the direction in which it is taking them."³⁶ It is understandable that if the System seizes the press none can blame it. *A Wild Sheep Chase* thus correctly illustrates the structure of Japanese society.

5. Deconstruction of Identity

In *A Wild Sheep Chase*, no character, except for a cat, has a proper name. And even the cat was nameless in the beginning of the story. Before writing *Sekai no owari to hādo boirudo wandārando* (*Hard-Boiled Wonderland and the End of the*

³⁵ Karel van Wolferen, *The Enigma of Japanese Power: People and Politics in Stateless Nation*, London: Papermac, 1990, p. 49.

³⁶ *Ibid.*, p. 93.

World) in 1985, most of characters in Murakami's works did not have proper names. Murakami confesses that he was not good at naming characters, and even hated having to do so.³⁷ The namelessness suggests that the characters refuse to be identified as something or to be fixed somewhere. Their identity is fluid, unfixed, elusive, and their significance becomes apparent only through interaction with the other characters. For Murakami, the namelessness is also an attitude of 'detachment' – keeping his distance from Japanese society – which Murakami himself aspired to.

In *A Wild Sheep Chase*, there is a long conversation regarding naming and identifying between Boku and the chauffeur who is working for the Boss. Boku starts by asking why boats have names, but not aeroplanes. The chauffeur answers that aeroplanes have no lives, and a number is enough for the purpose of naming. The chauffeur explains further that every object had its name 'before mass production.' In Murakami's second novel, *Pinball, 1973*, twin sisters appear, who are nameless. Only numbers on their sweatshirts, 208 and 209, identify them. The main character thinks that the twin sisters look like manufacturer's serial numbers, as if they were two bits of inhuman mass-production. As the chauffeur explains, their numbered identities are essentially the same as the treatment of the Jews at Auschwitz. The nameless subject is like a prisoner (in Auschwitz or elsewhere) – degraded and dehumanised.

Boku continuously asks the chauffeur why train stations and parks and baseball stadiums have names, although they are not living. The chauffeur replies that they are not interchangeable. He also explains: "I mean towns and parks and streets and stations and ball fields and movie theatres all have names, right? They are all given names in compensation for their fixity on the earth" (*WSC*, 154-155). The words of the chauffeur remind readers of the recent discussions on identity. For instance, Jim McGuigan says, "there are no essential identities of class, ethnicity, gender or sexuality: everything is potentially fluid and transformable into something else. Fixed identities are kept in place only by systems of

³⁷ Murakami, "*Noruei no mori no himitsu*," pp. 172-173.

domination."³⁸ The discussion between Boku and the chauffeur suggests that individuality and humanity may be ignored due to mass-production and the 'interchangeability' of subjects. According to the chauffeur, the name is given if the subject is fixed somewhere on the earth. That means that nameless Boku and his girlfriend are not fixed anywhere. They thoroughly refuse to be fixed somewhere or identified as something.

According to Miyanaga Kuniko, from the late 1960s to the early 1970s in Japan, many books were published to discuss what the 'authentic' Japanese people, or the 'original' character of Japanese culture was, and in the 1990s the word 'identity' became a common Japanese word.³⁹ Such *nihonjin-ron* (the ideology of Japaneseness) generally had the tendency to emphasise the uniqueness of Japanese people and culture as the main reason for Japanese economic success. The discussion on Japanese 'uniqueness' has often been criticised as nationalistic.⁴⁰ It can be said that the similar questions of identity formation in Sōseki's period occurred again in Japanese society in Murakami's. The arguments about naming in *A Wild Sheep Chase* show objections towards the force of identity formation. In the same way that Sōseki was content with the namelessness in *I Am A Cat*, Murakami enjoyed anonymity in his works. Zygmunt Bauman distinguishes modern identity from postmodern identity: "If the modern 'problem of identity' was how to construct an identity and keep it solid and stable, the postmodern 'problem of identity' is primarily how to avoid fixation and keep the options open."⁴¹ However, Bauman's division does not simply apply to the works of Sōseki and Murakami, because their protagonists are resistant to the idea of

³⁸ Jim McGuigan, *Modernity and Postmodern Culture*, Buckingham: Open University Press, 1999, p. 83.

³⁹ Miyanaga Kuniko, *Gurōbaru-ka to aidenteitei (Globalisation and Identity)*, Kyoto: Sekai Shisōsha, 2000, p. 73.

⁴⁰ For example, see Van Wolferen, *The Enigma of Japanese Power: People and Politics in Stateless Nation*, pp. 263-264.

⁴¹ Zygmunt Bauman, "From Pilgrim to Tourist – or a Short History of Identity," Stuart Hall and Paul du Gay (eds), *Questions of Cultural Identity*, London: Sage, 1996, p. 18. Following Bauman, "well constructed and durable identity turns from an asset into a liability. The hub of postmodern life strategy is not identity building, but avoidance of fixation" (p. 24). Bauman examines how we have moved away from a 'heavy' and 'solid', hardware-focused modernity to a 'light' and 'liquid', software-based modernity.

identity formation. Following the Bauman's definition, Sōseki can be regarded as a postmodern author. More accurately, Murakami continues the tradition of indeterminate subjectivity established in Japanese literature by Sōseki. A Japanese sociologist, Ishikawa Jun, calls the phenomenon of the 1980s 'an identity game'. Ishikawa writes that everyone is eager to prove self-worth today, as if they were enthusiastic about the game.⁴² In the case of Murakami's characters, accurately, they play an identity 'deconstruction' game.

6. Weakness Beats Power and Madness

In *A Wild Sheep Chase*, Murakami depicts the conflict between authority and ordinary people, or power and weakness. It is ironic that the person who beats the 'power' is the Rat who deeply recognises his weakness. Near the end of the story, the Rat confesses that everything begins with his weakness. Against Boku who defends the weakness of people, the Rat explains, "Of course, it goes without saying that everybody has his weakness. But real weakness is as rare as real strength. You don't know the weakness that is ceaselessly dragging you under into darkness. You don't know that such a thing actually exists in the world" (WSC, 282). The sheep promises the Rat to give him 'the power' the boss created, in return having his everything. However, the Rat rejects such a deal, since he loves his weakness: "I guess I felt attached to my weakness. My pain and suffering too. Summer light, the smell of a breeze, the sound of cicadas – if I like these things, why should I apologize" (WSC, 284). It is very important that the Rat counts 'smell' and 'sound' as his favourites. Both 'smell' and 'sound' are often used for therapy. The weakness of characters and emptiness of urbanised society highly appeal to Murakami's readers.⁴³

Following the Rat's words, weakness is sometimes as strong as power. That is why his weakness terminated the desires of the sheep, the Boss and his

⁴² Ishikawa Jun, *Aidentiti gēmu (Identity Game)*, Tokyo: Shinhyōron, 1992, p. 5, 11.

⁴³ See Kimu Sokuza, "Kankoku no Murakami Haruki (Murakami Haruki in South Korea)," *Kokubungaku: kaishaku to kyōzai no kenkyū (Japanese Literature: Interpretation and Study as Teaching Material)*, Vol. 40, No. 4, Mar. 1995, p. 118.

secretary, who tried to control Japanese society. Regarding the climax of *A Wild Sheep Chase*, Nakamura Yūjiro may point out the victory of 'pathos' that settles the various problems caused by modernisation (see Chapter 1). According to Nakamura, 'pathos' is something passive, patient, sentimental and tolerant: something related to weakness of the human being, and that modern civilisation intended to throw away.⁴⁴ However, 'pathos' cannot decisively change the foundation of society. Regarding the social system, Murakami is not as optimistic as Nakamura; Murakami, who experienced the student riots, knows that the individual is absolutely powerless against society.⁴⁵ There is a view that Nakamura's 'pathos' is essentially nostalgia for the old system of pre-modern society.⁴⁶ In *A Wild Sheep Chase*, the Rat has a similar feeling of nostalgia. In his letter, the Rat writes: "Probably we'd have been better off born in nineteenth-century Russia. I'd have been Prince So-and-so and you Count Such-and-such. We'd go hunting together, fight, be rivals in love, have our metaphysical complaints, drink beer watching the sunset from the shores of the Black Sea. In our later years, the two of us would be implicated in the Something-or-other Rebellion and exiled to Siberia, where we'd die. Brilliant, don't you think?" (WSC, 76)⁴⁷ The nostalgia for the past is however not a fundamental solution to the problems of modernity. Murakami is not just a writer of nostalgia – he uses his sharp observer's eye to critique Japanese society from a position of a 'good' modernity.

⁴⁴ Taking an example from the history of modern medicine, although the science aimed to exterminate agony, fear and disease itself, it was not successful in modern society. People rather came to face more problematic situations such as environmental destruction as a consequence of modernisation. However, the modern intellect cannot solve such unpredictable difficulty. See Nakamura Yūjiro, *Kyōshin suru sekai (The World Having Resonance)*, Tokyo: Seidosha, 1991, pp. 117-118.

⁴⁵ Murakami Haruki, *Uzumaki neko no mitsukekata (How to Find Out A Whirlpool-cat)*, Tokyo: Shinchōsha, 1996, p. 71.

⁴⁶ Komoda Hiroshi, "Posutomodanizumu to yuibutsuron (Postmodernism and Materialism)," in Ishii Nobuo et al., *Modanizumu to posutomodanizumu (Modernism and Postmodernism)*, Tokyo: Aoki Shoten, 1988, pp. 262-263.

⁴⁷ There is a view that Russia in the nineteenth century still remained in a pre-modern system – the Emperor autocracy, and received no influence from the West. See the following the website: "Yōroppa wa nani o motarasu ka (What is Europe Bringing to Russia)," URL <http://www.geocities.co.jp/SilkRoad/5870/zatuwa13.html> accessed on 24 September 2003.

In Christianity, a sheep is generally a symbol of obedience, innocence and victim status. In *A Wild Sheep Chase*, however, the sheep with the star on its back is rather depicted as an evil creature capable of transforming humanity and the human world. The Sheep is the image of pure power of 'bad' modernity, which holds Japan in its stranglehold. Every person that the sheep enters becomes mad or crazy, grasping after the power to control the world. In spite of changing the life in the wrong way, there are some people that never stop chasing the sheep. The Sheep Professor warns, "the fewer people that get involved with that sheep the better. [...] There's not a soul the happier for having tangled with it. The values of one lone individual cannot bear up before the presence of that sheep" (WSC, 192). The Sheep Professor himself completely changed, becoming very difficult, even cruel, after encountering the sheep.

In *A Wild Sheep Chase*, Boku criticizes the Boss and his secretary as madmen. For Boku, everyone who is anxious to seize power is mad. In particular, the Boss was incarcerated by the Occupation forces as a Class A war criminal after the end of the war, and imprisoned in Tokyo Kōchijo (Tokyo Prison) for a while. It is noteworthy that Tokyo Kōchijo was called Sugamo Prison more generally, as it stood in the Sugamo area in Tokyo. It used to be officially called Sugamo Kangoku (Sugamo Jai!).⁴⁸ Even after the name of Sugamo Kangoku was renewed Tokyo Kōchijo in 1937, the prison was called 'Sugamo' commonly. It should be remembered that in the Meiji period, the term 'Sugamo' came to mean madness, through its association with the asylum for mentally disturbed people, Tokyo-fu Sugamo Byōin (Tokyo Sugamo Hospital). That is, for the Japanese, the term 'Sugamo' always has a double image of madness and crime. It is interesting that the prison and the asylum for mentally disturbed people stood in the same area. In other words, war, power and madness were linked for each other in the term 'Sugamo'.

Sugamo Prison became broadly famous for the Tokyo War Crimes Trials

⁴⁸ Takeda Katsuhiko, *Sōseki no Tokyo (Sōseki's Tokyo)* Tokyo: Waseda University Press, 1997, p. 163.

(formally the International Military Tribunal for the Far East) held in 1946-48, and for being the place where the former Prime Minister Tōjō Hideki was sentenced to death. The Boss in *A Wild Sheep Chase* must have been judged at the trial with Tōjō. However, the Boss was released from Sugamo Prison, by a deal worked out with the Americans. He received freedom instead for giving America information on the Chinese mainland. The information had monetary value. That is, even justice is available through the power of money. For Boku, war, power and money are representatives of the madness of modernity. In addition, most authorities are mad people with enormous power, and normal people are weak and often oppressed. Such recognition is mentioned again in *Norwegian Wood*. The protagonist, Watanabe, says to Naoko, who stays in the sanatorium for mental disorder: "I don't see you or Kizuki or Reiko as 'twisted' in anyway. The guys I think of as twisted are out there running around" (NW, 141). In more complicated ways, as with the literary world in *I Am A Cat*, things are relative, not absolute. Interestingly, the Sheep Man is a good person, despite having a relationship with the sheep. The reason may be that he only takes on the appearance of the sheep, and he does not swallow the evil spirit. Murakami does not judge the characters that the sheep enters only from a moralistic point of view. He criticises their manner as carriers of a Japanese modernity, which is not self-reflexive and which turns people into an evil sheep. In Murakami's following work, *Dance, Dance, Dance*, it is the Sheep Man who gives Boku advice on how to survive in a troublesome society. His advice is to dance as long as the music plays. The Sheep Man shows the way to the good modernity through music.

Conclusion

Modernity began through the introduction of Western technology and idea to Japanese society. The Meiji government was enthusiastic for adoption of the western culture. *I Am A Cat* comically illustrates how the Japanese accepted new technology (e.g. railway and time system) and western customs (e.g. hygiene, exercise) during the Russo-Japanese War (1904-05). However, *I Am A Cat* is not

just a comedy. Japanese modernisation essentially meant spread of imperialism as well as militarism. Capitalism also produced imbalances of wealth in society. In *I Am A Cat*, the conflict between the industrialists and the intelligentsia is originally based on the historical confrontation between the Meiji government and Tokugawa Shogunate regime that was overthrown by the new government. The businessmen on the Meiji government side are depicted as nasty fellows who respect only money power. On the other hand, the scholars, from Tokugawa side, hate money, and despise business people. Following the hierarchy of the Edo period, an industrialist belongs to the lowest class – ‘merchant’. That is, Kushami and Meitei still have an old value of pre-modern society, although they have received a European modern education.

Kushami and Meitei seem to have nostalgia for the Edo period. However, both of them realise that nostalgia is just a fantasy. That is why they become outsiders of Meiji Japan, and laugh at careless admirers of the West. For them, ‘modernity’ is still a borrowed idea, and a symbol of the new Japanese governments’ uncritical following Western models. It is possible to read Sōseki’s criticism of modernisation in their attitudes. As is well known, Sōseki discussed the situation of civilising Japan with the term ‘externally motivated’, and stressed efforts to go on changing through internal motivation (see Chapter 2). In the novel, the Japanese who are excited about the festive victory atmosphere after the Russo-Japanese war are depicted as madmen. Accurately, all of the novel’s characters are categorised as mad. Sōseki concedes there is nothing madder than false modernisation such as imperialism and militarism.

Madness is also a key concept in *A Wild Sheep Chase*. Moreover, the novel shows that the similar social structure is recognised in postwar Japan, and Japanese society has strengthened nationalism and capitalism. The postwar economy had grown favourably and the Japanese experienced great economic prosperity. Modern technology had improved, and advanced society. In such a society, money, but also information can produce enormous power. Although society has well developed, some people never stop desiring for the power. The

protagonist, Boku, defines them as madmen. Boku is a nameless character, and keeps his distance from the problematic society. However, he suddenly involves himself in the trouble.

Both novels end with meaningful death; In *I Am A Cat*, the nameless cat is drowned, and in *A Wild Sheep Chase* the Rat commits suicide. In *I Am A Cat*, the cat realises that he is in agony because he is making something impossible possible. Hence he stops escaping from the watery jar, and dies. In *A Wild Sheep Chase*, the Rat recognises his weakness, and has nostalgia for the pre-modern society. Death is one of the solutions to the severities of life in the twentieth century. The novels' implicit suggestion is that if Japan ceased its rush to modernisation, it would be more peaceful. However, Sōseki and Murakami know that such idea is absolutely unmanageable. In *I Am A Cat*, the cat dies, but the human beings live. Likewise, in *A Wild Sheep Chase*, Boku is still alive after the death of the Rat. Sōseki believed that the artist was able to enrich men's hearts, through giving beautiful impressions (see Chapter 2). The death of the cat suggested Sōseki's decision to remain in the literary world as a full-time author. Murakami also believes that he can show his 'living independently' to Japanese society through writing novels (see Chapter 2). *A Wild Sheep Chase* is a memorable work for Murakami, which he wrote after becoming a professional author.

The last scene of *A Wild Sheep Chase* may suggest the end of the problematic modern and the beginning of the new period. However, Murakami is not optimistic. *Dance, Dance, Dance* (1988), a successor to *A Wild Sheep Chase*, is a story about the 1980s, and illustrates that Boku loses many things again in the increasingly systematic society (see Chapter 5). Society after the adventure does not bring Boku happiness either. Boku thinks that the world is going mad. Although the Rat beat the enormous power, the social system did not change. Only emptiness remains with Boku. His emptiness echoes the emotion Murakami felt when the student riots miscarried in 1970.

The next chapter of this thesis deals with the breakdown of modernisation as a suspension of development. It deals specifically with people who drop out from society; they are a nameless woman in *Sanshirō* who jumped into the train, and Kizuki, Naoko and Reiko in *Norwegian Wood*. Kizuki killed himself, and Naoko and Reiko stay in the sanatorium due to their mental disorder. Naoko is afraid of that she has become strange and abnormal. However, her male friend, Watanabe, thinks that the really twisted people are out of the sanatorium, pretending to be normal. Watanabe's view echoes Kushami's recognition about madness in *I Am A CAT*.

Chapter 4: The Suspension of Individual Growth

Introduction

Both *Sanshirō* (1908) and *Norwei no mori* (*Norwegian Wood*, 1987) are classified as love stories and also coming-of-age novels in modern Japanese literature. They focus on youth, and have similar plots. The main character in each novel is a male first year university student who proceeds to Tokyo from the countryside. Each adores his new life, experiences disappointment in Tokyo, falls in love with a woman, and loses her after all. As Michel de Certeau argues, "the *young man* could have appeared in the nineteenth century with the spread of secondary schools, the growing needs of technical training, the universalization of military service, and the beginnings of the literary figure of the 'adolescent' poet," the birth of the *young man* can be regarded as one of cultural categories in modern society.¹ In Meiji Japan as well, after the proclamation of the Meiji Constitution in 1889, a new type of young men called 'seinen (the young man)' appeared on a national scale, instead 'sōshi', which meant fighters for *jiyū minken undō* (political movement for democratic rights).² In contrast to 'sōshi' who appealed for their idea with showy performances, 'seinen' are solicitous and introverted. As Anthony Giddens calls the modern identity 'a reflexive project of self', 'seinen' performed considerately and introspectively.³

Among the works of Sōseki and Murakami, *Sanshirō* and *Norwegian Wood* have the most in common. A reader of *Sanshirō* writes: "One begins to suspect that Haruki Murakami was influenced by this novel [*Sanshirō*] and even appropriates some of the themes found in it for his own: mysterious and alluring women who flit in and out of the story, odd scientific and philosophical theories

¹ Michel de Certeau, *Culture in the Plural*, Tom Conley (trans), Minneapolis: University of Minnesota Press, 1997, p. 88.

² Kimura Naoe, *Seinen no tanjō: Meiji nihon ni okeru seijiteki jissen no tenkan (The Birth of the Youth: Conversion of Political Action in Meiji Japan)*, Tokyo: Shinyōsha, 2001[1998], p. 138.

³ See Anthony Giddens, *Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Societies*, Stanford, California: Stanford University Press, 1992, p. 30.

as props, central character as passive witness.”⁴ Komori Yōichi states that Sōseki came to focus on love and marriage from *Sanshirō* on.⁵ Following Komori’s argument, *Sanshirō* is considered to be Sōseki’s first love story. In *Sanshirō*, Sanshirō’s love is memorialised as a painting ‘The Girl in the Forest’. Haga Tōru points out the significant influence of paintings (especially from British painters) in Sōseki’s novels, and calls *Sanshirō* a *kaiga shōsetsu* (a painting novel).⁶ In *Sanshirō*, a heroine Mineko appears in front of Sanshirō with the posture of ‘The Girl in the Forest’ and the story ends at the exhibition for that painting. Mineko’s eyes impressed Sanshirō deeply.⁷ *Norwegian Wood* also focuses on love, as Murakami himself defines it, it is “a 100% love story.”⁸ In contrast to *Sanshirō*, Koizumi Kōichirō calls Murakami’s works *chōkaku no bungaku* (literature of the sense of hearing).⁹ *Norwegian Wood*, as the title shows, is remembered as a piece of music – the Beatles’s song of the same title. *Norwegian Wood* begins with the melody of the Beatles’s song, and ends at the private funeral for Naoko. Reiko, her senior female friend, plays her favourite songs. The piece of music ‘Norwegian Wood’ is played several times in the story.

This chapter considers the following questions in relation to the novels: how new forms of transport are introduced, how changes in Tokyo are depicted, how different or how much the same university life is, and how young people become an adult. In the Meiji era, the newly introduced railway was a symbol of modern society and economic prosperity. In Sōseki’s works, the railway has a double meaning: development and violence. In *Sanshirō*, as positive metaphor, the railway transports the protagonist Sanshirō from the edge to the centre, as well

⁴ See “Properly, Poignant, Pungent and Powerful Prose,” 6 December 2002, URL http://www.amazon.com/exec/obidos/tg/detail/-/0399506136/qid=1058075100/sr=1-6/ref=sr_1_6/002-9183387-8168813?v=glance&s=books accessed on 13 July 2003.

⁵ Komori Yōichi, *Seikimatsu no yogensha, Natsume Sōseki (Natsume Sōseki as a Prophet of the End of the Century)*, Tokyo: Kōdansha, 1999, p. 173.

⁶ Haga Tōru, *Kaiga no ryōbun (The Influence of Paintings)*, Tokyo: Asahi Shinbunsha, 1992[1990], p. 374.

⁷ Regarding depiction of Mineko, Haga in particular indicates the influence from the masterpieces of a French painter, Jean Baptiste Greuze (1725-1805), which Sōseki saw during his stay in London. *Ibid.*, pp. 370-373.

⁸ Murakami wrote this catchphrase by himself for the first edition of *Norwegian Wood* in 1987.

⁹ Koizumi Kōichirō, “Murakami Haruki no sutairu: *Nejimakidori kuronikuru* o chūshin ni (The Style of Murakami Haruki: on *The Wind-up Bird Chronicle*),” *Kokubungaku: kaishaku to kanshō (Japanese Literature: Interpretation and Appreciation)*, Vol. 40, No. 4, Mar. 1995, pp. 30-31.

as from the past to the future. *Norwegian Wood* is set during the time that a bullet train and highways were opened in the 1960s. In addition to transport on the ground, the aeroplane brought another dramatic change to Japanese society. The aeroplane was a symbol of the first economic prosperity after the Second World War. However, in *Norwegian Wood*, transport does not give young people an initiation to adulthood. In *Sanshirō*, Sōseki illustrates changes that took place in Tokyo after the end of the Russo-Japanese War. *Sanshirō* settles in a small area centring on Hongō, in which Tokyo Imperial University stands. In the novel, the reality of society after the Russo-Japanese War is contrasted with Hongō academy – a world of scholars. *Norwegian Wood* is set in the first economic prosperity after the Second World War. Tokyo became one of the most mammoth cities in the world. The university attendance rate also increased and hence the university graduates no longer were a small elite.

Setting these differences aside, there are many similarities between *Sanshirō* and *Norwegian Wood*. In the Meiji era, the individual body was strictly under the surveillance of the government especially through physical education. Similarly, in the 1970s after the Tokyo Olympic Games, Japanese society had a 'sport boom' and an indirect control of the body began. Moreover, regardless of astonishing economic development, some people were abandoned by society. They committed suicide with deepest dissatisfaction. Such suicides suggest that modern society holds serious and unsolved problems. In both novels, male characters ignore the sexuality of female characters. The university at both times excluded women from the centre of academia, even after the coeducation system was introduced in 1947. In *Sanshirō*, the heroine Mineko essentially lives in *Sanshirō*'s fantasy world. Similarly, in *Norwegian Wood*, Naoko points out the misunderstanding of Watanabe. As a coming-of-age novel, neither protagonist in *Sanshirō* and *Norwegian Wood* reaches adulthood; they both remain caught between childhood and maturity – lost children. These losing figures symbolise the unsuccessfulness of Japanese modernity.

Part I: *Sanshirō* (1908)

Sanshirō is the second most popular of Sōseki's novels next to *Kokoro* (1914), and clearly explains the yearning and discouragement of youth.¹⁰ It was serialised in the *Asahi Shinbun* (*Asahi Newspaper*), one of the country's major newspapers, from the 1st of September to the 29th of December 1908. Sōseki had already established his reputation as an author. Even after his retirement from the Tokyo Imperial University, many students and graduates adored him, and visited his house to discuss literary issues. In a sense, *Sanshirō* was produced from such interactions at Sōseki's literary salon. Moreover, at that time, Sōseki's former student, Morita Sōhei had a love affair with an educated woman, although he was married. Sōseki protected Sōhei from public blame, but did not show complete understanding towards his behaviour. For Sōseki, such an incident stimulated his motivation to write a coming-of-age novel.

In *Sanshirō*, Sōseki focused on the process towards adulthood of the country boy. Karatani Kōjin defines *Sanshirō* as a classic coming-of-age novel, like a *Botchan*.¹¹ Charlie Stevens also notes that *Sanshirō* "is a coming-of-age novel, Meiji Japan style" and another book reviewer says, "As a coming-of-age story, it is superior to Western classics such as *This Side of Paradise* and *The Catcher in the Rye*."¹² Sōseki describes university life in Tokyo after the end of the Russo-Japanese War (1904-05). *Sanshirō* came to Tokyo, dreaming of success in the academic world; however, he gradually becomes aware of more severe life going on outside of the university. He notices that happiness cannot be equated with development. As the first year university student from the countryside, *Sanshirō* is in awe of the 'cultural capital' (to use Pierre Bourdieu's

¹⁰ See Donald Keene, *Dawn to the West: Japanese Literature of the Modern Era* (Fiction), New York: Holt, Rinehart and Winston, 1984, p. 326.

¹¹ Karatani Kōjin, *Sōseki ron shūsei* (*Anthology of Sōseki Studies*), Tokyo: Daisan Bunmeisha, 1997[1992], p. 290.

¹² See Charlie Stevens, "Stray Sheep," 29 August 2002, URL

http://www.amazon.com/exec/obidos/tg/detail/-/0399506136/qid=1058075100/sr=1-6/ref=sr_1_6/002-9183387-8168813?v=glance&s=books and "Sanshirō," 15 January 2002, URL http://www.amazon.com/exec/obidos/tg/detail/-/0399506136/qid=1058075100/sr=1-6/ref=sr_1_6/002-9183387-8168813?v=glance&s=books accessed on 13 July 2003.

word) of Tokyo. On the other hand, he cannot identify himself perfectly in his hometown either. He is neither distant like Nonomiya nor optimistic like Yojirō about his life. It can be said that Sanshirō is developing Meiji Japan itself, which abandoned Japanese tradition and aimed westernisation enthusiastically. At the end of the story, Sanshirō recognised himself as 'stray sheep' that is still developing to adulthood.

1. A Protagonist in Transit

In *Railway Journey: The Industrialization of Time and Space in the 19th Century* (1987), Wolfgang Schivelbusch explains how the introduction of railway revolutionised European society of the nineteenth century. The first Japanese railway was opened between Shinbashi and Yokohama in 1872, the network of railways expanded all over the country for the next twenty years. In the Meiji era, there was nothing more symbolic of modern technology than the railway. In the Meiji era, comparing the strictly limited travel in the Edo period, anyone could enjoy travelling by train. That is, the railway introduced the idea of equality to modern Japanese society. The Railway scholar, Harada Katsumasa explains that the railway, as a symbol of newly born Japan, gave the Japanese a positive impression of the Meiji government, and the government was in a hurry to introduce the railway in order to control the whole of Japan.¹³ As E. H. Norman explains, the railway was absolutely necessary for the policy of prosperity and strong militarism of Meiji Japan, as well as engineering, shipbuilding and mining.¹⁴

In Sōseki's works, however, the railway is an ambivalent invention. In *Kusamakura* (*Pillow of Grass*, translated as *The Three-Cornered World*, 1906), the narrator criticises, "Anywhere that you can find a railway train must be classed as the world of reality, for there is nothing more typical of twentieth-

¹³ Harada Katsumasa, *Nihon tetsudō-shi: gijutsu to ningen* (*Japanese Railways History: Technology and the Human*, Tokyo: Tosui Shobō, 2001, p. 19.

¹⁴ E. H. Norman, "Japan's Emergence as a Modern State," in Tim Megarry (ed.), *The Making of Modern Japan*, Dartford: Greenwich University Press, 1995, p. 141.

century civilization. It is an unsympathetic and heartless contraption which rumbles along carrying hundreds of people crammed together in one box" (TCW, 181). The railway was a symbol of civilisation, and was moreover used for the spread of Japanese imperialism in Asia. *Mantetsu* (Southern Manchuria Railway Corporation) established in 1906 was a base of colonisation in China. In *The Three-Cornered World*, O-Nami's cousin, Kyūichi, is set on going to Manchuria as a soldier at the front. Kyūichi may not return alive to his homeland, once he leaves for Manchuria. The narrator says, "One turn of the wheels, and Kyūichi would not longer belong to our world, but would already have gone to a world far, far away where men were moving midst the acrid fumes of burnt powder, and where they slipped and foundered wildly in a crimson quagmire, while overhead the sky was filled with the roar of unnatural thunder" (TCW, 183). This scene brings to mind the battlefield, especially the battle at the Port Arthur where thousands were sacrificed during the Russo-Japanese War. On the same train, the dropout former husband of O-Nami is coincidentally on board. He intends to go to Manchuria for money. In *The Three-Cornered World*, the train represents an ominous presentiment of the war and is depicted as something terrifying, beyond the control of the human being.

In contrast, in *Sanshirō*, the railway rather has a positive meaning. As the coming-of-age novel, it is reasonable that *Sanshirō* begins with the scene of the protagonist, Sanshirō, drifting off on the train heading up to Tokyo. As one of characteristics of modernity, Giddens points out the separation of time and space; the railways enabled people to break the restrains of local habits and practices, and travel across large tracts of time-space.¹⁵ The train takes Sanshirō straight from the rural area to the city, as well as from the past to the future. The railway presents a constructive and energetic image of development. Sanshirō has just graduated from the national college in Kumamoto, Kyūshū, and is about to enter Tokyo Imperial University. He is twenty-three years old, and a naïve country boy. He dreams of success in the academic world in Tokyo. His vision is joyful:

¹⁵ Anthony Giddens, *The Consequences of Modernity*, Cambridge: Polity Press, 1990, p. 20. Giddens calls such social system 'disembedding' meaning "the 'lift put' of social relations from local contexts of interaction and their restructuring across indefinite spans of time-space" (p. 21).

“He was going to Tokyo. He would enter the University. He would meet famous scholars, associate with students of taste and breeding, do research in the library, write books. Society would acclaim him, his mother would be overjoyed” (SAN, 10). Sanshirō meets many interesting people on board and has a unique experience. He overhears other passengers discussing the influence of the Russo-Japanese War; one is an old farmer whose son was killed on the battlefield, and the other is a wife whose husband lost contact in Manchuria after the War. They make him aware of the existence of other worlds that he has never known in Kumamoto. In this way, Sanshirō receives an initiation to adulthood, and begins to become more knowledgeable.

Regarding the travel by train, some researchers have already pointed out its significance especially for the young man. As Harada explains: “The train can create a new social relationship among passengers who have never met before, through sharing a small compartment. Their talk can introduce them to the existence of different worlds, and sometimes change their view of life.”¹⁶ Takeda Nobuaki also says, “Before long, Sanshirō would be involved in new, but complicated relationships in Tokyo. The scene on the train shows the complexity in advance.”¹⁷ In the novel, Sanshirō has to stop over for one night in Nagoya, on his way to Tokyo. He boarded the train in Shimonoseki, and arrived in the terminus Nagoya at night. Satō Kiichi denotes that the timetable of this train was complete fiction, with reference to a *Travel Guide* of the period.¹⁸ In other words, Sōseki intentionally invents a scene in which Sanshirō could spend a night with a woman, who he has just met, and share a mattress.

That night, the wife, who had boarded in Kyoto, tempts Sanshirō’s virginity, although he refused her advances. The following day, when they part at the station, she teases his cowardice: “You’re quite a coward, aren’t you (SAN,

¹⁶ Harada Katsumasa, *Tetsudō to kindaika (Railway and Modernization)* Tokyo: Yoshikawa Kōbunkan, 1998, p. 53. Translation mine.

¹⁷ Takeda Nobuaki, *Sanshirō no notta kisha (The Train Sanshirō on Board)*, Tokyo: Kyōiku Shuppan, 1999, pp. 111-117. Translation mine.

¹⁸ Satō Kiichi, *Kiteki no kemuri ima izuko (Where Has the Whoosh of the Steam Train Gone)* Tokyo: Shinchōsha, 1999, pp. 186-187.

9)?" Sanshirō feels as if a bolt of lightning has hit him. On board, he tries to distract himself with Bacon's essays, and opens them to page twenty-three. Jay Rubin, a translator of *Sanshirō*, notices that the narrator repeats the words "page twenty-three" almost obsessively in the next few paragraphs, as though to impress upon readers Sanshirō's age.¹⁹ In the context of Japanese society at that time, twenty-three was still considered very young and immature. At that moment, the Japanese male enjoyed an average life span of forty-two years.²⁰ In *Sanshirō*, at the first meeting on board, Sanshirō judges Hirota to be forty years old, and there is not much likelihood of development in him. Being forty years old is, so to speak, over the peak, rather near the end of life. In a society with expectations of a short life, what does the immaturity of the twenty-three-year-old man exactly mean? As De Certeau notes before, the *young man* was discovered in the process of modernisation. In Sōseki's period, people were expected to make a constant effort of continuous development. When they gave up, it meant the end of the young man. Modernisation was thought to be a process of endless development. As with Mori Ōgai who entered the university at twelve years old, childhood was compressed. In order to catch up with western modernisation, the Meiji Japanese elites required a continuous effort from their childhood.

The Japanese sociologist, Wakabayashi Mikio, indicates the connection between the railway and the newspaper, the primary form of media in the nineteenth century. He writes that the information in newspapers about unfamiliar people from different worlds can be concretely retold through the conversation with unknown passengers boarding the same train.²¹ In fact, both the railway and newspapers definitively contributed to modernisation of Japan. An enormous network was built in the whole country, centring on Tokyo as the metropolis. The train transported not only goods but also information and culture, as did the newspaper. Sōseki's works however draw the similarity between the railway and

¹⁹ Jay Rubin, "Sanshirō and Sōseki: A Critical Essay," in Jay Rubin (trans), *Sanshirō*, Seattle: University of Washington Press, 1977, pp. 221-222.

²⁰ See Tsurumi Shunsuke, *A Cultural History of Postwar Japan: 1945-1980*, London, New York: KPI, 1987, p. 11.

²¹ Wakabayashi Mikio, *Sōseki no riaru: Sokuryō to shite no bungaku (The Reality of Sōseki: A Quantitative Study of Literature)*, Tokyo: Kinokuniya Shoten, 2002, p. 46.

the newspaper as having 'contempt for individuality.' *The Three-corned World* makes the criticism that the railway train never cared for a passenger's individuality. In *Sanshirō*, the newspaper is said to have 'contempt for individuality.' In newspapers, a proper noun is just a code distinguishing news A or B. Furthermore, articles are compacted into the same space, regardless of the importance of each incident. In modern Japan, individuals were herded into a mass of anonymity, with the intention of equalling all people. In *Sanshirō*, Hirota points out the incomprehension towards tragic stories in newspaper: "Nine out of ten human interest stories are tragedies, but we have nothing to spare, nothing that enables us to feel them as tragedies. We read them only as factual reports" (*SAN*, 168). Hirota's criticism of mass media is similar to the following words of De Certeau about 'current events': "This visual remainder of action, display the good and bad fortunes of others according to a law that combines the luxury of information with the passivity of its witnesses."²²

It deserves attention that Sōseki mentions the inhumanity of the newspaper in *Sanshirō*, which was a series in the *Asahi Shinbun* (*Asahi Newspaper*). With that, Sōseki showed his conscience as an independent intelligentsia, not his obedience to the newspaper company. For Sōseki, writing novels was a means of showing his *raison d'être* to society. The criticism of the attitude of press reports is Sōseki's declaration to pay more attention to the lives of the ordinary people who were usually buried in the mass media. Benedict Anderson indicates that the novel and the newspaper provided the technical means for 're-presenting' an imagined community that is the nation.²³ Anderson explains that the newspaper created the extraordinary mass ceremony that is the almost precisely simultaneous consumption ('imagining') of the newspaper-as-fiction.²⁴ Sōseki was arguably highly aware of mass media in society.

²² De Certeau, *Culture in the Plural*, p. 18.

²³ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London: Verso, 1991, pp. 24-25.

²⁴ *ibid.*, pp. 34-35.

2. Academic Life in Tokyo

Sanshirō is set in 1907, one year before Sōseki serialised the novel in the newspaper.²⁵ Maeda Ai explains the astonishing increase in population in Tokyo and its suburbs in the five years following the Russo-Japanese War, and the rapid urbanization of Tokyo with the development of a network of transports.²⁶ Tokyo was a big city with 2.3 million residents in 1908. In addition, more than 90% of the city's residents were from countryside, because the locals proceeded to Tokyo to find work due to business recessions after the war.²⁷ The development of transport allowed Japanese people more freedom to relocate, and Tokyo was the centre of modernisation, being especially attractive for young people. Indeed, Sōseki's literary salon called Mokuyō-kai (The Thursday Meeting) had many students from the countryside: Morita Sōhei (Gifu), Komiya Toyotaka (Fukuoka), Terada Torahiko (Kumamoto), Abe Nōsei (Ehime), Suzuki Miekichi (Hiroshima) and Uchida Hyakken (Okayama). These students went on to become academic leaders in Japan.

As Nakajima Kunihiko suggests that for country people, *Sanshirō* was a kind of guidebook to living in Tokyo, as well as a reflection on the university life.²⁸ Five years after *Sanshirō* appeared, *Akamon seikatsu* (*The Life of Red Gate*, Nanbokusha, 1913) was published, in order to introduce first year students to the life of Tokyo Imperial University.²⁹ That is, in the Meiji Japan, there was significant gap between the city life and the country one. Sōseki's works suggest this difference. For instance, in *Botchan* (*The Young Master*, 1906), Kiyo, an old maid, writes a letter to Botchan, and says, "Country people are bad so be careful that nothing happens to you" (*YM*, 101). Conversely, in *Sanshirō*, his mother

²⁵ Uchida Michio, "Sanshirō ron: Jōkyō suru seinen (Studies on *Sanshirō*: a Young Man Proceeding to Tokyo)," *Kokubungaku: Gengo to bungei* (National Literature: Language and Literature), No. 75, 1971, p. 10.

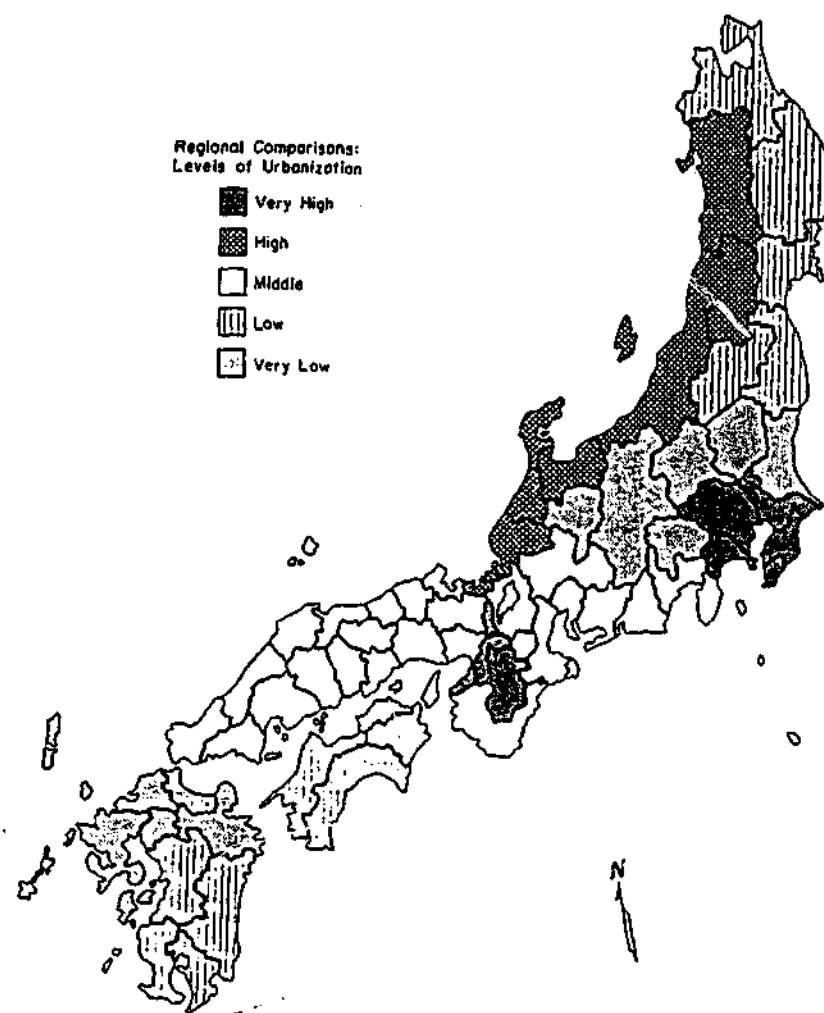
²⁶ Maeda Ai, *Toshi kūkan no naka no bungaku* (Literature in the Place of City), Tokyo: Chikuma Shobō, 1983[1982], p. 323.

²⁷ See Ōhama Tetsuya, *Meiji no bohyō: Shomin no mita nisshin, nichiro sensō* (Gravestones in the Meiji Era: Sino-Japanese and Russo-Japanese Wars for the Ordinary People), Tokyo: Kawade Shobō Shinsha, 1990, pp. 230-231.

²⁸ Nakajima Kunihiko, "Wara-yane to nūbō-shiki to: *Sanshirō* to Hongō bunka-ken (Straw Roof and Nouveau Style: *Sanshirō* and Hongō Culture-world)," *Sōseki Kenkyū*, No.2, 1994, p. 68.

²⁹ 'Akamon (the Red Gate)' in the title was a symbol of Tokyo Imperial University.

cautions Sanshirō that “he must take good care of himself and watch out for Tokyo people, none of whom were to be trusted” (SAN, 18).



Urbanisation in Japan, 1875

Copied from Gilbert Rozman, “Castle Towns in Transition,” p. 327.

According to the above map, the urbanised level of Tokyo was ‘very high’; on other hand, Kumamoto was ‘low’. The unbalance of urbanisation was almost the same in Sanshirō’s period. Sanshirō is an inexperienced country boy. His friend, Yojirō, often makes fun of Sanshirō: “You’ve just arrived from Kyūshū. Your mind is still Meiji zero” (SAN, 57). His naivety clearly appears in the following scene. In Tokyo, Sanshirō is often terrified by the streetcar, which had opened in 1903, just five years before Sōseki wrote *Sanshirō*. The streetcar was a symbol of urban life at that time. It was the most common transport for residents in Tokyo. The advanced transport system improved the convenience of the city life and activated the economy. Since then till the early 1960s, the streetcar supported the

main transport in Tokyo.³⁰ Sanshirō is alarmed by the ringing of streetcar bells and the crowds getting on and off between bells. He also makes terrible mistakes with transport, missing his stop and travelling here and there in Tokyo. He is awed by the huge 'cultural capital' in the city. The confusion Sanshirō had first in Tokyo was based on Sōseki's own experience in London. In a letter from England, Sōseki wrote that he was often terrified of the complex network of public transport in London.³¹

The enormous change in Tokyo is obvious to every resident. Sanshirō thinks, "Everything looked as though it were being destroyed, and the same time everything looked as though it were under construction" (*SAN*, 17). Nonomiya, who has been working for the Faculty of Science, also recognises that Tokyo is very noisy these days. Nonomiya does not know how to travel himself, although he has lived in Tokyo for seven years. He says: "The more 'convenient' it gets, the more confused I get" (*SAN*, 25). Nonomiya's statement is essentially a refrain of Sōseki's following words: "The more civilization progresses, the more intense the competition becomes, only adding to the difficulty of our lives" (*CMJ*, 269). Nonomiya explains to Sanshirō about his research, "Research goes on at such a mad pace nowadays, you can't let up for a minute or you get left behind. My work must look like some kind of joke to other people, but I can see it from the inside, and I know my mind is working furiously – maybe a lot harder than all those streetcars running around out there" (*SAN*, 25). That is, Nonomiya is exactly the young man in modern society, who continues to develop energetically. He tries not to get left behind. He believes in the brightness of development. Hence, he does not show any sympathy towards people despairing of their lives, jumping in front of a train. Shortly after coming to Tokyo, Sanshirō encounters a young woman who killed herself by train near Nonomiya's house. Sanshirō is terrified: nevertheless, Nonomiya indifferently reacts, "How interesting! You

³⁰ Harada, *Nihon tetsudō-shi: Gijutsu to ningen*, p. 162.

³¹ Sōseki's letter addressed to his wife, Kyōko dated on 26 December 1900. See *Sōseki shokan-shū* (*Sōseki's Letters*), Tokyo: Iwanami Shoten, 1996, pp. 70-74.

don't get a chance like that very often. Too bad I wasn't here" (SAN, 44). Nonomiya's coolness shocks Sanshirō.

For young Sanshirō, the death is beyond his comprehension. After coming to Tokyo, in addition to the above woman, he encountered the death twice: one was the result of a fire, and the other a child's funeral. One midnight, a fire occurred. Sanshirō stared at the tragedy from his room for a while, but "he crawled back under the warm covers, and there he forgot about the lives of all those people raging about inside the red destiny" (SAN, 164). In the case of the funeral, Sanshirō passed it on the street, and "he thought it a lovely funeral" (SAN, 169). For Sanshirō, death seems very far away. His indifference is a proof of his immaturity.

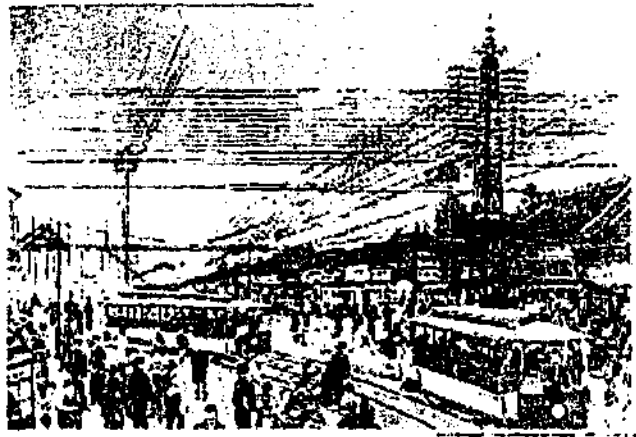
Sanshirō enrolls at Tokyo Imperial University in 1907. At that year, the university attendance rate was less than 1% of the population.³² In particular, Tokyo Imperial University was a leading academic institution. It started in Hongō, as a Research Institute for Foreign Books at the end of the Edo period. In 1877, the name was changed to the University of Tokyo, and then it was called the Imperial University in 1886.³³ Moreover, in 1897, it was finally named Tokyo Imperial University, in order to distinguish it from the second Imperial University in Kyoto. In his book *Hongō kaiwai (Neighbourhood of Hongō)*, a novelist Shiba Ryōtarō wrote that Hongō was like a distributor for Western culture in Japanese society of the Meiji era, through the graduates of Tokyo Imperial University.³⁴

In *Sanshirō*, Sōseki symbolically figures the role of the place Hongō, in which two different cultures from the East and the West cross each other. At the intersection of Hongō, two gift shops stand on opposite sides of the street: one handles imported goods, and the other Japanese goods.

³² Takeuchi Yō, *Risshin shusse shugi: Kindai nihon no roman to yokubō (The Policy of Rising up in the World: Romance and Desire of Modern Japan)*, Tokyo: NHK Library, 1997, p. 63.

³³ For the history of Tokyo Imperial University, refer to the following books: Janet Hunter, *Concise Dictionary of Modern Japanese History*, Berkeley, Los Angeles and London: University of California Press, 1984, pp. 231-232, and Gary D. Allinson, *The Columbia Guide to Modern Japanese History*, New York: Columbia University Press, 1999, pp. 177-178.

³⁴ Shiba Ryōtarō, *Hongō kaiwai (Neighbourhood of Hongō)*, Tokyo: Asahi Shinbunsha, 1998.



A Corner of Hongō

Source: *Fūzoku gāhō* (Illustrate News Magazine of Customs), No. 373, 1907

Copied from *Tokyo-jin*, No. 70, 1993, p. 17.

The Japanese shop is a famous gift shop, Kaneyasu, which was even expressed in the old *senryū* (comic haiku): “Hongō mo kaneyasu made wa Edo no uchi (Hongō is still inside Edo, not beyond Kaneyasu).” The *senryū* means that Hongō was the edge of Tokyo in pre-modern society. In the Edo period, the mansions of federal lords stood on both sides of the street, and a criminal used to be exiled from Edo at Hongō. After the university was built in this area, though, Hongō became an academic centre in Japan. Hongō was, so to speak, the first place where Japanese people met Western culture, and it showed the process of change in Tokyo more generally.

After arriving in Tokyo, Sanshirō settles in a dormitory near the university. As Maeda indicates, his life in the dormitory is hardly mentioned.³⁵ Sanshirō’s living range is not wide, just a one kilometre-circle, centring on his dormitory.³⁶ Maeda called this circle *Hongō bunka ken* (the Hongō cultural range), which comprises the students of Tokyo Imperial University and related scholars. Hirota and Nonomiya are typical members in this masculine circle. Mineko and Yoshiko, Nonomiya’s sister, are refused from the circle, even though they are educated enough. No matter how Tokyo changes, the university is far removed from the commotion of the real world. Sanshirō comes to the edge of the university pond, and thinks it is extraordinarily quiet in the campus, because

³⁵ Maeda Ai, *Bungaku no machi* (Literary Towns), Tokyo: Shōgakkan, 1991, p. 89

³⁶ *Ibid.*, p. 97.

the university forbids streetcars to pass the main gate. Nonomiya, as a promising researcher, has already decided not to go out of the campus. The university life is everything for him. Mineko, seemingly like his lover, criticizes Nonomiya as a person who likes to avoid responsibility. It is possible that Sanshirō will choose a life like Nonomiya's in the future. As long as they stay in the academy as elites, they are protected from the difficulties of living.

After the end of the Russo-Japanese War, the scarcity of employment became severe, and even university graduates were not untouched. In the novel, undergraduate students often talk about where and for how much some of this year's graduates have gone to work. In the original text of *Sanshirō*, it was written that the graduates have 'been sold (*ureta*, in Japanese)' instead of 'gone to work.' That expression suggests that the university students have to sell themselves for money, like merchandise. Sanshirō gradually becomes aware of such a reality. Sanshirō thinks that a scholar is just a critic who watches the world from the outside. Sanshirō has an uneducated mother in an old-fashioned country town. He recognises her as the only point of contact with the real world, even though he feels that she lives in the musty past. Her letter is full of everyday occurrences, and reminds Sanshirō of another world outside of the university. Sanshirō gets tired with life in Tokyo, and finds comfort in his mother's handwriting. In his reply, he writes that Tokyo is not a very interesting place. In the Meiji era, the university student from the countryside is like a vagrant that wanders between the homeland (Japanese tradition) and the city (development).

3. Surveillance of the Body and Language

Ishii Yojirō analyses the reason for Sanshirō's misery towards Mineko from the dissimilarity of their habitus between a country boy and a sophisticated urban woman.³⁷ Ishii highlights the enormous difference between 'cultural capital' of Tokyo and that of countryside. Sanshirō admits himself that he is gauche. The difference between the 'cultural capital' of Tokyo and Kumamoto clearly appears

³⁷ Ishii Yojirō, *Shintai-shōsetsu ron: Sōseki, Tanizaki, Dazai (Essays of Novels on the Body: Sōseki, Tanizaki and Dazai)*, Tokyo: Fujiwara Shoten, 1998, pp. 116-117.

in table manners exhibited at the gathering of students. Ishii says: "Nothing but acts of eating and drinking is related to the body totally and directly; it starts from the physical level of foodstuff and expands to the mental level such as manner to eat and sense of taste."³⁸ Aoyama Tomoko also argues that food has a significant meaning as a sign of class distinction.³⁹ As Ishii points out, table manners present the background of the culture.⁴⁰ At the students' meeting, Sanshirō is impressed to see that the students eat their dinner with knife and fork, gentlemanly. In addition, the dinner starts with beer and ends with coffee formally. In his hometown, Kumamoto, Sanshirō drank only red sake, a cheap local brew, and ate the beef that was suspected to be horsemeat. Furthermore, before eating, "the students would lift the meat from the plate and slap it against the wall. If it fell, it was supposedly beef; if it stuck it was horse meat" (*SAN*, 107). Sanshirō thinks that the food tastes excellent to a country boy, meanwhile the student born in Tokyo states that the food is awful. The student says to Sanshirō that Kumamoto must be a terrible place, and Sanshirō agrees with his opinion: "Yes, barbaric" (*SAN*, 107).

Miura Masashi argues that after the Meiji Restoration, the Japanese body was remodelled, idealizing Western practise (see Chapter 7).⁴¹ The 'body' includes everything related to the physique such as the facial expression and behaviour. The students learned to manipulate knife and fork as courteous behaviour. It can be said that the university dinner hall is a place for the surveillance of the body. Kenzō in *Michikusa* (*Grass on the Wayside*, 1915) even more generally calls the university 'prison' and his words suggest that the university life is under the surveillance of the government like a prison (see Chapter 6).

³⁸ Ibid., p. 88. Translation mine.

³⁹ Aoyama Tomoko, "The Divided Appetite: 'Eating' in the Literature of the 1920s," in Elise K. Tipton and John Clark (eds), *Being Modern in Japan: Culture and Society from the 1910s to the 1930s*, Sydney: Australian Humanities Research Foundation, 2000, p. 156.

⁴⁰ Ishii, *Shintai-shōsetsu ron: Sōseki, Tanizaki, Dazai*, p. 88.

⁴¹ Miura Masashi, *Shintai no zero-do: Nani ga kindai o seiritsu saseta ka (Zero Degree of the Body: What established Japanese Modern Society)*, Tokyo: Kōdansha, 1995, p. 132.

John Hargreaves notes: "Like the workhouses, asylums, hospitals, prisons, barracks and factories of the era, these schools closed off the individuals from society, subjecting him to the uninterrupted gaze of authority. Young adolescent males were 'normalized' by subjecting them to detailed, minute, continuous, comprehensive surveillance in Spartan conditions."⁴² This statement is about the system of public schools in nineteenth century's England; however, his explanation can be applied to Japanese Meiji education, which followed the British style. In the process of militarism, the Meiji government thoroughly tried to standardise the individual body. Among various activities, sport secured a central place in the national culture. As Hargreaves determines, sport has been "eulogized by educators, philanthropists and social reformers, appropriated by politicians and promoted by the modern state."⁴³

In *Sanshirō*, the university holds an athletic meet. The athletic meet originated from the sports tournament held by Naval Academy in 1874. Later, Tokyo University held a track meet in 1883.⁴⁴ The Educational Ministry also encouraged primary schools to have athletic field and physical education. Just after the Sino-Japanese War in August 1894, the Educational Ministry stressed the necessity of physical education, and proposed the pupils should sing war songs with the exercise.⁴⁵ Without doubt, physical education was seen as support for a strong military. The teacher of physical education had the role of trainer of military drills. As Michel Foucault explains, the body became something that can be made: "Out of a formless clay, an inapt body, the machine required can be constructed: posture is gradually corrected: a calculated constrain runs slowly through each part of the body: mastering it, making it pliable, ready at all times, turning silently into the automatism of habit."⁴⁶ In *Sanshirō*, Hirota reflects; in

⁴² John Hargreaves, *Sports, Power and Culture: A Social and Historical Analysis of Popular Sports in Britain*, Cambridge: Polity Press, 1987[1986], p. 42.

⁴³ *Ibid.*, p. 1.

⁴⁴ For the information about the history of the athletic meet, refer to Miura, *Shintai no zero-do: Nani ga kindai o seiritsu saseta ka*, p. 161.

⁴⁵ Kimata Tomofumi, "1894," *Meiji, Taishō, Shōwa: Fūzoku bunka shi (The Eras of Meiji, Taishō and Shōwa: The Magazine of Customs and Cultures*, Spec. issue of *Kokubungaku*, May 1994, p. 68.

⁴⁶ Michel Foucault, *Discipline and Punishment: the birth of the prison*, Alan Sheridan (trans), London: Allen Lane, 1977, p. 135.

order to participate in the funeral for the Educational Minister, the gym instructor takes college students with rifles on their shoulders over to the funeral, and lines them up on the street. The training body essentially strengthened militarism, as all adult males were liable for conscription. Therefore, Ishii Yojirō calls *Sanshirō* a 'novel on the body', and the athletic meet clearly suggests that the Meiji government strictly controlled the individual body.⁴⁷

According to Kimura Naoe, the 'athletic meet' basically was a political meaning until the establishment of Great Japan Imperial Constitution in 1889, and the participants took exercises and games in addition to the discussion.⁴⁸ Sport was used to unite their intention for each other. Hargreaves says, "The primacy accorded to the mind in Western civilization has ensured that social analysis has been largely confined to the mechanisms for the transmission of values, norms, attitudes, emotions, ideologies, or whatever: and consequently the body has been almost entirely eliminated from social-science discourse. Yet control over the appearance, treatment and functioning of the body is an important aspect of social order in all societies, and the elaboration and refinement of such forms of control has been critical in the emergence and development of modern societies."⁴⁹

As the Olympic Games shows, the connection between sport and the nation is very strong. At the athletic meet in *Sanshirō*, not only victory, but also records are seen as important. The record is measured each time, and the timekeeper writes the result on the blackboard. In this way, the Japanese body was standardised in the Meiji era. Besides, the athletic meet is portrayed as a support for the nation. That is why, in *Sanshirō*, the Rising Sun and the English flag are displayed crosswise at the entrance of the athletic meet. *Sanshirō* wonders if this display is for the Anglo-Japanese Alliance, but he can see no connection between the Anglo-Japanese Alliance and the university track meet. After all, *Sanshirō* gets out the playing field, thinking, "People should go ahead

⁴⁷ Ishii, *Shintai-shōsetsu ron: Sōseki, Tanizaki, Dazai*, p. 118.

⁴⁸ Kimura, *Seinen no tanjō: Meiji nihon ni okeru seijiteki jissen no tenkan*, pp. 74-75.

⁴⁹ Hargreaves, *Sports, Power and Culture: A Social and Historical Analysis of Popular Sports in Britain*, p. 13.

and hold all the athletic meets they liked. They simply shouldn't expect other people to watch them. Convinced that these ardent female spectators were terribly mistaken" (SAN, 112). Miura says that Sanshirō's disgust towards the athletic meet is Sōseki's criticism of imperialism in the Meiji era.⁵⁰ Among Hongō academia, the youngest student, Sanshirō, is also the smallest person – five feet five inches. He is not a physical person. Hirota says, "Maybe you'll grow some more" (SAN, 190). Sanshirō replies, "I've been the same for three years" (SAN, 190). Sanshirō develops very slowly, as if even his body reacts against the policy of the Meiji government to catch up with the West as quickly as possible.

Imperialism also led to the establishment of a standard Japanese language. The Meiji government founded by people from Kyūshū needed a common language to unify the country – especially for military service. Benedict Anderson argues that the 'print-capitalism' created a new common language named 'print-language' in society, and the print-language laid the foundation for a national consciousness.⁵¹ In the case of Japanese language, the print-language was *Tokyo-go* (the Tokyo dialect). Lee Yeounsuk illustrates how the idea of national language was created and spread in Japanese society until the third decade of the Meiji era. Lee points out that the *Tokyo-go* was newly created, not a simple developed *Edo-go* that had been widely spoken in downtown of pre-modern Tokyo.⁵² That is, native Tokyo populaces used *Edo-go* even in the Meiji era. Conversely, new residents from local areas used *Tokyo-go*. Before long, *Tokyo-go* became the *hyōjun-go* (standard language) in education and media. The standard language was spread throughout the country by newspapers and official documents, meanwhile local dialects remained.

In *I Am A Cat*, except for the rickshaw-owner and Tatara, most characters speak *Tokyo-go*. The rickshaw speaks *Edo-go*, and reveals his non-educated background. Tatara, from Karatsu of Kyūshū, proudly speaks his dialect; since

⁵⁰ Miura, *Shintai no zero-do: Nani ga kindai o seiritsu saseta ka*, p. 164.

⁵¹ Anderson, *Imagined Communities: reflections on the origin and spread of nationalism*, p. 45.

⁵² Lee Yeounsuk, *Kokugo to iu shisō: kindai Nihon no gengo ninshiki (The Idea of National Language: Language Recognition in Modern Japan)*, Tokyo: Iwanami Shoten, 1999, p. 63.

Karatsu (a part of former Hizen) populates contributed to overthrow the Bakufu (Tokugawa regime) and established the Meiji Government in 1868, cooperating with Satsuma, Chōshū and Tosa (see Chapter 3). Usually, local dialects was despised and discriminated against. In *I Am A Cat*, the cat laughs at the northern dialect: “In northern lands the human creature had grown slothful and opens its mouth as seldom and as little as possible: one obvious result of this muscular parsimony is that northern style of tight-lipped speech in which words would seem to be enunciated through the nostrils” (CAT-2, 77). Moreover, Kushami and Meitei often interrupt Kangetsu’s lecture and correct his words. Meitei says, “An orator should use more elegant diction” (CAT-1, 158). His comment suggests that Japanese language had a clear standard by that time. Furthermore, between Kushami and his wife, whether ‘miaow’ or ‘yes’ is an interjection or an adverb is discussed. Kushami explains, “that grammatical problem is an issue currently preoccupying the best brains among leading authorities on linguistics in Japan” (CAT-2, 263). It is easy to say that their conversation is a comedy like *rakugo*. However, thinking of the historical background, this scene is criticism of imperialism in Meiji Japan. The discrimination of a native-Tokyo resident against rural people was equal to the Japanese colonisation of other Asian countries. Komori argues that the establishment of a national language was, furthermore, necessary for governing colonies, and the national project to research on Japanese language started in cooperation with imperialism.⁵³ The national language was often used for the spread of imperialism on the continent. The military strictly forced the residents of the occupied country to use ‘one’ Japanese language – *Tokyo-go*.

In *Sanshirō* as well, despite being a country boy, Sanshirō does not speak Kumamoto dialect. In Sōseki’s works, there are quite a few educated characters that speak dialects (see Chapter 3). Sanshirō speaks *Tokyo-go* he learned at school in Kumamoto. Mori Ōgai published his novel *Seinen* (*The Youth*, 1910-11), countering *Sanshirō*. In *The Youth* as well, the main character, Koizumi Junichi, a country boy, speaks perfect *Tokyo-go*. In his case, he learned *Tokyo-go*

⁵³ Komori Yōichi, *Nihongo no kindai* (*The Modern of Japanese Language*), Tokyo: Iwanami Shoten, 2000, pp. 135-136, p. 173.

mainly through the novels, leading further support to Anderson's claim argue that 'print-capitalism' presented a new common language. As Anderson also says, "print-capitalism created languages-of-power of a kind different from the older administrative vernaculars. Certain dialects inevitably were 'closer' to each print-language and dominated their final forms."⁵⁴ *Tokyo-go* as well spread all over the country through the education, and strengthened national identity.⁵⁵

4. Alienated Women from the Academia

Sanshirō is virgin and rather afraid of the relationship with women. The university life of Sanshirō is extremely abstemious, limiting sexual libido. For instance, when Sanshirō goes sightseeing the chrysanthemum dolls with Hirota, Nonomiya, his sister Yoshiko and Mineko, only Mineko feels sick in the crowd. Sanshirō takes her somewhere quiet to have a rest. He feels nervous towards passers-by while they are sitting in a line on the bank. In fact, a stranger appears and scowls at them: "When he came opposite, he jerked his head around and glared directly at them with a look of unmistakable loathing. Sanshirō found it difficult to continue sitting there" (*SAN*, 93). In that period, it was extremely rare for an unmarried couple to walk on the street side by side. Ishikawa Tengai's book *Tokyo-gaku* (*Tokyo Research*, 1909) highlighted that not a small number of university students from the locals were forced to give up their study due to their depraved acts, mainly by association with women. Indeed, in 1908, just before Sanshirō appeared in the *Asahi Shinbun* (*Asahi Newspaper*), Morita Sōhei, a senior married student of Sōseki, attempted 'shinju (love suicide)' with his lover. The news created a great sensation at that time, because they were both highly educated. Sanshirō and Mineko, who look very serious sitting on the grass, may remind a passer-by of such an incident.

Sanshirō is in love with Mineko. That is why he goes to the athletic meet, even though he is not fond of sports. The athletic meet in *Sanshirō* deserves attention for various points. As Yojirō says to Sanshirō, the purpose is to meet

⁵⁴ Anderson, *Imagined Communities: reflections on the origin and spread of nationalism*, p. 45.

⁵⁵ Lee, *Kokugo to iu shisō: kindai Nihon no gengo ninshiki*, p. 63.

women, rather than the sport itself. In the Meiji period, the athletic meet at the Tokyo Imperial University was also a big event for the Tokyo residents, and was reported in the newspaper.⁵⁶ The athletic meet was a kind of social circle for men and women. In *Sanshirō*, however, Sanshirō is disappointed to find that the ladies' seats are separate from the rest and unapproachable for ordinary men including him. Sanshirō gazes at the beautiful ladies and thinks that their beauty can subdue men. For university students, the athletic meet is the best place to reveal their masculinity. The ladies on the other hand are watching with great enthusiasm. The women are, so to speak, exhibited as awards for the male winner, who excels in both brain and body. Mineko, a woman Sanshirō adores, is no exception.

One of the men who can approach the ladies' seats is Nonomiya. Mineko and Nonomiya are in love with each other. He has enough qualification to become her husband. However, Nonomiya has no intention to join the race to win a woman. As he does on the athletic meet, Nonomiya just observes the game of marriage and coolly notes the record down on the board. At the end of the story, Mineko suddenly gets married to a young, successful businessman. In other words, she is given to a winner in life as a beautiful reward:

A rickshaw came dashing towards them from that direction. The passenger was wearing a black hat and gold-rimmed glasses. The glow of his complexion was obvious even at this distance. From the moment the rickshaw entered his field of vision, Sanshirō felt that the young gentleman passenger was staring at Mineko. The rickshaw stopped just ahead of them. Sanshirō watched the young man deftly thrust aside the blanket on his knees and spring down from the footboard. He was a handsome, well-built man, tall and slim with a long face, and though clean-shaven, he was thoroughly masculine. (SAN, 179-180)

At that period, marriage was a woman's only chance to change her class.⁵⁷ In the novel, the occupation of 'the young gentlemen passenger' is not identified.

⁵⁶ Takeda Katsuhiko, *Sōseki no Tokyo (Sōseki's Tokyo)*, Tokyo: Waseda University Press, 1997, pp. 146-147.

⁵⁷ Ueno Chizuko, *Kindai kazoku no seiritsu to shūen (The Establishment and Termination of the Modern Family)*, Tokyo: Iwanami Shoten, 2003 [1994], p. 87.

Komori says that he is a friend of Mineko's brother and businessman, not a scholar like Hirota and Nonomiya.⁵⁸ That is, Mineko critically chooses a person in the business world against someone from the Hongō academy. For Mineko, a man in academia is essentially "someone who likes to avoid responsibility" (SAN, 93). They are intelligent, but not practical.

Mineko's wedding is therefore the parallel of the marriage between Kaneda's daughter, Tomiko, and a promising businessman Tataru in *I Am A Cat*. In the beginning of the story, Tomiko intended to get married to Kangetsu, a scholar of physics like Nonomiya (see Chapter 3). Nonomiya's research topic is the pressure of light, and spends the half of a year underground experimenting the scale of the telescope. He recognises that his work looks like some kind of 'joke' to others. Likewise, in *I Am A Cat*, Kangetsu's research is depicted as a joke; he studies terrestrial magnetism, and recently presented his works on 'Mechanics of Hanging' and 'A Discussion of the Stability of Acorns in Relation to the Movements of Heavenly Bodies'. The researches of Nonomiya and Kangetsu are totally beyond the comprehension ordinary people. In *I Am A Cat*, the members of Kushami's study are against the marriage between the business world and the academic world. In particular, a dedicated bachelor, Meitei hates money power (see Chapter 3). Kushami's salon has the same characteristics as those of the Hirota's circle in *Sanshirō*.

The reason for Mineko's marriage is that her brother was supposed to be getting married soon. Hence Mineko has to marry and leave the house immediately. Mineko had a Deposit Book with her own name. It means that she already received some money from her brother on condition that she got married. Komori says that a Deposit Book symbolically shows that her brother sold Mineko like goods to her husband.⁵⁹ As a matter of fact, the gentleman, a friend of Mineko's brother, offered Yoshiko a proposal of marriage first. Yoshiko though refused his offer, because she was still a schoolgirl, and a few years

⁵⁸ Komori Yōichi, "Sōseki no josei zō (Sōseki's Depiction of Women)," in Karatani Kōjin et al. *Sōseki o yomu (Reading Sōseki)*, Tokyo: Iwanami Shoten, 1994[1995], p. 110.

⁵⁹ Komori Yōichi, *Sōseki o yominaosu (Rereading Sōseki)*, Tokyo: Chikuma Shobō, 1995, p. 151.

younger than Mineko. In her mind, Yoshiko may despise Mineko who gave up Nonomiya for the financial reason. However, the truth is Yoshiko is a large obstacle to the marriage between Nonomiya and Mineko, because his salary is not enough to look after two women. That is, Nonomiya must make Yoshiko get married to someone first before he can marry. Yoshiko may notice this complicated fact.⁶⁰ Yoshiko also admires romantic love. She answers to Sanshirō who asked if she was getting married: "I will, if there's a man I want to marry" (SAN, 207). Her words sound as if she was independent as a modern woman, but the truth is that she has not yet reached a marriageable age like Mineko – twenty-three years old.

Giddens argues that notions of romantic love in the modern period was diffused through much of the social order, and the formation of marriage ties became based on considerations other than judgements of economic value.⁶¹ The idea of romantic love was introduced to Japanese society in the Meiji era, and fascinated young people (see Chapter 5). Despite the ideal of romantic love, most women got married for money. According to the Civil Law (1898), the eldest son managed all property and money that his father had left, and other sons and daughters could succeed in. Especially young women had limited opportunity to get a job to be independent financially.

In *Sanshirō*, 'the ladies seats' at the athletic meet is a good metaphor for the alienation of women from male dominant society. Women were likely to be exhibitions or ornaments for men. In *I Am A Cat*, the narrator says, "In the West as in the East, women, however physically unfit for the hard slog of pounding rice or of slashing about on the battlefield, are indispensably ornamental features of any opening ceremony" (CAT-2, 231). In the novel, Meitei also makes fun of girl's exercise at school: "They're terrific. Toggled out in trousers, they hang themselves upside-down from iron wall-bars. Truly, it's wonderful" (CAT-2, 176-

⁶⁰ Komori focuses on the complex relationship between Mineko and Yoshiko, despite their good relationship. See Komori Yōichi, "Sōsukei no onna-tachi: imouto-tachi no keifu (Women in Sōsukei's works: Genealogy of Younger Sisters)," *Bungaku*, Vol. 2, No. 1, Jan. 1991, pp. 33-34.

⁶¹ Giddens, *Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Societies*, p. 26.

177). However, exercise itself was one of the main reasons women were excluded from the academy. According to the *Tokyo Nichinichi Shinbun* (*Tokyo Daily Newspaper*) dated on the 10th July of 1882, the parents of female pupils did not permit their daughters go to school, because the physical movement of gymnastics was too embarrassing.⁶²

The story of *Sanshirō* ends in the scene of an exhibition. The painting entitled 'The Girl in the Forest' has an excellent reputation, especially for the standing pose of the figure. The model of the painting is Mineko. Her husband looks very pleased to hear that the idea for the pose was his wife's. He smiles with triumph. Murase Shirō argues that the painting was basically drawn for Mineko's arranged marriage, and the exhibition proves that Mineko was indeed a value property.⁶³ Actually, the painting is a trading object. Hirota and Yojirō jokingly talk about who will buy the painting. As Murase explains, the biggest tragedy for women is that they are expected to be good wives and wise mothers, as well as sex objects for men.⁶⁴ Furthermore, in *Sanshirō*, as Nakayama Kazuko points out, Mineko's dream was to become a writer, and a chance to become independent with a job are less than impossible.⁶⁵ Nakayama also pays attention to the fact that Mineko's name card is very similar to that of Geisha girls, and argues that her sexuality is for sale.⁶⁶

In *Sanshirō*, when the Mineko's engagement was settled, Yojirō encourages Sanshirō who has a broken heart: "Both of us are way ahead of Mineko. [...] Another five or six years and there'll be women far better than her" (*SAN*, 203-204). Yoshiko may be a future woman for Sanshirō, because she kindly visits him in his sickbed. Yojirō also suggests to Sanshirō, "Why don't you marry Yoshiko instead?" (*SAN*, 158) Hirota compares Mineko, as a calm but

⁶² See "Garakuta ichi (Junk Market)," *Nichiroku nijusseiki: 1868-99 (Daily Documents in the Twentieth Century: 1868-99)*, Tokyo: Kōdansha, 1999, p. 42.

⁶³ Murase Shirō, "San to shi no zuzōgaku: *Sanshirō*, setsudan sareru shōjyō-tachi (The Iconography of Three and Four: *Sanshirō*, the Amputated Young Women)," *Sōseki Kenkyū*, No.2, 1994, pp. 82-83.

⁶⁴ *Ibid.*, p. 92.

⁶⁵ Nakayama Kazuko, "*Sanshirō*: Shōbai-kekkon to atarashii onna-tachi (*Sanshirō*: The Marriage for Sale and New Women)," *Sōseki Kenkyū*, No. 2, 1994, pp. 127-128.

⁶⁶ *Ibid.*, p. 128.

reckless woman, with Yoshiko as a very feminine woman. Sanshirō also recognises maternal love in Yoshiko's attitude. Ichianagi Hirotaka points out that Sanshirō and Yoshiko are from the same country, and Nonomiya's family means 'home town' in Tokyo for Sanshirō.⁶⁷ However, Murase disagrees with that Yoshiko is depicted as an opposite to Mineko.⁶⁸ In contrast to Mineko as a model of the painting, Yoshiko herself draws paintings. Nevertheless, she has no talent to become a professional painter. As long as Sanshirō remains in Hongō as Nonomiya and Hirota do, Yoshiko will eventually have to make a decision to marry another, more prosperous gentleman as Mineko did.

In *Sanshirō*, women are fundamentally depicted as paintings for appreciation. The girl appeared in Hirota's dream is also considered as a painting. Hirota says to her: "You are a painting," and she replies, "You are a poem" (SAN, 193). Rubin writes "Sanshirō and Mineko are meant to have the same poem-and-picture (changing, moving: unchanging, still) relationship as Hirota and the girl in his dream forest," quoting a few sentences from *Sanshirō*: "Sanshirō began to flip through a book of poems. Mineko opened a large picture book on her lap."⁶⁹ Male characters in *Sanshirō* do not look at a real live woman but an idealized woman who exists only in paintings. Therefore, Rubin also says, "Sanshirō may feel that he has lost the woman he loves, but in fact, by idealizing her from the start, he made her into something as unreal as the portrait itself. For him, she has always been 'The Girl in the Forest', and not a part of the universe, which must "inevitably change." From the moment he saw her by the pond, she was consigned to his past."⁷⁰

The contrast of the painting and the poem is very meaningful; it contrasts woman and man, as well as perpetuity and temporality. The little girl in Hirota's dream explains that she hasn't changed, "because the year I had this face, the month I wore these clothes, and the day I had my hair like this is my favourite

⁶⁷ Ichianagi Hirotaka, "*Sanshirō* no Tokyo Teikoku Daigaku (*Sanshirō*'s Tokyo Imperial University)." *Sōseki Kenkyū*, No. 2, p. 52.

⁶⁸ Murase, "San to shi no zuzōgaku: *Sanshirō*, setsudan sareru shōjō-tachi," p. 91.

⁶⁹ Rubin, "Sanshirō and Sōseki," p. 247.

⁷⁰ *Ibid.*, p. 244.

time of all,' and it is "the day we met twenty years ago" (SAN, 193). Hirota met the girl in 1889, when the promulgation of the Constitution took place in Tokyo. The promulgation of the Constitution was a highly symbolic event, indicating that Meiji Japan had finally established the social structure of centralised authoritarian rule, and modelled on the system of the Prussian Kingdom in Germany. In other words, the establishment of the Constitution completed the nation-state of Japan. Therefore, for the Meiji Japanese, the year 1889 (the Year 22 in the Meiji era) drew a line between the past and the present, or the East and the West. Although the Chinese culture had been traditionally the centre in Japanese society, Meiji Japan had to bury the East as the past in order to catch up with the West. As the pleasant character of Kiyō in *Botchan*, Sōseki seemed to have nostalgia for the period before the establishment of the Constitution – the Year 10s in the Meiji era.⁷¹

In *Sanshirō*, the number 'twenty-three' is often mentioned. It is the age of Sanshirō and Mineko. Moreover, Hirota lost his mother at the same age. When he was twenty-three years old, Hirota knew that he was born as a result of his mother committing adultery. At twenty-three, Sanshirō undertook his degree at the university, and Mineko ended her single life by marriage. The year 'twenty-three' hence means the 'start' as well as the 'end'. Hirota lost all faith in marriage, and has been a bachelor since then. In Hirota's dream, the little girl stops her time; on the other hand, Hirota goes "on changing, moving towards something more beautiful" (SAN, 193). That is, a woman is left behind in the process of modernisation, and is expected to be unchanged like a painting, with the old value of the East. On the contrary, the young man continues changing "towards something more beautiful"; however, the change does not always lead to happiness. Like Sanshirō, Hirota has been a 'stray sheep' since he lost belief in his mother.

⁷¹ Karatani argues that 'the spirit of the Meiji era' of Sensei's words in *Kokoro* means something characterising 'the Year 10s in the Meiji era' excluded in the process of modernisation. See Karatani, *Sōseki ron shūsei*, p. 331.

Part II: *Norwegian Wood* (1987)

With *Norwei no mori* (*Norwegian Wood*, 1987), Murakami experienced dramatic success inside and outside Japan, selling more than four million copies.¹

Nevertheless, the response of Murakami's readers has been controversial. For instance, Alfred Birnbaum, a frequent translator of Murakami's works, thought that this novel was too sentimental for Western readers.² In particular, it has not been popular among feminist researchers such as Ogura Chikako.³ Kasai Kiyoshi, not a feminist, also criticises the main character of the novel as a spoiled, cynical and oppressive person.⁴ There is another view that compares Murakami's immature protagonist with 'Peter Pan', who lives without growing older in a never-never land, from James Barrie's play.⁵ *Norwegian Wood* is Murakami's fifth full-length novel, and has a very different sensibility from his previous novels. Peter Holbrook explains that Murakami's novels can be categorised into two groups: fantastic tales such as *Hitsuji o meguru bōken* (*A Wild Sheep Chase*, 1982) and more straightforward narratives such as *Norwei no mori* (*Norwegian Wood*, 1987).⁶ Murakami himself says: "I had never written that kind of straight, simple story, and I wanted to test myself."⁷ Some audiences therefore were confused and unsatisfied with Murakami's new type of novel.⁸ One reviewer, Rodrigo Parreira, suggests that their disappointment comes partly from the fact

¹ Imai Kiyoto, "Murakami Haruki nenpu (The Chronological Record of Murakami Haruki)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 05*, Tokyo: Wakakusa Shobō, 1999, pp. 220-221.

² Alfred Birnbaum, "Murakami Haruki: Ōinaru hōkō tenkan (A Big Change of Direction)," *Shinchō*, Vol. 87, No. 1, Jan. 1990, p. 269.

³ See Ueno Chizuko, Tomioka Taeko and Ogura Chikako, *Danryū bungakuron (On Men's Literature)*, Tokyo: Chikuma Shobō, 1992.

⁴ Kasai Kiyoshi, "Nezumi no shōshitsu: Murakami Haruki ron (The Vanishing of the Rat: On Murakami Haruki)," *Murakami Haruki Studies 05*, Tokyo: Wakakusa Shobō, 1999, pp. 85-86.

⁵ See Sakurai Tetsuo, "Gendai nihon no Pītā Pan, Murakami Haruki (Murakami Haruki as Peter Pan in Contemporary Japan)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 05*, Tokyo: Wakakusa Shobō, 1999, pp. 188-189.

⁶ Peter Holbrook, "In Defence of Boredom," *The Australian*, 6 June 2001, p. 28.

⁷ Jay Rubin, "Translator's Note," in Murakami Haruki, *Norwegian Wood*, New York: Vintage International, 2000, p. 295.

⁸ David J. Gannon says, "some fans of this author would find the book disconcerting as it is well outside the typical structure of a Murakami novel." See David J. Gannon, "A Uniquely personal and touching novel from Murakami," 7 April 2002, URL

http://www.amazon.com/exec/obidos/tg/detail/-/0375704027/qid=1058146867/sr=1-1/ref=sr_1_1/002-1936597-6844046?v=glance&s=books accessed on 15 July 2003.

that the characters are "not very different from ourselves, anywhere in the world. This book [*Norwegian Wood*] is full of common life day to day poetry."⁹ Murakami says that he needed to learn a realist style for his development as an author.¹⁰ *Norwegian Wood* is Murakami's first realist novel without fantasy and mystery.

Norwegian Wood is a love story. Murakami himself wrote the catchphrase "100% no ren'ai shōsetsu (A 100% love story)" for the first edition of this novel. However, love is not the only a major element of the novel. Murakami deals with issues of social change (e.g. student riots) and mass culture after the war; the novel is mostly set in Tokyo of the late 1960s and the early 1970s. In addition, most of book's reviews agree that *Norwegian Wood* is a coming-of age novel.¹¹ Murakami admits that he was conscious of writing about the process of coming to adulthood.¹² Jay Rubin states that it is not an autobiographical novel, but clearly suggests what the university life of Murakami's generation was like.¹³ The main part of *Norwegian Wood* is the reminiscences of a middle-aged protagonist about love in his university days. Thus, the major tone of the novel is very sentimental. The story follows with the progress of the student riots. Watanabe meets Naoko in May 1968, when the first movement of the student riots occurred in Nihon University, and Naoko commits suicide in August 1970, a few months before

when the representative novelist of the Shōwa era, Mishima Yukio, killed himself (see Chapter 1). Murakami has written a love story synchronically mixed with the historical episodes.

⁹ See Rodrigo Parreira, "Turning into an adult," 7 March 2003, URL http://www.amazon.com/exec/obidos/tg/detail/-/0375704027/qid=1058146867/sr=1-1/ref=sr_1_1/002-1936597-6844046?v=glance&s=books accessed on 15 July 2003.

¹⁰ Murakami Haruki and Kawai Hayao, *Murakami Haruki, Kawai Hayao ni ai ni iku (Murakami Haruki Comes and Visits Kawai Hayao)*, Tokyo: Iwanami Shoten, 1996, p. 83.

¹¹ See book reviews such as "Speechless," 25 November 2000, Shannu "Likable characters make this novel a favorite," 21 December 2000 and Cycworker, "Deceptively simple," 17 February 2003. URL http://www.amazon.com/exec/obidos/tg/detail/-/0375704027/qid=1058146867/sr=1-1/ref=sr_1_1/002-1936597-6844046?v=glance&s=books accessed on 15 July 2003.

¹² See interview with Murakami Haruki, "*Norwei no mori no himitsu (The Secret of Norwegian Wood)*," *Bungei Shunjū*, Apr. 1989, p. 188.

¹³ Rubin, "Translator's Note," p. 296.

The main character, Watanabe, born in 1949, is thirty-seven years old. Murakami was born in the same year, and the same age as Watanabe, when he wrote *Norwegian Wood*.¹⁴ For Murakami, it appears that before becoming forty years old, he needed to write a novel based on his youth. Murakami was very aware of aging. The age of forty seemed to have a special meaning for him (see Chapter 6). In his essay, Murakami calls his fortieth year 'a watershed' for his life, and writes, "At forty, we must decide what to leave behind, and what to take with us."¹⁵ His utterance is reflected in the changing themes of his novels. That is, something 'to leave behind' is the memory of his youth during the student riots, and something 'to take with him' are current issues such as the advance of capitalism and the mass consumption society after the 1980s. After writing *Norwegian Wood*, Murakami's interest in the history has moved from the 1970s to the 1980s onward. Unlike the passing of time, however, the development of the individual development is not linear. The middle-aged Watanabe in *Norwegian Wood* remains as a young man in his memory of the 1970s forever.

1. Alienation Produced by High Technology

In 1969, Watanabe, an eighteen-year-old youth, arrives in Tokyo from Kōbe to enter the university by the *Shinkansen*, a bullet train. The *Shinkansen* began running between Tokyo and Shin-Ōsaka in 1964, when the Olympic Games were held in Tokyo. About hundred years earlier when the first railway was opened in 1872, Japan had imported technology and a steam train from England. This time, the bullet train showcased Japan's advanced technology to the world. It took approximately four hours to cover 515 kilometres, and was the fastest train in the

¹⁴ Kikuchi Akira argues that Murakami gave Watanabe a birthday (02-11-49) using his own birthday (12-01-49) as a hint. See Kikuchi Akira, "Sekai e no kaifuku, naihei e no rentai: *Noruei no mori* (Recovery of the World, Solitary Confinement: *Norwegian Wood*)," in Katō Norihiro (ed.), *Ierōpēji Murakami Haruki (Yellow page Murakami Haruki)*, Tokyo: Arechi Shuppan, 2001, p. 124.

¹⁵ Murakami Haruki, *Tōi taiko (The Distant Drum)*, Tokyo: Kodansha, 2000[1993], pp. 15-17. Translation mine. Murakami also says that he wanted to leave Japan for years before becoming forty-years old.

world at that time.¹⁶ The *Shinkansen*, as a symbol of economic prosperity, has made trips faster and opened more destinations. In *Norwegian Wood*, however, the *Shinkansen* is generally given as a negative symbol of development.¹⁷ For the protagonist, there are no human dramas or meetings on board. Watanabe slightly remembers his girlfriend he left behind, but that is all: "Thinking about all the things that made her so much nicer than the other girls at home, I sat on the bullet train to Tokyo feeling terrible about what I'd done, but there was no way to undo it" (NW, 25). The trip by *Shinkansen* does not create a social relationship among passengers, and doesn't give them a chance to communicate with one another. It fails to give youth an initiation into adulthood. In fact, Watanabe already had some initiation to adulthood in his schooldays. He was not a virgin at seventeen. He comes to Tokyo as a knowledgeable youth. This means that compared to the 'young man' of Sōseki's era, the postwar Japanese boy is no longer sexually repressed (see Chapter 5). Sexuality is no longer a social issue as it was in Sōseki's time. It is now part of the general landscape of mass culture, taken for granted as any other aspect of urban culture or sub-culture.

Watanabe is a frequent passenger on the *Shinkansen*. Before entering the university, he has boarded the bullet train to take the entrance exam for university. The *Shinkansen* was a very common mode of transport for Watanabe's generation. Conversely, Reiko, a thirty-nine-year woman, calls the *Shinkansen* a coffin of a train, because the windows cannot be opened. She is also disgusted with overpriced plastic sandwiches on board. As a person leading Watanabe to adulthood, Reiko should have a similar role to that Hirota has towards the main character in *Sanshirō*. However, regarding the transport, Watanabe is more experienced than Reiko. He tries to convince Reiko that taking an aeroplane would be faster and easier, when she leaves for Asahikawa in Hokkaidō.

¹⁶ "Tairyō kōsoku yusō jidai no makuake: Shinkansen 'hikari' yojikan de hashiru (The Opening of the Period of Mass and High Speed Transport: A Bullet Train 'Light' Takes Four Hours)," *Nichiroku nijusseiki: 1964* (Daily Documents in the Twentieth Century: 1964), Tokyo: Kōdansha, 1997, p. 27.

¹⁷ In other Murakami's novel, *Gogatsu no kaigan-sen* (The Seashore in May, 1981), the main character admits that the trip by the *Shinkansen* is a dull and uninteresting trip.

Watanabe's words reveal that he has also already had an experience of travel by air.

Norwegian Wood is comprised of narratives of Watanabe's past experiences. In the beginning of the novel, the fully-grown Watanabe is about to land at Hamburg airport in Germany. The year is 1986, and Watanabe is thirty-seven years old. When the aeroplane lands, the Beatles' piece of music *Norwegian Wood* begins to flow and reminds Watanabe of his youth in 1969.¹⁸ In his old memory, Watanabe and his girlfriend are taking a walk on the meadow. His memory though moves forward and backward between the past and the present, as he travels between places and time zones. An aeroplane is one of the symbolic transports of postwar society, in the same way as the railway was the representative of invention in Meiji Japan. In 1954, the first airline company 'Japan Airline' had bought the DC-6B model aeroplane from America, and in the following year, a regular international flight between Tokyo and San Francisco was established.¹⁹ Ten years later, the Japanese were able to travel abroad freely, and the number of travellers was 158,827 in 1965, and reached 343,542 people in 1970, more than doubling for five years.²⁰ For Japanese society, travel by air meant the second opening of the country to the world after the Meiji Restoration in 1868.

Murakami's works, however, hardly give a positive impression of travel by aeroplane.²¹ Borrowing Reiko's expression, the aeroplane is a 'flying coffin'

¹⁸ According to *The Long & Winding Road: A History of the Beatles on Record* (Neville Stannard, England, Virgin Books, 1982), 'Norwegian Wood' was produced as a song for *Rubber Soul* in 1965, and was a message from John Lennon to his former girlfriend.

¹⁹ "Foto + nichiroku de saigen suru 365-nichi (365 Days Visualized by Photos and Journals)," *Nichiroku nijusseiki: 1953 (Daily Documents in the Twentieth Century: 1953)* Tokyo: Kōdansha, 1997, p. 32. The opening of domestic airline was in 1951, four years earlier than international airlines.

²⁰ "Jaru-pakku, dai-hitto, kaigai ryokō jidai ga hajimatta (Package Trip on Boom, the Period of Traveling Abroad Opened)," *Nichiroku nijusseiki: 1965 (Daily Documents in the Twentieth Century: 1965)*, Tokyo: Kōdansha, 1997, p. 7.

²¹ Michel de Certeau also argues, "in any case the blessed in trains are humble, compared to those in airplanes, to whom it is granted, for a few dollars more, a position that is more abstract (a cleaning-up of the countryside and filmed simulacra of the world) and more perfect (statues sitting in an aerial museum), but enjoying an excess that is penalized by a diminution of the ("melancholy") pleasure of seeing what one is separated from." See Michel de Certeau, *The*

whose windows cannot be opened. In *Norwegian Wood*, the only scene Watanabe can see from inside the plane is “the gloomy air of a Flemish landscape” (NW, 3). In addition, the Beatles’ melody coming from the ceiling speakers causes Watanabe to shudder him harder than he ever had. He feels dizzy: “I bent forward in my seat, face in hands to keep my skull from splitting open” (NW, 3). This is not just simple air traveller’s nausea. Watanabe goes through some memory experience and is dizzy because of this experience – past or present. This extreme physical reaction of the protagonist is caused by his desire for the girl he lost in the past, and his fear of her memory now losing as well. He feels alienation, because memories split him in half. It has nothing to do with the hero’s dizzy spell. An aeroplane can take people or goods from one place to another, much faster than other forms of transport. However, passengers do not create a small community on board to share their lives. They rarely exchange conversations with unknown people, even with a person alongside them. In a sense, an aeroplane is a symbol of indifference. In *Norwegian Wood*, no one is concerned with Watanabe but the stewardess, even though he looks very sick.²²

As Sōseki often mentions modern technology such as the railway in his novels, Murakami pays frequent attention to aeroplanes.²³

In Sōseki’s *The Three-Cornered World*, the narrator explains that the railway is an enormous power of modern civilization, which restrains the individuality developing in Japanese society, dealing with people like cargo. Likewise, and even more, an aeroplane shows no respect towards the individual. In the aeroplane, passengers are given the same, mass produced food and drink. Freedom of movement is also restricted on board. The railway traditionally has a name; even the *Shinkansen* has names such as Hikari (Light), Kodama (Echo) and

Practice of Everyday Life, Steven Rendall (trans), Berkley: University of California Press, 1984, pp. 113-114.

²² In his essay, Murakami says that democracy terminated in technology, and consumers passively receive the new model of technology. See Murakami Haruki and Anzai Mizumaru, *Murakami Asahidō no gyakushū (Revenge of Murakami Asahi Shop)*, Tokyo: Asahi Shinbunsha, 1986, p. 108.

²³ For instance, in *TV Pipuru (TV People; 1989)*, a weird factory of aeroplane appears on TV screen. There is a short story entitled *Hikōki—arui wa kare wa ikanishite shi o yomu yōni hitorigoto o ittaka (An Aeroplane—Or, how did he talk to himself, like reciting a poem)*. Both stories have no positive idea about aeroplanes. See also Chapter 3.

Nozomi (Hope). Conversely, the aeroplane usually has a flight number only. In Murakami's novels, it can be said that the aircraft does not give anything but a confusion of the senses of human being, or estrangement of the mind from the body.

2. Changing Tokyo, Urbanised Provinces

Norwegian Wood is set in 1968-1970, when the student riots occurred and miscarried, and some liberalists changed their target into terror such as hijacking.²⁴ At that moment, Japan experienced the first postwar boom in economic prosperity. The precipitous economic growth led to lack of labourers in Tokyo, and the enormous number of labourers proceeded to the metropolis.²⁵ Consequently, the population of Tokyo expanded beyond ten million residents in 1962, and more than 70% were from the countryside.²⁶ In a sense, *Norwegian Wood* could have introduced the country boys to university life in changing Tokyo in the 1970s, as *Sanshirō* was a guidebook to Tokyo for country boys in the early twentieth century. In the novel, most of main characters are from the countryside: Watanabe and Naoko are from Kōbe (Hyōgo) and Nagasawa from Nagoya (Aichi). Midori is born in Tokyo, but his father came from Aizu (Fukushima).

As a regional boy, Watanabe must be new to Tokyo; however, neither streetcars nor trains startle Watanabe. Unlike *Sanshirō*, Watanabe is not

²⁴ See "Sekigun-ha, Nihon hatsu no haijaku: Nikkōki, *Yodo-gō jōkyaku no 122jikan* (The First Hijack in Japan by the Group of Sekigun: 122 Hours of Passengers on Japan Airline, *Yodo-gō*)," *Nichiroku nijusseiki: 1970* (Daily Documents in the Twentieth Century: 1970), Tokyo: Kōdansha, 1997, pp. 27-29.

²⁵ From the middle of 1950s, the percentage of high school attendance rates started increasing dramatically, reaching 75% in 1960s and 90% in 1970s. In order to supply enough labourers to cities, the Ministry of Labour paid attention to graduates who just finished compulsory education in rural areas. In 1962, the government organised mass-transport system for young labourers from countryside to cities. They were mostly junior high school graduates, just fifteen years old. They were called Gold Egg, or Diamond and Moon Stone, meaning very precious. Until 1976, the number of labourers who had proceeded to Tokyo was approximately 550,000. See "Kōdo keizai seichō o sasaeta kin no tamago-tachi (Gold Eggs, Who Supported Economic Advanced Growth)," *Nichiroku nijusseiki: 1961* (Daily Documents in the Twentieth Century: 1961) Tokyo: Kōdansha, 1997, pp. 6-8.

²⁶ "Sekai saidai no toshi, Tokyo no panikku (Tokyo in a Panic, as the Largest City in the World)," *Nichiroku nijusseiki: 1962* (Daily Documents in the Twentieth Century: 1962), Tokyo: Kōdansha, 1997, p. 27.

overcome by 'cultural capital' of Tokyo. Near the beginning of the novel, Watanabe is defined as an 'unworldly eighteen-year-old (NW, 11)' boy, but the whole story gives a different impression. This is the definition of thirty-seven-year-old Watanabe, and the term 'unworldly' suggests that middle-aged Watanabe has had a hard time after his graduation. He may feel nostalgic for the good old days. In contrast to Sanshirō, who operates mostly in the small area around Hongō, Watanabe wanders in Tokyo, using public transports: not only in the central parts such as Shibuya and Shinjuku, but also in suburbs like Kokubunji. His living space is much wider than that of Sanshirō. Watanabe uses the Yamanote-line and the Chuō-line, sometimes getting on a bus and a subway, as if he was born in Tokyo and very familiar with the layout of the city. Amazingly, he never gets lost. It suggests that before coming to Tokyo, Watanabe had almost the same culture in his homeland. In other words, local places in Japan have been urbanized enough, even standardised like Tokyo. Especially, Watanabe's hometown, Kōbe is an international trading port city. When Watanabe decides to go to Tokyo, his former girlfriend in high school pleads with him to stay in Kōbe. The point is that Watanabe has no need to proceed to the metropolis for his study, as Kōbe has a good university.

Instead of Tokyo, American culture fascinated young people of Murakami's generation. Watanabe is enthusiastic about reading American novels such as *The Great Gatsby* and *The Catcher in the Rye*.²⁷ His female friends are attracted by something 'American' recognised in his speech. Watanabe however reads not original texts but Japanese translations, which have introduced a new Japanese colloquial language to postwar society. The Japanese literary researcher, Sengoku Hideyo, argues that Watanabe does not read the story but learn the Americanised conversation style.²⁸ In other words, as Sanshirō learned *Tokyo-go* through mass media such as literature and newspaper, Watanabe gains knowledge of *America-go*, a modified form of Japanese discourse. It is noteworthy that

²⁷ In his book *The Scott Fitzgerald Book* (1988), Murakami regards *The White Whale*, *The Great Gatsby* and *The Catcher in the Rye* as representative works of American literature.

²⁸ Sengoku Hideyo, *Airon o kakeru seinen: Murakami Haruki to Amerika (An Ironing Youth: Murakami Haruki and America)*, Tokyo: Keiryūsha, 1991, p. 21, 32.

Watanabe is a student who majors in plays at the university. It can be said that as an actor, he has a role to distribute American culture connected to new trends through his talk.

His Americanised behaviour attracts his female friends, Naoko and Midori, and at that same time irritates them. Naoko has a mental disorder. She thinks something is twisted in her mind. Watanabe promises to protect her all the time like a guardian angel, but Naoko rather hysterically responds: "It's just not possible for one person to watch over another person for ever and ever. [...] What kind of equality would there be in that? What kind of relationship would that be? Sooner or later you'd get sick of me" (NW, 8). Watanabe is also in love with Midori. That is, Watanabe is stuck between Naoko and Midori. Midori, separated from her boyfriend for Watanabe, sometimes gets angry with Watanabe's insensitivity: "You're about as sensitive as a steel plate" (NW, 253). There is no middle ground with both Naoko and Midori. They want Watanabe to conclude the situation. Midori says to Watanabe: "O.K., I'll wait! [...] But when you take me, you take *only* me. And when you hold me in your arms, you think *only* about me. Is that clear (NW, 263)?" Midori, however, could not wait for him. At the end of the story, she refuses Watanabe's approach.

After the Second World War, Tokyo imitated American society, and the provincial cities and rural areas followed Tokyo.²⁹ As a result, lots of 'Ginza' streets appeared in provincial cities, which were named after the most fashionable street in Tokyo. The mass media had given locals an experience of culture similar to that of Tokyo in real time. The national TV network broadcasts by NHK began in February 1953, also Nihon TV in August 1953, and the culture in Tokyo was slowly but surely spread to the countryside.³⁰ At the moment of the Tokyo Olympics (1964), it was very common to have a television set in homes across

²⁹ Isoda Kōichi explains that the local regions could not help becoming a place like Tokyo, as Tokyo gradually became Americanised after the war. See Isoda Kōichi, *Shisō to shite no Tokyo (Tokyo as an Idea)*, Tokyo: Kokubunsha, 1989[1978], p. 119.

³⁰ "Terebi to Rikidōzan jidai ga hajimatta (The Period of TV and Rikidōzan [a wrestler] Began)," *Nichiroku nijusseiki: 1953 (Daily Documents in the Twentieth Century: 1953)*, Tokyo: Kōdansha, 1997, p. 3.

Japan. In 1969 when Watanabe came to Tokyo, the percentage of TV ownership was 91.7%.³¹ Through the mass media, Japan was gradually standardised and homogenised. For instance, Watanabe's dormitory is built for the university students from countryside, but no residents speak their dialects. As young people in the Meiji era learned *Tokyo-go* through printed matters, Watanabe's generation mastered standard language through the TV programs.³²

Watanabe's university is located in an area where the streetcar still runs. In the late 1960s, the streetcar became obsolete due to traffic jams, and as other forms of transport such as the national railway and subways became more common.³³ The enormous network of transport spread not only on the ground, but also under the ground. Watanabe is, so to speak, an eyewitness to the shift from the old system to a new one, as Sanshirō studied in Hongō where the old culture met the new Western culture. Watanabe's female friend, Midori's house is near the stop of the streetcar. This area is old-fashioned, not destroyed by the War, and is left behind the development in Tokyo.

None of the shops along the way seemed to be doing very well, housed as they were in old buildings with gloomy-looking interiors and faded writing on some of the signs. Judging from the age and style of the buildings, this area had been spared the wartime air raids, leaving whole blocks intact. A few of the places had been entirely rebuilt, but just about all had been enlarged or repaired in spots, and it was those additions that tended to look far more shabby than the old buildings themselves. The whole atmosphere of the place suggested that most of the people who used to live here had become fed up with the cars and the filthy air and the noise and high rents and moved to the suburbs, leaving only stubborn holdouts who clung to old family properties. Everything looked blurred and grimy as if wrapped in a haze of exhaust gas. (NW, 65)

³¹ Tsurumi Shunsuke, *A Cultural History of Postwar Japan: 1945-1980*, London, New York: KPI, 1987, p. 63.

³² Murakami himself grew up in Kōbe, speaking Kansai (Western part of Japan) dialect. However, his speech style switched into *Tokyo-go* for after week, after entering Waseda University. He says that language is definitely related to place. See Murakami and Anzai, *Murakami Asahidō no gyakushū*, p. 22.

³³ Refer to Harada Katsumasa, *Nihon tetsudō-shi: gijutsu to ningen (History of Japanese Railways Technology and Humans)*, Tokyo: Tosui Shobō, 2001, p. 162.

Looking at the change in Tokyo, Watanabe has not decided yet which direction he should proceed, as if he was standing at the intersection. He can neither dedicate himself to the political movement, nor aim at private success after graduation. Watanabe is physically grown enough, but recognises that he has not reached fully maturity: "I went from eighteen to nineteen. Each day the sun would rise and set, [...] each Sunday I would have a date with my dead friend's girl. I had no idea what I was doing or what I was going to do" (NW, 29). Such a feeling seemed to be common among the generation, who experienced the student riots between the late 1960s and the early 1970s.³⁴

3. A Myth of Freedom and Equality

In *Norwegian Wood*, the name of the university where Watanabe attends is not mentioned, but it seems similar to Murakami's alma mater, Waseda University. Waseda University is a famous private university, which started as *Tokyo senmon gakkō* (Tokyo College) with Departments of Political Science, Law, English, and Physical Science in 1882.³⁵ Despite such prestige, Watanabe is not proud of himself as a student of a university with such tradition. For his generation, a university education was not only for an elite. In 1968 when Watanabe entered the university, the university attendance rate was more than 20 %, twenty times that of Sanshirō's period.³⁶ Economic prosperity stimulated the advanced education, and hence 60% of high school students in 1957 failed the entrance examination due to a lack of universities.³⁷ Moreover, in the 1960s, babies born

³⁴ For the emptiness of the student riots generation, see "1970-nen no hōrō: Daigaku funsō wa owatta, sate nani o shiyō (Wandering in 1970: The Student Riots Was Over, but What Should I do)," URL <http://www.onfield.net/1970/09.html> accessed on 21 October 2003, and Takada Akihiko, "Sabukaruchā to nettowākingu (Sub-culture and Net-working)," in Shōji Kōkichi and Yazawa Shūjirō (eds), *Chi to modanitei no shakaigaku (Knowledge and Modernity: Sociological Essays)*, Tokyo: Tokyo Daigaku Shuppankai, 1994, pp. 226-227.

³⁵ For the history of Waseda University, see the following website: "Waseda Daigaku (Waseda University)," URL <http://www.waseda.ac.jp/eng/about/history.html> accessed on 21 October 2003. Also refer to the following book: Gary D. Allinson, *The Columbia Guide to Modern Japanese History*, New York: Columbia University Press, 1999, p. 178.

³⁶ Takeuchi Yō, *Risshin shusse shugi: Kindai nihon no roman to yokubō (The Policy of Rising Up in the World: Romance and Desire of Modern Japan)*, Tokyo: NHK Library, 1997, p. 291.

³⁷ "Yobikō-kai ni shinpū, kōshi no Yozemi kaikō (A New Wind Breezing among Pre-schools, Yozemi [Yoyogi Seminar] Opened with Excellent Lectures)," *Nichiroku nijusseiki: 1957 (Daily Documents in the Twentieth Century: 1957)*, Tokyo: Kōdansha, 1997, pp. 27-29.

in the first Baby Boom (1947-1949) reached university age. As an effective solution, universities increased the number of new students and built new faculties. As a result, some universities were involved in scandals about management and entrance examinations. The student protests in Nihon University of 1968 were inspired by mismanagement of money and enrolments by the university.³⁸

In *Norwegian Wood*, the main story goes on with the student riots as a historical background. In May 1968 when the student riots of Nihon University begin to heat up, Watanabe happens to meet Naoko again on the Chuō-line, and leaves the train in Yotsuya. Yotsuya is closed to the Kanda campus of Nihon University. For Watanabe, however, Naoko is of greater concern than the students' resistance. Naoko is a former girlfriend of Kizuki, who was Watanabe's good friend at high school. Kizuki had committed suicide in May, one year earlier. From mid 1968 to early 1969, the student movements were building up to a dramatic climax. Yet, Watanabe is sceptical about the slogan 'Dismantle the university.' In October 1968 when the large-scale Anti-war Demonstrations occurred in Shinjuku, Watanabe went girl hunting in Shibuya with Nagasawa. In the new semester after the summer vacation, Watanabe is disappointed to discover that the university had not been dismantled, despite the long-term demonstration with the barricades. From the beginning, he doubts the victory of the student riots: "Massive amounts of capital had been invested in them [the universities], and they were not about to dissolve just because a few students had gone wild" (NW, 47). He also points out the contradiction among students agitating for the strike.

When the strike was defused and lectures started up again under police occupation, the first ones to take their seats in the classrooms were those assholes who had led the strike. As if nothing had ever happened, they sat there taking notes and answering "here" when roll was called. I found this incredible. After all, the strike resolution was still in effect. [...] I made a point of visiting those former leaders and

³⁸ "Nichidai zenkyōto, shijō saidai no barikeido-suto (The Student Riot in Nihon University, the Strongest Strike with Barricade)," *Nichiroku nijusseiki: 1968. (Daily Documents in the Twentieth Century; 1968)*, Tokyo: Kōdansha, 1997, pp. 6-8.

asking why they were attending classes instead of continuing the strike, but they couldn't give me a straight answer. What could they have said? That they were afraid of losing college credits through inadequate attendance? To think that these idiots had been the ones screaming for the dismantling of the university! What a joke. Let the wind change direction, a little bit, and their cries turned to whispers. (NW, 47-48)

Watanabe murmurs to his dead friend, "Hey, Kizuki, I thought, you're not missing a damn thing. This world is a piece of shit. The assholes are earning their college credits and helping to create a society in their own disgusting image" (NW, 48). A scholar of modern Japanese literature, who belongs to the same generation as Murakami, Kuroko Kazuo, has expressed disgust towards Watanabe, a non-political student, who criticized the activists although he did nothing.³⁹ For Kuroko, Watanabe has no right to blame other students, as he is just an observer. However, Watanabe does not act, because he sees no point in the student riots. He has no political platform, which he can embrace as a postmodern Japanese. Marxism is not his thing. Americanism is also not something that can sustain a political position, as it is grounded in mass consumer culture. Thirty-seven-year-old Watanabe, who tells this love story now, recognises himself in 'the unsuccessful students', because he lost Naoko.

In April 1969, Naoko turned twenty. Watanabe is still nineteen years old. He thinks: "I felt as if the only thing that made sense, whether for Naoko or for me, was to keep going back and forth between eighteen and nineteen. After eighteen would come nineteen, and after nineteen, eighteen" (NW, 37). The age 'twenty' legally means 'adult' in Japanese society. Naoko and Watanabe however hesitate to grow up. On Naoko's birthday, Watanabe makes love to her for the first time. After that, Naoko suddenly disappears. There is no reply to Watanabe's letter. Watanabe starts to work for a trucking company in order to forget about the emptiness inside. He needs to find a meaning in life. According to Takeuchi Yō, after the end of student riots, the terms 'elite' 'intelligentsia' and

³⁹ Kuroko Kazuo, *Murakami Haruki: Za rosuto wārudo (Murakami Haruki: The Lost World)*, Tokyo: Rōkkō Shuppan, 1989, p. 71, pp. 126-127.

risshin shusse (rising up in the world) became obsolete words.⁴⁰ Following Takeuchi's argument, the year 1970 was a kind of watershed for university attendance; after 1970, universities were just a system with no purpose.⁴¹ In Sōseki's *Sanshirō*, for most young people, *risshin shusse* was the main purpose to study in Tokyo. On the other hand, in Watanabe's period most students took an entrance examination because the other students did. Accurately speaking, students were divided into two groups: the minority who still dreamed of *risshin shusse* like Nagasawa, and the majority who entered the university with no plan, like Watanabe.

The economic growth, particularly the big wave between November 1965 and July 1970 enabled parents to pay for the higher education of their children.⁴² In *Norwegian Wood*, Watanabe explains to Midori, "My parents are absolutely ordinary working people, not rich, not poor. I know it's not easy for them to send me to a private college in Tokyo, but there's just me, so it's not that big a deal. [...] We live in a typical house with a little garden and drive a Toyota Corolla" (*NW*, 61). As his words suggest, Watanabe is from a 'typical' middle-class family. Although his parents are not very rich, they are wealthy enough to be able to have a car and send their son to Tokyo. As a reflection of the economic prosperity of the times, Watanabe's dormitory is furnished with beds, desks, lockers and a coffee table, and flooded with modern items, for the 1960s, such as transistor radios, hair dryers, electric carafes, cookers, instant coffee, tea bags, sugar lumps and instant noodle.

At the dormitory, Watanabe has made friends with a senior student, Nagasawa. Nagasawa is from a very rich family, whose father is the owner of a big hospital in Nagoya. He is a student in the Law School of the University of Tokyo. Regarding the postwar relationship between the University of Tokyo and

⁴⁰ Takeuchi, *Risshin shusse shugi: Kindai Nihon no roman to yokubō*, pp. 269-270.

⁴¹ *Ibid.*, p. 290, pp. 296-297.

⁴² It was called *Izanagi keiki* (Izanagi Prosperity), naming from the ancient God *Izanagi* in Japanese mythology, who was said to create the country of Japan with his wife. See "Mini-jiten: 1969-nen no kīwādo (Small Dictionary on Key Words in 1968)," *Nichiroku nijusseiki: 1969 (Daily Documents in the Twentieth Century: 1969)* Tokyo: Kōdansha, 1997, p. 42. At that time, it became very common to have a car, a colour TV set and an air conditioner.

the bureaucratic system in Japan, Tsurumi Shunsuke writes: "The pyramidal school system, with Tokyo University at the top, remained unscathed, and still operates. The Law Department of Tokyo University is the training ground for those who are to occupy the highest posts of the bureaucracy."⁴³ The graduates of the 'Law Department of Tokyo University' have been an elite since the Meiji era. In *Sanshirō*, Mineko's brother and husband are Bachelors of Law, graduated from the University of Tokyo, and are depicted as members of an elite, and are more successful people than Hirota and Nonomiya. Such classification has continued since the war in spite of other social changes. The dream of Nagasawa is to pass the Civil Service Exam, join the Foreign Ministry and become a diplomat. So as not to ruin his future plans, he does not join the student riots. The difference from other elites is that Nagasawa thinks of everything as a game. Even sleeping with a woman is a game for him. He has already slept with more than seventy girls, even though he has a steady girlfriend.

The roommate of Watanabe, called 'Storm Trooper' is a complete opposite student to Nagasawa. His nickname is given to him as a result of the fact that he looks a typical right-wing student, with a crewcut, always wearing a white shirt, black pants and black shoes. However, he is completely indifferent to politics. Unlike other students in the dormitory, Storm Trooper is a very serious student. He neither puts up porno movie posters, photos of naked women on the wall, nor masturbates looking at them. He shows little interest towards girls. Storm Trooper majores in geography at a national university. His dream is to work for the Geographical Survey Institute and make maps. David Harvey states, "Since space is a 'fact' of nature, this meant that the conquest and rational ordering of space became an integral part of the modernizing project."⁴⁴ In Meiji Japan, geography was a practical discipline and one of the subjects – including Physics, History, Economics and Ethics – the government strongly recommended

⁴³ Tsurumi, *A Cultural History of Postwar Japan: 1945-1980*, p. 6.

⁴⁴ David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Cambridge MA and Oxford: Blackwell, 1990, p. 249.

for students.⁴⁵ Thus, Storm Trooper can be said to be like an old-type of elite in Sanshirō's period.

Storm Trooper does NHK's Radio Callisthenics at six-thirty every morning in his room. In *Norwegian Wood*, unlike *Sanshirō*, there is no scene of an athletic meet. Neither does the marathon boom after the Tokyo Olympics appear in the story. Instead, the criticism of the surveillance of the body is explained very comically through NHK's Radio Callisthenics.⁴⁶ In Watanabe's dormitory, every morning starts with hoisting the rising sun and singing in unison of the national anthem at 6:00 am. Callisthenics follows at 6:30am. Watanabe asks Storm Trooper to cut out the jumping part of the exercise, however he cannot: "I can't leave anything out. I've been doing the same thing every day for ten years, and once I start I do the whole routine unconsciously. If I left something out, I wouldn't be able to do any of it" (NW, 17). The surveillance has become 'second nature' – inbuilt, completely internalised by the postwar Japanese. They act automatically, as if programmed, like machines.

Furthermore, the surveillance has become more strengthened and ingenious using networking of information technology. Since NHK's Radio Callisthenics started in 1928, huge numbers of Japanese have exercised in both private and public places.⁴⁷ In particular, the school education and working place promptly adopted such exercise regimes. Hargreaves says, "Sport activity is frequently characterized by ritual practices. Ritual activity is rule-governed behaviour of a symbolic character which draws the attention of its participants to

⁴⁵ See Fukuzawa Yukichi, *Gakumon no susume (Encouragement of Learning)*, David A. Dilworth and Hirano Umeko (trans), Tokyo: Sophia University, 1996, p. 2. Fukuzawa says, "The object of one's primary efforts should be practical learning that is closer to ordinary human needs. For example, [...] Geography is the guide to the climates not only of Japan, but of the many countries of the world."

⁴⁶ Like Sōseki, Murakami also criticises the sports events organised by the nation or administration. Murakami's non-fiction, *Sydney* (2001), published in the year after the Sydney Olympic Games, criticises sport events organized by nations.

⁴⁷ For the history of NHK's Radio Calisthenics, refer to the following website: "Rajio taisō no rekishi (The History of Radio Calisthenics)," URL <http://www.kampo.japanpost.jp/kenkou/radio/history.html> accessed on 18 October 2003. In 1978, the 50th Year Anniversary of Radio Calisthenics was held in Tokyo, and 10 million people joined the event.

objects of thought and feeling which are held to be of special significance."⁴⁸

Radio Callisthenics is an exercise controlled by the nation. It may be the perfect and indirect surveillance of the body, as Michel Foucault pointed out.⁴⁹

NHK Radio Callisthenics may be a good example of self-monitoring. Once the music begins, the body starts to take the exercise automatically. In *Norwegian Wood*, it is noteworthy that Storm Trooper does not recognise that he is being controlled, believing his exercise to be his own choice and for his own good. Even Watanabe, who is against the callisthenics programme, remembers all the movements of the exercise. Most of Murakami's characters are enthusiastic for taking exercise such as weight lifting, swimming and jogging.⁵⁰ The Tokyo Olympic Games in 1964 created a boom in the popularity of sports in Japan, and especially in the 1970s, jogging and aerobic dancing became very common.⁵¹ People remodelled their bodies not to support a strong military as it had been in the Meiji era, but for themselves. However, the ideal body is highly influenced by the image produced by commercials. Participants subconsciously try to adjust their bodies a national standard. Hargreaves explains, "The dominant icon of consumer culture is the youthful, sexually attractive, healthy, physically fit person; [...] The objective of repressive discipline and surveillance is to produce the 'normal individual', through the strategy of extending the gaze of authority so that the subject is perfectly visible to it, while authority itself remains invisible;

⁴⁸ John Hargreaves, *Sports, Power and Culture: A Social and Historical Analysis of Popular Sports in Britain*, Cambridge: Polity Press, 1987[1986], p. 12.

⁴⁹ Michel Foucault says, "He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection." See Michel Foucault, *Discipline and Punishment: the birth of the prison*, Alan Sheridan (trans), London: Allen Lane, 1977, pp. 202-203.

⁵⁰ Murakami himself is well known as a great jogger. However, he shows disgust towards any sport supported by governments and authority. Murakami and Anzai, *Murakami Asahidō no gyakushū*, pp. 231-232.

⁵¹ Refer to Aoki Takashi, "Jogingu no fukyū to shakai (Spread of Jogging and Society)," in Hideyuki Sasaki and Keiji Yamaji (eds), *Jogingu no subete (All about Jogging)*, Tokyo: Runners, 1986, pp. 9-12. See also the following websites: "Shikisai rekishi-kan (The Colourful History)," URL <http://www.jafca.org/history.htm> and "Jogingu no susume (Encouragement of Jogging)," URL <http://www2.ask.ne.jp/~tomooito/susume.html> accessed on 6 February 2004.

and it achieved through meticulous work on the subject's body, as directed by authority."⁵²

The students in *Norwegian Wood* are categorised into three groups depending on the occupation and fortune of their parents; Nagasawa is from rich family, Watanabe and Naoko are from the middle class and Storm Trooper is "the youngest son in a not-too-wealthy family" (NW, 28). Midori is also working class. In Watanabe's circle of friends, the most influential person is Nagasawa: "Nagasawa always has plenty of money in his pocket and carried himself with real dignity. People treated him with respect, even the dorm head. When he asked someone to do something, the person would do it without protest" (NW, 31). Moreover, he is good-looking and very masculine. On the contrary, Storm Trooper is a kind of clown. He is unrefined, too serious and unfashionable. He has neither sex appeal nor experience with a woman. He wonders what kind of talk he should have with a girl. Watanabe often supplies Naoko with new stories about Storm Trooper in order to make her laugh, although he feels guilty of using him that way. For students from the middle class, Storm Trooper is an appropriate target of jokes. Storm Trooper also has a little stutter, while Watanabe can fascinate women with his American literary speech style.

Storm Trooper suddenly disappears from the dormitory in his second year. It is the mid September 1969, just after the police broke down the barricades and arrested the students inside. The reason for his disappearance is not explained in the novel, and the dormitory's head does not tell anything to Watanabe. Watanabe criticises the head as "a man whose greatest joy in life was to control everything and keep others in the dark" (NW, 49). However, Watanabe forgets that he is not innocent, because he often made fun of Storm Trooper. *Norwegian Wood* clearly illustrates the inequities in society, in which a student like Nagasawa whose family has a higher social, economic and cultural status – who

⁵² Hargreaves, *Sports, Power and Culture: A Social and Historical Analysis of Popular Sports in Britain*, pp. 134-135.

possesses the most 'cultural capital' – often succeeds in society.⁵³ Nagasawa is a promising student of the University of Tokyo, a head of Japanese academia. Watanabe is a student of a private university, and Storm Trooper's university is national but unknown. Proving the correctness of Pierre Bourdieu's theory of cultural capital, more than 70% of students of the University of Tokyo after the 1970s consistently have been from upper class families such as the families of medical doctors, lawyers, professors, bureaucrats, managers and owners of companies.⁵⁴ That is, it is doubtful that Japanese postwar education system has given an equal chance for everyone. Under such circumstance, Storm Trooper without economic capital and cultural capital has to leave the university. The nickname 'Storm Trooper' makes Murakami's audience imagine death, because the original Japanese text calls him *totsugeki-tai*; 'totsugeki' means an assault. Despite the economic prosperity of the times, his name suggests that Storm Trooper may have attacked something, or killed himself. His nickname 'assault' echoes the death of the nameless humble woman in *Sanshirō*, who jumped into the train. In Sōseki's period, *Sanshirō* still had a chance to make success in the future, although he was from non-wealthy family in the country. On the contrary, the social system in Watanabe's period has become more rigid, and a student from a weak family only has limited opportunity to be promoted.

Midori, a student from the same, labouring class that Storm Trooper is from, blames upper-middle class students who adore Marx: "I'm working class. But it's the working class that keeps the world running, and it's the working class that gets exploited. What the hell kind of revolution have you got just tossing out big words that working-class people can't understand?" (NW, 178) Midori's father, an owner of small bookstore, was once a labourer from the countryside. He belongs to the generation that made a significant contribution to Japan's economic development after the war. Midori's anger suggests that the economic

⁵³ For the relationship between the economical capital and cultural capital, see Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste*, Richard Nice (trans), London: Routledge & Kegan Paul, 1984, pp. 264-265, 303.

⁵⁴ Refer to Kiriya Takehiko, *Taishū kyōiku shakai no yukue (Future of Mass Education System)*, Tokyo: Chūōkōronsha, 1995. For this book, my thesis refers to the following website: URL <http://www.mirai-city.org/bbs/bourdieu.html> accessed on 19 October 2003.

disparity between the elite and the working class was becoming noticeable in that period. In spite of advanced economic growth, some people were abandoned by society. Midori's father also worked hard to make a fortune for his daughters, and died an agonising death from a brain tumour.

Before his death, Watanabe visits Midori's terminally ill father at the hospital. At the bedside, Watanabe mentions his ironing to Midori's father. It is an example of how Watanabe attempts to be neat. As Sengoku points out, his character clearly appears in his routine work – ironing.⁵⁵ Ironing is his obsession. It is a metaphor of his being a modern person obsessed with the 'European' neatness, which was introduced to the Japanese society in the Meiji era (see Chapter 3). Sunday is his day for laundry and ironing. Watanabe is fond of ironing. He says, "There's special satisfaction in making wrinkled things smooth" (NW, 189). His hobby of ironing is influenced by Americanism, as is his speech style. Metaphorically speaking, Watanabe makes an effort to remove 'wrinkles' by smoothing over awkward situations. At the hospital, he also explains the plot of the Greek drama, Euripides to Midori's father: "A bunch of different people appear, and they've all got their own situations and reasons and excuses, and each one is pursuing his or her own brand of justice or happiness. As a result, nobody can do anything. [...] So, chaos takes over. And then what do you think happens? Simple – a god appears in the end and starts directing traffic" (NW, 190). Midori's father says nothing, just listening to Watanabe's story, with his vacant eyes. He dies before postwar Japanese modernisation becomes meaningful for him. The dying man is a representative of the Japanese working class, and Watanabe is an intellectual from the middle class. Watanabe is talking about high culture of Europe to this worker, but there is no communication between them on this topic. His talk is just monologue. Watanabe is alienated as a person of the middle class; he has no connection either Japanese high class, which has led Japanese cultural history, nor the working class, which has supported the foundation of Japanese economic prosperity. Watanabe is a stranger in his society. He has no intimate contact with the dying man, although he learned that

⁵⁵ Sengoku, *Airon o kakeru seinen: Murakami Haruki to Amerika*, pp. 18-19.

“death exists, not as the opposite but as a part of life” (NW, 25) by Kizuki’s suicide. On this point, there is no crucial difference between Watanabe and Sanshirō, who never thinks of death seriously.

4. Women behind Modernisation

The women’s circumstance in the 1970s was not very different from that of Sōseki’s period. The universities excluded female students from the centre of the academy, even though coeducation had begun in 1947 under the New Constitution drafted by the GHP.



GHQ's Poster to Explain the Equal Policy of the New Constitution
Copied from *Nichiroku nijusseiki: 1947*, p. 29.

Female students were strongly discriminated against in terms of employment as well as the university.⁵⁶ In *Norwegian Wood*, Midori was angry at the treatment of male students, when she was a member of a folk music club. The female students in the club were told to make twenty rice balls each for midnight snacks. Except for Midori, the girls served the male members of the club with more

⁵⁶ The first Equal Employment Opportunity Law was established in 1985. See the following website: “Hataraku josei no ayumi tenji (The Exhibition about Working Women),” URL <http://www.mirai-kan.go.jp/tenji/ayumi/006/001.html> accessed on 19 October 2003.

beautiful snacks than they had expected. The attitude of male students was very irrational, because they joined the student riots with the slogan, denial of tradition. At the meeting, the students read Marxism, and Midori was laughed at for her lack of intelligence, and her inability to understand the theory of Marx. She reveals the falsehood of the male intelligentsia, who advocate the idea of Marxism: "All they've got on their minds is impressing the new girls with the big words they're so proud of and sticking their hands up their skirts" (NW, 178). She concludes, "Most of these university types are total phonies. They're scared to death somebody's gonna find out they don't know something" (NW, 179).

Midori is a boyish female student. At the first meeting with Watanabe, Midori appears with a very short hair like a boy. Male students tease Midori that she looks like a first grader or a concentration camp survivor. She gets angry: "What's this thing that guys have for girls with long hair? Fascist, the whole bunch of them! Why do guys all think girls with long hair are the classiest, the sweetest, the most feminine?" (NW, 50) She often talks about topics related to sex such as masturbation and fellatio, which other female students hesitate to discuss. She is eccentric. Midori and Naoko are presented as contrasts to each other. Midori is talkative, extrovert and energetic; in contrast, Naoko is quiet, introvert and calm. Naoko, womanly, uses a big barrette for her long straight black hair. The contrast between Naoko and Midori is similar to that between Mineko and Yoshiko in *Sanshirō*. However, that is just on the surface, and Midori's outspokenness is a strategy to make Watanabe pay attention to her.

Midori, who is in love with Watanabe, gradually changes her attitude to be girlish. She tries to attract him by her femininity, showing her cooking skill, though she still behaves like a boy. For instance, when Watanabe first visited Midori's house, she surprises him by the treat of traditional real Japanese cuisine in Kyoto style. In Midori's attitude, the common discourse of cooking can be recognised; that is, a woman cooks, and a man eats. Aoyama Tomoko notes that the television commercial for instant noodles in which a young man says to a

young woman, "You cook, I eat," was popular in the 1970s.⁵⁷ Judging from her looks, she is misunderstood as a very trendy girl; however, for her loving man, she is willing to become *ryōsai kenbo* (a good wife and wise mother). She tries to make herself appealing to Watanabe: "I'm ready to do anything you tell me to do. I may be a little crazy, but I'm a good kid, and honest, and I work hard, I'm kinda cute, I've got nice boobs, I'm a good cook, and my father left me a trust fund. I mean, I'm a real bargain, don't you think?" (NW, 263) Her sales points are limited to personality, appearance, sex, cooking and fortune – intelligence, notably, is not included. As the term 'bargain' suggests, she sells herself like merchandise. Compared with Mineko's marriage in *Sanshirō*, it is impossible to recognise any rebellion of women's sexuality in *Norwegian Wood*. Midori says to Watanabe, "If there's anything about me you don't like, just tell me, and I'll fix it if I can" (NW, 264). Not only Midori, but also Naoko says to Watanabe that she wants to make herself into a person who fits with his hobbies. Naoko does not cook, but knits a pair of glove for Christmas and a sweater for Watanabe's birthday.

For Watanabe, Naoko is essentially a woman belonging to 'the past'. It is the same for Midori, who lives in the old-fashioned area in Tokyo. In Murakami's novel *1973 nen no pin bōru* (*Pinball, 1973, 1980*), Naoko's prototype appears. Her name is Naoko too. The protagonist of *Pinball, 1973* loved this Naoko very much, but she died. In his memory, she is always in the pastoral and peaceful scene of suburbs in Tokyo of 1961. Her hometown was a peaceful green valley, with some farmhouses, a few fields, a stream full of crayfish, local railroad and a train station. There was also sweet well water people hereabouts could drink. However, such scenery vanished with "the exponential sprawl of suburbanisation" (*PIN*, 21) around the time of the Tokyo Olympics in 1964. The vast acreage of mulberries 'like a fertile sea' was bulldozed into a dark, scarred

⁵⁷ Aoyama also points out that some *tanka* (short poem) in Tawara Machi's *Sarada kinen bi* (*Salad Anniversary*) seem to reaffirm traditional gender role: Gogo 4ji ni yaoya no mae de kondate o kangaete iru yōna shiawase (Happiness, like thinking about the menu in front of a greengrocer's shop at 4 p.m.) See Aoyama Tomoko, "Food and Gender in Contemporary Japanese Women's Literature," *U.S.-Japan Women's Journal*, No. 17, 1999, p. 115. Coincidentally, in 1987 when *Norwegian Wood* was published, Tawara's *Salad Anniversary* became a best seller, selling more than two millions copies.

wasteland. Naoko's homeland had the character of pre-modern Tokyo, the 'city of canals' (see Chapter 2). For Watanabe in *Norwegian Wood*, it can be said that Naoko lives in his nostalgia towards the old period. That is why the meadow scene is the first thing that comes back to Watanabe eighteen years later. In his memory, Watanabe and Naoko are talking about the well, walking through the wood. Like Mineko in *Sanshirō*, Naoko remains young forever as 'The Girl in the Forest'.

In the middle of *Norwegian Wood*, Naoko leaves Tokyo and moves to the sanatorium in Kyoto because of her mental illness. Kyoto is the oldest city in Japan, in contrast to Tokyo. Her sanatorium is located deep in the mountains, completely isolated from the outside world. There is neither TV nor radio. Moreover, the farmland makes them self-sufficient – Naoko and the other residents raise some vegetables. It is an agricultural society. Such a life is basically a criticism of industrialism in modern society. Watanabe takes a city bus from Kyoto station to visit her. The bus enters a cedar forest, passes some villages and repeats the same pattern.

The tree might have been old growth the way they towered over the road, blocking out the sun and covering everything in gloomy shadows. The breeze flowing into the bus's open windows turned suddenly cold, its dampness sharp against the skin. The valley road hugged the riverbank, continuing so long through the trees it began to seem as if the whole world had been buried forever in cedar forest – at which point the forest ended, and we came out to an open basin surrounded by mountain peaks. Broad, green farmland spread out in all directions, and the river by the road looked bright and clear.
(NW, 91)

This scenery with wood and water is contrasted with the landscape produced by modernisation. The cedar forest seems also a similar image to the forest in Hirota's dream in *Sanshirō*. In the forest, Hirota meets a girl again, whom he had met once about twenty years ago. The girl never changes, staying in the forest. In *Norwegian Wood*, Watanabe experiences an eternal time "as if the whole world had been buried forever in cedar forest." Thus, for both novels, the term 'wood' is a symbol of eternity. Furthermore, as another common structure, a man

changes outside of wood, and a woman stays the same in the forest. In *Norwegian Wood*, Naoko stops time with her death.

Norwegian Wood is full of death: Kizuki, Naoko and her sister, Midori's parents and Hatsumi, a girlfriend of Nagasawa. Except for Midori's parents, they all commit suicide. After Kizuki's death, Watanabe recognises that death exists, not as the opposite, but as a part of life. Watanabe feels that Kizuki's soul was very close to his own. However, Watanabe finally decides to say farewell to Kizuki and become an adult to protect Naoko. He moves out of the dormitory, and rents a house to live with Naoko in the future. His decision is not successful, however, because of Naoko's sudden death. She hangs herself in the sanatorium in Kyoto. In a sense, Watanabe was rescued by her death, because if she was alive and moved out of the sanatorium, he would have had to get involved in more complicated situation between Naoko and Midori.

Why did Watanabe fail to stop Naoko's suicide? Watanabe is depicted as a good-natured youth; he is kind, calm, and patient. He is intelligent and has a sense of humour. His character looks to be opposed to that of Nagasawa. However, Nagasawa points out Watanabe's hypocrisy.

We're a lot alike, [...] Neither of us is interested, essentially, in anything but ourselves. O.K., so I'm arrogant and he's not, but neither of us is able to feel any interest in anything other than what we ourselves think or feel or do. That's why we can think about things in a way that's totally divorced from anybody else. That's what I like about him. The only difference is that he hasn't realized this about himself, and so he hesitates and feels hurt. (NW, 208)

As Nagasawa says, Watanabe is fundamentally a self-centred person. Ogura defines the personality of Watanabe – egoistic, frivolous and insincere.⁵⁸ In *Norwegian Wood*, Nagasawa also intuits confidently, “maybe ten years or twenty years after we get out of this place, we're going to meet up again somewhere. And one way or another, I think we're going to have some connection” (NW, 55). His words ‘twenty years after’ means the year 1986, when thirty-seven-year-old

⁵⁸ See Ueno, Tomioka and Ogura, *Danryū bungakuron*, p. 257.

Watanabe tells his love story in the aeroplane. He has just arrived in Germany, where a diplomat, Nagasawa, was posted. Watanabe and Nagasawa, after all, have something in common with one another.⁵⁹ That is, as Kondō Hiroko says, Watanabe always keep his distance from others.⁶⁰ Watanabe lost Naoko, and Nagasawa's girl friend, Hatsumi, committed suicide. Nagasawa hurts Hatsumi's feeling deeply by sleeping with other girls. In this point, Watanabe is not innocent, as he is indecisive between Naoko and Midori.

While Naoko is staying in Kyoto, Watanabe gradually feels affection for Midori. Watanabe does not want to betray Naoko, and hides it, and decides not to make love to Midori. However, one day Watanabe and Midori hold each other in bed, and Midori helps him ejaculate. Watanabe does not recognise this episode as making love. Naoko also helps Watanabe to masturbate with her hand. Sengoku Hideyo calls Midori and Naoko 'helpers of masturbation' and defines *Norwegian Wood* as a masturbation novel.⁶¹ Atsumi Takako also explains Watanabe's female friends are given a role as his mother.⁶² His female friends look after him like a mother. They take him to orgasm with their hands, lips and tongue, and at last clean his semen with their panties, almost as if they change a diaper. Among them, Reiko, nearly twenty years older than Watanabe, is definitely depicted as his mother. Near the end of the story, Reiko and Watanabe have a musical funeral for Naoko by themselves, and later make love with each other. Watanabe comes inside Reiko, and stays there for a while, like an embryo. He says, "it felt wonderful to talk that way. If I said something funny and made her laugh, the tremors came into me through my penis. We held each other like that for a very long time" (NW, 291). As Kuroko argues, it is not understandable why Watanabe was able to sleep with Reiko, Naoko's closed friend, just after he had return from

⁵⁹ Katō Kōichi states that Nagasawa is a 'negative' of Watanabe. See Katō Kōichi, "Ishō no mori o aruku: Murakami Haruki ron (Walking in the Wood with Strange Phenomenon: A paper on Murakami Haruki)," *Murakami Haruki Studies 03*, Tokyo: Wakakusa Shobō, 1999, p. 244.

⁶⁰ Kondō Hiroko, "Chīzu kēki no yōna Midori no yamai: *Norwei no mori* (Midori's Disease Like A Cheese Cake: *Norwegian Wood*)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 03*, Tokyo: Wakakusa Shobō, 1999, p. 216.

⁶¹ Sengoku, *Airon o kakeru seinen: Murakami Haruki to Amerika*, p. 34. Ueno Chizuko points out the same view. See, Ueno, Tomioka and Ogura, *Danryū bungakuron*, p. 280.

⁶² Atsumi Takako, "Kūhaku o nokoshita mama no seichō monogatari (Growing to Adulthood Story with Blank Space)," *AERA Mook*, No. 75, Tokyo: Asahi Shinbunsha, 2001, p. 34.

a sentimental journey following the death of Naoko.⁶³ Moreover, Watanabe and Reiko had sexual intercourse four times on that day. Rubin writes: "It is a warm and cosy scene, and both partners feel good as they consummate their private memorial for Naoko, but it is unsettling and morally questionable."⁶⁴ Therefore, it is convincing that Midori reacts uncaringly towards Watanabe's following words: "All I want in this world is you. I want to see you and talk. I want the two of us to begin everything from the beginning" (NW, 293). Midori does not trust Watanabe any more. Watanabe is very honest in his emotion. However, his honesty does not guarantee his maturity. After losing Midori as well, Watanabe becomes lost in Tokyo. He is in panic: "Where was I now? I had no idea. No idea at all. Where was this place? All that flashed into my eyes were the countless shapes of people walking by to nowhere" (NW, 293). This dialogue suggests that thirty-seven-year-old Watanabe has not shared his life with Midori. In his memory, it was Reiko, who had asked that they should sleep together first. Similarly, when Watanabe slept with Naoko first, he mentioned that Naoko was in a heightened state of tension and confusion, and she 'wanted' him to give her release. He is always passive in decision-making. After all, for Naoko and Midori, Watanabe is an immature man who likes to avoid responsibility, as Mineko criticises Nonomiya in *Sanshirō*.

Conclusion

Both *Sanshirō* and *Norwegian Wood* are representatives of coming-of-age novels in Japanese literature. They illustrate the progress towards adulthood of a regional boy. They also focus on student life in changing Tokyo: one is set just after the Russo-Japanese War (1904-1905), and the other during the student riots between 1968 and 1970. At both those periods, Japanese society dramatically changed, with introduction of new technology and the rapid expansion of the population. *Sanshirō* has just graduated from the national college, and is about to

⁶³ Kuroko, *Murakami Haruki: Za rosuto wārudo*, pp. 130-131.

⁶⁴ Jay Rubin, *Murakami Haruki and the Music of Words*, London: Harvill Press, 2002, p. 158.

enter Tokyo Imperial University. The story begins with a scene of Sanshirō proceeding to Tokyo by train. The railway is a symbol of the rapid developments taking place in Meiji Japan. Young Sanshirō only looks at the positive side of modernisation. However, in Tokyo, he gradually becomes aware of another severe world outside of the university.

Watanabe in *Norwegian Wood* also has just entered the university in Tokyo. Unlike Sanshirō, Watanabe is a sophisticated city boy, and his Americanised behaviour attracts his female friends. However, Watanabe after all fails to make his female Naoko and Midori happy. This suggests that postwar Americanism in Japan was not a good model of modernisation. The student riots in the 1960s, which were inspired by the European left, led to nothing in Japan. Hence postmodern political engagement is insincere, like the modern subject (e.g. Nagasawa as a potential bureaucrat). Watanabe also fails to grow up, and cannot have a decent relationship with a woman. For Watanabe, a woman is either Mother (e.g. Reiko) or a helper of his childish masturbation. This is a distressing critique of postwar Japanese society. In particular, despite the equal policy, the university is essentially a place for men, and women are excluded from academia. *Norwegian Wood* shows that the women's circumstance has not changed very much since Sōseki's period. Although some feminist researchers (e.g. Ogura Chikako and Ueno Chizuko) criticise Murakami's depictions of women, the egoism of male characters is clearly depicted in his novels.

Compared to Sanshirō, Watanabe seems to be relatively experienced and knowledgeable. In postwar society, young people seem to experience many things in a short time. However, such experience did not entirely help Watanabe to maturity; he averts his eyes from reality. In both novels, the male characters are criticised by heroines. In the case of Watanabe, Naoko commits suicide, and in *Sanshirō*, Mineko gets married to another man. Watanabe always stays in the middle; he is neither an elite like Nagasawa, nor naïve like the Strom Trooper. Likewise, Sanshirō can identify himself with neither Nonomiya (academic success) nor Yojirō (entertainment).

For Sanshirō and Watanabe, women, as objects of paintings to be appreciated, appear in beautiful and sad memories. In Watanabe's memory, Naoko lives in the meadow with the melody of the Beatle's song around her. Naoko appears as a girl in 'Norwegian Wood', in the same way, Mineko is to Sanshirō as 'The Girl in the Forest' – something everlasting, not changing. In both novels, women are nostalgic objects, living in the protagonists' fantasy world. In a sense, Japanese modernisation was highly successful – too successful, because it killed the 'old Japan (women)' completely. Japanese modernisation did not give the postmodern Japanese any instruments to preserve their old culture.

The story of *Norwegian Wood* is told through the reminiscences of a middle-aged Watanabe. About twenty years have passed since Naoko committed suicide. Watanabe is still immersed in his old memory. That is, Japanese society hardly changed for twenty years, and still remains awkward. In Murakami's later work, *Kōkyō no minami, Taiyō no nishi* (*South of the Border, West of the Sun*, 1992), a character similar to character the thirty-seven-year-old Watanabe appears as a successful businessman. He is content with his success; however, he notices that something very important is missing from his life, when he meets again his old lover (see Chapter 6). The theme of *Norwegian Wood* is repeated again in Murakami's novels.

At the ends of *Sanshirō* and *Norwegian Wood*, Sanshirō thinks of himself as a 'stray sheep' and Watanabe recognises himself as a lost child. In the course of the novel, neither character reaches adulthood. Applying their failure to Japanese society, it can be said that both novelists regard modernisation as no more than a myth of progress, although Japanese society appeared to most people to have made great progress.

Next chapter deals with *Sorekara* (*And Then*, 1909) and *Dansu, Dansu, Dansu* (*Dance, Dance, Dance*, 1988); the protagonists are not university students any more. The university system does not protect them from the real world any

more. They are adult members of society. Unusually, both Daisuke in *And Then* and Boku in *Dance, Dance, Dance* do not work. It is time that each must grow up and fight against society to spend his life with a woman whom he loves. In contrast to *Sanshirō* and *Norwegian Wood*, which depict the beginning of youth, *And Then* and *Dance, Dance, Dance* are stories of the termination of youthfulness.

Chapter 5: Conflict between Society and the Individual

Introduction

Both *Sorekara (And Then, 1909)* and *Dansu, Dansu, Dansu (Dance, Dance, Dance, 1988)* deal with the value of the 'kokoro (heart)' in an industrial-capitalist society. Jay Rubin writes, "Murakami's explorations of the human psyche in 1990's terms are as valid as Sōseki's were in his day."¹ Rubin focuses in particular on Sōseki's *Kokoro* (1914) and Murakami's *Binbō na obasan no hanashi (A 'Poor Aunt' Story, 1980)*, and also states, "both Sōseki and Murakami probe into areas of the mind that admit of no final definition."² *And Then* is set in 1909 after the Russo-Japanese War, when Japan defeated Russia and became a first-class power. However, as a result of competition with the West, the domestic economy had some problems. *Dance, Dance, Dance* is set in 1983, when the Japanese bubble economy started to inflate property and stock prices. Japan, at that time, was an advanced capitalist, a mass production and consumption society. In an industrial-capitalist society, money-power is central. Industrialism also respects the practical disciplines. As *Gakumon no susume (Encouragement of Learning, 1872-76)* by Fukuzawa Yukichi encourages, the 'brain' can produce fortune and social status with the cooperation of technology (see Chapter 3). On the other hand, sentiment is suppressed, since the 'heart' often interferes with decision-makings.

In *And Then*, the conflict between the 'brain' and the 'heart' is represented as a disagreement between social morality and individual desire – love. The protagonist, Daisuke, is in love with the wife of his best friend. In Sōseki's period, such affection was considered deeply immoral. Love is one of major themes of Sōseki's literature. Sōseki's concept of 'love' between men and

¹ Jay Rubin, "The Other World of Murakami Haruki," *Japan Quarterly*, Oct-Dec. 1992, p. 497.

² *Ibid.*, p. 498.

women was far from sexual passion.³ The word 'love' was a neologism, which was newly introduced to Japanese society through Western literature in the Meiji era. At that time, 'love' was translated into Japanese as *ren'ai*, meaning something spiritual between men and women. Love was regarded as something cerebral. In Sōseki's works, love is admired, but sex is despised. This is a parallel of the tendency in which the intelligence is esteemed above emotion.

Sōseki's concept of love is basically platonic; on the other hand, Murakami's is sexual. Murakami often includes graphic sex scenes in his works. After the end of the Second World War, matters of the flesh and body came to be major literary themes.⁴ Interestingly, the sex in *Dance, Dance, Dance* is not realistic, although Murakami positively depicts matters of the flesh in his works. The sex is like a practise of the imagination between men and women. It sounds like a new type of love, but it can be regarded as a radical expansion of the concept of spiritual love in Sōseki's era. The protagonist, Boku, and his friend are eager for 'love'. Love is very precious in the same way as it was in the Meiji era.

This chapter examines how each male protagonist changes from being merely an observer to an activist. Daisuke and Boku are depicted as critical people. They also have inconsistency in themselves. They present arguments to justify their lifestyle, but the truth is that they avoid their responsibility as a member of society. Until the middle of the story, both Daisuke and Boku were not aware of the contradictions in their life. However, love interests of both protagonists, Michiyo and Yumiyoshi, gradually change Daisuke and Boku, and help them to face the real world.

³ Suzuki Tomi argues, "Sōseki himself pursued the concern for love (not sexuality) and the notion of nature (*shizen, ten*) as an ethical principle that transcends limited human self-consciousness" against the Naturalist writers. See Suzuki Tomi, *Narrating the Self: Fictions of Japanese Modernity*, Stanford: Stanford University Press, 1996, p. 210.

⁴ Tsurumi Shunsuke says that during the U.S. Occupation, American youth showed the Japanese a good model of the association between men and women, and such a thing essentially changed that relationship between young Japanese couples. See Tsurumi Shunsuke, *A Cultural History of Postwar Japan: 1945-1980*, London, New York: KPI, 1987, p. 11.

To follow the emotion brings one into conflict with society, and involves pain. At the end of the story in *And Then*, Daisuke decides to go as far as possible with Michiyo. His decision is a practical example of Sōseki's belief in 'jiko-hon'i (self-centeredness)', which he indicated in a speech 'Watakushi no kojinhugi (My Individualism, 1914)'. Sōseki came to this idea while he was suffering from a nervous breakdown in London (see Chapter 2). Through writing *And Then*, Sōseki shows one possible strategy to fight against society. In *Dance, Dance, Dance*, Boku decides to return to his unpleasant job to live with Yumiyoshi. They have a happy moment; however, the social system around them is unchanged. He knows that the system is too well organised to change. His recognition is a reflection of Murakami's: Murakami thinks that the individual never beats society (see Chapter 2). Nevertheless, his novel still holds out hope. As the title suggests, it is 'dance' (action). It may not be pleasant to dance. However, there is nothing Boku can do now but dance.

Part I: *And Then* (1909)

Sōseki serialized *And Then* in the *Asahi Shinbun* (*Asahi Newspaper*) from the 27th June to the 14th October 1909. *And Then* is regarded as a successor to *Sanshirō* (1908). A week before the novel appeared, Sōseki explained the meaning of the title in the newspaper: "The novel is entitled *And then* for various reasons; first, *Sanshirō* was about a university student and now this is about what 'then' followed; secondly, the hero of *Sanshirō* was very simple-minded but this one is beyond that stage; and thirdly, in this novel some strange fate befalls him, but nothing is said about what will 'then' follow."⁵ Although Daisuke is not simply a successor to *Sanshirō*, the story shows the continuity between them from the viewpoint of a coming-of-age novel. Daisuke goes farther, beyond the fear that *Sanshirō* felt about the real world. *And Then* also tells what happened to Mineko in *Sanshirō*, who had married a man whom she did not love. Michiyo, who has a false marriage in *And Then*, has something in common with Mineko. Coincidentally, Mineko and Michiyo are twenty-three years old – the age of the turning point (see Chapter 4).

Daisuke is a thirty-year-old bachelor. He is a logical person, and respects his intelligence. Daisuke hesitates to work, relying on financial support from his wealthy father. His life is aristocratic. He regards himself "as one of those higher beings who disposed of a large number of hours unsullied by an occupation" (*AT*, 27). In Sōseki's works, such a person is called *kōtō yūmin* (upper-class loafer). However, Michiyo, the wife of his old friend Hiraoka, dramatically changes Daisuke's life. He must choose either Michiyo or an aristocratic life. At the end of the story, Daisuke decides to make a pair with her, in spite of violating the law and losing unity with his family.

In *And Then*, Sōseki depicts a male character that struggles with social morality. Ishihara Chiaki argues that *And Then* is a story to depict the 'womanly'

⁵ Natsume Sōseki, "Sorekara no jo (Preview of *And Then*)," *Asahi Shinbun* (*Asahi Newspaper*), 21 June 1909. This thesis quoted the translation in the following book: Yu Beongcheon, *Natsume Sōseki*, New York: Twayne Publishers, 1969, p. 80.

Daisuke became a man.⁶ In the Meiji era, becoming a man meant being responsible for a woman. However, Ishihara's statement is not accurate. Daisuke is always a man, but 'was' an unethical man. He was an indolent member of the upper class. Now he understands his private needs. Once he becomes an ethical man, he must act against all social barriers. Daisuke is, so to speak, the person that Nonomiya and Hirota in *Sanshirō* failed to become (see Chapter 4).

1. Conflict between the Mind and the Body

Ichiyonagi Hirotaka indicates that *And Then* is a novel that shows respect for Daisuke's brain and nerves.⁷ Indeed, the novel is full of expressions concerning Daisuke's intelligence and sensitivity. For instance, the narrator says, "Daisuke had a sensibility that registered perceptions unknown to most people" (AT, 77), and "Daisuke paid enormous respect to his own mental faculties" (AT, 111). Daisuke is proud of his sensitivity. For Daisuke, insensitive people are "either primitives with undeveloped nervous system or fools who persisted in deceiving themselves" (AT, 25). Furthermore, after he finished university, Daisuke has never once been angry. Higher education enables him to control his temper. As a contrast we are given the character of Daisuke's houseboy, Kadono, who is a completely different person from Daisuke, whose "body, unlike his mind, functioned well" (AT, 4). That is, in the beginning of *And Then*, the mind and the body are recognized in different ways. Daisuke admires the mind, but hates the lower half of the flesh.⁸ His disgust towards the flesh is shown in the following scene, set in the bathroom: "His legs were unbearably hideous. With hair growing unevenly and blue streaks running rampant, they were terribly strange creatures" (AT, 78). He hates his legs, and from some perspectives, the leg is can be understood as a metaphor for the penis. Daisuke rather cares about his appearance very much. He is proud of the regularity of his teeth and his perfectly manageable

⁶ Ishihara Chiaki, *Sōseki no kigōgaku (Semiology of Sōseki)*, Tokyo: Kōdansha, 1999, pp. 180-181.

⁷ Ichiyonagi Hirotaka, "Tokkenka sareru shinkei: *Sorekara* ichimen (The Privileging of Nerve: An Aspect of *And Then*)," *Sōseki Kenkyū*, No. 10, 1998, p. 39.

⁸ See Ishihara Chiaki, "Shinkei suiijyaku no kigōgaku (Semiology of Nervous Breakdown)," *Sōseki Kenkyū*, No. 3, 1994, p. 171.

hair and moustache. He is also satisfied with his full cheeks and the deep and fine lustre to his skin on his chest and back.

An Anatomy researcher, Yōrō Takeshi indicates, "The social system in the Meiji era prepared two different stages for the mind and the body. It charged literature with the task of drawing the mind, and hospital and military service with the control of the body."⁹ As Sōseki's representative work *Kokoro* showed, the mind was the predominant theme in his works. More accurately, Sōseki's term 'mind' is composed of the intellectual part (the brain) and the emotional part (the heart), and they disagree with each other. *And Then* focuses on the discord between the brain and the heart; Daisuke, who respected his intelligence first, finally follows his emotion.

In *And Then*, Daisuke often checks the beat of his heart: "It had become a habit with him lately to listen to his heart's pulsation while lying in bed" (*AT*, 1). It is not clear what led him to this habit, but it is said to have begun only 'lately'. It must be related to the marriage of Michiyo and Hiraoka three years ago. He betrayed himself, and made Michiyo marry Hiraoka, his best friend, although he was in love with her. His habit of checking his heart rate is a symbolic action of listening to the true desire that he had suppressed before. He had always loved Michiyo, since she had left Tokyo. Coincidentally, Michiyo suffers from heart disease after her marriage. That is, for Daisuke, to check his heart means to care for Michiyo.

In Meiji Japan, the individual body was under the constant surveillance of the authorities. In *Sanshirō*, the government encouraged university students to produce the ideal body through the athletic meet (see Chapter 4). In a sense, the 'brain' was also under control, because newly introduced technology such as the railway, and ideas such as the standard national language changed the social norm (see Chapter 3 and 4). In contrast, the 'heart' was not controlled, but was suppressed in the process of industrialisation, since emotions interfered with the

intelligence. Industrial-capitalism is one of the characteristics of modernity. According to Anthony Giddens, industrialism means the transformation of nature by the use of machines and the development of a new environment.¹⁰ Cooperation between science and technology improved the efficiency of production. Consequently, industrialism admired the intelligence that was able to earn a profit, and hated the interference of sentiment in decision-making. In other words, industrial capitalism is aligned with rationalism.

The main plot of *And Then* focuses on the question of whom the bachelor, Daisuke, will marry. In the process towards his marriage, the conflict between the 'brain' and the 'heart' is clearly recognised. His father, Nagai Toku, strongly recommends Daisuke to marry the daughter of Sagawa. Sagawa is a great provincial landowner with solid foundations. The Nagai family has an obligation to the Sagawa family; Sagawa's ancestor saved the lives of Toku and his brother. That is, Daisuke's marriage is fated by his ancestors. His marriage may remind Sōseki's readers of *Shumi no iden* (*The Heredity of Taste*, 1906). In *The Heredity of Taste*, the taste of love is genetically transmitted from grandparents to grandchildren. Hence grandchildren fall in love with one another at the first glance.¹¹ In contrast to *The Heredity of Taste*, the aim of marriage with Sagawa's daughter is more realistic. Daisuke knows that the purpose is money, as Toku explains that his business faces a temporary crisis, a reaction to the commercial expansion following the Russo-Japanese War.¹² Toku thus uses an old, beautiful tale to serve the current financial needs of the Nagai family. However, Toku is essentially influenced by the teachings of Confucianism, which denies the value

⁹ Yōrō Takeshi, *Shintai no bungaku-shi* (*The Literary History of the Body*), Tokyo: Shinchōsha, 1997, p. 58.

¹⁰ Anthony Giddens, *The Consequences of Modernity*, Cambridge: Polity Press, 1990, p. 60.

¹¹ In *The Heredity of Taste*, the man was killed in the battle of Port Arthur, and the woman continues loving him beyond his death. *The Heredity of Taste* is a representative work showing Sōseki's early romanticism. Tsuboi Hideo regards this novel as a good example of platonic love in the Meiji era. See Tsuboi Hideto, "Platonic," *Ren'ai no kīwād-shū* (*The Key Words on Love*), Spec. issue of *Kokubungaku: Kaishaku to kyōzai no kenkyū* (*Japanese Literature: Interpretation and Study as Teaching Material*), Vol. 46, No. 3, Feb. 2001, p. 37.

¹² Wakabayashi Mikio explains that property initially means the ownership of real estate, and in this point even a successful businessman like Nagai Toku has no fortune but means of production for money. Once his business faced the crisis, he would lose his production line of money. See Wakabayashi, Mikio, *Sōseki no riaru: Sokuryō to shite no bungaku* (*The Reality of Sōseki: A Quantitative Study of Literature*), Tokyo: Kinokuniya Shoten, 2002, pp. 143-144.

of money. Thus he tries to hide his guilty conscience about money. Daisuke despises his father's dishonesty: "Though he [Toku] might seem to be arguing for altruism as the guiding principle one minute, he would switch to the protection of self-interest the next" (AT, 26).

The marriage with Sagawa's daughter is a typical Japanese arranged marriage. Daisuke's father has retired, but has still a certain authority in his company. As an industrialist, Toku has tendency to judge things from the viewpoint of loss and gain. Furthermore, he has supported Daisuke financially in the years since graduation from university. He sees this as an investment, acquired in the expectation of future beneficial returns from his son. Hence, Daisuke is expected to pay his father back. Moreover, under the Meiji Civil Code, the family head had a duty to support his children until their thirtieth year, and Daisuke still needs permission to marry from his father.¹³ Therefore, Daisuke cannot easily ignore his father's offer. The marriage with the wealthy daughter must bring fortune and security to Daisuke's family. This marriage is appropriate from the standpoint of the logic of industrialism.

On the contrary, Daisuke knows that his father will never give permission for a marriage between Daisuke and Michiyo. Michiyo is the daughter of a bankrupt, and her brother, Daisuke's friend, has passed away. She has few possessions. Getting married to Michiyo will thus produce no profit for Daisuke's family. In addition, it has the potential to scandalise them, since Michiyo is a married woman. The union between Daisuke and Michiyo is adulterous, judging from the morality of Meiji society. Michiyo's husband, Hiraoka in the employment of a newspaper company, sends a kind of a black letter to Daisuke's family. The newspaper company needed scandals or exciting news to attract the readers, instead of reports of the Russo-Japanese War. In *And Then*, some real scandals appear in the newspaper, such as a school dispute and the Japan Sugar

¹³ Komori Yōichi, *Sōseki o yominaosu (Rereading Sōseki)*, Toyko: Chikuma Shobō, 1995, p. 155.

Company Incident.¹⁴ Thus, for Hiraoka betrayed by Daisuke, it is not difficult to take revenge on him and his family using the media.

2. Superiority of the Heart to the Brain

In *And Then*, the mind and the body are separated, and the mind is also divided into the 'brain' and the 'heart'. The novel essentially depicts the superiority of the 'heart' to the 'brain'.¹⁵ In the beginning of the story, Daisuke's true feeling is restrained. Daisuke questions whether he will "become a child of nature or a man of will" (AT, 188). However, he finally decides, "I am returning to the past, which belonged to nature" (AT, 202). In his words, to "become a child of nature" is to follow the decision of the 'heart', while "a man of will" is a person who respects the intellectual decision. *And Then* illustrates the value of sentiment. Daisuke, who had never previously been aggressive, until recently, loses control of his emotion for Michiyo, and is told to calm down by Hiraoka.

Daisuke confesses his affection to Michiyo to her husband, Hiraoka: "Michiyo-san belongs to you. But she's a human being, not a thing, so no one can own her heart" (AT, 245). He insists that Michiyo's 'heart' does not belong to Hiraoka. In the Meiji era, the husband has power over his wife. The watch, Hiraoka sent her as a wedding gift, symbolises his power in the home. The watch is a representative item of modern surveillance of the body (see Chapter 3). Conversely, Daisuke gives Michiyo a pearl ring for her wedding. She always wears the ring when she meets Daisuke. Needless to say, the ring is a symbol of marriage. Although she has married Hiraoka, Michiyo has secretly loved Daisuke for three years. It can be said that Daisuke touched Michiyo's 'heart' with the ring, and Hiraoka possessed her body with the watch. That is also why Daisuke

¹⁴ The 'school dispute' meant the opposed action towards the establishment of new faculty in Tokyo Imperial University in 1909. Japan Sugar Company Incident was the incident that executives of a sugar refinery used company funds to bribe several members of the Diet.

¹⁵ Ichiyonagi mentions the boom of hypnotism in the 1900s, and points out the discovery of the value of soul, as a reaction of oppression by modernisation. See Ichiyonagi, "Tokkenka sareru shinkei: *Sorekara ichimen*," p. 42.

never addresses her as 'okusan (a general term for a married woman, meaning someone's wife)'. Daisuke does not admit that Michiyo belongs to Hiraoka.

The marriage between Kangetsu and Tomiko in *I Am A Cat* was destroyed by the power of money (see Chapter 3). The marriage between Nonomiya and Mineko in *Sanshirō* also failed for similar reason (see Chapter 4). That is, Daisuke's case is supposed to be a triumph of love against money. Daisuke decides to refuse a marriage arranged by his father and takes "a love that obeyed the will of heaven but violated the laws of man" (AT, 187). Subsequently, Daisuke is disinherited, since his behaviour breaches a social taboo. Daisuke is unable to ask for financial support from his father any more. Kushami's niece Yukie's words, in *I Am A Cat*, are realised in *And Then*: "Surely love is more important than money. Without love no real relation between husband and wife is possible" (CAT-3, 207-208). Daisuke believes that love is more precious than money, and better than a false marriage without affection. The marriage between Michiyo and Hiraoka is almost ended.

Nevertheless, it is questionable whether *And Then* depicts a pure love story. For instance, Sasaki Hideaki points out the artificiality in Daisuke's confession towards Michiyo in his room, which is decorated with many lilies. It is like a scene in a movie.¹⁶ It might be, however, that Daisuke needs to make a production in order to go against social morality. The scene of Daisuke's confession is the most romantic and dramatic in this novel. Daisuke and Michiyo face each other, and sit in a quiet room. It is raining outside. The narrator of *And Then* explains, "they received the punishment and blessing of love" (AT, 211), and "sat, immobile, a veritable sculpture of love" (AT, 211). This scene was also the most impressive in the film 'And Then' produced by the Tōei Film Company in 1985.

¹⁶ Sasaki Hideaki, *Natsume Sōseki to josei: Ai saseru riyū (Natsume Sōseki and Women: The Reason to Make Him Love)*, Tokyo: Shintensha, 1998[1990], p. 43.



Promotional Poster for *And Then*

Copied from <http://plaza.across.or.jp/~ones/sakuhin-poster.html>

Komori Yōichi however writes that *And Then* cannot be seen as a pure love story, pointing out that Daisuke often visits prostitutes.¹⁷ Daisuke is certainly not abstemious in his sex life. He does not recognize this as a contradictory element of men's sexuality. For instance, Daisuke's father keeps a young mistress in spite of his age. Daisuke is rather in favour of having a mistress. Before Michiyo appeared again in front of him, Daisuke also had thought of his future choice to keep a mistress or to have relations with geisha. Cultural Studies scholar, Koyano Atsushi states that the high-class society of the Edo period basically admitted having the mistress as an objective of love affair, because the main role of the wife was to be a diplomatic hostess.¹⁸ Daisuke's approval of the idea of keeping a mistress is based on a tradition of pre-modern society. He does not seem to feel guilty for buying women. Similarly, Hiraoka is not content with his sex life because Michiyo suffers from heart disease. Her physical weakness appears to be the main reason for Hiraoka's debauchery. Daisuke criticises him, but Hiraoka's behaviour shows one potential future for Daisuke. Daisuke may himself go to prostitutes to receive sexual satisfaction, although he deeply loves Michiyo as his wife. Daisuke believes that his love is platonic, something religious; at the same time, Daisuke may have a relationship with a prostitute to

¹⁷ Komori Yōichi, *Seikimatsu no yogensha, Natsume Sōseki (Natsume Sōseki as a Prophet of the End of the Century)*, Tokyo: Kōdansha, 1999, pp. 180-181.

¹⁸ Koyano Atsushi, "Mekake no sonzai igi: *Sorekara* o megutte (Raison D'etre of Mistress: Study on *And Then*)," *Sōseki Kenkyū*, No. 10, 1998, p. 130.

have his sexual needs met.¹⁹ It is questionable whether Michiyo would be truly satisfied with such a situation. The love between Daisuke and Michiyo love stands only on the concentration of the mind in the Meiji era.

3. Idealism of Love in the Meiji Era

Daisuke's ignorance of the contradictory aspects of his life is related to the history of translation of English word 'love'. In the Meiji era, as the mind and the body were separated, love was divided into two categories: platonic love and sexual love. In Sōseki's works, platonic love is revered, and sexual love is despised. For Sōseki, true love was something very similar to religion. The main character in *Kokoro*, Sensei explains his feeling towards his wife who is called 'Ojōsan' before their marriage:

Even now I believe-and I believe it very strongly- that true love is not so far removed from religious faith. Whenever I saw Ojōsan's face, I felt that I had myself become beautiful. Whenever I thought of her, I felt a new sense of dignity welling up inside me. If this incomprehensible thing that we call love can either bring out the sacred in man or, in its lowest form, merely excite one's bodily passions, then surely my love was of the highest kind. I am made of flesh too. But my eyes which gazed at her, and my mind which held thoughts of her, were innocent of bod'y desire. (*KO*, 147)

Platonic love was widely admired in Sōseki's period. An historian of Japanese language, Sugimoto Tsutomu, writes that in the Meiji era the Japanese found something extremely spiritual in the word 'love.' In the first English-Japanese dictionary *Eiwa taiyaku shūchin jisho (English-Japanese Side-by-side Pocket Dictionary, 1862)*, the word 'love' was translated into Japanese as *ai* or *takaramono*, meaning treasure.²⁰ In the Meiji era, numerous foreign words were introduced to Japanese society. Among them, the term 'love' went through a complex process of translation. The English word 'love' was generally replaced

¹⁹ See also Tsushima Yūko, Komori Yōichi and Ishihara Chiaki, "Kanaedan: ugoku onna to ugokanai onna - Sōseki bugaku no jōsei-tachi (Round Table: Active women versus Passive women in Sōseki's novels)," *Sōseki Kenkyū*, No. 3, 1994, p. 16.

²⁰ Sugimoto Tsutomu, *Nihon honyakugo-shi no kenkyū (Study of the History of Translated Words in Japan)*, Tokyo: Yasaka Shobō, 1998, p. 460.

with the Chinese word *ai* or the compound *ren'ai*. According to Yanabu Akira, it was in the 1870s when the English term 'love' was translated into *ren'ai* in Japanese.²¹

Most Japanese felt it difficult to translate love into ordinary language.²² The reason for this difficulty was that the European concept of 'love' was so different from the closest Japanese equivalents *iro* or *koi* that had been used in Japanese literature since ancient times. Tamamura Yoshio writes that *koi* was an original Japanese word, whereas *ai* was a loan word from Chinese. Therefore, classical Japanese literature preferred *koi*, and the word *ai* was rarely used.²³ The *iro* or *koi* was the main theme of much famous Japanese literature of the Heian era such as *Genji monogatari* (*The Tale of Genji*) and *Kokin wakashū* (*The First Imperial Anthology of Japanese Poetry*). In the Edo period, *iro* limitedly meant a sexual relationship between a customer and a prostitute.

In the Meiji era, *ai* was usually used to refer to affection among family members, not between men and women, whereas, *ren'ai* meant always 'love' as in the phrase 'to be in love'.²⁴ Complicatedly, there were four translations *ren'ai*, *ai*, *koi* and *iro*, meaning love. In addition, the *ren'ai* was often read *rabu*, pronounced similarly to the original word 'love.' These divisions echo the Greek words for love – *agapē* (spiritual love), *storgē* (family love), *philia* (friendship) and *erōs*.²⁵ However, in Greek, *erōs* means romantic love, as well as sexual love.²⁶ On the contrary, in Japanese, romantic love was translated into *ren'ai*, and

²¹ Yanabu Akira, *Honyaku-go seiritsu jijō* (*The Circumstances of Establishment of Translation Words*), Tokyo: Iwanami Shoten, 1982.

²² Kindaichi Haruhiko, *Nihonjin no gengo hyōgen* (*Language Expression of Japanese People*), Tokyo: Kōdansha, 1975, p. 237, and Itasaka Gen, *Nihongo no hyōjō* (*Expression of Japanese Language*), Tokyo: Kōdansha, 1978, pp. 8-39.

²³ Tamamura Yoshio, "Kotoba to moji: Koi, ai nado o megutte (Language and Letter: From the Viewpoint of Koi, Ai and et al)," in Department of Japanese Literature of Kōka Women's University (ed.), *Koi no katachi* (*Figure of Love*): *Nihonbungaku no ren'ai-zō* (*Depiction of Love in Japanese Literature*), Ōsaka: Izumi Shoin, 1996, pp. 217-219.

²⁴ See *Meiji no kotoba jiten* (*Dictionary of Words in the Meiji Era*), in Sōgō Masaaki and Hida Yoshifumi (eds), Tokyo: Tokyodō Shuppan, 1986, p. 3, 602.

²⁵ Leon Morris, *Testaments of Love: A Study of Love in the Bible*, Grand Rapids, MI: William B. Eerdmans, 1981, pp. 114-128.

²⁶ *Ibid.*, p. 120. Morris also says, "erōs has two principal characteristics: it is a love of the worthy and it is a love that desires to possess. Agape is [...] a love given quite irrespective of merit, and it is a love that seeks to give" (p. 128).

sexual love *iro*. In the Meiji literature, *iro* and *koi* tended to be rejected as literary themes, although they meant more than a sexual relationship – and included aesthetic sensitivity – in classic Japanese literature. Saeki Junko, who has made a study of the meaning of love in modern Japanese literature, explains the difference between *iro* in pre-modern literature and *ren'ai* in Meiji literature. According to Saeki, *iro* means a love affair with more than one person at the same time, with sexual intercourse, where marriage is not the aim; on the other hand, *ren'ai* is a relationship with one specific person, and the goal is marriage.²⁷ The love between Daisuke and Michiyo is regarded as romantic love. According to Anthony Giddens, there are two types of love in modern society – romantic love and confluent love: “Romantic love depends upon projective identification, the projective identification of *amour passion*,” which “creates a feeling of wholeness with the other, no doubt strengthened by established differences between masculinity and femininity.”²⁸ The Western idea of love was introduced to Japanese society through romantic novels, and translated into *ren'ai* in Japanese. Certainly the subject of love also fascinated the young European audiences.²⁹ The same thing happened in Japanese society of the 1890s among unmarried young people.³⁰

Until the end of Second World War, the custom of *miai* (arranged marriage, in which the parents and a matchmaker decided on a marriage) remained strong.³¹ Many Japanese were married without having any experience of love affairs beforehand. Women, moreover, were forced to keep their virginity before marriage. This idea essentially succeeded the custom of samurai class, and sense of virtue was generally more moderate for ordinary people in the Edo period. In the process of modernisation, for women, keeping virginity was

²⁷ Saeki Junko, *Ren'ai no kigen: Meiji no ai o yomitoku (Origin of Love: Interpretation of Love in the Meiji Era)*, Tokyo: Nihon Keizai Shinbunsha, 2000. pp. 223-224.

²⁸ Anthony Giddens, *The Transformation of Intimacy*, Stanford, California: Stanford University Press, 1992, pp. 61-63.

²⁹ *Ibid.*, pp. 39-40.

³⁰ Saeki Junko, *'Iro' to 'Ai' no hikaku bunka-shi (Comparative History of Sexual Love and Platonic Love)*, Tokyo: Iwanami Shoten, 1999, p. 105.

³¹ See Andrew Gordon, *A Modern History of Japan: from Tokugawa Times to the Present*, New York: Oxford University Press, 2003, p. 258.

misunderstood as a merely keeping good manner.³² Men had still some chance to have sexual experiences – with prostitutes. Fujime Yuki has investigated the process through which the Meiji government reconsolidated the system of licensed prostitution. Militarism severely damaged agriculture society and led to the slum quarters in the city in the 1880s; women without means of livelihood consequently became prostitutes.³³ The situation was similar in Europe, and Michel Foucault illustrated how sexuality became an area of interest to the state; was again, caused by the growth in numbers of people in the city.³⁴ In Japan, then, there was a public system supporting the separation of *iro* and *ren'ai* at that time. For men, *iro* was recognised as sex with prostitutes, and *ren'ai* meant to be in love with an educated woman.

In the Meiji period, women, especially 'good wives and wise mothers' were thought not to have active libidos, or at least perceived to engage in sex only for purposes of procreation.³⁵ Michiyo in *And Then* is portrayed as being beyond sexuality. Oyone in *Mon (The Gate, 1910)* and Shizu in *Kokoro* are characters something like Michiyo. They are childless. Michiyo lost her baby at birth. Likewise, Oyone suffers a miscarriage three times. Shizu in *Kokoro* has never been pregnant. From the social standard of that period, childlessness definitely suggested an imperfect family.³⁶ From this standard, most families in Sōseki's works are far from perfect. Besides, his works illustrate an irony that the more the couple become intimate, the less the chance of pregnancy. It is a kind of illusion of platonic love; Sōseki's fictional characters misunderstand that the non-sexual

³² Fujime Yuki, *Sei no rekishigaku (Study of History on Sexuality)*, Tokyo: Fuji Shuppan, 1999, p. 124. Also see "Sei ni miru kinsei kara kindai (From Pre-modern to Modern in Sexuality)," *Asahi Shinbun*, 9 Feb. 1999, evening ed., p. 5.

³³ Fujime, *Sei no rekishigaku*, pp. 93-94.

³⁴ Michel Foucault explains, "At the heart of this economic and political problem of population was sex: it was necessary to analyse the birth-rate, the age of marriage, the legitimate and illegitimate births, the precocity and frequency of sexual relations, the ways of making them fertile or sterile, the effects of unmarried life or of the prohibitions... Things went from ritual lamenting over the unfruitful debauchery of the rich, bachelors and libertines to a discourses in which the sexual conduct of the population was taken both as an object of analysis and as a target of intervention." See Michel Foucault, *The History of Sexuality: An Introduction*, Robert Hurley (trans), Harmondsworth: Penguin, 1976, pp. 25-26.

³⁵ Ishihara, *Sōseki no kigogaku*, p. 189.

³⁶ Mihashi Osamu, *Meiji no sekushuariti: Sabetsu no shinsei-shi (Sexuality in the Meiji Era: The Mental History of Discrimination)*, Tokyo: Nihon Editor School Shuppanbu, 1999, p. 197.

love is the most ideal type of love, because it overcomes the sexual libido.³⁷ In *Kokoro*, Sensei calls Shizu *Ojōsan* in his posthumous writing. *Ojōsan* means a daughter, or an unmarried young woman, suggesting a virgin. Most of the heroines in Sōseki's works are, so to speak, depicted as an *Ojōsan*.

For Sōseki's male protagonists, true love is so dignified and spiritual that sexual desire and passion are suppressed. Daisuke in *And Then* has knowledge about love affairs in Western society through novels. However, his idea of love is not westernised. For Daisuke, the conversations recorded in Western novels are "too bald, too self-indulgent, and moreover, too unsubtly rich" (*AT*, 176). He thinks that the Western practices of love could not be translated into Japanese. During his stay in London, Sōseki wrote of his similarly negative impression of the Western practise of couples holding and kissing one another in public.³⁸ Although Sōseki was an expert in English literature, his morals of love were more influenced by Chinese literature. Traditional Chinese literature rarely depicted love between unmarried men and women.³⁹ For Daisuke, 'love' fundamentally means 'platonic love' with nothing related to the flesh. Thus, he has no feeling of guilt for going to prostitutes, because the objective of buying prostitutes is *iro*, not *ren'ai*. His brother, Seigo, propounds to Daisuke, "It's funny, if you're going to put so much weight on a wife that you have to go around picking and choosing, you'll look like one of those Genroku dandies" (*AT*, 158). However, Seigo misunderstands the feeling of Daisuke towards Michiyo. The love that 'Genroku dandies' of pre-modern society desired is *iro* or *koi*, but Daisuke essentially expects *ren'ai* from Michiyo.

The obsession *ren'ai* was a sort of tragedy in Meiji Japan, as sexuality became a taboo to be discussed in public. In modern Japanese literature, Harry D. Harootunian argues that the human body no longer expresses itself through sexual

³⁷ See Serizawa Shunsuke, Komori Yōichi and Ishihara Chiaki, "Kanaedan: Yuragi no naka no kazoku (Round Table: Changing Family)," *Sōseki Kenkyū*, No. 9, 1997, p. 18.

³⁸ See Sōseki's diary dated on 12 March 1901. *Sōseki Nikki (Sōseki's Diaries)*, Tokyo: Iwanami Shoten, 1996, p. 45.

³⁹ Maruya Saiichi, *Koi to onna no nihon bungaku (Love and Woman in Japanese Literature)*, Tokyo: Kōdansha, 1996, p. 23.

encounters or display as one sees in Tokugawa *gesaku*.⁴⁰ In *And Then*, sexual intercourse is not depicted in any case. There is a good example of the kind of depiction of sex Sōseki preferred in *The Gate*, the successor to *And Then*. In *The Gate*, the sex life between Sōsuke and Oyone is shown indirectly, though poetically: "The two spoke no further of the matter, but laid out their bedding for the night and went to sleep. High above them as they slept the stars of the Milky Way shone down coolly" (*TG*, 52).

In *And Then*, another love story is given as a contrast to the relationship between Daisuke and Michiyo. It is the 'novel within the novel' entitled *Baien* (*Smoke*) serialised in the newspaper. Daisuke and Kadono read it every morning. *Smoke* seems to be based on the love affair between Sōseki's senior married student, Morita Sōhei and his mistress, Hiratsuka Raichō (see Chapter 4). In 1908, Sōhei attempted 'shinjū (love suicide, or suicide for love)' with Raichō. The news created a great sensation at that time, because they were both highly educated, and Morita was married. Sōhei and Raichō wandered up and down the mountain trail to find a place to die. When the local police found them at the top of the mountain, they were not ashamed of themselves, saying that this was the practice of the dignity of love. Sōseki criticises their behaviour as a love game. In *And Then*, Daisuke says their love affair even smells of the flesh.

Most of the characters in Sōseki's novels are sceptical of marriage without *ren'ai*. In Sōseki's works, a marriage by arrangement often breaks down as a result of mistrust between couples. For instance, Hirota in *Sanshirō* is still a bachelor, despite being nearly forty years old. The reason he hesitates to get married is the unfaithfulness of his mother towards his father (see Chapter 4). Moreover, in *Kōjin* (*The Wayfarer*, 1912-13), Sōseki depicts the anguish of a man, Ichirō, who cannot trust his wife's virtue. Ichirō married his wife, Nao in an arranged marriage. He is suspicious that his wife is in love with his brother, Jirō.

⁴⁰ See Harry D. Harootunian, "Late Tokugawa Culture and Thought," in Marius Jansen (ed.), *Cambridge History of Japan*, Vol. 5, Cambridge and New York: Cambridge University Press, 1989. pp. 168-258.

Ichirō groans intensely, desiring to grasp his wife's soul, heart, and whatever might be called 'spirit.'⁴¹

4. Struggle with Society and Punishment

Both *I Am A Cat* and *Sanshirō* depicted the disagreement between the intelligentsia and industrialists. The same conflict is repeated in *And Then*. Although industrial-capitalist society welcomes the intelligence, it is a very practical kind of intelligence that it values. Hiraoka, who loses his job, directly faces the criticism of society. *And Then* is set in the temporary business recession after the Russo-Japanese War.⁴² However, business recession is not the main reason for Hiraoka's unemployment. Hiraoka's failure in the business world clearly explains how difficult it is to apply theory to practice. In Sōseki's works, the cooperation between scholarship and practical skill often ends unsuccessfully. In the beginning of his employment, Hiraoka thought of doing a theoretical study of actual business practices. Nevertheless, in order to avoid the trouble with the branch manager, he had to change his manner. He gradually recognised: "Study would only get in the way of practise anyway" (AT, 17). Hiraoka is urged to tender his resignation by the manager, when it is revealed that his subordinate embezzled company funds. Daisuke thinks there are times when one fails because of sincerity and devotion.

In order to survive in the business field, people are sometimes forced to be unethical. The company of Daisuke's father and brother is no exception: "He [Daisuke] did not believe that his father and brother were blameless in every respect. He even wondered if, under strict scrutiny, they might not both qualify for investigation. Even if it did not go that far, he certainly would not affirm that their fortunes had been made with sheer skill and daring" (AT, 92). Daisuke's

⁴¹ Saeki argues that Ichirō's distress is caused by his intelligence and education. Saeki, *'Iro' to 'Ai' no hikaku bunka-shi*, p. 227.

⁴² For graduates from the Arts College of Tokyo Imperial University, the percentage of finding employment was approximately fifty. See Takeuchi Yō, *Risshin shusse shugi: Kindai Nihon no roman to yokubō (The Policy of Rising up in the World: Romance and Desire of Modern Japan)*, Tokyo: NHK Library, 1997, pp. 118-130.

father hangs a frame enclosing the Confucian words "Sincerity is the way of Heaven" on the wall in his room. However, Daisuke knows that the 'sincerity' of his father is modified for the benefit of his company. The effort to earn money is suited for the policy of industrialism. Regarding insincerity, Daisuke holds the enormous influence of the West responsible.

A people so oppressed by the West have no mental leisure, they can't do anything worthwhile. They get an education that's stripped to the bare bone, and they're driven with their noses to the grindstone until they're dizzy – that's why they all end up with nervous breakdowns. [...] Unfortunately, exhaustion of the spirit and deterioration of the body come hand-in-hand. And that's not all. The decline of morality has set in too. Look where you will in this country, you won't find one square inch of brightness. It's all pitch black. (AT, 72-73)

Daisuke also says, "All toil that is sacred transcends the realm of bread" (AT, 74). His conclusion is that "unless you're a man without worries about food and clothing, doing something on a whim as it were, it's impossible to do any serious work" (AT, 75). Following his logic, as Hiraoka and Michiyo point out, only a person in Daisuke's position is capable of sacred toil. Daisuke does not recognise this logical contradiction. He always tries to be sincere. However, he is not aware of the important truth that the dirty money of his father and brother supports his aristocratic life. Daisuke is the son of a capitalist. In order to be ethical, he must stop receiving money from his father. The 'sacred toil' is difficult to do in a society experiencing a 'decline of morality'. This is Daisuke's dilemma. Michiyo, who was listening to his story, gave a comment in the middle of discussion: "It seems like you're cheating a little" (AT, 73). In a different scene, Michiyo criticises Daisuke again, who betrayed his true feeling to let her marry Hiraoka. Michiyo makes hypocritical Daisuke become an ethical person. In Sōseki's works, female characters often appear as critics of male protagonists.

Daisuke, a second son, has no legal right to succeed to the fortune of his father. He must sooner or later become independent financially. However, he has hesitated to become independent. His decision to marry Michiyo eventually resolves this problem. Daisuke needs Michiyo in order to live his life in a real

world, as his way of making a proposal shows: "You are necessary to my existence. Absolutely necessary" (AT, 208). At that time, for a woman, remarriage was thought to be immoral, very similar to adultery. Thus, Daisuke has become obligated to bear a responsibility for Michiyo. He must do battle with his father, Hiraoka and society. Daisuke thinks, "there would be that machine-like society that would not for one moment make allowances for individual freedom and private circumstances" (AT, 213). Daisuke decides to fight everything, but his courage is often tested. As a first step, he must seek an occupation. However, he has never worked before, and finds himself as a vagabond: "He clearly perceived his own shadow in the crowd of beggars that roamed between man and beast" (AT, 227). He truly shudders.

And Then begins with Daisuke's symbolic dream. His dream is evocative of his fear of being in love with Michiyo. In his dream, "a pair of large clogs hung suspended from the sky" (AT, 1). While he sleeps, a single camellia bloom drops to the floor and "the sound had resounded in his ears like a rubber ball bounced off the ceiling" (AT, 1). Next morning, Daisuke wakes up, and finds the large bloom on the floor. It is as large as a baby's head. After that, he picks up the newspaper beside his pillow, and sees "a picture of a man stabbing a woman" on the left. All of these expressions are related to sin and the death, and are prompted by the prohibited love between Daisuke and Michiyo.

Karatani Kōjin says that Sōseki illustrated the conflict between the social system (marriage) and nature (love) in *And Then*.⁴³ The love between Daisuke and Michiyo is a platonic love. However, from the common sense in the period, being in love with a married woman was considered to be as immoral a behaviour as adultery. In Sōseki's period, adultery committed by women was a serious crime, and deserved death. The Criminal Code in 1880 excused a murder by a husband whose wife had committed adultery. The Law had been revised just two years before *And Then* was written, and the punishment for the wife and her lover

⁴³ Karatani Kōjin, *Sōseki ron shūsei (Anthology of Sōseki Studies)*, Tokyo: Daisan Bunmeisha, 1997[1992], p. 278.

was less than a two-year penal servitude. However, even after the Law was changed, Japanese society traditionally agreed with the death penalty for the punishment of adultery. Chigusa Kimura-Stevens calls *And Then* a novel of 'adultery'. The picture in the newspaper Daisuke saw suggests that a wife who commits adultery risks being killed by her husband.⁴⁴ In addition, a pair of clogs hanging suspended from the sky could mean 'death by hanging', and a single camellia blossom on the floor 'death by guillotine'. Daisuke has those dreams the day after that Hiraoka and Michiyo arrived in Tokyo. That is, the appearance of Michiyo scares Daisuke subconsciously. Nevertheless, Daisuke proposes to Michiyo beyond his fear, and loses much as a result.

In *And Then*, Daisuke is reading *The Seven That Were Hanged* written by Andreev. This novel also has an image of death. In this novel, seven dead bodies appear. The dead body becomes a symbol of Daisuke's sacrifice for his love. In order to get married to Michiyo, Daisuke loses all of his family and his friend, Hiraoka. It is the death of friendly relations. Daisuke must terminate the association with all of his companies. The number of people Daisuke loses is six: his father, brother, sister-in-law, niece, nephew and Hiraoka. Compared to the seven dead bodies in Andreev's novel, one person is missing. There are two possibilities for the seventh sacrificial death – Daisuke or Michiyo. They may receive the punishment of death for their behaviour in the future.

At the end of *And Then*, Daisuke goes out to find a job. He feels as if the whole world were on fire: "The tobacco shop curtain was red. A banner announcing a sale was also red. The telephone pole was red. One after another, there were signs painted in red. Finally, the whole world turned red. And with Daisuke's head at the center, it began to spin around and around" (*AT*, 257). This scene has a connection with a fire scene in *Sanshirō*. One night, Sanshirō sees a big fire. He stares at the fire for a while, but he crawls back under the warm covers, and forgets about the lives of all people raging about inside the red

⁴⁴Chigusa Kimura-Stevens, "Kantsū-bungaku to shite no *Sorekara* (*And Then* as an Adultery Novel)," *Sōseki Kenkyū*, No. 10, 1998, p. 112.

destiny (see Chapter 4). He is too young to consider the real world seriously. In *And Then*, conversely, Daisuke recognises himself 'inside the red destiny' that young *Sanshirō* forgot.⁴⁵ Daisuke is old enough to face reality.

The colour red is also presented as representative of the stigma of adultery in the literary world, as *The Scarlet Letter* (1850) written by Nathaniel Hawthorne shows. In the early days of Puritan society in America, a woman who committed adultery was forced to embroider the scarlet letter A on her dress as punishment. Michiyo in *And Then* wears an invisible scarlet letter on her chest; her stigma is her unhealthy heart. The red is also a colour of blood, suggesting the 'heart'. Michiyo has suffered from heart disease recently, and she had little hope for a complete cure. Michiyo's destiny is burn together with Daisuke 'inside the red destiny'.

It is noteworthy that the name of Hawthorne comes up at the table of the formal meeting between the Nagai and Sagawa Families. The meeting was set for Daisuke's marriage by arrangement. Sagawa's daughter had an American education. Daisuke asked her if she reads American novels. She distinctly answers: "No, not even novels" (AT, 163). Her uncle, Takagi, explained for her response: "Under the influence of Miss So-and-So who had been in charge of the young lady's education, she had in some respects been trained almost as a Puritan" (AT, 163). That is, Sagawa's daughter has neither read *The Scarlet Letter* nor accepted the idea of free love. *The Scarlet Letter* goes against her belief as a Puritan. The reaction of Sagawa's daughter implicitly criticises Michiyo's sin, because the unity between Nagai and Sagawa families is broken off due to the existence of Michiyo.

An intolerable love was a common literary theme in classic Japanese literature. The solution was a different type of death – *shinjū* (suicide for love). Even in Meiji Japan, the custom of *shinjū* still remained. As argued before, the

⁴⁵ Sasaki Hideaki explains that the red in Sōseki's works means men's fear for women's sexuality and hidden energy. See Sasaki, *Natsume Sōseki to josei: Ai saseru riyu*, pp. 21-22.

novel *Smoke* draws a portrait of modern *shinjū* in the Meiji era. Daisuke also states: "A love that obeyed the will of heaven but violated the laws of man was customarily accepted by society only upon the death of its subjects" (AT, 187). Daisuke is a man attached to life, and does not choose *shinjū* as a solution. Although Daisuke and Michiyo do not commit suicide, it can be said that morality would expel them from society. They would be isolated in the community as a punishment. They have little opportunity or reason to expect social success. Just after *And Then*, Sōseki wrote *The Gate*, whose protagonist Sōsuke marries the wife of his closest friend. Sōsuke's anguish brings him to the Zen Buddhist temple. In *Kokoro*, Sensei betrays his friend K, to marry Shizu, and at last kills himself. For Daisuke, Sōsuke and Sensei show a potentially unhappy future. It is a kind of death as a member of society.

And Then may not suggest a bright future for Daisuke and Michiyo. Nevertheless, Daisuke decides to go as far as possible with Michiyo. Metaphorically, he decides to ride the streetcar "until his head was completely burnt away" (AT, 257). The streetcar is a symbol of modernity. Daisuke will ride 'modernity' until his head burns away – until he changes an old-fashioned hierarchical subject with a head. Meiji Japan was a highly regulated modernising society, in which there was no room for emotional behaviours. Daisuke is no longer a slave of the social morality. Such a freeman can advance the process of Japanese modernisation. Jay Rubin writes, after *And Then*, "Sōseki developed into an authentic modern tragedian, portraying man struggling hopelessly with "all those things in this world which make it unworthy of trust [cited from *Kokoro*]" – most notably, his own nature."⁴⁶ Daisuke's decision echoes Sōseki's stance as an author. In his speech 'Watakushi no kojīn-shugi (My Individualism)' at the Gakushūin School in 1914, Sōseki emphasised the necessity to forge ahead until one collided with something. Otherwise, there is neither agony, nor joy as follows: "I have found my way at last! I have struck home at last!" (MI, 300) In *Sanshirō*, after separating from the woman who

⁴⁶ Jay Rubin, "The Evil and the Ordinary In Sōseki's Fiction," *Harvard Journal of Asiatic Studies*, Vol. 46, No. 2, 1986, p. 352.

tempted his virginity, Sanshirō thinks: "This he would never know because he had not tried to go as far as he could with her. He should have done it. He should have tried to go a little farther" (*SAN*, 10). Sanshirō stayed in the middle, but Daisuke keeps going. In this point, Daisuke is a figure of well-matured Sanshirō. Except for going farther, there is no hope to survive in society.

Part II: *Dance, Dance, Dance* (1988)

Murakami's *Dansu, Dansu, Dansu* (*Dance, Dance, Dance*, 1988) is the final episode of a series of works starting with *Kaze no uta o kike* (*Hear the Wind Sing*, 1979), *1973 nen no pinbōru* (*Pinball*, 1973, 1980), and continuing with *Hitsuji o meguru bōken* (*A Wild Sheep Chase*, 1982). In the 'postscript' to the first volume of *Dance, Dance, Dance*, Murakami writes that the main character 'Boku' is the same person who had appeared in the three former novels. Murakami also states that he needed to describe how Boku survived in the 1980s, after the values of the 1960s had completely collapsed.¹ *Dance, Dance, Dance* is set in 1983. For Murakami, Japan in the 1960s and the 1970s was still accountable and ethical; however, it changed for the worse into an advanced capitalist society in the 1980s.²

Komoda Hiroshi, points out 'admiration' of Japanese culture and the overflow of information as characteristics of Japanese society in the 1980s.³ Thanks to the commendations of Japanese economy beginning with Ezra Vogel's *Japan as Number One: Lessons for America* (1979), the Japanese held themselves in high esteem, and became more confident of the success of modernisation.⁴ The economic prosperity was of great benefit to individuals. The 1980s was the period of mass consumption and gluttony.⁵ However, as Anthony Giddens writes, modernity is essentially a double-edged phenomenon.⁶ Like the nameless woman that jumped in front of the train in *Sanshirō* (1908), some people were sacrificed

¹ Murakami Haruki, "Murakami Haruki, kugiri no toshi o kataru (Murakami Haruki Talks about His Epoch-making Year)," *Asahi Shinbun*, 2 May 1989, evening ed., p. 7.

² *Ibid.*, pp. 192-193.

³ Komoda Hiroshi, "Posutomodanizumu to yuibutsuron (Postmodernism and Materialism)," in Ishii Nobuo et al., *Modanizumu to posutomodanizumu (Modernism and Postmodernism)*, Tokyo: Aoki Shoten, 1988, pp. 211-212.

⁴ "Rokujū-hachi manbu no besutoserā: *Japan as No. 1* no nakami (A Best-seller of Six Hundred and Eighty Thousand Copies: The Content of *Japan as No. 1*)," *Nichiroku nijusseiki: 1979 (Daily Documents in the Twentieth Century: 1979)*, Tokyo: Kōdansha, 1997, pp. 6-8.

⁵ "Ichioku sō gurume ga kaeta nihonjin no shita (The Sense of Taste of the Japanese in the Period of Gourmet of One Hundred Million)," *Nichiroku nijusseiki: 1985 (Daily Documents in the Twentieth Century: 1985)*, Tokyo: Kōdansha, 1998, pp. 38-40.

⁶ Anthony Giddens, *The Consequences of Modernity*, Cambridge: Polity Press, 1990, p. 7.

for the development of Japan. It can be said that *Dance, Dance, Dance* focuses on the sombre side of modernity, which became apparent in the 1980s.

After his adventure chasing the 'wild sheep', Boku had taken six-months off, and began his life again as a freelance writer. Boku often has dreamed of the Dolphin Hotel in Sapporo, where he stayed for a while to collect information about the sheep. The story begins with another adventure to find Kiki, who suddenly vanished near the end of the adventure in *A Wild Sheep Chase*. At the new Dolphin Hotel, Boku meets a reception girl, Yumiyoshi, a dropout kid, Yuki, and also encounters the Sheep Man again. The Sheep Man advises Boku to use a positive modernity (dance) to overcome the false modernity of the 1980s.

Like Sōseki's *And Then, Dance, Dance, Dance* illustrates the conflict between society and individuals. A super computer controls society in the 1980s. Compared to the 1970s, Japanese society has become more tangled and rigid. The invisible web of society restrains the individual. Nobody can go beyond the web. At the beginning of the story, Boku escapes into his imaginary world. In the society of the 1980s, money is shown to be almost omnipotent. Money can buy anything including sex and ideas. Nevertheless, only a few people question the morality of such a society. Boku is deeply isolated, and confused. *Dance, Dance, Dance* is also a story about the discovery of the value of love. Boku desires the bodily love in order to identify himself with the real world. For Boku, his love, Yumiyoshi, is a connection between reality and imagination. At the end of the story, Boku and Yumiyoshi decide to live together. The story has a happy ending. However, the advanced capitalist and hyperreal society have not changed. The situation is not simple. After all, the almost too perfect ending may also suggest that Boku is dancing with his fictional partner in an imaginary place.

1. The Advent of Computer Society

The protagonist of *Dance, Dance, Dance*, Boku, is a freelance writer of advertisements. He is a thirty-four-year-old man, and feels extremely isolated

from society. He has neither family nor friends. He used to have some, but all of them have left. A former girlfriend has told him to go back to the moon. Boku describes his life as a room; his friends enter the room from the entrance, and leave sorrowfully, from the exit. Nobody stays in his room. He wonders why he is always left behind. His conclusion is that the data is missing. Whenever he faces the unanswerable question, the words 'lack of data' repeatedly appear in his mind, and he presses the delete key. In this way he refers to his brain as invisible computer, which he relies on. This aspect of his personality can be seen as a parallel between Daisuke in *And Then* and Boku. Although there were no computers in Daisuke's period, Boku respects his intelligence and sensitivity in the same machine-like way Daisuke does. Boku also cares about his appearance. He washes his face, brushes his teeth and shaves a few times a day. He can control his temper as well. Daisuke in *And Then* recognises himself as living in a "machine-like society that would not for one moment make allowances for individual freedom and private circumstances" (*AT*, 213). Boku's society is also a 'machine-like society'; it has become more strict and inhuman than the society of Daisuke's period. Boku's society is completely under the control of the computer.

Murakami's previous novel, *A Wild Sheep Chase* was a story about timepieces (see Chapter 3). Every character had a wristwatch, which is seen as a part of the body. The main character, a younger Boku, feels as if he lives in a virtual reality, like a TV game. At the end of the adventure, Boku takes off his wristwatch and tosses it onto the floor, symbolising his freedom from the cyborg-like body, and also suggests the end of society controlled by timepieces. However, nothing has changed after all; society has become more dominated by surveillance, with electronic and digital technology enclosing human life. Boku in *Dance, Dance, Dance* thinks, "It's megacomputers that have made it [the web of capitalism] all possible, with their inhuman capacity to pull every last factor and condition on the face of the earth into their net calculations" (*DDD*, 55). In *A Wild Sheep Chase*, Boku's friend, the Rat, defeated the sheep and the mad man who desired for power, and Boku cooperated with the Rat. However, it seems

nobody intends to fight against the system this time. In *Dance, Dance, Dance*, the system has become even tougher. None can smash the megacomputers.

The main story of *Dance, Dance, Dance* begins in March 1983. It is noteworthy that Tokyo Disneyland was opened in Urayasu the following month. There is no more symbolic icon of hyperreal society than Disneyland. Jean Baudrillard coined the term 'hyperreal' to refer to this idea that it has become impossible to distinguish the real from reproduction of the real. In the 1980s, many things appeared to be such simulations. As Baudrillard puts it: "Disneyland is presented as imaginary in order to make us believe that the real is real, whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation."⁷ His explanation can be applied to every Disneyland in the world. Disneyland removes the boundary between real and hyperreal worlds.⁸

The opening of Tokyo Disneyland is mentioned explicitly in *Dance, Dance, Dance*. Boku asks his young friend, Yuki, to go there with him, but Yuki, a thirteen-year-old girl, shows no interest in Disneyland. On the other hand, Boku has a strong attachment to Disney world. It can be said that Disney culture is at the centre of his thoughts. Notably, he is described as wearing a Mickey Mouse wristwatch. He calls a receptionist of the new Dolphin Hotel, Yumiyoshi, 'the spirit of the hotel', a reference to a Disney movie. In addition to Disney world, Boku admires other parts of American culture. He eats a cheeseburger and chips at McDonalds and drinks Coca Cola, although he knows it is not a good custom. He thinks: "Maybe my physical make-up's been programmed for periodic ingestion of junk food" (*DDD*, 99). Disneyland, McDonalds and Coca

⁷ Jean Baudrillard, *Simulacra and Simulation*, Ann Arbor, MI: University of Michigan Press, 1994, p. 12.

⁸ Disney is also very modern in terms of its business operations and cultural form. As Jim McGuigan writes: "The culture-economic-political complex, of which Disney is a prime example, is spreading rapidly around the world, capturing the attention of middle-class consumers wherever great wealth is being created. It tells a story, indeed a grand narrative, about the triumph of capitalism and the joys of sovereign consumption, and, in this sense, may be seen as modern." See Jim McGuigan, *Modernity and Postmodern Culture*, Buckingham: Open University Press, 1999, p. 29.

Cola are representative examples, misleading society towards a global homogenisation. Together these activities can be understood in terms of American cultural imperialism.

Ironically, the opening of the Tokyo Disneyland was one of the brightest pieces of news in Japan in 1983. At the same time, in schools, violence by pupils had become big news. The main targets were principals and teachers, and facilities were destroyed.⁹ In 1984, bullying among school children also caught the public's attention. Tokyo Disneyland enabled children to escape from their reality to a fantasy world. Disney's characters also gave 'sweet dreams' to teenagers. In *Dance, Dance, Dance*, it is noteworthy that Yuki is on an intermission from her middle school. She is a victim of bullying. Her intermission is a kind of resistance towards the educational system. Boku says to Yuki that she does not have to school if she does not want to. Boku truly sympathises with Yuki, because he belongs to the generation of the student riots.

Instead of Disneyland, Yuki asks Boku to take her to Hawaii. Her mother lives in Hawaii with her boyfriend, Dick. Yuki is still a thirteen-year-old child, and not ready to accept reality. In *Dance, Dance, Dance*, Hawaii basically has the same topological meaning as Disneyland. It is a paradise without fear and violence. Yuki and Boku feel very relaxed there, rub oil on each other and spend their days lazily on the beach. They are like a honeymoon couple. Hawaii was indeed one of the most popular honeymoon places for the Japanese at that period. Interestingly, for Yuki, Hawaii is a part of Japan. In this respect, a generation gap is recognised between Boku and Yuki. Boku, born in 1949, belongs to the first postwar generation, who grew up with American culture. In contrast, Yuki was born in 1970, when Japan obtained economic power and joined the group of developed countries (see Chapter 1). Unlike Boku, however, America is not a dream country for Yuki; America and Japan are equivalent for her. Therefore, to

⁹ At that time, approximately 13% of junior and high schools experienced serious trouble between teachers and pupils, and the police ran patrols on campuses. See "Aeru kyōshitsu o maneita no wa dare ka (Who Caused the Violent Classroom)," *Nichiroku nijusseitai: 1983 (Daily Documents in the Twentieth Century: 1983)*, Tokyo: Kōdansha, 1998, pp. 27-29.

Boku who is slightly nervous about taking Yuki to Hawaii, she confidently says: "It's only Hawaii. [...] it's like going to the beach at Ōiso" (*DDD*, 226). Ōiso is one of the most popular beaches in Kanagawa prefecture, near Tokyo. Yuki likes American popular music, as Boku does. The music enables them to become friends beyond the age gap. In this way, the music that brings them together is a representative of a good modernity, as opposed to Disneyland and McDonalds.

Regarding Americanism in postwar Japan, Isoda Kōichi has argued, satirically, that Japan should give up being an independent country and join America as the fifty-first state, as Hawaii did in 1959.¹⁰ As Isoda's critique suggests, postwar Japan has in many ways been like a colony of the United States. Such American influence can be called 'cultural colonialism'. In the same way, Etō Jun called the power of European culture in the Meiji period 'Seiyō no kage (Shadow of the West; 1962)'. Both Sōseki and Murakami had ambivalent feelings – a mixture of yearning and disgust – about Western culture. However, from Yuki's recognition, Hawaii conversely belongs to Japan. The implication is that the younger generation has the possibility of overcoming western modernisation, or they have already done so.

In *Dance, Dance, Dance*, Boku and Yuki receive no cultural shock in Hawaii, although they have not been there before. As with Disneyland, Hawaii also demonstrates the results of global homogenisation. Partly because the world is linked together with megacomputers, culture spreads around the world quickly. As David Harvey explains, "through the experience of everything from food, to culinary habits, music, television, entertainment, and cinema, it is now possible to experience the world's geography vicariously, as a simulacrum."¹¹ Boku and Yuki's stay in Hawaii is a simulacrum itself – it looks real, but is unreal. As long as they are in Hawaii, their real problems of alienation and bullying are not solved.

¹⁰ Isoda Kōichi, *Sengoshi no kūkan (The Space of Postwar History)*, Tokyo: Shinchōsha, 2000, p. 340.

¹¹ David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Cambridge MA and Oxford: Blackwell, 1990, p. 300.

2. Advanced Capitalism and the Power of Money

Dance, Dance, Dance begins with Boku's dream of the Dolphin Hotel. Boku feels someone is crying for him there, and he thinks that it is Kiki, a high-class prostitute with mysterious ears. Kiki disappears without a word before the end of the adventure in *A Wild Sheep Chase*. Boku decides to return to the Dolphin Hotel to find Kiki again. In his dream, the hotel is distorted and very narrow like "a long, covered bridge" (DDD, 1). The shape is similar to a long corridor, like a labyrinth, which is always a mark of the Unconscious.¹² This 'bridge' (corridor) also leads to the secret room of the Sheep Man in the new Dolphin Hotel. Except for Boku, the Sheep Man is only a survivor after the adventure to find the sheep, and the Sheep Man represents Boku's cultural memory, but it only extends back to the 1970s. The old and small Dolphin Hotel has been transformed into a very modern hotel with twenty-six floors. The Sheep Professor and his son – the unlucky manager – have been left somewhere, after selling the old building. Boku is shocked to realise that, but notices that the area has changed markedly over four years. A limited local atmosphere is still there, as if it was waiting for the judgment of a court. He thinks: "The odd mix of styles presented an all-too-temporary show of coexistence, like the mouth of a child with new teeth coming in" (DDD, 30). This is not welcomed as a positive model of urban development. Most old buildings had been sold as a result of dirty land dealings. Boku knew that the old Dolphin Hotel had experienced a similar kind of violence.

In addition to the manager of the old Dolphin Hotel, *Dance, Dance, Dance* suggests the existence of another victim of development. It is the Chinese bartender, J. J is one of the most important characters in Murakami's three earlier works. Therefore, it is not convincing that J never appears in *Dance, Dance, Dance*, the sequel to *A Wild Sheep Chase*. The absence of the Chinese bartender

¹² See Greek myths of the Minotaur and the Labyrinth, the exit of which was so well concealed that not even its maker could find a way out without a clue. See Edith Hamilton, *Mythology*, New York: New American Library, 1963, p. 139. The same image of 'corridor' is repeated Murakami's *The Wind-up Bird Chronicle*.

has rarely been discussed in former research on Murakami Haruki, although it is very important issue. At the end of *A Wild Sheep Chase*, Boku visits the J' Bar and gives J the money that he had received for the adventure. At that moment, Boku asks J to welcome him, whenever he might get in trouble. For Boku, J's Bar was a very special place. In his hometown, Boku did not go home, but visited J. J's bar was like a true home for Boku.¹³ However, J is totally missing from the main story in *Dance, Dance, Dance*.

In Murakami's early works, there are some hints about J's whereabouts. First of all, the Bar that Boku visited in *A Wild Sheep Chase* was the third bar. The first J's Bar had been in the basement of an old building by the highway. Both *Hear the Wind Sing* and *Pinball, 1973* are set at the first J's Bar. After the Rat leaves town in 1973, J's Bar underwent renovations when the road was widened. This was the second J's Bar. This bar was open at the same place until the end of 1977, but suddenly had moved to the different place, before Boku's visit in June 1978.

The third J's Bar was a quarter of a mile away, by the river. It wasn't much bigger than the old place, but it was on the third floor of a new four-story building with an elevator. [...] This new place had big windows facing west and south, out onto the line of hills and the area where the ocean used to be. The oceanfront had been filled in a few years back, and the whole mile there was packed with gravestone rows of tall buildings. (WSC, 88)

The unexpected movement and redevelopment of the town suggest that the third J's Bar had a similar destiny to that of the old Dolphin Hotel. It was violent land dealings. In other words, J's Bar must have been forced to move by the enterprise. Thus, Boku has lost his place, family and home. Probably, it was the J's Bar where Boku would have liked to visit at the beginning of *Dance, Dance, Dance*. However, J's Bar does not exist any more. The bartender, J, is a victim of the advance of capitalism in Japan. Considering his Chinese ethnicity, J's

¹³ See also Imai Kiyoto, "Murakami Haruki ron (A Study on Murakami Haruki)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 05*, Tokyo: Wakakusa Shobō, 1999, p. 110.

tragedy is doubled. He was a victim of the war. This time, as a non-citizenship resident, J was forced to leave his place. J's episode is a parallel of aggression of the Japanese military in China during the Second World War. It also echoes the destiny of the Ainu that lost their own land in *A Wild Sheep Chase* (see Chapter 3). Jay Rubin notes that his name 'J' might stand for 'Jesus', although Murakami is no Christian.¹⁴ It may be an example of Murakami's language play or games. The ghost town in *A Wild Sheep Chase* is called Junitaki-chō (Twelve Falls Town), a reference to Christ's Twelve Apostles.

The newly opened Dolphin Hotel represents the system of advanced capitalist society. Advanced capitalism is a very sophisticated and ordered system. Boku explains: "The player making the maximum capital investment gets the maximum critical information in order to reap the maximum desired profit with maximum capital efficiency" (*DDD*, 54).¹⁵ It is neither unfairness nor corruption. It is how the system works. He also says that advanced capitalism has become the new mysticism: "People worship capital, adore its aura, genuflect before Porsches and Tokyo land values. Worshiping everything their shiny Porsches symbolize" (*DDD*, 55). Furthermore, advanced capitalists have strong connections with the police and the government. Even though they commit crimes, they are not judged. In *A Wild Sheep*, the Boss and his secretary may be the only madmen that appear in the novel; however, in *Dance, Dance, Dance*, the majority are mad respecting money-power. A mad person appears one after another, although one is beaten. This is an endless nightmare, and Boku is completely powerless.

Things were a lot simpler in 1969. All you had to do to express yourself was throw rocks at riot police. But with today's sophistication, who's in a position to throw rocks? [...] Everything is rigged, tied into that massive capital web, and beyond this web there's another web. Nobody's going anywhere. You throw a rock and it'll come right back at you. (*DDD*, 55)

¹⁴ Jay Rubin, *Murakami Haruki and the Music of Words*, London: Harvill Press, 2002, pp. 93-94.

¹⁵ His words echo the following Pierre Bourdieu's theory: a person who has economic capital can possess more cultural capital, and be successful in society. See Chapter 4.

As Frederick Jameson describes, "our faulty representations of some immense communicational and computer network are themselves but a faulty figuration of something even deeper, namely the whole world system of present day multinational capitalism."¹⁶ Capitalism is the most essential characteristic of modernity that is recognised throughout the world. In this way, Boku has no place to escape. Even Hawaii, a paradise, is part of the advanced capitalist society.

Advanced capitalist society is a 'money-talks' society. Yuki's father, Makimura, pays all the money Boku needs in Hawaii. Makimura is a successful author, and is strongly attracted to the power of money. Boku refuses to use his money, but money was sent to him. Makimura says, "Nowadays money talks. It's whatever money will buy. You can buy off the rack and piece it all together. It's simple. It's not so bad" (*DDD*, 204). For Boku, life in Hawaii involves gorgeous consumption, but produces nothing. The society depicted in *Dance, Dance, Dance* admires waste as the greatest virtue. Politicians call waste 'refinements in domestic consumption' but Boku thinks it 'meaningless waste'. This suggests a critique of the 'throwaway' society of the 1980s. As David Harvey argues, "it meant more than just throwing away produced goods [...], but also being able to throw away values, lifestyles, stable relationships, and attachments to things, buildings, places, people, and received ways of doing and being."¹⁷

Boku confesses his distress to the Sheep Man, when he secretly meets him again in the new Dolphin Hotel. Boku murmurs: "How nothing touched me. And I touched nothing. How I'd lost track of what mattered. How I worked like a fool for things that didn't. How it didn't make a difference either way" (*DDD*, 82-83). For his suffering, the Sheep Man advises Boku to dance as long as the music plays, without thinking why. Boku tries to act as the Sheep Man suggests, and to find a partner for his dance.

¹⁶ Frederick Jameson, *Postmodernism, or The Cultural Logic of Late Capitalism*, London and New York: Verso, 1991, p. 37.

¹⁷ Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, p. 285.

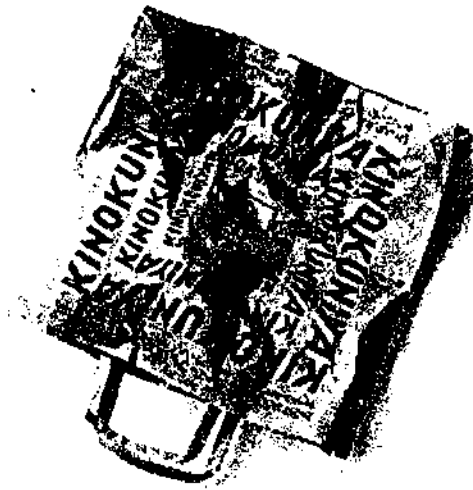
Murakami's work suggests it is very difficult to be honest in capitalist society. Boku's former colleague, who used to criticise the insincerity of advertisement in *A Wild Sheep Chase*, has already yielded, and advises Boku: "Think of your age, and standing, you ought to live out your life more peaceably" (*DDD*, 60). Advertising had become more important in the 1980s, because the differences between merchandise became smaller due to the development of technology.¹⁸ Consequently, the consumers could only judge merchandise by the images produced in advertisements. The advertisements are often meaningless words. Boku does not like his job, which gives some information about the living environment to readers of magazines. He calls his job 'shovelling cultural snow'. He knows that someone must shovel snow from streets for pedestrians. However, he does not want to participate in the process: "I find a good restaurant. I write it up for a magazine. [...] And then, after I write the place up, the place gets famous and the cooking and service go to hell. It always happens. Supply and demand gets all screwed up. And it was me who screwed it up. I do it one by one, nice and neat. I find what's pure and clean and see that it gets all mucked up. But that's what people call information." (*DDD*, 116) This is Boku's anxiety. More accurately, he is too ethical about his job. What is not ethical is the culture of consumption, which the products of his writing get sucked into. He finds something authentic (e.g. a good restaurant), but when he 'advertises' it, it becomes a product of 'mass consumption' that spoils its authenticity. Therefore, mass culture is not ethical, not Boku's job.

Michel de Certeau suggests possible strategies to survive in a mass production society. While we cannot change the economic relationship between buyer and seller, as De Certeau says, the buyer can control consumption through an invention of an original use for the products they purchase.¹⁹ However, in *Dance, Dance, Dance*, Boku is not always such an active consumer. Although he

¹⁸ See Terada Shinnosuke, *Yoku wakaru kōkoku gyōkai (Easy to Understand Advertising Industry)*, Tokyo: Nihon Jitsugyō Shuppansha, 2002, pp. 122-123.

¹⁹ See Michel de Certeau *The Practice of Everyday Life*, Steven Rendall (trans), Berkley: University of California Press, 1984, xxi.

knows well the sins of advertising, he is attracted by the power of the advertisement. For instance, he enjoys shopping at Kinokuniya supermarket. He believes that their lettuce lasts longer than lettuce from anywhere else.²⁰ He wonders if they give special training to the lettuces after they close the shop everyday. Kinokuniya is the oldest supermarket in Japan, opened in Aoyama (near Shibuya) in 1953.²¹ Kinokuniya is a high-grade store with no discounts, and shopping there is something of a status symbol. It is not the equal of ordinary supermarkets. The name 'Kinokuniya' is, so to speak, a symbol of advanced capitalist society.



A Kinokuniya Shopping Bag
Copied from *Murakami Haruki no sekai*, p. 85.

In *Dance, Dance, Dance*, most customers visit Kinokuniya with luxurious foreign automobiles. In the shop's car parks, one finds Saabs and Mercedes. Boku is not wealthy, and there are many suitable supermarkets for his income level. However, he likes shopping at Kinokuniya, although he feels miserable about his car, the Subaru. Boku does not respect money-power; however, in a capitalist society, everyone may dream of becoming rich at least once. Murakami's next novel, *Kokkyō no minaim, Taiyō no nishi* (*South of the Border, West of the Sun*,

²⁰ Murakami writes that we believe that we choose something subjectively, but it is an illusion: the truth is we are just controlled by the nation. See Murakami Haruki, "Toshi shōsetsu no seiritsu to tenkai (Establishment and Expansion of Urban Novels)," *Umi*, May 1982, pp. 198-207.

²¹ Yamamoto Kanekichi, "Genba o aruku: Aoyama (Walking on Actual Spot: Aoyama)," *Nichiroku nijusseiki: 1953 (Daily Documents in the Twentieth Century: 1953)* Tokyo: Kōdansha, 1997, p. 17.

1992), focuses on the high-class consumers that gather at the Kinokuniya supermarket. The protagonist is a very successful businessman. In *South of the Border, West of the Sun*, Murakami questions whether money can make individuals happy (see Chapter 6). Kinokuniya supermarket is a part of Murakami's literary world.

3. Recovery of the Flesh in Postwar Japan

In Meiji literature, love was adored, but sex was despised. After the Second World War, matter of the flesh gradually came to be depicted in Japanese literature. For Japanese people, the end of the war meant the collapse of old values of sexuality. The direct contact with American culture changed the life-style and social values of postwar Japan, as European culture in the late nineteenth century had revolutionized life in various fields of the Meiji era. In particular, the fashion of Western-style garments made Japanese people more aware of their bodies. Manicures, permanent waved hair, cosmetics and western-style dresses were prohibited during the war. In contrast, various fashion shows were held just after the war. At that time, strip shows were also very popular.²²

The body, adultery and sexual intercourse are often depicted in postwar Japanese literature. The play *Nikutai no mon* (*The Gate of Flesh*; 1947) by Tamura Taijirō, which describes the distressing life of the prostitutes serving Americans, received an excellent response from audiences. The classic story, *Genji monogatari* (*The Tale of Genji*) became popular once more as well. It was translated into modern Japanese by Tanizaki Junichirō, and became one of the year's best sellers in 1951. The film of *Genji monogatari* was also produced in the same year, and fascinated the audience with its erotic scenes. Moreover, novels focusing on adultery, such as *Musashino fujin* (*Madam Musashino*, 1950) by Ōka Shōhei, boomed in the publishing world. At that time, the abolition of the

²² One of them was called 'Gakubuchi-shō' (Picture Frame Show), which featured a naked woman posing in the manners of various European masterpieces. See "Shinjuku, Teito-za, 'Gakubuchi Shō' sūjūbyō no shōgeki (The Impact of Ten Seconds of 'Picture Flame Show' at Teito Theatre, Shinjuku)," *Nichiroku nijusseiki: 1947 (Daily Documents in the Twentieth Century; 1947)*, Tokyo: Kōdansha, 1997, pp. 38-40.

crime of adultery was topical news in Japan. These things suggest the re-discovery of the body in opposition to the mind.

The pleasure of sex had been suppressed in the process of *risshin shusse shugi* (the policy of rising up in the world) in the Meiji era. Onanism, especially, was regarded as shameful behaviour, which disturbed one's studies. Akagawa Manabu points out that onanism became affirmative for the necessity of sexual growth between the late 1960s and the early 1970s.²³ Saeki Junko and Muta Kazue also consider sexual phenomena after the 1970s as return to the pre-modern period.²⁴ For Murakami's characters, making love is sometimes an important ceremony to protect themselves and their partners.²⁵ It can be called a talisman against the evil spirits. In *Sekai no owari to hādo boirudo wandārando* (*Hard-Boiled Wonderland and the End of the World*, 1985), the main character suddenly gets an erection, and talks about sexual intercourse with his female companion, when they try to rescue a doctor in a dark tunnel. Sex can make them forget their terror of evil spirits. Before fighting, they tightly embrace and kiss each other to conquer their fear. In *Nejimaki-dori kuronikuru* (*The Wind-up Bird Chronicle*, 1992-95), Kanō Kureta asks the protagonist, Tōru, to sleep with her in order to start a new life. For Murakami's characters, making love is a kind of religious and holy practice, more than just physical contact.

In Medieval Japan, the Japanese word *majiwaru* (intercourse) meant a spiritual communication between human beings and God. According to Maruya Saiichi, sexual intercourse was believed to have a magical power in mediaeval times, and he enumerates several examples where sexual intercourse was

²³ Akagawa Manabu, *Sekushuaritii no rekishi shakaigaku* (*Historical Sociology on Sexuality*), Tokyo: Keisō Shobō, 1999, pp. 343-345.

²⁴ See Saeki Junko, "Ren'ai no zen-kindai, kindai, datsu-kindai (Pre-modern, Modern, Postmodern on Love)," in Inoue Shun et al. (eds), *Sekushuaritii no shakaigaku* (*Sociology on Sexuality*), Tokyo: Iwanami Shoten, 1996, pp. 167-184 and Muta Kazue, "kōshoku to romanchikku love, soshite enjō-kōsai (Amorousness, Romantic Love, and Compensated Dating)," *Edo no shisō* (*Idea of the Edo Period*), No. 6, pp. 139-147.

²⁵ Maruya Saiichi states that the Medieval Japanese believed that sexual intercourse had a magical power. See Maruya Saiichi, *Koi to on'na no nihon bungaku* (*Love and Woman in Japanese Literature*), Tokyo: Kōdansha, 1996, pp. 47-49.

practiced to ensure a good harvest.²⁶ Murakami's recognition of sex is critical of modernity. His works may be read as trying to reinstate the power of 'sex' in novels.

In *Dance, Dance, Dance*, however, the act of sex is rather unrealistic. Boku has sex with a prostitute more than once. More accurately, Boku is given such girls by his old friend, now a movie star, Gotanda. On another occasion, Yuki's father, Makimura, buys a girl for him. Boku is aware that such transactions are immoral, but does not refuse their offers. In *Dance, Dance, Dance*, three high-class prostitutes appear: Mei and June. Just one telephone call brings a prostitute to Boku immediately, as if there is a delivery service. It is possible to order prostitutes from outside of Japan. Makimura calls such service 'international flower delivery'. June, who appeared at the hotel in Honolulu, had a large pink ribbon tied on her left wrist like a gift-wrapping, indicating that her sexuality is for sale. Giddens argues that the thoroughgoing commodification of products and wage labour is a feature of modernity.²⁷ Prostitution is a kind of wage labour, and a prostitute sells her sex as if it were a commodity. Prostitution is a crime; on the other hand, buying prostitutes is not a crime in Japan.²⁸ Boku and Gotanda think that buying prostitute is shameful, but they are too weak and lonely to stop it.

Sex and death are key words in Murakami's literary world.²⁹ Murakami does not hesitate to detail the flesh and sex in his works. However, compared to *Norwegian Wood*, the sex scenes in *Dance, Dance, Dance* are not described correctly. Yoshimoto Ryūmei states that the following scene of sexual intercourse

²⁶ Maruya, *Koi to onna no nihon bungaku*, pp. 47-49.

²⁷ Giddens, *The Consequences of Modernity*, p. 6.

²⁸ In Japan, the law against selling sex was established in 1958. In 1999, a law against buying sex was introduced as well. However, buying sex is a crime only when it involves a sexual relationship with children under twelve years old.

²⁹ Murakami says that in the beginning he tried not to write about sex and death, but both of them became his important literary themes. See Murakami Haruki and Kawai Hayao, *Murakami Haruki, Kawai Hayao ni ai ni iku (Murakami Haruki Comes and Visits Kawai Hayao)*, Tokyo: Iwanami Shoten, 1996, pp. 191-192.

between Boku and a prostitute, Mei, is not a real action, but a perfect idea of sex that presents men's desire.³⁰

It put my mind at ease, like the best music, released the pockets of tension from my being, sent my temporal senses into limbo. Instead, there was a quiet intimacy, a blending of time and space, a perfect self-contained form of communication. (*DDD*, 154)

Boku also thinks: "It's all just images. [...] Pull out the plug and it'll all go away. 3-D sex scene" (*DDD*, 154). Mei replies to Boku: "We're all image. Signs tacked up in empty air" (*DDD*, 156). The idea of '3-D sex' is not realistic. It produces a complete image; it happens in the brain. Hence it would make Boku feel less guilty – it is not the same as being unfaithful. Gotanda still loves his former wife, and Boku is in love with Yumiyoshi.

In Hawaii, Yuki becomes hurt and angry with Boku, when she discovers he has slept with the prostitute whom her father had paid for. Yuki screams, "That's so shameless (sic), that's wrong" (*DDD*, 261). Boku admits his mistake and honestly apologises to her. Yuki's words enable Boku to be more righteous. He promises not to sleep with prostitutes. However, his words are not assured. A few weeks later, Boku asks Gotanda to come to Hawaii together and call in some girls. At that moment, Gotanda is confused and depressed about the suspected murder of Kiki. Boku tries to encourage him with cheerful words. The problem is, however, that Gotanda does not recognise that he himself murdered Kiki. It is as if everything happened in another world for him.

Love is the only reality in hyperreal society. However, it is neither platonic love, nor sexual love exactly. At the new Dolphin Hotel, Boku falls in love with Yumiyoshi at first sight. The first impression of Yumiyoshi is similar to that of Kiki, a prostitute. Kiki hides her special ears under a straight fall of hair. Yumiyoshi wears glasses with very attractive eyes. Both of them have a sixth-

³⁰ Yoshimoto Ryūmei, "Dansu Dansu Dansu no miryoku (The Appeal of Dance, Dance, Dance)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 02*, Tokyo: Wakakusa Shobō, 1999, p. 216.

sense, and can feel super-natural things. Kiki is twenty-one years old, and Yumiyoshi is twenty-three. Boku calls Yumiyoshi 'the spirit of the hotel'. Kiki is a symbol of the flesh; conversely, Yumiyoshi is a symbol of spirit. Nevertheless, Kiki and Yumiyoshi are not very different; they form different sides of the one person. In Boku's imagination, Kiki often becomes Yumiyoshi, and Yumiyoshi reminds him of Kiki. The woman that had cried for Boku in his dream is Kiki as well as Yumiyoshi. Boku finds out the ideal integration of the flesh and the spirit in Yumiyoshi. This can be called 'bodily love'.

For Boku and Gotanda, sleeping with a prostitute offers just a satisfaction of the body. They are both eager for a more substantial form of love. Gotanda sighs, "I can get almost anything I want. Except the one thing I want the most" (*DDD*, 289). It is love, a pure affection or strong intimacy towards someone. They want to love someone, and be loved in return. Gotanda repeats, "Love. That's what I need" (*DDD*, 298). He calls his feeling 'anti-sexual revolution'. The love he desires is not a platonic love; however, sex without affection is not his objective. The situation is the same for Boku. The word 'love' reminds him of Yumiyoshi. Boku longs for a pure sentiment he has lost. One of the reasons Boku dates Yuki, a teenage girl, is that she can take him back to his youth. Yuki makes Boku remember the sentimental feeling of a first love.

4. When Death Is Calling

The characters in *Dance, Dance, Dance* can be classified into two groups: the realistic and the unrealistic. The realistic people are the two homicide-detectives at Akasaka police station, whose nicknames are 'Bookish' and 'Fisherman'. In the middle of the story, Mei is murdered, and Boku is interviewed as a suspect. 'Bookish' and 'Fisherman' desperately work to earn money to look after their families. Their lives are very severe and serious. On the other hand, the unrealistic characters are unemployed Boku, an actor Gotanda, Yuki's parents, Makimura (a writer) and Ame (a photographer), and her boyfriend, Dick North (a poet), the high-class prostitutes (Kiki and Mei) and Yuki who does not go to

school. They have no worries about money. In this way, they are images of a hyperreal society. Some of them vanish like ghosts; Kiki, Mei, Dick and Gotanda all die in the course of the novel.

Boku feels that death is calling him. He gradually wants to fix himself somewhere in the real world. In *And Then*, Michiyo strengthens Daisuke, and helps him to become independent from his father. Likewise, Yumiyoshi, working for the Dolphin Hotel, enables Boku to commit himself to the real world. Boku needs her for his independence. His courting words are similar to those of Daisuke towards Michiyo.

Yumiyoshi, don't leave me alone. I need you. I don't want to be alone anymore. Without you, I'll be flung out to the far corner of the universe. Show your face, please, tie me down somewhere. Tie me to this world. I don't want to join the ghosts. I'm just an ordinary guy. I need you. (DDD, 375)

Compared with *A Wild Sheep Chase*, Boku in *Dance, Dance, Dance* is eager to be identified with someone or somewhere. Until *A Wild Sheep Chase*, Boku refuses to be identified with anyone, anything or any place. Anthony Giddens says that in late modernity it has become more urgent and important to form self-identity: "What to do? How to act? Who to be? These are focal questions for everyone living in circumstances of late modernity – and ones which, on some level or another, all of us answer, either discursively or through day-to-day social behaviour."³¹ Judging from his confession to the Sheep Man, Boku has lost his sense of where to go and what to do. In apparent contrast with Zygmunt Bauman's definition of postmodern identity as non-fixed and unstable, Boku does not enjoy his instability as much as he did before.³² The changes in his outlook are representative of the changes that happen to the main character in Murakami's works. Boku certainly attempts to grow up; in choosing 'detachment', a person can never become an adult.

³¹ Anthony Giddens, *Modernity and Self-Identity: Self and Society in the Late Modern Age*, Cambridge: Polity Press, 1991, p. 70.

³² Zygmunt Bauman, "From Pilgrim to Tourist – or a Short History of Identity," in Stuart Hall and Paul du Gay (eds), *Questions of Cultural Identity*, London: Sage, 1996, p. 18.

At an old building in downtown Honolulu, Boku sees six human skeletons. Five of them are identified later as; the Rat, Kiki, Dick North, Mei and Gotanda. However, the identity of one skeleton is still uncertain. Kuroko Kazuo argues that the unidentified skeleton belongs to Boku, and that he has metaphysically buried himself with his past at the end of the story to live with Yumiyoshi.³³ Therefore, Kuroko says that *Dance, Dance, Dance* is a story about death and rebirth, in which the main character gets newly born, overcoming the death of his acquaintances. However, it is doubtful whether Boku has buried his past with the last skeleton. The story does not guarantee that death itself has been overcome.

At the end of *Dance, Dance, Dance*, Boku sleeps with Yumiyoshi. He believes that it is necessary to make love to her, before she vanishes to another world somewhere. He kisses every part of her body, as if to seal and protect her from the unexpected. She also protects Boku through making love. He recognises, "Yes, this was real. Unlike with Mei. Mei had been a dream, fantasy, illusion. *Cuck-koo*. But Yumiyoshi existed in the real world. Her warmth and weight and vitality were real" (*DDD*, 381). Although this is a happy ending, the identity of one dead body is still unknown. In the bed, Boku wonders whom it belongs to. One view is that it may be Yumiyoshi. Yumiyoshi is a woman like Naoko in *Norwegian Wood*, who impetuously commits suicide. Before coming to Sapporo, Yumiyoshi worked for the hotel in Tokyo. She resigns because of some trouble. She is hurt very deeply, and confesses that even now she wants to die impulsively when she remembers this trouble. The sixth skeleton may be a figure of her future.

For Boku, Yumiyoshi seems to be the ideal partner for his dance. However, it should be remembered that she prefers the life in a hotel, in which a guest comes and stays temporarily, and goes. She says to Boku that she would be

³³Kuroko Kazuo, "Ushinawareta sekai kara no kikan: *Dansu, Dansu, Dansu* (Return from the Lost World: *Dance, Dance, Dance*)," in Kuritsubo Yoshiki and Tsuge Teruhiko (eds), *Murakami Haruki Studies 02*, Tokyo: Wakakusha Shobō, 1999, p. 243.

terrified, if someone were to stay longer at her place. Hence she suggests: "Let's both stay in this hotel" (*DDD*, 384). On the other hand, Boku moves from Tokyo to Sapporo for her, and rents an apartment to begin a new life. He says to Yumiyoshi: "What comes later, I don't know. But I've got a good feeling about it" (*DDD*, 385). The novel ends at this point, with Yumiyoshi and Boku celebrating the morning together, happily.

The ending of *Dance, Dance, Dance*, however, is too optimistic. Boku still overlooks something very decisive: that is, the society around him has never changed. He lives in a hyperreal world, like a Disneyland. He cannot easily run away from such a society. After all, as the following cover-picture shows, Boku may be dancing alone with his shadow in his room.



The Cover of *Dance, Dance, Dance*
Copied from *Dance, Dance, Dance*, Kōdansha, 1998.

This is the final and most problematic phenomenon of the hyperreal world. The things Boku believes to be real may be unreal. Boku may simply misunderstand that his shadow on the wall is Yumiyoshi. Yumiyoshi, who he first called 'the spirit of the hotel' as if she were in a Disney movie, is also only part of his fantasy world. Nevertheless, there is no solution for Boku but to dance. He will dance as long as the music plays, even if it is only a dance with his shadow. As the Sheep Man suggests, if Boku can dance well, the Sheep Man may be able to do something for him.

Conclusion

The beginning of this chapter explained how the 'brain' had come to be respected, and the 'heart' suppressed in Meiji Japan. In industrialised society, the intelligence produced fortune, but the emotion interfered with the process of decision-making. At that time, the European concept of love was introduced to the intelligentsia, and only platonic love was idealised. This phenomenon pressured women to protect their virginity before marriage, and to avoid remarriage. It was tragedy of sexuality in the Meiji era. The Meiji Japanese ignored the truth that the intelligence was a part of the body, and nothing existed without the body. However, sexuality was believed to disturb one's study. Sōseki had the same cultural background, although he was aware of European literature.

In *And Then*, there are two marriages; one is an arranged marriage between two families, and the other the result of romantic love between individuals. The former is a marriage by the brain, and the latter by the heart. Daisuke in *And Then* chooses Michiyo as his wife, following his true sentiment. His marriage however involves social taboos, and Daisuke loses everything except Michiyo. For Daisuke, the whole world changes to red. Red is a colour symbolic of sin (adultery), as well as a fire. The fire can be a metaphor of reality of Japanese modernisation; it destroys tradition. Thus, the last scene of *And Then* has a double image of positive and negative. Daisuke and Michiyo are rejected from society; however, at the same time, they receive freedom as marginal people.

Capitalism has been the most significant characteristic of modernity. In the 1980s, capitalism became more advanced, and the Japanese experienced great economic prosperity. Super computers began to control society. Everyone was tied in the strong web of technology. Like Boku in *Dance, Dance, Dance*, it has been said that people felt they also had a personal computer in the brain, and felt as if they were living in the hyperreal world. In an advanced capitalist society, even sex is for sale; true love is represented as the one thing that cannot be

bought. Sexual intercourse in *Dance, Dance, Dance* is depicted as an event in a hyperreal world. It is image in the brain. That is, '3D-sex' is a radical expansion of the concept of platonic love in the Meiji era. Boku longs for a kind of love: neither platonic nor sexual, but bodily. He searches for something or someone he could commit to, meets, and falls in love with Yumiyoshi. The novel ends with a sense one beautiful morning; the morning sunshine may suggest a hopeful future. However, it may be unreal, such as the world of virtual reality. Even so, Boku must dance as long as the music plays.

Both Daisuke and Boku are depicted as more sensitive and more honest people than those around them. However, both novels illustrate how difficult it is for the protagonist to be sincere in a capitalist society. They are no longer young people like the university students described in *Sanshirō* and *Norwegian Wood*. Both novels end with the characters sensing it is time to responsible.

The next chapter analyses the reality of married life, comparing Sōseki's *Michikusa* (*Grass on the Wayside*, 1915) with Murakami's *Kokkyō no minami*, *Taiyō no nishi* (*South of the Border, West of the Sun*, 1992). Each novel can be regarded as a successor to *And Then* and *Dance, Dance, Dance*, and each depicts the truth of the home that Daisuke and Boku dreamed of with their partners. In *South of the Border, West of the Sun*, a Disney film appears; however, it is not a fantasy, but a non-fiction piece dealing with the desert. The protagonist's illusion is completely destroyed. He realises that he has been living in a dream world for years. In depicting growth of an immature man towards maturity, the continuity can be recognised from *Sanshirō* to *Grass on the Wayside*, as well as from *Norwegian Wood* to *South of the Border, West of the Sun*. The protagonists in these novels gradually become aware of the real world around them.

Chapter 6: Isolation among Individuals

Introduction

This chapter investigates Sōseki's *Michikusa* (*Grass on the Wayside*, 1915) and Murakami's *Kokkyō no minami, Taiyō no nishi* (*South of the Border, West of the Sun*, 1992) from the viewpoint of transitions in the Japanese family system. Both novels exposed the difficulties of new forms of family life, though in each period the family structure that predominated was thought to be happy and ideal. In *Grass on the Wayside*, Sōseki focused on the typical nuclear family living in Tokyo, and depicted the conflict between the husband and the wife. Murakami's *South of the Border, West of the Sun* focuses on the new family of the baby boom generation, born between 1947 and 1949. It was called the 'new family' with an English name.

In contrast to their former works, Sōseki and Murakami focused on married life at this point in their career. Each protagonist is married, and a father of two daughters. The setting of the main character is unique among the works of Sōseki and Murakami. Among their fictional characters, the concord of the epoch-making age is recognised – 'thirty' and 'forty'. For instance, 'thirty' is a marriageable age for male characters in Sōseki's novels. In *Sanshirō*, Mineko's brother, and her fiancé, and Nonomiya are thirty years old. Daisuke in *And Then* is thirty years old, when he decides to marry Michiyo. Tsuda in *Meian* (*Light and Darkness*, 1916), a thirty-year-old man, had married recently. Kenzō in *Grass on the Wayside* also married Osumi, when he was thirty. In the teachings of Confucius that had influenced Sōseki, 'thirty' meant independence, a line between the child and the adult.¹ In the Meiji era, children needed the permission of their parents for their marriage until they reached thirty years old (see Chapter 5).

¹ In *The Analects of Confucius*, the Master said: "At fifteen, I set my mind upon learning. At thirty, I took my stand. At forty, I had no doubts. At fifty, I knew the will of Heaven. At sixty, my ear was attuned. At seventy, I follow all the desires of my heart without breaking any rule." See Confucius, *The Analects of Confucius*, Simon Leys (trans), New York: W.W. Norton, 1997, p. 6.

'Thirty' is also the age of independence. Similarly, in Murakami's works, Roku in *A Wild Sheep Chase* is reaching his thirtieth year, when his adventure ends. However, he fails to grow up, and in *Dance, Dance, Dance*, he tries to become independent once more with the help of Yumiyoshi (see Chapter 5). For Murakami's protagonists, 'thirty' is a marrying age as well. In *South of the Border, West of the Sun*, the protagonist, Hajime, gets married in his thirties.

According to Confucianism, 'forty' means 'doubtless' in the Confucian scheme of life.² In Sōseki's works, 'forty' is the peak of the life. Hirota in *Sanshirō* is forty years old, and Sensei in *Kokoro* (1914) is a little older than him. Hirota is depicted as a person over the peak, and Sensei chooses to end his own life. For Hirota and Sensei, the life is almost finished. Likewise, for Murakami's characters, 'forty' means the practical end of life. The Chinese bartender, J, disappeared from Murakami's novels; he was forty-five years old in *Pinball, 1973*. Reiko in *Noruei no mori* (*Norwegian Wood*, 1987), a thirty-nine-year-old woman, says to Watanabe that her life is over. Their lives seem to end at 'forty'. Such recognition may be a reflection of the fact that Murakami himself thought that the age of forty was 'a watershed' in his life.³ In fact, when he became forty years old, Murakami stated that he attempted to write something different from his previous works.⁴ He also said that he had been impressed by Sōseki's novels at around that time.⁵

In *South of the Border, West of the Sun*, Hajime has turned thirty-seven years old. Kenzō in *Grass on the Wayside* is thirty-six years old, and almost the same age. Judging from the meanings of ages 'thirty' and 'forty', Kenzō and Hajime remain caught between independence and enlightenment, in the same way that Sanshirō and Watanabe stay somewhere between childhood and adulthood (see Chapter 4). Both Kenzō and Hajime have personal problems to solve. It can be said that Sōseki and Murakami often depict the anguish of people in the middle

² Ibid., p. 6.

³ Murakami Haruki, *Tōi taiko* (*The Distant Drum*), Tokyo: Kōdansha, 2000[1993], pp. 15-17.

⁴ Murakami Haruki, "Murakami Haruki, kugiri no toshi o kataru (Murakami Haruki Talks about His Epoch-making Year)," *Asahi Shinbun*, 2 May 1989, evening ed., p. 7.

⁵ Ibid., p. 7.

of development. Linear development is thus revealed as just a myth, because modernity often demonstrated stagnation and retreat; it is an 'unaccomplished project' (to use Habermas' words).

Both Sōseki and Murakami depict the growth of individuals and progress of society as parallel. Counting 'four decades' from the Meiji Restoration is the year 1908, after the victory of the Russo-Japanese War (1904-1905). Most of the Japanese misunderstood that Japan became a first-class power at that time. Equally, during the 'four decades' after the end of the Second World War, the Japanese economy developed rapidly and received a favourable evaluation, 'Japan as Number One' by Ezra Vogel (see Chapter 2). Japanese modernisation seemed to progress smoothly on the surface. However, the works of Sōseki and Murakami prove that there have nevertheless been many troubles in Japan. One of the biggest troubles was the way money-power can change a person into a madman (see Chapter 3). The power of money is a continuous literary theme for Sōseki and Murakami. Both *Grass on the Wayside* and *South of the Border, West of the Sun* present good examples of irony in capitalised society. The couple in *Grass on the Wayside* have financial difficulties, and Sōseki explains how monetary troubles can damage the human relationships. On the other hand, the couple in *South of the Border, West of the Sun* are wealthy, but Murakami shows that something is missing in their marriage. The authors' message is that money does not buy happiness, but lack of money is the main cause of troubles in human society. At the end of each story, each male protagonist recognises that one of his problems has been solved, but another is coming soon. Their troubles are not easily concluded, as if they symbolised the process of Japanese modernisation.

Part I: *Grass on the Wayside* (1915)

Grass on the Wayside (1915) can be called Sōseki's autobiographical novel, based on his nervous breakdown, a temporary separation from his wife Kyōko, and the birth of their third daughter in 1903, and financial troubles with his foster father Shiobara Masanosuke in 1909.⁶ Sōseki needed to write a personal history when the Meiji era ended; since the Meiji era had covered most of his lifetime, and its termination was very meaningful for him. In the same year that *Grass on the Wayside* was published, Sōseki produced a collection of essays entitled *Garasudo no naka* (*Inside My Glass Doors*, 1915), based on his personal life. Angela Yiu points out the order and peace in *Inside My Glass Doors*, in contrast to the chaos and fear in *Grass on the Wayside*: "While the lives portrayed in *Michikusa* are in the process of degeneration, those depicted in *Garasudo no naka* are resilient, colourful, and at times hilarious. While the lives portrayed in *Michikusa* provoke moral disgust and existential nausea, those in *Garasudo no naka* arouse sympathy, admiration, gratitude, and mirth."⁷ That is, Sōseki described his private experience from two opposing perspectives – positive and negative – in the same period.

The story of *Grass on the Wayside* is not dramatic but monotonous, starting with appearance of the foster father and ending with settlement of the financial trouble with him. The main setting is restricted to the house. Hence, this novel is not as popular as *Botchan* (*The Young Master*, 1906) and *Sanshirō* (1908), and looks a small piece of work between *Kokoro* and the last novel *Light and Darkness* (1916).⁸ Masamune Hakuchō, a critic of Japanese Naturalism, was almost alone in highly praising this novel, as the novel revealed the personal life

⁶ Refers to Miyoshi Yukio, "Natsuem Sōseki nenpyō (The Chronology of Natsume Sōseki)," in Miyoshi Yukio (ed.), *Natsume Sōseki jiten (The Dictionary of Natsume Sōseki)*, Tokyo: Gakutōsha, 1990, pp. 397-398.

⁷ Angela Yiu, *Chaos and Order in the Works of Natsume Sōseki*, Honolulu: University of Hawai'i Press, 1998, pp. 156-157.

⁸ For instance, Bob Newman says, "*Grass on the Wayside* is a typically Japanese novel by a Meiji period author, slow, indefinite, psychologically complex, and in this case autobiographical." See Bob Newman "I am a rat" 20 April 2001, URL http://www.amazon.com/exec/obidos/tg/detail/-/0939512459/qid=1058083624/sr=1-27/ref=st_1_27/002-9183387-8168813?v=glance&s=books accessed on 13 July 2003.

of the author.⁹ However, *Grass on the Wayside* is particularly interesting, since Sōseki explains the disagreement between the couple not only from the husband's side but also from the wife's side.¹⁰ Except for *Grass on the Wayside* and his incomplete last novel *Light and Darkness*, Sōseki hardly described the women's inner experience in his works. Therefore, *Grass on the Wayside* can be called the first real third-person novel for Sōseki.¹¹ There is also a view that Sōseki brought philosophical and psychological depth to his fiction that was beyond the abilities of the naturalists.¹²

It deserves attention that *Grass on the Wayside* was written in the year of preceding his death, – the year 4 of Taishō in the Japanese calendar. In general, the Taishō era (1912-1925) was thought to be the era of individualism. Jordan Sand explains that Japanese society moved from public Meiji 'bunmei (civilisation)' to private Taishō 'bunka (culture)' by the 1920s (see Chapter 1). However, the wartime was not finished yet; the First World War occurred, and Japan, invoking the terms of the Anglo-Japanese Alliance, declared war on Germany in August 1914. Furthermore, the memories of past wars in the Meiji era were positively told as the contribution to Japanese modernity.¹³ That is, in contrast to the spread of individualism, Japanese society further strengthened militarism and nationalism in the Taishō era.

In November 1914 – the year that the War began in Europe, Sōseki gave a speech entitled 'Watakushi no kojishugi (My Individualism)' at Gakushūin school. In his speech, Sōseki focused on two topics: one was money-power, and

⁹ See Donald Keene, *Dawn to the West: Japanese Literature of the Modern Era* (Poetry, Drama, Criticism), New York: Holt, Rinehart and Winston, 1984, pp. 557-558.

¹⁰ See Komori Yōichi, *Sōseki o yominaosu (Rereading Sōseki)*, Tokyo: Chikuma Shobō, 1995, pp. 203-204.

¹¹ See Karatani Kōjin, "Sōseki no sakuhin sekai (Sōseki's Literary World)," in Karatani Kōjin et al. *Sōseki o yomu (Reading Sōseki)*, Tokyo: Iwanami Shoten, 1994[1995], pp. 19-20, and Miyoshi Masao, *Accomplices of Silence: The Modern Japanese Novel*, Berkeley: University of California Press, 1974, p. 82.

¹² Jay Rubin, *Injurious to Public Morals: Writers and the Meiji State*, Seattle: University of Washington Press, 1984, p. 82.

¹³ Sandra Wilson, "The Past in the Present: War in Narratives of Modernity in the 1920s and 1930s," in Elise K. Tipton and John Clark (eds), *Being Modern in Japan: Culture and Society from the 1910s to the 1930s*, Sydney: Australian Humanities Research Foundation, 2000, p. 173.

the other, individualism. Sōseki emphasised that individualism was not something opposed to nationalism, and gave his audiences a new perspective that we were “nationalists and internationalists and individualists as well” (MI, 311). At that time, Sōseki considered more thoughtfully how each person could be individualistic while still making a commitment to the nation-state. When individualism was imagined to be a danger for the nation, Sōseki explained his idea of individualism in his speeches and novels. For Sōseki, individualism simply meant “respecting the existence of others at the same time that one respects one’s own existence” (MI, 309), and was a philosophy “with values based on personal judgment of right and wrong” (MI, 309). As a result of individualism, however, one person goes one’s way, and the other person goes the different way, and they cannot avoid becoming scattered. As well known, Sōseki often illustrated the loneliness of individualism in his works.

There is a view that *Grass on the Wayside* focuses on private issues only, not the nation-state or westernisation.¹⁴ Nevertheless, the private life of individuals never exists outside of society. Karatani Kōjin says the Sōseki set the *seikatsusha* (a person living in the real world) in the centre of his works after *Grass on the Wayside*.¹⁵ The family members in *Grass on the Wayside* are the same as those in *I Am A Cat*. However, *Grass on the Wayside* is not a comedy. In *I Am A Cat*, Kushami’s friends often visit him for the joy of intellectual discussion (see Chapter 3); in *Grass on the Wayside*, visitors come to Kenzō in order to demand money. Kenzō unwillingly gives some financial supports to his sister, foster father, and father-in-law. His father-in-law lost his position when the former Cabinet fell down. Following the new Civil Code in the Taishō era, his relatives can legally demand money from Kenzō.¹⁶ Unexpected expenditure pressures him to work more for fund raising, and causes friction between Kenzō

¹⁴ See Nakagawa Shigemi, “Sōseki no nijusseiki (Sōseki’s Twentieth Century),” in Nishikawa Nagao et al. (eds), *Nijusseiki o ikani koeruka: Tagengo tabunka shugi o tegakari ni shite (How Can We Keep Going beyond the Twentieth Century: from the Viewpoints of Multi-language and Multi-culturalism)*, Tokyo: Heibonsha, 2000, p. 264.

¹⁵ Karatani Kōjin, *Sōseki ron shūsei (Anthology of Sōseki Studies)*, Tokyo: Daisan Bunmeisha, 1997[1992], p. 349.

¹⁶ The new Civil Code in 1898 stated that the relatives had financial responsibility to support each other. See Maruo Jitsuko, “Minpō seitei-ka no *Michikusa* (*The Grass on the Wayside* in the process of establishment of the Civil Law),” *Sōseki Kenkyū*, No. 9, 1997, p. 66.

and his wife. In this way, the problem of the household economy is a reflection of social events.

This chapter considers what kind of reality the Japanese modern family faced in the Taishō era. It is the old value of new family, gender difference, isolation and predominance of economy. At the end of the story, Kenzō reaches one hopeless conclusion; that is, nothing is solved, once it has begun. In this scene, Kenzō talks about the human relationship, but his conclusion can be applied as well to Japanese modernisation. The Japanese cannot change the main stream of westernisation, and there is no decisive idea to overcome modernity. It may be important to believe that a new hope would be produced from the struggle with modernity.

1. Ideology of the Nuclear Family and Reality

A leading Japanese historian, Takeuchi Yō, explains that in 1914 Tokyo Station was opened and the neighbouring area was transfigured into a business centre. The movement of urbanisation gradually spread from the centre to the suburb in Tokyo. Consequently, the percentage of white-collar workers in Tokyo reached more than 20% early in the Taishō era.¹⁷

¹⁷ Takeuchi Yō, *Risshin shusse shugi: Kindai nihon no roman to yokubō (The Policy of Rising up in the World: Romance and Desire of Modern Japan)*, Tokyo: NHK Library, 1997, p. 213. A Naturalist author, Tayama Katai also explains the enormous change in Marunouchi area near Tokyo Station. See Tayama Katai, *Tokyo no sanjūnen (Thirty Years in Tokyo)*, Tokyo: Iwanami Shoten, 1981, p. 263. Sōsuke in *The Gate* works for the government office in Marunouchi.



Tokyo Station in 1918

Source: Tsunashima Kamekichi, *Tokyo teisha-ba no zu*
Copied from *Nichiroku nijusseiki: 1914*, p. 2.

Such change of industrial structure led to the establishment of a new family system – the nuclear family. Nuclear family is composed of a couple and their unmarried children. The small family was not recognised in pre-modern agricultural society. Thus, the nuclear family is regarded as one of the characteristics of modernity. In Japan, the basic model of post-war nuclear family was already established in the 1910s, among middle-class families in the city.¹⁸

In *Grass on the Wayside*, the main character, Kenzō, is thirty-six years old and a white-collar worker. His wife, Osumi is around thirty and a full-time housewife. Kenzō and Osumi have been married for seven years, with two little daughters. They got married by arrangement following Japanese tradition, but created a nuclear family, not a big family living with their parents. At that moment, the nuclear family was advertised as ideal.¹⁹ Besides, Kenzō's family lived in Komagome, *yama no te* (upper area) in Tokyo, which had an image of being a high-class residential district. According to Imada Takatoshi, the new family preferred living in *yama no te* areas such as Kōjimachi and Hongō to living in *shitamachi* (traditional area) such as Nakusa and Ueno.²⁰ In the process of modernisation, the centre of Tokyo moved from *shita machi* reflected pre-modern

¹⁸ See Ochiai, *21-seiki kazoku e*, pp. 43-44.

¹⁹ See Ueno, *Kindai kazoku no seiritsu to shūen*, pp. 106-107.

²⁰ Imada Takatoshi, *Shakai kaisō to seiji (Social Class and Politics)*, Tokyo: Tokyo Daigaku Shuppankai, 1989, p. 153.

Edo culture, to *yama no te* regulated to a sophisticated area with modern culture.²¹ Tokyo was not marked as 'a city of canals' in the Taishō era (see Chapter 2). Hence, the modern family was generally called *yama no te zoku* (people living in upper Tokyo). The *yama no te zoku* had the following characteristics; white-collar, highly educated, enough wealth, living in the house with reception room, having a maid, sophisticated speech style, modest and systematic.²² Having a study room and a maid became status symbols of middle-class family after the Meiji era.²³ The *yama no te zoku* also preferred a western breakfast – bread and butter and tea with milk – to Japanese style breakfasts. They led the Taishō culture, which was called *bunka seikatsu* (cultural living). Harry Harootunian explains: "Yet even as a fantasy of 'modern life,' it was able to dramatize the production of desire inspired by a new life promising new commodities for consumption, new social relationships, identities, and experience."²⁴ The *bunka seikatsu* thus was thought to be ideal, however, *Grass on the Wayside* reveals the truth of the nuclear family.

After the 1890s, the household magazines with the title *katei* were published for the enlightenment of women.²⁵ The term *katei* was the translation of the English word 'home' and provided a positive image of the family, while the *ie* (traditional Japanese family) was very conventional.²⁶ By contrast with the *ie*, the *katei* was generally based on unity and affection among a couple and their

²¹ Tayama Katai writes that *yama no te* had the completely different culture and atmosphere from *shita machi* at that time. Tayama, *Tokyo no sanjūnen*, p. 72.

²² Imada, *Shakai kaisō to seiji*, p. 153.

²³ See Maeda Ai, *Toshi kūkan no naka no bungaku (Literature in the Place of City)*, Tokyo: Chikuma Shobō, 1983[1982], p. 343.

²⁴ Harry Harootunian, *Overcome by Modernity: History, Culture, and Community in Interwar Japan*, Princeton and Oxford: Princeton University Press, 2000, p. 13.

²⁵ See Ueno, *Kindai kazoku no seiritsu to shūen*, pp. 106-107. For instance, there were *Katei zasshi (Magazine on the Home, 1903)*, *Katei no tomo (Friend of the Home, 1903)*, *Katei shunpō (Weekly News on the Home, 1904)* and *Katei no shirube (Guide for the Home, 1904)*.

²⁶ It was *Jogaku zasshi (Magazine for Female Students)* in 1890 that introduced the term 'home' to Japanese society. See Mihashi Osamu, *Meiji no sekushuariti: Sabetsu no shinseishi (Sexuality in the Meiji Era: The Mental History of Discrimination)*, Tokyo: Nihon Editor School Shuppanbu, 1999, p. 189.

children.²⁷ However, the ideology of the *katei* was actually used for the promotion of nationalism, cooperating with the tradition of the *ie*.²⁸ The idea of *ryōsai kenbo* (a good wife and wise mother), the former Confucian ideology, matched the European ideology introduced to Japanese society in the 1870s, and spread more widely in the 1890s through the media such as magazines for women.²⁹ The media explained to women about the necessity of being *ryōsai kenbo* for the development of Japan, since each family was regarded as a small unit of the nation-state. That is, the moral of the *katei* still stood on the *ie* system.³⁰ Furthermore, the government kept an eye on the home. In 1903, Hani Motoko launched the housewife's magazine, *Katei no tomo* (*A friend of Home*), and introduced the idea of time management to the home and advised the housewife to plan a *jikanwari* (timetable) for systematic housekeeping.³¹ Such timetables might be regarded as a form of public surveillance inside the private home.

Janet Walker argues, "Natsume Sōseki was more interested in the relationship of two individuals in marriage than in the growth of love in one partner or the other."³² In this point, *Grass on the Wayside* can be categorised as *katei shōsetsu* (novel on the home), which were experiencing a boom in the fourth decade of the Meiji era. However, the main theme of *katei shōsetsu* was how a beautiful heroine could overcome her tragic destiny and how precious the love of

²⁷ Ueno Chizuko explains that the *ie* system was originally a samurai institution which comprised less than ten percent of the population in the Edo period, and was not common for other classes. Moreover, the *ie* in the Meiji era was not just a remnant of samurai tradition, but a modern construct which was redesigned to unite Meiji Japan into one nation state. See Ueno, *Kindai kazoku no seiritsu to shūen*, pp. 69-70.

²⁸ See Matsushita Hiroyuki, "Michikusa saikō: Katei ken'osha no yūtsu (Reconsidering *Grass on the Wayside*: Melancholy of Hatred of the Home)," *Sōseki Kenkyū*, No. 4, 1995, p. 104.

²⁹ See Hirota Masaki, "Kindai erito josei no aidentiti to kokka (Identity of Modern Female Elite and the Nation-state)," in Wakita Haruko and Susan, B. Hanley (eds), *Jendā no nihonshi II (The Japanese History of Gender II)*, Tokyo: Tokyo Daigaku Shuppankai, 2001 [1995], pp.205-206.

³⁰ Nishikawa Yukiko says that the modern Japanese family had a dual sense of affiliation of the *ie* and the *katei*, and contributed very effectively to the development of the nation-state. See Nishikawa Yukiko, "The Modern Family and Changing Forms of Dwelling in Japan: Male-Centered Houses, Female-Centered Houses, and Gender-Neutral Room," Virginia Parker (trans), Wakita Haruko et al. (eds), *Gender and Japanese History: The Self and Expression/ Work and Life*, Vol. 2, Ōsaka: Ōsaka University Press, pp. 478-480.

³¹ Itō Midori, "Hani Motoko and the Spread of Time Discipline into the Household," *Japan Review*, 2002, No. 14, pp. 136-138.

³² Janet Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, Princeton, N.J.: Princeton University Press, 1979, p. 254.

the couple was.³³ From the late Meiji and the early Taishō periods, many similar tragic incidents occurred in Japanese society.³⁴ As a result, the *Yomiuri Shinbun* (*Yomiuri Newspaper*) started 'Minoue sōdan (Consultation by a knowledgeable Person)' in the newspaper in 1914.³⁵ In contrast to *katei shōsetsu*, the characters in *Grass on the Wayside* are neither heroic nor dramatic. They are far from the happy models of modern family. Kenzō and his wife Osumi are an uncommunicative couple. Kenzō is reticent about himself and Osumi does not dare to ask him. Both of them are unsatisfied with such indifference and often criticises each other in their minds.

Due to the separation of work place and the home, the family was identified more directly with its location, and the value of home was enlarged.³⁶ The separation offered a new identity of housewife to married women. Thus, the housewife is regarded as one of the characteristics of modernity, since the married woman was not categorised in this way in pre-modern agricultural society. A British sociologist, Ann Oakley, defines the housewife as the mistress of a family or the wife of a householder', who is responsible for most of the household duties or for supervising a domestic servant who carries out these duties.³⁷ As a unique point, in Japan, the housewife had a long tradition of managing the money for her family.³⁸ That is, all of the husband's salary was usually given to the wife, and

³³ See Kaneko Akio, "Hōmu dorama no harukanaru kokyō: Katei shōsetsu to iu jiken (The Distant Origin of Soap Opera: A Novel on the Home as an Affair)," in Kanai Keiko et al., *Bungaku ga motto omoshiroku naru (Literature Has Become More Exciting)*, Tokyo: Diamondosha, 1998, p. 195.

³⁴ See Reiko Abe Auestad, *Rereading Sōseki: Three Early Twentieth-Century Japanese Novels*, Wiesbaden: Harrassowitz, 1998, p. 27.

³⁵ See "Atarashii on'na no 'minoue sōdan' jijō ('Consultation by a Knowledgeable Person' of a Newly Born Woman)," *Nichiroku nijusseiki: 1914 (Daily Documents in the Twentieth Century: 1914)*, Tokyo: Kōdansha, 1998, pp. 27-29.

³⁶ Anthony Giddens says, "The 'home' [...] became a place where individuals could expect emotional support, as contrasted with the instrumental character of the work setting." See *Transformation of Intimacy: sexuality, love and eroticism in modern societies*, Stanford, California: Stanford University Press, 1992, p. 26.

³⁷ Ann Oakley, *Housewife*, London: Allen Lane, 1974, p. 1.

³⁸ Tamai Takayuki notes that this system is still active at a white-collar family. See Tamai Takayuki, "Sōseki to 'ie' (Sōseki and 'the Family')," *Sōseki Kenkyū*, No. 9, 1997, p. 59.

the wife decided on the use of the money.³⁹

In *Grass on the Wayside*, Osumi is in charge of finances in the home. Osumi is dependent on her husband's income, but also has power at home in a sense. In other word, the husband has economic power outside; however, the wife controls the husband with his money at home. Hence Osumi has pride in being a housewife and the mistress, and complains about Kenzō treating her like a maid. Kenzō usually keeps his money in the wallet, which he bought in a very fashionable street in London as souvenir abroad. However, his wallet always has little money. His empty wallet symbolises that the knowledge he got through his study in England is not practical to produce money. Every time he needs he must asks Osumi to put some money in it. Such a system may have helped to create the complex atmosphere between the couple. On the point of managing money, Osumi has a role to be Kenzō's protector. However, he cannot express his gratitude directly.

The money episode echoes the memory of Sōseki's mother in *Inside My Glass Doors*. Sōseki tells a sweet memory about his dead mother. For Sōseki, the memory of his mother, Natsume Chie, is profoundly precious and poignant. He wrote, "Unlike most youngest sons I was in no way pampered by my parents. There were various reasons for this: I was not of an obedient nature and had been kept apart from my parents for a long time. Above all, I have never forgotten how severely my father treated me" (*IMGD*, 85). Sōseki told that his mother Chie cuddled him most frequently among his family. Chie was the model for the old servant, Kiyō in *Botchan (The Young Master, 1906)*, who showed Botchan her deepest affection. For Sōseki, even after growing up, Chie was very special. He confessed, "This name Chie is among the words which arouse the greatest nostalgia in me. It even seems to me that it belongs to her alone and to no other woman" (*IMGD*, 108). In his memory, Chie always gave young Sōseki whatever

³⁹ Regarding monetary concern, Komori points out the tradition of a samurai institution in the male characters of Sōseki's early works, although Sōseki's family were not members of samurai class, but *nanushi*, a kind of village headman. That is, the masculine despises the consideration of money as a highly feminine behaviour or a merchant's attitude. See Komori, *Sōseki o yominaosu*, p.181.

he wanted, such as full support and satisfaction. For instance, one day in his childhood, Sōseki had a nightmare, in which he spent a large sum of money, belonging to others. He had no hope of being able to refund it, and started to cry in his dream. Sōseki explains, "As soon as she heard me, my mother ran up to the first floor. She looked at me while I told her what I was suffering and asked her to help me. 'Don't worry,' she said with a smile. 'Mother will give you as much money as you need.' I was very happy. Reassured, I went to sleep again" (*IMGD*, 113-114).

Sōseki had difficulties himself with money throughout his lifetime. Coincidentally, Sōseki's real name, 'kin' of Kinnosuke, meant gold or money, as if he was given a destiny to be involved in trouble with money from his birth. From his first novel *I Am A Cat* (1905-06) to the last *Light and Darkness* (1916), Sōseki's works examined the link between money and power in modern society. In his essay 'Money' in *Eijitsu shōhin* (*Spring Miscellany*, 1909), Sōseki wrote as follows about money power: "This circle [money] [...] can just as easily take the form of honesty or of its opposite. It can lead to Paradise and can just as easily lead to Hell. It is far too flexible, and civilization is not yet sufficiently advanced which is a great pity. Well then – when Humanity has made a little more progress, I am sure they'll reduce the amount in circulation" (*SM*, 100). Among Sōseki's novels, *Grass on the Wayside* most frequently examines how money can destroy a human relationship.⁴⁰ A human drama is definitely a drama over money.

In 1914, just one year before *Grass on the Wayside* was published, Sōseki gave a speech under the title 'Watakushi no kojishugi (My Individualism)' at Gakushuin, a famous school for noble boys. In his speech, Sōseki explained the effect financial power on the human being: "The most frightening thing money can do is buy men's minds. This means throwing it down, as bait and buying out a man's moral sense, making it tool to corrupt his soul" (*MI*, 305). Sōseki was very aware of enormous money-power in capitalised society. For him, no one was absolutely sincere, and insincere. Money can change the human to be good

⁴⁰ See Komori, *Sōseki o yominaosu*, pp. 173-174.

or bad. His awareness echoes Sensei's words in *Kokoro*, who warns the young university student that money can suddenly make a gentleman evil.

2. Scholarship and Domesticity, Men and Women

Grass on the Wayside illustrates gender difference between Kenzō and Osumi from various perspectives. Osumi is not an educated woman like Mineko in *Sanshirō*. She has only graduated from primary school. On the other hand, Kenzō is a member of the intelligentsia, who studied in England. However, Osumi is not ashamed of her uneducated background. While Mineko is hurt because of her intelligence in Hongō academy (see Chapter 3), Osumi is not overwhelmed by intelligence, although she sometimes calls herself a fool or a stupid woman in front of her husband. Kenzō is regarded as an eccentric among his relatives. In response, he says that they have no education. For Osumi, Kenzō's words just show his bad temper or his vanity. From Kenzō's judgment, Osumi is not a good wife. She is hysteric and often has naps. She is not a good time-manager. Although the idea of 'a good wife and wise mother' was eagerly advertised in female magazines after the 1890s, Osumi grew up in a relatively rich family, roaming about the house with comparative freedom. Osumi thinks: "No one is going to force me to respect this man simply because he is my husband. If he wants my respect, he has to show me that he deserves it. His being my husband says nothing about him as a man" (*GW*, 114). Regarding the characters in Sōseki's works, there is a view of the contrast between *osoreru otoko* (the fearful man) and *osorenai onna* (the fearless woman).⁴¹ Osumi is a representative of fearless women. Kenzō is, on the contrary, afraid of Osumi, who is often beyond his comprehension.

Among Sōseki's female characters, Osumi is a distinctive woman. She is demanding and energetic. Her character is also different from that of Michiyo in *Sorekara* (*And Then*, 1909). Both of them suffer from illness; Michiyo has a heart disease, and Osumi has a frequent tendency to hysteria. In contrast to Michiyo

⁴¹ For this motif, see Sasaki Hideaki, *Natsume Sōseki to josei: Ai saseru riyū* (*Natsume Sōseki and Women: The Reason to Make Him Love*), Tokyo: Shintensha, 1998[1990], pp. 44-53.

who is unlikely to have a long life, Osumi is lively despite her hysteria and her pregnancy. She is about to give her birth to her third daughter. Before bearing a baby, Osumi repeats a claim that the baby was killing her this time, and threatened her husband. In the end, she does survive with the new child. In Kenzō's eyes, she looks very impudent. Kenzō cynically says, "You were going to die this time, remember?" and Osumi calmly replies, "If you want me to, I'll die any time you say" (GW, 134).

For his foster father, Shimada, Kenzō is just a means of producing money. Not only Shimada, but also Kenzō's sister also regards her adopted child as a means of earning money: "It would be a help if he earned a little more money" (GW, 109). Kenzō feels sorry for him, because he only receives a halfway decent education, due to no understanding of the necessity of education. Likewise, Shimada never respected education and tried to make Kenzō get a job as an office boy. Kenzō on the other hand was ambitious enough in his childhood, and studied hard to become a scholar. He had a typical Meiji education, which emphasised admonitions against wasting time (see Chapter 3). Thinking of his past school days, Kenzō talks as if he had spent all of his youth in prison. He of course understands that without those years of imprisonment he would not be who he is. Kenzō had studied with the slogan of 'Time is money' in the past, and now he sells his own time for money. In other words, Kenzō must exchange his *gakumon* (scholarship) for money now. Most of his relatives regard Kenzō as an affluent person. Kenzō however hesitates to use his intelligence for money.

Sōseki's male protagonists often talk about *gakumon* (scholarship) not *benkyō* (study). While both *gakumon* and *benkyō* are often translated into 'study' in English, Takeuchi describes that there was slight difference between them in the Meiji period. That is, *gakumon* was a traditional word for 'scholarship' including self-discipline; conversely, *benkyō* was rather trendy, meaning 'study' with a strong desire to become wealthy and honoured.⁴² Sōseki's characters completed *gakumon* not *benkyō* in their youth. 'K' in *Kokoro* and Ichirō in *Kōjin*

⁴² Takeuchi, *Risshin shusse shugi: Kindai nihon no roman to yokubō*, p. 39.

(*The Wayfarer*, 1912-13) are representatives who are eager to achieve *gakumon*. No matter how their study consequently produced money, the purpose of *gakumon* is not riches. On the other hand, Sōseki's female characters often use the term *benkyō*. For instance, Shizu in *Kokoro* often asks her husband Sensei why he studied so hard. She does not understand Sensei reads books with no object in view. In this scene, Shizu uses the term *benkyō* instead *gakumon*. For her, the purpose of study is to make a better life, through productivity, and there is no difference between *gakumon* and *benkyō*. Shizu is not an exception; Osumi in the *Grass on the Wayside* also expects realistic benefits from Kenzō's study. Kenzō and Osumi are not as wealthy as the others think. On this point, a scholar is not a respectable occupation for Osumi.

Moreover, for female characters, a reliable husband is a man who can use his study – *benkyō* – practically in the social circumstance. Mineko's marriage in *Sanshirō* was a criticism of scholarship to some extent (see Chapter 4). In *Grass on the Wayside*, Osumi respects a bureaucrat like her father and brother; on the other hand, Kenzō despises the officials, because they use their studies – *gakumon* – for inappropriate purposes. On the other hand, Kenzō always uses his time for scholarship. He has no time to be a good husband and father at home. In Sōseki's works, a scholar is depicted as a person against the idea of the home—Nonomiya in *Sanshirō* and Ichirō in *The Wayfarer* are good examples.⁴³ Kenzō and Osumi are a parallel of Ichirō and Nao in *The Wayfarer*.⁴⁴ Like Kenzō, Ichirō is a university professor, and more scholarly than Kenzō. Nakayama Kazuko explains that Ichirō's bookishness gave limitless pressure and inferiority complex to his wife, Nao, an uneducated woman.⁴⁵ If Nonomiya in *Sanshirō* got married, he

⁴³ Sōseki himself said to Kyōko that a scholar was too busy to care about his wife, when they got married. Refer to Etō Jun, *Sōseki to sono jidai (Sōseki and His Times)*, Vol. 1, Tokyo: Shinchōsha, 1971, p. 320.

⁴⁴ Regarding the theme of *The Wayfarer*, Mizumura Minae states that Sōseki rather focused on the anxiety of Ichirō who was eager to seize the love of his wife, caused by the arranged marriage. See Mizumura Minae, "Miai ka ren'ai ka: Natsume Sōseki no *Kōjin ron* (Arrange Marriage or Love Marriage: On *The Wayfarer* of Natsume Sōseki)," *Hihyō Kūkan (The Place of Criticism)*, No.1, 1991, pp. 212-217, and No. 2, 1992, pp. 186-194.

⁴⁵ Nakayama Kazuko, "*Kōjin ron: Kazoku no kaitai kara fujō suru mono (On The Wayfarer: Things Coming up from the Destruction of the Family)*," *Sōseki Kenkyū*, No. 9, 1997, p.130.

would become a husband like Ichirō or Kenzō. All of them have great abilities as scholars, but no skill in domesticities.

In *Grass on the Wayside*, Shimada, Kenzō's foster father, requires money from Kenzō for looking after him for nine years in his childhood. Not only Shimada, but also Kenzō's sister and father in law ask him for financial support. Consequently, Kenzō has to work even harder. Osumi does not understand why he gives his money to Shimada. Shimada is not a member of Kenzō's family. Osumi's dissatisfaction is that Kenzō does not keep Shimada away from the house. For Osumi, the home is a private place only for the family. Shimada is an interloper in her family and Kenzō must reject him firmly. Osumi expects Kenzō to be a good husband. In her definition, a good husband is family-centred and fully shows his affection to his wife and children. Osumi says to Kenzō, "I don't care what kind of a man I'm married to, so long as he treats me decently. [...] I wouldn't care. A thief, a swindler, or anything you like. All a wife wants is a considerate husband. Kindness at home is what I want. I can't live on your distinction or rectitude, you know" (*GW*, 125). In contrast to Osumi, Kenzō has a different idea of the home: work is first, and the home is second. Kenzō is a university lecturer, and the home is seen as a substitute place for the preparation of his lectures. That is, the home is not completely separated from his work place. He always spends his time in his study at home. Osumi thinks: "If he was content to spend all his time in the study, then she was not to blame for their estrangement" (*GW*, 15). Osumi concludes their conflict is Kenzō's fault.

Kenzō is a logical person, and Osumi is an emotional person. On this point, Kenzō denotes the characteristic of a typical Meiji person like Daisuke in *And Then*, who believes in the superiority of the brain over the body (see Chapter 4). A Japanese literary critic, Yamazaki Masakazu, analyses the misunderstanding between Kenzō and Osumi as follows: "Kenzō tries to make the home more open to the public, through introducing logic to the home. Yet, the wife refuses the logic, and makes an effort to keep the home as a perfectly private

place."⁴⁶ Kenzō adheres to his own theory, and Osumi does not hesitate to express her feelings directly. In his next novel, *Light and Darkness*, Sōseki depicted the independent female character, Onobu, who can insist on her own idea with her own discourse.⁴⁷ Unlike Onobi, Osumi does not have her own discourse to handle her husband. Instead, hysteria is her strategy. Osumi's hysteria is, so to speak, the bodily objection to the logic of her husband. For Kenzō, her hysteria is sometime judged as mere perverseness against him. Kenzō is afraid of Osumi's hysteria, and changes his attitude. The narrator says, "Fortunately there was always her hysteria to bring harmony back to the couple. Her attacks seemed invariably to come just when the tension between them had reached the maximum point" (*GW*, 127). Her hysteria is so threatening that modifies her husband to tenderness. According to Funakoshi Mikio, in Meiji Japan, hysteria was considered the logical inconsistency between a man and a woman, and the man called the woman hysteric when her behaviour became beyond his comprehension.⁴⁸ In the case of men, the same symptom was called a 'nervous breakdown'.⁴⁹ In Western society as well, hysteria was regarded as "the nosological limbo of all unnamed female maladies" in America of the late nineteenth century.⁵⁰ Thus, hysteria was not a mental disorder, but a discourse to alienate women in a male dominated society.

As Doi Takeo points out the infantile attitude in Kenzō's reaction to Osumi's sickness, her hysteria changes Kenzō to become like an infant.⁵¹ Kenzō shows his deepest sympathy to Osumi in her sickbed, and begs her to look at him and talk to him. As a traditional Meiji husband, he hardly expresses his affection

⁴⁶ Yamazaki Masakazu, *Fukigen no jidai (The Period of Sullenness)*, Tokyo: Kōdansha, 1986, p. 85. Translation mine.

⁴⁷ Karatani, "Sōseki no sakuhin sekai," p. 149.

⁴⁸ Funakoshi Mikio, "Hisuteri (Hysteria)," in Tsubouchi Hideto (ed.), *Heiken to iu manazashi: Kindai Nihon no kansei (Gaze as Prejudice: Sensitivity in Modern Japan)*, Tokyo: Seikyūsha, 2001, pp. 94-95.

⁴⁹ See Ishihara Chiaki, "Shinkei suiijyaku no kigōgaku (Semiology of Nervous Breakdown)," *Sōseki Kenkyū*, No. 3, 1994, p. 167.

⁵⁰ See Barbara Sicherman, "The Uses of a Diagnosis: Doctors, Patients, and Neurasthenia," *Journal of the History of Medicine*, January 1977, p. 41.

⁵¹ Doi Takeo, *Sōseki no shinteki sekai (The Psychological World of Natsume Sōseki)*, Tokyo: Shibundō, 1969, William J. Tyler (trans), Cambridge, Mass: Harvard University Press, 1976, pp. 136-137.

with his words. Osumi, who wants him to show his interest in her, is content with his gentleness for a moment. The disagreement between Kenzō and Osumi is caused by the situation of not being given anything they expect from others. Doi analyses, "Just as Kenzō wants Osumi to be the mother of his dreams, she wants Kenzō to be a man like her father."⁵² Their frustration is temporally resolved by disease.

As long as Kenzō gives money to his foster father, Shimada, the disagreement between Osumi and Kenzō is far from harmonious. Kenzō gives Shimada money as a gift, not as payment. The sociologist, Wakabayashi Mikio, explains that the 'gift' (or reciprocity) is a social activity to create human relationships such as presenter and receiver, which is related to companionship and benevolence.⁵³ Hence the receiver usually shows his/her gratitude by reciprocating with a different 'gift' to the presenter. Probably, Kenzō subconsciously expects Shimada to show his affection as his foster father in return. That is why Kenzō does not keep Shimada away from his house. For Shimada, however, Kenzō is simply a source of revenue. Shimada demands payment, for the years he looked after Kenzō.

Kenzō yearns for a traditional Japanese family. His genetic family was an old distinguished family, but collapsed after the Meiji Restoration: "When their father died, he [Chōtarō, Kenzō's elder brother] immediately sold the family property and with the proceeds paid off his old debts. He then moved into a small house. The contents of the old house that he couldn't get in there, he sold also" (*GW*, 56).⁵⁴ His longing for the old unity is related to the establishment of the nuclear family. In Japan, the second or third sons, with no right to succeed the *honke* (original home), usually established a nuclear family separately. Kenzō is not the first son. According to Yamazaki, the nuclear family produced by industrialisation and urbanisation was not appreciated by the husband, since it

⁵² Doi, *The Psychological World of Natsume Sōseki*, p. 137.

⁵³ Wakabayashi Mikio, *Sōseki no Riaru: Sokuryō to shite no bungaku (The Reality of Sōseki: A Quantitative Study of Literature)*, Tokyo: Kinokuniya Shoten, 2002, p. 132.

⁵⁴ In *Inside My Glass Doors*, there is a story about the quarter near his old house, Kikui-chō, which was coined from Sōseki's family cart of arms (*IMGD* 66).

meant severance from his place and blood relatives.⁵⁵ They were separated from the old unity, and lived lonely lives in the city. Kenzō gives his money to Shimada, as well as to his sister and father in law, because he feels nostalgia for the old unity. In other words, Kenzō tries to keep his old values in new family system. As the smallest unit, the *ie* system was a parallel to the nation-state; a father was an absolute authority, as the emperor was for Meiji Japan.⁵⁶ Even in the nuclear family of the 1910s, such authority was transferred to the husband. Kenzō is an ambivalent person; he criticises Osumi for her lack of enlightenment, but also expects her to be an unlearned and obedient wife.

Daisuke in *And Then* interprets: "Modern society was nothing more than an aggregate of isolated individuals. The earth stretched boundlessly, but the instant houses were built upon it, it became fragmented. The people inside the houses became fragmented, too. Civilization took the collective *we* and transformed it into isolated individuals" (AT, 101-102). Daisuke's idea is common to many characters in Sōseki's works. The protagonists question the status of modernising Japan, and feel that they are alone. Furthermore, the urbanisation of the 1910s accelerated such isolation. Komori Yōichi explains the loneliness between the urbanised couple, examining Sōsuke and Oyone in *Mon (The Gate)*.⁵⁷ Sōsuke is a salary man, working for a public office. Hence, he can share his time with his wife Oyone only at night and on the weekend. The situation is the same for Osumi and Kenzō. However, they are happier than Sōsuke and Oyone, because they have children.

3. The Value of Children in Modernity

Despite the ideology of the nuclear family, the separation of work from home paradoxically took time away from the couple to communicate with one another.

⁵⁵ Yamazaki, *Fukigen no jidai*, p. 89.

⁵⁶ See also Sharon H. Nolte and Sally Ann Hastings, "The Meiji State's Policy towards Women, 1890-1910," *Recreating Japanese Women, 1600-1945*, in Gail Bernstein (ed.), Berkeley: University of California Press, 1991, p. 171.

⁵⁷ Komori Yōichi, "Sōseki no josei zō (Sōseki's Depiction of Women)," in Karatani Kōjin et al., *Sōseki o yomu (Reading Sōseki)*, Tokyo: Iwanami Shoten, 1994[1995], pp. 142-143.

It is convincing that Osumi blames Kenzō for spending time in the study. Kenzō does not look after his family even at night. He lacks an awareness of his family. Family awareness was supposed to be the new value of nuclear family. Consequently, Osumi shows more interest in her children, than in her husband. As Edward Shorter states, good mothering was also an invention of modernisation, and mothers placed the welfare of their small children above all else.⁵⁸ The evolution of the mother-child relationship can be regarded as one of the features of the new family. In particular, as Japanese psychologists Doi Takeo and Okonogi Keigo emphasise, the relationship between the mother and child in Japanese society is very close, compared to the Western case.⁵⁹ Moreover, Japanese society is also *giji doseiai shakai* (quasi homosexual society) based on the strong relationship among men at the working place.⁶⁰ The husband's lack of concern for his family strengthens the attachment between mother and children.⁶¹ It is not difficult to show further examples from Sōseki's works, such as *The Wayfarer*.

In his real life, Sōseki seemed to be a good father. He loved his children, and played with them. However, all of his children feared him. Yoko McClain, Sōseki's granddaughter, points out the tragedy and loneliness in the discrepancy between his actions and reactions of his children.⁶² Kenzō does not look after his children. As a father, he is too indifferent. He is very disappointed to know the third child is a girl again. He is now the father of three daughters. Kenzō does not think that they are decent-looking children. Unlike a proper father, he murmurs: "One ugly child after another, and to what end?" (GW, 132) Kenzō

⁵⁸ Edward Shorter, *The Making of the Modern Family*, New York: Basic Books, 1977[1975], p. 168.

⁵⁹ See Doi, *Amae no kōzō (Anatomy of Dependency)*, Tokyo: Kobundō, 1971, John Bester (trans), Tokyo, New York: Kōdansha International, 1973, and Okonogi Keigo, "The Ajase Complex of the Japanese (1)," In *Japan Echo*, Vol. 5, No. 4, 1978, pp. 91-92.

⁶⁰ See Okonogi Keigo, *Katei no nai kazoku no jidai (The Period of the Family without the Home)*, Tokyo: Chikuma Shobō, 1998[1992], p. 157. In *Sanshirō*, *giji doseiai shakai* was clearly shown among people such as Hirota and Nonomiya in Hongō academic circle (see Chapter 4).

⁶¹ Lee Yeounsuk explains that the strong relationship between mother and children was also used to support the Emperor system in the Meiji era, through the replacing accomplishment of the national order into the filial piety towards the mother. See Lee Yeounsuk, *Kokugo to iu shisō: kindai nihon no gengo ninshiki (The Idea of National Language: Language Recognition in Modern Japan)*, Tokyo: Iwanami Shoten, 1999, pp. 124-125.

⁶² Yoko McClain, "Sōseki: A Tragic Father," *Monumenta Nipponica*, Vol. 33, No. 4, 1978, p. 463.

judges the children from an economic viewpoint, although he despises money. In the Meiji period, girls were not welcomed by their parents. Under the *ie* family system, the daughter was not able to inherit the fortune of her family. If she was an unattractive woman, it seemed to be impossible to marry into a family of rank. Besides, the parents had to spend a great deal of money on the wedding of a daughter. In *Light and Darkness*, Tsuda's uncle, Fujii did not have enough money to make all the preparations and borrowed a considerable amount when his oldest daughter marries. He had to arrange the marriage of his second daughter just after clearing the debt of the first. In this way, the marriage of a daughter added a painful burden to a family's manner of living. Fujii may be the future figure of Kenzō.

Kenzō is contradictory. He has a bad experience, having been judged for his financial value by his parents when he was little. Ironically, Kenzō's nostalgia for the old unity is not because he used to belong to it, but because he never did. Kenzō was adopted, mistreated and ignored by his family. After his birth, Kenzō's natural parents immediately placed him with a foster family, Shimada, because they had already many sons. Kenzō was just a nuisance for the family. Years later, he was again returned to his own home, when the Shimadas were divorced. Kenzō clearly remembers that neither father loved him. In his memory, "Kenzō had no home, rather in the sea or in the hills. [...] To his father and to Shimada both, he was not a person. To the former he was no more than an unwanted piece of furniture; to the latter, he was some kind of investment that might prove profitable at a later date" (GW, 149). That is, for his biological father, Kenzō was just an awful consumer of his fortune, and for Shimada, Kenzō was a potential fortune maker in his future. If Kenzō were born in agricultural society, even though his father had many children, he would be regarded as a valuable source of labour. In agricultural society, a wife contributed to the family business, and a child used to be thought as important manpower. In modern society, industrial-capitalism contributed to the lowered value of children. Money alienates the intimate communication among relatives. Kenzō, for instance, longs

for warm and genuine communication between blood relatives, not counting the monetary value.

4. Enlightenment in Daily Life

In Sōseki's works, sex is a kind of taboo, and never depicted. Most couples he writes about are childless; they miscarried or the baby was dead at birth (see Chapter 5). Thus, the delivery scene of the baby in *Grass on the Wayside* is unique and would have been rather shocking for Sōseki's readers.⁶³ In the early morning, Osumi suddenly screamed, and the baby comes out before the midwife arrives. Kenzō gets in a panic. It is still dark, and Kenzō can hardly see anything. Confused Kenzō accidentally touches an object: "It was firm, yet yielding. And it had no recognizable shape. With some revulsion he stroked the shapeless lump. It neither moved nor made a sound" (GW, 131). This delivery scene is bizarre, because the baby does not cry, even though Kenzō touches her. Before long, the midwife comes, and the baby starts crying vigorously, and the room returns to normal. Perhaps, Kenzō and Osumi did not wait long for the midwife. However, Kenzō feels it was very long, almost eternal.

The novel does not explain what the silent creature Kenzō had touched in the dark was. The object does not have a body shape. What Kenzō touched in the darkness was something opposed to logic or beyond his comprehension. This scene can be related to the Zen dialogue that Sōseki had given before. In 1894, Sōseki was interested in Zen Buddhism and visited the Enkakuji Buddhist temple in Kamakura to study Zen meditation. The Zen practice in *The Gate* was based on his own experience. At Enkakuji, Sōseki was given the question of what he had been before his parents were born. In *The Gate*, Sōsuke is asked to consider the same question but finds out no answer. He wonders: "It might be quicker and more effective to borrow a book on the Way and read up on it." On the other hand, the monk Gidō rejects his opinion: "It's very bad to read books. The plain

⁶³ See Egusa Mitsuko, "Michikusa no ninshin, shussan o megutte (Pregnancy and Delivery in *Grass on the Wayside*)," *Sōseki Kenkyū*, No. 3, 1994, pp. 106-107.

truth is that there is probably no greater obstacle to enlightenment than reading” (TG, 189). In *The Wayfarer*, the bonze Kyōgen appears, who studied and practiced Zen for several years. Kyōgen is intelligent and sagacious enough, however, his teacher Isan denounces him: “There would be no hope as long as he took pride in flaunting his learning,” and “come back in the form of existence prior to the time of his own parents” (WAY, 316). Both novels suggest that the intelligence can be an obstacle in order to have the spiritual truth. The Zen practice asks the intelligentsias to abandon their knowledge and face nature with innocence.

In *Grass on the Wayside*, there is no Zen practice. Instead, Kenzō is given the weird object he touches in the dark. He is asked to consider what this object is. It is similar to the Zen question of what he had been before his parents were born. The object is unspecialised, primitive and chaotic: something like floating between the life and the death.⁶⁴ Kenzō does not reach enlightenment, and comes back to ordinary life soon. He always feels lost, not knowing where to go. He knows that “it was too late for a man as ignorant of the ways of the world as he to start trying to make money. On the other hand, he was beset by too many worries to do well what he wanted to do. And whenever he asked himself what was the main cause of these worries, the answer always seemed to be money” (GW, 92). In a sense, Kenzō is idealistic, somehow expecting for “something substantial in its own right, something that made money irrelevant” (GW, 92). In the novel, something Kenzō truly desires is not explained. Moreover, the narrator often talks of Kenzō in term such as ‘a man as ignorant.’

Grass on the Wayside is an autobiographical novel, and it seems that Sōseki considered himself as ‘a man as ignorant’ thinking of his past behaviour. At that time, Sōseki wrote the letter to a Zen priest, “I finally noticed the importance of ascetic practice when I reached fifty years old. I am a man as

⁶⁴ Karatani explains that the object Kenzō touched is his fear or anxiety about his existence. See Karatani, *Sōseki ron shūsei*, pp. 52-53.

ignorant."⁶⁵ 'Something substantial in its own right, something that made money irrelevant' is related to the spirit of Zen. It is well known that Sōseki often talked about the idea of '*sokuten kyoshi* (acceptance of the heavenly will, abandonment of the self)' to his friends and students just a few months before his death.⁶⁶ He tried to find his answer for his life in the Eastern philosophy. He was nearly fifty years old, and in the Confucian 'fifty' means the age to know the will of Heaven.⁶⁷ The term '*sokuten kyoshi*' is suggested by the Confucian tradition.

In his last years, Sōseki often created Chinese poems and drew Chinese landscape pictures as a hobby. According to his wife Kyōko, Sōseki was fundamentally a person of Chinese taste.⁶⁸ Haga Tōru argues that Sōseki reconfirmed his identity as a Japanese in Asia through the poems and painting.⁶⁹ However, this is simply different from a return to the East. It is not a denial of westernisation either. Sōseki seemed to try to amalgamate the East and the West in his thought. For Sōseki, overcoming modernity was only possible through intelligence. His intelligence essentially meant a production of Western education. He did not deny Western wisdom. The Zen practise fully required concentration on thought but not consciously seeking enlightenment. It was necessary to abandon desires to reach the enlightenment. For that end, it was important to recognise himself as 'a man as ignorant'.

At the end of the novel, Kenzō says to Osumi: "Hardly anything in this life is settled. Things that happen once will go on happening. But they come back in different guises, and that's what fools us" (GW, 169). Here he appears to be talking about every trouble in human society. Looking after her baby, Osumi reacts: "Nice baby, nice baby, we don't know what daddy is talking about, do we

⁶⁵ Sōseki's letter addressed to a Zen priest Tomisawa Keidō on 15 November 1916. Translation mine.

⁶⁶ See Kume Masao, "Seikatsu to geijutsu to (Life and Arts)," *Bunshō Kurabu*, December 1916. Referred to Ishii Kazuo, "Sōseki denki jiten (Sōseki' Autobiographical Dictionary)," in Miyoshi Yukio (ed.), *Natsume Sōseki jiten (The Dictionary of Natsume Sōseki)*, Tokyo: Gakutōsha, 1990, pp. 397-398.

⁶⁷ See *The Analects of Confucius*, p. 6.

⁶⁸ See Natsume Kyōko, "Mankan ryōkō (Travels in Manchuria and Korea)," *Natsume Sōseki no omoide (Memories of Natsume Sōseki)*, Tokyo: Kaizōsha, 1928, pp. 252-255.

⁶⁹ Haga Tōru, "Sōseki no tōyō (The East in Sōseki)," in Karatani Kōjin et al. *Sōseki o yomu (Reading Sōseki)*, Tokyo: Iwanami Shoten, 1994[1995], pp. 219-220.

(GW, 169)?" Kenzō's conclusion sounds pessimistic; however, a newly born baby symbolises hope for the future. His recognition of society can be applied to the process of modernisation in Japan. There is no way of achieving good modernity; it is 'unsettled'. However, a new hope may be produced from the chaos by concentrating on thoughts.

Part II: *South of the Border, West of the Sun* (1992)

Kokkyō no minami, Taiyō no nishi (*South of the Border, West of the Sun*, 1992) is Murakami's second realist novel, following *Nor.wei no mori* (*Norwegian Wood*, 1987). Unlike *Hitsuji o meguru bōken* (*A Wild Sheep Chase*, 1982) and *Dansu, Dansu, Dansu* (*Dance, Dance, Dance*, 1988), fantastic characters, like the Sheep Man do not appear, nor do inexplicable events such as passing through a wall occur in this novel. Only Shimamoto, a long-lost female friend of the protagonist, Hajime, is depicted as mysterious.

This novel originally comprised the introductory chapters of *Nejimaki-dori kuronikuru* (*The Wind-up Bird Chronicle*, 1992-95).¹ In the first draft of *The Wind-up Bird Chronicle*, Murakami intended to write about the love affair of the protagonist, which leads to his wife committing adultery against him. The plot of *South of the Border, West of the Sun* is a common one for Japanese *taishū-shōsetsu* (mass novels), or soap operas and movies.² Therefore, some of Murakami's readers appeared to be disappointed with this novel. Compared with the following work *The Wind-up Bird Chronicle* it has a weak reputation.³ As one reader put it: "*South of the Border, West of the Sun* is different from what we have come to expect of Murakami: less surreal and complex, more introspective, less comic, and closer to our lives, perhaps. Some, bothered by the thinness of the plot, will undoubtedly claim that this is not vintage Murakami."⁴

¹ Murakami Haruki, "Meikingu obu *Nejimaki-dori kuronikuru* (Making of *The Wind-up Bird Chronicle*)," *Shinchō*, Vol. 92, No. 11, Nov. 1995, p. 273.

² Lazza and Vivekian call this novel Japanese 'Casablanca' in their book reviews. See Lazza, "Dysfunctional childhood, confused life - Japanese style" 30 April 2001, and Vivekian, "Simple surreal" 1 February, 2003, URL http://www.amazon.com/exec/obidos/tg/detail/-/0679767398/ref=cm_cr_dp_2_1/103-7970445-4954254?v=glance&s=books&vi=customer-reviews accessed on 15 July 2003.

³ See Mukai Toshi, "Shudai ni shūshite monogatari o ushinau: Murakami Haruki cho, *Kokkyō no minami, Taiyō no nishi* (Adherence to the Theme, Loss of the Story: Murakami Haruki, *South of the Border, West of the Sun*)," *Bungakukai*, January, 1993, pp. 300-303, and Yasuhara Akira, "Hakkiri itte kore wa yasuppoi hārekuin roman desu zo (To Be Honest, This Is a Cheap Harlequin Romance)," *Esquire*, Vol. 7, No. 1, January 1993, p. 148, and also Fukumoto Osamu, "Fūin sarete ita saiyaku no kioku: *Kokkyō no minami, Taiyō no nishi* o yomu (Sealed Memory of Disaster: Reading *South of the Border, West of the Sun*)," in Katō Norihiro et al., *Murakami Haruki*, Tokyo: Shōgakukan, 1997, p. 233.

⁴ Erik R. Lofgren, "Book Review," *World Literary Today*, Summer, 1999, URL <http://www.complete-review.com/reviews/murakami/southotb.htm#ours> accessed on 6 July 2003.

Among Murakami's works, *South of the Border, West of the Sun* can be regarded as the first novel to focus on the married life of a middle-aged couple. As Kuroko Kazuo argues, Murakami's main characters in his early works lacked social commitment and awareness.⁵ This novel also illustrates changes in the structure of the Japanese family, in which took place during the 1980s. In Japan during the late of 1970s, a new post-war family was created by the baby boom generation, who had different social values from their parents. It was called by an English name 'new family,' and its model was the American 'happy family' of the 1950s.



'Happy Family' in the 1950s

Source: *Housekeeping Monthly*, 13 May 1955

Copied from <http://www.j-walk.com/other/goodwife/>

The 'new family' was highly Westernised and was called WASP as well – an acronym for White-collar, Americanised life style, Suburban and Private, also a pun on the American acronym for White Anglo Saxon Protestants, who constitute the dominant social group in America.⁶ The 'new family' was centred on a young couple that were imagined to be good friends. However, in the 1980s, various

⁵ Kuroko Kazuo, *Murakami Haruki: Za rosuto wārudo (Murakami Haruki: The Lost World)*, Tokyo: Daisan Shokan, 1993, p. 48, 64-65.

⁶ See Gekkan *Akurosu* henshū-shitu (Editors of *Monthly Across*) (ed.), *WASP: 90-nendai no kīvādo (WASP: The key-word of the 1990s)*, Tokyo: Paruko Shuppan, 1989.

problems among the family members gradually emerged in Japan.⁷ The story of *South of the Border, West of the Sun* revolves around a husband, Hajime's love affair, and a minor episode of his wife, Yukiko's resistance. Yukiko's frustration clearly suggests that the 'new family' of the post-war generation had similar characteristics to the traditional Japanese family.

As a love story, continuity exists between Hajime, the protagonist of *South of the Border, West of the Sun*, and Watanabe, the narrator of *Norwegian Wood*. Each person is thirty-seven years old, a successful businessman, and cannot forget an old girlfriend. Each love story is attached to a piece of music, which gives the title to the novels: respectively, 'Norwegian Wood' by the Beatles, and 'South of the Border' by the Nat King Cole. In *Norwegian Wood*, Watanabe recollects his past memories with his dead girlfriend, Naoko. If Naoko had not committed suicide, she might have appeared again in front of him about twenty years later, in the same way that Hajime meets Shimamoto again a quarter of a century later. *South of the Border, West of the Sun* is, so to speak, another version of Watanabe's lost love.

South of the Border, West of the Sun is also a Japanese success story in the 1980s. Hajime, who used to be an ordinary salary man, gets married to a daughter of the president of a construction company, and starts a jazz bar. His business is successful and produces enough of a fortune to enable Hajime to purchase a condominium, a summerhouse, and two cars. He also becomes a father of two daughters. Nevertheless, Hajime notices that something is missing in his happy married life. For the protagonists in Sōseki's works, monetary troubles often damage human relationships. On the other hand, the main characters in Murakami's novels are not bothered by a shortage of money. However, being richness does not always guarantee their happiness.

⁷ See Ochiai Emiko, *21-seiki kazoku e (The Japanese Family System in Transition)*, Tokyo: Yūhikaku, 1999, pp.159-161, and Ueno Chizuko, *Kindai kazoku no seiritsu to shūen (The Establishment and Termination of the Modern Family)*, Tokyo: Iwanami Shoten, 2003[1994], pp. 236-237.

Katsuhara Haruki argues that *South of the Border, West of the Sun* illustrates the termination of the modern period: the point at which Japanese society finally achieved the emptiness that is the destination of modernisation.⁸ Even if the modern period ends, modernity never terminates. As Kenzō in Sōseki's *Grass on the Wayside* explains, nothing in the real world is settled. At the end of the story, Hajime's old love, Shimamoto, vanishes without leaving a message, as if she was the ghost of Naoko in *Norwegian Wood*. He has neither vision nor confidence about his future. Nevertheless, he must go on living his life. The story is unresolved.

1. Performance of Happy New Family

In Japanese society of the 1910s, the basic model of the post-war family was already established among middle-class families in the city. It was a nuclear family, comprised a husband who was usually a white-collar worker, a full-time housewife and a few unmarried children. In the census of 1920, the percentage of nuclear families in Japan was more than half (54%). The Japanese family system hardly changed over the five decades between the pre-war and post-war periods, the nuclear family only increasing by 10% by 1975.⁹ Therefore, the year 1975 is a turning point for families and dwellings in Japanese society. At that time the 'new family' was produced, and a condominiums with a few bedrooms and a living room became common, for the nuclear family.¹⁰ The leadership of the 'new family' was taken by the baby boom generation, who were also the first generation of to experience American democratic education, and participated in the student movements of 1969.¹¹ Hence they were normally imagined to be radical and vital. However, as Janet Hunter notes, "to be a 'good wife and wise

⁸ Katsuhara Haruki, "Kindai to iu enkan: Murakami Haruki, *Kokkyō no minami, Taiyō no nishi o yomu* (The Circle of the Modern: Reading Murakami Haruki's *South of the Border, West of the Sun*)," *Gunkei*, No. 7, 1994, p. 4, 6.

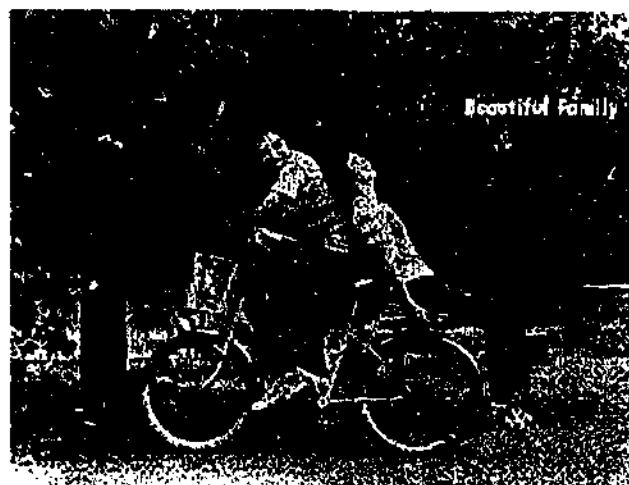
⁹ See Ueno Chizuko, *Kindai kazoku no seiritsu to shūen* (The Establishment and Termination of the Modern Family), Tokyo: Iwanami Shoten, 2003[1994], p. 80.

¹⁰ Nishikawa Yūko, "The Modern Family and Changing Forms of Dwelling in Japan: Male-Centered Houses, Female-Centered Houses, and Gender-Neutral Room," Virginia Parker (trans), in Wakita Haruko et al. (eds), *Gender and Japanese History: The Self and Expression/ Work and Life*, Vol. 2, Osaka: Osaka University Press, p. 498.

¹¹ See Ochiai Emiko, *21-seiki kazoku e* (The Japanese Family System in Transition), Tokyo: Yūhikaku, 1999, pp. 43-44.

mother' has continued to be what is expected of the majority of Japanese girls", after graduation, most female students married to be typical housewives, and their husbands expected them to be *ryōsai, kenbo* (a good wife and wise mother) at home.¹² According to Nishikawa Yūko, "the word *katei* rode a second wave to popularity after World War II ended" and the *katei* was "still considered the standard space for the modern family and the basic unit of the nation-state."¹³ The 'new family' preferred homogeneity to individualism, because almost every woman of the baby boom generation got married at the age of twenty-four, became a housewife and gave birth to a few children.¹⁴

An advertisement from this period depicted the new family, which a husband pedalling a bicycle, and a wife just sitting, leaning on his back. As this picture suggests, the 'new family' was a kind of an old family who respected traditional gender roles at home; it was a combination of housewife engaged in housework and husband supporting the family finances.¹⁵



An Advertisement of New Family

Source: *Croissant*, July 1977

Copied from *21-seiki kazoku e*, p. 148.

¹² Janet Hunter, "Men and Women," in Tim Megarry (ed.), *The Making of Modern Japan*, Dartford: Greenwich University Press, 1995, p. 476.

¹³ Nishikawa, "The Modern Family and Changing Forms of Dwelling in Japan: Male-Centered Houses, Female-Centered Houses, and Gender-Neutral Room," pp. 485-486.

¹⁴ Ochiai, *21-seiki kazoku e*, p. 76, 101.

¹⁵ Ueno, *Kindai kazoku no seiritsu to shūen*, p. 34.

In the 1980s, notable troubles among the family such as alcoholism and nervous disorders, especially for women appeared.¹⁶ The collapsed family became a key-social phenomenon in 1985.¹⁷ Actually, in the 1980s, the Japanese family system began to slowly change more radically in the same way that American families had changed in the 1950s. Shere Hite says that the 'happy family' slogan in America of the 1950s was intensely advertised in order to connect the family to the past, because the family had already started to change.¹⁸

Applying this view to Japanese society, it is understandable why the 'new family' boomed from the late 1970s to the mid 1980s. In 1983, the percentage of working married woman became slightly higher (50.8 %) than the percentage of full-time housewives, and women gradually returned to work. Moreover, Japan had a rapidly aging society with falling birth rate. Margaret Lock argues that the call for a return of 'warmth' in the family of the 1980s "appears to be driven at least in part by an accelerating disquiet produced by the rapidly proliferating 'aging society' with its ever increasing non-productive and dependent population."¹⁹ The advertisement of the 'new family' was, so to speak, a reflection of crisis towards the change of the family system. Karel van Wolferen also explains, "to help defuse strains and tensions [caused by working married women], the administrators actively endorse the picture of their 'traditional' Japanese family purveyed by the mass media and establishment social critics."²⁰

Murakami's *South of the Border, West of the Sun* is set in 1988, when the Japanese bubble economy obtained huge power and inflated property and stock prices. In the story, Hajime and Yukiko marry for love, and have two little children. Compared with Murakami's former works, *South of the Border, West of*

¹⁶ Ibid., pp. 236-237.

¹⁷ See "Garakuta ichi (Junk Market)," *Nichiroku nijusseiki: 1985 (Daily Documents in the Twentieth Century: 1985)*, Tokyo: Kōdansha, 1998, p. 36.

¹⁸ Shere Hite, *The Hite Report on the Family: growing up under patriarchy*, London: Bloomsbury, 1994, p. 354.

¹⁹ Margaret Lock, "The Cultural Politics of Female Aging in Japan and North America," in Wakita Haruko et al. (eds), *Gender and Japanese History: Religion and Customs/ The Body and Sexuality*, Vol. 1, Osaka: Osaka University Press, 1999, p. 373.

²⁰ Karel van Wolferen, *The Enigma of Japanese Power: People and Politics in Stateless Nation*, London: Papermac, 1990, p. 173.

the Sun is very different, because parents, children and wives appear.²¹ In addition, almost every character has a proper name in this novel. A protagonist who has a proper job is also unique among Murakami's works.²² The story begins with introduction of the main character, Hajime, and his parents. Hajime is thirty-seven years old, and own two popular jazz bars. Yukiko, Hajime's wife is thirty-two years old, and a full-time housewife. The family structure including age ranges is similar to that of Sōseki's *Grass on the Wayside*. However, Hajime and Yukiko have created a successful friendly family. They live in a four-bedroom condominium in Aoyama, a very fashionable area of Tokyo. They are wealthy enough to have a summer cottage in Hakone some distance from Tokyo, and two cars – a BMW and a Jeep Cherokee. Hajime and Yukiko still love one another after seven years of marriage. Hajime is depicted as an ideal husband and father with domesticity. He has no complaints about his wife and daughters.

Every morning, I drove my older daughter to her private nursery school, the two of us singing along to a tape of children's songs on the car stereo. Then, before heading out to the small office rented nearby, I'd play for a while with my younger daughter. In the summer, we'd spend weekends at our cottage in Hakone, watching the fireworks, boating around the lake, and strolling in the hills. (SBWS, 73)

Their lifestyle is stereotypically 'new family'. In the novel, wine is a popular topic among the parents at the kindergarten of Hajime's daughters. Wine is not just an alcoholic beverage but also a lifestyle product, symbolising the novelty of the WASP lifestyle.²³ In particular, the families at the kindergarten buy imported wines at the Meidi-ya import store in Aoyama. Moreover, they exchange information about shopping at the Kinokuniya Market, the Natural House food store and Miki House, which are popular brands for the upper-middle income family. Their conversations suggest that Hajime's family is perfect at least to an

²¹ Murakami Haruki and Kawai Hayao, *Murakami Haruki, Kawai Hayao ni ai ni iku (Murakami Haruki Comes and Visits Kawai Hayao)*, Tokyo: Iwanami Shoten, 1996, p. 97.

²² Andrew Steinhebel says, "Murakami's protagonists are, for the most, not the typical Japanese stereotype. They don't work, or they little, or they work sporadically. They rarely follow tradition." See Andrew Steinhebel, "I've said it once, I'll say it again" Murakami is a Genius," 30 September 2002, URL http://www.amazon.com/exec/obidos/tg/detail/-/0679753796/ref=cm_cr_dp_2_1/103-7970445-4954254?v=glance&s=books&vi=customer-reviews accessed on 15 July 2003.

²³ See Ochiai, *21-seiki kazoku e*, p. 144.

outsider. Their life is not a standard life of the Japanese in the 1980s, but more advanced. Hajime shows his affection towards his daughter through kissing her, a Western practise. The following could be a scene from an American film:

"How was your day? Anything fun happen?" I asked.

She shook her head emphatically. "Nothing fun at all. It was terrible," she said.

"Tough time for both of us," I said. I leaned over and kissed her forehead, and she made the same sour face owners of snobby French restaurants produce when you hand them your American Express card. (SBWS, 139-140)

On the other hand, Hajime sometimes feels as if he belongs to an imaginary place he has created in his mind. He calls his bar 'a colorful castle in the air'. His life is too good to believe it is real. It can be said that Hajime and his family act the part of a good family very well. A Japanese psychologist, Okonogi Keigo has defined the characteristic of the contemporary family as a 'theatre family'. The 'theatre family' comprise of the members who play a role, such as the role of a good father, like performers on a stage.²⁴ Such families believe that their family is ideal, and they also want others to think the same. As long as they continue to act well, they do not hurt themselves or each other. However, if someone forgets the role, the whole family is at risk. In *South of the Border, West of the Sun*, when Hajime meets his old friend, Shimamoto, again, it reveals to him that his family have just acted out their assigned roles, the model performance of a 'theatre family'.

The romance between Hajime and Shimamoto is symbolised by the song 'Star-Crossed Lovers' written by Duke Ellington and Billy Strahorn. The pianist of Hajime's bar always plays this song, when Shimamoto appears. The 'Star-crossed loves' mean lovers born under an unlucky star, and originally refers to Romeo and Juliet. That is, Hajime and Shimamoto are also predestined to be tragic lovers. Shimamoto had a stigma in her childhood – polio. She was also an only child like Hajime, and a transfer student at his school. Nevertheless, she was

²⁴ Okonogi Keigo, *Katei no nai kazoku no jidai (The Period of the Family without the Home)*, Tokyo: Chikuma Shobō, 1998[1992], pp. 68-70.

strong. That is why Hajime calls her by her family name 'Shimamoto', to show his respect for her: "Compared to me, then, she had a terrible load of psychological baggage to struggle with. This baggage, though, only made her a tougher, more self-possessed only child than I could ever have been. She never whined or complained, never gave any indication of the annoyance she must have felt at times" (*SBWS*, 5-6). Hajime's love affair begins with his meeting with Shimamoto and finishes with her disappearance. After she leaves, Hajime asks the pianist not to play the song any more. The pianist replies: "Sounds a little like *Casablanca* to me!" (*SBWS*, 205) This novel also has something of the mood of the film *Casablanca* (1942), starring Humphrey Bogart and Ingrid Bergman.²⁵ The love story between Hajime and Shimamoto is depicted as a play or a film in this novel. The main stage is Hajime's jazz bar that he calls 'the castle in the air', and Hajime's wife, children and father-in-law appear in minor roles.

2. Pride as Being A Man

In the beginning of this novel, Hajime introduces himself by saying he was born in 1951. He also says he was named Hajime (meaning beginning), since his birthday was the first week of the first month of the first year of the second half of the twentieth century. Hajime is an only child. He grew up with an inferiority complex about it, because he thought as if he lacked what other people all had and took for granted. The reason for his inferiority complex is that Hajime belongs to the baby boom generation. Accurately, his birth year of 1951 was not officially considered within the baby boom generation (1947-1949). However, his classmates all had a few brothers and sisters: "A typical family had two or three children. My childhood friends were all members of such stereotypical families. [...] Families with six or seven kinds were few and far between, but even more unusual were families with only one child" (*SBWS*, 4). Furthermore, at that time, it was an accepted idea that an only child was spoiled, weak and self-centred. Hajime himself admits that he was such a child.

²⁵ *Casablanca* is Murakami's favourite movie and the name is often mentioned in his works. See Murakami Haruki and Anzai Mizumaru, *Murakami Asahidō no gyakushū (Revenge of Murakami Asahi Shop)*, Tokyo: Asahi Shinbunsha, 1986, p. 137.

At seventeen, Hajime decided to be independent in Tokyo: "I was dying to get out of my hometown, to live on my own away from my parents" (SBWS, 37). His words suggest that he frequently received the interference from his parents, as an only child. He is said to have had a complex relationship with his parents. Hajime entered the university in Tokyo, and went on to get a job there without returning to his hometown. Even after getting married and having children, he does not return home with his family during the holidays. Such a thing is against Japanese custom. Hajime's parents do not appear in the story. Hajime has almost lost contact with his parents.

Hajime believes that the home he has created is where he belongs and where he is loved and protected. He also thinks that he can love and protect his wife and his children. Hajime thus has the tendencies of a traditional husband, although he is aware of domesticities and cooperates in looking after his children. He subconsciously tries to be the *kachō*, like a family head of the *ie* (the traditional Japanese family originating in the warrior constitution) in early-modern Japanese society. For the 'new family' the main authority was merely transferred from the father or the oldest son to the husband. Hajime is not a tyrannical husband at all, but the most important decision-maker for his family. He recognises his responsibilities as a husband, as well as a father. As his wife, Yukiko complains later, he hardly asks his wife for her opinion. That is, he is proud of himself for supporting and protecting his family.

Hajime seems to have an inferiority complex about his father-in-law, the president of a construction company, who gave him financial support when he started his jazz bar in Aoyama. Moreover, following the advice of his father-in-law, Hajime put his extra money into stocks and real estate, and receives good returns. At the same time, he cannot help but feel insincere in his successful life.

Take away my father-in-law's capital and his 'knack' and I'd never have gotten off the ground. But I wasn't entirely comfortable with this arrangement. I felt I was taking a dishonest shortcut, using unfair means to get to where I was. After all, I was part of the late-sixties –

early-seventies generation that spawned the radical student movement. Our generation was the first to yell out a resounding 'No!' to the logic of late capitalism, which had devoured any remaining postwar ideals. It was like the outbreak of a fever just as the country stood at a crucial turning point. (SBWS, 72)

Yukiko's father, an owner of a company, never doubts the prosperity of the Japanese economy. Japan was proud of its bubble economy from December 1986 to September 1991. Wolferen explains the circumstances in the mid 1980s as follows: "During 1986-7 extraordinary increases in land prices that were already the highest in the world, the result of an insatiable demand for real estate among corporations awash with cash, accelerated the concentration of wealth in still fewer hands."²⁶ *South of the Border, West of the Sun* is set in 1987. Yukiko's father is one of those who have earned enormous profits by increasing stock and land prices at that time. As the owner of the old Dolphin Hotel in *Dance, Dance, Dance* experienced, a new gangster, the *jiageya* (land-turners or land-sharks), cooperated with companies to intimidate owners of plots and residents of apartments with 'legal' violence (see Chapter 4). Hajime is suspicious of such money-centred society.

Hajime recognises that he is himself caught up in the same capitalist logic. He also feels as if he was living someone else's life. His father-in-law has his own philosophy and method of making money, and never feels guilty about his business. He starts his new company with Hajime's name; it is a legal, but a dummy company. He likes Hajime very much and lets him earn more money in the stock market as well. It is stock manipulation, and Hajime can earn considerable benefits. After meeting Shimamoto again, however, Hajime comes to detest such dishonesty. He says to his wife: "You can blithely say that in half a month the money we invest will double. Eight million yen will turn into sixteen million. But something's very wrong with that kind of thinking. I've found myself sucked into that mind-set, and it makes me feel empty" (SBWS, 160-161). It can be said that Shimamoto enables Hajime to become more ethical, as if she brought him the morality of the 1960s he had left behind. Thus, when she

²⁶ Van Wolferen, *The Enigma of Japanese Power: People and Politics in Stateless Nation*, p. 106.

disappears, he notices that his illusions vanished as well: "As I sat on a barstool, looking around my establishment, everything looked monotonous, lustreless. No longer a carefully crafted, colourful castle in the air, what lay before me was a typical noisy bar – artificial, superficial, and shabby. A stage setting, props built for the sole purpose of getting drunks to part with their cash" (SBWS, 197).

Hajime often thinks of the happiest time of his life, when he was listening to music with Shimamoto in her living room. They were twelve years old. For Hajime, Shimamoto is a very special woman, not just a mistress. Surprisingly, Hajime's father-in-law is tolerant of the love affair. He says to Hajime, "Actually I think a fling or two on the side isn't all bad. It refreshes you. Get it out of your system every once in a while, and your home life will improve; you'll be able to concentrate on work too. So if you were to sleep around with other women, I for one wouldn't say a word" (SBWS, 132). Going further, he gives Hajime some advice about the basic rules to carry out love affairs successfully.

3. A Woman as Mother Nature

In *South of the Border, West of the Sun*, the contrast between the colours 'blue' and 'red' is very significant.²⁷ Blue is Shimamoto's favourite colour; she always wears something blue. On the other hand, red leads to an old memory of Izumi, whom Hajime had betrayed as a result of his sexual desire. As an exception, Hajime has seen once Shimamoto wearing a long red overcoat, carrying a red department store shopping bag in Shibuya. He chases her, and was later said to forget everything that happened on that day by a strange man, who appeared suddenly and gives Hajime ten thousand yen bills. The incident is puzzling, and Hajime concludes: "The most convincing explanation was that this man was the woman's [Shimamoto] lover, who thought I was a private eye hired by her husband to report on her activities" (SBWS, 64). Through this episode it becomes clear that the colour, 'red' is symbolic of adultery.

²⁷ Miyake Toshiyuki and Aihara Satoko, "*Kokkyō no minami, Taiyō no nishi: Sabaku wa ikiteiru* (South of the Border, West of the Sun: The Desert Is Alive)," in Katō Norihiro (ed.), *Ierōpēji Murakami Haruki* (Yellow page Murakami Haruki), Tokyo: Arechi Shuppan, 2001, p. 166.

In Sōseki's *And Then*, there is also a contrast between blue and red: "He [Daisuke] remembered a story about a man named D'Annunzio, who had furnished part of his house in blue and part in red. D'Annunzio's reason seemed to be that these two colours expressed the two principal moods of existence. Accordingly, rooms where excitement was called for, such as the study or the music room should be painted in red as much as possible. Bedrooms and the like, on the other hand, where the spirit should repose, were to be done in bluish tones" (AT, 48). Daisuke is not fond of red. If possible, he would like to sleep peacefully at the bottom of the blue ocean. However, as argued before, at the end of the story, he sees the whole world changed to red, symbolising his adultery.

In the works of Sōseki and Murakami, 'red' also represents the sexual desire of women. The protagonists in *And Then* and *South of the Border, West of the Sun* basically are afraid of 'red'. In addition, the female lovers also are given an image of 'white', which means elegant, innocent and immaculate. For instance, in *And Then*, Michiyo is recalled through the white lilies. In *South of the Border, West of the Sun*, Shimamoto was wearing a white dress under a navy-blue jacket when Hajime saw her last. Furthermore, after Shimamoto vanishes, Hajime thinks of the rain falling on the sea. Shimamoto often came to Hajime's bar on rainy days. In *And Then* and *South of the Border, West of the Sun*, the heroines are depicted as clean and clear water, which is essential for most plant and animal life. Michiyo visits Daisuke with a bunch of white lilies on rainy days, and Daisuke confesses his love to her in his room decorated with lilies. The rain was falling on that day too. Daisuke and Hajime need 'rain' for their lives, as, in symbolic terms, their lives are dry like the desert. At a significant point in the novel, Hajime remembers the Disney film *The Living Desert* (1953) that he had seen in his childhood. It deserves attention that the Disney film appears again in Murakami's novel. However, unlike in *Dance, Dance, Dance*, this time the film remembered is a documentary, suggesting perhaps that the protagonist is growing up. Shimamoto leaves, and Hajime thinks of the desert. Hajime wonders what is

really living in the desert. The reason creatures can survive in the desert, he recalls, is that it rains sometimes. If the rain stops falling, all that remains is a desert. The rain comprises a part of the natural circle. Therefore, the scenery without Shimamoto is a desert for Hajime.

The title of the novel *South of the Border, West of the Sun* has two meanings: 'South of the Border' is a piece of music by the American jazz composer, Nat King Cole, that Hajime and Shimamoto used to listen to together. In their childhood, they had thought something great lay south of the border, but were disappointed in their adulthood to learn that it is a song about Mexico. Mexico is a further reminder of the desert. The implication is that, there is only a desert south of the border. 'South of the border' is also Hajime's old memory with Shimamoto. As far as Shimamoto exists, the rain falls on the desert, creatures are alive, and Hajime can stay in his imaginary world. Regarding to 'west of the sun', Shimamoto explains that it is Siberia, completely opposed to Mexico. However, the scenery that a farmer can see there is very similar to the desert: "As far as the eye can see, nothing. To the north, the horizon, to the east, the horizon, to the south, to the west, more of the same. Every morning, when the sun rises in the east, you go out to work in your fields. [...] When it sinks in the west, you go home to sleep" (*SBWS*, 176). According to Shimamoto, one day, the farmer tosses his plough, begins walking towards the west, day after day, not eating or drinking, and collapses on the ground to die. Thus, west of the sun is an expression meaning a dull and ordinary life, continuing relentlessly until death. In this novel, 'south of the border' vanishes with Shimamoto, and only 'west of the sun' remains. Hajime must start walking toward the 'west of the sun'. All he can hope to find there is a different type of desert.

4. The Resistance of Frustrated Wives

Hajime is a typical Japanese man, even though he shows his affection by kissing her daughter. He hesitates to express his love to his wife with his words. For instance, after making love, Yukiko says that she really loves him. Hajime

replies: "We've been married seven years, we have two kids' and 'bout time for you to get tired of me, don't you think?" (SBWS, 137) In her mind, Yukiko expects the same response as hers from her husband. His words unintentionally deny her sexuality. The wife is usually forced to be passive about sex. Yukiko is just thirty-two years old, and too young to give up her sexual desire. Moreover, despite his guilt, Hajime has sex with Yukiko while he is thinking of Shimamoto. Yukiko is just a substitute for Shimamoto. This scene suggests that sex is essentially rejected as a topic of discussion in the home, even in the 1980s. Most parents gave the impression that they have no sex life of their own at home. Such tendency is not unique in Japan. Hite reported that American couples hardly discussed their sex life with their children, and "this attitude can continue during marriage: home is where the 'wife' is, outside is where the 'girlfriends' are."²⁸ In *South of the Border, West of the Sun*, Hajime is content with Yukiko as a good wife and wise mother; however, he discourages her from being positive about sex. The separation of sex and love essentially continued the traditions of Sōseki's period.

Hajime's wife, Yukiko, is an active housewife, who does volunteer work in the community, helping out at a home for handicapped children. She is a gentle and considerate woman. She was content with her marriage life, as an obedient wife waiting for her husband waking at night. However, after she notices that Hajime is in love with another woman, she recognises that she has been under stress because of her husband-centred family. The main reason for her frustration is that Hajime has never asked her for anything. Yukiko often points out the fact that Hajime asks for nothing. Her words assert that she has been ignored and alienated at home, while Hajime was always the decision-maker for the family. She admits and professes her long-term stress under the domination of her husband. In the same way that Hajime's jazz bar was 'a castle in the air' for him, the home was an imaginary place for Yukiko. Yukiko confesses that she has left her own dreams behind for the sake of her marriage. Instead, she dreamed of a different life with Hajime and their children. Betrayed by her husband, Yukiko

²⁸ Hite, *The Hite Report on the Family: Growing Up Under Patriarchy*, p. 316.

even thinks of committing suicide because of loneliness and sadness. She does not care how deeply her death would hurt her children. Yukiko is completely isolated in the home. Whereas good mothering was one of the characteristics of modernity, according to Tama Yasuko, incidents of the abandonment or murder of children by their mothers were often reported on the newspaper after 1973.²⁹ At the end of this story, Yukiko forgives Hajime, and they agree to start over. Nevertheless, Yukiko's last words are suggestive about their future: "Maybe next time I'll hurt you" (*SBWS*, 211). Not only does it mean that Yukiko may have a love affair with someone else and leave the home, it implies that their reconciliation is not permanent.

Murakami's next novel, *The Wind-up Bird Chronicle* starts with a love affair as a result of which Tōru's wife, Kumiko, leaves the home.³⁰ In a sense Kumiko is the realisation of Yukiko's prediction. Significantly, their names are very similar, with the same vowels and only one different consonant. Moreover, in *The Wind-up Bird Chronicle*, a letter to her husband explains that Kumiko's adultery had nothing to do with love: "And for betraying this trust of yours, I had no sense of guilt. [...] It seemed like the most natural thing in the world to do. My heart needed my life with you. The home I shared with you was the place where I belonged. It was the world I belonged to. My body had this violent need for sex with him" (*WBC*, 275). The split between 'heart' and 'body' is also indicated in her statement. Her adultery is, furthermore, a parallel of Hajime's betrayal of his girlfriend, Izumi, in his school days. Hajime had hurt Izumi deeply by sleeping with her cousin. However, he recognises that his behaviour was not related to love. He tries to explain to Izumi: "It was a physical force that swept us off our feet. It didn't even leave me with the sense of guilt about betraying you that you'd expect me to have. It has nothing to do with us" (*SBWS*, 46). Twenty

²⁹ Tama Yasuko, "Kosute, Kogoroshi no monogatari (Stories of Abandonment and Murder of Children)," in Wakita Haruko and Susan, B. Hanley (eds), *Jendā no nihonshi*, Vol. I (*The Japanese History of Gender*, Vol. I), Tokyo: Tokyo Daigaku Shuppankai, 1994, p. 568.

³⁰ Katō Norihiro clearly points out the continuity between *South of the Border, West of the Sun* and *The Wind-up Bird Chronicle*. Katō Norihiro, "Koramu 21: Kokkyō no minami, Taiyō no nishi and *Nejimaki-dori kuronikuru* (Column 21: *South of the Border, West of the Sun* and *The Wind-up Bird Chronicle*)," in Katō Norihiro (ed.), *Ierōpēji Murakami Haruki (Yellow page Murakami Haruki)*, Tokyo: Arechi Shuppan, 2001, p. 183.

years later, regarding his love affair with Shimamoto, Hajime repeats the explanation to his wife: "It's not just some fling. But it's not exactly what you're imagining" (*SBWS*, 192). Neither Izumi nor Yukiko accept the excuse. Yukiko coolly reacts: "I think it's likely you have no idea what I'm thinking" (*SBWS*, 193).

In *South of the Border, West of the Sun*, there is one more frustrated wife – Shimamoto. Shimamoto, a very mysterious woman, is a special guest in Hajime's 'castle in the air'. She is like a fictional character that Hajime pictures in his mind. He does not know anything about her current life, as if their time stopped when they were twelve years old. There is no depiction of her marriage. It is not clear where she lives or what she does. However, there are some clues to identify her as a housewife. First of all, while she has never worked, she always wears expensive dresses and high-class items. Moreover, she cannot visit Hajime often; sometimes she does not come for months, leaving a message that 'probably' she would not be back 'for a while'. The two words 'probably' and 'for a while' are repeated in the novel. Hajime thinks they are magic words to fascinate him. Shimamoto is not like a housewife, however, considering these explanations, the most persuasive conclusion is that Shimamoto is a full-time housewife of a wealthy businessman, who often travels on business around the world. Only while her husband is out of Japan, can she meet Hajime freely. Shimamoto does not look content with her current life. She says to Hajime: "Labor is totally alien to me. That's why I envy you. I'm always alone, reading books. And any thoughts that happen to occur to me have to do with spending money, not making it" (*SBWS*, 105). Shimamoto is not committed herself to society. She can consume as much as she wants, but cannot produce anything; even her only child passed away. In *Dance, Dance, Dance*, the protagonist criticises such consumption as 'meaningless waste', and Shimamoto is also ashamed of her wastefulness.

Shimamoto travels to Ishikawa with Hajime and makes love to him at the cottage in Hakone. Her behaviour is adulterous. Yukiko also suggests the

possibility of her adultery. In the late 1980s it was reported that the incidence of adultery among married women increased in Japanese society.³¹ Nishikawa Yūko analyses the crisis of the 'new family' from the viewpoint of the housing environment: "The 'house with a living room' began to be organized around the schedules of the children and, consequently, the mother" and "as husbands were being shut out of the private sphere, wives were retreating from the public."³² That is, in the 1980s, men suffered alienation from the home, conversely, the women felt imprisoned in the home. Like the nuclear family in the Taishō era (as depicted in *Grass on the Wayside*), the new family in the 1980s became isolated from one other. Adultery was essentially a resistance against the morality of modernity demanding that a woman be 'a good wife and a wise mother'.

Despite gender equality policies after the war, the 'new family' stood on the old family system, thus was not egalitarian, but hierarchical. Murakami is generally labelled as a postmodern author, and his literary world seems to be in favour of westernisation; however, his novel *South of the Border, West of the Sun* reveals the conservativeness of the Westernised Japanese family. The story finishes at the end of November or early December 1988. Yukiko finally forgives Hajime for his love affair, and they attempt to start a new life together from the next day. Hajime watches dawn rise from the kitchen table alone. It is not the bright morning that Boku and Yumiyoshi in *Dance, Dance, Dance* shared together. Hajime knows that he must wake up his daughters and take them to nursery school, however, he cannot stand up: "All strength was drained from my body, as if someone had snuck up behind me and silently pulled the plug" (*SBWS*, 213). He has no vision any more, but a void. He does not abandon all of his desire towards Shimamoto. He thinks of rain falling on the sea again and again, and wishes the rain would bring her to him. However, this time, there is no 'probably'. Hajime must give up his illusions and face his reality. Someone comes and lightly rests a hand on his shoulder. It can be said that this hand is only hope left for him. The hand on his shoulder means that someone still cares

³¹ See Ueno, *Kindai kuzoku no seiritsu to shūen*, p. 240.

³² Nishikawa, "The Modern Family and Changing Forms of Dwelling in Japan: Male-Centered Houses, Female-Centered Houses, and Gender-Neutral Room," pp. 493-494.

for him, although all of his hopes are lost. Regarding the last scene, Murakami himself suggests the possibility that Shimamoto may return to Hajime in the future.³³ Even if she does return, Hajime will only repeat his expectation and disappointment endlessly.

Interestingly, many of Murakami's works, including *A Wild Sheep Chase* and *Norwegian Wood* often end in autumn or winter. It suggests that the end of the season is also the beginning of the year. Murakami's novels give his audiences an impression that the story is repeatedly told in the endless circle of seasons. In the case of *South of the Border, West of the Sun*, the ending falls just a few months before the Shōwa era (1926-1989) terminated with the death of the Emperor. Moreover, in 1990, the stock prices slumped and the Japanese economic bubble burst. Yukiko's father, who never imagines the breakdown of the Japanese economy, would have been bankrupted due to enormous debt incurred in order to build new buildings. Most of Murakami's audiences would have read the novel with a clear memory of what happened to Japanese society after 1989. It seems that Murakami depicted the collapse of the 'new family' as happening in conjunction with the termination of the Shōwa era, in which the Japanese experienced imperialism, defeat in the war, reconstruction of the nation-state, and economic prosperity. The happiness of the 'new family' was a myth that also ended with the Shōwa era.

Conclusion

The first line of Murakami's first novel, *Kaze no uta o kike* (*Hear the Wind Sing*, 1979), he says: "There's no such thing as perfect writing. Just like there's no such thing as perfect despair" (*HWS*, 5). Applying this idea to *South of the Border, West of the Sun*, it may be realised that even though Hajime's imaginary world disappears, he does not experience 'perfect despair'. Hajime still has his family and his jazz bars. He must survive in the desert with little hope. Shimamoto leaves Hajime on the middle ground of 'for a while' and 'probably'. Both phrases

³³ Murakami, "Meikingu obu Nejimaki-dori kuronikuru," p. 274.

and suggest indecisiveness, imperfection, incompleteness and the temporary nature of things. The last scene of *South of the Border, West of the Sun* is similar to the ending of *Norwegian Wood*, in which Watanabe lost his chance to reach maturity. Due to Naoko's unexpected death, Watanabe remains caught between childhood and adulthood. Likewise, Hajime is lost, without a specific direction to go.

Sōseki was forty-nine years old, when he wrote *Grass on the Wayside*. Murakami published *South of the Border, West of the Sun* at forty-three. It is noteworthy that both authors began to show an interest in married life, once they turned forty. It is also very interesting that the forty-year-old Murakami is reported to have frequently read Sōseki's novels and been impressed.³⁴ Considering the stories each author tells, from *Sanshirō* to *Grass on the Wayside*, the male protagonist certainly grows up in the course of the work. A university student, Sanshirō, hesitates to grow, and Daisuke in *And Then* decides to marry Michiyo and fight against society. *Grass on the Wayside*, so to speak, depicts a married couple that have reached the end of their struggles. It was a reality of their married life – especially financial trouble – that they had to face this time. Kenzō and Osumi must recognise that monetary troubles badly damage human relationships. Moreover, such trouble is rarely settled. Daisuke in *And Then* may have believed that his life was proceeding towards a specific goal. Nevertheless, there is no goal for life; for Kenzō in *Grass on the Wayside*, the struggle of life can never be concluded.

The same plot can be recognised in Murakami's works, from *Norwegian Wood* to *South of the Border, West of the Sun*. Watanabe in *Norwegian Wood* fails to mature. In *Dance, Dance, Dance*, the protagonist, Boku, finds his love, and decides to live with her. He has a good feeling about his future. Nonetheless, the next novel *South of the Border, West of the Sun* shows only a desert at the end of the journey. Hajime creates the perfect family as a successful businessman. However, money could not buy him satisfaction. Hajime tries to throw away everything, and rearrange his life with Shimamoto. However, the hero cannot go

³⁴ Murakami Haruki, "Murakami Haruki, kugiri no toshi o kataru (Murakami Haruki Talks about His Epoch-making Year)," *Asahi Shinbun*, 2 May 1989, evening ed., p. 7.

back to the past. Shimamoto does not present anything real, but a beautiful old memory. Hajime cannot begin his new life with 'memory' – fantasy. At the end of the story, he knows that there are only two different types of desert spread in the 'south of the border' and the 'west of the sun'.

The protagonists in *Grass on the Wayside* and *South of the Border, West of the Sun* are in their late thirties, and cannot reach 'forty', the age of enlightenment in the discourse of Confucianism. Their unsatisfactory life is, however, essentially a symbol of the progress of Japanese modernisation, which seems to be successful on the surface. On the other hand, neither novel ends entirely with despair. For each protagonist, the next generation gives a kind of hope. Kenzō's newly born baby and Hajime's daughters can make a different future from theirs. With this small hope, the protagonists must continue their unsettled lives.

The next chapter will focus on cross-cultural experience of Sōseki and Murakami, through an analysis of their diaries and travel journals in the West and the East. Sōseki's experiences abroad are undoubtedly reflected in his novels. Indeed, Kenzō in *Grass on the Wayside* has just returned from England, and feels frustrated towards Japanese society. In Murakami's case, he started his career with the yearning for American culture, but his attitude changed during his stay in America. *South of the Border, West of the Sun* was written during his long stay in America. Without a consideration of the cross-cultural experience of these two novels, a study of Sōseki and Murakami would not be complete.

Chapter 7: Travelogues from the West to the East

Introduction

This chapter focuses on cross-cultural experiences of Sōseki and Murakami in the West and the East, and argues how they regarded themselves and Japanese modernisation in the relationships with other countries. Sōseki studied in England between 1900 and 1902, and travelled in Manchuria in 1909, when Japanese imperialism expanded, after the Sino-Japanese War (1894-95) and the Russo-Japanese War (1904-05). Murakami stayed in America between 1991 and 1995 as a visiting professor, and travelled in Inner and Outer Mongolia in June 1994. He spent the period of the First Gulf War prompted by the invasion of Iraq by Kuwait in August 1990, in America, and also visited the battlefield of the Nomonhan Incident of May 1939. For Sōseki and Murakami, contact with other countries strongly influenced their literary world.

Based on his experience in London, Sōseki published a number of essays including 'Rondon shōsoku' ('London News', 1901) and 'Jitensha nikki' ('The Diary of a Bicycle Rider', 1903). He regularly wrote a diary, letters to Japan to report his life in England. His experiences in London also often informed parts of other novels such as *Botchan* (*The Young Master*, 1906).¹ The protagonist in *Sanshirō* (1908), who was astonished by developments in Tokyo, and echoes Sōseki's awe at the significant development occurring in Great Britain.² In *Wagahai wa neko de aru* (*I Am a Cat*, 1905) and *Gubijinsō* (*Red Poppy*, 1907),

¹ See Hiraoka Toshio, "Rondon taiken to shite no Kusamakura (*The Three-cornered World as Experience in London*)," *Sōseki Kenkyū*, No. 5, 1995, p. 74.

² See Jean-Jacques Origas, "Kumode no machi (*The Town of Mazes*)," *Kikan Geijutsu*, No. 24, 1973, Rpt. of *Bungei dokuhon, Natsume Sōseki II*, 1990, Tokyo: Kawade Shobō Shinsha, p. 74. Sōseki wrote his friends that he was often taken in the wrong direction, although the transport system in London was very convenient. See Sōseki's letter addressed to Kanō Ryōkichi, Ōtsuka Yasuji, et al dated on 9 February 1901. *Sōseki shokan-shū* (*Sōseki's Letters*), Tokyo: Iwanami Shoten, 1996, pp. 81-91.

Sōseki took a critical attitude towards Westerners, perhaps as a reflection of his unpleasant memories of his time in England.³

During his stay in London, Sōseki also felt empathy for the Chinese as marginal people in Western society. However, he rarely depicted Asian characters in his novels, and his explanations were rather stereotyped. In *Mankan tokoro dokoro* (*Travels in Manchuria and Korea*, 1909), Sōseki reveals an insulting attitude towards the Chinese in Dairen. This chapter however does not aim to judge Sōseki's prejudices towards other Asian people, but to investigate why Sōseki showed a different attitude toward the Chinese in London and Manchuria.

For Murakami, the longing for American culture and individualism are basic elements of his works.⁴ As he admitted, his early knowledge of America came essentially from American films, literature and music, and he was not very interested in the real America.⁵ His first short travel in America was in 1984. At that time, he was thirty-five years old; almost the same age Sōseki was when he visited England. After that, Murakami became more attracted to America, and had an opportunity for a longer stay in America between 1991 and 1995. His stay in America was a turning point for Murakami's literature. He became more aware of the relationship between Japan and America, and began to consider the notion of individualism with responsibility as a member of society.

In contrast to his yearning towards America, Murakami's awareness of other countries was quite low, although he grew up in Kōbe, an international port city. Some offensive comments about foreign countries can also be found in his

³ For the depiction of non-Japanese characters in Sōseki's works, see my paper "Natsume Sōseki no ibunka taiken to shōsetsu ni egakareta gaikokujin: mājinaru man no shiten kara (The Cross-cultural Experience of Natsume Sōseki and the Depiction of Non-Japanese in His Novels: From the Viewpoint of a Marginal Man)," in Uchida Michio (ed.), *Bungaku no kokoro to kotoba* (*Sentiment and Language in Literature*), Tokyo: Shichigatsudō, 1998, pp. 59-69.

⁴ See Murakami Haruki and Nakagami Kenji, "Taidan: Shigoto no genba kara (Talks: From an Actual Spot of Our Works)," *Kokubungaku: Kaishaku to kyōzai no kenkyū* (*Japanese Literature: Interpretation and Study as Teaching Material*), Vol. 30, No. 3, Mar. 1985, p. 9.

⁵ Murakami Haruki, "Kigō to shite no Amerika (America as A Code)," *Gunzō*, Vol. 38, No. 4, Apr. 1983, pp. 248-249.

works (e.g. *Norwegian Wood* and *Dance, Dance, Dance*). In Murakami's works, non-Japanese Asian characters are a minority, such as the Chinese bartender, J. Moreover, before going to America, Murakami never thought of other Asian readers.⁶ In this point, in the same way that Sōseki felt empathy for the Chinese, Murakami discovered his Asian ethnicity in America. In June 1994, he flew to Dairen, and travelled in Inner and Outer Mongolia to collect data for writing *The Wind-up Bird Chronicle*, part III. It was his first trip to other Asian countries, and it was on this trip that Murakami visited the historical site of the Nomonhan Incident.⁷ Interestingly, like Sōseki in Manchuria, Murakami was astonished to notice the physical differences between the Japanese and the Mongolians. It deserves attention that two Japanese writers and intellectuals, Sōseki and Murakami, had such similar experiences in the West and the East, and considered the future of Japanese modernisation.

⁶ Murakami Haruki, "Meikingu obu *Nejimaki-dori kuronikuru* (Making of *The Wind-up Bird Chronicle*)," *Shinchō*, Vol. 92, No. 11, Nov. 1995, p. 285.

⁷ The Nomonhan Incident occurred in May 1939, between the Japanese Army near Nomonhan, on the Manchukuo-Outer Mongolia border, and Mongolian forces, who called on Soviet support. Japanese forces suffered a major defeat with heavy losses, because of Soviet technology such as tanks and artillery, and the Incident concluded a diplomatic settlement on 15 September. However, the defeat of Japanese forces was a severe shock to Japan's military leaders, and such information was confidential by the end of the Second World War. See Janet Hunter, *Concise Dictionary of Modern Japanese History*, Berkeley, Los Angeles and London: University of California Press, 1984, p. 151-152.

Part I: Sōseki in London and Manchuria

Sōseki did not adore British society completely. He hated the smoke and dirtiness of the capital city, and his life in London (1900-1902) was not very enjoyable.⁸ It is true that Sōseki had an inferiority complex about his small and yellow appearance. He knew that Japanese bodies would not easily change and become more like the bodies of Westerners, even though Japanese technology might catch up with that of the West. As a marginal man, Sōseki belonged to neither British society nor the Japanese community in London. This enabled him to observe, somewhat objectively, the process of modernisation in Europe. It was very meaningful for Sōseki to contact with the reality of England, as the leading, imperialist country of the early twentieth century. Through this experience he gradually became more concerned about the future of Japanese society. In Sōseki's view, British society was too troublesome to show Japan a role model. One of Sōseki's anxieties came true in the Russo-Japanese War in 1904.

In 1909, Sōseki had an opportunity to travel in Manchuria and Korea, as a guest of a railway company. After the victory of the Russo-Japanese War, Japanese militarism expanded in China and the Korean peninsula. After coming back to Japan, Sōseki wrote a travel journal, *Mankan tokoro dokoro (Travels in Manchuria and Korea, 1909)*, for the *Asahi Shinbun (Asahi Newspaper)*. Among Sōseki's works, *Travels in Manchuria and Korea* have the weakest reputation, due to the discriminatory attitude he shows towards the Chinese. In this journal, Sōseki criticises the unsanitary conditions of the Chinese in Dairen, and calls them 'the Chinks' (*Chan* in Japanese), using the Japanese pejorative term for the Chinese. During his stay in London, as an Asian resident, Sōseki felt the deepest empathy for the Chinese, and criticised the arrogance of the British. The change in his attitude towards the Chinese is related to his observations in Dairen. Sōseki was very miserable in China, and noticed the isolation of Japan among other Asian countries.

⁸ Sōseki's diary dated on 4 January 1901. See *Sōseki nikki (Sōseki's Diaries)*, Tokyo: Iwanami Shoten, 1996, p. 26.

1. Recognition of Marginality

In various ways, Sōseki was a marginal man in London; he was from Japan, a small developing country in Asia, and he was also a non-native English speaker, and an international student with a limited budget. Immediately after arriving in London, Sōseki recognised the economic disparity between Japan and England. Sōseki had originally intended to go to either Oxford or Cambridge, as they were centres of academia. However, he gave up his plan when he did not receive a scholarship. He knew that some wealthy Japanese were studying in Cambridge: "I met two or three Japanese there. They were all sons and younger brothers of wealthy merchants, who were prepared to spend thousands of yen per year in order to become 'gentlemen'. My allowance from the government was 1,800 yen a year."⁹ This does not just reflect the economic disparity between two countries, but also shows the imbalances in wealth inside Japan, as a result of the growth of industrial-capitalism after the Meiji Restoration. According to Sonoda Hidehiro, of the 791 Japanese people who went abroad to study in 1900 only forty, including Sōseki, were sponsored students, and the remains were children of aristocrats or millionaires.¹⁰ Sōseki met such blessed students in Cambridge. Moreover, the rich students were not always studious and exemplary. In a note from April 1901, Sōseki wrote that the rich could hold power today, but unfortunately most of them were uneducated or inferior.¹¹ Sōseki knew that money could buy education, status and a luxurious life. One of the reasons for his hatred towards industrialists can be recognised in his experience in England, and is clearly reflected in his works such as *I Am A CAT* (see Chapter 3).

Sōseki settled in London, but avoided the social life as much as possible due to the limitations of his grant and time. Instead, he often enjoyed solitary

⁹ I cited the translation from Edwin McClellan, *Two Japanese Novelists: Sōseki and Tōson*, Chicago: The University of Chicago Press, 1969, p. 11.

¹⁰ Sonoda Hidehiro, "Ryōgaku: Bunmei sesshu no tame no undō (Study Abroad: Action for the Absorption of Civilisation)," in Koyama Shūzō (ed.), *Nihonjin ni totte no gaikoku (Foreign Countries for the Japanese)*, Tokyo: Domesu Shuppan, 1991, pp. 23-24.

¹¹ Natsume Sōseki, "Danpen (Memorandum)," in *Sōseki bunmei ronshū (Anthology of Sōseki's Critiques on Civilisation)*, Tokyo: Iwanami Shoten, 1997, pp. 308-310.

walks in the parks. As Michel de Certeau explains, taking a walk is a way to possess an area, and to transform one's identity in a place.¹² That is, through the action of walking, Sōseki tried to identify himself with British society. In the centre of London, there are five huge Royal Parks – Hyde Park, Kensington Gardens, Green Park, St. James Park, and Regent's Park – that used to be private gardens and hunting grounds for the Royal Family. They were first opened to the public during Sōseki's period. Sōseki's favourite park, however, was Hampstead Heath, which was located in the northern suburbs of London. On the 23rd of November 1900, about one month after he had arrived in London, he went to Hampstead Heath for the first time. Sōseki wrote in his diary (23 November 1900): "I went sightseeing in Hampstead Heath. I had a pleasant time. I happened to meet a police officer that had earlier visited Japan as a sailor. He praised Japan very much." Sōseki, who was disappointed that nobody paid attention to the Japanese in the centre of London, recovered his pride as a Japanese in this episode. About two months later, Sōseki visited Denmark Hill, and remembered the day in Hampstead Heath: "In London, the vicinity around Denmark Hill is so peaceful that I can experience refined taste. Today and the last time when I took a walk with Mr. Nagao in Hampstead Heath, were the most enjoyable days of my stay in London."¹³ Denmark Hill was located on a southern hill in London beyond the River Thames, and had similar geographical features to Hampstead Heath – hilly and marginal.

The River Thames runs through the centre of London, and most historical buildings such as the Tower of London and the Houses of Parliament are clustered around the riverside. The city of London stands only 50 feet above the river. On the other hand, Hampstead is located on the highest point of London. It stands 430 feet above sea level.¹⁴ John Constable (1776-1837), a British painter living in

¹² Michel de Certeau, *The Practice of Everyday Life*, Trans. Steven Rendall, Berkley: University of California Press, 1984, pp. 97-98.

¹³ Sōseki's diary dated on 10 January 1901. See *Sōseki nikki*, p. 27.

¹⁴ See *Hyakunen mae no Rondon (London, A Hundred Years Ago)*, in *Maar-sha henshūbu (Maar-sha Editing Team)* (ed.), Tokyo: Maar-sha, 1996, p. 62.

this area, painted the picturesque skyline of London from Hampstead Heath.¹⁵ From there, Sōseki was able to look down on the dome of St. Paul's Cathedral, which he had once looked up to as symbol of modern Western culture.¹⁶ St. Paul's Cathedral is one of Britain's architectural masterpieces, designed by Christopher Wren in the seventeenth century. In his youth, Sōseki had wanted to become an architect, but was discouraged that he would have no opportunity to build anything splendid like St. Paul's Cathedral, as Japan was a poor country.¹⁷ Sōseki must have felt great satisfaction with his view of the cathedral from Hampstead Heath, and may have believed that Japan could catch up with the Western technology. Hampstead Heath thus was one place where Sōseki was able to face Western culture without feeling inferior.

Hampstead was a marginal place in London. Coincidentally, the psychologist Sigmund Freud, who had been exiled to England due to the persecution of the Nazis in 1937, opened his surgery for clients in Hampstead.¹⁸ Due to his ethnicity, Freud was also a marginal man in Europe until his death. Robert E. Park, the sociologist who developed this notion of a 'marginal man', explains that like European Jews, the marginal man "lives in two worlds, in both of which he is more or less of a stranger."¹⁹ Marginal people have their anchorage in two distinct groups while not belonging fully to either. Hence, their self-conception is likely to be fairly inconsistent and ambivalent. During two years, Sōseki changed his accommodation five times. Without doubt, Sōseki felt himself to be a marginal man in London. Unlike Mori Ōgai who studied in

¹⁵ See the following websites: "Olga's Galley," URL <http://www.abcgallery.com/C/constable/constable35.html>, "Hampstead Heath," URL <http://www.hampstead.net/hampstead-heath.html> and "Constable, John," URL http://www.artchive.com/artchive/C/constable/constable_hampstead_heath.jpg.html accessed on 9 December 2003.

¹⁶ For the view from Hampstead Heath, see following the websites: "Welcome to Hampstead Heath: the Lungs of London," URL <http://www.compulink.co.uk/~archaeology/hampstead-heath/>, and "Hampstead Heath," URL <http://www.jbutler.org.uk/Londonpix/Carnden/hampstead.shtml> accessed on 9 December 2003.

¹⁷ Deguchi Yasuo and Andrew Watt (eds), *Sōseki no Rondon fūkei (The Scenery of London that Sōseki Saw)*. Tokyo: Kenkyūsha, 1992[1985], p. 58, and Inagaki Mizuho, *Sōseki to Igrisu no tabi (Sōseki and a Trip to England)*, Tokyo: Azuma Shobō, 1987, p. 76.

¹⁸ See "Sigmund Freud (1856-1939)," URL <http://www.utm.edu/research/iep/f/freud.htm#Life> accessed on 9 December 2003.

¹⁹ See Robert E. Park, "The Self and the Social Role," URL <http://www2.pfeiffer.edu/~lridener/DSS/Park/PARKW7.HTML> accessed on 9 December 2003.

Germany (1884-1888) and fell in love with a German lady, Sōseki belonged to neither British society, nor the Japanese expatriate community. According to Watanabe Shunkei, who stayed in London at the same time as Sōseki, Sōseki rarely appeared at the meetings of the Japanese community.²⁰ Sōseki, perhaps, wanted to be uninvolved in British society, and to enjoy himself as a marginal man. Marginality was his new identity, because Sōseki was always a part of the majority in Japanese society, and a member of the elite. The pleasure of being ordinary brought Sōseki to become a full-time author of the *Asahi Shinbun*. Although his decision caused a sensation in the public, Sōseki equally regarded being a newspaperman and being a university professor. In 1911, when the Ministry of Education tried to offer Sōseki the honorary Doctors of Letters degree, Sōseki declined the honour. Regarding his rejection of the award, Jay Rubin compares Sōseki with Ōgai: "Where Sōseki chose to live his life as 'plain, ordinary Natsume,' Ōgai waited until he was on his deathbed to renounce worldly honor."²¹

Sōseki also changed his accommodation from the centre of the City to the East End, at the edge of London. The East End was a place for those with lower incomes, and had been a slum quarter since the late seventeenth century.²² In the East End, Sōseki had a chance to see the life of the British masses. His interest in ordinary life was reflected in his novels such as *Mon (The Gate, 1910)*, *Higan sugi made (To the Spring Equinox and Beyond, 1912)* and *Michikusa (Grass on the Wayside, 1915)*. In addition, through living with local residents, Sōseki became very familiar with the way of life of British people. Each house where he stayed had a different human drama, related to the social condition of each.²³

²⁰ Watanabe Shunkei, "Sōseki sensei no Rondon seikatsu (Sōseki's Life in London)," *Sōseki zenshū (Complete Works of Sōseki)*, separate Vol., Tokyo: Iwanami Shoten, 1996, p. 112.

²¹ Jay Rubin, *Injurious to Public Morals: Writers and the Meiji State*, Seattle: University of Washington Press, 1984, p. 198.

²² Kawakita Minoru, "Toshi bunka no tanjō (The Birth of Urban Culture)," in Tsunoyama Sakae and Kawakita Minoru (eds), *Rojiura no daiteiteikoku: Igirisu toshi seikatsu-shi (The Alleyway in Great Britain: The History of British Urban Life)*, Tokyo: Heibonsha, 1982, p. 18.

²³ See Sōseki's essays such as 'Geshuku (The Boarding House)' and 'Kako no nioi (Odour of the Past)' in *Eijitsu shōhin (Spring Miscellany, 1909)*.

Beyond the differences of nationality, Sōseki realised that human beings shared similar sorrows and anxieties. Sōseki set such human dramas in the centre of his literature. In *To the Spring Equinox and Beyond*, an English teacher, likely Sōseki, gives a lecture about Robert Louis Stevenson's *The New Arabian Nights* (1882). The lecturer says to the main character, Keitarō, that London is still an enigmatic capital city with many hidden mysteries. Stimulated by his explanation, Keitarō imagines various fictional stories involving the ordinary people he meets on the street in Tokyo. Most of the main characters in Sōseki's novels are average people living in the town. If Sōseki did not experience the marginality in London, such people may not have been the focus in his literature.

In contrast to many other Japanese residents, Sōseki also felt empathy for Chinese residents who lived in London at that time. The reason may have been that the Chinese were excluded from Western society. They were marginal people in Western society like Sōseki. In his essay, Sōseki introduces the following episode: "On a previous day, when I was looking into the showcase of the shop, I overheard two ladies talking behind my back, saying "least poor Chinese (sic)" and so on. [...] On another day, at the park, I heard a man and woman discussing whether I was a Japanese or a Chinese."²⁴ Most Japanese living overseas would have disliked such a misunderstanding, however, Sōseki spoke out in defence of the human rights of Chinese people.²⁵ Moreover, as a member of the Japanese elite, Sōseki felt a guilt regarding the Chinese, because Japanese modernisation was partly a result of aggression of the Japanese military in China. In fact, the scholarship Sōseki received to study in England was a direct result of indemnities of the Sino-Japanese War. Komori Yōichi explains that it was the consequence that the Japanese government used the compensation received from China as the victory of Sino-Japanese War (1894-95) for the further development of Japan.²⁶

²⁴ "Rondon shōsoku (London News)," *Hototogisu (Cuckoo)*, May and June 1901. Translation mine. It was originally private letters to Sōseki's friend, Masaoka Shiki. Shiki received three letters from Sōseki in London, dated the 9th, 20th and 26th April in 1901. Shiki named those letters 'Rondon shōsoku', when he decided to publish them in the monthly magazine *Hototogisu*.

²⁵ Sōseki's diary dated on 15 March 1901. See *Sōseki nikki*, p. 46.

²⁶ Komori Yōichi, *Yuragi no nihon bungaku (Sway in Japanese Literature)*, Tokyo: Nihon Hōsō Shuppan Kyōkai, 1998, p. 47.

Given this background, Sōseki must have had an ambivalent feeling, when he saw the Chinese in London.

According to Ōhama Tetsuya, the Japanese gradually came to discriminate against the Chinese after the victory in the Sino-Japanese War (1894-1895), unfairly emphasising stench, filth, poverty and ignorance of the Chinese.²⁷ Before that, as Ōhama says, China was the closest and the most respected country in Japan, since many members of the intelligentsia of pre-modern Japan learned Chinese literature and traditional Confucianism. Therefore, the surprising defeat of China surely encouraged Japanese imperialism. Moreover, Kurozumi Makoto states that after the Russo-Japanese War Chinese Studies were restored in Japan from a sense of mission to protect the East against the West.²⁸ In his school days, Sōseki changed his major from Chinese literature to English literature for the possibility of success in his future, though he had been very enthusiastic about Chinese literature. This kind of thing may have led Sōseki to feel guilt, since his judgement was no different from the policy of Meiji Japan, which abandoned the traditional Chinese standards and took the Western style in every field. For Sōseki, studying English literature was likely to betray an old friend for his benefit. As Karatani argues, one of the themes of *The Gate* and *Kokoro* to betray the friend originated in his guilt over his rejection of Chinese literature.²⁹ Sōseki's agony is reflected the relationship between Sensei and his friend, K in *Kokoro*; Sensei studies Western ideas, while K studies Buddhism and Oriental philosophy at university.

²⁷ Ōhama Tetsuya, *Meiji no bohyō: Shomin no mita nisshin, nishiro sensō (Gravestones in the Meiji Era: Sino-Japanese and Russo-Japanese Wars for the Ordinary People)*, Tokyo: Kawade Shobō Shinsha, 1990, pp. 39-40.

²⁸ Kurozumi Makoto, "Kangaku: sono shoki, ikusei, ken'i (Chinese Studies: its Orthography, Formation and Power)," in Shirane Haruo and Suzuki Tomi (eds), *Sōzō sareta koten: kanon keisei, kokuminkokka, nihonbungaku (The Creation of the Classic: Canon Formation, the Nation-state, Japanese Literature)*, Tokyo: Shinyōsha, 1999, p. 248.

²⁹ Karatani Kōjin, *Sōseki ron shūsei (Anthology of Sōseki Studies)*, Tokyo: Daisan Bunmeisha, 1997[1992], p. 138.

2. Inferiority Complex about the Body

In the introduction to *Bungakuron (A Theory of Literature, 1907)*, Sōseki wrote: "The two-years I spent in London were the most unpleasant years in my life. Among English gentlemen I lived in misery, like a poor dog that had strayed among a pack of wolves."³⁰ As he recognised himself as 'a poor dog' among wolves, Sōseki's unpleasantness was essentially related to his inferiority complex about his appearance. Before visiting England, Sōseki seldom worried about his own body, such as the colour of his skin and his height, although he was rather short, with a pockmarked face due to smallpox. He wrote his wife, Kyōko: "While I was still in Japan, I was not conscious of the color of our skin, but since I have been here I have fretted at finding myself so yellow. Furthermore, I am small. I have not yet met anyone smaller than me. Nor am I broad shouldered" (*SMLE*, 153).³¹ Sōseki's inferiority complex was in particular related to his height. Sōseki was a little shorter than five feet and three inches (less than 160 cm).³² In England, physique, especially height was a feature that was believed to distinguish the upper classes and the lower strata. Aida Yūji, a war prisoner of the British Military, was shocked to notice that the 'body' obviously represented social status: "Most officers were giants, measuring more than six feet, and only a few were shorter than I was. [...] It was the most miserable moment that I have ever had as a Japanese, to accompany them. I was like a crane-fly compared with their bodies, even though my weight was over sixty-four kilograms."³³

Regarding his appearance, Sōseki had one particularly dreadful experience on the street in London. In his diary on the 5th January 1901, he wrote: "A short, peculiar and dirty man was approaching me, and then I realized it was myself in the mirror on the street." He told his wife about this episode: "When I think to myself, 'Look, there's a funny person coming towards me!' It's my own

³⁰ Translated by Sammy I. Tsunematsu. See "Introduction," in *Spring Miscellany and London Essays*, Boston: Tuttle Publishing, 2002, p. 7.

³¹ This is the letter to Kyoko dated on the 22 January 1901. See *Sōseki shokan-shū*, pp. 75-79.

³² Regarding Sōseki's height, refer to the following book: Handō Kazutoshi, *Sōseki sensei zona, moshi (Here Comes Professor Sōseki)*, Tokyo: Bungei Shunjūsha, 1996, p.p. 173-174.

³³ Aida Yūji, *Aaron Shuyōjō (Aaron Internment Camp)*, Tokyo: Chūōkōronsha, 1999, p. 104. Translation mine.

reflection that I see in the mirror. It is something that I experience quite frequently. I can put up with being unable to do anything about the shape of my face – but my size! I wish I were taller” (*SMLE*, 153). It was shocking for Sōseki that he recognised himself as an alien in the mirror. The large mirror, in which he saw his ugly reflection, was an invention of modern civilization. Satō Rika writes that Japanese people in pre-modern society did not have large mirrors, except twenty-centimetre square mirrors, and more commonly, five or six-centimetre square mirrors for shaving. Thus, the pre-modern Japanese rarely had a chance to see themselves at full-length, before photography was introduced to Japanese society in the 1840s.³⁴

The figure in the mirror was Sōseki himself, as well as Japan as a small and powerless country in the East, which was reflected in British eyes. In *Sanshirō*, Sanshirō and Hirota happen to see colourful and attractive Westerners at Hainamatsu station. Sanshirō thinks: “He [Sanshirō] went so far as to imagine himself travelling to the West and feeling very insignificant among them. When the couple passed his window he listened intently to their conversation, but he could make out none of it” (*SAN*, 14). Later, Hirota says: “We Japanese are sad-looking things next to them. We can beat the Russians, we can become a first-class power, but it doesn’t make any difference. We’ve still got the same faces, the same feeble little bodies” (*SAN*, 15). It is noteworthy that they pay attention to the physical difference between the Japanese and the Westerners. They know that the body will not easily be developed, although Japan can become a first-class power. In *Sorekara* (*And Then*, 1909), the difference between the Japanese body and the Western body is explained with a refined example comparing a frog with a cow (see Chapter 5). Daisuke says: “Look, Japan’s belly is bursting” (*AT*, 72).³⁵

³⁴ Satō Rika, “Kindaiteki shisen to shintai no hakken (Modern Gaze and Awareness of Body),” in Tsubouchi Hideto (ed.), *Henken to iu manazashi: Kindai Nihon no kansei (Gaze as Prejudice: Sensitivity in Modern Japan)*, Tokyo: Seikyūsha, 2001, p. 155, 158.

³⁵ Not only for Sōseki, there is a view that the Japanese inferiority complex with regard to the West is generally caused by the perceived difference in body size. See Ishii Yōjiro, *Shintai-shōsetsu ron: Sōseki, Tanizaki, Dazai*, (*Studies of Novels on the Body: Sōseki, Tanizaki and Dazai*), Tokyo: Fujiwara Shoten, 1998, p. 37.

Another important episode concerning Sōseki's sense of his body occurred in January 1901, during the parade for the funeral procession of Queen Victoria. It was crowded on the street, and Sōseki saw the funeral by getting on the shoulders of the owner of his boarding house, Mr. Brett.³⁶ Van C. Gessel says: "This experience suggests some of the physical inferiority Sōseki felt while among the 'tall and good-looking' people who were all around him."³⁷ Sōseki used his experience in his last novel *Meian* (*Light and Darkness*, 1916). In the novel, the two minor characters, Okamoto and Yoshikawa, who studied in England together, nostalgically look back on their past. They talk about the parade for the coronation of King Edward VII. They mention a Japanese man, called 'Monkey-face' that rode on a British man's shoulders in a crowd of people to look at the parade. Yoshikawa says to Okamoto: "And Monkey-face was rather a dwarf too, wasn't he?" (*LD*, 95) The person called 'Monkey-face' reflects the figure of Sōseki seen in a large mirror on the street. Sōseki laughs at himself, pretending to be a Western gentleman, using the term 'monkey' that was close to a human being, but not perfect (see Chapter 3).

As is well known, Sōseki suffered from a nervous breakdown in his last year in London. He wrote no letters between the 2nd of July and the 12th of September 1902. There is a view that his nervous breakdown was caused by his inferiority complex about his body. Yoko McClain argues that an inferiority complex normally arises from one's self-perception of being short or ugly, and such a perception often causes a self-derisive, aggressive attitude, a distrust of others and an unsociable character.³⁸ It is not difficult to recognise these features in Sōseki and the characters he created in his works. For the sake of his health, Sōseki practised riding a bicycle, following the advice of the landlady. At that time, the Anglo-Japanese Alliance (1902) was formed between Britain and Japan. Komori Yōichi argues that the purpose of bicycling was to remodel of the

³⁶ Sōseki's letter addressed to Kanō Ryōkichi et al. dated on 9 February 1901. See *Sōseki shokanshū*, pp. 81-91.

³⁷ Van C. Gessel, *Three Modern Novelists: Sōseki, Tanizaki, Kawabata*, Tokyo: Kōdansha International, 1993, p. 45.

³⁸ Yoko McClain, *Magomusume kara mita Sōseki (Sōseki Analysed by His Granddaughter)*, Tokyo: Shinchōsha, 1995, p. 56.

Japanese body, to become, in other words, a suitable partner for Great Britain.³⁹ For Sōseki, such attempts to become closer to England were not acceptable. It was humiliating. However, Sōseki hardly forgot his inferiority complex of the body. According to Yachida Hiromasa, after coming back to Japan, Sōseki bought an imported exercise machine in 1909 and enthusiastically set about remodelling his body.⁴⁰

3. Pride as a Member of the Japanese Elite

His appearance in the mirror smashed Sōseki's pride as a Japanese elite. At that moment Sōseki became aware of his appearance, and even borrowed money from his friends to buy gentleman-like clothes. As De Certeau explains, there is no more rigorous and more ritualised code than that of clothing: "It classifies, it distinguishes, it hierarchies, it guarantees the secret contacts of the group. It maintains social distinctions, cultural status, and the distance between classes."⁴¹ According to Kawakita Minoru, a British gentleman originally meant a landowner, who comprised of only 5% of the population in the nineteenth century, and usually lived in the countryside; nevertheless, wealthy merchants pretending to be gentlemen appeared in the city.⁴² Moreover, in the late nineteenth century, London was overflowing with people from the labouring class, newly born in the process of modernization. Matthew Arnold notes that the power of the new working class threatened that of the cultivated and privileged class in the cities.⁴³

³⁹ Komori Yōichi, *Seikimatsu no yogensha, Natsume Sōseki (Sōseki Natsume as a Prophet of the End of the Century)*, Tokyo: Kōdansha, 1999, pp. 44-45.

⁴⁰ Yachida Hiromasa, "Bodeibirudā-tachi no teikoku shugi: Sōseki to seiki tenkanki Yōroppa noshintai bunka (Imperialism of Bodybuilders: Sōseki and the Body Culture in Europe of the Turning-point of the Century)," *Sōseki Kenkyū*, No. 5, 1995, pp. 65-67.

⁴¹ Michel de Certeau, *Culture in the Plural*, Trans. Tom Conley, Minneapolis: University of Minnesota Press, 1997, p. 22.

⁴² Kawakita, "Toshi bunka no tanjō," pp. 20-21.

⁴³ Arnold wrote: "For a long time, as I have said, the strong feudal habits of subordination and deference continued to tell upon the working class. The modern spirit has now almost entirely dissolved those habits, and the anarchical tendency of our worship of freedom in and for itself, of our superstitious faith, as I say, in machinery, is becoming very manifest. More and more, because of this our blind faith in machinery to the end for which machinery is valuable, this and that man, and this and that body of men, all over the country, are beginning to assert and put in practice an Englishman's right to do what he likes; his right to march where he likes, meet where he likes, enter where he likes, hoot as he likes, threaten as he likes, smash as he likes." See Mathew Arnold, *Cultural and Anarchy and Other Writings*, Cambridge: Cambridge University Press, 1993,

The working class was a threat for Sōseki as well: "In this country [England], we cannot find out another's status. For example, a milkman wears a silk hat and a frock coat on Sundays."⁴⁴ Regarding physique, Sōseki must have looked like a man from the labouring class, as he was particularly short and even had a pockmarked face. That is why he spent more than 5 pounds (50 yen) a month on books, which was the amount of money that a general labourer could earn per month in that period.⁴⁵ According to Arai Masaji, the labouring classes in London seldom used their money for books, nearly 70% of their income being required for basic provisions.⁴⁶ To buy and collect books was for Sōseki a point of pride as a scholar.

Sōseki had been given a scholarship of 1800 yen per year, which was then worth 180 pounds, not a small amount of money. It was the same amount as the gross income of an upper-level government employee (160 pounds in 1901).⁴⁷ Thus, Sōseki knew that he could have enjoyed his life in London without worrying about being short of money, if he wanted.⁴⁸ Sōseki's scholarship was enough to cover living expenses.⁴⁹ He was very bookish and stoic. In a letter to Kyōko, Sōseki criticised the Japanese businessmen in London who often bought prostitutes, and promised not to betray her by buying prostitutes.⁵⁰ Sōseki, still mid-thirty, must have had a healthy sexual desire. He confessed that he dreamed sexual dreams after taking his bath at night.⁵¹ The reason he did not buy prostitutes was that he had a pride in being a member of the intelligentsia sponsored by the Japanese Government. Most Japanese who bought women were

pp. 84-85. Sōseki was supposed to read not only this book, but also other works of Mathew Arnold, from 1889 to 1907, in order to publish this book *Bungakuron (Literary Theory)*.

⁴⁴ "Rondon Shōsoku (London News)," in *Natsume Sōseki Zenshū (Complete Works of Natsume Sōseki)*, Vol. 10. Tokyo: Chikuma Shōbō, 2002[1988], p. 660.

⁴⁵ See Brian R. Mitchell, "Nominal Annual Earnings - England and Wales, 1710-1911," *British Historical Statistics*, Cambridge: Cambridge University Press, 1988, p. 153.

⁴⁶ Arai Masaji, "Shiroi pan to ippai no kōcha: Shomin no tabemono (A White Bread and A Cup of Tea: Food of Common People)," in Tsunoyama Sakae and Minoru Kawakita (eds), *Rojiura no daieiteikoku: Igirisu toshi seikatsu-shi (The Alleyway in Great Britain: The History of British Urban Life)*, Tokyo: Heibonsha, 1982, p. 67.

⁴⁷ Mitchell, "Nominal Annual Earnings - England and Wales, 1710-1911," p. 153.

⁴⁸ Sōseki's "Rondon shōsoku," pp. 658-659.

⁴⁹ Deguchi and Watt (eds), *Sōseki no Rondon fūkei*, p. 17.

⁵⁰ Sōseki's letter addressed to Kyōko dated on 20 February 1901.

⁵¹ Sōseki's diary dated on 1 March 1901. See *Sōseki nikki*, p. 41.

the wealthy businessmen Sōseki hated. Uchida Michio notes Sōseki's interest in plays, and argues that Sōseki controlled his sexuality by appreciation of entertainments.⁵² In his letter, Sōseki called his theatre-going 'shugyō (pursuit of knowledge, or discipline)'. The term 'shugyō' basically derives from Buddhist training, meaning denial of human desires including sex. Sōseki may have watched a play at the theatre, as compensation for denying himself sexual gratification. The theatre was a common social place for men and women. In *And Then*, the theatre was the place where Daisuke first met Sagawa's daughter, his potential fiancée. In *Light and Darkness* as well, the arranged marriage is set in the theatre.

4. The Anxieties of Modernisation

It is common to compare Sōseki's cross-cultural experience in London with that of Ōgai in Berlin, and point out the contrast between Sōseki, who was frightened of the British and Ōgai who had enjoyed the company of the Germans.⁵³ However, Sōseki was not scared for the British, but sceptical of Western modernisation. Sōseki experienced the true West, not as a fantasy, and gradually became pessimistic about Japanese modernisation. In this point, Sōseki was more sensitive than Ōgai to the future of Japanese society.

In London, Sōseki experienced the end of the nineteenth century, and the beginning of the twentieth century with the death of Queen Victoria. He saw the funeral procession of Queen Victoria and the succession of King Edward VII in 1901. Nakano Kii says, "the phrase, 'the twentieth century', became Sōseki's favourite phrase," and "If he had not been in London at that time, he would not have used this phrase so frequently in his writings."⁵⁴ When the Queen passed away, he heard the shopman murmur: "The new century has opened rather

⁵² Uchida Michio, "Rondon Sōseki ryōshoku-kō (Study on Sōseki as libertine in London)," *Sōseki Kenkyū*, No. 3, 1994, p. 78.

⁵³ Maeda Ai, *Toshi kūkan no naka no bungaku (Literature in the Place of City)*, Tokyo: Chikuma Shobō, 1983[1982], p. 328.

⁵⁴ Nakano Kii, "Sōseki's Stay in London," in Natsume Sōseki, *The Tower of London*, Peter Milward and Nakano Kii (trans), Brighton: In Print Publishing, 1992, p.18.

inauspiciously."⁵⁵ At that time, Sōseki must have recognised the unpleasant future of imperialising Japan, like European countries. Sōseki was very concerned about Japan's future, living in smoky London, in which the typical urban issues such as air pollution became problematic. As far as following westernisation, it was obvious that Japan would not be able to avoid the problems the British people faced. Sōseki expressed this anxiety about modernisation in his works. For him, the most terrifying thing about modern life was that nobody knew where he or she was heading.

In *Kusamakura* (*The Three-cornered World*, 1906), a railway train appears as more typical of twentieth-century civilisation. The narrator says: "People are said to board and travel by train, but I call it being loaded and transported. Nothing shows a greater contempt for individuality than the train" (*TCW*, 181). His passive voice represents nervousness about modernisation, which is speedy and rather violent. 'The Seventh Night' in *Yume jūya* (*Ten Nights' Dreams*, 1908), a collection of ten short stories, is also based on Sōseki's trip to England by ship. In 'The Seventh Night', the main character is on board an extraordinarily big ship, without knowing where the ship is heading. Karatani says that this drifting phantom ship symbolises Sōseki's mentality as well as the mentality of Meiji Japan itself.⁵⁶ In the novel, the main character is worried about when he can get off the ship. For Sōseki, the ship of Meiji Japan seemed to drift on the sea of westernisation. However, Sōseki knew that he had to stay on board. In the novel, the protagonist throws himself into the sea and regrets it. 'The Seventh Night' shows Sōseki's sense of scepticism and complex feeling towards the progress of westernisation in Japan.

After coming back from England, Sōseki serialised *Eijitsu shōhin* (*Spring Miscellany*, 1909) in the Tokyo and Osaka editions of the *Asahi Newspaper*. *Spring Miscellany* is a collection of short essays, eight of which are memories of Sōseki's stay in England. Especially, in 'Atata kai yume (A Sweet Dream)' and 'Inshō (Impressions)', Sōseki's vague nervousness is reflected very well. During

⁵⁵ Sōseki's diary dated on the 23 January 1901. See *Sōseki nikki*, pp. 30-31.

his stay in London, Sōseki seemed to be always anxious, as if he was drowning in the ocean. In 'Impressions', he wrote: "I had the feeling that I was engulfed in a sea of humanity" (*SMLE*, 57). The sea of humanity is the weird group of tall people, who are coercing Sōseki to go somewhere: "Behind me, I saw a tall man who almost eclipsed me. I tried to release myself but found a similar man on my right. On the left, the one who had pushed me was pushed in his turn by the man behind him. Nobody spoke and everyone proceeded onwards as if everything was normal" (*SMLE*, 57). Haga Tōru argues that 'Impressions' explains Sōseki's feelings from early in his stay in London.⁵⁷ The same group of British appear again in 'A Sweet Dream': "Everyone walking along the pavement overtook me – even the women. [...] If one observed the faces attentively, one noticed that they all had a strained expression. The men looked straight ahead, the women did not let their gaze wander to either side, and all were resolutely proceeding towards their chosen destinations" (*SMLE*, 52-53). Sōseki, walking slowly in his pace, thought that it must be hard to live in this capital city. It is possible to indicate the image of modernisation in their serious expression, developing from the past to the future. However, there are no positive signs on their faces. They are forced to proceed onwards, like a marching army. On the day after his arrival in London, Sōseki happened to see a huge crowd of militia returning from the Boer War (1899-1902). The ominous walking group is a reflection of band of soldiers returning from South Africa, suggesting the spread of European imperialism.

Sōseki was an eyewitness to many troubles in British society. Hence, he was not able to be enthusiastic regarding Japanese modernisation. It was Sōseki's dilemma that no matter how problematic it was, there was no alternative except modernisation for Japan. In 1902, in London, he knew that the Anglo-Japanese Alliance had formed between Britain and Japan. The aim of the Anglo-Japanese

⁵⁶ Karatani, *Sōseki ron shūsei*, p. 88.

⁵⁷ Haga Tōru, "Natsume Sōseki's Experimental Workshop: *Explication de texte* applied to a Piece, 'An Impression', of *Short Pieces from Long Spring Days*," *Bulletin of International Research Center for Japanese Studies*, No. 16, Sep. 1997, p. 194.

Alliance was to obstruct the spread of Russian power in China and Korea. As the following cartoon shows, England pushed Japan into a fight with Russia.



The Anglo-Japanese Alliance

Source: Postcard painted by Georges Ferdinand Bigot
Copied from <http://home.catv.ne.jp/hh/kem/exh/bigot.htm>

The Russo-Japanese war began in February 1904. Sōseki must have predicted such tragedy in London. That is why he did not welcome the formation of the Alliance, unlike many other Japanese. Sōseki cynically wrote: “The Japanese are likely to be crazily dancing with joy, like a poor person had married into wealth.”⁵⁸ In 1911, Sōseki gave a speech entitled ‘Gendai Nihon no kaika (Civilization of Modern-Day Japan)’ and addressed: “The waves that govern Japan’s present civilization roll in on us from the West. We who ride these waves are Japanese, not Westerners, and so we feel out of place with each new surge, like uninvited guests. [...] A nation, a people that incurs a civilization like this can only feel a sense of emptiness, of dissatisfaction and anxiety” (*CMJ*, 278-279). As Sōseki commented, however, Japan was not able to stop socialising with Western countries.

5. The First Contact with China

In September 1909, Sōseki took up an invitation of Nakamura Korekimi, the second president of Mantetsu (South Manchurian Railway Corporation) in Dairen, and travelled in Manchuria and Korea. This was the second trip abroad for

⁵⁸ Sōseki’s letter addressed to Nakane Shigekazu, on 15 March 1902. See *Sōseki Shokan-shū*, pp. 105-108. Translation mine.

Sōseki, and his first visit to other Asian countries. Nakamura and Sōseki were classmates at Tokyo Imperial University, and Nakamura was planning to make Sōseki propagate news about the Mantetsu in the *Asahi Shinbun* (*Asahi Newspaper*), which Sōseki worked for during the period.⁵⁹ According to Kobayashi Hideo, the Mantetsu built many institutes for education and research in Manchuria, and the companies' executive staffs were an elite, with many graduates from Tokyo Imperial University.⁶⁰ Sōseki may have had a chance to be chosen for management.

The Mantetsu was established in November 1906, when the Japanese Occupation Government Office was opened in Korea (see page 301). After victory in the Russo-Japanese War, Japan took over the Tōshin Railway (Eastern China Railway) between Changchun and Lushun, its branch lines, and management of coalmines in Fushun and Yantai. The Mantetsu, as expansion of Tōshin Railway, imitated the management strategy of the East India Company in Britain, and started with 6,914 employees and capital stock of two hundred million yen. It was a company operating to carry out the national government policy of expanding Japanese territory in China.⁶¹ That is, the establishment of Mantetsu was a symbolic event in Japan's colonial expansion.

In Sōseki's period, Manchuria was a multi-cultural place in which the five major groups, Chinese, Japanese, Manchurian, Korean and Mongolian and some minorities such as White-Russians, lived together.⁶² Especially, after the opening of the Mantetsu, many Japanese people moved to Manchuria. As is well known, despite the opposition of other countries, the Japanese military government

⁵⁹ Sōseki's wife, Kyōko, made the statement in her essay "Mankan ryokō (A trip to Manchuria-Korea)," *Natsume Sōseki no omoide (Memories of Natsume Sōseki)*, Tokyo: Kaizōsha, 1928, pp. 252-255.

⁶⁰ Kobayashi Hideo, *Mantetsu: 'Chi no shūdan' no tanjō to shi (The Manchurian Railway: The Birth and the Death of an Elite)*, Tokyo: Yoshikawa Kōbunkan, 1996, pp. 23-55.

⁶¹ "Kokusaku-gaisha Mantetsu ga sodateta zunō shūdan (Intelligent Group of National Policy Company, Mantetsu)," *Nichiroku nijusseiki: 1906 (Daily Documents in the Twentieth Century: 1906)*, Tokyo: Kōdansha, 1998, pp. 2-5.

⁶² See Kawamura Minato, *Bungaku kara miru Manshū: 'Gozoku kyōwa' no yume to genjitsu (Manchuria in Literature: Dream and Reality of 'Harmony of Five Ethnic Groups')*, Tokyo: Yoshikawa Kōbunkan, 1998, pp. 5-7.

established the country of Manchukuo in 1932, with the foundation declaration of 'gozoku kyōwa (harmony of five ethnic groups)' and 'ōdō rakudo (heaven by principle of royalty).'⁶³ Against such ideologies, however, the Japanese placed other ethnic groups under their control, and treated them severely. Sōseki visited Manchuria as Japanese imperialism gradually spread all over the China.

Sōseki left Japan on the 3rd September, continued his trip until the 14th of October 1909, and published his journal *Travels in Manchuria and Korea* in *Asahi Shinbun* from the 21st of October to the 30th of December. Despite the title, Sōseki did not write about his time in Korea. He stopped the series with an episode at the port of Fushun in China. The main reason for the incompleteness of the diary was the assassination of Itō Hirobumi (1841-1909), the first Secretary General of the Japanese Occupation Government Office in Korea. He was killed by a Korean Ahn Jung Geun, a Korean activist for the independence movement.⁶⁴ It happened at Harbin station on 26th October of 1909, just one week after Sōseki started serializing his travel journal. It was a very shocking incident for the Japanese, and Sōseki did not want to be involved in political issues of this kind. Thus, he did not make any political argument in his journal, simply reporting the recent condition of his old friends living in China, and himself.

Travels in Manchuria and Korea has prompted much controversy and discussion regarding Sōseki's discriminatory attitude towards other Asian people. For instance, Che Myonsuku suggests that *Travels in Manchuria and Korea* shows the limitations of the pro-government intelligentsia.⁶⁵ James Fujii also notes the complicity of Sōseki's *Travels in Manchuria and Korea* in Japan's

⁶³ "Manshūkoku kenkō: 'gozoku kyōwa' 'ōdō rakudo' no kyōkō (Establishment of Manchukuo: Fictions of 'Harmony of Five Ethnic Groups' and 'Heaven by Principle of Royalty'," *Nichiroku nijusseiki: 1932 (Daily Documents in the Twentieth Century: 1932)*, Tokyo: Kōdansha, 1998, pp. 2-5.

⁶⁴ See "Harubin ekitō de Ahn Jung Geun, Itō Hirobumi o sōgeki (Ahn Jung Geun attacked Itō Hirobumi at the Harbin Station)," *Nichiroku nijusseiki: 1909 (Daily Documents in the Twentieth Century: 1909)*, Tokyo: Kōdansha, 1998, pp. 2-5.

⁶⁵ Che Myonsuku, "Natsume Sōseki *Mankan tokoro dokoro*: Meiji chishikijin no genkai to Chōsen/Chūgokujin zō (Natsume Sōseki *Travels in Manchuria and Korea*: The Limitation of the Intelligentsia in the Meiji Era and Depictions of the Korean and the Chinese)," *Kokubungaku: kaishaku to kanshō (Japanese Literature: Interpretation and Appreciation)*, Vol. 62, No. 12, Dec. 1997, pp. 87-88.

expansionist policy.⁶⁶ Among Japanese researchers, there are also critical views of Sōseki's non-political attitude towards Japanese colonialism.⁶⁷ On the other hand, Ryū Kenki writes that visiting Manchuria led Sōseki to depict new characters in his novels, in particular, Japanese people living in other places.⁶⁸ Takeda Yūichi argues that Sōseki acquired a different, positive idea of Manchuria after his visit, although he had an imperialistic and colonial attitude towards other Asian countries.⁶⁹ Before commencing the serialization of *Travels in Manchuria and Korea*, Sōseki said: "I am sure that the Japanese are very reliable citizens. Wherever I go, I am proud of myself as a Japanese. On the other hand, I feel so sorry for the Chinese and the Koreans. I am very lucky to be born as a Japanese."⁷⁰ It is impossible to deny Sōseki's arrogance as a Japanese. However, ironically, in *Travels in Manchuria and Korea*, Sōseki did not depict the Japanese as 'very reliable citizens'.

In Sōseki's novels, the Chinese and Koreans hardly appear, although he grew up in an international Tokyo, and had more than a few chances to see other Asians in his daily life.⁷¹ That is, Sōseki purposely did not write about other Asian peoples in his works. There are only two stereotypical expressions in *And Then*, and *Kōjin (The Wayfarer, 1912-13)*. In *And Then*, Kadono despicably says to Daisuke: "Today's the festival of the tiger, and some Chinese student's supposed to perform the auditorium. [...] Those Chinese aren't shy as all, they'll

⁶⁶ James Fujii, *Complicit Fictions: the subject in the modern Japanese prose narrative*, California: University of California Press, 1993, p. 135.

⁶⁷ See Nakagawa Kōichi, "Sōseki no teikoku shugi, shokuminchi shugi (Sōseki's Imperialism and Colonialism)," *Sōseki Kenkyū*, No. 5, 1995, p. 50.

⁶⁸ Ryū Kenki, "Sōseki to Manshū: Katō yūmin hakken no tabi (Sōseki and Manchuria: The Journey to Discovery of 'lower-class loafer')," *Kokubungaku: kaishaku to kanshō (Japanese Literature: Interpretation and Appreciation)*, Vol. 62, No. 12, Dec. 1997, pp. 17-23.

⁶⁹ Takeda Yūichi, "Manazashi no teikoku shugi: London no Sōseki / Sōseki no Manshū (The Imperialism of a Gaze: Sōseki in London / Sōseki's Manchuria)," in Sasaki Hideaki (ed.), *Ibunka e no shiten (The Gaze towards the Different Cultures)*, Aichi: Nagoya University Press, 1996, p. 233.

⁷⁰ Natsume Sōseki, "Mankan shisatsu (Manchuria-Korea Inspection)," *Ōsaka Asahi Shinbun (Ōsaka Asahi Newspaper)*, 18 Oct. 1909. Translation mine.

⁷¹ Kawamura Chizuko points out that many Chinese elite lived in Shinjuku area in Sōseki's period. In Sōseki's diary, there are some descriptions about the Chinese. See Kawamura Chizuko, "Kyōsei no rekishi (The History of Living Together)," in Kawamura Chizuko (ed.), *Tamizoku kyōsei no machi, Shinjuku no sokojikara (The Power of Shinjuku as a Multi-cultural City)*, Tokyo: Akashi Shoten, 1998, pp. 24-25.

do anything" (AT, 103). In *The Wayfarer*, Mr. H, a friend of Ichirō's, is like a Chinese: "With his round face, and his close-cropped round head, he looked plumlike as a Chinese. He spoke slowly, as slowly as a Chinese would speak Japanese he isn't used to" (WAY, 255). Tsuruta Kinya says that the non-Japanese easily become exaggerated or stereotyped, because they are physically different from the Japanese, and such differences help readers accept the incomprehensible personality of foreign characters and their unbelievable behaviours.⁷² The depictions of the Chinese in Sōseki's novels use similar characteristics to differentiate Chinese from Japanese. In Manchuria, however, Sōseki saw a different type of Chinese than he had seen in Tokyo and London.

6. Reality of the Chinese Body

In *Travels in Manchuria and Korea*, Sōseki first illustrates the filthiness and unruliness of the Chinese he saw at the port of Dairen. Criticism of Sōseki has concentrated on this scene:

The steamer came alongside a stone wharf that reminded me of the one at Iida. It did so with precision that I should never have believed I was at sea. On the pier, there were crowds of people; most of the people there, however, were Chinese coolies. Looking at any one of them, I had the immediate impression of dirt. Any two together were an even more unpleasant sight. That so many of them had gathered together struck me as most unwelcome indeed. Standing on the deck, I contemplated to myself: "Goodness! What a strange place I've come to. (TMK, 38-39)

The place reminded Sōseki of Iida, which was very close to his hometown, Yotsuya and Shinjuku, in Tokyo. That is, Sōseki saw old Tokyo in the chaos at the port. In other words, Dairen awakens a memory of his hometown. Like other large Asian cities, old Tokyo was a chaotic place filled with filth and stench.⁷³ In addition, Sōseki did not have good memories of his childhood, as he was an adopted child. His first foster parents, who owned a second-hand shop, always

⁷² Tsuruta Kinya, *Ekkyō-sha ga yonda kindai Nihon bungaku (Modern Japanese Literature Analysed by A Migrant beyond Border)*, Tokyo: Shinyōsha, 1999, pp. 10-56.

⁷³ See Kashima Manbei, *Edo no yūbae (Sunset Glow of Edo)*, Tokyo: Chūōkōronsha, 1977, p. 26.

left little Sōseki in the basket with second-hand goods. Neither his biological parents nor foster family appear to have loved Sōseki (see Chapter 6). At that time, he also had financial troubles with his foster father, Shiobara Masanosuke. This trouble was resolved in November after the trip to Manchuria. Sōseki travelled to China, as if he could run away from his private problems. However, once at his destination, Sōseki accidentally recognised a reflection of the past he hated. Kawamura Minato argues that Sōseki recognised his own miserable appearance in the Chinese workers, just as he had seen himself as a stranger in the mirror on the street in London.⁷⁴

In this scene, it cannot be denied that Sōseki shows a sense of disgust at unfaithfulness, the smells, sweating, and noises of the material body. Moreover, in *Travels in Manchuria and Korea*, he often uses coarse language to describe the filthiness of Chinese coolies, sometimes describes them as dogs, sniffing at the ground. Mihashi Osamu explains how the idea of filthiness led to discrimination against poverty in the process of modernisation. According to Mihashi, the idea of hygiene was also introduced to Japanese society after the Meiji Restoration. The concept of 'hygiene' led to discrimination towards people of lower class, who were came to be associated with stench and infectious disease.⁷⁵ Japanese society's exclusion of others can be understood with reference to the exclusion of madness discussed in Michel Foucault's writing.⁷⁶

Travels in Manchuria and Korea illustrates three different types of body: Chinese, Western and Japanese bodies. Dairen was a very modern, international city with military bases, in which the residents were not only Asians. Sōseki

⁷⁴ Kawamura Mianto, "Teikoku no Sōseki (Sōseki in the Empires)," *Sōseki Kenkyū*, No. 5, 1995, p. 36.

⁷⁵ Mihashi Osamu, *Meiji no sekushuariti: Sabetsu no shinesi-shi (Sexuality in the Meiji Era: The Mental History of Discrimination)*, Tokyo: Nihon Editor School Shuppanbu, 1999, pp. 121-122, p. 132, 146. According to Mihashi, the discrimination towards the poverty was triggered by the spread of cholera in 1877.

⁷⁶ In *Madness and Civilization*, Foucault presents archaeology of discrimination, analysing how madness emerged as distinct from reason in the seventeenth century, in tandem with the development of the science of madness, psychiatry, and psychology. See Michel Foucault, *Madness and civilization: a history of insanity in the Age of Reason*, Trans. Richard Howard, London: Tavistock, 1965, pp. 40-41.

wrote: "People coming from the metropolis are so often treated like country bumpkins" (TMK, 48). The dirtiness of the Chinese workers is contrasted with the beauty of the British co-consul Sōseki met on board the ship. Sōseki often praised the movements of the Westerner. For instance, he wrote that the British co-consul was very impressive in his behaviour, taking a dog under his arm away from the dining hall. He looked very young and beautiful with long legs. His walking style, in particular was very elegant, not like that of the Japanese who dragged their feet. Sōseki also remarked other Westerners on board extremely beautiful. At the beginning of voyage, Sōseki attached himself with the Westerner's group. However, the Westerners remind him of his Asian ethnicity. At the dinner table in the hotel, a British gentleman asked Sōseki whether he was Japanese. He was a little shocked: "I confirmed, quite openly, wondering with some anxiety what other nationality he had considered for me" (TMK, 44). Sōseki faced an identity crisis at that moment. He felt his own body was not developed enough, although he was proud of Japan as a powerful country.

To understand Sōseki, one cannot ignore the fact that he also highly praised the Chinese body in *Travels in Manchuria and Korea*. Former research has not considered the fact that Sōseki also had an inferiority complex with respect to the Chinese body. During his stay in Dairen, he recognises the physical superiority of the Chinese to that of the Japanese. For instance, Sōseki praises the bodies of the Chinese workers, who were carrying large sacks of beans for Mantetsu: "The coolies worked well. They were tractable, had strong physiques, and put energy into their tasks. Watching them at their work was thus a source of pleasure" (TMK, 65). Sōseki also wrote: "Through the mist, one could see the coolies, their perspiring bodies glowing like red copper, labouring valiantly. Looking at the physique of these naked men, I suddenly remembered the book entitled *The History of the Chinese Armies*. In olden times, the brave warriors who humiliated the vanquished by forcing them to crawl between their legs must have looked exactly like this group of coolies. They had powerful torsos and muscles, as well as footwear made of pieces of raw cowhide sewn together" (TMK, 65-66). His guide from the Mantetsu also agrees with Sōseki: "Yes, the

Japanese are incapable of copying them. [...] Where do they get their energy?" (TMK, 66) Sōseki's repeated use of the term 'coolie', to a modern reader, may undermine the fact that Sōseki frequently praises the physical fitness of the Chinese. In their conversations, *The History of the Chinese Armies* is *Kan-So gundan* (*Han-Cu War Story*, 1695) and the hero is Han Xing, who passes under the legs of the warriors, and afterwards, becomes the admiral of Han.⁷⁷ Rather than an insult, Sōseki's historical analogy is intended to praise the Chinese body. Sōseki's gaze towards the healthy Chinese workers essentially echoes the opening scene of *Kokoro* (1914). In the beginning of *Kokoro*, the Western body is depicted: "The Westerner, with his extremely pale skin, had already attracted my attention when I approached the tea house. He had on him only a pair of drawers such as we were accustomed to wear. I found this particularly strange" (KO, 3). Stephen Dodd argues that this scene is an instance of homosexual 'cruising', and the Western character serves to deflect the reader's attention from Sōseki's tendency towards homosexuality.⁷⁸ This touches on another argument regarding whether Sōseki was homosexual, but it is true that Sōseki appreciated the Chinese male body in the same way he adored the Western body.

Moreover, in another scene of *Travels in Manchuria and Korea*, Sōseki was also impressed that a well-dressed Chinese groom, leading a horse-drawn coach, could run so quickly without raising a sweat: "Riding (sic) the horse in front, he had the appearance of a gentleman of distinction. He did not perspire and kept up a good speed. He had long legs and was about six feet tall" (TMK, 67). The depiction of the Chinese in the novel is very different from his description of the Chinese with a round face and close-cropped round head, and slow motion in *The Wayfarer*. Many Japanese people in this period believed that they had better bodies than those of other Asian people. Nonetheless, the physical inferiority of the Japanese was obvious among the five ethnic groups – Japanese, Manchurian, Korean, Mongolian and Chinese in Manchuria.⁷⁹ During his trip in

⁷⁷ See "Kanshin," URL <http://kanso.cside.com/kanshin01.htm> accessed on 20 February 2004.

⁷⁸ Stephen Dodd, "The Significance of Bodies in Sōseki's *Kokoro*," *Monumenta Nipponica*, Vol. 53, No. 4, 1998, p. 494.

⁷⁹ Kawamura, *Bungaku kara miru Manshū: 'Gozoku kyōwa' no yume to genjitsu*, pp. 32-33.

Manchuria, Sōseki came to believe that the Japanese body was inferior to the Chinese body.

Two photographs illustrate the perceived inferiority of the Japanese body. The first photograph was taken in 1900, when the Boxer Rebellion occurred in China. Following the Sino-Japanese War, anti-foreign resentment increased in China, and the activities of the Boxers, a violent anti-foreign group spread in China. In 1900, the anti-foreign upheaval broke out, and England, France, Russia, Japan, and Germany all feared further conflagration and, to protect the life and property of their nationals, assembled as allied relief expedition in Tientsin and quelled the insurrection. In the photograph, the Japanese soldier does not reach the shoulder of the British soldier.



The Boxer Rebellion, 1900

From left to right: England, America, Russia, India, Germany, France, Austria, Italy, Japan
Copied from *21-seiki no rekishi zukan*, 2002, p. 146.

The next photo was taken in 1918, when the Siberian intervention began. The Japanese government sent troops to cooperate with French, British, American and Canadian troops in assisting Czech forces in the area. In this photograph, the Chinese soldier is recognised as having as good a physique as the British soldier.



The United Troops in Siberia, 1918

From left to right: America, Canada, England, China, Italy, Czech and Japan
 Copied from *Nichiroku nijusseiki: 1918*, p. 2.

Both photographs make out that the Japanese soldier was shorter than any other soldier in the world. The Japanese of this period, no doubt experienced a sense of physical inferiority, no matter how much the Meiji government encouraged remodelling of the Japanese body through exercise. The superiority of the physique was also believed to have a decisive effect on the battlefield. In order to conceal their inferiority, the Japanese military encouraged 'the Spirit of Japan' and led the Japanese to believe that they were most significant ethnic group in Asia (see Chapter 3). Hence, Japanese officers were overconfident of victory, since they believed that a fanatical spirit was more important than physical strength. This idea may have contributed to many wars including the Nomonhan Incident.

Regarding *Travels in Manchuria and Korea*, Joshua Fogel argues, "Sōseki seems to take nothing seriously during this voyage to the mainland. He continually complains about stomach pains which prevent him from engaging in adventures or sour those experiences. He pretty much hates all the food and drink he is offered."⁸⁰ Indeed, in *Travels in Manchuria and Korea*, Sōseki writes about his stomach ache quite often, and consequently reveals the inferiority of the Japanese body. Sōseki physically felt miserable all the time during his stay in

⁸⁰ Joshua A. Fogel, "Book Review: Rediscovering Natsume Sōseki with the First English Translation of *Travels in Manchuria and Korea*," *The Journal of Asian Studies*, Vol. 61, No. 41, November 2002, p. 1372.

Manchuria. He always suffered from stomach pains and could not have proper meals every day. He tried several different medicines, however, they were not effective. His body gave him agony without pause. For Sōseki, the stomach ache was something that belonged to himself but all at once rejected his control. It can be argued that the stomach ache symbolically indicates the position of Manchuria, inside as well as outside Japan. It is no coincidence that Sōseki often mentions the breakdown of his body during the trip to Manchuria.

In contrast to his weak stomach, Sōseki describes the appetite of the Chinese people, who, he also states, did not mind filthiness on the tableware. On the basis of this observation Sōseki makes a further generalisation about the Chinese, and it is difficult to tell if he is baffled, or impressed by their achievements: "The Chinese rivers were apathetic where human beings were concerned. Since time immemorial, the Chinese had drunk the muddy water, brought children into the world, and yet – up to the present at least – prospered" (*TMK*, 111). Conversely, Sōseki could not take powdered medicine because of a lack of pure water. He wandered in the town Ting Kou to receive just a cup of water. Sōseki may have been jealous of the strength and immunity of the Chinese body. He was, so to speak, the most miserable person in China, who comes from a small country, Japan. In the respect of physique, the inferior Japanese never beat the Chinese. Sōseki saw the coming tragedy of Japanese imperialism in the chaos of Dairen.

Part II: Murakami in America and Mongolia

There have already been many discussions (e.g. Sengoku Hideyo, Jay Rubin) of the influence of American culture on Murakami's works.¹ In contrast, only a few researchers (e.g. Imai Kiyoto, Kuroko Kazuo) deal with the relationship between Murakami and other Asian countries.² In fact, Murakami rarely sets other Asian countries and ethnicities in the centre of his stories, and even some stereotypical expressions regarding other Asian cultures can be recognised in his works. This chapter discusses what Murakami learned abroad through his cross-cultural experience, and how his literary world changed afterwards.

Murakami stayed in America for four years, as a visiting professor at Princeton University (January 1991- June 1993), and subsequently at Tufts University (July 1993-May 1995). Based on his experience, he published two essays: *Yagate kanashiki gaikokugo* (*The Ultimate Sorrow of A Foreign Language*, 1994), and *Uzumaki neko no mitsukekata* (*How to Find A Whirlpool-cat*, 1996). During the same period, Murakami also wrote two novels, *Kokkyō no minami, Taiyō no nishi* (*South of the Border, West of the Sun*, 1992) and *Nejimaki-dori kuronikuru* (*The Wind-up Bird Chronicle*, 1992-95). It is a common view that Murakami's literary world was not the same after his stay in America. Murakami himself admits that the period between 1991 and 1995 was a great turning point in his life.³ Through life in America, he discovered his national identity, and became more responsive to Japanese society. The First Gulf War in 1991 also led to his interest in the Nomonhan Incident in his novel *The Wind-up Bird Chronicle*.

¹ Sengoku Hideyo, *Airon o kakeru seinen: Murakami Haruki to Amerika* (*An Ironing Youth: Murakami Haruki and America*), Tokyo: Keiryūsha, 1991, and Jay Rubin, *Murakami Haruki and the Music of Words*, London: Harvill Press, 2002.

² See Imai Kiyoto, *Murakami Haruki, ofu no kankaku* (*Murakami Haruki, The Sense of Being Off*), Tokyo: Seisōsha, 1990, and Kuroko Kazuo, *Murakami Haruki: Za rosuto wārudo* (*Murakami Haruki: The Lost World*), Tokyo: Rōkkō Shuppan, 1989.

³ Murakami Haruki, *Yagate kanashiki gaikokugo* (*The Ultimate Sorrow of A Foreign Language*), Tokyo: Kōdansha, 2000, p. 5.

In June 1994, Murakami visited the places related to the Nomonhan Incident in Inner and Outer Mongolia, and saw traces of Japanese colonialism. His experience informed *The Wind-up Bird Chronicle*, part III (1995). He flew to Dairen first, and like Sōseki in 1909, was awed by its chaos and energy. After his trip, Murakami serialised his travel journal, 'Nomonhan no tetsu no hakaba (The Iron Graveyard in Nomonhan)' in the monthly magazine *Marco Polo* between September and November of 1994. Interestingly, this journal clearly shows that Murakami made similar observations and had similar impressions to Sōseki's in Manchuria, and mentions the filthiness, food trouble, and stupidity of Japanese militarism. In Nomonhan, Murakami concludes that the same inhuman system of society has continued in Japan, even after the end of the Second World War.

1. Learning from the Real America

Some of Murakami's readers (e.g. Kawamoto Saburō) were confused by Murakami's publication of *Andāguraundo (Underground)* in 1997, which was a collection of interviews with victims of the Tokyo sarin gas attack.⁴ On March 20, 1995, the religious cult group, Aum Shinrikyō, unleashed poisonous gas into trains of the Tokyo subway system, and injured and killed many passengers. It was extremely shocking news for the Japanese. However, until then, Murakami was generally regarded as an author that was indifferent to current affairs. In 1998, Murakami also published the non-fiction *Yakusoku sareta basho de (In the Agreed Place, translated as Underground 2)*, as a successor to *Underground*. This time he interviewed adherents of Aum Shinrikyō.

Murakami's four-year stay in America almost certainly increased his interest in social issues. Before that, Murakami had attempted to stand outside of the Japanese social circle of family, community and the nation, creating an 'American circle' for him was a way not to be involved in such complex

⁴ See Kawamoto Saburō, "Shakaiha e no iwakan (Disagreement towards the Socialist)," *Mainichi Shinbun (Mainichi Newspaper)*, [Tokyo], 14 May 1997, evening ed., p. 6.

relationships.⁵ In his talk with a psychologist Kawai Hayao, Murakami admits that he came to think of society and politics in a different way after coming back to Tokyo.⁶ Indeed, many important changes happened to Murakami in that period. He became sociable and open-minded, and recognised his responsibility as a Japanese. Murakami's recognition of the importance of communication led to the method of his 'interviews' in *Underground* and *Underground 2*. Murakami also opened a homepage <http://www.kafkaontheshore.com> between 2002 and 2003 on the Internet in order to discuss his novel *Umibe no Kafuka* (*Kafka on the Shore*, 2002) with his readers. The homepage was Murakami's own idea.⁷ After that, he published a collection of their communications as a magazine *Shōnen Kafuka* (*A Boy Kafka*, 2003). These performances can be also regarded as part of Murakami's commitment to society. He aims to write an interactive novel.

From January 1991 to June 1993, Murakami stayed in Princeton, New Jersey. This was Murakami's first long-term stay in America. Unlike Sōseki in London, Murakami was not a marginal man in Princeton. He was a successful Japanese author, whose English translations have sold well in America, as well as a visiting professor at the noble Ivy League university. He had no shortage of money. However, it can be said that he was still part of a minority in American society.⁸ In his essay, Murakami humorously criticises the snobbishness of Princeton University, and judged that real America was a hierarchical society.⁹ As a temporary guest, people at Princeton University were tolerant of Murakami's 'incorrect' behaviour, his deviation from academic standards. Murakami admitted himself that he did not belong to the university.¹⁰ Moreover, compared to

⁵ Murakami Haruki, "Kigō to shite no Amerika (America as A Code)," *Gunzō*, Vol. 38, No. 4, Apr. 1983, pp. 249-250.

⁶ Murakami Haruki and Kawai Hayao, *Murakami Haruki, Kawai Hayao ni ai ni iku* (*Murakami Haruki Come and Visit Kawai Hayao*), Tokyo: Iwanami Shoten, 1999 [1996], p. 6.

⁷ See "Umibe no Kafuka no hanbai senryaku," URL <http://media.excite.co.jp/book/news/topics/001/> accessed on 1st December 2003.

⁸ Murakami's former colleagues at Princeton University, Hosea Hirata states that Murakami became minor and received freedom instead. See Hosea Hirata, "Amerika de yomareru Murakami Haruki (Murakami Haruki Read in America)," *Kokubungaku: Kaishaku to kyōzai no kenkyū* (*Japanese Literature: Interpretation and Study as Teaching Material*), Vol. 40, No. 4, Mar. 1995, p. 103.

⁹ Murakami, *Yagate kanashiki gaikokugo*, pp. 44-45.

¹⁰ *Ibid.*, p. 47.

Japanese society, not everyone recognised him or had heard his name. Far from Japan, Murakami seemed to enjoy his anonymity. In July 1993, he moved to Tufts University, Cambridge, Massachusetts, but his minority status was almost the same there. He was not very famous, and some people even pronounced his name incorrectly.¹¹ His relaxed mood is reflected in his two essays: *The Ultimate Sorrow of A Foreign Language* (1994) and *How to Find A Whirlpool-cat* (1996).

Murakami says that the merit of living abroad was that it enabled him to be just a powerless stranger.¹² In Japan, Murakami neither picked up the telephone nor visited his neighbours. On the other hand, in Princeton, he had frequent and friendly communications with his colleagues and neighbours. It was around that time that Murakami became more interested in the lives of ordinary people. A few years later, this interest led to his works containing interviews with the victims and adherents of Aum Shinrikyō. Regarding his motivation for writing non-fiction, Murakami states: "I wrote *Underground* because I was interested in the victims, the ordinary people, because the stories of the ordinary people are more important and deeper than those of the pure people, so to speak."¹³ Murakami recognised the importance and tragedy of unsigned mass people, who are always forgotten in national history.¹⁴ Murakami's developing sense of humanity can be compared with the truths Sōseki noticed in the lives of the ordinary people living on alleys in London. It is also reflected in Murakami's unheroic short stories such as *Kaeru-kun Tokyo o sukuu* (*Mr. Frog Rescued Tokyo*, 1999), in which an unknown salary man rescues Tokyo from an enormous earthquake, cooperating with Mr. Frog.

Needless to say, there were unpleasant moments during his stay. Soon after arriving in Princeton, Murakami was shocked to see a demonstration

¹¹ See Murakami Haruki, *Uzumaki neko no mitsukekata* (*How to Find A Whirlpool-cat*), Tokyo: Shinchōsha, 1999, p. 137, 140.

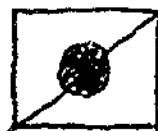
¹² Murakami, *Yagate kanashiki gaikokugo*, pp. 278-279.

¹³ Howard French, "The Word on Terror," *The Sunday Age*, 4 November 2001, p. 10.

¹⁴ See "Murakami Haruki-shi non-fikushon o kataru (Mr. Murakami Haruki Talks about His Non-fiction)," Part 1 & 2, *Mainichi Shinbun* (*Mainichi Newspaper*), [Tokyo], 14 May 1997, evening ed., p. 6, and 15 May 1997, evening ed., p. 8.

supporting the First Gulf War on the university campus.¹⁵ During the frequent missile-attacks on Baghdad, Murakami reminisced that he could not accept the nationalistic atmosphere in America at that time.¹⁶ In addition, the year was coincidentally the Fifty Year Anniversary of the Japanese attack on the Pearl Harbour, and some Anti-Japanese feeling was expressed in America. Possibly it was heightened by Japan's refusal to contribute to the multinational force, led by the United States, working to force the Iraqi's out of Kuwait. During the Gulf War, American colleagues required him to speak about Japan's uncooperative stance, as a representative of the Japanese intelligentsia.¹⁷ As a result, he sometimes had to accept the role of spokesman for Japanese politics. Murakami was very sensitive to this atmosphere, and avoided unnecessary contact with American residents in the first year of his stay. He largely secluded himself at home and concentrated on writing his novels, *South of the Border, West of the Sun* (1992) and *The Wind-up Bird Chronicle*, Part I, published between 1992 and 1993.

Murakami suggests that American society in the early 1990s suffered from the frustration of the long-term stagnation of their economy, and tried to settle the situation by attacking other countries.¹⁸ In 1992, the target of hatred of the Americans moved from Saddam Hussein to the Japanese economy.¹⁹ Murakami witnessed Anti-Japan messages such as 'Buy American' and 'Stop Japan' around the town.



A Sticker of 'Stop Japan' in Princeton
Copied from *Yagate kanashiki gaikokugo*, p. 31

¹⁵ Murakami, *Yagate kanashiki gaikokugo*, p.17.

¹⁶ Ibid., p. 17.

¹⁷ Murakami Haruki, "Murakami Haruki kuronikuru (Murakami Haruki Chronicle)," *Kitarubeki sakka-tachi (The Shape of Literature to Come)*, Tokyo: Shinchōsha, 1998, pp. 184-185.

¹⁸ Murakami, *Yagate kanashiki gaikokugo*, pp. 17-18.

¹⁹ Ibid., p. 29.

America has been a good market for Japanese merchandise. As Jay Rubin writes: "In Japan, he [Murakami] had once craved Ivy League clothes and American-made goods, but now he began to realize that almost everything in his Princeton home had been manufactured elsewhere: Denon stereo, Sony TV, Sharp VCR, Panasonic microwave oven – all made in Japan."²⁰ For Murakami, such a phenomenon was more of a threat than a reason for nationalistic pride. Japan had been eager to catch up with America economically; now, it had, and Japan was left to wonder where it should proceed. In Murakami's view, America did not present a good model for future development.

The egotism of the major power Murakami witnessed, was a parallel to the arrogance that Sōseki recognised in British imperialism, as well as in Japanese society after the Russo-Japanese War (1904-1905). Before visiting America, Murakami had little interest in the idea of the nation-state, and Japanese identity. Like his fictional characters, he refused to be identified with anything, or anyone else. However, direct contact with a Western country forced Murakami to consider Japanese society and culture more seriously.²¹

2. From Detachment to Commitment

Murakami gradually came to consider how he could express his responsibility to Japanese society. In his essay, he states his intention to find something he can do about his surroundings in Japan.²² He also says that the most important thing is to ensure what he can do and what he wants to do, and for that reason, he must concentrate on practical questions.²³ On a different occasion, he describes his change of attitude as a change 'from detachment to commitment'.²⁴ His idea of 'commitment' fundamentally has the same meaning as Sōseki's *jiko-hon'i* (self-centeredness) in his lecture 'Watakushi no kojinhugi (My Individualism)' in 1914 (see Chapter 2). The term 'self-centeredness' also means individualism with

²⁰ Jay Rubin, *Murakami Haruki and the Music of Words*, London: Harvill Press, 2002, p. 192.

²¹ *Ibid.*, p. 281.

²² Murakami, *Yagate kanashiki gaikokugo*, p. 68.

²³ *Ibid.*, p. 68.

²⁴ Murakami and Kawai, *Murakami Haruki, Kawai Hayao ni ui ni iku*, p. 18.

an awareness of responsibility. Sōseki explains: "England, as you know, is a country that cherishes liberty. There is not another country in the world that so cherishes liberty while maintaining the degree of order that England does. [...] Japan cannot begin to compare with her. But the English are not merely free: They are taught from the time they are children to respect the freedom of others as they cherish their own. 'Freedom' for them is never unaccompanied by the concept of duty" (*MI*, 307).

In America, Murakami noticed a similar understanding of the duty that freedom required of individuals. He says that the Americans assume individualism, and practised a more personal responsibility towards society.²⁵ Probably, as a member of the generation responsible for the student riots, Murakami had felt guilty somehow in his mind about his 'detachment' from society. Compared to the active baby boom generation in America, Murakami wondered what he had done after the 1970s.²⁶ His guiltiness is echoed in the statement of conscience by Hajime, the successful owner of jazz bars, in *South of the Border, West of the Sun* (see Chapter 6).

Applying Murakami's recognition of 'commitment' to his novels, it can be noted that Murakami's male protagonists became more responsible for others. For instance, in *A Wild Sheep Chase*, Boku divorces his wife, after he discovers she had been sleeping with a friend of his for months and moved in with him. However, Boku never becomes angry at her adultery. When she requests a divorce, he calmly tells her, "The long and the short of it is, it's up to you" (*WSC*, 21). In fact, she does not genuinely want to separate from him. However, when she says so, Boku replies, "All right, then don't leave me" (*WSC*, 21). Boku is cool, and never interrupted by his emotions. His wife becomes impatient about his attitude, and leaves him.²⁷ It may be that Boku respected her decision, but it

²⁵ Murakami Haruki, "Meikingu obu *Nejimaki-dori kuronikuru* (Making of *The Wind-up Bird Chronicle*)," *Shinchō*, Vol. 92, No. 11, Nov. 1995, p. 276.

²⁶ Murakami, *Yagate kanashiki gaikokugo*, p. 67.

²⁷ Kuroko Kazuo criticise Boku's indifferent attitude. See Kuroko, *Murakami Haruki: Za rosuto wārudo*, pp. 64-65.

may also be that his disinterest is a way of avoiding being hurt by her love affair. His behaviour is far from the true spirit of individualism, but Boku believes that he is tolerant for his wife.

A similar crisis happens to the married couple Tōru and Kumiko, whose story is told in *The Wind-up Bird Chronicle*, written in America. Tōru, thirty-years-old, is the same age as Boku in *A Wild Sheep Chase*. Kumiko had betrayed Tōru and has been sleeping with one of her colleagues for months. Kumiko, irritated with Tōru, shouts: "You've been living with me all this time, [...] but you've hardly paid any attention to me. The only one you ever think about is yourself" (*WBC*, 27). One day, she leaves home, and asks him for a divorce by mail. However, Tōru notices something complicated going on relating to her disappearance, and tries to rescue her and bring her back. To do this, Tōru must fight with her brother and is even in imminent danger of losing his life. Before *The Wind-up Bird Chronicle*, Murakami hardly ever detailed a marriage crisis, nor did he depict such an active husband. In his talk with Kawai Hayao, Murakami confesses that he came to think about the meaning of marriage.²⁸ When he moved to Princeton, Murakami was forty-two years old, and twenty-years had already passed since he married his wife, Yōko, in 1971. Coincidentally, when Sōsōki wrote about his marriage crisis with Kyōko in *Grass on the Wayside* (1915), he had been married for nearly twenty years. The focus of both author's works moved from love to the duties and difficulties of married life. Their protagonists also become more aware of their responsibilities as husbands.

The non-fiction books *Underground* (1997) and *Underground 2* (1998) are other good examples of Murakami's increased commitment towards Japanese society. As the Boss in *A Wild Sheep Chase* (1982) and the subterranean monster in *Sekai no owari to hādo boirudo wandārando* (*Hard-Boiled Wonderland and the End of the World*, 1985) suggest, Murakami had noticed early that a huge evil power intended to control Japanese society from the darkness. His presentiment came true in the violence perpetrated by Aum Shinrikyō. Furthermore, regarding

²⁸ Murakami and Kawai, *Murakami Haruki, Kawai Hayao ni ai ni iku*, p. 97.

the Tokyo sarin gas attack, Murakami was frustrated about the mass media, who reported nothing he really wanted to know.²⁹ In fact, some incorrect reports about Aum Shinrikyō led to delays in the police investigation.³⁰ Murakami was critical of the fact that not all information was presented to the public in Japan, and concluded that the dogmatic and irresponsible characteristics of Japanese authority had not changed after the end of the Second World War.³¹ Together these events prompted Murakami to collect information by himself.

3. Discovery of the Asian

Kuroko Kazuo argues that Murakami has no inferiority complex or yearning towards America, and also regards the Chinese as equals of the Japanese.³² However, Murakami is a member of the first post-war generation, who received an American democratic education. There are also innumerable mentions of Western popular culture – music, films and novels – in his works (e.g. *Norwegian Wood, Dance, Dance, Dance*), which suggest he is an admirer of America. The equal partnership between Japan and America indeed, was recognised by the next generation. Likewise, judging from his novels, it is doubtful that he deals with the Chinese as being on the same level as the Japanese. It is true that Rubin writes that Murakami has long had ambivalent feelings about China and the Chinese.³³ As Rubin analyses, his ambivalence may have been caused by his distressing experience, of hearing his father tell his shocking story of his experiences in China during the Second World War.³⁴ His father was drafted into the Army to fight in China. Murakami says that he cannot remember what his father told him; however, it may be that he does remember, but does not want to repeat the story,

²⁹ Murakami, "Murakami Haruki kuronikuru," p. 186.

³⁰ See the following websites: "Sakamoto bengoshi ikka jiken to masukomi hōdō (Incident of Lawyer, Sakamoto's family and Reports of Mass Media)," URL <http://www.mars.dti.ne.jp/~takizawa/mas7.html> and "Masukomi ni yoru enzaai jiken o okosanai koto (No More False Charges by Mass Media)," URL <http://www.mars.dti.ne.jp/~takizawa/mas12.html> accessed on 31 January 2004.

³¹ See *Murakami Haruki: Sakuin kenkyū jiten (Murakami Haruki: Dictionary of Studies of Works)*, in Murakami Haruki kenkyū kai, (The Study Group of Murakami Haruki) (ed.), Tokyo: Kanae Shobō, 2001, p. 27.

³² Kuroko, *Murakami Haruki: Za rosuto wārudo*, p. 161, 164.

³³ Rubin, *Murakami Haruki and the Music of Words*, p. 18.

³⁴ See Ian Buruma, "Becoming Japanese," *The New Yorker* Vol. 23 & 30, Dec. 1996, p. 71.

since it is too terrible, judging from other reports of the Japanese Army's actions in China.

Murakami does not depict many non-Japanese, Asian characters in his novels. A token Asian character is the Chinese bartender, J in *A Wild Sheep Chase*. He is part of a minority in Japanese society. In his case, 'J' is a nickname, not a real name. The Americans named him 'J', while he was working at the GHQ bar in years past. Nobody could pronounce his ethnic name properly. His friends, Boku and the Rat, do not know his real name either. That is, except for his nationality, they know nothing about him: "Everyone knew that J was a first-generation Chinese, which was not particularly rare as foreigners went in this town. [...] No one made much of it" (*PIN*, 93). In a sense, as with his foreign name, his existence is ignored as well. He is lonely, having no family in Japan. Furthermore, in *Pinball, 1973*, J is depicted as if he has homosexual tendencies. The intimacy between J and the Rat is often mentioned in the novel: "Every year it was the same: came that chill time of autumn-going-on-winter, this university-dropout-rich-kid [the Rat] and that lonesome Chinese bartender would be huddled together, just like an elderly couple" (*PIN*, 41). In Japanese society, as in most societies homosexuals are a minority, as are overseas residents. In such a homophobic society, the non-Japanese identity of J has probably helped to make Murakami's audience more accepting of his homosexual tendencies.

Some insulting explanations about foreign countries can also be recognised in Murakami's novels. In *Norwegian Wood*, Midori lies to Watanabe that her father went to Uruguay and sent one postcard with a picture of a donkey. Concerning Uruguay, she says: "Like the roads are full of donkey shit and it's swarming with flies, and the toilets don't work, and lizards and scorpions crawl all over the place" (*NW*, 72). In *Dance, Dance, Dance*, as undeveloped countries, the names of Bangladesh and Sudan are pointed out. The protagonist, Boku, is against advanced capitalist society, but also says: "I for one am not eager to live in Bangladesh or Sudan" (*DDD*, 12).

Among his works, *Chūgoku yuki no surō bōto* (*A Slow Boat to China*, 1980) is unique, since Murakami sets three different Chinese in major roles. The protagonist, Boku, meets three Chinese in different periods: a primary school teacher in 1960, a university student in 1970 and a salesman in 1980. Kumagai Nobuko argues that *A Slow Boat to China* focuses on the postwar relationship between Japan and China; while *The Wind-up Bird Chronicle* deals with the same issue during the Second World War.³⁵ The depictions of the Chinese are however not identical. In *A Slow Boat to China*, as Kamamura Minato and Aoki Tamotsu criticise, the Chinese are just unsettled pieces of Boku's memories.³⁶ The story begins with his following question: "When did I meet my first Chinese?" (*SBC*, 218) He calls his curiosity 'archaeological enquiry', and compares his effort to remember the Chinese to the process of archaeology: "Labelling all the artefacts, categorizing, analysing" (*SBC*, 218). For Boku, the Chinese are just unusual pieces for a collection to be understood by "Doggedly expanding the dig, filling out the picture with every least new find" (*SBC*, 218). Tanaka Minoru notes that *A Slow Boat to China* illustrates the Japanese, who attempt to assimilate the Chinese in Japan into the prevailing culture, and only Boku is conscious of it, because he is also marginalised in Japanese society.³⁷ However, he is not innocent at all. In the first volume of *A Slow Boat to China*, Boku scribbles on the desk of the Chinese children, against the warning of the Chinese teacher. Boku went to high school in a port town, and there were quiet a few Chinese around. He states: "Not that they seemed any different from the rest of us" (*SBC*, 225). Ironically, due to such circumstance, Boku overlooks the dissimilarities between the Chinese and the Japanese. He does not listen to the words of the Chinese schoolteacher: "Some things about our two countries are very similar an some things are very different. Some things we understand about each other and some

³⁵ Kumagai Nobuko, "Chūgoku (China)," in Murakami Haruki kenkyū-kai, (The Society for Researcher on Murakami Haruki) (ed.), *Murakami Haruki: Sakuhin kenkyū jiten* (*Murakami Haruki: Dictionary of Studies of Works*), Tokyo: Kanae Shobō, 2001, p. 268.

³⁶ Kawamura Minato, "Shohyō: *Chūgoku yuki no surō bōto* (Book review: *A Slow Boat to China*)," *Gunzō*, August, 1983, p. 290, and Aoki Tamotsu, "Murakami Haruki and Contemporary Japan," in John Whittier Treat (ed.), *Contemporary Japan and Popular Culture*, Honolulu: University of Hawai'i Press, 1996, p. 267.

³⁷ Tanaka Minoru, "Minato no nai kamotsusen: *Chūgoku yuki no surō bōto* (A Freighter without A Port: *A Slow Boat to China*)," *Kokubungaku: kaishaku to kanshō* (*Japanese Literature: Interpretation and Appreciation*), Vol. 55, No. 12, Dec. 1990, p. 166, 168.

things we do not. [...] But if you make an effort, you can still become close" (SBC, 223-224). Boku never really makes an effort to understand the Chinese, although he promised his female Chinese friend that he would do his best for her. He accidentally loses her telephone number, and gives up finding her. It was 'a fatal miss' for him. Boku reconsiders his behaviour, but does not approach to the Chinese, as they have no meaning more than 'the artefacts'.

Before living in America, Murakami was not very conscious of the rest of Asia and his Asian readers, although his works have been translated into Chinese and Korean. In America, he had some opportunities to meet his audiences through his lectures and workshops at the university. At the University of California, Berkeley, he enjoyed a discussion with multinational students.³⁸ At the University of Texas at Austin, he was very impressed to know that he had many other Asian audiences, and felt very close to them.³⁹ In other words, Murakami discovered a wider sense of Asia, including the Japanese living in America. His experience was very similar to Sōseki's experience in London, who felt empathy for the Chinese and recognised himself as a Japanese in Asian countries.

4. Time Travel to the Nomonhan Incident

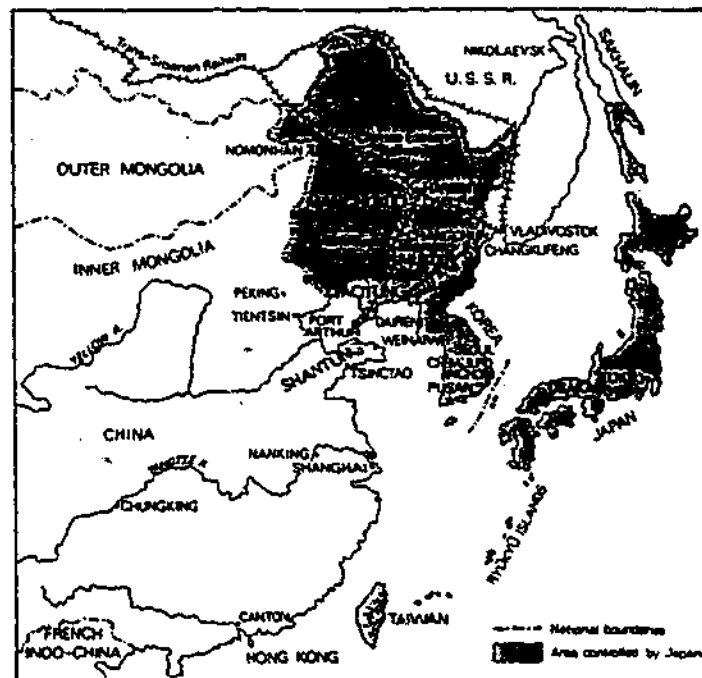
In *The Wind-up Bird Chronicle*, Murakami discusses the Nomonhan Incident. The Nomonhan Incident began in May 1939, as the Mongolians had crossed the edging river Khalkha in order to enter Manchukuo. Japan would not let the Mongolians cross, and Russia came to the assistance of the Mongolians.⁴⁰ About four months later, Japan was completely defeated by the Russian forces tanks. In *A Wild Sheep Chase*, it is on the Manchuria-Mongolia border that the Sheep

³⁸ Murakami, *Yagate kanashiki gaikokugo*, p. 120.

³⁹ Murakami, "Meikingu obu Nejimaki-dori kuronikuru," p. 285.

⁴⁰ For the Nomonhan incident, see "Nomonhan jiken no hisan to kyōkun (Tragedy and Lesson of the Nomonhan Incident)," *Nichiroku nijusseii: 1939 (Daily Documents in the Twentieth Century: 1939)*, Tokyo: Kōdansha, 1998, pp. 6-8, and "The Manchuria Border Incident at Nomonhan," URL <http://www.worldwar2database.com/cgi-bin/slideshow.cgi?list=nomonhan.slides> and John Colvin, "Nomonhan," URL http://www.nafcon.dircon.co.uk/books_nomonhan.html accessed on 30 January 2004.

Professor wakes the sheep, a symbol of an evil power, in 1935. As this suggests, Murakami had been interested in Manchuria for some years.



Japan and Northeast Asia, 1936

Copied from *Concise Dictionary of Modern Japanese History*, p. 119.

Murakami's former novels were thought to be Americanised, but *The Wind-up Bird Chronicle* gave his audiences a very different impression. Ian Buruma praises Murakami's politics and historical perspectives in this novel: "*The Wind-up Bird Chronicle* is different from anything he has written: it reeks not of butter but of blood."⁴¹ Murakami says that if the Gulf War had not occurred, the Nomonhan Incident would have played a smaller part in *The Wind-up Bird Chronicle*.⁴² Murakami recognised the same egoism and stupidity of the Nomonhan Incident in the Gulf War. In the novel, the Nomonhan Incident is told through the narrative of Lieutenant Mamiya, an aging war veteran. With a special assignment, Mamiya crosses the river Khalkha to Mongolia with the agent Yamamoto. However, beyond the river, they are caught and a Mongolian officer skins Yamamoto alive to make him confess. The Russian officer orders the Mongolian officer into this cruel behaviour. He explains that the Mongolians, as shepherds, can take a man's skin off the way they would skin a sheep or peel a

⁴¹ Buruma, "Becoming Japanese," p. 70.

⁴² Murakami, "Murakami Haruki kuronikuru," p. 185.

peach, without a single scratch. This skinning scene is extremely lurid and nauseating. The Russian and Mongolian officers are depicted as cold-blooded people. According to Kawamura Minato, the skinning scene in *The Wind-up Bird Chronicle* is a fiction, not based on historical fact.⁴³

It can be said that Murakami stereotypes the Russian and the Mongolians in this scene. In June 1994, after writing this part of the novel, Murakami actually visited Inner and Outer Mongolia. The original *The Wind-up Bird Chronicle* was separately published in three parts: Part I was serialised in the literary magazine *Shinchō* between October 1992 and August 1993, Part II was published in February 1994, and Part III in August 1995. The silence of seventeen months after Part II suggested to Murakami's readers that *The Wind-up Bird Chronicle* was finished, but was an incomplete ending, with many unresolved mysteries. However, in that period, Murakami appeared to say that was the end of the story and felt content with the mystifying ending. Murakami did receive some severe criticism with some reviews complaining of his irresponsible attitude as a writer. This alone is unlikely to have led Murakami to continue the story. But, almost certainly, Murakami would not have written Part III, if he had not visited Mongolia in June 1994.

Moreover, Part III has a different perspective on the war from Part II and I. It was a view from the assailant, not the victim. In Part III, Murakami focuses on the last weeks in Manchuria, just before the Soviet armoured units invaded. He describes the cruelty of the war itself. For instance, in the first two parts Lieutenant Mamiya is a witness to the cruelty of the Mongolians and the Russians, and a victim as well. He had to jump into a well in the desert to survive. He also loses his right arm in the attack by the Russian tanks. In Part III, however, Mamiya has a double image of the Japanese Lieutenant who ordered the cruel punishment of the Chinese in Hsinking, the capital of Manchukuo from 1932 until

⁴³ Kawamura Minato, "Nejimaki-dori Kuronikuru no bunseki; Gendaishi to shite no monogatari - Nomonhan jihen o megutte, (The Analysis of *The Wind-up Bird Chronicle*: the Story as the Modern History - The Meaning of Nomonhan Incident)," *Kokubungaku: Kaishaku to kanshō (Japanese Literature: Interpretation and Appreciation)*, Vol. 60, No. 5, Mar. 1995, p. 62.

1945. Not only Mamiya, but also Tōru shows his tendency to be violent when he hits a man with a bat. As Murakami's English translator, Rubin told Murakami that his audiences would not accept Tōru's violence easily.⁴⁴ Nevertheless, part III focuses on the violence hiding inside the individual. Before *The Wind-up Bird Chronicle*, Murakami had never depicted his protagonists as being violent. In this novel, Murakami's message seems to be that there are neither good people nor bad people: even good people can become evil, depending on the situation. His conclusion echoes the words of Sensei in Sōseki's *Kokoro*, who says that the humans are not reliable. Murakami recognised the violence not at a macro level but at a micro level, inside the heart of individuals. When the terrorist attacks occurred on 11 September 2001 in the United States, Murakami answered: "This is not about nations or countries, and not about religion, but about states of mind."⁴⁵

The trip to Inner and Outer Mongolia was the first contact with the real Asia for Murakami. Before that, as Imai Kiyoto argues, China was just an exotic place to stimulate his imagination.⁴⁶ During his trip he had many influential experiences. His journey was distressing, not fun. He flew to Dairen, travelled to Changchun, Harbin, and Hailar by train, and visited Nomonhan village in Inner Mongolia. After that, for political reasons, he travelled back to Beijing and flew to Ulaanbaatar, and drove to the border of Outer Mongolia on the opposite side of Nomonhan village. That is, Murakami saw the same battlefield of the Nomonhan Incident from both inside and outside the border. His trip symbolised the complexity of the Nomonhan Incident.

Like Sōseki eighty years earlier, Murakami was awed by the energy and chaos in Dairen. Dairen was more urbanised and radical than Murakami expected, but he was terrified of the disordered traffic and did not go out at nights. During his trip, the most difficult thing appears to have been the local food. His

⁴⁴ See Murakami and Kawai, *Murakami Haruki, Kawai Hayao ni ai ni iku*, p. 193.

⁴⁵ French, "The Word on Terror," p. 10.

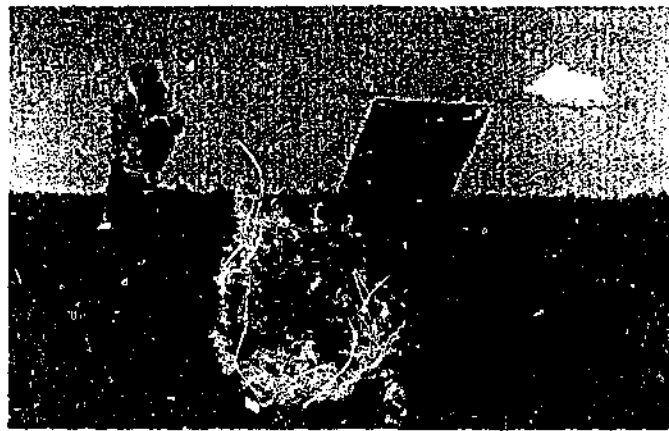
⁴⁶ *Murakami Haruki: Sakuhin kenkyū jiten*, p. 124.

essay repeatedly explains how he was miserable about eating and drinking.⁴⁷ Murakami was a vegetarian. In addition, he disliked the Chinese cuisine and was not able to eat anything in China. In Nomonhan village, he became sick after eating the Mongolian cooking and drinking their alcohol, and at the border of Outer Mongolia, he experienced dehydration, since there was no clean water to drink. Furthermore, like Sōseki in Manchuria, Murakami was astonished about the physical difference between the Japanese and the Mongolians. The Mongolians had robust health, drank the muddy water, and appeared not to get sick. Murakami was completely awed by their physiques. He had the similar impression to the nature in Mongolia – huge, wide, rough and strong. He gradually concluded that the Nomonhan Incident was a stupid battle against nature, because it was stupid for the Japanese to attack the ‘larger’ Mongolians and Russians.

For Murakami, the most shocking thing was that the battlefields of the Nomonhan Incident and the Second World War still remained everywhere despite the passage of fifty years.⁴⁸ He thought it was almost as if the war was not over. In Hialar, Murakami visited the ‘fortress frontline’, a ruin of the underground fortifications of the Japanese Army. After it was build, thousands of Chinese labourers were killed and buried to keep the whereabouts of the Japanese military stronghold secret. Near the river Khalkha at the border of Outer Mongolia, Murakami saw traces of shooting on the slopes of hills, fragments of bullets, and unexploded bombs. Even Soviet tanks were left as they had been on the field.

⁴⁷ See Murakami, *Uzumaki-neko no sagas'ikata*, pp. 56-59.

⁴⁸ See Murakami Haruki, “Nomonhan no tetsu no hakaba (The Iron Graveyard in Nomonhan),” *Henkyō, Kinkyō (Remote Region, Nearby Region)*, Tokyo: Shinchōsha, 2001, pp. 191-192.



Soviet Tank with Murakami, 1994
Copied from the cover of the book, *Henkyō, Kinkyō*, 2001

The old battlefield was like an open-air museum. Murakami also visited the war museum and learnt that Mongolia sacrificed many soldiers to protect their borderline. From the beginning to the end of the trip, he always felt that the similar tragedy could happen any time anywhere in his world. Moreover, although Japan abandoned imperialism at the end of the Second World War, Murakami recognised the same restrained and inhuman system in current Japanese society. He writes: "We go on believing that we live in the so-called free 'civil state' we call 'Japan' with our fundamental human rights guaranteed, but is this truly the case? Peel back a layer of skin, and what do we find breathing and pulsating there but the same old sealed national system or ideology."⁴⁹ Murakami criticised the mass consumption society in *Dance, Dance, Dance*. It can be seen that the ideology of mass consumption can be extended into war, which consumes large number of lives just as if they were disposable goods.

Conclusion

Direct contact with Western society influenced the views towards modernisation of Sōseki and Murakami. Far from Japan, as marginal men, they had a chance to observe Western society critically, and also to reconsider aspects of Japanese

⁴⁹ Ibid., pp. 168-169. Quoted from Rubin's translation, in *Murakami Haruki and the Music of Words*, p. 224.

society. During his stay in London, Sōseki gradually became pessimistic about the future of Japanese society. He was not a wholehearted admirer of Western civilisation. Sōseki concluded that problems such as environmental destruction and the spread of imperialism would happen to Japanese society, as long as Japan followed Western modernisation. As Sōseki had feared, Japan experienced the Russo-Japanese War and sought to expand an empire in China and Korea. In Dairen, Sōseki recognised the isolation of Japan from other Asian countries, although Japan believed in its leadership over Asia, and dreamed of the Great East Asian Co-prosperity Sphere. Despite his pride in being Japanese, Sōseki suffered from stomach pains, could not eat, and felt miserable during his time in China. His point appears to be that the Japanese misunderstood the potential power of other Asian countries.

In America, Murakami gradually came to think of how he could be more responsible toward Japanese society as a living author. He came to understand the idea of freedom that required duty from individuals. America, however, did not show an ideal model for overcoming modernity. In 1991, when the Gulf War occurred, Murakami recognised that the problems that happened in America could easily occur in Japan someday. In Manchuria, Murakami saw the old battlefield of the Nomonhan Incident, and felt that the war had not really finished. He noticed that any human could become violent, and the same tragedy could occur at any time, at any place in the future. He also noticed that the pre-war authoritarian system had continued in present Japan. His study of the Nomonhan Incident presented the worst aspects of Japanese dictatorship, inhumanity and irrationality. In this way, for Murakami, the usual distinctions between pre-war and postwar periods dissolved.

Conclusion

The modern period in Japan began with the Meiji Restoration in 1868, followed by a variety of dramatic changes in the country's social system. Japanese modernisation was fundamentally westernisation, and not only advanced technology, but also the new concept of a 'nation-state' were introduced. In order to become a modern nation-state, Meiji Japan eagerly accepted Western civilisation and systems, adopting such slogans as *bunmei kaika* (civilization and enlightenment), *fukoku kyōhei* (rich nation, strong military) and *shokusan kōgyō* (encouragement of industries). Although Japanese modernisation was regarded as an ideal model of the process for latecomers to development, it caused much confusion and contradiction within Japan.

Sōseki, born in 1867, was an eyewitness to this period of Japanese modernisation. He received a Western education, and studied in England for two years between 1900 and 1902. He also saw Japan expand an empire over other nations through the Sino-Japanese War (1894-95) and the Russo-Japanese War (1904-05). As a member of the Meiji intelligentsia, Sōseki had many anxieties regarding Japanese modernisation. He noticed that the development did not always equate to happiness. Sōseki was neither an anachronistic patriot nor an uncritical admirer of Western culture. He knew that Japan had no alternative but to modernise, in order to escape becoming a colony of powerful Western countries. His dilemma was his inability to find an ideal model of modernisation, as a replacement for westernisation. Especially after contact with the reality of British society, Sōseki became rather pessimistic about the future of Meiji Japan.

Japan experienced a second wave of modernisation after the end of the Pacific War in 1945. This time America took the initiative in trying to Westernise Japan through the reintroduction of democracy. The transformation seemed to contribute in a positive way to the attainment of the goal. However, after the 1960s, political movements questioning postwar modernisation began to

appear. One of the biggest movements led to the student riots between 1968 and 1970. The student riots, however, failed to achieve a positive form of modernity, and Americanism even accelerated in the decades following the sixties. Just as in Sōseki's period, there appeared to be no option but Americanism for postwar Japan. Murakami, born in 1949, belonged to the first generation that received an American influenced, democratic education; he also joined the student riots in the late 1960s. After the failure of the political movement, however, he recognised the powerlessness of individuals and kept his distance from Japanese society. For Murakami, the United States had been a good role model for postwar modernisation. However, he faced some serious troubles in American society during his stay between 1991 and 1995, and decided to commit himself to modifying Japanese society, through writing non-fiction books such as *Andāgurando (Underground, 1997)* and *Yakusoku sareta basho de (Underground 2, 1998)*.

Sōseki and Murakami did not deny all of modernity. The arts such as music and literature were to them examples of a good modernity. It can be said that both Sōseki and Murakami tried to guide the Japanese through the problems of society through their literary activities. They were not merely critics of social issues, but felt the pain of modernisation personally. Neither has been optimistic about the future of Japanese modernisation. Their novels rather illustrate the agony of their characters, who wander about with no fixed destination in the world. Their protagonists are not supposed to be heroes, but outsiders. In Sōseki's works, they are compared with an abandoned cat (*I Am A Cat*), a stray sheep (*Sanshirō*), a vagabond (*And Then*) and an adopted child (*Grass on the Wayside*). Similarly, in Murakami's works, the main characters are a cyborg (*A Wild Sheep Chase*), a lost child (*Norwegian Wood*), a lonely dancer (*Dance, Dance, Dance*) and a resident of the desert (*South of the Border, West of the Sun*). Although they are outsiders, they are also shown to be ethical, ultimately good people, faced with insurmountable difficulties, and an antagonistic society.

Sōseki recognised himself as a marginal man in London. Murakami also found himself a stranger in American society. Their protagonists reflect their feelings of marginality. The reason that Sōseki's works continue to interest contemporary readers is that our society still faces the characteristic problems of modernity. Equally, Murakami's postmodern novels show us that modernity has not been completed, even after postmodernity came to prominence as an idea after the 1970s. Japan still remains a modern society, and postmodernity can be regarded as a part of modernity.

The works of Sōseki and Murakami clearly present the continuity between the modern and the postmodern in Japan, beyond the simple genres of *jun-bungaku* (pure literature) and *taishū-bungaku* (mass literature). This thesis has comparatively examined eight representatives of their long novels, and some travel journals, focusing on the problems of the social system (Chapter 3), the unsuccessful journey to maturity (Chapter 4), the conflict between society and the individual (Chapter 5), the difficulties of married life (Chapter 6). Their works focus on industrial-capitalist society, in the period when the Japanese celebrated economic prosperity, and also illustrate the breakdown of modernity in various ways.

Through their aging, Sōseki and Murakami's interest shifted from love relationships to the realities of married life. As a result, their protagonists also grow from childhood to adulthood. However, Sōseki and Murakami never depict main characters that keep developing past their fortieth year. In the discourse of Confucianism, the foundation of Japanese morality and society, the fortieth year and beyond is regarded as a period of having 'no doubts' towards life. What this could mean is that neither Sōseki nor Murakami believe in an 'enlightenment' or overcoming modernity. Their protagonists suffer from troubles, but do not resolve them. Applying their works to the Zen practise, it can be said that they illustrate the process towards enlightenment, but not the achievement of that enlightenment.

In *I Am A Cat*, Sōseki depicts the lack of harmony between industrialists and the intelligentsia. In *Sanshirō* as well, academe is depicted as a society based on privilege, somewhat removed from the severe life outside of the university. For Sōseki, study was essentially *gakumon* (scholarship with self-discipline), not *benkyō* (study with practical value and purpose to produce wealth). Meiji Japan encouraged young people to learn the subjects with 'practical value', but his speciality, English literature, was not included. Sōseki was not content with a society in which study was judged by 'practical value' and used for making fortunes. On this point, he appears to have been idealistic, but also someone who inherited the tradition of the samurai institutions of pre-modern Japan, which despised monetary desire. Sōseki was, at least, sincere in his idealism and resigned as a lecturer of Tokyo Imperial University to become a full-time author. He knew that scholarship had little power in the practical field, or obstructed practice. However, he thought of his writing as contributing to the improvement of society. He believed in the value of literature in human society.

Murakami began his literary career with recognition of the powerlessness of individuals in the 1970s. He knew that the individuals could never defeat society, and devoted himself to being an observer of society. Murakami tried to find his justification for existence in writing novels. As a reflection of his feeling, most of his protagonists in his early works are critics of human dramas, from a distance. They are nameless, not identified with society. As critical outsiders, they observe and examine situations, and express their views, but do not demonstrate their opinions actively. However, Murakami's main characters gradually have become more active and responsible. Especially after his stay in America, his literature radically changed. Murakami attempted to make his messages more powerful and infective to society. He has come to believe in the power of literature to reform society. As a result, his current works such as *Umibe no Kafuka* (*Kafka on the Shore*, 2002) are similar to performances involving his audiences.

It can be said that Sōseki and Murakami have nostalgia for the period before Japanese modernisation began. Kiyō, an old servant in *Botchan* (*The Young Master*, 1906), clearly represents a nostalgic air of the Edo period. Equally, Murakami's longing for 'old Japan' is depicted as an interest in 'wells' of the protagonists in his novels. However, Sōseki and Murakami knew that they did not belong to Japanese tradition. Nostalgia for the past is, so to speak, a dream, which never comes true in modernising Japan. The heroines in their works are messengers of old values, as well as critics of new values. They often appear as a beautiful memory of the past; at the same time, they reveal the dilemma of the male protagonists in the novels.

This thesis has not argued that there is a direct literary influence from Sōseki's works to Murakami's. However, it is undeniable that Murakami is a good reader of Sōseki. He recognised the anxieties of modernisation depicted in Sōseki's works. It can be said that Murakami is a successor to Sōseki. Nevertheless only a few researchers have analysed their works comparatively to date. The aim of this thesis has been to begin making a bridge between them, and to show how each has responded to the difficult, but inevitable process of modernisation. The works of Sōseki and Murakami hold up a mirror critically to the Japanese society after the Meiji era. The Japanese can see the problems of modernity through their mirrors; something is missing and incomplete all the time. Sōseki and Murakami are good historians of Japanese culture. They assimilate European cultural paradigm of modernity and transplant it into the Japanese context.

Many challenges had to be overcome to complete this thesis. The major difficulty is that it attempts to deal with different, and complex topics at once, including modernity and postmodernity. In addition, both Sōseki and Murakami are extremely popular authors, and taking Sōseki's *Sanshirō* as just one example, more than 500 articles discussing different aspects of the novel have been published since it was written in 1908. Hence, this thesis discussed only a selection of their works, and has discussed these novels from the perspective of

sociology. The co-operation of literature and sociology is a new trend in the scholarship of modern Japanese literature. Although many articles and books have been published, there are still unexplored themes and arguments to be taken up in studies of Sōseki and Murakami. In particular, only a few papers have been published dealing with the relationship between Murakami and other Asian countries. Likewise, it seems to be taboo to discuss Sōseki's attitude towards Chinese and Korean people. Chapter 7 of this thesis partially deals with this topic, but further research is needed to understand their cultural background more clearly.

Similarly, Murakami's change of direction towards non-fiction requires further investigation. As a living author, Murakami may also go on to write further works that cast a different light on his previous work, and on his relationship with Japanese literature, including Sōseki. Finally, it must be said that the process of modernisation in Japan is ongoing and unfinished. As such, different perspectives on the effect of this process continue to emerge. These will effect, in turn, the way Sōseki and Murakami are read, just as Sōseki and Murakami continue to suggest different ways of understanding modernity.

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- p. 59, line 12: "Kushami's group is also laughed at in the cat's narration" for "Kushami's group is also laughed through the cat's narration"
- p. 61, 1st line: insert "prospective" before "marriage"
- p. 61, line 12: delete "improving" in "to improving the marriage"
- p. 62, 3rd line: "the arranged marriage fails" for "the marriage fails"
- p. 63, line 6: "The episode about" for "The episode between"
- p. 64, line 6: "a mortal enemy" for "reflection"
- p. 65, 3rd line: "was adopted, though not legally" for "was illegally adopted"
- p. 66, 3rd last line: "arrogant" for "tyrannical"
- p. 67, 2nd last line: "This is purely comic" for "This is a pure comedy"
- p. 67, footnote 43: "Bodiibirudā" for "Bodeibirudā"
- p. 69, 1st line: "a French artist" for "a French painter"
- p. 69, 3rd line: "In Bigot's picture, reproduced below" for "In Bigot's following painting, reproduced above"
- p. 69, line 5: "Deer Cry" for "Dee Cry"
- p. 69, 5th last line: "produced and spread" for "born"
- p. 70, line 15: "whether" for "whenever"
- p. 71, halfway down: "No matter how much" for "No matter how many"
- p. 73, line 6: delete "the" in "his previously the indifferent attitude"
- p. 73, line 9: "he was unable to" for "he was enable to"
- p. 74, line 5: delete "the" in "the Murakami's third novel"
- p. 74, line 12: "The story" for "As the story telling"
- p. 74, line 13: "in Murakami's works" for "for Murakami's works"
- p. 75, 4th last line: "shows a different view" for "makes an objection"
- p. 77, 2nd paragraph: "*kuronikuru*" for "*kunonikuru*"
- p. 77, 4th last line: "on many occasions" for "in many occasions"
- p. 77, 2nd last line: "function" for "functions"
- p. 78, line 6: "for about eight months" for "about for eights months"

- p. 79, 2nd paragraph: delete the comma and insert "that" after "explains" in "To her questions, he explains time neither"
- p. 80, 2nd paragraph: "Boku also meets" for "Boku also met"
- p. 81, 2nd last line: delete "Needless to say"
- p. 82, line 5: "According to Sekii's explanation" for "Following Sekii's explanation"
- p. 86, line 9: delete "of" in "the tragedy of that"
- p. 90, 2nd paragraph: delete "simply" in "does not simply apply to"
- p. 91, 1st line: delete "the" in "Following the Bauman's definition"
- p. 91, 2nd paragraph: "everything began" for "everything begins"
- p. 93, 2nd paragraph: "Tokyo Kōchisho" for "Tokyo Kōchijo"
- p. 95, 3rd paragraph: "not money only, but also information" for "money, but also information"
- p. 96, 2nd paragraph: "is trying to make something" for "is making something"
- p. 97, line 6: delete "of" in "Naoko is afraid of that"
- p. 98, 1st paragraph: insert "of" after "instead"
- p. 99, 1st paragraph: "the Beatles' song" for "the Beatles's song"
- p. 100, 2nd paragraph: "through physical education" for "though physical education"
- p. 101, 2nd paragraph: delete "a" before "*Botchan*"
- p. 102, 2nd paragraph: insert "although class distinction still existed" after "the railway introduced the idea of equality to modern Japanese society"
- p. 103, line 9: "would no longer" for "would not longer"
- p. 104, 3rd paragraph: "the married woman" for "the wife"
- p. 110, 3rd paragraph: "In that year" for "At that year"
- p. 111, 1st line: "which even appears" for "which was even expressed"
- p. 115, 3rd paragraph: "the Olympic Games show" for "the Olympic Games shows"
- p. 116, 3rd paragraph: insert "man" after "The rickshaw"
- p. 118, 2nd paragraph: "they are sitting" for "they are siting"
- p. 122, 3rd paragraph: delete "the" in "when the Mineko's engagement"
- p. 124, 2nd last line: "trust" for "belief"

- p. 130, line 9: "fear of losing her memory now" for "his fear of her memory now losing"
- p. 131, 2nd paragraph: "from the regions" for "from the countryside"
- p. 133, 2nd paragraph: "hysterically responds" for "hysterically responses"
- p. 143, line 7: "managers" for "mangers"
- p. 143, 2nd paragraph: "an owner of a small bookstore" for "an owner of small bookstore"
- p. 144, 4th last line: insert "with " before "Japanese high class"
- p. 145, 4th last line: insert "at" before "the university"
- p. 153, 2nd paragraph: delete the second "character" in "a character similar to character"
- p. 156, 2nd paragraph: insert "other" before "works"
- p. 158, line 8: delete "simply" in "Daisuke is not simply a successor"
- p. 159, 3rd last line: delete "is" in "the leg is can be"
- p. 164, 2nd paragraph: insert "plan" after "The marriage"
- p. 166, 2nd line: delete the second "love" in "The love between Daisuke and Michiyo love"
- p. 166, footnote 19: "Teidan" for "Kanaedan"
- p. 170, footnote 37: "Teidan" for "Kanaedan"
- p. 172, 2nd paragraph: "that is valued" for "that is values"
- p. 174, 3rd line: insert "often " before "thought"
- p. 176, 2nd last line: "double suicide for love" for "suicide for love"
- p. 183, 2nd paragraph: insert "go to" before "school" in "she does not have to school"
- p. 185, line 9: "the Sheep Man is the only survivor" for "the Sheep Man is only a survivor"
- p. 185, footnote 12: insert "in" before "Murakami's"
- p. 185, line 13: delete "been " in "have been left"
- p. 185, footnote 12: insert "in " after "repeated"
- p. 186, 2nd line: "visits J's Bar" for "visits the J' Bar"
- p. 186, 2nd paragraph: "to a different place" for "to the different place"
- p. 199, 2nd line: insert "the newly" before "industrialised society"
- p. 200, line 6: delete "sense one" in "a sense one beautiful morning"
- p. 200, 2nd paragraph: insert "be" before "responsible"

- p. 203, the last line: "symbolise" for "symbolised"
- p. 204, line 8: "*Garasudo no uchi*" for "*Garasudo no naka*"
- p. 204, 2nd paragraph: "looks like a minor work" for "looks a small piece of work"
- p. 205, 2nd paragraph: delete "of" in "in the year of"
- p. 205, 3rd paragraph: "the War broke out" for "the War beagn"
- p. 205, 3rd paragraph: "Sōseki delivered a speech" for "Sōseki have a speech"
- p. 206, 2nd paragraph: "Karatani Kōjin says that " for "Karatani Kōjin says the"
- p. 206, 2nd paragraph: "works from" for "works after"
- p. 208, the last line: insert "which" before "reflected"
- p. 213, 3rd paragraph: "Sōseki gave a speech" for "Sōseki have a speech"
- p. 216, footnote 44: "Arranged Marriage" for "Arrange Marriage"
- p. 218, 4th line: "Onobu" for "Onobi"
- p. 218, line 11: insert "it" after "that"
- p. 221, 2nd line: delete "is" after "He"
- p. 221, line 8: "of the new family" for "of he new family"
- p. 229, 2nd paragraph: "past memories of" for "past memories with"
- p. 230, 3rd last line: delete "of" after "generation"
- p. 231, 2nd paragraph: "with a husband pedalling" for "which a husband pedalling"
- p. 232, 2nd paragraph: "driven at least" for " driven as least"
- p. 235, 2nd paragraph: "he thought he lacked" for "he though as if he lacked"
- p. 235, 4th last line: "seven kids" for "seven kinds"
- p. 240, 2nd last line: "his daughter" for "her daughter"
- p. 242, line 5: "reported on the newspaper" for "reported o the newspaper"
- p. 243, 3rd line: "Izumi nor Yukiko accepts" for "Izumi nor Yukiko accept"
- p. 246, 1st line: delete "and" before "suggest"
- p. 257, 3rd last line: "is reflected on the relationship" for "is refected the relationship"
- p. 267, 2nd paragraph: delete "(see page 301)"

- p. 268, line 5: "all over China" for "all over the China"
- p. 268, footnote 63: "kenkoku" for "kenkou"
- p. 271, 2nd paragraph: delete "were" in "were came to be associated"
- p. 272, 1st paragraph: "He felt his own body" for "His felt his own body"
- p. 285, footnote 30: "enzai jiken" for "enzaai jiken"
- p. 287, line 8: "Kawamura Minato" for "Kamamura Minato"
- p. 287, 2nd last line: "similar and some" for "similar an some"
- p. 292, 2nd paragraph: "After it was built" for "After it was build"

ADDENDUM

- p. 7: Add after 1st paragraph:

"The fact that there are so many surface similarities in the novels' contents and the order in which they were written may be merely coincidental. However, there may also be features of modernity that led each author to focus on similar issues in roughly the same order. This thesis is not intended to explain fully the process of modernity in Japan, but to discuss each author's individual response to it. Any attempt to argue that the similarities are more than coincidental would be no more than speculation, and would not alter the argument of the thesis."

- p. 26, footnote 26: The personal pronoun 'anata' is usually used by women towards men, whereas 'kimi' is rarely used by women.

- p. 37: Add after "Sōseki praised *The Broken Commandment* highly as a masterpiece" in 2nd paragraph:

"although he slightly modified his view only half a year or so later in his letter to Suzuki Miekichi, commenting that there is nothing remarkable in the work except that it deals with matters of life and death."

- p. 298, line 7: In comparison with science, literature was considered to be an 'unpractical subject' in the Meiji era, although English literature was thought to be more 'practical' than Chinese literature.