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**A study of conflict in the life and the later novels of Natsume
Sōseki**

Nakayama, Etsuko, Ph.D.

University of Hawaii, 1988

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A STUDY OF CONFLICT IN THE LIFE
AND THE LATER NOVELS OF NATSUME SŌSEKI

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE
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DOCTOR OF PHILOSOPHY

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By

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ABSTRACT

This study treats the conflict that Natsume Sōseki (1867-1916), generally considered to be the foremost modern Japanese novelist, experienced in his own life and the conflict that he delineates in his later novels, Higan sugi made (To the Spring Equinox and Beyond), Kōjin (The Wayfarer), Kokoro (translated under the same title), Michikusa (Grass on the Wayside), and Meian (Light and Darkness). Chapter I constitutes a theoretical discussion of the difference between Japanese and Western attitudes toward conflict: generally, whereas the Japanese regard conflict as ugly, Westerners consider it as legitimate. Sōseki may be said to be the first major Japanese writer to deal so thoroughly with conflict.

Chapter II constitutes an analysis of conflict Sōseki experienced in his life, including such conflicts as his internal conflict and his conflicts with his father, his foster parents, his siblings, his wife, and society.

The following is the method that has been used in Chapters III and IV. First, a list was compiled of "terms of conflict and negativity" from the last five novels of Sōseki, using the original Japanese texts. Second, to examine how conflicts Sōseki experienced in his own life are reflected in his novels, such terms have been divided into 29 cases of social relationships. Chapter III treats conflict concerning six principal social cases, including intrapersonal conflict, conflict between husband and wife, two male friends, brother

and sister, father and son, and an individual and society, which largely reflect Sōseki's own conflict. Chapter IV assesses what characters' conflicts play important roles in each work and how effectively they are treated, and how such treatment relates to the overall literary value of the respective novels. Chapter V draws conclusions from the major points discussed in the earlier Chapters.

In his last five novels Sōseki showed a constant progress in terms of the depth of the analysis of his characters' conflicts as well as his literary techniques in delineating these conflicts. By employing the perspective of conflict Sōseki succeeds in asking profound and universal ontological questions--the problem of identity, egocentricity, and alienation.

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CHAPTER I
INTRODUCTION

After the Meiji Restoration in 1868, Japan rapidly began to adopt not only Western technology, science, industry, political and educational systems, but also Western ideas and values. The intellectual leaders of modern Japan, influenced by Western individualism and rationalism, criticized authoritarianism and the traditional family system. Modern Japanese literature--that is, the literature since 1868--often treats the themes of the awakening of the self, the individual's struggle to free himself from the constraints of the traditional family system, and criticism of the authoritarian social structure. But despite the influence of Western values, including individualism, tradition is still important in the spiritual life of the Japanese.¹ One of the traditional characteristics that has persisted in modern Japan and that is to be discussed in this study is the Japanese attitude toward conflict.

In the West it is common to consider various kinds of relationships, such as the relationship between individuals, between an individual and his family, and between an individual and society, as ones involving conflict. Concern is focused on how to deal with the existing conflicts. Conflicts such as those within an individual, between individuals, between an individual and nature, between an individual and society, and between an individual and his fate are so often

the central themes of fiction in the West as to seem almost indispensable.² Such does not seem to be the case in Japan. Why is it that the Japanese do not generally view these relationships from the perspective of conflict?

The answer to this relates to the fact that the Japanese have valued harmony, the antithesis of conflict, since time immemorial. Because the Japanese have valued harmony so much they did not adopt the Western attitude toward conflict despite the influence of Western values launched by the Meiji Restoration. Part of the significance of studying the problem of conflict in the life and the later novels of Natsume Sōseki (1867-1916), the foremost modern Japanese novelist, is that Sōseki may be said to be the first major Japanese writer to deal so thoroughly with conflict within an individual, between individuals, between an individual and his family, and between an individual and society.

What we mean by the term "conflict" here is defined in Webster's Third New International Dictionary (1971) under items 1-a and 1-b as follows:

- 1 a: clash, competition, or mutual interference of opposing or incompatible forces or qualities. . .
- b: an emotional state characterized by indecision, restlessness, uncertainty, and tension resulting from incompatible inner needs or drives of compatible intensity.

Morton Deutsch, a psychologist who has treated the problem of conflict in detail, defines and categorizes conflict as follows:

A conflict exists whenever incompatible activities occur. The incompatible actions may originate in one person, group, or nation; such conflicts are called intrapersonal, intragroup, or intranational. Or they may reflect incompatible actions of two or more persons, groups, or nations; such conflicts are called interpersonal, intergroup, or international. An action that is incompatible with another action prevents, obstructs, interferes, or in some way makes the latter less likely or less effective.³

In order to understand the Japanese attitude toward conflict fully, we must first explore the predominant concept of harmony as an ideal manifested in such areas as religion (Shintō), law (Prince Shōtoku's Seventeen-Article Constitution), state ideology (Confucianism), aestheticism (aware), and social relations (amae) in Japan.

Nakamura Hajime, a modern philosopher, comments on primitive Shintō, the indigenous form of worship in early Japan, and states that the ancient Japanese believed that spirits resided in all kinds of things such as mountains, rivers, forests, trees, and stones.⁴ Nakamura further comments that nature is conceived of as something opposed to human elements by the Indian ascetics, whereas in the case of the Japanese, priests and laymen alike are attached to nature, which is at one with human beings.⁵ Thus, nature and man are viewed as being in complete harmony, and the Japanese have enjoyed this union since ancient times.

Prince Shōtoku, in his Seventeen-Article Constitution (604), advocated harmony (he used the term wa) as the principle to govern the state. Watsuji Tetsurō, another

philosopher, comments that what the prince meant by this ideal of harmony does not mean the complete obedience of one person to another but the encouragement of people to control their anger and resolve their differences peacefully.⁶ Nakamura, who also discusses the Prince's emphasis on harmony in human relationships, translates the first Article of the Constitution as follows:

Above all else esteem harmony; make it your first duty to avoid conflict. People are prone to form partisanship, for few persons are really enlightened. . . . When those above are harmonious, and those below are friendly, there is harmony in the discussion of affairs, and the right views of things spontaneously gain acceptance. Then what would there be that could not be accomplished?⁷

Nakamura further maintains: "It was this spirit of harmony that made possible the emergence of Japan as a unified state."⁸

Confucianism was established as orthodoxy by the Tokugawa Shogunate in the seventeenth century. The government encouraged the spread of education and inculcated Confucian values in people's minds. Confucianism thus became one of the most important elements constituting Japanese values and enhanced the ideal of human harmony in Japan.

"According to Confucius, man is never a mere individual, but is always an interpersonal entity."⁹ Derk Podde comments on the ideal society in Chinese philosophy, in which Confucianism plays the principal role, as follows:

It [human society] is an ordered hierarchy of unequal components, all of which, however, have their essential function to perform, so that the result is a cooperative human harmony. This means that the ideal society is one in which each individual accepts his own social position without complaint and performs to the best of his ability the obligations attached to that position.¹⁰

In the mind of a Japanese in the Tokugawa period "living in accordance with one's prescribed role within the family and within a political and social hierarchy was the ultimate basis of moral values."¹¹ An individual could accomplish his destiny as a human being by playing his proper social role, which in turn could actualize the "the cooperative human harmony."

Okazaki Yoshie, a modern literary critic, explains the traditional aesthetic ideal of aware, which is usually associated with the literature of the Heian period (794-1185), as follows:

Aware is linked to such feelings as affection, sympathy, pity and sometimes admiration. The state of aware comes into existence when a person has a favorable feeling or love toward an object and attempts to make himself one with the object.¹²

Aware does not include any rejection of an object. There is no conflict between the meaning that the object has and the value that one seeks in it. The subject and the object fuse into one so that there exists only peace and no struggle.¹³

Doi Takeo, a contemporary psychiatrist, also discusses aware: "Aware is to be moved by a certain object, whether it be a human being or something in nature, and quietly and profoundly to make oneself one with that object."¹⁴ The

essence of the traditional aestheticism, aware, is a sharing of sentiment, union, harmony, and identity with objects. The aestheticism denies conflict as something ugly.

Doi also suggests that the basic emotional urge that has fashioned the aware aestheticism is none other than the amae mentality.¹⁵ I think it is an oversimplification of the matter to try to explain the aware aestheticism only by the amae mentality, but he is probably correct in stressing its importance in interpersonal relationships in Japan. Doi explains amae as follows:

Amae is the noun form of "amaeru", an intransitive verb that means "to depend and presume upon another's benevolence." This amaeru has a distinct feeling of sweetness and is generally used to describe a child's attitude or behavior toward his parents, particularly his mother.¹⁶

Doi further maintains:

Amae, in other words, is used to indicate the seeking after the mother that comes when the infant's mind has developed to a certain degree and it has realized that its mother exists independently of itself. In other words, until it starts to amaeru the infant's mental life is an extension, as it were, of its life in the womb, and the mother and child are still unseparated. However, as its mind develops it gradually realizes that itself and its mother are independent existences, and comes to feel the mother as something indispensable to itself; it is the craving for close contact thus developed that constitutes, one might say, amae. . . The concept, in short, serves as a medium making it possible for the mother to understand the infant mind and respond to its needs, so that mother and child can enjoy a sense of commingling and identity.¹⁷

The essence of amae is also a sense of identity with the other person.

The experience of identity between mother and infant is a universal condition of ontogenetic development. What makes Japan unique, at least in the eyes of the Westerners, is that the amae mentality is fixated in the socialization process in Japan. Caudill and Weinstein, in their comparative anthropological study on the socialization process in Japan and the United States, maintain:

Largely because of different patterns of interaction with their mothers in the two countries, infants have learned to behave in different and culturally appropriate ways by three-to-four months of age. . . . In summary, in normal family life in Japan there is an emphasis on interdependence and reliance on others, while in America the emphasis is on independence and self-assertion. The conception of the infant would seem to be somewhat different in the two cultures. In Japan, the infant is seen more as a separate biological organism who from the beginning, in order to develop, needs to be drawn into increasingly interdependent relations with others. In America, the infant is seen more as a dependent biological organism who, in order to develop, needs to be made increasingly independent of others.¹⁸

Another study, by the sociologist Ezra Vogel, indicates that the amae mentality continues to be fixated as the child grows older. Vogel maintains:

It is assumed that the child will naturally want to be close to his mother and will be afraid to be alone. The mother deals with such fears not by assuring the child that there is nothing to be afraid of, but by remaining with him. The implicit attitude seems to be that the mother agrees that the outside is frightening, but that while she is there she will protect the child against all outside

dangers. . . . Even though the mother is not consciously aware of using such techniques, her attitudes and approach tend to arouse in the child a fear of making independent decisions and to create anxiety about being isolated from family or friends. One mother, for example, had explained to her daughter that she could choose her own grade school if she were fully prepared to pay the consequences. The consequence was that when the girl later wanted to change schools between junior and senior high school, the mother reminded the daughter that she herself had chosen the school and therefore would have to stay there. The moral was clear: it is risky to make decisions on one's own. . . . The combination of provoking anxiety about the outside and rewarding intimacy serves to keep the child dependent on his mother.¹⁹

Takie Lebra, another anthropologist, states, "If amae behavior is so common, its complementary role behavior should be equally common."²⁰ Such behavior is termed amayakasu, which is the transitive verb of amaeru. "The amaeru-amayakasu interaction is immensely desirable or useful to most Japanese,"²¹ and "Japanese adults in general feel a strong nostalgia for their happy childhood."²² Doi comments on this point as follows: "There would seem to be a tendency in Japan to look on this parent-child relationship as the ideal and use it as a yardstick in judging all other relationships."²³ When a Japanese says that he wants to make himself understood to another, he means that he wants to experience this sense of identity with the other person. It is very difficult, if not impossible, to attain a state of identity with another,²⁴ and yet many Japanese continue to seek it.

The same kind of ideal governs one's relationship with a group. Before the Meiji Restoration (1868), the

individualistic attitude that insists that the individual is more important than the group did not exist in Japan. Being in an authoritarian society founded on the state ideology of Confucianism, the individual had to subordinate himself to a group;²⁵ the best possible way to feel a spiritual stability and find life worth living was by having a sense of identity with the group.²⁶

An individual's relationship with his family functions the same way essentially. The family head represents the household. Family members are subordinate to him and exist for the benefit of the family group. The traditional extended family system in Japan has been a constant target of criticism since the Meiji Restoration, and is said to have undergone rapid change since the Second World War with the proliferation of the nuclear family.²⁷ Although it is true that the individual's identity with his family--his willingness to sacrifice his own interests for the sake of the family--has weakened, the relationship between any two members of a family, such as parent and child, husband and wife, or older brother and younger brother, is that of an intimate two-way dependency which preserves aspects of the traditional system. The husband and wife, for instance, alternate in playing the dependent role. Within the house, the husband depends on the wife not only for housekeeping and child rearing but also for taking care of his personal needs, budgeting, monthly payments, and savings; whereas outside the house, it is the wife

who is dependent as if she were unable to make any judgment independent of her husband's opinion.²⁸

In relationships based on amae, the parties involved try their best to seek an amicable settlement of conflict. It is considered not only ugly but highly undesirable for one person to be in conflict with another, for it is so completely opposed to the ideal of harmony and unity. A Japanese person is rather reluctant to admit that he is in conflict with another and sometimes seems to try to conceal or deny conflict. A proposition made by Lewis Coser, a sociologist, on the relationship between social structure and the members' attitude toward conflict also explains this Japanese attitude toward conflict. He maintains:

Closely knit groups in which there exists a high frequency of interaction and high personality involvement of the members have a tendency to suppress conflict. While they provide frequent occasions for hostility (since both sentiments of love and hatred are intensified through frequency of interaction), the acting out of such feelings is sensed as a danger to such intimate relationships, and hence there is a tendency to suppress rather than to allow expression of hostile feelings.²⁹

Lebra discusses various ways in which Japanese manage conflict. By conflict management she means a reaction to a conflict situation which does not necessarily entail a resolution. She maintains:

The culturally available techniques for management at the interpersonal level (intergroup conflict is another matter) may be characterized as nonconfrontational. By confrontation I mean a direct

challenge launched by A against B when A perceives B as the source of his conflict. It is not that Japanese never risk confrontations but that, as long as harmony, or the appearance of harmony, is to be maintained, nonconfrontational modes must be exhausted first.³⁰

Lebra also states:

[T]he child is taught to prize interpersonal harmony and restrain himself to avoid conflict. . . . To attain or maintain harmony, older children are taught to be kind and yielding, younger children to be compliant. The virtue of being sunao ("open-minded," "non-resistant," and "trustful") is inculcated as the most praiseworthy.³¹

A person who cannot avoid conflict, especially manifested in a form of confrontation, is regarded as not sunao.

People around the parties involved in conflict do all they can to help them resolve their conflict.³² Though people must often pay the price of perseverance, suffering, and compromise, due to their avoidance of conflict and for the amicable settlement of conflict, all parties feel they must do their utmost to maintain interpersonal harmony, or the appearance of harmony.

In the West, on the other hand, harmony as an ideal has never been as highly valued as it was in Japan. The philosophy of individualism in the West is incompatible with the Japanese religious and cultural values which have nurtured harmony as an ideal. As the ideal of harmony in Japan is related to the Japanese attitude toward conflict, so is

individualism in the West related to Westerners' attitude toward conflict.

Individualism is a philosophy which was indispensable for building up the modern world in the West. Max Weber, who explored the problem of the modernization of Europe, maintains that "the religious and cultural basis of modernization in the West was provided by the series of developments beginning with the prophetic conception of God."³³ Robert Bellah, a sociologist, elaborates on this point as follows:

[T]he prophetic tradition of Israel which traces back to Moses said that only God is holy and that no man is a God. The relationship between the children of Israel and God is one which transcends any particular kind of social system. . . . Any social arrangement is deprived of ultimate legitimacy because ultimately loyalty is to God alone. This creates the possibility of a new kind of individualism, what one might call prophetic individualism, in which the prophet is related directly to God and can stand against society or the king or any combination of forces and proclaim what he believes to be God's message.³⁴

The second step which Weber considers to be the prerequisite for modernization was the development of the Christian church. The Christian church was a new form of social organization based solely on the relation to God. Individuals entered religion "not as a member of any tribe or kin group but solely as an individual and found a new fellowship on the basis of a new kind of relationship."³⁵ Christian teaching which implied the direct relation between man and God provided

a radically individualistic basis for religion that was not fully realized until the Reformation.

In the Protestant Reformation the authority of the Roman Catholic Church was challenged by Luther (1483-1546), Calvin (1509-1564), and their followers. One of the chief changes the Reformers introduced was "an individualistic emphasis on salvation as a personal rather than a corporate matter, as a direct and immediate relation between the soul and God."³⁶ "The conception of the priesthood of all believers made for the essential equality of church members, and the covenant of the elect provided for the voluntaristic organization of the church."³⁷ Individualism, as it is usually conceived to be, emerged first in England. Bellah regards the English revolution in the 17th century as an application of church democracy to political democracy. He further argues:

[T]he destruction of the monarchical principle in the church, the rejection of the Pope, was translated into the rejection of the monarchy in political life and the establishment of a fundamentally democratic polity.³⁸

Lastly let us define individualism as a value system according to the Encyclopedia Britannica:

The value system may be described in terms of three propositions: all values are man-centered, that is they are experienced (but not necessarily created) by human beings; the individual is an end in himself and is of supreme value, society being only a means to individual ends (held by some to be divinely ordained); and all individuals are in some sense morally equal, this equality being best expressed by the proposition that no one should ever be treated

solely as a means to the well being of another person. . . . As a general attitude, then, individualism embraces a high valuation on self-reliance, on privacy and on respect for other individuals. Negatively, it embodies opposition to tradition, to authority and to all manner of controls over the individual, especially when they are exercised by the state.

Because of their individualistic values Westerners do not value interpersonal harmony as highly as Japanese do. They do not give priority to the relationship between mother and child above all other relationships. The mother-child relationship which is characterized by the interdependence and identity between two individuals is idealized as the most harmonious interpersonal relationship in Japan. In the West, on the other hand, "dependency is considered a limitation on individual growth and fulfillment, and so the family and school teach the child to become self-reliant."³⁹ Eventually, the ideal is for parents and children to relate to each other as independent and equal individuals.⁴⁰ When a Westerner says that he wants to have a good relationship with another person, he does not mean that he wants to experience a sense of identity with the person as a Japanese might. For Westerners believe that one can have a good relationship without identifying with the other, as long as each party respects the other's point of view. Westerners maintain that it is foolish to change one's view in order to maintain interpersonal harmony, for "the highest value rests on the preservation of individual integrity."⁴¹

When one seeks freedom, one sometimes cannot avoid interfering with the freedom of another. That is why individualism maintains that freedom and responsibility are two sides of the same coin, and one must respect the freedom of others. Yet even acting responsibly will sometimes interfere with the desires or interests of another, and interpersonal conflict will occur. "Most conflict theorists, including Max, Weber, and Freud, place the origins of conflict in incompatible interests and goals."⁴²

Freud most carefully analyzed psychological conflicts, which are the major conflicts to be treated in this study. He analyzes the dynamic conflicts an individual experiences as follows:

[W]e see this same ego as a poor creature owing service to three masters and consequently menaced by three dangers: from the external world, from the libido of the id [which is totally non-moral and contains the passions], and from the severity of the super-ego [which arises from an identification with the father taken as a model and exercises the moral censorship in the form of conscience]. . . .As a frontier-creature, the ego tries to mediate between the world and the id, to make the id pliable to the world and, by means of its muscular activity, to make the world fall in with the wishes of the id. . . . Whenever possible, it tries to remain on good terms with the id; . . . it pretends that the id is showing obedience to the admonitions of reality, even when in fact it is remaining obstinate and unyielding; it disguises the id's conflicts with reality and, if possible, its conflicts with the super-ego too.⁴³

Freud also states:

[T]he development of the individual seems to us to

be a product of the interaction between two urges, the urge towards happiness, which we usually call "egoistic," and the urge towards union with others in the community, which we call "altruistic." Neither of these descriptions goes much below the surface. In the process of individual development, as we have said, the main accent falls mostly on the egoistic urge (or the urge towards happiness); while the other urge, which may be described as a "cultural" one, is usually content with the role of imposing restrictions.⁴⁴

He further argues as follows:

[T]he events of human history, the interactions between human nature, cultural development and the precipitates of primeval experiences (the most prominent example of which is religion) are no more than a reflection of the dynamic conflicts between the ego, the id, and the super-ego, which psychoanalysis studies in the individual--are the very same processes repeated upon a wider stage.⁴⁵

Thus Freud views human problems from the perspective of conflict.

Westerners' attitude toward conflict can be summarized in the following statement made by Krauss and others:

Conflict is neither desired nor idealized by most Westerners, but it is legitimate, accepted, and expected in the West more than in Japan. The emphasis on individualism and individualistic expression in Western culture, especially where Protestant and utilitarian traditions have been strong, for many centuries provided a powerful moral counterforce to the personal desire to avoid conflict. All the leading social theories of the last few hundred years postulate and encourage one or another expression of self-interest.⁴⁶

Westerners seem to think that recognizing a conflict is the first step toward its resolution. Once the conflict has been

recognized all their energies are turned toward this resolution, which is reached mainly through confrontation--varying positions are sharply outlined and their differences analyzed and clarified.

We have so far discussed the background in the spiritual life of the Japanese which makes Japanese people regard conflict as something ugly. We have also examined individualism in the West which has been instrumental in making Western people consider conflict as something legitimate and expected. With such an attitude toward conflict Westerners naturally treat various kinds of conflicts as the central themes of fiction. Having a strong desire to avoid conflict, on the other hand, Japanese do not generally view various relationships from the perspective of conflict and do not usually treat conflicts as major themes.

This does not mean that no Japanese literature has ever treated the theme of conflict. In the Genji monogatari (The Tale of Genji), the greatest masterpiece of premodern Japanese literature written by Murasaki Shikibu in the early eleventh century, we find many interpersonal conflicts occurring among characters. We know, for example, the hero, Genji, is in conflict with Kashiwagi, who seduces Genji's young wife, Onna san-no-miya (Third Princess), and fathers a son, Kaoru, who is officially Genji's. Despite the fact that Kashiwagi dies of his psychological torment as a result of this conflict, the author does not focus on the depiction of the psychological

conflict between Genji and Kashiwagi. She rather seems to be more concerned with Genji's sufferings from the retribution of his past sin. When Genji was young, he passionately longed for his stepmother, Fujitsubo, and broke the taboo on incest, which resulted in Fujitsubo's giving birth to an illegitimate child. As Genji holds Kaoru in his arm, it occurs to him that his own father may secretly have known and suffered about Fujitsubo's unfaithfulness, in much the same way that he himself is now tormented by what the Third Princess has done. The interpersonal conflict between Genji and Kashiwagi plays a far less significant role as a theme than Genji's anguish due to the retribution of his past sin.

In one of the important genres of classical Japanese literature, gunki monogatari (war tales), political conflicts which lead to civil wars are described. The existence of this genre itself may seem to contradict my earlier statement that Japanese do not usually treat conflicts as major themes. However, even when a work in this genre treats political conflict, it is not a central theme. For example, the Heike monogatari (The Tale of the Heike), the greatest gunki monogatari, written sometime in the middle of the 13th century, treats the political conflict between the Genji and the Heike which culminated in the great civil war, the Genpei War (1180-1185). It includes vivid and action-filled military scenes, but the central theme of the work is the tragic decline of the Heike, and the work as a whole can be viewed as an elegy for

the Heike clan. By showing that even the mighty Heike was destroyed at the end, the author conveys his message that nothing is permanent. Thus the theme of conflict plays a much less significant role in the Heike monogatari than the theme of impermanence.

Not only premodern Japanese literature but modern Japanese literature which is said to be traditional also does not treat the theme of conflict as its major theme. In the works written by such major modern writers as Tanizaki Jun'ichirō and Kawabata Yasunari, the evaluation of aesthetics predominates, overshadowing the explicit treatment of conflict. Kawabata Yasunari's masterpiece, Yama no oto (1949), for instance, is full of intrapersonal and interpersonal conflicts. The protagonist Shingo's son, Shūichi, is having an affair and as a result is in conflict with his wife, Kikuko. Kawabata, however, never delineates or analyzes their conflict: he merely indicates them by occasional hints of Kikuko's anguish such as tears shed behind a noh mask. This scene of a beauty crying silently behind an artistic mask is a beautiful picture in itself and shows Kawabata's ingenuity. Though the image is remarkably beautiful and elegant, the reader never learns what is going on in Kikuko's mind. Kawabata's interest does not lie in treating the intrapersonal conflict of Kikuko nor the interpersonal conflict between Kikuko and Shūichi, but rather in delineating what he

perceives to be beautiful through his aesthetic sensibilities of rare sophistication.

While conflict as a theme does not seem to play as prominent a role in Japanese literature as it does in Western literature, it plays a significant role in the literature of the major modern Japanese novelist Natsume Sōseki. When we compare Sōseki's treatment of intrapersonal, interpersonal, and intragroup conflict with that of modern writers since Sōseki, it is surprising how few of them have been able to deal with these conflicts, especially intrapersonal and interpersonal conflicts, as profoundly as Sōseki does. Why then do many modern Japanese writers fail to treat these conflicts thoroughly and why does Sōseki succeed in treating them so profoundly? The reason is that Sōseki looks at intrapersonal, interpersonal, and intragroup problems largely from the perspective of conflict which is a rather unusual perspective for Japanese writers but a common one for Western writers. This is not to say that Sōseki was unaware of the traditional Japanese ideal of harmony, for from his youth he had attempted to identify himself with nature.⁴⁷ Because the aware aestheticism was important to Sōseki, he too must have regarded conflict as something ugly. There is, however, good reason to believe that he was the first major literary figure in Japan to depart from the traditional Japanese attitude toward human conflict.

Sōseki's childhood was unusual in that he experienced a

conflicting relationship with his parents and relatives. He grew up without experiencing a sense of commingling and identity with his mother (amae), nor did he receive much genuine affection from anybody else during the formative years of his life. Moreover, he was forced from his childhood to look at human relationships from the perspective of conflict. Because Sōseki did not experience amae, which is a mentality radically different from individualism and which therefore hinders the development of an independent spirit in an individual, he was perhaps better able than many of his contemporaries to adopt individualism later in his life. It would be rash, however, to attempt to explain Sōseki's adoption of the philosophy of individualism and the attitude of viewing human relationships from the perspective of conflict only in terms of his boyhood environment. But in view of the special importance of the parent-child relationship in Japan, its significance should not be overlooked.

In his youth, Sōseki received the best education available at the time, and, in his middle years, he studied in England for two years. He was thus part of the first wave of Meiji intelligentsia sent abroad to assimilate Western intellectual and cultural values of which individualism occupies an important part. His study of Western literature, especially English literature, which, as we have discussed above, often treats conflict as a central theme, was instrumental in his absorbing a Western attitude toward conflict. After his

return to Japan he became the first Japanese instructor of English literature at the then Tokyo Imperial University, but eventually resigned his position to write for the Asahi newspaper. By the time he established himself as a writer, an individualistic philosophy and the attitude of analyzing human problems from the perspective of conflict were integral parts of Sōseki. The process in which a series of internal conflicts led to the development of this philosophy will be described more fully in the following chapter. Thus, as an independent writer he probed intrapersonal, interpersonal, and intergroup problems from the perspective of conflict.

The fact that Sōseki believed in individualism does not mean that he held to it on all counts. In the Meiji period (1868-1912) Western thought had only begun to take root, and his relationships with his wife and disciples⁴⁸ were still quite traditionally Japanese in that they were, for the most part, vertical, that is, hierarchical, but still with strong overtones of two-way dependence. As the anthropologist Nakane Chie points out, vertical relationships are still common in Japanese society.⁴⁹ It is natural, therefore, for this concept to have remained in part within Sōseki. Yet, close scrutiny of his self-awareness, his attitude toward his work, his relationship with society, and his understanding of the West reveals that he was perhaps more individualistic than many present-day Japanese.

Indeed, the problem of conflict between traditional

Japanese and Western values has been the problem every Japanese has faced since the Meiji Restoration. In the early part of the Meiji period, when Sōseki was growing up, the clash between the two value systems was severe, and therefore people had to suffer all the more poignantly from the sharp conflict. It was not as simple as discarding one value system and adopting another, and everyone in one way or another was ambivalent in values. Part of the significance of studying conflict in the life and the works of Sōseki is that Sōseki represents the first group of Japanese intellectuals who suffered from the problem of conflict between Japanese and Western values, and that remains a serious problem for Japanese people today.

In the second chapter, I shall examine the conflicts that Sōseki experienced in his own life. In the third chapter I shall deal with Sōseki's last five novels, Higan sugi made (Until after the Equinox, 1912), Kōjin (The Wayfarer, 1913), Kokoro (1914), Michikusa (Grass on the Wayside, 1915), and Meian (Light and Darkness, 1916). These works show the deepening of his art and thought after his critical illness of 1910. The conflicts which Sōseki treats in these novels will be divided according to social relationships (e.g., husband-wife, friend-friend, father-son) in them. Throughout the discussion I shall examine how conflict in his fiction reflects his own experiences. In the fourth chapter, I shall assess what kinds of conflicts play important roles in each individual work and how effectively they are treated in that

work, and how such treatment relates to the overall literary value of the respective novels. In the fifth and the last chapter, I shall draw conclusions from the major points discussed in the earlier chapters.

The following is the method that I have used in this study in order to analyze the treatment of conflict in Sōseki's last five novels. First, I compiled a list of "terms of conflict and negativity" from the last five novels of Sōseki, using the original Japanese texts. "Terms of conflict" refer to the terms which give the reader a feeling, an impression, or an image that there is conflict of some kind, either intrapersonal, intragroup, intranational, interpersonal, intergroup, or international.

"Negativity" is the noun form of the adjective "negative," which is defined in Webster's Third New International Dictionary (1971) under items 1-a, 2-a, and 2-b as follows:

1 a: that expresses or implies or contains negation: that denies or contradicts or prohibits or refuses <a~ answer> <a~ opinion> 2 a: that is marked by the absence of positive features <a colorless ~ personality> b: that is marked by features (as hostility, perversity, withdrawal) that oppose constructive treatment or development <delinquents retarded by their~outlook on life>

Following the definition of "negativity" as such, "terms of negativity" refers to the terms which give the reader a feeling, an impression, or an image that a character in the novel is negative about something or someone else. The reason I added terms of negativity to the list of terms of conflict is

that terms such as "unpleasant" (fuyukai), "cowardice" (hikyō) and "perverseness" (higami), which are clearly not terms of conflict, are very often used in Sōseki's last five novels and play an important role in describing covert psychological or emotional conflicts.

When I chose terms of conflict and negativity, I did not choose the terms for the meanings that they have independently of the context in which they appear. When these terms do not describe or suggest conflict in the context, I excluded them from the list. For instance, the verb utagau as an independent word normally meaning "to doubt" suggests the existence of conflict, but the verb utagau, as used, for example, in chapter 173 in Meian, does not. It means only "to wonder" in the following context: "He really wondered whether he would be able to return to his room by himself." One exception to this rule is that when, independently of the context, there appeared terms such as "sword" or "gun" suggesting strong conflict associated with warfare or murder I always included them in the list. Sōseki's frequent use of terms of warfare and physical conflict presents an interesting problem, and I shall discuss the significance of these terms in connection with the nature of conflict.

Since the list was made in the above-mentioned fashion, there are obvious limitations to the scope of this study. At certain times it was difficult to decide whether I should include certain terms in the list. Such decisions were

necessarily part of my personal interpretation. However, I tried my best to make the list as consistent as possible by reading all the five novels consecutively within a short period of time and rechecking the list, which I have attached as an appendix to the study.

I am fully aware of the criticism that the quality of literature cannot be quantified. However, as far as Sōseki's last five novels are concerned, we find a close relationship between the number of terms concerning certain interpersonal or intrapersonal conflict and the significance of that conflict. For example, the great significance of the conflict between Sunaga and Chiyoko, Kenzō and O-sumi, and Tsuda and O-nobu in Higan sugi made, Michikusa, and Meian respectively is reflected in the large number of terms of conflict and negativity concerning these conflicts (61, 91, and 84 respectively). However, I do not discuss the significance of interpersonal or intrapersonal conflicts of characters of each work merely in terms of the number of terms concerning these interpersonal or intrapersonal conflicts. In certain cases there are some discrepancies between a certain conflict and the importance of that conflict. For instance, the number of terms of conflict and negativity concerning the conflict between Gedanke, the protagonist of the novel that Sunaga reads, and his friend (10) is relatively large, but the conflict does not play as important a role as the number may suggest. This is due to Sōseki's unnecessary repetition of

terms of murder and violence, and points to the fact that Sōseki's skill in using terms of conflict and negativity was not fully developed at the time when he was writing Higan sugi made. Also the number of terms concerning Ichirō and Jirō (59) in Kōjin is larger than that between Ichirō and Nao (41), contrary to our impression that the latter conflict is more significant than the former one. This discrepancy is partly related to Sōseki's choice of Jirō as the narrator, which illuminates the important role point of view plays in the novel. This also points to a possible interpretation that Jirō's role in Kōjin is more significant than people normally think. Indeed, Jirō plays a crucial role in the work. By exploring such discrepancies as well as the number of terms concerning the conflicts of the characters in the last five novels, whether large or small, we are often able to acquire a better understanding and sometimes rather different interpretations of these works than heretofore. Thus, the method which I am employing in this study substantiates the interpretations presented here and illuminates them.

The abbreviations I have used in this study are H for Higan sugi made, Kj for Kōjin, Kr for Kokoro, Mk for Michikusa, and Mn for Meian. Numbers in parentheses are used to indicate three different things. First, they are used to indicate the number of instances that a certain term is used, e.g., displeasure (157). Second, they are used to indicate where a quotation appears in a text. For Higan sugi made,

Kōjin, and Kokoro, the place is indicated by the section number and the chapter number, e.g., (I-3). For Michikusa and Meian, there are only chapters, and in order to avoid confusion with the first case, I added ch. before the number of the chapter, e.g., (ch. 10). Third, they are used to indicate the novel and the item number in my list, e.g., (Mk-35).

The translations I have used in this study are The Wayfarer (Kōjin), translated by Beongcheon Yu, Kokoro (the translation has the same title as the original), translated by Edwin McClellan, Grass on the Wayside (Michikusa), also translated by Edwin McClellan, and Light and Darkness (Meian), translated by Valdo H. Viglielmo. Unless otherwise mentioned, all the quotations are from these translations. Since Higan sugi made (Until after the Equinox) was not available in translation at the time I did the basic research for this study, unless otherwise mentioned, all the quotations from the novel are translated by the author.

NOTES

¹ See Dolores Cathcart and Robert Cathcart for their generalization of how the Japanese maintain their traditional ritual and ethic. They conclude: "The startling changes necessitated by this quick transition have come about without markedly disrupting the basic patterns of human interactions or altering the fundamental group value orientations. The Japanese have had the ability to accept and absorb methods and ideas from western culture and yet keep their traditional ritual and ethic." "Japanese Social Experience and Concept of Groups," in Intercultural Communication: A Reader, ed. Larry A. Samovar and Richard E. Porter, 2nd ed. (Belmont: Wadsworth Publishing Company, Inc., 1972), pp. 58-66.

² Ralf Dahrendorf, in "Out of Utopia: Toward a Reorientation of Sociological Analysis," in American Journal of Sociology, 64 (Sept. 1958), p. 125, states, "The notion that wherever there is society there is conflict may be unpleasant and disturbing. Nevertheless, it is indispensable to our understanding of social problem. . . Not the presence but the absence of conflict is surprising and abnormal, and we have good reason to be suspicious if we find a society or social organization that displays no evidence of conflict."

³ Morton Deutsch, The Resolution of Conflict (New Haven and London: Yale Univ. Press, 1973), p. 10.

⁴ Nakamura Hajime, Ways of Thinking of Eastern People (Honolulu: East-West Center Press, 1964), p. 350. Following the Japanese and Chinese practice in listing Japanese and Chinese authors, surnames are given first and the given names are listed second in the notes and the text. Throughout this study I am using the Hepburn romanization system.

⁵ Nakamura, Ways of Thinking, p. 358.

⁶ Watsuji Tetsurō, "Shōtoku Taishi no kempō ni okeru rinriteki risō (The Ethical Ideal in Prince Shōtoku's Seventeen-Article Constitution), in Nippon rinri shisōshi (A History of Japanese Ethics), Vol. I (Tokyo: Iwanami shoten, 1952), p. 136.

⁷ Nakamura, "Basic Features of the Legal, Political, and Economic Thought of Japan," in The Japanese Mind, ed. C. A. Moore, 2nd ed. (1967; rpt. Rutland, Vermont, and Tokyo: Charles Tuttle Company, Inc., 1976), pp. 145-6. I have changed "concord" to "harmony" and "discord" to "conflict," for they mean the same, and Nakamura uses them interchangeably in his essay. Nakamura discusses Prince Shōtoku's concept of harmony and states that the term wa (harmony) seems to have

derived from The Analects of Confucius, I.12: "In the usages of ritual it is harmony that is prized." trans. Arthur Waley (New York: Vintage Books, 1938). Nakamura further states: "But the term 'wa' was used in connection with propriety or decorum in that work and concord was not the subject being discussed. Prince Shōtoku, on the other hand, advocated concord as the principle of human behavior. His attitude seems to have been derived from the Buddhist concept of benevolence, or compassion, which should be distinguished from the Confucian concept."

⁸ Nakamura, Ways of Thinking, p. 387.

⁹ Lin Mousheng, "The Idealistic School: Confucius," in Men and Ideas (1942; rpt. New York: Kennikat Press, 1967), p. 32.

¹⁰ Derk Bodde, China's Cultural Tradition (New York: Rinehart & Company, Inc., 1959), p. 80.

¹¹ George A. De Vos and Wagatsuma Hiroshi, "Status and Role Behavior in Changing Japan: Psychocultural Continuities," in Socialization for Achievement, ed. George A. De Vos (Berkeley, Los Angeles, London: Univ. of California Press, 1973), p. 12.

¹² Okazaki Yoshie, Nippon bungeigaku (The Science of Japanese Literature) (Tokyo: Iwanami shoten, 1935), p. 411. Translations in the text are mine.

¹³ Okazaki, "Aware to sono chiseika" (Aware and Its Intellectualization), in Okazaki Yoshie chosaku-shū (A Collection of Okazaki Yoshie's Works), Vol. II (Tokyo: Hōbunkan, 1962), p. 90.

¹⁴ Doi Takeo, Anatomy of Dependence, trans. John Bester (Tokyo, New York, San Francisco: Kōdansha International Ltd., 1977), p. 82.

¹⁵ Doi, Anatomy, p. 82.

¹⁶ Doi, "Amāe: A Key Concept for Understanding Japanese Culture," in Japanese Culture: Its Development and Characteristics, ed. Robert J. Smith and Richard K. Beardsley (Chicago: Aldine Publishing Company, 1962), p. 132.

¹⁷ Doi, Anatomy, p. 74.

¹⁸ William Caudill and Helen Weinstein, "Maternal Care and Infant Behavior in Japan and America," in Japanese Culture and Behavior, ed. Takie S. Lebra and William P. Lebra (Honolulu: The Univ. Press of Hawaii, 1974), pp. 226-8.

¹⁹ Ezra F. Vogel, Japan's New Middle Class (Berkeley, Los Angeles, London: Univ. of California Press, 1963), pp. 233-4. Also see "Status and Role Behavior in Changing Japan: Psychocultural Continuities," in Socialization for Achievement, pp. 46-52.

²⁰ Takie Sugiyama Lebra, Patterns of Behavior (Honolulu: The Univ. Press of Hawaii, 1976), p. 54.

²¹ Lebra, Japanese Patterns, p. 55. Dolores and Robert Cathcart, in "Japanese Social Experience and Concept of Group," p. 61, also point out, "Dependency, in Japan, is considered a natural and desirable trait capable of producing warm human relationships."

²² Lebra, Japanese Patterns, p. 55.

²³ Doi, Anatomy, p. 36.

²⁴ Minami Hiroshi, Gendai o ikiru shinrigaku (Psychology to Live in the Present Age), 28th ed. (1964; rpt. Tokyo: Kōdansha, 1977), p. 135, states that two individuals who are psychologically very closely related often experience this sense of identity.

²⁵ Vitaly Rubin, in "Tradition and Human Personality: Confucius and Early Confucianism," in Individual and State in Ancient China (New York: Columbia Univ. Press, 1976), pp. 1-31, objects to the view held by some scholars of today that Confucianism is a conservative ideology of the feudal aristocracy, bureaucracy, or despotism and that the call to submission and obedience is the basic content of its message. He further argues that these scholars ignore the fact that the message concerning obedience is balanced by one concerning disobedience, and that Confucianism as the ruling dogma of the Chinese empire, imperial Confucianism, is different in essence from the actual teaching of Confucius. Confucianism adopted as the state ideology of the Tokugawa Shogunate was the kind criticized as the conservative ideology of feudalism by Rubin. The Tokugawa government also never adopted the civil service examination system which broke down class distinctions and feudalism to a certain extent and brought about a degree of social democracy to imperial China. Moreover, the question of the legitimate right of the people to overthrow unsuitable rulers was completely ignored in Japan.

²⁶ See Dolores and Robert Cathcart, pp. 64-5, for a more detailed discussion of this institutionalization of amae.

²⁷ Aoi Kazuo, Kazoku to wa nani ka (What is Family?) (Tokyo: Kōdansha, 1974), p. 68.

- 28 Lebra, Japanese Patterns, pp. 60-1.
- 29 Lewis Coser, The Function of Social Conflict (1956; rpt. New York: The Free Press, 1964), p. 152.
- 30 Lebra, "Nonconfrontational Strategies for Management of Interpersonal Conflict," in Conflict in Japan, ed. Ellis Krauss, Thomas Rohlen, and Patricia Steinhoff (Honolulu: Univ. of Hawaii Press, 1984), p. 42.
- 31 Lebra, Japanese Patterns, pp. 148-9.
- 32 Edwin O. Reischauer, The Japanese (Cambridge, Mass., London: Harvard Univ. Press, 1978), pp. 136-7. See also Agnes M. Niyekawa, "Analysis of Conflict in a Television Home Drama," in Conflict in Japan, pp. 64-7.
- 33 Robert N. Bellah, Beyond Belief (New York, Evanston, and London: Harper and Row, Publishers, 1970), p. 117.
- 34 Bellah, "Values and Social Change in Modern Japan," in Asian Cultural Studies, 3 (Tokyo: International Christian Univ., 1962), pp. 18-19.
- 35 Bellah, "Values," p. 19.
- 36 John Herman Randall, Jr., The Career of Philosophy, Vol. I (New York: Columbia Univ. Press, 1962), p. 119.
- 37 Bellah, "Values," p. 20.
- 38 Bellah, "Values," p. 21.
- 39 Dolores and Robert Cathcart, p. 61.
- 40 Francis L. K. Hsu, in "Kinship and Ways of Life an Exploration," in Psychological Anthropology, ed. Francis L. K. Hsu (Homewood: The Dorsey Press, Inc., 1961), p. 424, states, "The family ties even between parents and children are based on ideals of friendship." Hsu, in "American Core Value and National Character," in Psychological Anthropology, p. 219, compares the positive attitude of Chinese parents with the negative attitude of an American parent toward gaining some benefit from the prosperity of his children in his old age. He comments, "In American society the fear of dependence is so great that an individual who is not self-reliant is an object of hostility and called a misfit. 'Dependency character' is a highly derogatory term, and a person so described is thought to be in need of psychiatric help."
- 41 Dean C. Barnlund, "The Public Self and the Private Self in Japan and the United States," in Intercultural

Encounters with Japan: Communication-Contact and Conflict, ed. John C. Condon and Mitsuko Saitō (Tokyo: The Simul Press Inc., 1974), p. 95.

42 Krauss, Rohlen, and Steinhoff, "Conflict: An Approach to the Study of Japan," in Conflict in Japan, p. 5.

43 Sigmund Freud, The Ego and the Id, trans. Joan Riviere, ed. James Strachey (New York: W. W. Norton & Company, Inc., 1960), p. 46.

44 Freud, Civilization and Its Discontents, trans. and ed. James Strachey (New York: W. W. Norton & Company, Inc., 1961), p. 87.

45 Freud, An Autobiographical Study, trans. James Strachey (New York: W. W. Norton & Company, Inc., 1963), p. 138.

46 Krauss, Rohlen, and Steinhoff, "Conflict and Its Resolution in Postwar Japan," in Conflict in Japan, p. 380.

47 Sōseki describes how much he enjoyed, as a child, spending time looking at nanga, works of the Southern school of Chinese painting, whose major theme is nature. "Omoidasu koto nado" (Things I Remember), in Sōseki zenshū (The Complete Works of Sōseki), Vol. VIII (Tokyo: Iwanami shoten, 1966), p. 337. (Hereafter all the references to Sōseki zenshū will be abbreviated simply as SZ.) Sōseki's desire to get away from the world and immerse himself in nature is also expressed in his work, Kusamakura (The Three Cornered World, 1906).

48 I use the word "disciple" as the translation of the Japanese deshi in this study, for the relationship between a sensei (someone in a position of authority in the areas of religion, education, or art) and a deshi (someone who is influenced by a sensei) is a far closer one than that between a teacher and a student in the West.

49 Nakane Chie, Japanese Society (Berkeley: Univ. of California Press, 1972).

CHAPTER II
CONFLICT IN SŌSEKI'S LIFE

In order to discuss the conflict that Sōseki experienced in his own life, three biographies of Sōseki written respectively by Komiya Toyotaka, Ara Masahito, and Etō Jun and a chronological table of Sōseki's personal history written by Ara Masahito have been used as basic sources. Komiya Toyotaka associated closely with Sōseki as one of his disciples and was familiar with many areas of his life including his day-to-day activities and his work. His three-volume biography, titled simply Natsume Sōseki,¹ is the first of several biographies of Sōseki. Although Komiya often idealizes Sōseki as his sensei, or mentor, his work, nevertheless, is considered to be a necessary and valuable research reference. On the other hand, Hyōden Natsume Sōseki (A Critical Biography of Natsume Sōseki),² written by Ara Masahito in 1960, and Sōseki to sono jidai (Sōseki and His Era),³ a two-volume biography written by Etō Jun in 1970, treat Sōseki's life against the historical background of his times. Both Ara's and Etō's biographies, in addition to compensating for the subjectivity of Komiya's book, present new material on Sōseki and provide important information concerning the historical period in which Sōseki lived. Ara's Sōseki kenkyū nempyō (A Chronological Table of Sōseki's Personal Life)⁴ is the most comprehensive chronological table in existence and minutely records Sōseki's day-to-day activities and major events of his time.

Three additional works have been used as major reference materials: Sōseki's only autobiographical novel, Michikusa (1915), and two collections of essays written respectively by his wife, Kyōko, and his son Shinroku. Though Michikusa is a work of fiction and not Sōseki's autobiography, the human interactions and psychological conflicts that the protagonist experiences in Michikusa are generally considered to be those that Sōseki actually experienced in his own life. Sōseki no omoide (Memories of Sōseki),⁵ published in 1928, twelve years after Sōseki's death, records the memories of Sōseki's widow, Kyōko, as recorded with the assistance of her son-in-law, Matsuoka Yuzuru. The book straightforwardly describes Sōseki's private life from his wife's point of view. It was received rather coldly by Sōseki's admirers such as Komiya Toyotaka because of her subjective and one-sided perception of her husband including her description of his mental illness, even though this perception was largely true. The book is an indispensable reference work which sheds light on Sōseki as a human being with both strong points and weaknesses, and also sheds light on Sōseki as a husband. Chichi Natsume Sōseki (My Father: Natsume Sōseki),⁶ written in 1956 by Sōseki's second son, Shinroku, delineates how Sōseki appeared as a father to a little boy (at the time of Sōseki's death Shinroku was almost eight years old).⁷ He also describes his feelings toward and understanding of his father forty years after Sōseki's death by introducing his mother's and sisters'

stories about Sōseki and by referring to Sōseki's works, letters, and diaries.

Conflict with His Father and His Foster Parents

Now I shall discuss, in a generally chronological order, the conflicts that Sōseki experienced in his own life. The first and the crucial one was his conflict with his father and foster parents. Even before birth Sōseki was unwanted. His father, Natsume Naokatsu, already had two daughters by his first wife, Koto, and four sons and one daughter by his second wife, Chie. Sōseki was to be the the eighth child of Naokatsu, who was forty-nine years old, and the sixth child of Chie, who was forty-one. During her pregnancy Chie is said to have remarked, "It is humiliating to bear a child at my age."⁸ She had already gone through the bitter experience of having to put her first daughter up for adoption, because she was afraid that she would favor her own daughter over her step-daughters. She believed that if the next child were another girl, she would have to relive the same sorrow. She could not bring herself to look forward to its birth.⁹

Sōseki's father, Naokatsu, also had reason to be unhappy. His family for generations had been nanushi, or landowners, under the Tokugawa regime. Although the family of nanushi officially ranked as commoners, they were privileged to the point of being considered as minor town-gentry and lived in relative luxury. Naokatsu's status and fortune, however, were about to be lost in the midst of the political upheaval

immediately prior to the the Meiji Restoration, which meant the dissolving of the old regime. In such political and economic circumstances Naokatsu, who was already beyond middle age and who had already fathered seven children, naturally felt that the child they were awaiting would be an added burden.

Moreover, Sōseki was born on the cursed day of Kōshin (kano-e saru).¹⁰ A person who was born on the day was popularly believed to become either a great success or a great thief. Sōseki was named Kinnosuke, because by having a name which includes the Chinese character meaning gold (kin), one was believed to be able to evade the curse. The curse attached to his birthday seems to have made Sōseki all the more unwelcome to his family.

Immediately after his birth, Sōseki was given over to a poor merchant and his wife. Though we do not know exactly why this happened, the lack of his mother's milk in addition to all the circumstances surrounding Sōseki's birth--the political unrest of the time, the declining economic situation of his family, and the popular belief about his cursed birthday--seem to have prevented Naokatsu and Chie from keeping Sōseki in their family. At age one, he was brought home for a brief period, only to be sent out again to be formally adopted by a childless couple.

If there were any conflict here at all, it must have been within the minds of Sōseki's parents. Considering the

attitude of Naokatsu toward Sōseki years later when Sōseki returned to his own family, he does not seem to have felt any pain at having given up his son for adoption. He does not seem to have had any internal conflict between the pressure of the circumstances which forced him to give up his son and his affection for him. When Sōseki learned about this situation later, he must have felt deeply hurt by his father's coldness toward him. Sōseki's conflict with his father derives from his father's abandonment of him without any regret soon after he was born.

Sōseki's mother, Chie, was a daughter of a rich merchant but had served a daimyō (a feudal lord) as a waiting maid before she married Naokatsu. This kind of service was commonly performed by daughters of rich merchants in the hope of cultivating graceful manners, and proper behavior, and training their minds. People of the merchant class were willing to accept the values of the samurai class, Neo-Confucianism, which, as was cited earlier, emphasizes living in accordance with one's prescribed role within the family and within a political and social hierarchy. Through her service to the family of the daimyō, Chie's Neo-Confucian values seem to have been strengthened, Chie's negative reaction to her pregnancy derives from her keen awareness of her role as a second wife.¹¹ She had to consider the welfare of her stepdaughters before her own children and also the well-being of the family as a whole rather than the child she was bearing.

Nonetheless Chie must have gone through turmoil and unhappiness as any mother would experience when forced to give up her child. Sōseki was reared in the early Meiji period when Neo-Confucianism still provided the basic moral values of the society, and therefore he must have been able to understand Chie's anguish. He remembered his mother with warmth throughout his life and wrote about her in essays which are among the most beautiful he ever wrote. Sōseki, for example, writes at the age of forty-nine as follows:

My mother's name was Chie. I still count her name among one of the things which I yearn for. I feel that Chie should be the name for my mother alone and not anybody else's. Luckily I have not yet met a woman whose name was Chie except my mother.¹²

Thus, Sōseki's relationship with his mother is in sharp contrast with his relationship with his father in its lack of conflict.

Sōseki's foster father, Shiobara, was also from a family of nanushi. Shiobara's father died early, and Naokatsu looked after Shiobara and acted as a guardian for him when he became a nanushi succeeding his deceased father. Shiobara's wife, Yasu, was from a merchant family and used to work at Naokatsu's household before her marriage. In short, Naokatsu and Chie were in the position of the Shiobaras' patrons. They could expect that their son would be taken good care of as the heir of the Shiobara family. Shiobara's status and fortune were not as stable as they used to be before the Restoration,

but he had no difficulty in supporting his small family. The adoption of the young Sōseki by the Shiobaras seems to have been satisfactory for both the Natsumes and the Shiobaras.

The expectations of Sōseki's parents were realized as far as material matters were concerned. Apart from that, however, Shiobara's and Yasu's way of looking after Sōseki strikes us as so crude as to serve as a model of how not to raise a child. The relationship between Sōseki and his foster parents is brilliantly depicted in the novel Michikusa. The first and the most serious problem in the relationships is that Shiobara and Yasu did not have genuine affection for Sōseki. Nonetheless, since they did not have any children, they treated him like a treasure and bought him whatever he wanted in spite of the fact that they were otherwise very stingy. They did so, however, not because they loved him, but because they thought they had to show their kindness in order to win his love. In their minds they were always calculating the benefits Sōseki would be able to give them in their old age. In short, they treated him as if he were a proverbial goose who would lay a golden egg. This is said to have been a rather common view among people of Shiobara's generation, who were born before the Restoration and had little formal education.¹³ Nonetheless it was extremely unfortunate for Sōseki that he could not receive much genuine affection from his foster parents during the formative years of his life.

Largely because of their lack of affection, Shiobara and

Yasu paid no attention to disciplining Sōseki: "he was in the end turned into an utterly spoiled brat" (Mk, ch. 42).

Inside a shop or in the middle of a street--it did not matter where--he would squat down and refuse to move if he did not get what he wanted. Once, when being carried on a servant-boy's back, he got hold of the poor fellow's hair and pulled out a handful. . . . In the little world created for him by his foster parents he was free to do as he wished, and since this was the only world he knew, he quite naturally assumed that everyone he encountered was there solely to please him. He could not imagine that anyone would refuse to do what he wanted. (Mk, ch. 42)

Sōseki's foster parents constantly tried to make him aware of their kindness and did their best to make him their exclusive possession. In Michikusa this is described as follows:

He was never allowed to eat a cake or wear a new kimono without being told that it had come from "your father" or "your mother." . . . Every time he was reminded of what "your father" or "your mother" had done for him, he would immediately want to escape their clutches and be on his own. (ch. 41)

Their attempt to make Sōseki exclusively theirs resulted in depriving him of his freedom and making him resentful. Children who have experienced a sense of commingling and identity with their parents entrust themselves to them and usually do not feel a strong urge to be separated from them or seek freedom at the age of six or seven. The conflict between Sōseki and his foster parents--their attempt to possess him

exclusively and his desire to separate from them--made him aware of the value of freedom from early childhood.

When Sōseki was about seven, his foster father had an extramarital affair. Shiobara and Yasu reviled each other every night, and their conflict soon developed into an open confrontation accompanied by beating, kicking, and screaming. Out of jealousy Yasu repeatedly cursed both Shiobara and his lover. She also tried even harder to keep the boy to herself. In addition to the unhappiness of receiving selfish and possessive love, Sōseki was forced to see how ugly and egocentric human beings can be. He also seems to have felt that though conflict is unpleasant it is often unavoidable in human relationships. Sōseki's keen interest in man's egoism as a theme of his novels and his attitude of viewing human relationships from the perspective of conflict surely derives partly from this childhood experience.

The conflict between Shiobara and Yasu finally ended in divorce, and Sōseki was sent back to his real family when he was eight or nine. To his real father, however, he was just a nuisance. The relationship between Sōseki and his father was completely devoid of love, as is described in fictional terms in Michikusa:

To his father he was simply a nuisance. He would look sometimes at the boy as though he could not quite understand how such a mistake had been made. Kenzō was hardly a child to him; rather, he was some animate object that had forced its way into his household. And the love that was in Kenzō's

expectant heart was brutally pulled out by the roots and left to wither in the cold. (ch. 91)

Since Sōseki had a traditional sense of duty to his father and sent a monthly allowance to him until his father died, he was, superficially, a filial son. He never forgave his father, however, for not giving him a chance to love him. He also must have felt sad and bitter about the fact that he felt he had to offer financial help to his father without any warm feeling toward him. Although the superficial calm of the relationship was maintained during his father's later years by the physical separation of Sōseki and his father, the conflict between them was never resolved.

On the other hand, as was mentioned earlier, the relationship between Sōseki and his mother was warm. Here we should examine in greater detail how Sōseki felt about his mother because his relationship with her plays a crucial role in his life. Sōseki writes in his essay that although he was not spoiled by his mother as the youngest child in a family usually is, he had affection for his mother knowing that she was the one who cared for him most in his family.¹⁴ He goes on to say that she was a dignified woman and looked wiser than her husband. In the same essay he relates that once he dreamed that he suffered greatly because he spent an enormous amount of money which did not belong to him and called his mother for help. His mother came and pacified him, saying that she would pay for it no matter how much it would cost

her. Sōseki says he does not know whether the whole incident was a dream or only the first half was a dream. Whichever the case, this incident suggests Sōseki's utmost trust in his mother. It was unfortunate that Sōseki's mother died when he was not yet fourteen years old because this meant he spent only five short years with her. This brief experience, however, was crucial for him, for without this, his view of human beings would probably have been even gloomier. Although Sōseki's relationship with his father is important because of its severe unresolved conflict, his relationship with his mother is also important both because of its lack of conflict and because it provided him with a model for a harmonious human relationship.

Conflict with His Siblings

Among Sōseki's four elder brothers, two elder half-sisters, and one elder sister, three of them died before Sōseki had any memories of them. The remaining ones did not care much about Sōseki except for the oldest brother, Daiichi, probably because of the physical and psychological distance created by Sōseki's adoption by the Shiobaras. Daiichi received a good education and had talent but was unable to have any hope for his own future because of his contracting tuberculosis, which was a fatal disease at that time. He seems to have tried to educate Sōseki hoping that his youngest brother would assume the task of bringing honor to the family.¹⁵ For Sōseki's two other surviving brothers had

neither talent nor aspiration and were leading a free and easy life spending their time in dissipation. Daiichi and the second oldest brother, Einosuke, died in the same year when Sōseki was twenty years old.

Only one elder half-sister, Fusa, and one elder brother, Naotada (or Wasaburō), were left, but Sōseki had little affection for either. Sōseki's wife, Kyōko, states that in fact Sōseki had contempt for them, and the more they tried to curry favor with him, the more antipathy he had toward them.¹⁶ This cold relationship between Sōseki and his elder brother and elder half-sister mainly stems from the difference in their values and views of life. To take Naotada, who was eight years senior to Sōseki, for example, he was born while the Natsumes were still prosperous. He was lavished with love and care and inherited the values of the merchant class of the late Tokugawa period: he followed convention, bowed to authority, judged people largely by the amount of money they had, and was superstitious and pleasure-seeking. Naotada led a carefree life, spending his youth in dissipation as a son of a wealthy merchant family often did. On the other hand, Sōseki, due to his unhappy childhood situation discussed above, was far freer from the traditional constraints and values in which Naotada was steeped through his family environment.

In addition to the differing degree of the influence of traditional values, the brothers received completely different types of education. Although Naotada received education only

enough to enable him to survive as the merchants of the Tokugawa period usually did, Sōseki belonged to the first generation which benefited from the new educational system. Sōseki took advantage of every opportunity given by the new educational system and fully developed his talent and ability. Because Sōseki was far more brilliant and gifted than almost all of those who similarly received the new education, we should not conclude that the differences between the brothers solely derived from the different environments. Nevertheless, these differences were something which could be seen everywhere in the Meiji period as the generation gap or the two currents of the times--the old and the new. It is only Sōseki's genius and great aspiration, on the one hand, and Naotada's hopeless mediocrity and lack of aspiration, on the other, which make the gap seem unbridgeably wide.

When Sōseki became the first Japanese instructor of English literature at the Tokyo Imperial University, taking over Lafcadio Hearn's position, Naotada and Fusa naively assumed that Sōseki, because of his success, could make as much money as he wished. Their understanding of Sōseki was shallow and worldly, and they did not seem to have any respect for his scholarship. To them, Sōseki seemed to have been an eccentric and unapproachable person. They did not, however, hesitate in asking him for financial help, for according to their sense of family it was the natural thing to do. Although Sōseki, out of a sense of duty, could not refuse

their request, he never changed his bitter feelings toward them. He seldom visited them, and it was Kyōko who tried to keep in touch with them in place of her husband.¹⁷ Because of the physical separation the conflict between Sōseki and his elder brother and elder half-sister did not develop into an open confrontation, but it was never resolved.

In addition to his father, brother, and half-sister, Sōseki's divorced foster parents also came to him asking for his financial help. Again, Sōseki could not refuse their request. Although Sōseki was forced to lead a lonely and difficult life as if he were an orphan, he did not enjoy the privilege of an orphan's freedom. Everybody related to him as a member of his family tried to take advantage of him. It is only natural that Sōseki had a sharp conflict with them.

One fortunate result of all this was that Sōseki was not subjected to the agony most Japanese youths go through when they leave their parents. Children who refuse to be separated from their parents are afraid of accepting the responsibility for their actions. They often prefer to depend on their parents forever, and never really become mature. They worry that they cannot survive the loneliness of being apart. It is no understatement to say that to the Japanese who feel the amae relationship characterized by a sense of identity with the other person to be ideal, individualism, characterized by high valuation on self-reliance, seems desolate. Sōseki had no feeling of amae toward his father and foster parents during

his early childhood. Though Sōseki had affection for his mother, he was separated from her during the years when mother and child most intimately enjoy a sense of commingling and identity. He was forced to depend upon himself. It appears to have been relatively simple for Sōseki to withstand the loneliness that is inherent in individualism.¹⁸ Thus, the foundation had already been established to prepare him to adopt an individualistic outlook.

Among the relatives other than his immediate family, there was only one person for whom Sōseki had affection--the wife of Naotada, Tose, who was of the same age as Sōseki. He lived in the same house with her for three years before she died of a pregnancy complication at the age of twenty-four. Upon her death, Sōseki wrote to one of his best friends, Masaoka Shiki, the foremost modern haiku poet:

It is difficult to find as fine a person as she was even among men, and, of course, among women. Although I am not saying that she was a perfect wife to her husband, she was an admirable person. It goes without saying that she maintained her integrity. She was impartial, honest, and frank, and she felt no concern for trifles to the extent that one wonders if she had the insight of an enlightened old monk by nature.¹⁹

Sōseki's admiration for Tose appears to have been even stronger than his affection for his mother according to what he wrote. He expressed his great grief over her death in the same letter and composed thirteen haiku dedicated to her. He did not show this much grief, at least in his writings, upon

the death of his beloved mother or of his oldest brother. This is extraordinary, even if we consider the fact that Sōseki was probably too young to express his feelings in words at the death of his mother.²⁰

This unusually great grief has stimulated the imagination of scholars. Etō has put forth the hypothesis that Sōseki and Tose were in love with each other, even though their relationship probably remained platonic.²¹ This hypothesis caused a great controversy, for there is not enough evidence either to support it or deny it. It is, however, intriguing when we consider the fact that Sōseki frequently treated triangular relationships in his novels, especially the case in which a woman is inaccessible to a male character, including the case in Kōjin in which a woman is a sister-in-law (i.e., wife of an elder brother) of a character.

Internal Conflict

Sōseki began to have an internal conflict from his early childhood. To a little child nothing is more important than parental love. Sōseki's foster parents, however, had only a selfish and possessive love for him, as discussed above. They thought simplistically that if they satisfied Sōseki's material needs and let him have his own way, that would be enough for him. They did not, however, have confidence in their role as parents and in their affection for him. They felt it necessary to confirm their identity through him as his parents. They often asked him questions such as the ones

described in Michikusa through the characters of Kenzō and his foster parents, Shimada and O-tsune:²²

"Who is your father?" And Kenzō would point at Shimada. "All right, who is your mother?" Kenzō would look at O-tsune and point. The interrogation would not yet be over; only partially satisfied, they would go on to ask, "But who are your real father and mother?" Kenzō with obvious reluctance, would once more point his finger at one and the other. . . . Sometimes she would ask, "Where were you born?" And Kenzō would have to describe the house that he could even now remember--the little house with the red gate and the grove. His answers were of course mechanical, since O-tsune had seen to it that they would be precisely what she wanted to hear. But this did not seem to detract from her pleasure at hearing them repeated. "Whose child are you really? Come on, tell me the truth." It was a terrible ordeal for Kenzō. Sometimes he felt more anger than pain, and would stand stiff as a board, refusing to answer. (ch. 41)

Sōseki was forced to confront the conflict between his need for genuine love and the reality of receiving selfish and possessive love, although he may not have been conscious of it at that time. The result of this inner conflict along with his conflict with his foster parents was destructive. First, Sōseki was forced to suppress his natural emotions and feelings: he developed the character of a deprived child, stubborn and unyielding. Second, mainly because of the repetition of the questions concerning his identity he unconsciously faced an identity crisis of not knowing exactly to which family he belonged.

Sōseki became conscious of his identity problem when he returned to his real family upon the divorce of Shiobara and

Yasu. Because Sōseki remained legally the son of his foster father until he became twenty-one, he was confused over his relationship with the two families. In Michikusa Sōseki states: "Kenzō had no home, either in the sea or in the hill. A wandering creature that belonged nowhere, he found his food sometimes in the water and sometimes on land" (ch. 91). He had been placed in an environment that did not permit him to draw his security from identifying himself with the people around him. As a child of age eight or nine, it was impossible to attain emotional stability by establishing who he really was. Etō maintains that in order to compensate for this emotional instability Sōseki identified with the trend of the time wherein a person would strive to become important to the welfare of his country.²³ Etō's interpretation is probably right, though we have no way of knowing how Sōseki tried to overcome his first identity crisis because he was too young to express his problems in words. The only clue we find in Michikusa is Kenzō's childhood ambition recounted as follows: "he wanted to study hard and become important" (ch. 91).

In order to understand the trend of the time we must first briefly examine some of the characteristics of the Meiji government which brought forth the trend with which Sōseki tried to identify himself. The Meiji government (1868-1912) was constructed on the principle of the Constitution (promulgated in 1889) which was "a remarkable combination of Western political technology and traditional Japanese

political ideas."²⁴ Although the Constitution was "formed on the basis of modern rule by law,"²⁵ it defined the people of Japan as the subjects of the emperor, "an absolute, sacred monarch, above the government."²⁶ "The machinery of government provided for by the Constitution remained highly bureaucratic and centralized."²⁷ The Meiji government attempted to strengthen and amplify the collectivity structure of Japanese society in the Tokugawa period--which was characterized by a strong emphasis on vertical loyalties (leader-follower, or oyabun-kobun)--and made it provide the energy for modernization.²⁸ A traditional Japanese value, loyalty to the head of a group, such as a feudal lord, was merely transmuted into loyalty to the sole "divine emperor."

In spite of the conservatism of the Meiji government, however, it also had many modern aspects, which brought "the resultant amalgam of thought typif[ying] the 'enlightened conservatism' of the late Meiji intellectual."²⁹ Two of the important "enlightened" social changes brought about by the government were the abolishment of the four-class system and the establishment of the Western educational system. "Free economic society made wealth, education or political influence the new measure of prestige."³⁰ People were encouraged to be educated to become a success, and to serve the nation. The following passage from an elementary school textbook published in 1874 by the Ministry of Education (Shōgaku tokuhon,

Vol. I), which Sōseki probably used, illustrates the trend of the time:

Some men are clever and others stupid because the former learn much and the latter do not. It is the natural way of life that the clever are appreciated by the public and the stupid are discarded. Therefore, one must learn well from the time one is little, and should become the clever. Never become the useless.³¹

A popular saying of the time also indicates people's strong ambition for success and shows what they thought would be a success: "Aspire to become a doctor of letters or a minister of the government" (sue wa hakase ka daijin ka).³²

Sōseki attached considerable value to becoming a success in life. Accepting the prevailing attitude, he believed that this was what would give him emotional stability and security. Having made this decision, he concentrated on carrying it out. He did in fact study hard and acquired good grades. Regardless of occupation, he concluded that a man could never become important in that age of civilization and advancement unless he had gone to the university. So he decided to do so.

Sōseki relates in an interview the circumstances under which he chose his future course.³³ He states that when he was fifteen or sixteen, he enjoyed reading Chinese and Japanese literature and wanted to devote his life to literature. His elder brother Daiichi, however, discouraged him saying, "One cannot make a living by literature. It's only an accomplishment."³⁴ Then he thought of a profession,

architecture, which was interesting and also absolutely necessary to society, for he was afraid that his stubborn and rather eccentric character might hinder his dream of becoming a success. When he decided to go into architecture, however, he was again discouraged by a friend, Yoneyama Yasusaburō, who remarked, "No matter what you do in Japan, you'll never be able to leave a monument like Saint Paul's Cathedral behind in the world."³⁵

Yoneyama was thinking of his future in terms of what he could accomplish during his life and leave as a legacy in the world whereas Sōseki was thinking about how he could earn a living by engaging in work which seemed interesting. Sōseki was impressed by Yoneyama's aspiration to achieve something great, and immediately changed his mind. Thus, Sōseki settled on becoming a scholar of literature, which was more to his liking from the very beginning. When he confronted the conflict between what he really wanted to do and what the society and his elder brother expected him to do in order to become a success, he at first chose the latter without any hesitation. He was not yet confident enough to pursue what he desired to do under the pressure of his family and society at large. He still had to wait many years before he could acquire an individualistic outlook which enabled him to disregard these pressures.

After singling out English literature, he entertained hopes of leaving behind a literary achievement in the English

language which would amaze Westerners.³⁶ Sōseki's proud dream, however, introduced him to another conflict. The more he studied English literature, the more insecure and depressed he became. In spite of his facility to appreciate a work, to study it in depth, and formulate his own opinions, he thought that if English scholars and critics voiced opinions contrary to his, being a foreigner, he would be obsessed by the insecurity that their views were always correct and his were not. This was a most difficult position for a person with so much self-respect. It did not matter, however, whether he could actually tolerate the distress. As long as he lacked the strength to ignore his fears, he was constrained to suffer in silence. The conflict between his highest dream and miserable reality caused another identity crisis.

Sōseki studied in London for a little over two years (October 1900–December 1902), from the age of thirty-three to thirty-five. He locked himself in his room day after day and studied, though his insecurity remained no matter how many books he read. Finally he began to question the purpose of so much reading. Sōseki gradually came to realize his problem of slavishly following the opinions of Westerners.

To understand the source of Sōseki's dilemma, we must again look back at the process of Japan's modernization which began with the Meiji Restoration. Although remarkable progress took place in the areas of science, industry, and technology, there can be no real claim that Japan was

successful in modernizing itself psychologically and spiritually through the implementation of such Western principles as rationalism and individualism. The over-zealousness with which the intellectuals went about trying to adopt Western thinking was a prime example of pseudo-modernism. The combination of their inferiority complex toward the West and their blind worship of it compelled them to be gullible about anything Occidental. Yet to those unfamiliar with the West, they turned around and played the role of a superior authority. It is ironic that those who fawned on Western thought and flaunted it were the very ones who were prone to displaying toward their own countrymen the exact opposite, authoritarianism.

It was probably Sōseki's personality and inclination such as his unusually high self-esteem and anti-authority sentiment (which will be discussed later) that made him refuse to take the way of the majority of the intellectuals. Instead of blindly following Westerners, Sōseki felt that he should assume the following attitude:

A Westerner might say a poem was very fine, for example, or its tone extremely good, but this was his view, and while certainly not irrelevant, it was nothing that I had to repeat if I could not agree with it. I was an independent Japanese, not a slave to England, and it was incumbent upon me as a Japanese to possess at least this degree of self-respect. A respect for honesty, as well, the ethic shared by all nations, forbade me to alter my opinion.³⁷

Sōseki's next step was to strengthen or rather build anew the foundation on which he stood in his study of literature. He describes his feelings when he decided to start this project:

If, before, I had been dependent on others, if I had been other-centered, it occurred to me now that I must become self-centered. I became absorbed in scientific studies, philosophical speculation, anything that would support this position. . . . 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. This was what I hoped to accomplish.³⁸

He returned from England with the intention of dedicating as much as ten to twenty years in writing a dissertation on his theory of literature. Circumstances did not, however, permit him to concentrate on his project. In 1907, only four years after his return, he collected the lecture notes he used in his course at the Tokyo Imperial University, and, though not satisfied with them, published a work entitled Bungakuron (A Theory of Literature).

In the process of trying to overcome his identity crisis caused by the conflict between his lofty hopes and the distressing reality, Sōseki came to realize that cultivating his own philosophy of individualism was the only possible way to resolve his conflict.³⁹ Because Sōseki never gave up on being his own master, he had to fight a long and hard battle caused by this conflict. Bungakuron, though not a success

despite Sōseki's great aspiration, serves as a monument to his long suffering. It was only when he discovered creative writing to be his vocation that the conflict between his ideal and reality was finally resolved.

Another important conflict within Sōseki was the one between his desire to devote himself to what he wanted to do and the economic pressure which forced him to do work which he did not like. While in London he began to suffer financially because of his meager government allowance. Since Sōseki was a devoted scholar, he could not but sacrifice his material life in order to buy his books. He studied frantically, thinking that he would not be able to study as much as he would want when he returned home. He wrote to his father-in-law, Nakane Shigekazu, on March 15, 1902, that he simply wanted time and money, and that he had dreamed he found one hundred thousand yen (comparable to more than a million dollars at present), built a library, and studied in it.⁴⁰

Sōseki spoke of this kind of hope repeatedly to his brother-in-law even after his return to Japan.⁴¹ For his economic situation did not become any better. He came to dislike his teaching job more and more, and wanted to devote his time to creative writing. But his economic situation was aggravated because of his debts, the birth of another child, and his relatives' request for financial assistance, and thus forced him to take up an additional teaching job. Michikusa describes his dilemma as follows:

He was beginning to tire of being neither rich nor accomplished. But 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. (ch. 57)

This conflict between economic pressure and his desire for accomplishment was finally resolved in 1907 when he resigned his post as a lecturer at the Tokyo Imperial University and entered the Asahi newspaper to become a professional writer. Sōseki's change of profession greatly surprised people at the time. For the position of a lecturer at the Tokyo Imperial University was that of a government official greatly respected by the people of the time and was much higher in status and more secure than that of a newspaperman and novelist. Although Sōseki was careful about planning his future in economic terms, it was, nonetheless, a big gamble in his life.⁴² What mainly forced him to make this choice was that his conflict was so intense that he had to resolve it somehow. The Asahi offered the condition which would enable him to concentrate on creative writing without worrying about his family finances. If he had had great respect for authority and had valued rank and worldly fame, however, he would not have made this choice. His individualistic outlook--his commitment to himself and to his art and also his anti-authority feeling--made him take this great risk.

Conflict with Society

Sōseki's individualistic outlook and anti-authority

feeling which make him unique in his time were the major sources of his conflict with society. Among many incidents and occasions which made his conflict with society--authority and authoritarianism in particular--clear was his rejection of a Doctor of Letters degree awarded by the Ministry of Education (1911), one of the most publicized events at the time. For a doctorate could very well have been called a kind of national Nobel Prize, with all the dignity and honor that was implied, and also because it was the thing that every ambitious youth aspired for, as the slogan sue wa hakase ka daijin ka indicates. Moreover, Sōseki was the first man who ever rejected it.

Here we shall examine in detail how Sōseki's rejection of a doctorate occurred and how the Ministry of Education reacted to it. For it is the incident which best sheds light on Sōseki's conflict with authority and also because it shows that there was a sharp gap between the high degree of Sōseki's understanding and adoption of Western values on the one hand and the government authority's and Japanese people's unchanged belief in the traditional values on the other.

The incident occurred in the following way. On February 20, a simple note requesting Sōseki's presence for the conferring of the doctorate on the following morning arrived at Sōseki's house. At that time Sōseki was still hospitalized recovering from a stomach ulcer which had almost killed him in August of the previous year (Shuzenji no taikan). Upon his

hearing the news on the following day, he wrote a letter of refusal to the Ministry of Education. Within the same day, just after he mailed the letter, however, the Ministry of Education had a man deliver the doctorate diploma to his house. In turn, Sōseki immediately had the diploma returned to the Ministry. He thought that he had the choice of declining the doctorate and felt it improper that the Ministry did not even ask his opinion before sending the diploma to him.

An article entitled "The Outcome of the Doctorate Problem" (Hakushi mondai no nariyuki) that he wrote for the Asahi explains his reaction to this incident.

If it is not provided for in the decree to prohibit the rejection of the doctorate, is it not all right to interpret the decree to suit oneself? If the ministry puts value on maintaining its dignity and insists that "one cannot decline the doctorate," cannot I also insist that "one can decline the doctorate" on the ground of my own will? . . . Anyway, if a person is worthy of being conferred a doctorate, which the Ministry regards highly as an honor, they might as well respect the person's opinion as they value the degree itself.

I do not intend to have a dispute with the Ministry at all. I also believe that the Ministry does not have any intention to oppress me. . . . But now that it has almost become the fiftieth year of the Meiji era, the Ministry does not have to maintain a notion that unless the artificial government-made doctorate is treasured by scholars, the government's dignity will be destroyed.⁴³

Then he mentions that among those who have a doctorate he has good friends and people whom he respects. But he also adds that he does not wish to follow their path. He touches upon the point that the rejection of the doctorate is

unprecedented, and argues as follows:

To be told to receive the doctorate following a precedent is as if I were treated like a machine such as a train--the latter train must follow the former. I, who rejected the doctorate, might be an eccentric in contrast with the former examples, but judging from the trend in which self-awareness is developing day by day, I think there will emerge more people who will reject the degree as I did.⁴⁴

Lastly Sōseki refers to the fact that the decree includes the possibility of the deprivation of the doctorate whereas it never touches upon the refusal of it. He concludes his comments as follows:

They just say, "Now we shall give you it. Now we shall deprive you of it," as if they regarded us as toys. If I must by all means receive something which is accompanied by such a dishonorable possibility, I would feel as if I were burdened with oil and firewood which could catch fire at any moment. Because, as far as the deeds which the minister regards as dishonorable do not coincide with what I regard as dishonorable, I may dare to do some dishonorable deeds (according to the minister's judgment) and end up with such a shameful result as being deprived of the doctorate.⁴⁵

In the above article, Sōseki states that he believes that the Ministry has no intention of oppressing him, but he actually does not believe what he says. Rather, he expects the Ministry's oppressive reaction, which will completely ignore his wish. In preparation for that situation, he attacks the weak points of the argument which the Ministry is most likely to advance. The first quotation points out that if the Ministry does not respect Sōseki's wish, they should be

criticized for being too authoritarian, bureaucratic, and for suppressing an individual's free will. The second quotation shows that Sōseki was a non-conformist, which in itself was unusual in Japan, where the pressure to conform is particularly strong, even today. His nonconformism made him ignore the norms and the values of the times when he thought them to be meaningless.

The last quotation indicates that Sōseki distrusts the judgment of those in authority. His distrust is justified because the government restricted the freedom of speech and suppressed anyone who would challenge the values on which it was founded. For instance, in 1911, the same year as Sōseki rejected the doctorate, a professor of the Kyoto Imperial University, Okamura Tsukasa, received an official reprimand because he stated in a lecture that the family system was unnecessary and that the Japanese should adopt individualism as the Westerners have.⁴⁶ It was in the interest of the government to preserve the family system because it was a miniature version of the emperor system in which the emperor was to be viewed as a benevolent father figure to his people. In conclusion, Sōseki flatly states that he values his own opinion more than that of the authorities. His anti-authority feeling made him refuse to worship authority unlike the majority of the Japanese in the Meiji period. Indeed, this anti-authority sentiment, in the case of the doctorate problem, even made him challenge the authorities. If he had

stayed in his position as professor of the Tokyo Imperial University under the jurisdiction of the Ministry of Education, the authorities would have taken action against him.

In addition to his nonconformism and anti-authority feeling, Sōseki's rejection of the doctorate, of course, derives from a concrete reason: he had always been critical of the doctorate system. He first expressed his anti-doctorate feeling when he was in England. When Kyōko's sister Ume wrote to Sōseki that she hoped he would return as Dr. Natsume soon, he wrote to Kyōko in his letter of September 22, 1901: "The doctorate is ludicrous. No one should show gratitude upon receiving such a thing. Since you are my wife, you too should be aware of this."⁴⁷ In another article, also entitled "The Outcome of the Doctorate Problem,"⁴⁸ Sōseki explains why he is critical of the system. He states that no matter how effective the system may be in promoting scholarship from the government's perspective, it is bound to create a trend in which scholars pursue research only to receive their doctorates. He also points out that the system creates a false impression on the part of the public that unless one has a doctorate one is not a scholar. The granting of such a value to a doctorate will leave scholarship in the hands of a few learned "scholar aristocrats," whereas those without a doctorate will be completely ignored by the public, thus leading to many evils. In this sense, he states, he is displeased even

at the existence of the Académie Française. He concludes, "Therefore, it was thoroughly a matter of principle that I declined the doctorate."⁴⁹

This publicized problem was never settled. Almost two months after Sōseki sent the letter of refusal, the Ministry of Education sent him a short letter simply saying that he could not reject the degree because it had already been officially announced. They also stated that regardless of Sōseki's accepting the diploma or not, they still considered him as having received his doctorate. One wonders why it took so long for the Ministry of Education to come up with such a crude answer. Most likely they were at a loss as to how to handle the unprecedented matter, as bureaucrats always are. They had never imagined that anyone would even dare to reject the doctorate, especially when the conferment of the degree was regulated by an imperial edict. Because Sōseki was not a government official, the government could not impress the public with its power by carrying out practical punishment such as an official reprimand. They could only take such a passive measure as minimizing Sōseki's or other intellectuals' counter-attack by sending the simple note.

Thus it was left to the judgment of the public as to whether they regarded Sōseki's rejection valid or considered him as a doctor of letters, supporting the Ministry's decision.⁵⁰ The reaction of the public to this event was a mixture of puzzlement, praise, and incomprehension. "Some

accused Sōseki of being too obstinate, or of courting publicity, while others admired his personal eccentricity."⁵¹ Here we shall examine two negative reactions and one favorable reaction because they shed further light on Sōseki's personality and his conflict with his relatives and authority.

A negative reaction ironically came from his own elder brother, Naotada. He said, "Even if he doesn't need it, he should accept it for the sake of his children's honor. He's certainly eccentric."⁵² This is a typical answer of a man who holds such values as following convention, bowing to authority, and believing in bringing honor to the family by worldly fame. Naotada completely misunderstood Sōseki's intention largely because the former was a child of the old age and the latter a child of the new age, as was mentioned earlier. Naotada's response to this incident symbolically shows how great the gap between Sōseki and his relatives in terms of values and views of life was.

The most understanding and favorable reaction of all came from a Scottish historian, James Murdoch (1856-1921), who had taught English to Sōseki at the First Higher School and later became a professor of Japan studies at Melbourne University. Murdoch's comment is the only one that Sōseki ever made known to the public from among many letters and comments which he personally received concerning the doctorate problem. In his article entitled "The Doctorate Problem and Professor Murdoch and I" (Hakushi mondai to Mādokku sensei to yo) Sōseki

expresses his feelings of pleasure and satisfaction about Murdoch's letter as follows:

There was a sentence that read "this deed of yours is a matter for congratulations because it proves that you have a "moral backbone" ["moral backbone" is in English in the original Japanese]. . . . The sensei [my teacher] also refers to William Gladstone, Thomas Carlyle, and Herbert Spencer, and states "you have a lot of company." I felt very much flattered because, when I rejected the doctorate, these precedents never occurred to me. Nor did it comprise even a part of my motives for my decision. The reason why the sensei referred to these famous people was to indicate that the rejection is not necessarily impolite, and, of course, not to compare them to me. The sensei states, "It is natural as human beings that we make an effort to stand out above the general public. We should, however, excel only in our honorable contribution to society. The utmost right for us to acquire eminence always should be solely decided by our personality and accomplishment."⁵³

Murdoch himself was a dedicated scholar and teacher with a lofty ideal. He was content with plain living and did not seek wealth and worldly fame.⁵⁴ Once he declined the conferment of a decoration on him by saying:

In order to receive a decoration I must have a new swallow-tailed coat made. The decoration is not worthy enough to pay the cost of the coat. Moreover, many young people whom I have taught occupy important positions in society now and are working for their country. They are my living decorations. I do not need any additional decorations.⁵⁵

How happy Sōseki must have felt that his teacher whom he highly respected shared his belief! Moreover, Murdoch encouraged Sōseki by indicating that Sōseki had a lot of company. Although Sōseki states that Murdoch did not intend to compare

him with these famous people, Sōseki in his mind perhaps could not have rejected the temptation to compare himself with them. We can imagine how much he was encouraged by these precedents, especially when we consider that he deeply admired Carlyle and even wrote a short story "The Carlyle Museum" (Kārairu hakubutsukan, 1907).

It is significant that the only person whose opinion of the doctorate problem Sōseki felt compelled to introduce was that of a Briton. It seems to indicate that no Japanese understood Sōseki as much as the British. It also suggests that the majority of the Japanese did not understand Sōseki because the Japanese could not comprehend the Briton's reasoning for this. And this reason could be none other than what Murdoch called "moral backbone" and what Sōseki called "principle." It seems obvious that these two terms indicate belief in personal freedom and integrity--the core of individualism--that the British are known for and also what Sōseki absorbed through the new education, his choice of specialty, English literature, and his stay in England.

The only negative interpretation of Sōseki's doctorate problem, which has some valuable insight in it, is presented by a psychiatrist, Kitagaki Ryūichi. He points out that Sōseki had a sense of resistance like that of a youth against anyone who is socially superior to him, such as politicians, bureaucrats, doctors, professors, the rich, and gentlemen.⁵⁶ Although it is unfair to Sōseki to interpret this event only

in this light, Kitagaki's point has a claim which demands further examination because another example which Kitagaki uses to support his point is convincing. When the Ministry of Education decided to send Sōseki to England, he tried to decline the offer because of the minor reason that the subject of his research assigned by the Ministry was the English language and not English literature. Because the president of the Fifth Higher School, who recommended him, persuaded him, and also because he discovered later that the Ministry would allow him more flexibility concerning the subject matter than he thought, he agreed to go.

When we consider that Sōseki tried to save money to go abroad five years earlier and also that it is the dream of any scholar of English literature to study in England, his rejection of this offer seems rather strange. Moreover, he easily could have negotiated with the Ministry before he tried to decline the offer. One possible reason for his reluctance to go to England was his unstable psychological state at the time due to the conflict between his highest dream and miserable reality discussed above. He perhaps unconsciously feared that if he ever would go to England, he would have to face an even keener conflict and have to confront the problem once and for all. Even if we take this psychological state of Sōseki into account, the way he declined the offer of the Ministry of Education seems childish, as Kitagaki points out. Thus, this event seems to indicate that Sōseki sometimes made

things more difficult for the authorities than he should have, though he was perhaps unconscious of it.

Kitagaki also points out that Sōseki's negative feelings against those who are superior to him are as unreasonable as if he is avenging himself upon a person in Nagasaki for a wrong deed done to him in Edo, an old name for Tokyo (Edo no kataki o Nagasaki de utsu, which means to avenge oneself at an unexpected place or for an illogical reason). This reference to an old saying by Kitagaki has a profound implication when we look back at Sōseki's unhappy childhood.

As we have seen, Sōseki was an unwanted child and adopted by a childless couple who did not give him natural parental love. When Sōseki was about eight or nine, he was sent back to his real parents because of his foster parents' divorce. His real father, however, never showed any affection towards him. Being an unwanted child is a harsh reality for a child to cope with, but being rejected twice by his own father is more than can be borne. It was only natural Sōseki developed a deep hatred towards his father, which is reflected in his novels: none of Sōseki's novels depicts a warm father-son relationship. Moreover, as Ara Masahito points out, the third dream in "Ten Nights of Dream" (Yume jūya, 1908) seems to indicate Sōseki's wish of what Freud calls "slaying of the father."⁵⁷ Sōseki's anti-authority feeling largely derives from his deep hatred of his father, who represented authority to Sōseki as a child. Another reason for his anti-authority

sentiment stems from his ideal of individualism which he gradually developed. As was discussed earlier, individualism "embodies opposition to tradition, to authority and to all manner of controls over the individual, especially when they are exercised by the state."

It is not surprising that Sōseki did not share people's awe of the emperor, who was the highest authority of Japan and who was also viewed as a benevolent father figure by his subjects. Beongcheon Yu comments on Sōseki's attitude toward the emperor, stating that Sōseki was no believer in the cult of the Mikado, and gives the following examples.⁵⁸ While attending a noh performance, Sōseki noted that the Empress and the Crown Prince were smoking despite the fact that smoking was prohibited. He wrote in his diary: "In this matter, the Imperial family ought to show deference to us common subjects. If they consider their own smoking to be proper, the same freedom ought to be given to their subjects."⁵⁹ He further expressed his displeasure about the fact that they were assisted by their attendants in filling and lighting their pipes and states, "No one would ask others to do such a thing for them unless they were dead or disabled."⁶⁰ Sōseki concludes his criticism by saying: "The Imperial family is no collection of gods. They ought to be accessible and friendly. By appealing to our sympathy they ought to cultivate our respect. This is the surest and most enduring policy."⁶¹

At another time when the Emperor was seriously ill, the

authorities ordered a river carnival canceled. Sōseki wrote in his diary as follows:

His Majesty's condition does certainly deserve the sympathy of the whole populace, but they ought to be allowed to carry on their business as long as it does not aggravate His Majesty's condition. The authorities have no right to interfere with the people although they are, of course, free to interrupt business if their sympathy dictates it.⁶²

Sōseki did not think that he should give any special treatment to the emperor and the imperial family, and voiced his objection against them when he thought their behavior was improper. Although Sōseki's attitude may seem natural to us, considering the historical background of the Meiji period it would have certainly been treated as dangerous by the authorities if he had ever publicly announced his views. With his view of the emperor the doctorate did not seem particularly valuable to Sōseki just because it was granted under the regulation of the imperial edict. Nor did he think it improper to reject it because to Sōseki it must have been the emperor who was improper to agree to establish such a nonsensical system. Having such an attitude even toward the emperor, Sōseki had no fear of criticizing the authorities.

Among many examples of Sōseki's expressions of his anti-authority feeling, the following part of his random jottings, written in 1904 or 1905, is a most radical one:

In the past everything could be done through the influence of the authorities. Now not everything can be done even through the influence of the

authorities. In the future, the time should come when everything cannot be done precisely because it is being done through the influence of the authorities.⁶³

Sōseki's rejection of the doctorate proved that not everything can be done even through the influence of the authorities.

Encounter with the West

Sōseki was part of the first wave of Meiji intellectuals who were sent abroad by the government in the hope of successfully carrying out the modernization of Japan. The cultural gap between Japan and the West of the year 1900 was far greater than that between Japan and the West of the 1980s. Today intercultural encounters of all kinds are daily occurrences, and yet we often hear of the problems that people experience in adjusting to a new culture. We can easily imagine how great the culture shock must have been to the Meiji intelligentsia.

Before we proceed to the discussion of Sōseki's encounter with the West, we shall briefly examine the phenomenon of culture shock, the process which people usually undergo while adjusting to a new culture. For this provides us with a useful framework in which we can closely examine the meaning of Sōseki's interaction with the West, including his two-year stay in England. Here we define culture shock as "the psychological shock an individual experiences when he finds himself in an environment relatively unfamiliar to him in terms of customs, habits, values, aestheticism, etc."⁶⁴

Oberg and Trifonovitch both discern four stages which most people undergo while adjusting to a new culture: 1) the honeymoon stage; 2) the hostility stage; 3) the humor stage; and 4) the home stage.⁶⁵ They explain these four stages as follows. The honeymoon stage is the stage of sheer exhilaration and excitement over the new and may last from a few days or weeks to six months, depending on circumstances. The second stage is characterized by a hostile and aggressive attitude toward the new environment growing out of the genuine difficulty which the visitor experiences in the process of adjustment. This hostile stage is in a sense a crisis which the visitor must overcome. If he comes out of it, he stays, if not, he leaves before he reaches the stage of a nervous breakdown. The humor stage is the stage when the visitor begins to feel more relaxed in new situations in his new environment, and his sense of humor begins to function. Instead of criticizing, he jokes about the people and even makes jokes about his own difficulties. The visitor is now on the way to recovery. The fourth stage marks the period when the visitor not only retains his allegiance to his old culture but also begins to "feel at home" in his newly acquired one. He now accepts the culture of the new environment as just another way of living.

Trifonovitch further argues:

The stages are easily recognizable; the difficulty is delineations between the stages are not clear-cut and they overlap. Thus there is a bit of honeymoon

mixed in with hostility, hostility with humor, and humor with home. In some instances, a person may move back and forth between these stages. . . . These four stages are cyclic in nature, not linear, and a person will encounter periods of adjustment continuously as he moves from one situation to another.⁶⁶

Sōseki's encounter with the West which began when he chose English literature as his major field of specialization entered a new stage with his first direct encounter with the West. On October 17, 1900, he arrived at Naples after a voyage of forty days. He wrote in his diary that he was not only impressed by the sublimity of the cathedrals, the magnificence of the museums, and the beauty of the Arcade Royal Palace in Naples, but he was also surprised to see roads neatly paved with stone.⁶⁷ On October 23 he wrote from Paris to his wife about his impressions of the West.⁶⁸ He states that even a small Western city such as Genoa is splendid and no Japanese city can compare to it. He further writes that the grandeur of Paris is beyond description: roads and houses are huge and imposing; a network of horse cabs, trains, and subways extends afar; men and women have a fair complexion and are well-dressed; and there is a beauty even among maids. The above descriptions of Sōseki indicate that he was deeply impressed or rather overwhelmed by the advanced material civilization of the West. The tone of his exhilaration and excitement which comes through his writings clearly shows that Sōseki was in his honeymoon stage.

On October 28 Sōseki arrived at London, but wrote nothing

about his reactions to the city in his diary. Deguchi Yasuo, who did a most comprehensive study of Sōseki's stay in London, maintains that this silence which is too cold a reaction as a man who specializes in English literature probably derived from Sōseki's seasickness and the bad weather, rainy and cold.⁶⁹ Etō interprets Sōseki's silence from another perspective.⁷⁰ He maintains that London in the year 1900 was the most developed modern industrial city in the world covered with soot and smoke and that it did not appeal to Sōseki's aestheticism. Both Deguchi's and Etō's interpretations are correct, for Sōseki later complained about the bad weather and the soot and smoke of London over and over again.

During the first two months of his stay in London Sōseki almost daily recorded in his diary what he did or where he went, but he never wrote about his reactions to his new environment. This probably indicates how busily Sōseki was occupied with the problem of settling down: he had to change lodging houses three times before the end of the year.⁷¹ He also had to decide if he should be affiliated with any academic institutions of higher learning for his research. Also a visitor to a foreign country usually feels a strong urge to share his new experiences with someone close to him who is in his home country. Feeling lonely, he would rather write a letter than a diary, for by writing a letter he could feel as if he were with the person to whom he is addressing the letter. Thus, during his early stay in London Sōseki wrote

his reactions to his new environment mainly in his letters to his wife.

Sōseki's early letters from London contain more positive reactions than negative ones. In his first letter from London he again refers to the way people are dressed, and states that ordinary men on the street are as well-dressed as a Japanese higher official.⁷² The way people dressed in the West seems to have made a strong impression on Sōseki, who was keen about what to wear. He also writes that the prosperity of London in terms of its advanced transportation system is the thing that no one understands unless he sees it with his own eyes.⁷³

Praising the people in London, Sōseki further writes:

I am deeply impressed that people here are full of public spirit. If there is no seat on a train and you are standing, even a lower-class laborer will make room for you. In Japan there are some simpletons who take great delight in occupying seats enough for two people. When you go shopping, you sometimes find goods displayed in a place easy to steal. Used books, for example, are often laid out for sale outside of the windows without a clerk. The baggages of railway passengers are placed on the platform and each passenger helps himself to his own. In Japan smart fellows fancy themselves great by doing such unworthy things as stealing a ride, taking a horse cab for two sections for one sen [which is good for only one section], and lifting a flowerpot at a fair. I want to bring these fellows and show them the way things are here.⁷⁴

Sōseki's honeymoon stage naturally did not last long, for he was beginning to face difficulties in adjusting to his new environment and had to cope with real conditions of life there. Starting around the beginning of the year 1901--two

months after his arrival in Europe--Sōseki's letters and diaries began to contain far more negative comments than the positive ones. Sōseki was in his hostility stage. Kondō Hiroshi, a psychiatrist, divides the environmental factors which cause people difficulties in their adjustment process into the following two categories: I) the natural environmental factor and II) the social environmental factor.⁷⁵ He further divides the latter into three subcategories: 1) the human environmental factor; 2) the psychological environmental factor; and 3) the material environmental factor. In the case of Sōseki, we find the problematic factors in each category: 1) the climate in London (I); 2) his separation from his family and friends and his inability to make friends with the British (II-1); 3) the prejudice against the Japanese on the part of the British and the inferiority complex toward the British on the part of Sōseki (II-2); and 4) Sōseki's lack of money (II-3).

The problem which Sōseki talked about first was the last one on the list--his lack of money. In his first letter from Europe to his wife (23 October 1900) he already began to complain: "Without money I don't feel like staying in Europe a single day. Though Japan may be shabby, I feel more relaxed there."⁷⁶ In every one of the five letters Sōseki wrote to his wife and his friends before the end of the year he complained about his difficult financial situation. He laments to his wife that the cost of living in London is so high that

how to make do with his meager government allowance is a big problem.⁷⁷

Sōseki first thought of studying at Cambridge University, but had to give up the idea because his allowance was insufficient to cover the tuition, the cost of living, and the active social life there. He attended, as an auditor, Professor Ker's lectures on medieval English literature at University College of the University of London for two months, but this also took much of his time and money. So he decided to buy as many books as possible and study at home. This is, in Sōseki's words, how he came to be confined in his lodging house.⁷⁸

Should we accept Sōseki's words at face value? Etō and Tsukamoto are both skeptical about them. Etō maintains that Sōseki probably became unable to endure his state of being exposed to a world foreign to him and that his choice was the only way to protect himself from the world of which he was not a part.⁷⁹ Tsukamoto maintains that because other Japanese students with the same government allowance somehow managed their studies as planned, Sōseki might unconsciously have used his financial difficulties as a pretext for eluding the overwhelming pressure of Western civilization.⁸⁰ We also have Deguchi's study which concretely shows that Sōseki's economic life in London was a stable one and that he was not as poor as he said he was.⁸¹

When Sōseki was ordered to go to England for his study by

the Ministry of Education, he was reluctant to do so at first. As was discussed earlier, this seems to have been partly due to his identity crisis caused by the conflict between his highest dream--of leaving behind a literary achievement in the English language which would impress Westerners--and his miserable reality--of feeling insecure about his interpretations of works of English literature as a person studying a foreign literature often experiences. When Sōseki arrived in England, he unconsciously knew that if he would study at an academic institution of higher learning, his position of being a foreign student studying the literature of the country where he was staying would aggravate his identity crisis. Small wonder that Sōseki felt an urge to avoid confronting his problem.

Sōseki's behavior of secluding himself in his lodging house and of avoiding social intercourse is also explicable from the perspective of culture shock. For they are two of the common symptoms that a man suffering from culture shock often shows.⁸²

Whatever the reasons for Sōseki's decision to confine himself to his lodging house, his academic and social life in London became a limited one. Except when he visited his tutor, William J. Craig (1843-1906), who was a prominent but unsociable Shakespeare scholar, he seldom had a chance to talk about subjects of his academic interest. Craig resigned his post of a university professor in Wales in 1879 in order to

devote his time and energy to compiling a comprehensive dictionary of Shakespeare. When Sōseki met Craig, Craig had been devoting himself to his work for many years, sacrificing his rank and material comfort. Though Sōseki respected Craig for his scholarship, Craig had neither the time nor intention to develop his relationship with Sōseki to more than that between a tutor and his student.

Apart from Craig, Sōseki did not make friends or become acquainted with any English intellectuals. This inability of Sōseki to make friends with the British is another important factor which caused him adjustment problems. For everyone needs someone with whom he may share his experiences and feelings in order to maintain his psychological stability. When he is separated from his family in a foreign country friends are indispensable.

There were some English ladies who were trying to be kind to Sōseki. Mrs. Edgehill, for example, invited him to tea at her house and attempted to interest Sōseki in Christianity. Mrs. Edgehill's kind personality and her dedication to Christianity moved Sōseki to promise to read the Bible. Sōseki, like most Japanese of the time, however, was not used to this type of social gathering and felt that it was simply a waste of time. In his fifth lodging house Sōseki was impressed by his landlady, who spoke fluent French and read Shakespeare and Milton. She was also kind enough to persuade Sōseki to ride a bicycle for relaxation when he suffered from a nervous

breakdown, which will be discussed later. She, however, was also a typical English lady whom Sōseki was critical of: she often passed out compliments using such words as "wonderful" and enjoyed "small talk."⁸⁴

On the whole the English people whom he saw and talked to daily were mostly commoners of the lower middle class with little education, such as his landlords, landladies, and their servants. Through his contact with them, Sōseki learned that there were many different kinds of people among the English: not all the English were intelligent or refined. For example, he wrote in his diary that it was not rare that uneducated Englishmen made mistakes in accent and pronunciation⁸⁵ and that a female student once asked a professor how to spell Keats and Landor.⁸⁶ He thought it was foolish for the Japanese to respect English people and feel inferior just because they were English.

Therefore Sōseki was angry and hurt when a landlord who did not even know that Robinson Crusoe was a fictional character showed contempt toward him just because he was a Japanese. The more Sōseki tried to tell him good things about Japan and the Japanese, the more he looked down upon him, for since the landlord had neither knowledge of nor interest in Japan or the Japanese, he thought what Sōseki said was a tall tale or an expression of his conceit.⁸⁷ The prejudice against Japan and the Japanese on the part of the British made Sōseki hostile toward them.

Sōseki's hostility toward the British also derived from his inferiority complex. As we have seen, Sōseki was first overwhelmed by the advanced material civilization of the West. However, as he moved from the honeymoon stage into the hostility stage, what greatly impressed him became the source of irritation. As Hirakawa Sukehiro rightly points out, Sōseki's ambivalent attitude toward England was one which a student from a developing country usually has toward a developed country where he is studying.⁸⁸ Hirakawa further explains Sōseki's feeling by stating that the more impressed with England and English people Sōseki became, the more depressed he became. For when he discovered a good point about a certain thing in England, he compared it with the situation in Japan. Unluckily he often found the situation in Japan deplorable and was compelled to feel inferior to English people.

Sōseki also felt inferior when he compared himself with Westerners in terms of physical appearance. He wrote in his diary, "Once on a street I thought there came a short, queer, and ugly-looking man and then it turned out to be myself reflected in a mirror. I have indeed realized that we are the yellow race now that I am here."⁸⁹ As Etō points out, a pock-marked face was "a fundamental and ontological wound" for Sōseki.⁹⁰ Sōseki's sense of physical inferiority toward Westerners was doubly serious because his pock-marked face made him extremely sensitive to his appearance.⁹¹ The fact that Sōseki regularly recorded in his diary when he changed

his shirts and his collars seems to indicate how much attention he paid to the way he looked. If he could not look like a Westerner, he could at least look as neat as a Westerner.

As Oberg points out, the hostility stage of culture shock, in which Sōseki found himself at that time, is a crisis in a person's life in the new cultural environment, and if he comes out of it, he stays, but if not, he leaves before he reaches the stage of a nervous breakdown.⁹² Sōseki, who was selected to study abroad by the Ministry of Education, was not free to leave on his own. He had no intention of leaving with his study half-done, either. And yet as a matter of fact Sōseki suffered from a serious nervous breakdown. His nervous breakdown at one time became aggravated to the extent that someone sent a telegram to the Ministry of Education saying that Sōseki had become insane. In fact he was suffering from a bout of mental illness during his stay in England, as will be discussed later.

When Sōseki was in a poor mental state there were only a few things which gave him some consolation: 1) fine weather; 2) the beauty of plays at the theater; 3) friends from Japan staying in his lodging house, Ikeda Kikunae in particular; 4) a letter from Kyōko. Sōseki time and again wrote both in his letters and diaries how much he was impressed by the startling magnificence and splendor of English plays: the beauty of the costumes, sets, and the dances of the actresses.⁹³ However,

these moments of joy made him forget his anguish only for a short period of time. Also Ikeda, a friend whom Sōseki highly respected and whose company he greatly enjoyed, stayed with Sōseki only for fifty days. In addition, more often than recording the nice weather in London Sōseki time after time complained about the fog and soot and the generally bad weather there. He wrote, for instance, that in London he never saw as fine weather as what is called Nippon-bare (Japanese clear sky).⁹⁴ He also wrote that people in London did not mind the bad weather and were more like beasts in that sense.⁹⁵ Sōseki seems to have been comparatively oversensitive and was constitutionally predisposed to be influenced by weather.⁹⁷ We should not underestimate the negative effect that the bad weather in London had on Sōseki's psychological state.

In his worsening psychological state Sōseki was craving for news from home as a thirsty man craves for water. Sōseki's letters eloquently tell how lonely he was in London. For instance, he wrote to Kyōko, "As days go by I often think about how things are back there. Even an unfeeling man like myself greatly misses you. You must praise me for that!"⁹⁷ At another time he even wondered if Kyōko's letter was lost when a ship named "Rio de Janeiro" bound for England sank soon after it departed from Yokohama.⁹⁸ Though Kyōko had her reasons for not writing as often as Sōseki wanted her to--her giving birth to a baby girl among other things--her seeming

coldness deeply hurt Sōseki's feelings, and became one of the reasons for Sōseki's later conflict with Kyōko.

Thus, as we have seen, in London Sōseki was lonely, separated from his family and friends without being able to make new friends. Moreover he frequently felt pressed for money. He was also suffering from an identity crisis. He was surrounded by people prejudiced against Japan and the Japanese, and felt compelled to feel inferior to the British and Westerners in general. The gloomy weather in London had a negative effect on his already worsening psychological state. It is not surprising, therefore, that several years after his return from England Sōseki wrote that his two years in London were one of the most unpleasant periods in his life.⁹⁹

This does not mean that Sōseki was always in his hostility stage. His diaries, letters, and random jottings written in London indicate that Sōseki was often able to maintain some distance from both the Japanese and English peoples. For instance, he comments:

Westerners do not learn to control their emotions whereas Japanese people do. Westerners do not hesitate to boast whereas Japanese people are modest. Japanese people are hypocrites in a way but at the same time they are said to be governed by an ideal that they should not be emotional and that modesty is a virtue. Westerners do not value what Japanese people regard as their ideal.¹⁰⁰

However, his writings on the whole show that he was unhappy, if not hostile, during most of his stay in London. In conclusion, Sōseki never reached the well-adjusted "home

stage" in England. When we consider the tremendous cultural gap between Japan and England in Sōseki's time, his unsuccessful adjustment to England is not surprising.

Sōseki's study in England from a perspective of cultural adjustment was a failure. It was also a failure in a more technical sense: he did not acquire a degree.¹⁰¹ However, through his anguish and suffering in England Sōseki, with far greater seriousness than ever, confronted the West and its civilization and came to ask such questions as "What is the West?" "What is Japan?" "Who am I?" and "What course should I and Japan take?" Sōseki's most profound conflict with the West was the ideological conflict within himself between traditional Japanese values and Western values. He was one of the first Japanese who confronted this kind of conflict. He was also one of the rare Japanese in the Meiji period who had a deep understanding of the West. Throughout the rest of his life Sōseki continued to face the problem of conflict between East and West and seriously struggled to resolve it.

Struggle against His Mental Illness and Stomach Ulcer

Sōseki suffered from mental illness throughout much of his life. His disciples and admirers, with the possible exception of Matsuoka Yuzuru and Morita Sōhei,¹⁰² denied the fact that Sōseki had bouts of mental illness partly because they were reluctant to mar their idealized image of Sōseki and partly because they seldom witnessed Sōseki's eccentric remarks and behavior themselves. When Kyōko discussed Sōseki's mental

illness in Sōseki no omoide, they criticized her by saying that her insensitivity and lack of understanding were responsible for Sōseki's eccentricity. As Sōseki's two sons, Jun'ichi and Shinroku, point out, however, Sōseki's eccentric remarks and behavior were more than the expressions of irritation and anger caused by his so-called "bad wife," for they say that they themselves were sometimes victimized by their father's mental illness.¹⁰³ Moreover, psychiatrists such as Chitani Shichirō and Doi Takeo recognize Sōseki's illness although they differ in their diagnosis: the former thinks that Sōseki was manic-depressive and the latter that he was schizophrenic.¹⁰⁴

Sōseki's mental illness seems to have begun in his childhood. Doi points out that Sōseki's "screen memory"--he remembers the appearance and surroundings of the houses where he lived and he also remembers clothes, toys, and a fishing trip, but he cannot remember even a shadow of a human figure nor can he recall his feelings of the time--about his early childhood suggests that he became acutely melancholic because of his separation from the object of love at the age of one.¹⁰⁵ Ara interprets Sōseki's dream about spending a great amount of money, noted above, as a symptom of neurosis.¹⁰⁶ Although we do not know exactly when Sōseki began to suffer from mental illness, critics and psychiatrists believe that his unhappy childhood was an important cause of his later illness.

Sōseki showed the first signs of mental illness about the time of his graduation from the university, and continued to suffer from it at approximately ten-year intervals periodically throughout his life.¹⁰⁷ These bouts of mental illness, which controlled his behavior for a period of two to five years, had a great impact on his life. For they manifested themselves in greater psychological anguish caused by his identity crisis, solitude, and alienation from people around him and society.

During his stay in London, for example, his mental illness seems to have aggravated his culture shock. For it made him react more keenly to the prejudice against him than was actually warranted. Kyōko reports an example of his delusion of perception during this period. At one time when Sōseki's mental condition was bad he locked himself in his room day after day and often wept. The kind landlady and her sister worried about him and gave him special attention. Sōseki, however, thought that though they appeared to be kind to him, they spoke ill of him behind his back and shed false tears. Moreover, he felt that they kept an eye on him like a detective and he hated them.¹⁰⁸ Sōseki's unpleasant feeling toward England and the English does not necessarily seem to come from the fact that he hated the place and people in particular. It partly seems to come from his mental illness which made him feel all the more keenly the prejudice of the English against him. Also due to his aggravated mental state

all the other negative factors which caused him adjustment problems seemed to him increasingly unbearable.

Toward the end of his life Sōseki desperately struggled for peace of mind, and in the process he produced many masterpieces, especially the last five novels, which profoundly analyze and delineate man's psychological anguish. Doi indicates that Sōseki's case presents a rare example of a patient curing his mental illness through an artistic expression of self-analysis.¹⁰⁹ Doi also gives Sōseki credit for his psychoanalytical method in writing his novels, for there is little possibility that Sōseki was influenced by Freud; Freud's works were not available in English translation at that time,¹¹⁰ and Sōseki's German was limited. Though Doi seems to give Sōseki a little too much credit, it is unquestionable that Sōseki's works functioned as a catharsis for his pathological psychology.

Sōseki writes in his introduction to Bungakuron that he was deeply thankful to his nervous breakdowns and mental illness, for they made him write works such as Wagahai wa neko de aru (I Am a Cat, 1905-6), Botchan (1906), and Kusamakura (The Three-Cornered World, 1906).¹¹¹ Since Sōseki would not have felt that strong an urge to analyze himself and human beings in general unless he suffered from mental illness, we can say that such illness was one of the most important stimuli in creating his art.

The other great illness which caused Sōseki to suffer agony and which eventually caused his death was stomach ulcers. Sōseki's liking for oily food and sweets, his lack of exercise due to the fact that he spent most of his time at his desk, and his sensitive disposition seem to have predisposed him to stomach trouble. He suffered from gastric hyperacidity occasionally but did not become seriously ill until his later years. In the summer of 1910 he was hospitalized because of a stomach ulcer for one month and a half. In August he went to Shuzenji, on the Izu Peninsula, for recuperation after the illness, but there his condition worsened. On August 24 he fell into a critical condition: he vomited a great quantity of blood and passed into a coma. He recovered sufficiently to be able to go back to Tokyo on October 11 and was taken straight to a hospital where he stayed until February the following year.

While he was still in the hospital he began to write "Omoi dasu koto nado" (Things I Remember), which includes an essay explaining the peaceful state of mind Sōseki experienced due to his physiological condition, anemia in particular, during his illness.¹¹² Sōseki writes that he felt as if his soul, extending to the tip of fine nerve tissues, lightened and purified the internal parts of his body. He also felt as if his soul and his body floated off the futon in the air. Comparing his feeling with the ecstasy that Dostoevski experienced before his epileptic fit, Sōseki states that his

rapture was of a milder kind, but he often experienced these moments of bliss which he later treasured as a monument of happiness.

Sōseki also felt close to nature, which reminded him of the time when he was a child and enjoyed looking at reproductions of nanga, works of the Southern school of Chinese painting whose major theme is nature.¹¹³ In his unhappy childhood Sōseki could forget all his sadness and anguish by identifying himself with the serene and calm scenes of nature in nanga. In his sickbed, as Sōseki was forgetting himself identifying with nature and experiencing a harmonious state of mind, he remembered the time when he experienced a similar state of mind as a child looking at nanga. Sōseki's great illness at Shuzenji had a crucial significance: it gave him moments of peace of mind which he sought toward the end of his life.

Conflict with His Wife

Sōseki's first impression of Kyōko on the occasion of their miai (an arranged meeting between a prospective bride and groom) was good. When asked by his elder brother and others, he answered, "I liked her very much, for in spite of the fact that her teeth are uneven she was unconcerned about them and didn't even try to hide them."¹¹⁴ As this episode might indicate, Kyōko was an artless and honest woman, but she rather lacked amiable feminine qualities and sensitivity. Sōseki's miai photograph (a prospective bride and groom ex-

change their photographs before an arranged meeting) also made a good impression on Kyōko: she thought he looked like a refined, quiet, mild-tempered, and reliable person.¹¹⁵

In 1896, when Sōseki was twenty-nine and Kyōko nineteen, they married and started a new life in Kumamoto. Kyōko was the eldest daughter of an active official and had lived in an official residence in Tokyo with her parents, six younger brothers and younger sisters, and many employees. Naturally she had a hard time adjusting to the country life of a small family with her husband and a maid. Soon after their marriage, Sōseki told Kyōko that because he was a devoted scholar and had to study hard he would not have much time to spend with her.¹¹⁶ Therefore, she could not expect any help from him in running a household in the way her father had helped her mother with her shopping.

Kyōko also had a difficult time in getting up early: she says that since childhood when she got up early she had a headache and felt dull all day.¹¹⁷ After their maid went back to Tokyo, she often could not get up early enough to cook breakfast for her husband. This habit of Kyōko's seems to have been one of the causes of their minor conflict in those days. This habit, however, became a cause of their sharp conflict during Sōseki's later bouts of mental illness. It was a general tendency that, during his period of mental illness, Sōseki felt even greater dissatisfaction with and anger at whomever or whatever ordinarily disturbed him.

Both Sōseki and Kyōko had high expectations of each other, which often becomes an important cause of conflict among newly-weds. In the case of a miai-based marriage of that time, the husband and wife had little chance to know each other before their marriage and therefore found it even harder to adjust to each other. Both Sōseki and Kyōko were taciturn, stubborn, and unable to express their feelings well. Especially Sōseki had difficulty in communicating with Kyōko, for his childhood environment deprived him of a chance to learn to express his feelings and emotions. Because of the unhappy family life he had had in the past, Sōseki earnestly hoped to have a warm family life, and unconsciously expected to receive a kind of motherly love from Kyōko. Kyōko, however, lacked warm feminine qualities and sensitivity and could not give him the kind of love he desired.

On the other hand, Kyōko was probably dissatisfied with the fact that Sōseki devoted too much time to his scholarly work. She could not, however, express her dissatisfaction overtly, because of the convention of wifely behavior which required her to be subservient to her husband and also not to bother him at his work. In spite of this dissatisfaction and lack of communication, the conflict between Sōseki and Kyōko at this time was of rather minor importance, for Kyōko says that in comparison with her father, who was a tyrant in her family, who was short-tempered, and who often troubled her

mother, she was impressed by Sōseki's cultured manners: Sōseki was calm, impartial, and did not arbitrarily get angry.¹¹⁸

Ironically, in the early years of their marriage it was Kyōko who suffered from hysteria. After a miscarriage she tried to commit suicide by jumping into a river.¹¹⁹ Sōseki took loving care of her, and her hysteria gave him a good chance to express his affection for her. Kyōko was happy, for she felt, probably for the first time after their marriage, that her husband cared for her. Kyōko's hysteria also gave her and Sōseki a chance to communicate their affection to one another. Therefore, their conflict caused by their dissatisfaction with each other, was resolved for the time being. Because their conflicts did not have a destructive impact on their relationship, the first four years of their married life were relatively peaceful.

During his first six months away from Japan (from early September 1900 through early March 1901) Sōseki wrote Kyōko seven letters. The mixture of the excitement of staying abroad and the loneliness he experienced compelled him to write. He was the kind of person who enjoyed writing letters and could express his feelings and emotions in written words. Sōseki's letters to Kyōko show his great concern about his pregnant wife and his love for her. As discussed above, Sōseki was yearning to receive Kyōko's warm letters which would relieve his solitude.

Kyōko, however, wrote back to him only twice during that six-month period. This seems too few in comparison with the number of letters that Sōseki wrote to her. Kyōko explains the situation by saying that she was extremely busy because of the birth of their second daughter, Tsuneko, who was born on January 27, 1901. She also says that she had a difficult time because of the meager stipend given her by the government during Sōseki's stay in England.¹²⁰

Sōseki received not a single letter from Kyōko for three months and nine days between her second letter, which arrived on January 25, 1901, and her third letter, which arrived on May 2, 1901. Taking into account the fact that it took one to two months for a letter from Tokyo to arrive at London at that time, this period of time corresponded to the time right before and after Kyōko's giving birth to Tsuneko. When we consider her tendency to be hysterical during her pregnancy, we can understand that she might not have felt well enough to write letters. For she was the kind of person who found it difficult to write letters and this was probably more true when she was feeling unwell. Also the first few months after childbirth is physically the hardest time for a mother, for she has not yet recovered her physical strength and yet she cannot get sufficient sleep because she must wake up to feed a new-born baby several times at night. Though Kyōko is to be blamed for not informing him of the birth of their second daughter for a few months, there were understandable reasons

on Kyōko's part that she could not write to Sōseki before and after her delivery of a baby.

The number of letters Sōseki and Kyōko wrote to each other from May of 1901 through the end of Sōseki's stay in England is almost the same; Sōseki thirteen and Kyōko twelve. This is due to the fact that most of the time Sōseki wrote back to Kyōko soon after he received her letter. However, Kyōko did not write to Sōseki during a five-month period toward the end of 1901. As for Kyōko's silence during this period of time we do not know any specific reasons. A possible reason might have been that she did not have much to write about, for she was repeating the daily routine of rearing children and running a household. For she did write letters to Sōseki when she knew exactly what to write. After Kyōko came up with the idea of writing a diary about the growth of their first daughter Fudeko, then two years and a half, and of sending them to Sōseki, Kyōko began to write regularly to him.

Lastly we should add some of the psychological reasons for Kyōko's infrequent letters to Sōseki. The solitude of being separated from his family in a foreign country is something that one cannot understand unless one actually experiences it. Loneliness is felt especially keenly by a middle-aged student, for compared to a young student it is generally harder for him to adjust to a new environment and to make new friends.¹²¹ Kyōko, however, could not possibly imagine how lonely Sōseki must have felt in England. Kyōko had spent a happy and warm

family life since her childhood, with the possible exception of the period when she had difficulty adjusting herself to her marriage, so that she could not understand how sad it is to be lonely. Also, since she was living surrounded by her family, her own parents, brothers and sisters, and children, she did not feel lonely herself much. As a result, she did not feel as strong an urge as Sōseki to share her experiences and emotions with her husband.

To Sōseki, however, the fact that Kyōko did not write often must have seemed to show her lack of consideration and love for him. Even though she did not intentionally neglect her husband, her infrequent letters had a negative effect on their relationship. Sōseki must have felt deeply disappointed in Kyōko, for she did not help him when he desperately needed love and support.

The psychological state of Sōseki after his return to Japan did not become any better. As noted above, his psychological anguish because of his identity crisis, his lack of money, and his relatives' selfishness in taking advantage of him was aggravated by his mental illness. He could not care about his wife or anyone else around him, for he was so unhappy himself that he could not afford to consider other people's emotions and feelings.

Because Sōseki had never told Kyōko about his internal conflicts or any causes of his psychological anguish, she did not understand what was disturbing him. He did not even talk

about how much he hated being taken advantage of by his relatives, which probably was the only thing that Kyōko could have understood if he had told her. Therefore, she could not help but leave him alone, which, Sōseki thought, was a sign of her coldness. As Doi points out concerning Kenzō's attitude toward O-sumi in Michikusa, Sōseki's attitude toward Kyōko was not that of a husband toward his wife but that of a child toward his mother: he expected her full support, although he exerted no effort to explain his feelings and emotions.¹²² In spite of his disappointment in Kyōko, Sōseki was still unconsciously expecting to receive the kind of unconditional love from his wife which he could not receive from his foster mother and which he wished he had received more of from his own mother.

Like most young and inexperienced women, Kyōko formed a general perception about men from her experiences which were limited to her father, younger brothers, and several of her father's colleagues and friends. She seems to have judged her husband according to the standard which she had developed through her limited experiences. She also seems to have been, consciously or unconsciously, comparing her husband with her father. As her father helped his wife with shopping, he showed that he cared about his family through actual practice. Therefore, it is most likely that Kyōko was seeking a practical and somewhat domestic husband in Sōseki rather than a devoted scholar who was determined to accomplish something

great in his life. One of the important causes of the sharp conflict between Sōseki and Kyōko was the difference between their ideal type of wife or husband and the reality of their spouses.

Because Kyōko did not show much understanding of respect for Sōseki and also because Sōseki neglected his family life to the extent that he almost ceased to communicate with his wife, their relationship during the three years after Sōseki's return from London was especially cold. Instead of adjusting their ideals to the reality of each other by confronting their dissatisfactions, Sōseki and Kyōko allowed the conflict to become sharper by making no effort to resolve it. For Sōseki was too much occupied with his own internal conflict aggravated by his mental illness, and Kyōko did not know how to treat him. As a result, during this period Sōseki devoted himself more to his work, and Kyōko turned to her children for her emotional satisfaction. It was only at the times of Kyōko's hysteria, which probably occurred several times after Sōseki's return from England, that they could communicate their affection to one another.

Sōseki, however, was not always in sharp conflict with Kyōko in the way that Kenzō is with O-sumi in Michikusa. Natsume Jun'ichi tells of an episode which shows that Sōseki was a kind and gentle husband when he was not undergoing severe mental distress. In her later years after Sōseki's death, Kyōko sometimes said something irrelevant and was

laughed at by her children. Then she said that her late husband would never have laughed at her in such a case and would have explained things to her kindly.¹²³

Also, whenever Sōseki suffered from a stomach ulcer, Kyōko devoted herself to caring for him, and he very much appreciated her care. This was especially true toward the end of his life after the great illness at Shuzenji. The relationship between Kyōko and Sōseki during his illness was similar to that between mother and child, which satisfied Sōseki, for a kind of motherly love was exactly what he was seeking in Kyōko. Kyōko was also satisfied with her relationship with him at that time, for she could feel that he needed her and that he opened his heart to her. In spite of his individualistic outlook Sōseki's relationship with Kyōko definitely reflected the notion of the ideal Japanese human relationship, that is, the closer the relationship is to that of parent and child, the more ideal it is. The conflict between Sōseki and Kyōko was resolved only when they could experience an amae relationship in which they enjoyed the sense of commingling and identity.

Conflict with His Children

Sōseki's relationship with his own children was a rather cold one. Natsume Shinroku says that he did not have any affection for his father while he was alive.¹²⁴ This was not because Sōseki lacked affection for his children as in the case of Sōseki's father, but rather because he could not

adequately express his warm feelings toward them just as he could not do so toward his wife.

Kyōko states that Sōseki showed much affection for their first child, Fudeko, and often held her in his arms.¹²⁵ She also states that during the time when Sōseki was not mentally ill, he was an affectionate father; no matter what his children were doing, he would look at them smiling or sometimes play with them; at other times he would sit among his boisterous children and read books without being disturbed by their noise.¹²⁶ His great grief over the death of his youngest daughter, Hinako, at the age of twenty months, is another example of how much Sōseki loved his children. Sōseki wrote: "There is an ulcer (literally, hibi or crack) in my stomach. I feel there is also an ulcer in my psyche. Whenever I think of her, an inconsolable grief strikes me."¹²⁷

The conflict between Sōseki and his children in spite of his love for them was caused mainly by his mental illness which almost completely shattered the image of Sōseki as an affectionate father. Fudeko, for example, recalls a few occasions when Sōseki became easily disturbed even by the slightest sound during his periods of neurotic disorder.

[S]ome of the children, forgetting their father's condition, made shrill noises in another room. As soon as he heard them, Sōseki ordered all the children to line up and sit in front of him in his study for a long period of time. . . . If one of them made even the sound of swallowing, he or she was met by a fierce and glaring look from his father.¹²⁸

Shinroku also states that because of the memories of his father's pathological behavior, such as beating him for no sensible reason, he could not overcome his fear that his father might get angry at him at any moment even when his father was kind and gentle to him.¹²⁹

It was only the fourth daughter, Aiko, who inexplicably did not seem to be afraid of Sōseki even during his bouts of mental illness. Sōseki "apparently found much comfort and solace in [Aiko], who at least did not avoid him as did some of his other children,"¹³¹ and he seemed to love her most among his children. However, Aiko, in fact, was afraid of Sōseki. When asked if she feared her father in her later years, she stated, "Of course I was terribly scared of him. We never knew when he would suddenly burst out in rage."¹³¹ There was apparently no child of his who did not fear him.¹³² Shinroku, as a middle-aged man, writes that he felt deeply sorry for his father, for in spite of the fact that Sōseki had much affection for his children he received little affection from them in return.¹³³

Relationship with His Friends

Since his adolescence Sōseki was blessed with good friends. When he was a student in Higher School, he roomed with Nakamura Zekō, who later became president of the South Manchuria Railway. They shared many experiences in their school days: they worked part-time at the same place, they went to school together, they ate together, and they even

shared their finances. Since Nakamura did not have any taste in literature, he was not interested in Sōseki's literary works. Even when Sōseki became an established writer, he did not try to read any of his works. As Shinroku points out, Nakamura's affection for Sōseki was in a way more genuine than that of some disciples, for he did not love Sōseki because of his talent, fame, or achievement, but he loved him as the man he was.¹³⁴ Sōseki's affection for Nakamura also had nothing to do with his social status or the money he had. They continued to have this genuine affection for each other throughout their lives, even though they were physically separated for long periods of time.

The relationship between Sōseki and Masaoka Shiki was probably the most important relationship Sōseki, as a man of letters, had in his life. It was also important in the history of modern Japanese literature, for these two geniuses of the modern era met during their university days and continued to stimulate each other in such a way that both of them developed their talent to a great degree. Sōseki's talent as a haiku poet, especially, owed much to Shiki, for his taste for haiku was mostly cultivated during Shiki's two-month stay at Sōseki's lodging house in Matsuyama in 1895. Even though they sometimes had conflicts because of the differences in their views of literature and philosophy of life, these conflicts had a productive effect on both of them. They made them think more deeply about the nature of literature and what

they wanted to achieve in their life. The relationship between Sōseki and Shiki was a warm one until the unfortunate death of Shiki in 1902 at the age of thirty-five, while Sōseki was in England.

Among other friends who had an important influence on Sōseki were Yoneyama Yasusaburo, who persuaded Sōseki to specialize in literature instead of architecture, and Ikeda Kikunae, who, as we have seen, stayed with Sōseki in London for fifty days and stimulated him in the area of philosophy, which was instrumental in Sōseki's writing of Bungakuron. Sōseki's relationships with his friends were among the most harmonious that he had in his life and were those which were largely conducted on an individualistic basis--two individuals had a good relationship on equal terms in spite of the differences in their views.

Relationship with His sensei and deshi

The relationship between a sensei and deshi in Japan is the one based on an amae mentality--pseudo-parent-child relationship where two or more people enjoy a sense of commingling and identity. Japanese people often talk fondly about their sensei in much the same way children talk about their beloved parents. Sōseki, however, never wrote about any of his Japanese teachers in this manner. The only teachers about whom Sōseki wrote with affection were all Westerners: James Murdoch, Raphael von Koeber (1848-1923), and William J. Craig. Sōseki belonged to the first generation who took advantage of

the new Western educational system, and therefore Japanese teachers who were older than Sōseki were children of the old era. He could not find any models to emulate among his Japanese teachers.

Before we begin our discussion of Sōseki's relationship with his teachers we must first examine why Sōseki had warm feelings toward his Western teachers whereas he had negative attitudes toward England and the English people which represented to Sōseki the West and the Westerners. First, the three teachers Sōseki respected were not English: Murdoch was a Scot, Koeber a German born in Russia, and Craig an Irishman.¹³⁵ They were also men of free spirit and were free from conventional Western proprieties and niceties. For instance, they did not wear formal clothes, white shirts in particular. This point may seem insignificant, but has a profound meaning when we consider the fact that a white shirt was the symbol of the civilized Western life to Sōseki.¹³⁶

As was pointed out earlier, Sōseki was regularly changing white shirts and collars in England in order to look as neat as an Englishman. Sōseki, however, had an ambivalent feeling toward wearing a white shirt. He made an effort to look proper and "civilized" and yet he did not feel at ease. For though he superficially led the civilized Western life, he knew that he was not a part of the civilized West. White shirts unconsciously reminded Sōseki of his ambivalent feeling toward the West. Murdoch, Koeber, and Craig, who were

Westerners but were not wearing white shirts, did not stir up Sōseki's negative feelings toward the West and therefore Sōseki's mind was receptive to them. However, more important is the fact that, transcending their nationalities, they all possessed some common qualities which strongly attracted Sōseki.

Koeber was a German philosopher and taught Western philosophy, Greek, and Latin at the Imperial University of Tokyo for eighteen years. He was a man of noble character, leading a life with an attitude of perfect composure: he played the piano for himself when in the mood but the rest of the time he spent reading books.¹³⁷ When Koeber was about to leave Japan, Sōseki wrote remarks of farewell in the Asahi:

When I was invited to dinner on the fifteenth of last month, I asked sensei, "Do you have friends when you go back to your own county?" He answered, "I have friends wherever I go except at the North Pole and the South Pole." This, of course, was a joke, but he could give me such an answer because he had a universal concept of locality in his mind transcending particular locations. . . .

Not only locality but also toward time sensei's attitude is different from ordinary people. When I asked why he chose a Mail Steamer Company's steamboat, half of which is loaded with cargo and therefore is slow, he answered, "I don't mind floating on the sea for a long time. I don't understand why people find it very convenient to travel one day quicker saying one can get to Berlin from Tokyo in fifteen days or fourteen days."

To money as well he is so indifferent that he does not at all seem to be a Westerner. . . . When I met him last, we happened to talk about a certain person who accumulated great wealth, and then he said, "What on earth will he do saving such a lot of money?" and smiled a wry smile. . . .

Having such a character in all respects, the most important thing to sensei is love and compassion

which bind man to man. He particularly seems to like Japanese students whom he has taught best.¹³⁸

Regarding Murdoch we have already discussed his personality earlier in connection with Sōseki's doctorate problem. Here we should add Murdoch's remarks which shed further light on his personality. Yamagata Isao, another student of Murdoch and an outstanding journalist active throughout the Meiji, Taishō, and Shōwa eras, recalls that Murdoch once said:

Making a fortune is an easy task. For example, if fortune is your purpose, you had better buy land at Moji now. You will be a millionaire within twenty years. But making a fortune is the purpose that the second-class man accomplishes. A man of great aspiration should have a purpose higher than that.¹³⁹

Murdoch was also known among Japanese students in that he took loving care of his students not only academically but also privately. Murdoch himself was a self-made man who was from a poor family,¹⁴⁰ was sympathetic to students who had financial difficulties, and gave financial support to them. Murdoch's affectionate attitude toward his students, which is quite similar to that of a Japanese sensei to his deshi, perhaps presented a model of the teacher-student relationship to Sōseki.

Murdoch, however, was different from Japanese teachers in that he did not have an amae relationship with his students. For example, when he was writing the second volume of his History of Japan, Yamagata, then already a prominent journalist, greatly helped him by translating Japanese materials of

thousands of pages into English. Yamagata, who was grateful for Murdoch's financial and moral support in the past, did not expect anything in return. But Murdoch felt that he should give credit to Yamagata by publishing the volume under his and Yamagata's names.¹⁴¹ If it were a Japanese teacher, he would have only acknowledged Yamagata's assistance in the introduction to the book. Between a Japanese sensei and a deshi it is not considered to be an unfair use of authority on the part of a sensei to receive this kind of service from his deshi without publicly giving credit to him. Murdoch's attitude toward Yamagata in this sense is individualistic in that he respected Yamagata's right and treated him as his equal.

Not only was Craig a devoted scholar as mentioned earlier, he was also an excellent teacher. According to the obituary written by Sidney Lee in the Times, Craig was a kind of man who felt sympathy toward young men's desire, ambition, and enthusiasm, and lavished his extensive knowledge upon young people who were willing to learn from him. Thus he inspired a feeling of affection among his students which often developed into firm friendship in later years.¹⁴²

Sōseki wrote about some episodes which show that Craig treated him as his equal. For instance, once Craig read a poem by Sir William Watson in front of Sōseki. After introducing the subject of the controversy over whether the poem had some resemblance to Shelley's poetry, he asked Sōseki's opinion. Puzzled, Sōseki gave a haphazard answer, but, to his

surprise, Craig tapped his knee and said that he completely agreed with Sōseki.¹⁴³ Though Sōseki did not have a chance to develop his relationship with Craig to that of friendship, he seems to have learned that a relationship between a teacher and a student is not necessarily a vertical one but it can be a horizontal one between two equal individuals who respect each other.

Murdoch, Koeber, and Craig were all men of high ideals who were devoted to their studies. They were also affectionate teachers who gave inspiration to their students and who also respected them as equal individuals. They were indifferent to rank, wealth, and fame. Above all they were men of free spirit. As a scholar, as a teacher, and as a man they each represented to Sōseki a model to emulate. Their simple and calm life of what we might call an academic hermit of the modern era undoubtedly pointed to one possible direction which Sōseki began to seek earnestly toward the end of his life.

Sōseki's relationship with his disciples reflected his relationship with his teachers. Like Murdoch he took loving care of his disciples. In addition to giving instruction and advice concerning the problems his disciples had about their work, study, or art, Sōseki often helped them in their private life: he lent money to those in financial difficulties; he found jobs for those who could not make a living because of unemployment; and he even helped those who had problems in their love affairs. The disciples loved Sōseki as if he were

their own father or sometimes even as if he were the object of their romantic affection. Suzuki Miekichi, a writer who contributed in elevating the level of juvenile literature, was famous for his long and passionate letter to Sōseki which was almost like a love letter.¹⁴⁴ Komiya Toyotaka, whose father died when he was young, wrote a letter to him asking him to become his foster father but was turned down.¹⁴⁵ While Miekichi and Morita Sōhei were drinking, they actually called Sōseki, although probably not in front of him, our "old man," or oyabun (boss or patron, who protects and provides for an employee, student, or underling in return for his service and loyalty).¹⁴⁶

Sōseki, probably because of his unhappy childhood experiences, unconsciously craved for love, and tried to satisfy this desire by showing affection to his disciples.¹⁴⁷ The fact that his desires for an amae relationship with his wife as well as for a warm family life were not satisfied must have strengthened his desire for a warm relationship with his disciples. The link between these warm relationships with his disciples and the rather cold relationship with his family was ironical in that it gave rise to a vicious circle: the warmer the relationships with his disciples became, the more time and energy he spent on them, which inevitably deprived him of the time and energy to spend with his family, and as a result the relationship with his family became colder.

Sōseki's mental illness, which had a destructive impact on his relationship with his family, did not impede him from building a harmonious relationship with his disciples. For Sōseki played the role of an affectionate father to them most of the time. This was probably possible because he could keep an objective distance between him and his disciples, which he found difficult to do between himself and his family largely because of his much greater emotional involvement. It is a natural tendency that one loses control over oneself more in front of a blood relative than in front of a friend or a disciple. In the same way, one tends to show one's pathological psychology more in front of a blood relative than in front of a friend or a disciple. The different images that Sōseki gave to his disciples and his family are reported by Yōko McClain, a daughter of Sōseki's oldest daughter, Fudeko:

My father, Matsuoka Yuzuru, frequented Sōseki's study along with such young writers as Akutagawa Ryūnosuke and Kume Masao, during the last year of Sōseki's life, and apparently he remembered his teacher only as a philosophical yet kind scholar with a calm and lucid mind. At the time of the conversation my father was trying to get my mother to agree that Sōseki was such a man at least toward the latter part of his life, but my mother would not do so. She observed that, as far as she remembered, her father was just as fierce in his later years. It is interesting that the same man could present such entirely different images to two people.¹⁴⁸

Sōseki tried to encourage his disciples to say whatever they had to say to him and seemed to have enjoyed challenges to his opinions on the part of his disciples.¹⁴⁹ In this

sense Sōseki was unlike a Japanese teacher, who tends to remain an authoritative figure to his students and to discourage students' challenges. He was trying to build his relationship on the model of a Western teacher-student relationship--where teachers treat their disciples as equal individuals--which he experienced with his own teachers. In spite of this attitude of Sōseki toward his disciples, Sōseki's relationship with his disciples, with the possible exceptions of his relationship with Terada Torahiko, a physicist and a writer, or his relationship with Tsuda Seifū, a painter, was largely on the Japanese model of amae.

In addition to relating to Sōseki's unconscious craving for an amae relationship with his disciples, such a pattern seems to relate to the temper of the time in which Sōseki lived. Almost no one around him was individualistic in the true sense of the word, and therefore it was almost impossible for him to have an individualistic human relationship. We can probably support this by the fact that Sōseki was more individualistic about the things which mostly concerned himself without any direct involvement of another person, such as his attitude toward authority, his perception of society, and his understanding of the West. In spite of the fact that Sōseki saw interpersonal relationships from the perspective of conflict, he unconsciously maintained the traditional ideal of a harmonious, amae-based, interpersonal relationship, which

suggests that the pattern of human relationships is something which does not change easily in Japan.

Lastly we must discuss Sōseki's relationship with two young Zen monks which he developed toward the end of his life. Though they were in their twenties and were much younger than Sōseki, they were in a way his teachers rather than his students. For toward the end of his life Sōseki began earnestly to seek a peaceful state of mind and they were seniors to Sōseki in the sense that they were already dedicated monks in search of salvation. They impressed Sōseki by their simple, artless, and calm life, which was quite contrary to the life of people who surrounded Sōseki. For example, even his disciples with whom Sōseki had had a harmonious relationship began to give him dissatisfaction and disappointment. The reasons for Sōseki's dissatisfaction were not as simple as their failures to listen to his kind advice, to keep their promise, or to live up to his expectations. Though they were all talented and established in the world, they were men of nervous temperament and tended to be critical of one another. They often complained about people and things around them and made things more difficult than necessary, which greatly bothered and irritated Sōseki.¹⁵⁰ About one month before his death Sōseki wrote to one of the monks as follows:

It may sound strange, but I am a fool who has come to seek the Way the first time in my life when I have become fifty years old. Thinking when I will be able to find the Way, I am surprised to see that there is quite a long way to go. Since you are

specialists of Zen, which I do not very well understand, and are also taking great pains in your pursuit of the Way, how much happier you must be than I who have dallied away my time until the age of fifty! Also what a commendable purpose you have in life! I deeply revere your laudable intention. You are much holier than the young people who frequent my house. This must come from your circumstance. However, when I think if I were greater, those young people who come to my house would have become greater, I feel regrettable about my imperfection.¹⁵¹

Sōseki's search for a peaceful state of mind is also expressed in his own philosophy of sokuten kyoshi (to model oneself after Heaven and depart from the self), which he came to advocate just before his death. He briefly explained this philosophy in the last two Mokuyōkai (Sōseki's meetings with his disciples held every Thursday). In order to explain his philosophy of sokuten kyoshi Sōseki gave the following example: suppose one of his daughters came to say good night to him and he happened to discover that she was one-eyed, he would be able to remain calm without losing his composure.¹⁵² Because Sōseki left no writings which explain this philosophy in his own words and also because he died before he had a chance to explain this philosophy further we do not know exactly what he meant by this, and this expression became a source of controversy among critics.¹⁵³ Here we can only say that what Sōseki was seeking was a peaceful state of mind which would enable him to transcend all worldly worries, dissatisfactions, and psychological anguish, which can be very well called a religious state of mind. However, this does not

mean that Sōseki was trying to become a believer in such established religions as Christianity or Zen Buddhism. For Sōseki in the same Mokuyōkai stated that to him salvation and enlightenment were almost synonymous.¹⁵⁴

Some specific clues for the peaceful state of mind that Sōseki was seeking are the scenes and the people that Sōseki had encountered; the serene and calm world of nanga which Sōseki enjoyed looking at as a little boy; his Western teachers' life of a modern hermit transcending rank, wealth, and fame; peaceful and blissful moments which he experienced during his great illness, and two young monks' simple, calm, and noble life.

Conclusion

Throughout his life, Sōseki suffered a great deal from various kinds of conflicts. These conflicts had a positive effect on Sōseki in the sense that if he had not experienced the psychological anguish caused by them, his art and philosophy of life would have been less profound. However, these conflicts had a destructive impact on his private life: it was full of agony, sadness, loneliness, and unhappiness.

These conflicts also influenced him in the way that he maintained the ugly image of human beings that he was forced to hold since his early childhood. Sōseki gradually came to conclude that the deep source of conflict among human beings is essentially man's egocentricity. Sōseki was also aware of the fact that the difference between individualism and

egocentricity--doing whatever one wants to do--is often not as large as people might think. He could neither have a harmonious relationship with most people on the basis of individualism nor could he transcend worries, dissatisfactions, and psychological anguish by his individualistic outlook. Gradually he came to think that individualism would not help him to attain a harmonious state of mind.

During his great illness at Shuzenji he experienced a peaceful state of mind because of his physiological condition. His desire for a harmonious state of mind was strengthened after this event, and toward the end of his life Sōseki came to advocate his own philosophy of sokuten kyoshi. Sōseki, who during his adult life maintained an essentially negative view of man, was finally turning in the direction of religion in the broad sense of the word.

NOTES

- ¹ Komiya Toyotaka, Natsume Sōseki, Vol. I, II, and III (1953; rpt, Tokyo: Iwanami shoten, 1975)
- ² Ara Masahito, Hyōden Natsume Sōseki (Tokyo: Jitsugyō no nihonsha, 1960)
- ³ Etō Jun, Sōseki to sono jidai, Vol. I and II (Tokyo: Shinchōsha, 1970)
- ⁴ Ara Masahito, Sōseki kenkyū nempyō (A Chronological Table of Sōseki's Personal History), Sōseki bungaku zenshū, a supplement volume (Tokyo: Shūeisha, 1974)
- ⁵ Natsume Kyōko and Matsuoka Yuzuru, Sōseki no omoide (1928; rpt. Tokyo: Kadokawa shoten, 1975)
- ⁶ Natsume Shinroku, Chichi Natsume Sōseki (Tokyo: Bungei shunjū shinsha, 1956)
- ⁷ Throughout the study I shall use the Western system of counting age rather than the Japanese system which was practiced at that time. In case of contradictory pieces of information among reference materials about the ages of Sōseki and his family I am following the information given by Ara in his chronological table.
- ⁸ "Garasudo no naka" (Within Glass-Doors), 29, SZ VIII, p. 481. Though a woman of forty-one years old is not old today, when the average life expectancy for women is about eighty years old, in 1867, when people believed to live up to fifty years old Chie considered herself to be old.
- ⁹ Etō, Sōseki, Vol. I, pp. 48-9.
- ¹⁰ Japanese people have traditionally used two sets of terms which they borrowed from Chinese astrology to enumerate years, days, and other units of their civil calendar. One of these sets contains ten terms and is known as jikkan: ki no e, or wood-elder brother; ki no to, or wood-younger brother; hi no e, or fire-elder brother; hi no to, or fire-younger brother; tsuchi no e, or earth-elder brother, tsuchi no to or earth-younger brother, ka no e or metal-elder brother; ka no to, or metal-younger brother; mizu no e, or water-elder brother; mizu no to, or water-younger brother. The other contains twelve terms and is called jūnishi: ne, or the rat; ushi, or the bull; tora, or the tiger; u, or the hare; tatsu, or the dragon; mi, or the serpent; uma, or the horse; hitsuji, or the goat; saru, or the ape; tori, or the cock; inu, or the dog; i, or the boar. When both series are used together they

form a greater cycle of sixty terms, as sixty is the least common multiple of ten and twelve. Ka no e saru is the fifty-seventh of the cycle and is one of the most cursed combinations together with the forty-third, hi no e uma. Lucky and unlucky years and days were widely believed in the Edo and Meiji eras among people. Even in the Shōwa era this popular belief was widely prevalent and in the most recent year of hi no e uma (1966) the birth rate dropped drastically. For a girl born in this year is believed to bring harm to her husband sometimes death and people were afraid that their child, if it happened to be a girl, would have a hard time in finding her husband. See Mizutani Akio, Sōseki bungei no sekai (The World of Sōseki's Art) (Tokyo: Ofūsha, 1975), pp. 232-234, for a more detailed explanation on the curse attached to Sōseki's birthday.

¹¹ Etō, Sōseki, Vol. I, pp. 25-6.

¹² "Garasudo", 37, SZ VIII, p. 501.

¹³ Komiya, Vol. I, pp. 48-9.

¹⁴ "Garasudo", 38, SZ VIII, p. 504-6.

¹⁵ Etō, Sōseki, Vol. I, p. 71.

¹⁶ Kyōko, p. 47.

¹⁷ Kyōko, p. 47.

¹⁸ Sōseki, in Watakushi no kojishugi (My Individualism, 1914), trans. Jay Rubin in Monumenta Nipponica, XXXIV, 1, p. 42, comments on the loneliness inherent in individualism as follows: "More simply stated, individualism is a philosophy that replaces cliquism with values based on personal judgement of right and wrong. An individualist is not forever running with the group, forming cliques that thrash around blindly in the interests of power and money. That is why there lurks beneath the surface of his philosophy a loneliness unknown to others. As soon as we deny our little groups, then I simply go my way and I let the other man go his, unhindered. Sometimes, in some instances, we cannot avoid becoming scattered. That is what is lonely."

¹⁹ August 3, 1881, Letter 20, SZ XIV, p. 31.

²⁰ Kitagaki Ryūichi, Kaikō Sōseki no seishin-bunseki (Revised Edition: The Psychoanalysis of Sōseki) (Tokyo: Kitazawa shoten, 1968), pp. 223-4.

²¹ Etō Jun, Ketteiban Natsume Sōseki (A Definitive Edition: Natsume Sōseki) (Tokyo: Shinchōsha, 1974),

pp. 362-406, pp. 432-454. Other hypotheses are presented by Kosaka Susumu and Miyai Ichirō. Kosaka identifies Sōseki's love as Ōtsuka Naoko (or Kusuo), a wife of his friend Ōtsuka Yasuharu, in his Sōseki no ai to bungaku (Sōseki's Love and Literature) (Tokyo: Kōdansha, 1974), and Miyai a woman who appears in "Kokoro" included in Eijitsu shōhin (Spring Day Essays, 1909) in his Natsume Sōseki no koi (Natsume Sōseki's Love) (Tokyo: Chikuma shobō, 1975).

22 For consistency's sake I have written all women's names of this type with the honorary prefix of "o" followed by a hyphen and a small letter at the beginning of the remainder of the name, though translations of Sōseki's works except for Villielmo's Light and Darkness treated "o" as if it were a part of the names.

23 Etō, Sōseki, Vol. I, p. 56.

24 John Whitney Hall, Japan: from Prehistory to Modern Times (New York: Dell Publishing Co., Inc., 1970), p. 297

25 Hall, p. 299.

26 Hall, p. 299.

27 Hall, p. 297.

28 Bellah, "Values," p. 126.

29 Hall, p. 293.

30 Hall, p. 281.

31 Etō, Sōseki, Vol. I, p. 55.

32 Bundan jikenshi (A History of Events in the Literary World) (Tokyo: Yomiuri shimbunsha, 1968), p. 74. The Japanese word for the doctorate is formally pronounced as hakushi but is popularly pronounced as hakase.

33 "Shojosaku tsuikai dan" (A Recollection of My Maiden Wrok), SZ, XVI, pp. 604-605.

34 Sōseki, "Shojosaku," p. 604.

35 Sōseki, "Shojosaku," p. 605.

36 Sōseki, "Shojosaku," p. 605.

37 "Watakushi no kojinsugi," trans. Rubin, p. 34.

38 "Kojinsugi," p. 34.

39 The first evidence of his interest in and understanding of Individualism dates back to his university days. In 1892, he wrote a paper entitled, "On the Poems of Walt Whitman, the Egalitarian of the literary Circle" (Bundan ni okeru byōdōshugi no daihyōsha Wōruto Hoittoman no shi ni tsuite, SZ XII, pp. 93-109). Sōseki describes the poet as a man who rejects the interference of others and clings to his own beliefs. The only thing that restricts him is his conscience. Making his way through life in this manner evokes Sōseki's hearty admiration. Sōseki felt that Whitman's expression of whatever he wanted to write in whatever manner he wished was the finest reflection of the spirit of American independence. In talking about Whitman's egalitarian beliefs that appear in his poems, Sōseki reveals that he himself was committed to the same ideals--to believe in oneself, one's independence, and equality, the core of individualism.

40 Letter 181, SZ XI, pp. 421-443.

41 Ara, Hyōden, p. 247.

42 Ara, Hyōden, p. 85.

43 7 March, 1911, SZ XVI, pp. 699-700.

44 SZ XVI, p. 700.

45 SZ XVI, p. 700.

46 Furuta Hikaru et al. ed., Kindai Nippon shakai shisōshi (History of Modern Japanese Social Thought) (Tokyo: Yuhikaku, 1968), I, p. 212.

47 Letter 172, SZ XIV, p. 190.

48 Asahi, 15 April 1911, SZ XI, pp. 271-3.

49 SZ XI, p. 273.

50 SZ XI, p. 272. Nippon hakushi-roku (A Register of Doctors, Nose Iwakichi ed., Tokyo: Kyōiku gyōsei kenkyūjo, 1956) was compiled with the materials offered by the Ministry of Education and lists Sōseki first among those who were conferred a Doctor of Letters degree in 1911 (p. 766).

51 Beongcheon Yu, Natsume Sōseki, p. 213.

52 Shinroku, p. 212.

53 Asahi, 6 through 8 March 1911, SZ XI, pp. 263-4.

54 Hirakawa Sukehiro, Sōseki no shi Mādōku sensei

(Sōseki's Teacher Murdoch) (Tokyo: Kōdansha, 1984), pp. 62-3. Hirakawa's Sōseki no shi Māddoku sensei is the most comprehensive and useful book in order to understand Murdoch's personality and accomplishment.

- 55 Hirakawa, Māddoku, p. 75.
- 56 Kitagaki, p. 194.
- 57 Ara, Hyōden, p. 302.
- 58 Yu, pp. 165.
- 59 10 July 1912, Diary, SZ XIII, p. 698. Quoted from Yu, p.166.
- 60 10 July 1912, Diary, SZ XIII, p. 698.
- 61 10 July 1912, Diary, SZ XIII, p. 698. Quoted from Yu, p.166.
- 62 10 July 1912, Diary, SZ XIII, p. 698. Quoted from Yu, p. 166.
- 63 SZ XIII, p. 170.
- 64 Cf. Edward T. Hall, The Silent Language (New York: Doubleday & Company, Inc., 1959); Kalvero Oberg, "Culture Shock and the Problem of Adjustment in New Cultural Environment," in Toward Internationalism: Readings in Cross-Cultural Communication, ed. Elise C. Smith and Louise F. Luce (1960; rpt. Rowley, Massachusetts: Newbury House Publishers, Inc., 1979), p.43; Nakane Chie, Tekiō no jōken (Conditions for Adjustment) (Tokyo: Kōdansha, 1972), pp. 13-5; Nobuhiro Nagashima, "Culture Shock," in Gendai no esupuri (Contemporary Esprit) ed. Hoshino Akira, No. 161 (1980), p. 41; Nakayama Yukihiro, "Bunka shōgeki to eigo kyōiku" (Culture Shock and English Language Education), in JACET Proceedings No. 1 (1985), p. 42.
- 65 Oberg, pp. 44-5. Gregory J. Trifonovitch, "Culture Learning/Culture Teaching," in Educational Perspectives, XVI, No. 4, (1977). pp. 20-1.
- 66 Trifonovitch, pp. 21-2.
- 67 18 October and 19 October 1900, Diary, SZ XIII, p. 16.
- 68 Letter 146, SZ XIV, pp. 151-2.
- 69 Deguchi Yasuo, Rondon no Sōseki (Sōseki in London) (Tokyo: Kawade shobō-shinsha, 1982), p. 28.

70 Etō, II, p. 78.

71 His first lodging house on Gower Street was too expensive: with his monthly allowance of 150 yen he could not afford to pay 180 yen charge for board and lodge (Deguchi, p.51). He moved to his second lodging house on Nov. 12, but he could not afford the 90 yen charge there, either (Deguchi, p. 52), and had to move to the third lodging house on Dec. 24 (Deguchi, p.74).

72 30 October 1900, Letter 147, SZ XIV, p. 154.

73 26 December 1900, Letter 150, SZ XIV, p. 157.

74 Letter 150, SZ XIV, p. 158.

75 Kondō Hiroshi, Karuchā shokku no shinri (Psychology of Culture Shock) (Osaka: Sōgensha, 1981), pp. 84-96.

76 Letter 146, SZ XIV, p. 153.

77 Letter 147, SZ XIV, p. 154.

78 9 February 1901, Letter 159, SZ XIV, pp. 170-3.

79 Etō II, p. 85.

80 Tsukamoto Toshiaki, "Sōseki, His Scholar-Critic Years," in The World of Natsume Sōseki (Tokyo: Kinseidō, 1987), pp. 26-7.

81 Deguchi, pp. 138-144. Though Deguchi's data shows that Sōseki's financial situation was that of an average student studying in a foreign country, this objective reality is not incompatible with Sōseki's subjective reality that Sōseki frequently felt pressed for money. Among some reasons for Sōseki's feeling poor is that he spent one-third of his allowance on books, which seems to be too much for an average student.

82 Kondō, p. 100.

83 Hirakawa, Natsume Sōseki: hiseiyō no kutō (Natsume Sōseki: the Struggle of Being a Non-Westerner) (Tokyo: Shinchōsha, 1976), p. 17.

84 Dampen (Random Jotting), SZ XIII, 96.

85 18 January 1901, SZ XIII, p. 33.

86 12 January 1901, SZ XIII, p. 32.

- 87 25 January 1901, Diary, SZ XIII, p. 35.
- 88 Hirakawa, Hiseiyō, p. 17.
- 89 5 January 1901, SZ XIII, p. 30.
- 90 Hirakawa, Hiseiyō p. 157.
- 91 Hirakawa, Hiseiyō p. 162.
- 92 Oberg, p. 45.
- 93 See, for example, Sōseki's letter of March 5, 1901, SZ XIV, pp. 179-180.
- 94 Letter 150, SZ XIV, p. 158.
- 95 13 February 1901, Diary, SZ XIII, p. 39.
- 96 Deguchi, p. 29.
- 97 20 February 1901, Letter 160, SZ XIV, p. 176.
- 98 9 March 1901, Letter 162, SZ XIV, 179.
- 99 Introduction to Bungakuron, SZ IX, p. 14.
- 100 SZ XIII, 87.
- 101 Watanabe Shōichi, "Shimpōjiamu--Natsume Sōseki ni okeru tōyō to seiyō" (East and West in Natsume Sōseki: A Symposium) in Gendai no Esupuri, No. 161, p. 76.
- 102 Because Matsuoka Yuzuru, the husband of Sōseki's oldest daughter Fudeko, is the one who recorded Kyōko's memories of Sōseki, he obviously did not deny the fact that Sōseki had bouts of mental illness. In his Natsume Soseki II (1947; rpt. Tokyo: Kōdansha, 1960), pp. 125-6, Morita Sohei, a writer, also admits the fact that Sōseki suffered from mental illness, and says that that does not cast an imputation on his character nor on his works. He further states that Sōseki was great because he even conquered his mental illness.
- 103 Natsume Jun'ichi, "Chichi no byōki" (My Father's Illness), in Bungei tokuhon: Natsume Sōseki (A Literary Reader: Natsume Sōseki) (Tokyo: Kawade shobō shinsha, 1975), p. 189; Shinroku, p. 243.
- 104 Chitani Shichirō, Sōseki no byōseki (Sōseki's Pathography) (1963; rpt. Tokyo: Keisō shobō, 1984), p. 24; Doi Takeo, Sōseki bunbaku ni okeru amae no kenkyū (A Study of Amoe

in Sōseki's Literature) (Tokyo: Kadokawa shoten, 1972), pp. 241-3.

105 Doi Takeo, The Psychological World of Natsume Soseki, trans. William J. Tyler (Cambridge, London: Harvard Univ. Press, 1976), p. 134.

106 Ara Masahito, Natsume Sōseki nyūmon (An Introduction to Natsume Sōseki) (Tokyo: Kōdansha, 1967), p. 23.

107 Chitani, pp. 25-49. *

108 Kyōko, p. 108.

109 Doi, Sōseki bungaku, p. 246.

110 Doi, Sōseki bungaku, p. 240.

111 SZ IX, p. 16.

112 "Omoi dasu koto nado," 21, SZ VIII, pp. 326-8.

113 "Omoi dasu," 24, SZ VIII, pp. 336-9.

114 Kyōko, p. 23.

115 Kyōko, p. 20.

116 Kyōko, p. 33.

117 Kyōko, p. 34.

118 Kyōko, p. 43.

119 Etō, Sōseki, Vol. II, p. 9.

120 Kyōko, pp. 96-100.

121 For example, Mori Ōgai who went to study in Germany at the age of twenty three adjusted to the new environment far more quickly and smoothly. Hirakawa points out in "Shimpōjiamu--Natsume Sōseki ni okeru tōyō to seiyō," p. 71, another factor which made Ōgai's adjustment easier. Ōgai experienced an adjustment process at the age of nine when he moved from Tsuwano, an old castle town in Shimane prefecture, to Tokyo, the most modern and advanced city in Japan. Sōseki who was born and raised in Tokyo never had the similar experience. Though he went to teach in Matsuyama and Kumamoto, these two towns were far less modern and advanced than Tokyo, and therefore he did not feel the pressure to adjust as did Ōgai.

- 122 Doi, Psychological, pp. 136-7.
- 123 Jun'ichi, p. 189.
- 124 Shinroku, p. 9.
- 125 Kyōko, p. 81.
- 126 Kyōko, pp. 287-8
- 127 3 December 1911, Diary, SZ XIII, p. 674.
- 128 Yōko McClain, "Sōseki: A Tragic Father," in Monumenta Nipponica, XXXIII, 4, p. 467.
- 129 Shinroku, pp. 54-55.
- 130 McClain, p. 468.
- 131 McClain, p. 468.
- 132 McClain, p. 468.
- 133 Shinroku, p. 33.
- 134 Shinroku, p. 90.
- 135 Scottish and Irish people were the minorities in the English society and Murdoch and Craig perhaps shared Sōseki's negative feelings toward the English to a certain extent. Craig once said to Sōseki that the English were people who could not appreciate poetry ("Kurēgu sensei" in Eijitsu shōhin, SZ VIII, p. 140).
- 136 Hirakawa, Hiseiyō, p. 187.
- 137 "Kēberu sensei, SZ VIII, p. 372.
- 138 "Kēberu sensei no kokubetsu" (A Farewell to Koeber sensei), SZ VIII, pp. 410-1.
- 139 Hirakawa, Sōseki no shi Mādokku sensei, p. 63.
- 140 See Hirakawa, Mādokku, pp. 24-9, for the detailed discussion of Murdoch's family and educational background.
- 141 Hirakawa, Mādokku, p. 62.
- 142 "Obituary Mr. W. J. Craig," 18 Dec. 1906, quoted by Hirakawa in Hiseiyō, pp. 49-50.
- 143 "Kurēgu sensei" in Eijitsu shōhin, SZ VIII, p. 139.

- 144 Ara, Hyōden, p. 305.
- 145 Morita Sōhei, Natsume Sōseki, II (1947; rpt. Tokyo: Kōdansha, 1960), pp. 251-2.
- 146 Tsuda, p. 191.
- 147 Tsuda, p. 193.
- 148 McClain, "Tragic Father," p. 468.
- 149 Sōhei, Natsume Sōseki, I, pp. 19-20.
- 150 Kyōko, p. 359.
- 151 15 November 1916, Letter 2241, SZ XV, pp. 604-5.
- 152 Matsuoka Yuzuru, Sōseki sensei (1934; rep. Tokyo: Iwanami shoten, 1986), p. 213.
- 153 For a detailed discussion of the sokuten kyoshi see Okazaki Yoshie, Sōseki to sokuten kyoshi (Sōseki and sokuten kyoshi) (1943; rpt. Tokyo: Hōbunkan, 1978), pp. 454-551.
- 154 Matsuoka, p. 212.

CHAPTER III
CONFLICT IN SŌSEKI'S LAST FIVE NOVELS

In order to discuss the nature of the conflict which Sōseki treats in Higan sugi made, Kōjin, Kokoro, Michikusa, and Meian a list of terms of conflict and negativity compiled in the above-mentioned ways have been utilized in the following way. First the list, which contains 1777 terms of conflict and negativity, has been divided into three large categories: A) terms relating to the emotions and states of mind of the characters; B) terms relating to the interpersonal relationships of the characters; C) terms relating to intense conflict such as war, violence, rivalry, and specific weapons.

Terms in category A are internal reactions toward conflict within an individual character, between characters, between a character and his family, and between a character and society. Introspective states of mind such as suspicion, resentment, and perverseness are included in this category. Sōseki describes or analyzes, in an introspective manner, his characters' emotions and states of mind about an incident more often than he describes the actual conversations or actions of the characters at the time of the incident. His frequent use of devices such as letters (Sunaga's letter to Matsumoto in Higan sugi made, H's long letter to Jirō in Kōjin, and Sensei's even longer letter to "I" in Kokoro) and the telling of stories (e.g., Sunaga's, Matsumoto's, and Chiyoko's stories told to Keitarō in Higan sugi made) serve to present

characters who are introspective and analytical, sometimes overly so. Sōseki might have thought that these devices and the analysis of his characters' internal worlds are indispensable in delineating the covert conflicts that the Japanese quite often have. A character who is not directly involved in a conflict sometimes overlooks the emotional or mental states experienced by those who are directly involved. This feature is especially prominent in Japanese fiction, for in Japan people often try to avoid confrontations and also do not express their feelings and emotions overtly. O-nobu and Mrs. Yoshikawa in Meian, for instance, smile at and flatter each other. Therefore, O-nobu's husband, Tsuda, does not recognize their conflicting relationship for over half a year. There are many such instances in the last five novels of Sōseki. Hence the number of terms belonging to category A is large. The frequent use of terms relating to negative emotions and negative states of mind is one of the major characteristics of Sōseki's last five novels.

Category A, which includes 684 terms out of the total 1777, has been further divided into thirteen sub-categories, although at times it is difficult to assign a term to specific sub-categories. The order of the listing is in conformity to the frequency. The thirteen sub-categories are: 1) displeasure, fuyukai (157); 2) hatred, zōo (134); 3) anger, ikari (132); 4) suspicion, utagai (126); 5) jealousy, shitto (31); 6) cowardice, hikyō (27); 7) perverseness, higami (21); 8)

hostility, tekii (14); 9) irritation, iradachi (12); 10) humiliation, kutsujoku (9); 11) vengefulness, urami (8); 12) wounded pride, kizutsuita jishin (7); 13) others (6).

Terms in category B, terms relating to the interpersonal relationships of the characters, are usually more direct reactions toward conflict than those in category A. Terms such as those of criticism, quarreling, rebellion, and enmity, which are overt reactions toward conflict, are included in this category. Any writer who treats the theme of interpersonal conflict would use the terms in category B. It is my speculation, however, that the frequency of Sōseki's use of terms in this category is higher than that of other modern Japanese writers.

Sometimes it is hard to decide to which of these categories, A or B, a term should belong. The terms higande iru (being warped or distorted) and hikyō (cowardice), for instance, overlap both categories. Higande iru (H-293) in "If you get rid of your warped nature, there'll be no problem" describes Sunaga's state of mind, but higanda me de hito o mite (look at me with a warped viewpoint, Mk-271) describes the interpersonal conflict between Kenzō and O-sumi. However, because higande iru is more often used in describing characters' states of mind, and also because it is closely connected with characters' emotional states such as anger and hatred, I put these terms related to higami (being warped) in category A. Similarly, I include hikyō (cowardice) in category A,

because it mostly describes characters' states of mind rather than characters' cowardly acts toward other characters.

Because reactions toward conflict in interpersonal relationships take various forms of action and states of mind, dividing the terms in category B into sub-categories is more difficult than dividing those in category A. However, category B, which includes 723 terms, has been further divided into sixteen sub-categories, although the number of sub-categories could have been more than twice as large if several of the related terms were not combined. The sixteen sub-categories are: 1) contempt, keibetsu (108); 2) criticism, hinan (76); 3) attack, kōgeki (72); 4) discord, fuwa (70); 5) enmity, tekii (67); 6) quarreling, kenka (57); 7) annoyance, meiwaku (43); 8) ridicule, azakeri (38); 9) reprimand, kogoto (36); 10) deceit, azamuki (35); 11) misunderstanding, gokai (22); 12) rebellion, hankō (19); 13) rejection, kyozetsu (16); 14) alarm, keikai (14); 15) deprivation, gōdatsu (11); 16) others (39).

Terms in category C, those relating to intense conflict such as war, violence, rivalry, and specific weapons, mostly describe or suggest the severe interpersonal conflict which is completely opposed to the Japanese ideal of interpersonal relationships--harmony. Sōseki uses many terms in this category in spite of the fact that he mainly treats mundane daily life devoid of dramatic incidents (with the notable exceptions of K's suicide and Sensei's prospective suicide in

Kokoro). Sōseki thereby was able to give a vivid impression of the severe conflict which is concealed under the superficial calm of those relationships. He delineates the covert and internalized aggressiveness of the Japanese by skillfully using the terms in category C both literally and figuratively.

In category C, there are 370 terms relating to intense conflict which I have divided into nine sub-categories:

1) violence, bōryoku (96); 2) victory and defeat, shōbu (91); 3) specific weapons, buki (51); 4) war, sensō (45); 5) murder, satsujin (24); 6) scheming, sakurvaku (23); 7) suicide, jisatsu (19); 8) destruction, hakai (12); 9) rivalry, kyōsōshin (9). [See TABLE IX at the end of the appendix for the original Japanese terms of conflict and negativity which are classified under each sub-category.]

If for the sake of convenience, we list the twenty most frequently used specific terms of conflict and negativity (though the list includes twenty-two terms because three terms take the nineteenth place), we get TABLE I below. (The English equivalents are not precise translations.)

TABLE I. A LIST OF FREQUENTLY USED TERMS

| | H | Kj | Kr | Mk | Mn | Total |
|---|----|----|----|----|----|-------|
| 1. <u>utagai</u> (A-4) [suspicion] | 10 | 13 | 17 | 2 | 28 | 70 |
| 2. <u>keibetsu</u> (B-1) [contempt] | 6 | 4 | 9 | 1 | 47 | 67 |
| 3. <u>iya</u> (A-2) [distaste] | 4 | 8 | 5 | 13 | 24 | 54 |
| 4. <u>fuyukai</u> (A-1) [displeasure] | 14 | 8 | 7 | 10 | 10 | 49 |
| 5. <u>kirai</u> (A-2) [disliking] | 5 | 5 | 20 | 6 | 12 | 48 |
| 6. <u>okoru</u> (A-3) [getting angry] | 9 | 21 | 3 | 2 | 7 | 42 |
| 7. <u>kenka</u> (B-6) [quarreling] | 0 | 4 | 1 | 4 | 22 | 31 |
| 8. <u>shitto</u> (A-5) [jealousy] | 18 | 1 | 4 | 0 | 4 | 27 |
| 9. <u>haradachi</u> (A-3) [anger] | 2 | 6 | 4 | 11 | 3 | 26 |
| 10. <u>nikumu</u> (A-2) [hatred] | 6 | 5 | 4 | 7 | 3 | 25 |
| 11. <u>fukai</u> (A-1) [displeasure] | 2 | 3 | 6 | 8 | 5 | 24 |
| 12. <u>hikyō</u> (A-6) [cowardice] | 14 | 3 | 2 | 1 | 3 | 23 |
| 13. <u>fuhei</u> (A-1) [complaint] | 0 | 2 | 5 | 7 | 6 | 20 |
| 14. <u>higami</u> (A-7) [perverseness] | 12 | 0 | 1 | 2 | 4 | 19 |
| 14. <u>damasu</u> (B-10) [deceit] | 3 | 0 | 5 | 10 | 1 | 19 |
| 16. <u>shikaru</u> (B-9) [scolding] | 2 | 5 | 5 | 2 | 3 | 17 |
| 17. <u>hinan</u> (B-2) [criticism] | 0 | 1 | 0 | 8 | 7 | 16 |
| 17. <u>gokai</u> (B-11) [misunderstanding] | 4 | 0 | 6 | 1 | 5 | 16 |
| 19. <u>nigai</u> (A-1) [bitter] | 1 | 8 | 2 | 2 | 1 | 14 |
| 19. <u>katsu</u> (C-2) [vanquish] | 1 | 1 | 2 | 0 | 10 | 14 |
| 19. <u>korosu</u> (C-5) [murder] | 6 | 0 | 3 | 3 | 1 | 14 |

*For each specific term of conflict and negativity all the linguistic variations of the term are included. To take utagai, for example, such terms as utagau, utagatte, utagutte, utagaibukai, and utaguritsukete iru are included.

In order to examine how conflicts that Sōseki experienced in his own life are reflected in his novels, terms of conflict and negativity have been divided into various cases of social relationships. First they have been divided into three large cases: X) terms concerning the conflict involving two persons; Y) terms concerning the conflict involving three or more people; Z) terms concerning the conflict involving one person. An individual's conflict with people in general is included in an individual's conflict with society or the world in case Z. For in Sōseki's later novels society and people in general are used almost interchangeably. In Japanese the word seken (society, or the world) and seken no hito or simply hito (people in the world, or people) vaguely point to a group of people who exist outside of an individual and of the group to which he feels he belongs. For instance, in Kokoro, hito no kao o miru no ga kirai ni naru (Kr-51) in "It seems that of late he has come to hate to see people more than ever" is synonymous with seken ga kirai ni naru (come to dislike the world, Kr-53).

Case X has been further divided into three medium-sized cases: I) the conflict between two males; II) the conflict between a male and female; III) the conflict between two females. Cases X-I, X-II, and X-III have been further divided into social relationships such as father-son, husband-wife relationships, case Y into social relationships such as family, relatives, and friends, and case Z into an

individual's conflict with himself, with impersonal objects, and with society or the world. As a result we have twenty-nine cases of social relationships, as is shown in TABLE II below with the number of terms concerning these cases.

If, for the sake of convenience, we list the cases which contain more than the average number of terms (1777 terms divided by 29 cases is about 61) in conformity to the frequency of terms concerning each case together with representative characters (about which more than five terms of conflict and negativity are used) involving each case, we get TABLE III below.

Though I am fully aware of the criticism that qualities cannot be always quantified, Table Two indicates that the importance of conflict concerning a certain social relationship is reflected in the degree of frequency of terms of conflict and negativity concerning that social relationship. Almost all the major intrapersonal and interpersonal conflicts in the last five novels are reflected in the great number of terms of conflict and negativity concerning those conflicts. Generally the more important the intrapersonal or interpersonal conflict is in the novel, the greater the number of terms concerning that conflict.

TABLE II. SOCIAL RELATIONSHIP CASES

| Cases | | | The Number of Terms | |
|-------|-------|-------|---|-----|
| X | I | 1 | father-son (in-law and adoptive kinship relationships included throughout the table) | 70 |
| | | 2 | brother-brother | 70 |
| | | 3 | relative-relative | 53 |
| | | 4 | mentor-disciple | 34 |
| | | 5 | friend-friend | 206 |
| | | 6 | acquaintance-acquaintance | 72 |
| | | 7 | master-servant (stranger-stranger included) | 7 |
| | | | total | 512 |
| X | II | 8 | father-daughter | 6 |
| | | 9 | mother-son | 33 |
| | | 10 | brother-sister | 89 |
| | | 11 | husband-wife | 292 |
| | | 12 | relative-relative | 78 |
| | | 13 | friend-friend | 36 |
| | | 14 | acquaintance-acquaintance | 72 |
| | | 15 | master-servant (stranger-stranger included) | 7 |
| | total | 613 | | |
| X | II | 16 | mother-daughter | 3 |
| | | 17 | sister-sister | 48 |
| | | 18 | relative-relative | 13 |
| | | 19 | friend-friend | 0 |
| | | 20 | acquaintance-acquaintance | 22 |
| | | 21 | mistress-servant (stranger-stranger included) | 2 |
| | total | 88 | | |
| X | | total | 1213 | |
| Y | | 22 | family | 47 |
| | | 23 | relatives | 63 |
| | | 24 | friends | 18 |
| | | 25 | acquaintances | 27 |
| | | 26 | people in general | 34 |
| | total | 189 | | |
| Z | | 27 | individual-self | 240 |
| | | 28 | individual-impersonal objects | 49 |
| | | 29 | individual-society | 86 |
| | total | 375 | | |
| X,Y,Z | | total | 1777 | |

TABLE III. THE NUMBER OF TERMS OF CONFLICT AND NEGATIVITY CONCERNING THE TEN PRINCIPAL CASES

| Case | Frequency | Case | Frequency |
|---------------------------------|-----------|--|-----------|
| 1. Husband-Wife (X-II-11) | 292 | 6. Relatives (Female- Male, X-II-12) | 77 |
| Kenzō-O-sumi | 91 | Sunaga-Chiyoko | 56 |
| Tsuda-O-nobu | 84 | Tsuda-O-asa | 6 |
| Ichirō-Nao | 41 | O-nobu-Okamaoto | 6 |
| Sensei-Shizu | 38 | Shimada-O-natsu | 5 |
| Shimada-O-tsune | 17 | | |
| Hida-O-natsu | 9 | 7.a Acquaintances (Male- Female, X-II-14) | 72 |
| 2. Individual-Self (Z-27) | 239 | O-nobu-Kobayashi | 26 |
| Sunaga | 61 | Sensei-Okusan | 15 |
| Sensei | 35 | 7.b Acquaintances (Male- Male, X-I-6) | 72 |
| Kenzō | 25 | Sunaga-Takagi | 38 |
| Ichirō | 22 | Keitarō-Taguchi | 10 |
| Tsuda | 18 | Keitarō-his landlord | 9 |
| K | 10 | Keitarō-Taguchi's houseboy | 6 |
| Gedanke | 6 | Keitarō-Matsumoto | 5 |
| "I" | 6 | | |
| O-nobu | 5 | 9.a Father-Son (X-I-1) | 70 |
| 3. Male Friends (X-I-5) | 206 | Kenzō-Shimada | 35 |
| Tsuda-Kobayashi | 72 | Kenzō-O-sumi's father | 10 |
| Sensei-K | 65 | "I"-Father | 7 |
| Jirō-Misawa | 26 | Tsuda-Father | 7 |
| Ichirō-H | 22 | Jirō-Father | 6 |
| Gedanke-his friend | 10 | 9.b Brothers (X-I-2) | 70 |
| Keitarō-Morimoto | 6 | Ichirō and Jirō | 59 |
| Sunaga-Keitarō | 5 | | |
| 4. Brother-Sister (X-II-10) | 89 | 11. Relatives (Y-23) | 63 |
| Tsuda-O-hide | 45 | Tsuda and O-nobu -O-hide | 17 |
| Jirō-O-shige | 18 | Sensei-his relatives | 9 |
| Jirō-Nao | 13 | | |
| Kenzō-O-natsu | 7 | | |
| 5. Individual-Society (Z-29) | 86 | | |
| Kobayashi | 32 | | |
| Sensei | 26 | | |
| Sunaga | 8 | | |

We also notice that most of the important conflicts that Sōseki experienced in his own life--his conflict with his father, with his foster father, with his siblings, with his wife, and with society or the world, and his internal conflict--are reflected in the great number of terms of conflict and negativity concerning those same interpersonal and intrapersonal conflicts of characters in his last five novels. (Of course we must recognize that this would be particularly true of Michikusa inasmuch as it is largely autobiographical.) One important conflict which Sōseki experienced but which is not reflected in his last five novels is his conflict with the West.

Sōseki's problem of conflict with the West, which seemed crucially important in his youth and in his middle years before he turned to creative writing, had lost its significance in his later years. Whether a Japanese or a Westerner, a deep source of human conflict is man's egocentricity. To him the universal question, "How can egocentric men have a harmonious relationship?" was far more important than his conflict with the West. Moreover, the peaceful state of mind that Sōseki sought in his later years is a religious state of mind which is universally sought, one transcending nationality and the problem of the conflict between East and West.

In this chapter I shall focus on the conflicts concerning the five principal cases of social relationships and case 8.a, the conflict between father and son, in Table Two in

conformity to the frequency, and discuss what kind of terms in categories A, B, and C are used frequently and why these terms are used with such frequency in order to understand how well Sōseki delineates the nature of the conflict concerning each sub-case (e.g., the conflict between Kenzō and O-sumi) and also to understand the novels better. We shall also try to see if there emerges any pattern for the conflict concerning each case (e.g., the conflict between husband and wife) as well as how the conflicts Sōseki experienced in his own life, discussed in chapter two, are reflected in his novels.

I do not treat the case 6, the conflict between a male relative and a female relative, and the case 9.b, the conflict between brothers, because if only one sub-case is significant and the rest of the sub-cases are insignificant (any sub-cases about which less than about ten terms of conflict and negativity are used may be considered insignificant), it is better to discuss the significant sub-case either in connection with another significant sub-case (e.g., Sunaga's conflict with Chiyoko will be discussed in connection with Sunaga's intrapersonal conflict) or in the context of the novel in chapter four (Ichirō's conflict with Jirō shall be discussed in chapter four). As for the cases 7.a and 11, the conflict between a male acquaintance and a female acquaintance and the conflict among relatives, since O-nobu's conflict with Kobayashi and Sensei's conflict with Okusan as well as Tsuda and O-nobu's conflict with O-hide and Sensei's conflict with

his relatives are in no way similar in nature, it is also better to discuss these conflicts either in connection with another significant sub-case (Sensei's conflict with Okusan and Sensei's conflict with his relatives will be discussed in connection with Sensei's intrapersonal conflict) or in the context of the novel (O-nobu's conflict with Kobayashi and Tsuda and O-nobu's conflict with O-hide will be discussed in chapter four). In the case 7.b the conflict between two male acquaintances, the only one sub-case of the conflict, the conflict between Sunaga and Takagi, concerns the protagonist of the novel, and the rest of the sub-cases all concern the narrator of the novel, Keitarō, who is a relatively insignificant character in the novel. To analyze Keitarō's several conflicts with his male acquaintances and compare each one of them is meaningless, for it does not contribute to the better understanding of the novel Higan sugi made. Only when some of Keitarō's conflicts with his male acquaintances play significant roles in the context of the novel, will they be discussed in chapter four. Lastly, as for the case 9.a, conflict between father and son, it will be treated here. For though only two sub-cases are significant in terms of the number of terms of conflict and negativity, the conflict between father and son is the first and the most significant conflict Sōseki experienced in his own life.

The Conflict between Husband and Wife

The order of frequency of terms of conflict and negativity involving each major couple in the last five novels is as follows: 1) Kenzō and O-sumi in Michikusa (91); 2) Tsuda and O-nobu in Meian (84); 3) Ichirō and Nao in Kōjin (41); 4) Sensei and Shizu in Kokoro (38); 5) Shimada and O-tsune in Michikusa (17); 6) O-natsu and Hida in Michikusa (9).¹ Because Higan sugi made does not treat the conflict between husband and wife as a major theme, the frequency of terms of conflict and negativity concerning any couple in that novel does not approach those of the above four couples (the number of terms of conflict and negativity concerning Sunaga's parents is the largest [4]).

Kenzō and O-sumi

Michikusa, which is Sōseki's only autobiographical novel, treats the conflict between husband and wife as a major theme, and therefore the number of terms of conflict and negativity concerning Kenzō and O-sumi is the largest, not only among those concerning the husband and wife relationship but also those concerning any human relationship treated in the last five novels. Among 91 terms concerning Kenzō and O-sumi, 42 belong to category A, 33 to category B, and 16 to category C.

In category A, a group of negative terms describing the feeling of displeasure between Kenzō and O-sumi is great both in number (21) and significance. Kenzō and O-sumi find each

other's remarks and actions disagreeable or unforgivable, but they seldom express their feelings verbally. Their conflict is often caused by trifles. For instance, one evening Kenzō does not feel well and sneezes violently twice. O-sumi, sitting beside him, says nothing about it. Kenzō "resents her lack of concern" (Mk-30),² and O-sumi "feels unpleasant" (Mk-31), for he makes no reference to his cold. The next morning Kenzō has no appetite and does not eat much, but again both Kenzō and O-sumi remain silent, which makes them irritated and bitter (Mk-32, 33). When he recovers after two days of high fever, he sees her at his bedside and realizes that she has been taking care of him. However, he loses his chance of showing his gratitude both verbally and nonverbally. The failure of communication between Kenzō and O-sumi is depicted as follows:

"What's the matter with you now?" she said.
 "According to the doctor, I've caught a cold."
 "Thank you for telling me."
 The conversation ended there. In disgust (Mk-35)
 she left the room. (ch. 10)

Married life is full of these kinds of unpleasant feelings caused by conflict over minor matters, but it is also full of positive feelings about small things, such as the pleasure of talking about a job well-done, a husband's or wife's concern about his or her spouse's problems, and a spouse's help and care during illness. What is conspicuous about Michikusa is that it almost always emphasizes negative

feelings and that there are very few scenes depicting happy feelings. This does not mean that Kenzō and O-sumi completely lack love and consideration toward each other, but rather that they lack good communication, both verbal and nonverbal. Kenzō and O-sumi constantly have trifling conflicts, but cannot express their feelings and emotions fully, partly because of their taciturn and reserved personalities and partly because of their attitude toward conflict. They try to avoid face-to-face confrontation as most Japanese people do, and by doing so they must endure unpleasant feelings and disgust toward each other. As a result, they internalize and intensify their conflict.

Kenzō is a scholar who is determined to accomplish something important in his life and spends most of his time in his study. O-sumi "blames" (Mk-27, 227) him for this, thinking that he should spend more time with his family and less time with his books. She sees an ideal man in her father. Her father is a competent government official and a practical man who tends to judge people only by what they have achieved. He also thinks that scholars are in general impractical people who intellectualize everything they do. Having wanted to marry a man like her father, she naturally and unconsciously adopts her father's philosophy. Kenzō can never ignore O-sumi's evaluation of him and "hates (Mk-243) her for her unwillingness to give him the recognition he feels he deserves." He "feels not only irritation but disgust (Mk-3)

at her lack of understanding." "Sometimes he gets really angry and scolds her into silence" (Mk-4, 5). O-sumi, in turn, finds her husband's behavior hard to tolerate but does not confront him, for she knows, through "the verbal quarrels (Mk-246) repeated between them," that she is no match for him in an argument, and also she feels she must follow the Japanese patterns of how a wife should behave. As a result, she internalizes and intensifies her opposition toward her husband. The difference in their beliefs about how a man should behave toward his wife and what he should do in the world is one of the most important causes of the conflict, yet they never fully discuss this source of conflict.

Another important cause of their conflict is the difference in their outlook on marital relations. Kenzō's outlook on marital relations is as follows:

Kenzō, for all his superior education, tended to be more old-fashioned in this respect. He believed sincerely in personal independence and strove hard to realize his ideal; yet shamelessly he assumed that wives existed only to please their husband: "In all matters, the wife is subordinate to the husband." (ch. 71)

We can trace this view of marriage back to Onna Daigaku (Women's Great Learning) written by Kaibara Ekiken, a Confucian scholar active about the year 1700.³ In the book he states that a woman should be subordinate to her parents as a child, to her husband when she is married, and to her son when she becomes old.⁴ The idea that the wife is subordinate to

the husband was a common view among people in the Meiji period even among the intelligentsia of the period.⁵ Since the setting of Michikusa is about 1903-6, Kenzō cannot be blamed as being old-fashioned. He simply shares the common outlook on marital relations of the people of his time.

Whenever O-sumi asserts her existence as an independent individual, he is quick to "take offense" (Mk-214). When Kenzō says to O-sumi that he prefers a subordinate and devoted wife such as his sister, O-natsu, O-sumi answers with "antipathy" (Mk-212): "Anachronisms like that don't grow on every tree these days," and thinks "what incredibly egocentric creatures men are"! (ch. 70) She also 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. He being my husband says nothing about him as a man. (ch. 71)

For an uneducated woman of the time in Japan, O-sumi is surprisingly progressive, because a woman was then taught to be subordinate to her husband, no matter how unreasonable and irrational he might be. O-sumi, however, is not totally against the convention of the husband and wife relationship, and she follows the traditional Japanese pattern of wifely behavior, at least superficially. Unlike a modern feminist who asserts equal rights for both sexes, she does not rebel against her husband in her heart because she believes in the progressive philosophy. Rather, her internalized opposition

toward her husband makes her doubt the convention. She feels it is not fair that a man is allowed to be egocentric. Her feeling can be justified in view of the social convention of the time which freely allowed men to be egocentric. Although it is conceivable that male readers at that time who believed in the Confucian view of women were critical of O-sumi,⁶ most modern readers, especially Western readers, feel sympathetic toward her. As both Komiya and Ara have noted, this is made possible by Sōseki's neutral attitude toward Kenzō and O-sumi throughout the novel.⁷

O-sumi is not a sensitive woman who can always tell how her husband is feeling or what he is thinking nor can she discern his reactions to certain things in advance. She does not possess these skills which are very important in Japan where people often do not express their thoughts and emotions overtly. These skills which O-sumi lacks and which Kenzō feels desirable in a wife are what most Japanese mothers possess when they handle their children. The above-mentioned inability of Kenzō to express his feeling of gratitude toward O-sumi on his sickbed partly derives from the fact that Kenzō was behaving more like a child toward O-sumi; a child does not often say "thank you" to his mother in Japan. He expects her to assume a maternal role in life, not be critical of his personality, give him warm, motherly love, and understand him as any mother understands her child. In Japan, where the

mother-child relationship is looked on as the ideal, men tend to expect their wives to assume a maternal role.

If there is something peculiar about Kenzō it is a result of his unfortunate experience in childhood. Kenzō's foster parents, Shimada and O-tsune, treated him like a treasure, but they did so not because they loved him but because he was a kind of investment who might prove profitable at a later date. To his father, who had many children to take care of, Kenzō was no more than an unwanted piece of furniture. Doi makes a following comment on Kenzō's attitude toward O-sumi:⁸

Kenzō's attitude toward his wife clearly reflects the pattern of his childhood experiences. He expects the unconditional love that parents give their offspring, and if she fails to provide it, he revolts much as he had done with the Shimadas.

Kenzō blames O-sumi for her lack of womanly sensitivity and maternal love. O-sumi, however, is unaware of what she lacks, and blames her husband for his aloofness, reserved manner, and lack of consideration and kindness as she tells him outright:

"I don't care what kind of 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." (ch. 77)

Thus Kenzō and O-sumi blame each other without ever asking themselves if there is something wrong with themselves. The

deep source of the conflict between Kenzō and O-sumi is their egocentricity.

When Sōseki treats serious conflicts such as those arising from the difference in philosophy of life and outlook on marital relations, he uses stronger terms of emotional states in category A such as nikumu (hate), imaimashii (resentful) and hankan (antipathy). He also uses terms in category B, such as shikaru (scold), hinan-suru (criticize), baka ni suru (make a fool of) and hankō-suru (resist), which express more direct reactions toward conflict. His use of these terms is natural and effective, for a person's degree of reaction toward a conflict usually corresponds to the seriousness of the conflict. By using the stronger and more direct terms describing the occasion when Kenzō and O-sumi have serious conflicts, and also by using terms related to displeasure throughout the novel, Sōseki creates the overall tone of an unpleasant and unhappy relationship between Kenzō and O-sumi.

Since Kenzō is in conflict with his wife constantly, as an escape he turns to his work and spends even more time with his books. O-sumi, for her part, turns to her children for her emotional and spiritual satisfaction. Kenzō blames O-sumi for keeping their children all to herself, and says, "Isn't that how a dissatisfied wife often strikes back (katakiuchi o suru,⁹ Mk-236) at her husband?" O-sumi claims that such an attitude derives from Kenzō's perverseness (higami, Mk-237,

238), and cries. Kenzō's accusation of O-sumi's vindictiveness, however, has some truth in it, even though she seems to be unconscious of it. Sharing love toward their children unfortunately does not make their relationship any better. Rather, it creates another conflict between them.

Occasionally the accumulation of these unresolved conflicts makes the relationship between Kenzō and O-sumi unbearably tense. It is only O-sumi's hysteria which now and then provides an occasion for their emotional expression and therefore a relaxation of tension. Almost all the terms in category C relating to Kenzō and O-sumi (12 out of 16) are used in connection with her hysteria. Kenzō has always felt irritated by O-sumi's habit of getting up late. Although he "scolds" her many times (Mk-77, 78), she does not try to change this habit, saying that unless she has had plenty of sleep she feels so dull that she hardly knows what she is doing. Now that she is pregnant she rests "her bulging belly ponderously on the floor" (ch. 54). To Kenzō, it looks as if she is saying, "Beat (utsu, Mk-146) me or kick (keru, Mk-147) me if you like, see if I care." He knows that "in view of her tendency to hysteria he should not be too critical" (Mk-78), but he often thinks that her uncouth habit might spring from mere "perverseness" (tsuraate, Mk-79), and he "murmurs bitter complaints" (niganigashii tsubuyaki o kuchi no uchi de morasu, Mk-80) against her.

One evening Kenzō wakes up to find his wife staring fixedly at the ceiling with "a razor" (Mk-154) in her hand. He wonders whether she is seriously thinking of "killing herself" (hamono zanmai, Mk-159), or is "resorting to underhanded womanly tricks in order to vanquish him" (uchikatō to suru onna no sakuryaku, Mk-161). He can never answer this question, and every time O-sumi becomes hysterical, he feels helpless. Her hysteria, however, gives him an occasion to feel compassion and affection toward her. He takes loving care of her, and she is appreciative of it. By using terms in category C such as kamisori (razor), utsu (beat), keru (kick), hamono zanmai (kill herself), uchikatō to suru onna no sakuryaku (womanly tricks to vanquish), which suggest severe conflict, Sōseki treats this climax of tension most effectively.

Out of 91 terms of conflict and negativity which concern the relationship between Kenzō and O-sumi, only 10 terms are used in conversation whereas the rest of them appear in the narrative portion. Two of these 10 terms, those in category A, higami (being warped, Mk-257) and higanda me de hito to mite (look at me with a warped viewpoint, Mk-271) are relatively milder than other terms in category A such as those of hatred and anger. Similarly, 6 of the 10 of those terms in category B, gatabishi-suru (be not harmonious, Mk-82), kataki dōshi (enemies, Mk-194), katakiuchi o suru (strike back, Mk-236), kenka (quarrel, Mk-193), ijimeru (be cruel, Mk-239), and

baka ni bakari suru (insult, Mk-244), are milder than other terms in category B such as those of attack and rebellion. The remaining two of the 10 terms, those in category C, nejifuseru (beat me down, Mk-265) and nejifuserareru (crawl away, Mk-266), are rather strong terms which are used figuratively, but what O-sumi tries to express by them do not refer to a strong conflict. They are used to express one of the many criticisms that O-sumi has of Kenzō, namely that when he argues, he does so in order to beat her down rather than explain things. In general therefore we see that these ten terms are much milder than the terms describing the serious covert conflicts between Kenzō and O-sumi. Since the conflicts between Kenzō and O-sumi are mostly covert, they are narrated rather than expressed in conversation.

Whether the cause of their conflict is trivial or serious, the major source of such conflict between Kenzō and O-sumi is egocentricity. Because every human being is egocentric to a degree, the problems of the conflict between Kenzō and O-sumi are problems which every human being faces to a certain extent. Their case presents an example of an unsuccessful and unhappy way of dealing with the conflict: they internalize and intensify their conflict by avoiding confrontation.

Tsuda and O-nobu

The interaction between Tsuda and O-nobu is described using 84 terms of conflict and negativity: 33 in category A,

15 in category B, 36 in category C. When we consider the fact that Meian is more than twice as long as Michikusa, this frequency might seem to be much less significant. But this does not necessarily mean that the conflict between Tsuda and O-nobu is insignificant. It indicates rather that Meian treats the conflicts between more varieties of relationships, such as that of brother and sister (e.g., Tsuda and O-hide [45]), that of sisters-in-law (e.g., O-nobu-O-hide [27]), that of friends (e.g., Tsuda and Kobayashi [72]), that of acquaintances (e.g., O-nobu and Kobayashi [25], O-nobu and Mrs. Yoshikawa [20]), whereas Michikusa treats almost exclusively the conflict among family members and relatives, especially the conflict between husband and wife.

Another contrast between Michikusa and Meian is that whereas in Michikusa the causes, the development, and the consequences of most of the conflict between Kenzō and O-sumi concern only themselves, in Meian those of the conflict between Tsuda and O-nobu largely concern other characters, such as Tsuda's former fiancée, Kiyoko, Tsuda's sister, O-hide, the wife of Tsuda's superior, Mrs. Yoshikawa, Tsuda's friend, Kobayashi, O-nobu's relatives, the Okamotos, and Tsuda's relatives, the Fujiis. The conflict between Tsuda and O-nobu is often aggravated by the interference of these interested observers. Three of the most important characters, Mrs. Yoshikawa, O-hide, and Kobayashi, often meddle in the relationship between Tsuda and O-nobu and make O-nobu suspicious

of Tsuda and occasionally Tsuda suspicious of O-nobu. Hence terms relating to suspicion are the ones used most frequently among the terms relating to the interaction between Tsuda and O-nobu. (Out of 33 terms in category A, 23 are related to suspicion. It is also worth mentioning that out of 31 terms of suspicion involving the husband and wife interaction in the last five novels, 23 are applied to this couple.)

Tsuda had been in love with a woman named Kiyoko before he married O-nobu, but when they were about to marry, Kiyoko suddenly left him for another man. Tsuda could not understand why she jilted him for another man. The question remains in his mind, along with a lingering affection for her. This is one of the reasons why he and O-nobu cannot get along well. Tsuda's friend, Kobayashi, suggests the existence of this woman (Kiyoko) to O-nobu and fills O-nobu's mind with "doubt" (Mn-218). O-nobu also overhears O-hide say to Tsuda: "While you're caring so much for O-nobu there's still someone else you're concerned about" (ch. 102). These words sound like "a final barrage of gunfire (hōgeki, Mn-222)" to O-nobu. She makes every effort to find out about the woman, but Tsuda is neither frank nor outspoken.

Since Sōseki does not tell much about the relationship between Tsuda and O-nobu before their marriage, we do not know exactly why Tsuda married O-nobu. One of the reasons seems to be, however, that he felt his wounded pride was somehow healed by O-nobu's love for him. Yet Kiyoko's rejection of him still

hurts him, and he does not want O-nobu to learn about it. He tries to hide or cover things up, which only deepens O-nobu's suspicion. Tsuda's lingering affection for Kiyoko and his attitude toward this affection--he does not admit to it and tries to conceal the fact from everybody around him, especially O-nobu--is one of the most important causes of the conflict between O-nobu and him.

As O-nobu becomes suspicious of Tsuda by the interference of Mrs. Yoshikawa, O-hide, and Kobayashi, Tsuda and O-nobu often experience displeasure from such interference. When Okamoto, O-nobu's uncle, invites O-nobu to the theater for the occasion of her cousin's miai she meets Mrs. Yoshikawa. Even though she cannot understand the precise nature of the relationship between Mrs. Yoshikawa and Tsuda, she has "unpleasant thoughts (Mn-78) about her beloved husband" while she is with Mrs. Yoshikawa.

O-nobu does not forgo going to the theater on the very day when Tsuda has his operation. When O-nobu tells him that the operation took twenty-eight minutes, Tsuda suspects her motive in measuring the time precisely (Mn-49). O-nobu is actually worried about being late for her appointment with the Okamotos, but she does not say so partly because of her guilt feeling and partly because of her tactics. Tsuda says that Okamoto is obstinate in insisting that O-nobu should go on such a day, but cannot say that he "suspects" (Mn-51, 52, 53, 54) her, for he feels it somehow affects his standing as a

husband. As a result, he compromises and allows her to go, but in his heart he feels displeased with his wife, who chooses to go to the theater rather than sit at his bedside.

What makes him even more "unpleasant" (Mn-194) is that O-nobu does not visit him at the hospital for the following two days, and only calls him. O-nobu is only partly responsible for not visiting her husband, however. On the day after the operation, she is influenced by the unpleasant feeling toward Tsuda aroused in her by Mrs. Yoshikawa, and decides to go to visit the Okamotos instead. On the following day when O-nobu is about to leave for the hospital, Kobayashi, Tsuda's friend, visits her home to get Tsuda's overcoat, which Tsuda said he would give to him. All the terms relating to displeasure (9) concerning the relationship between Tsuda and O-nobu themselves are of relatively minor importance.

While displeasure is the key term characterizing the mood of the relationship between Kenzō and O-sumi in Michikusa, in Meian "suspicion" is the key term, and a mood of mystery is thereby created. The reader is kept in the dark about the identity of Kiyoko until chapter 134. (The total number of chapters in Meian is 188; unfortunately, the novel is incomplete because of the author's death.) By using the term utagai (suspicion) often, Sōseki makes the reader share O-nobu's eagerness to know what has happened between Tsuda and Kiyoko, and also makes him eager to know what will happen to Tsuda, Kiyoko, and O-nobu.

Another important cause of the conflict between Tsuda and O-nobu is the difference in outlook on marital relations, which Kenzō and O-sumi also have. Although Tsuda's belief is not as strong as Kenzō's, Tsuda, as a young man of the Taishō period (1912-1926), has the conventional view of the husband and wife relationship and looks down upon women in general (Mn-4). O-nobu, on the other hand, is quite modern in considering that the ideal marital relationship is one in which an intelligent wife manipulates her husband as she wishes. O-nobu also wants her husband to think that she is the only woman in the entire world; she wants to be loved absolutely. Her concept of love is exclusive and selfish. She fights Tsuda in order to gain his love. Tsuda, however, does not love her as she wishes.

"[O-nobu] normally harbored the suspicion (Mn-56) that although she earnestly and with the best intentions showed him every kindness there seemed to be no limit to the sacrifices he demanded of her." She wants to ask her aunt about her relationship with her husband, but she cannot bring herself to because of her pride. She conceals the fact that she is in conflict with Tsuda, and, as a result, she must pretend to be a happy wife in front of her aunt and other relatives. As in the case of Tsuda, O-nobu also cannot expose her real self to the people close to her because of her vanity and false pride.

Both Tsuda and O-nobu regard the husband and wife relationship as one between unequals, and each of them wants to

become the one who controls or manipulates the other. Sōseki's use of simile, "sumō wrestlers facing each other in the ring every day" (Mn-58), in describing their relationship is superb. For in sumō wrestling the wrestlers either win or lose. O-nobu is always Tsuda's opponent and occasionally even his "enemy" (Mn-59) in the matches. As sumō wrestlers use various techniques such as oshi-dashi (pushing the opponent out of the ring) and uwate-nage (throwing the opponent over oneself), so do Tsuda and O-nobu use various artifices in their conflict.

Sōseki describes the sharp conflict between Tsuda and O-nobu by using many of the terms in category C (out of the total 76 terms in category C involving the husband-wife interaction, 36 are about this couple). Especially frequent are the terms relating to victory and defeat and those relating to war (out of the total 20 terms of victory and defeat relating to the husband-wife interaction, 18 are about this couple, and out of the total 15 terms of war involving the husband-wife relationship, 12 are about this couple). In chapter 150 Sōseki creates a perfect image of "a battle over love" (ai no sensō, Mn-379) by using six terms of victory and defeat and five terms of war:

Even though [Tsuda] viewed his married life with O-nobu as a battle over love (Mn-379) and even though he had always been the loser (Mn-380), he also had considerable pride. And since he had been subjugated by O-nobu against his will (Mn-381, 382), he had obviously not given himself up to her (Mn-383) from the heart. It was not that he splendidly

became a prisoner of love but rather that he was always being duped (Mn-384) by her. Just as O-nobu, without realizing that she was undermining his pride, felt the satisfaction of love only in vanquishing him (Mn-385), so too did Tsuda, who disliked losing (Mn-386), surrender (Mn-388) each time that his strength was not equal to hers and he was pinned down (Mn-387), although he still regretted so doing.

Their relationship enters a new phase when O-nobu learns about the existence of another woman to whom Tsuda is attached. Since the "battle over love" comes to a climax in chapter 147, this chapter contains the greatest number of terms of conflict and negativity concerning Tsuda and O-nobu among all the chapters in Meian (19 out of 84; it is also worth mentioning that 14 out of 19 are the terms in category C). Sōseki describes this climax by using nine terms of victory and defeat, five terms of war, one term of specific weapons, and one term of rivalry:

This extremely peaceful secret battle (Mn-355) had to be enacted as a test of nerve and artifice. It was only natural, however, that since Tsuda had the vulnerable point which he was defending (Mn-356), O-nobu, who was attacking (Mn-357), should, to that extent, have had the advantage. Therefore, setting aside the natural endowments of the two, and looking only at their relative positions, one would have had to say that O-nobu was already the superior (Mn-359) before the fighting (Mn-358) began. Even if one made the clear merits of the case the standard, she was already in a winning position (Mn-361) before the contest (Mn-360) started. . . . It was natural that their war (362) had to attain a certain phase on the basis of whether these internalized facts could be brought to the surface precisely as they were. If only Tsuda were honest, there could hardly be an easier contest (Mn-363) than this one for O-nobu. But if he retained a particular area of dishonesty, he could also become a fortress which

would be extremely difficult for her to breach (Mn-364). Unfortunately for O-nobu she had not yet prepared the weapons (Mn-365) with which to expel him from his strong position. . . .

Why could she not conclude everything beautifully, having won the contest (Mn-366) in her heart? Why could she not be satisfied unless she had the form of victory (Mn-367) as well as the substance? The reason was that she did not then have the kind of emotional margin to allow her to be content solely with the latter. She had far more important problems to consider than this contest (Mn-369). .

. . . And it was not only this, for actually, as far as O-nobu was concerned, this contest (Mn-370) did not have primary significance. What she really was aiming at was rather the true facts of the case. Her principal objective was to dispel her own suspicions (Mn-371) rather than to vanquish (Mn-372) her husband.

However, each time O-nobu attempts to get at the true facts the distance between her and Tsuda only increases. As she becomes frantic, her conduct results only in destroying her objectives. She loses her usual determination to maintain her own self-respect to the end and exposes her weakness. But happily the outcome is not as cruel as she thinks it will be. Tsuda "beats" (Mn-389) her for the first time, and now he can finally "despise" (Mn-390) her. But at the same time he can show her much more sympathy than he has ever shown before. Tsuda uses the word dakyō (compromise) to mean an indirect confession of the secret's existence and promises O-nobu that she will never be humiliated. He also pacifies her with gentle words, which remind her of their engagement. She gives up pressing him any further because she also feels sorry for him. This is how they temporarily resolve their conflict.

Out of 36 terms in category C relating to Tsuda and O-nobu, more than 70 percent of the terms (26) are used in chapters 147 and 150. This contrasts sharply with the few terms in category A used in these chapters (only four terms of suspicion out of the total 34). Among the terms in category B, out of the total 15, three strong terms of attack are used in these chapters with two milder terms of contempt. The ratio of metaphor to simile among the terms in category C is also interesting. While half of the terms in category C which are used in the chapters other than chapters 147 and 150 (5) are similes, all the terms in category C used in chapters 147 and 150 are metaphors. Sōseki's use of metaphors is effective in creating a clear and strong image of "battle over love" between Tsuda and O-nobu. By almost exclusively using strong metaphors of conflict such as those of war, victory and defeat, and attack, Sōseki vividly delineates the climax of the conflict between Tsuda and O-nobu.

In Meian as well as Michikusa conflicts are mainly narrated rather than expressed in conversation. When the characters express their conflicts in conversation, the terms are relatively mild. The terms used in conversation relating to Tsuda and O-nobu are those of anger (1), suspicion (6), discord (1), misunderstanding (1), deceit (1), and victory and defeat (2). Among these twelve terms, the rather strong terms such as those of anger and victory and defeat are not used in the conversation between Tsuda and O-nobu. The term okotte

kita (angry, Mn-253) is used by Kobayashi in his conversation with Tsuda referring to O-nobu's anger at Tsuda, and kōsan-shikitte iru (capitulate, Mn-262, 263) is used both by Kobayashi and Tsuda in their conversation referring to Tsuda's attitude toward O-nobu. The term fuwa (discord, Mn-110) is also used by Okamoto in his conversation with O-nobu referring to her relationship with Tsuda. Therefore, the ratio of the terms of conflict and negativity used in conversation between Tsuda and O-nobu to all the terms involving them is 8 to 84. If Sōseki had described the actual conversations between Tsuda and O-nobu rather than delineating or analyzing their internal worlds, he certainly would have used more terms of conflict and negativity in conversation between them. If he had done so, however, it is certain that he would not have been able to create a clear image of the severe conflict between Tsuda and O-nobu. For when the Japanese communicate a conflict in conversation, they do not talk right to the point. They prefer "beating around the bush" or suggesting things rather than asking direct questions or expressing their negative emotions in words. Although Tsuda and O-nobu are more outspoken than Kenzō and O-sumi, they still are far less outspoken than most Western couples.

The reason Sōseki narrates the conflict rather than having his characters express their conflict in conversation also seems to be related to the tactics employed by O-nobu. O-nobu is an artful woman. Her smiling face is compared to a

powerful weapon: "By the force of this powerful weapon (Mn-195), which gleamed for but a moment, she always vanquished him (Mn-196) instantly." She also creates a startlingly sharp and interesting impression on Tsuda:

He was about to put his hand on the lattice door of the entrance, but before he could open it, the interior sliding-door opened swiftly, and the figure of O-nobu appeared in front of him before he was aware of it. (ch. 14)

This is compared to the sharp gleam of a knife (naifu no hikari, Mn-11) in which he senses something menacing. One can see that O-nobu charms and manipulates Tsuda by her smile and artifice, which is probably the only way to vanquish her husband without violating her belief in the traditional pattern of womanly behavior. For despite her progressive ideas about the marital relationship, O-nobu is very careful to retain a sense of traditional femininity. These stratagems that O-nobu uses and Tsuda's reactions toward them can be described only in narration. Therefore, Sōseki's infrequent use of the terms of conflict and negativity in conversation is well justified. The frequent use of metaphors is probably the only possible and effective way of delineating the sharp conflict between Tsuda and O-nobu which is not communicated in an overt manner, either verbally or nonverbally.

The conflict between Tsuda and O-nobu stems from specific causes and differences in points of view, but again the main source of their conflict is their egocentricity. Their case,

however, is not as desperate as that between Kenzō and O-sumi. First, they do not avoid confrontation as much as Kenzō and O-sumi. Second, they tend to become somewhat more frank and less egocentric because of their losing battles. Their actions support the psychological tendency that when one always wins one does not reflect at all upon oneself; when one loses, however, one begins to see clearly the reality of one's inner world and problems. Kiyoko's rejection of him makes Tsuda experience the loser's state of mind for the first time in his life although for much of the novel he avoids confronting the problem. When Tsuda decides to go to see Kiyoko at the hot spring, he seriously begins to ask himself why Kiyoko jilted him, which gives him the first chance to look deep within himself. Similarly, the reader comes to think that O-nobu will become aware of her problems in the near future because she is defeated by Tsuda--the first time in her life that she has ever lost a battle. Since the novel is incomplete, of course we do not know what ultimately happens to Tsuda and O-nobu. There is, however, a chance that the conflict between them will be resolved somehow, for their losing battles will probably make them more open to each other, and ready to confront each other sincerely.

Ichirō and Nao

The number of terms of conflict and negativity involving the interaction between Ichirō and Nao (41, 14 in category A, 14 in category B, and 13 in category C) is far smaller than

that of those relating to the interaction between Kenzō and O-sumi (91) and between Tsuda and O-nobu (84). One third of the novel does not treat the relationship between Ichirō and Nao, which seems to show the relative unimportance of the conflict between Ichirō and Nao in the novel. Neither Ichirō nor Nao appears in section one, which constitutes one fifth of the novel. In the latter half of section four, Nao does not appear except when Ichirō describes how she has reacted toward his hitting her.

Sōseki's use of the first-person point of view in Kōjin (Ichirō's brother, Jirō, narrates what he has seen, heard, read, thought, or felt) makes the treatment of the conflict between Ichirō and Nao relatively fragmentary. This contrasts with the detailed treatment of the husband and wife relationship in both Michikusa and Meian where Sōseki succeeds in delineating and analyzing the conflict between Kenzō and O-sumi and that between Tsuda and O-nobu by his use of the third-person point of view. While we can clearly see the internal worlds of both parties involved in the conflict in these novels, in Kōjin we can only guess what is going on in Nao's mind through Jirō's observations and feelings about her. Ichirō's state of mind is delineated in detail through the eyes of H, Ichirō's friend and colleague, toward the end of the novel. The conflict between Ichirō and Nao described by H in his letter to Jirō, however, never reveals Nao's state of mind.

While O-sumi and O-nobu are of almost equal importance with Kenzō and Tsuda, Nao is clearly a less important character than Ichirō. Ichirō's conflict with Nao is undoubtedly one of the most important conflicts that he experiences. His conflict with Jirō, however, sometimes seems to be more important than his conflict with her. The frequency of the terms of conflict and negativity involving Ichirō and Jirō (57) is higher than that involving Ichirō and Nao (42). When we consider the influence of the point of view--the conflict between Ichirō and Jirō can be well described through Jirō's eyes--the frequency of the terms may not necessarily correspond to the importance of the conflict. The rather large difference in number, however, seems to indicate that Ichirō's conflict with Jirō, which will be discussed later, is almost as significant as his conflict with Nao.

Kōjin treats the problem of how Ichirō becomes alienated from his parents, wife, brother, and others, and, as a result, alienates himself from the human race as a whole. Toward the end of the novel the focus of the novel completely shifts to the description of his spiritual anguish because of this alienation. Naturally the conflict between Ichirō and Nao is treated much less thoroughly than that between Kenzō and O-sumi and that between Tsuda and O-nobu.

The relationship between Ichirō and Nao and that between Kenzō and O-sumi are parallel in many significant ways. Like Kenzō, Ichirō devotes so much time to his scholarly work that

he feels he has no time to spend with his family. Nao's reaction toward Ichirō's neglect of his family is the same as O-sumi's: because it is Ichirō's fault that he does not make any effort to have a warm relationship with his family, she cannot do anything about it. Being dissatisfied with her husband, Nao turns to their only child, Yoshie, for her emotional satisfaction and keeps her daughter all to herself. Even as Kenzō in Michikusa sees vindictiveness in O-sumi's monopolizing her children's affection, so too does Jirō in Kōjin see vindictiveness in Nao's attitude toward Yoshie. Sōseki even uses exactly the same expression, katakiuchi o suru (to take revenge, Mk-236, Kj-126; in Kōjin the adjective zankoku na [cruel] is used before the noun "revenge"), to describe O-sumi's and Nao's actions toward their husbands, which seems to reflect Sōseki's criticism of his wife, Kyōko, for her keeping their children to herself.¹⁰

Nao is described as taciturn, aloof, and reserved. The absence of an amiable disposition expected of a good wife dissatisfies her husband and in-laws. Partly because of the problem with point of view in Kōjin Nao's personality is sometimes difficult to understand, and her behavior and remarks seem mysterious at times. But this is in a way effective, for what is described about Nao through Jirō's eyes is largely what other characters including Ichirō see about her, and therefore the reader shares the mystery about her with the other characters.

Jirō is the only one in the Nagano family who sympathizes with Nao for her unhappy marriage and does not hold her totally responsible for her husband's unhappiness. Jirō thinks that Nao is by no means a warm-hearted woman, but she is the kind who, once she has received affection, can project warmth. He also thinks that, though she does not possess any innate charm, she is the kind of woman from whom one can, with tact, elicit much charm. Jirō concludes that one of the causes of the conflict between Ichirō and Nao is the fact that both of them have the same kind of unsociable and reserved temperament (II-14). This is exactly the same problem that Kenzō and O-sumi have and also seems to have been based on Sōseki's own marital problem.

Unlike Michikusa and Meian, the terms of conflict and negativity used in delineating the conflict between Ichirō and Nao in Kōjin do not usually help us analyze the causes and development of their conflict. The causes, discussed above, are not explained in the places where the terms of conflict and negativity are used, but they are what I have been able to deduce from the observations made by Jirō and other characters about their relationship. For instance, kimazusa (unpleasantness, Kj-240) is the atmosphere of the relationship between Ichirō and Nao that Jirō senses when Nao talks about her marriage, but "as to the immediate cause of that unpleasantness (Kj-241) she never spoke a word." We also learn that "there is the strange tension (wadakamatte iru myō na kankei,

Kj-170) that had for some time been brewing between them," and that their relationship keeps worsening (Kj-239, 243), but we never learn what exactly are the causes of their conflict and how Ichirō and Nao are dealing with them. Almost all the terms of conflict and negativity which concern their relationship merely describe the superficial situation, whereas in Michikusa and Meian detailed explanations or analyses concerning the causes or development of the conflict between Kenzō and O-sumi and that between Tsuda and O-nobu are given.

Another and perhaps the most important cause of the conflict between Ichirō and Nao is the fact that Ichirō suspects that Nao is in love with Jirō (Kj-79, 80). This is the only case in Kōjin in which the cause of the conflict between husband and wife is described by one of the pair involved in the conflict, namely Ichirō. For Nao never says anything about the causes of their conflict, perhaps because she herself does not know exactly what is wrong with them. Ichirō says to Jirō, "I am married to a woman whose soul, heart, and whatever it is we call spirit I haven't grasped" (II-20). Indeed, his suspicion of Nao's love for Jirō seems to derive from his despair about his inability to understand Nao or communicate with her, rather than from any concrete proof. For the possible reasons for his suspicion are that Jirō and Nao were somehow acquainted with each other before her marriage to Ichirō and that Nao seems to be friendlier toward Jirō than toward Ichirō. This attitude of hers is

understandable because even Ichirō's mother finds it hard to deal with Ichirō's temperament, whereas she can act with natural affection toward Jirō.

Ichirō's spiritual anguish becomes so intolerable that he asks Jirō to test Nao's faithfulness by contriving to be alone with her. Jirō refuses but happens to do so by coincidence. The description of the night that Nao and Jirō are stranded by a storm and forced to spend together in one room does not seem to suggest that Nao is in love with Jirō. Although Jirō's somewhat confused and bewildered reaction toward what Nao says and does on that night is somewhat problematic, it mainly seems to stem from his guilt feelings about testing Nao and his uneasiness over spending a night with a young woman whom he likes. The fact that Jirō tries to avoid reporting what has happened on that day to his brother also poses a question, but it seems to be largely because he feels uneasy and guilty about telling of his exciting experience to his suspicious brother and partly because he is influenced by Nao's aloof and cynical attitude toward Ichirō.

Ichirō and Nao are similar to Kenzō and O-sumi in that they, too, allow the conflict to become sharper by avoiding confrontation. The only genuine confrontation between Ichirō and Nao occurs when Ichirō resorts to violence, but this is reported only after the event and is not described directly. Moreover, since Ichirō mentions only the fact that he has beaten Nao without giving any detailed explanation of the

incident, we do not know why he has been forced to do so. We can only guess that he has taken to beating his wife as a release for his accumulated anger at her coldness. Nao does not put up any resistance to Ichirō. He explains his feelings at that time to H as follows:

"At a first blow (Kj-298) she is calm. At a second (Kj-299) she is still calm. And at a third although I expect resistance (Kj-300), there is none. The more blows (Kj-301) the more lady-like she becomes. This helps all the more to make a ruffian out of me. It is just like venting my wrath (Kj-302) on a lamb, only to prove the degradation of my character. Isn't she cruel (Kj-304) to use her husband's wrath (Kj-303) in this way to display her superiority? Now look. Women are far more cruel (Kj-306) than men who resort to force (Kj-305). I wonder why the devil she didn't stand up to me (Kj-308) when I hit her (Kj-307). No, she didn't need to resist (Kj-309), but why didn't she say so much as a single word back to me (Kj-310)?"

This passage is extraordinary in that this short paragraph of less than a half page contains almost one third (13) of the whole terms of conflict and negativity concerning Ichirō and Nao (41). Also the majority of the terms used here are strong terms of conflict such as utsu (beat), teikō-suru (resist), zankoku (cruel), and ikari (anger).

When a person resorts to force as a release for his anger or hatred, he usually expects the other party to resist him, either physically or verbally, so that their interaction provides them a chance for their emotional outlet. By venting their emotions they can communicate their dissatisfactions or displeasure, which is the first step toward resolving

conflict. Nao's total lack of resistance, therefore, deprives them of any chance to resolve their conflict. It only makes Ichirō feel guilty and hate himself. When we consider the fact that it is somehow unusual for a man of Ichirō's class, education, and intelligence to beat his wife, we can understand how desperate he is. This is the only instance in the five novels that a major male character beats his wife. (Naturally the terms of violence concerning the husband-wife relationship in Kōjin are literal whereas those concerning the major characters' husband-wife relationship in Michikusa, Meien, and Kokoro are all used figuratively except when Sōseki narrates that O-sumi's attitude toward Kenzō seems to be saying "Beat me or kick me if you like" [Mk-146, 147]). But even here Kenzō of course does not actually beat or kick O-sumi.

Nao also desperately suffers because of her inability to do anything to resolve their conflict. She seems to be resigned to her fate and says to Jirō:

"Menfolk, if they aren't contented, can fly off anywhere--just like you--but we women cannot. I am no better than a potted plant; once planted by my parents' hands, I am never able to move an inch unless someone comes along and helps me to move. There can be no other way but to stand still--yes, no other way but to stand still until blighted."
(IV-4)

When Ichirō beats her, therefore, all she can do is sit still. In addition to her resignation, her taciturn and reserved temperament and the conventions of wifely behavior which

require her not to resist or talk back to her husband are responsible for her reaction. It is unfortunate that her reaction turns out to be the cruelest thing that she can do to Ichirō on that occasion, although we do not know whether she, consciously or unconsciously, satisfies her vindictiveness by making Ichirō feel guilty and hate himself. This incident not only fails to provide a chance to resolve their conflict, but it even intensifies and internalizes their conflict further.

As far as the husband-wife relationship is concerned, the effect on the reader of terms of conflict and negativity in Kōjin is quite different from that in Michikusa and Meian. While the terms of conflict and negativity in the latter two novels help the reader understand and analyze the conflict between husband and wife, these terms in Kōjin for the most part do not. It is almost as if Sōseki uses these terms to increase the mystery about the relationship between Ichirō and Nao. Except for the one instance of Ichirō's beating Nao, noted above, the terms are scattered here and there like parts of a puzzle which are extremely difficult to put together. If Sōseki intended to create a mystery about their relationship, he certainly succeeded in doing so. If he did not, his skill in using the terms of conflict and negativity perhaps was not developed sufficiently by the time he wrote Kōjin.

Another factor which makes the use of the terms of conflict and negativity concerning Ichirō and Nao ineffective

is related to the problem of the point of view discussed above. Since the conversations described in the novel are limited to what Jirō could have heard, the reader never learns about what verbal confrontations Ichirō and Nao have, nor does he come to know whether they have verbal confrontations at all. Since their social status and education prohibit them from having verbal confrontations while the third party is with them, Jirō never witnesses them having a verbal confrontation. As a result, none of the terms of conflict and negativity is used in the conversation between Ichirō and Nao. All the terms of conflict and negativity used in conversation (10) appear either in the conversation between Ichirō and Jirō (four terms relating to suspicion and one relating to attack) or the conversation between Nao and Jirō (five terms relating to hatred). Unlike the case of the husband-wife relationship in both Michikusa and Meian the conflicting relationship between Ichirō and Nao are neither shown by directly depicting the conversation between them nor by analyzing their relationship in the narrative portion. As a result, the delineation of the conflict between Ichirō and Nao is neither clear nor powerful. As far as the real causes of the conflict between Ichirō and Nao are concerned, we are forever kept in the dark. The terms of conflict and negativity concerning Ichirō and Nao are used in such a way that it is almost as if they were used to irritate us, for they arouse our curiosity only to dissatisfy it.

Sensei and Shizu

In Kokoro the husband and wife relationship plays an even less important role than it does in Kōjin. The terms of conflict and negativity concerning Sensei and Shizu are 38, 19 in category A, 16 in category B, and 3 in category C. Sensei and Shizu are a happily married couple. The cause of their conflict derives from Sensei's concealing the fact that he is somehow responsible for his best friend K's suicide about fifteen years earlier. K was a poor university student, and Sensei, K's best friend and a son of a wealthy landowner family, was helping him financially by allowing K to room with him and by paying for the rent and food. Sensei recounts how both he and K fall in love with the daughter of the landlady of the lodging house, Shizu (referred to, in McClellan's translation, as Ojosan, a Japanese common noun simply meaning the daughter of the house). Sensei wants to confess his love for her to K for some time, but before he finds a chance to do so, K suddenly confesses his love for the same woman to him. This greatly shocks Sensei because he never imagined K's feeling toward her and moreover feels that he is no match for him either in looks or in intelligence. Sensei is so full of anxiety that K will propose to her before he can that he asks Shizu's mother for Shizu's hand, and receives her permission, without saying a word about it to K. It is, of course, a devious action which completely betrays K's faith in him, and Sensei wants to apologize to

him. Before he has a chance to do so, however, K commits suicide.

Because the novel does not clearly describe why K commits suicide, we cannot say that Sensei is the only one responsible for K's death. Some other possible reasons are his conflict with his family and his internal conflict between his high ideals and miserable reality. Whatever the real causes of his suicide, Sensei begins to suffer from guilt feelings. He marries Shizu hoping that his marriage will help him put his past behind him and start a new life, but his wife turns out to be a constant reminder of this incident.

Shizu cannot understand why her husband suffers so much and why his attitude toward her seems somewhat distant. She finally begins to wonder if he dislikes her. Sōseki expresses this by his frequent use of the terms relating to hatred (the term kirai [dislike] is used twelve times) which constitutes more than one-third of the 33 terms of conflict and negativity concerning Sensei and Shizu as husband and wife (four more terms concern the relationship between Sensei and Shizu before their marriage). Shizu uses the term kirai five times (Kr-52, 55, 59, 60, 61) in her conversation with "I," the narrator to the first two sections of the novel and the admirer of Sensei, and tries to explain why she thinks Sensei dislikes her. She states that because Sensei for some reason comes to "dislike the world" (Kr-62) or "dislike people" (Kr-63) in general, he dislikes her (Kr-64) as a part of it. Her

observation is essentially correct, for Sensei says to "I" that he "distrusts the whole of humanity" (Kr-39). He also states that he even cannot trust himself (Kr-41, 42) and therefore he "cannot trust others" (Kr-43) including his wife.

Shizu tries to discover why Sensei has come to have a negative view of man and society, which often leads to minor confrontations of various kinds. When Sensei tries to forget everything by drowning his soul in sake, she "reproaches" (Kr-311, 312) him by saying "You have changed," or "You would not have changed so, had K-san been alive," which torments him greatly (III-53). All he can do is "apologize" (Kr-313, 315) to her. They sometimes "quarrel" (Kr-9, 10, 11, 12) because of her misunderstanding (Kr-13, 14, 16), and at one time this even makes him lose his temper (Kr-15, 17) although he is the one who is responsible.

Here the reader comes to wonder why Sensei does not tell the truth to Shizu. Sensei explains in his last letter to "I" before his suicide that "he simply did not wish to taint her whole life with the memory of something that was ugly," and that it is not due to selfish calculation on his part, for he knows that if he had spoken to her with a truly repentant heart, she would have forgiven him and cried from happiness (III-52). What he says here may have made sense to him in his own way, but when we look at what he says from Shizu's point of view, it does not make much sense. For she suffers a great deal because of the psychological distance between her and her

beloved husband, and she even blames herself for her husband's spiritual anguish. We have no reason to believe that his confession would increase her spiritual anguish. As Sensei himself says, it is more likely that his confession will enable her to understand him, to sympathize with him, and to forgive him, which is the only possible way to resolve the conflict between Sensei and Shizu. Therefore, it is rather difficult to take what Sensei says literally. Indeed, when we consider the circumstance in which Sensei expresses his feelings, we cannot doubt that he is deliberately lying.

By relating his treatment of Shizu to his view of women, we can perhaps see some reason for his statement. Like most Japanese men in the Meiji period, he had a bias against women: since women are weak and should be like beautiful dolls, they should be protected with great care. Sensei's protective attitude toward Shizu on the occasion of K's suicide seems to support this kind of view. He thinks if a beautiful person, such as she, looks at something ugly and frightful, "her beauty will be destroyed" (Kr-295). He also thinks that to help destroy such beauty will be no less "unpleasant" (Kr-297) than to "beat down (Kr-296) a pretty, innocent flower." By using the term of conflict muchiutsu (beat down), which is one of the three strong terms of conflict concerning their relationship, Sōseki effectively delineates Sensei's image of Shizu and his protective attitude toward her. Thus, he naturally presumes that Shizu suffers less by being kept in the

dark than by being informed of a tragic secret in which she is indirectly involved. Another possible interpretation presented by Valdo H. Viglielmo is that Sensei's pride does not allow him to destroy his image as a respectable man in Shizu's mind though he may be unconscious of his selfishness.¹¹ Whatever his motive may be, his avoidance of conflict by keeping his secret definitely has a destructive and tragic impact on both of them: Sensei finally decides to kill himself and Shizu will continue to suffer even after his death.

Despite the tragic impact of Sensei's keeping a secret about both himself and Shizu, Sensei and Shizu are nonetheless a happily married couple. Naturally all the terms of conflict and negativity concerning Sensei and Shizu are much milder than those used to describe the conflict between the major couples in Michikusa, Meian, and Kōjin. (In Kokoro only three strong terms of conflict in category C are used. Moreover they do not denote the actual conflict between Sensei and Shizu: Sensei is described by "I" as having destroyed himself before he could destroy [hakai-suru, Kr-25] his wife's happiness; Sensei wonders before his marriage with Shizu if she is a schemer [sakuryakuka, Kr-185] who is trying to marry him for his money; as discussed above, Sensei believes that if he had had Shizu witness the terrible scene immediately after K's suicide, it would have been as cruel as beating down [muchi-utsu, Kr-296] a pretty, innocent flower.)

None of the terms of conflict and negativity concerning Sensei and Shizu is used in the conversation between them. All the terms of conflict and negativity used in conversation (12) appear either in the conversation between Sensei and "I" (three terms relating to misunderstanding, two relating to suspicion, one relating to quarreling) or the conversation between Shizu and "I" (five terms relating to hatred). As none of the terms of conflict and negativity in Kojin appears in the conversation between Ichirō and Nao largely due to the problem of the point of view, so too do none of these terms in Kokoro appear in the conversation between Sensei and Shizu largely because of the same problem of the point of view. Because the delineation of the conflict between Sensei and Shizu is limited to what "I" has seen, heard, and read, the reader is never shown the actual conversation between Sensei and Shizu. However, though Ichirō never reveals his actual verbal confrontation with Nao to either Jirō or H, Sensei confesses to "I" what verbal confrontations he had with Shizu. Thus in Kokoro the conflict between husband and wife is much easier to understand than that in Kōjin though the easiness in understanding the conflict between Sensei and Shizu owes much to the simplicity of its cause.

When we compare the delineation of the conflict between husband and wife in Kokoro with that in Michikusa and Meian we see that the former is far less powerful than the latter two.

This is understandable because the husband-wife relationship plays a far less significant role in Kokoro than that in Michikusa and Meian. Indeed Sensei and Shizu are the couple who are the most compatible of all the four major couples. One unique feature of this couple is that they are happy because they care greatly about each other, but at the same time they are unhappy because Sensei's secret creates a distance between them.

Other Couples

The rest of the husband-wife relationships treated in the last five novels are much less significant than the four major couples discussed above.

The conflict between Shimada and O-tsune is delineated by using 17 terms of conflict and negativity: 5 in category A, 9 in category B, and 3 in category C. The major cause of their conflict is Shimada's extramarital affair. When O-tsune discovers it, she becomes furious and immediately confronts her husband. They fight by first "reviling" (Mk-96, 98) each other and then later by striking (Mk-99, 100) and "kicking" (Mk-101) each other. They hate each other as "sworn enemies" (kataki, Mk-184), as Kenzō states, and O-tsune's hatred, especially, is so strong that it makes her say, "I'm going to haunt that good-for-nothing when I'm dead" (shinde tattate yaru, Mk-119). Their conflict finally ends only with the end of their marriage by divorce. Significantly, this is the only instance of divorce in the last five novels of Sōseki.

It is no wonder that the terms of conflict and negativity concerning Shimada and O-tsune strike us as being strong. The powerful impression of the strong conflict between Shimada and O-tsune neither derives from the great frequency of the terms of conflict and negativity concerning them nor from the fact that they are used in the conversation between Shimada and O-tsune (none of the terms is used in the conversation between them and only two terms relating to quarreling are used in the conversation between Kenzō and O-sumi). Rather, it derives from the strength of the terms themselves. When we compare the terms belonging to the same categories such as hatred, anger, and reproach concerning Shimada and O-tsune with those concerning Sensei and Shizu, we find those concerning the former couple are strong whereas those concerning the latter couple are mild. In the category of hatred, ken'aku na me (eyes filled with hate, Mk-111) is much stronger than the term kirai (dislike), which is used twelve times in Kokoro. In the category of anger, ikari ni furueru kuchibiru (his lips shaking with anger, Mk 109) and ikidori (his pent-up venom, Mk-113) are stronger than such terms as hara o tateru (lose one's temper, Kr-15, be irritated, Kr-237). In the category of reproach, nonoshiru (revile, Mk-96, 98) is stronger than semeru (reproach, Kr-311, 312).

The conflict between O-natsu, Kenzō's sister, and her husband, Hida, is delineated by using 9 terms of conflict and negativity: 3 in category A, and 6 in category C. O-natsu

is a typical example of a subordinate and devoted wife. Hida, however, is totally unconcerned about his wife even when she is seriously ill. He has never said a kind word to her during the thirty years of their married life (ch. 25). There are even rumors that he keeps a mistress near his place of work. Despite all this O-natsu inexplicably trusts and loves her husband and largely resigns herself to her fate of being married to a selfish man. However, she is different from Nao in that she sometimes seems to resist her husband, for we know that O-natsu and Hida often had confrontations when they were young. Two-thirds of the terms of conflict and negativity concerning them belong to category C (five terms relating to violence and one relating to contest out of the total of nine). Their fight is described in the conversation between O-natsu and Kenzō as follows:

"You remember how violent he used to be--beating (Mk-18) and kicking (Mk-17) me, dragging me around the room by the hair (Mk-19)...."

"You weren't exactly passive yourself."

"What do you mean? I never laid a hand on him (Mk-21). Never."

Kenzō could not help smiling. The fights (Mk-22) these two used to have were by no means one-sided.

While the powerful image of conflict between Shimada and O-tsune is created by using strong terms in each category, A, B, and C, the strong image of conflict between Hida and O-natsu is created by the fact that the majority of the terms are the strong ones in category C.

The cause of the conflict between O-natsu and Hida is mainly Hida's egocentricity, which is unique among all the husband-wife relationships, for the conflicts in all the rest of the relationships, with the single exception of the relationship between Sensei and Shizu, derive from the egocentricity of both the husband and the wife.

In their ways of dealing with the conflict, the two couples of the lower middle class with little education-- Shimada and O-tsune, Hida and O-natsu--are far more open and direct than the four couples of the upper middle or lower upper class with good education.¹² Even Tsuda and O-nobu, who do not avoid face-to-face verbal confrontations as much as the other three couples, are no match for these four people of the lower middle class in their direct and frank attitude. The difference in their attitude toward conflict largely relate to the differences in the patterns of behavior of the different classes. In Japan it is a general tendency that the higher the class a person belongs to, the more strictly he follows the conventions of proper behavior: a respected and mature person must avoid confrontation, not to mention resorting to force. Because the delineation of the two couples of the lower middle class is far less detailed than that of the upper middle or lower upper class couples, we do not have enough materials to discuss these differences fully. However, as far as the couples that Sōseki delineates in the last five novels are concerned, and also as far as their attitude toward

conflict is concerned we can perhaps say that the couples of the upper middle or lower upper class reflect the Japanese pattern--avoidance of conflict--more than those of the lower middle class.

In our discussion of the conflict concerning the four major couples, we have concluded that one major problem in their dealing with their conflict is their avoidance of confrontation. However, the resolution of a conflict is not necessarily achieved simply by those who are involved in the conflict trying to confront each other. For the confrontation sometimes results in the breaking-up of the relationship as in the case of Shimada and O-tsune. The four major couples' conflict show that the avoidance of confrontation does not help resolve the conflict once and for all, but the case of Shimada and O-tsune indicates that confrontation does not necessarily lead to the resolution of conflict.

An Individual's Intrapersonal Conflict

The order of the frequency of terms of conflict and negativity concerning each character's intrapersonal conflict is as follows: 1) Sunaga (61); 2) Sensei (35); 3) Kenzō (25); 4) Ichiro (22); 5) Tsuda (18); 6) K (10); 7) Gedanke (6); 7) "I" (6); 9) O-nobu (5).¹³ However, among 25 terms of conflict and negativity relating to Kenzō 6 terms are about toy weapons such as sword, armor, and helmet which Kenzō played with as a result only 19 terms actually concern Kenzō's intrapersonal

conflict. Therefore here we shall treat the internal conflict of Ichirō before that of Kenzō according to the order of the frequency of terms of conflict and negativity actually indicating each intrapersonal conflict.

Sunaga

Sunaga's intrapersonal conflict is delineated using 44 terms in category A (which constitute three-fourths of the total number of terms concerning Sunaga), 14 terms in category B, and 3 terms in category C. This proportion of terms is appropriate in view of the essential cause of Sunaga's internal conflict: his reserved and overly prudent personality. For such a personality as Sunaga's (which will be discussed in detail later) is most naturally characterized by using terms in category A which describe characters' emotions and states of mind.

Sōseki's use of terms in category B nonetheless is also effective, as is shown in the following delineation of Sunaga's internal struggle by his clever usage of the image of conflict between head and heart:

Whenever the conflict between the two (H-171) occurred, I always submitted to (H-172) demands of my head. At times I thought I submitted myself to (H-173) them because my head was strong; at other times I thought it (H-174) was because my heart was weak. Although this conflict (H-175) was [an] indispensable [conflict] (H-176) in order to live, I could not escape from a sense of terror that made me feel as though it was a conflict that would shorten my life (H-177). (V-28)

Perhaps because of his tendency to think too much about everything, Sunaga, for an unmarried man of twenty-six or -seven, has an unusually unworldly view of women. He states that when he happens to look at a beautiful woman in a beautiful kimono, he feels happy and cheerful, and sometimes he even feels that he wants to possess her. But he also says that when he imagines how transient that beautiful face and kimono are, he feels miserable and lonely as if a drunken man suddenly became sober. He "becomes very depressed" (H-117) whenever this feeling overcomes him, and wonders if his youthful self had turned into an old man or a priest (V-17). Sunaga suffers from the internal conflict between his desire to be normally attracted to women and his inability to have a usual view of women.

Sunaga's attitude toward an occupation is also influenced by his personality. Because he had a good academic record at the university he could have easily acquired a good position. At one time a professor even calls him to ask if he is interested in a position. Having never seriously thought of becoming employed, however, he turns it down. He feels that it is not worthwhile for him to exert himself in order to be recognized. He also feels that he is not the type of man who is born to enjoy great prosperity (V-5). His attitude toward an occupation or society does not derive from the fact that he transcends all worldly success, however. For, as Sunaga

himself states, it is due to his excessive prudence stemming from his lack of confidence, and that "depresses" (H-85) him.

When he considers the fact that had he had no inheritance he would have had to take advantage of his Bachelor of Law degree and "struggle" (H-86) in society no matter how painful that might be, he feels a renewed sense of gratitude toward his dead father (V-5). At the same time he feels sorry for his mother, for he can never live up to her expectation of bringing honor to the family. Sunaga suffers another internal conflict between his desire to avoid the struggle in society and his hope to please his mother. Although the former is much stronger than the latter, he, nonetheless, feels guilty for disappointing his mother.

Another and far more important matter which makes his mother disappointed is the fact that Sunaga will not agree to marry his cousin Chiyoko. Sunaga and Chiyoko were childhood playmates and they have had a warm relationship. Because of the way they were brought up, however, they do not seem to view each other in the same way they view other members of the opposite sex. Moreover, no matter how much his mother desires their marriage, maintaining that Chiyoko has been promised to him since birth, Sunaga has some other reasons to believe that there is little likelihood of their getting married.

First, he has always felt unequal to the purity and earnestness of Chiyoko's emotions. She is one of the most fearless people Sunaga has ever known, and she "despises"

(H-102) a fearful man like him. Sunaga describes her in the following way:

If I could behave to others as fearlessly, frankly, and domineeringly (H-103) (although often well-intentioned) as Chiyoko did to me, I imagined how pleasantly even a man full of faults like myself could make his way in the world, and I envied this little tyrant very much. (V-15)

As much as he admires Chiyoko's personality, which is radically different from his own, he feels he can never satisfy her, for he knows he cannot give her as much passion and earnestness as she gives him. Second, he also knows that because Chiyoko, like his mother, expects a man to take an active part in society and gain either power or money, he will only disappoint her if they ever marry. Third, in addition to the prospect of their unhappy marriage, the Taguchis, Chiyoko's parents, do not consider their marriage as desirable as they used to about twenty years earlier when Sunaga's father was alive and his family was prosperous and when the Taguchis were not enjoying the prosperity that they do today. It is also understandable that no parents want their daughter to marry as unworldly a young man as Sunaga.

Sunaga believes that his affection for Chiyoko is no more than that he would have toward an old playmate or toward a favorite cousin whose personality he admires. During the summer of his junior year at the university, however, he is thrown into considerable emotional turmoil when he visits the Taguchis at their summer home in Kamakura and is introduced to

their acquaintance, a young man named Takagi. Because Sunaga's internal conflict caused by what has happened in Kamakura is closely related to his conflict with Chiyoko, I shall incorporate the discussion of the conflict between Sunaga and Chiyoko (which includes 57 terms of conflict and negativity: 18 in category A, 25 in category B, 13 in category C) here. I also include Sunaga's conflict with Takagi (which includes 38 terms of conflict and negativity: 18 in category A, 4 in category B, 16 in category C) here. For what I call Sunaga's conflict with Takagi is almost identical with Sunaga's internal conflict. We never learn if Takagi, for his part, actually has conflict with Sunaga. All the terms of conflict and negativity concerning Sunaga and Takagi (38) relate either to Sunaga's emotional reaction toward Takagi or his imaginary action toward him, except for two terms, shittonasaru (be jealous, H-246) and bujoku o ataeta (insulted, H-251). These are used by Chiyoko later in her conversation with Sunaga describing Sunaga's feeling and attitude toward Takagi, and are the only instances wherein terms of conflict and negativity concerning Sunaga and Takagi appear in conversation.

Takagi is a handsome, affable, and extroverted young man who has come back from his study in America. As soon as Sunaga sees him and hears him talk, he feels he is no match for him, which "makes him depressed" (H-106). As he observes Takagi, he "begins to suspect" (H-107) him of proudly showing

off his strong points in front of his inferior. Suddenly Sunaga "begins to hate" (H-108) him. Because he was the only son of a well-do-do family and also was intelligent, he never felt jealous of anybody. Also because he has never fallen in love largely due to his unworldly view of women, he has never experienced jealousy over love. Hence, for the first time in his life, he feels jealous. He describes his feelings at the time as follows:

I clearly remember the indescribable displeasure (H-120) I received at that time. When I recognized that the jealousy (H-121) was aroused by Chiyoko whom I neither possessed nor had the intention of possessing, I felt I would be sorry for myself if I did not suppress my jealousy (H-122), no matter what. Unseen by anyone I began to agonize over this jealousy (H-123) in my heart which had no right to exist. (V-17)

His reaction toward this incident typically shows his excessive self-flagellation. In order to resolve his internal conflict caused by the contradiction between the fact that he feels jealous and the fact that he has no intention of possessing Chiyoko, he tries to analyze his feelings. He states that although he "feels jealous" (H-129) of Takagi, there is no "sense of rivalry" (H-131) that stirs him. He generally believes that if he cannot have a woman without as "fierce a competition" (gekiretsu na kyōsō, H-132) as the love itself, he will give her up with a detached air no matter how much pain and sacrifice he will have to endure. He also believes that if a woman would love a man only in proportion to how

fiercely he "competes" (H-133) for her, she would not deserve such "a competition" (H-134). No matter how hard he thinks, however, he cannot explain his contradiction, and therefore he decides to escape from the superficial cause of the conflict--seeing Chiyoko and Takagi together--and leaves Kamakura the following day.

Here the reader as well as Sunaga himself begins to wonder how Sunaga really feels about Chiyoko. Two instances which might be able to be interpreted as signs of his love for Chiyoko occur after he leaves Kamakura. In the train back to Tokyo Sunaga imagines that two young men engage in a meaningless "dispute" (H-151). They finally have no choice but to "use language which brings disgrace on their personalities" (jinkaku ni kakawaru yō na kotobazukai o shi, H-152). In the end they get up and strike each other (kobushi o furuiatta, H-153). This shows that Sunaga has a sense of rivalry toward Takagi despite what he says and despite the fact he does not put this sense of rivalry into practice. Another and even stronger feeling of rivalry and hatred of Sunaga toward Takagi is expressed in his fantasy of murdering Takagi in front of Chiyoko after he reads the novel Gedanke, a German translation of the story Mysl' (Thought) by the Russian author Leonid Andreev (1871-1919).

When we consider the extreme frequency of terms of conflict and negativity concerning the conflict between Gedanke, the protagonist, and his friend (18) and concerning

Gedanke himself within three pages out of the total 325 pages, we cannot ignore the significance of Sōseki's inserting a discussion of this novel here (V-27, 28). The fact that they are mostly strong terms of conflict such as those of enmity (2), scheming (2), and murder (10 out of the total 13 used in Higan sugi made concern Gedanke and his friend) seems to strengthen the significance. (It is also worth mentioning that more than half of the terms of murder used in the last five novels [25] appear in Higan sugi made.)

Because Gedanke is about how an overly prudent man, who is a loser in a triangular relationship, carefully plans to murder his rival, Sōseki naturally uses strong terms of conflict. As far as the frequency of these terms are concerned, however, Sōseki probably must be criticized for his unnecessary repetition of the terms. Especially ten terms relating to murder seem too much. Another justifiable criticism here is that it seems too coincidental for Sunaga to read this story at this point of the novel. Because of these weaknesses I do not think we should attach as much significance to this story as the number of terms of conflict and negativity might indicate.

However, the parallel of the triangular relationship between Gedanke's story and Sunaga's situation and also the parallel between Gedanke's personality and that of Sunaga seem to be the points which cannot be overlooked. Moreover, by making Sunaga imagine driving a heavy paperweight at the back

of Takagi's head (Takagi no nōten ni omoi bunchin o hone no soko made uchikonda, H-188) exactly as Gedanke does, Sōseki seems to give the reader an impression that Sunaga is in love with Chiyoko. One more point which gives the same impression is the fact that Sōseki, in treating Sunaga's relationship with Takagi, frequently uses terms of jealousy (13 out of the total 31 in the last five novels) and rivalry (8 out of the total 9 in the last five novels). When we compare these numbers with those concerning Sensei and K, who are real rivals over Shizu (4 terms of jealousy and no term of rivalry), the contrast is interesting. Though the total number of terms of conflict and negativity concerning Sensei and K (63) is larger than that concerning Sunaga and Takagi (37), the number of terms in category C (14) concerning the former is smaller than that concerning the latter (16). Because the focus of Kokoro is not on the triangular relationship and also because Sōseki's use of terms of conflict and negativity concerning Sunaga and Takagi seems rather repetitious, we should not perhaps see too much significance in this contrast. But it is true that Sōseki's frequent use of terms of conflict and negativity concerning Sunaga and Takagi inevitably makes the reader wonder about Sunaga's real feelings toward Chiyoko.

One possible interpretation of Sunaga's internal conflict, therefore, is as follows. Although Sunaga is in love with Chiyoko, he does not try to compete with Takagi to win her love, for his extreme prudence and self-doubt make him

aware of the future unhappiness awaiting them if they ever marry. Nonetheless he cannot help feeling jealous of Takagi because of his love for Chiyoko.

Another interesting interpretation is given by Doi. He maintains that because Sunaga is inhibited in discussing the true nature of the relationship between him and his mother (actually his stepmother), he feels distance between them. Therefore, he seeks a substitute motherly love in Chiyoko. In his unconscious mind he has already decided that she belongs to him, and so Takagi represents more of a usurper than a rival. Sunaga perceives him as a menace to his happiness and experiences great heartache at the prospect that Chiyoko is about to marry and leave him forever.¹⁴ The parallelism between the secret about Sunaga's identity and the secret about Sōseki's identity--a woman whom he thought to be his grandmother was indeed his mother--seems to support Doi's interpretation. As Sōseki seeks a substitute motherly love in his wife, Sunaga may have sought a substitute motherly love in Chiyoko, the woman to whom he feels closest. Probably Sunaga is in love with Chiyoko and seeks a substitute motherly love in her at the same time.

The fact that the relationship between Sunaga and Chiyoko sometimes appears to be like that between mother and child or that between elder sister and younger brother also seems to support Doi's point. For instance, in Kamakura Chiyoko rebukes (H-124) Sunaga, saying that he looks like a naughty

boy when he refuses to go along with her to the beach for no special reason that she can discern (V-17). Also she points out that a quiet and kind woman such as a nurse would be good for his wife (V-7), which seems to suggest that Chiyoko knows Sunaga's unconscious desire to be treated like a child by a woman. As for the real cause of Sunaga's complex psychology, the reader as well as Sunaga himself does not learn at this point. This, however, is effective, for the reader is kept in almost as much suspense as Sunaga concerning what really is the problem with him.

Sunaga's internal conflict intensifies when Chiyoko escorts his mother back to Tokyo and stays at his house that night. The doubt (H-198) about her artifice which arises for the first time in his mind in Kamakura fastens itself upon him that night. By using strong terms of conflict such as those relating to war (2), victory and defeat (6), and scheming (1) figuratively, Sōseki effectively delineates Sunaga's sharp conflict with Chiyoko in his mind:

Imagining Chiyoko sleeping soundly in the room below mine, I could not help but think that I was after all a loser (H-201) suffering this way. . . . I thought it a shame to make a noise which would show that I was unable to sleep, for it would sound to Chiyoko like a sign of her triumph (H-202). . . . Did she intend to use Takagi as a decoy to catch me (H-206)? . . . Or did she enjoy watching Takagi and me fight (H-207) each other? . . . I thought if it were her artifice I would fight (H-208) it. I also thought that if it were a war (H-209), I would fight it out till the end (H-210).

I was angry at myself (H-212) for being unable to sleep and for being a loser (H-211). (V-31)

Because the conflict between Sunaga and Chiyoko is narrated by Sunaga in the first person point of view, we do not know whether Chiyoko suffers from psychological anguish that night as Sunaga does. We can only guess that she probably does by the fact that she confronts Sunaga the following morning. Largely because of the point of view in Higan sugi made, the delineation of Chiyoko's psychology is not as detailed as those of O-sumi and O-nobu, though she is better characterized than Nao and far better characterized than Shizu.

The difference in the degree of characterization of major female characters in the last five novels, of course, derives from the differences in importance of the female characters in each novel. But it also seems to stem partly from the difference in the point of view: because Higan sugi made, Kōjin, and Kokoro are largely narrated by male characters in the first person point of view, the characterization of the major female characters, Chiyoko, Nao, and Shizu, are relatively insufficient, whereas in Michikusa and Meian O-sumi and O-nobu are characterized extremely well by Sōseki's use of the third person point of view.

After a sleepless night, Sunaga gets up in a surly mood and does not feel even up to praising Chiyoko's beautiful Shimada hairdo which he usually finds great pleasure in viewing. Sōseki skillfully describes Sunaga's ugly mood by his reaction to this mundane scene using strong terms of conflict

such as tanshō o gōdatsu-suru (exacting praise, H-213), senjutsu (tactics, H-214), and muchiyutta (lashed, H-217).

Sunaga feels that even a man like himself has better things to do than trouble himself over "tactics" of Chiyoko's "exacting praise" about her beautiful hairdo. However, he is aware of the extent of his boorishness in refusing to flatter Chiyoko's vanity, and he "hates" (H-216) and "lashes" out at himself all the more (V-33).

The overt confrontation between Sunaga and Chiyoko begins when Sunaga asks if Takagi is still at Kamakura. The moment Chiyoko hears the question, her eyes reveal a kind of "contempt" (H-226) that Sunaga has never seen. He stops as if "he were slapped on the cheek with all her strength" (hirate de yokottsura o chikara-makase ni utareta, H-227). Then she says, "You're contemptible" (H-229). Her use of the word hikyō surprises him, but when we look at this incident which has occurred in Kamakura and Sunaga's attitude toward it from Chiyoko's point of view, Sunaga's behavior certainly deserves to be called reprehensible.

Although we do not know exactly how Chiyoko feels about Sunaga, we have good reason to believe that she is in love with him. The fact that she treasures the pictures of flowers which Sunaga drew several years earlier for her seems to show her deep affection for him. Moreover, she states that she will take them with her when she marries (V-10), which sounds very much like a confession of her love for him. Therefore,

Sunaga's attitude toward her perhaps can be more appropriately described as cruel than as contemptible. It is not surprising that Chiyoko finally loses her temper and attacks him openly.

The climax of the conflict between Sunaga and Chiyoko described from the latter part of chapter 34 through chapter 35 in section five is peculiar in the following ways. First, this is the only instance in the last five novels in which a major male character and a major female character resort to open confrontation. As noted above, all the other major female characters, Nao, Shizu, O-sumi, and O-nobu tend to avoid confrontation. Even the most extroverted and modern O-nobu does not confront her husband, Tsuda, in the way Chiyoko confronts Sunaga, largely due to her sense of proper wifely behavior. Since Chiyoko is the only one who is unmarried and not influenced by the conventions of wifely behavior, we may not be able to compare her with the other four female characters on an equal basis. Despite this difference, however, what makes Chiyoko confront Sunaga largely seems to relate to her earnest, frank, and artless personality which the rest of the four lack.

Second, because Sunaga and Chiyoko do not avoid open confrontation, most of the terms of conflict and negativity delineating the climax of their conflict are used in conversation (25, which is almost eighty percent of the total 32, are used in conversation; especially in chapter 35 of section five which includes the greatest number of terms of conflict and

negativity of all the chapters in Higan sugi made, all 24 terms are used in conversation). This contrasts sharply with Meian where almost all the terms describing the climax of the conflict between Tsuda and O-nobu are used in narration (Chapter 147 includes 20 terms of conflict and negativity of which only two are used in conversation).

Another contrast is that whereas the terms of conflict and negativity delineating the climax of the conflict between Tsuda and O-nobu are mostly strong terms in category C (14 out of 20), those delineating the climax of the conflict between Sunaga and Chiyoko are mostly rather mild terms in category A (27 out of 32; 16 terms of cowardice; 9 terms of contempt; and one each from the following categories: displeasure, suspicion, jealousy, ridicule, and reproach). However, since these relatively mild terms are used mostly in conversation, the effect of them on the reader is rather strong, as the following description of the climax of the conflict between Sunaga and Chiyoko shows:

"You're a coward (H-229)," she said next. The sudden use of this adjective surprised me. I wanted to say it was she who was cowardly (H-230), for it was she who came to talk to me when she did not have to. But I controlled myself, thinking it was too early to use the same kind of harsh word (H-231) to a weak and young woman like her. . . . she seemed to have interpreted that although I was aware of the meaning of the word "cowardly" (H-232), I feigned ignorance when she pointed it out to me in order to conceal my weakness from her. . . . (V-34)

"Viewed by an active person like you, Chiyoko, a retiring man like me would appear cowardly (H-233). I'm a very irresolute person who doesn't have the courage to say immediately what I think, or to

express it in action. If you call me a coward (H-234) on that point, then. . ."

"I'm not calling you a coward (H-235) because of that."

"But you do despise (H-236) me. I know that quite well."

"Aren't you the one who despises (H-247) me? I know that even better." . . .

"That's the same thing as your looking down on (H-238) me for being indecisive. I don't mind you calling me a coward (H-239), but if you think I'm a coward (H-240) in the moral sense of the word, you're mistaken. I don't remember ever having engaged in a morally cowardly act (H-241) at least as far as matters with you are concerned. If you use the word 'cowardly' (H-242) in place of irresolute or indecisive, it sounds as if I were lacking in moral courage, or worse than that, as if I were a craven individual who does not understand morality, and in that case, I'm offended (H-243) in the extreme and should like to correct you. . . ."

"All right then, I'll explain what I mean by 'cowardly.'" . . .

"You're always sneering at (H-245) me thinking I'm a reckless fool. You do not . . . love me. You have no desire . . . to marry me . . ."

"And for all that neither do you . . ."

"Just listen. You were going to say that it's the same on both sides, right? Well, all right. I'm not begging you to take me. Only why is it that you neither love me nor think of taking me for your wife . . . and yet . . ."

Here she suddenly faltered. I was not clever enough to guess what was going to follow. "And yet--what?" I said, half-urging her on.

"Why are you jealous (H-246)?" she said, breaking through the barrier with a sudden force and crying even more. . . .

"You're a coward (H-247), a moral coward (H-248)! You even doubted (H-249) my motive of inviting you and your mother to Kamakura. That was already cowardly of you (H-250). . . . As a result of having insulted (H-251) a guest at my home, you have also insulted (H-252) me."

"I don't remember having insulted (H-253) anyone."

"Yes, you did. Your words and external manners don't enter into it. It was your attitude that was insulting (H-254)." . . .

"Men are cowardly (H-255). That's why you can make such stupid remarks. Since Mr. Takagi is a gentleman, he's tolerant enough to accept you, but

you'll never be able to accept him. That's because you're a coward (H-256)." (V-35)¹⁵

By his extremely frequent use of the term hikyō and also by using it mostly in conversation Sōseki succeeds in creating a clear image of the conflict between Sunaga, a fearful and irresolute man, and Chiyoko, a fearless and resolute woman. (Literally hikyō means "cowardly," and 16 out of the total 17 instances of its use in Higan sugi made appear in this climax; it is also worth mentioning that the number of terms relating to cowardice which appear in Higan sugi made is more than half of the total 27 in all the last five novels.) Through this climax of conflict Sōseki also illuminates the source of Sunaga's internal conflict--excessive prudence.

As Matsumoto, the uncle of both Sunaga and Chiyoko, states, this "clash" (shōtotsu, H-259) between Sunaga and Chiyoko is one which they cannot possibly avoid. For their personalities are poles apart and their views of life are so different. These differences, however, unfortunately make them attract each other as man and woman, for the differences in personality, view of life, and interest often make people find each other mysterious, and the element of mystery in the opposite sex in many cases attracts people.

As a result, Sunaga and Chiyoko are caught in a trap: they have no way of planning their future together because of the prospect of their unhappy marriage, nor can they stop being attracted to each other. Therefore, though the

confrontation between Sunaga and Chiyoko functions as an outlet for their emotions and a way of communicating their conflict, their conflict remains as it is without any possible way of resolving it. Since neither one of them finds it necessary to change himself or herself to become compatible to the other, the only way left for them and the way they seem to take is to keep both physical and psychological distance between them so that they will avoid further confrontation.

The most important reasons Sunaga has become as overly prudent and introspective as he is now relates to the secret concerning his birth: he was a child born of his father's relation with a maid in their household. Unlike Kenzō in Michikusa, however, he receives much genuine love from his father and his stepmother, who he was made to believe was his real mother. Especially his stepmother takes loving care of him despite the fact that he is her stepchild. Sunaga in turn loves her deeply and states that if it was a matter of a fault he had in common with his "mother," he was very happy, and that even if it was a virtue if it was one that only he possessed, he was quite unhappy (H-127). This remark of Sunaga, however, relates not only to his affection for his "mother," but also to his "strong suspicion" (atsui giwaku, H-78) about his identity aroused by his parents' words at his father's deathbed. His father told him, "Ichizō, when I die you must depend upon your mother. Do you know that? If you'll be as naughty as you are now, your mother won't take

care of you. So be a good boy." (V-3) And his mother said, "Even if your father dies, I'll take good care of you as I have until now. So don't worry." (V-3) Sunaga had always wanted to ask his "mother" about the meaning of these words, but when he imagined the cruel result of her "evading" (hagurakasu, H-79) his question, he could not bring himself to ask her about it. Sōseki was reared by foster parents who made him believe that they were his real parents and who also made him believe that his real parents were his grandparents. Sōseki's confused state of mind over the secret about his identity is, in fictional terms, reflected in Sunaga's insecurity concerning his identity.

The relationship between Sunaga and his stepmother and that between Sensei and Shizu are parallel in many ways. First, since they care greatly about each other they are happy, but they are also unhappy because the secret creates a distance between them. Second, just as the secret does not have too destructive an impact on the relationship between Sensei and Shizu, it does not on the relationship between Sunaga and his "mother." (The number of terms of conflict and negativity concerning Sunaga and his stepmother is only two.) Third, each secret whether directly or indirectly becomes the cause of the internal conflict of the characters concerned. Among the four characters, Sunaga, his stepmother, Sensei, and Shizu, Sunaga and Shizu, to whom the truth is concealed, are more victimized and suffer because of the existence of the

secret than the other two. The impact of the secret on Sunaga is especially destructive, for he has been unconsciously influenced by it since childhood and seems to have cultivated an overly cautious and introspective character largely by his habit of dwelling upon his identity.

After his clash with Chiyoko, Sunaga has become more disgusted with himself, and at one time he asks Matsumoto why people "dislike" (H-277) him so much. Then Matsumoto points out that there is "something distorted" (H-288) about his personality. As Sōseki skillfully delineates the source of Sunaga's internal conflict by frequent use of the term hikyō (cowardice), he also delineates Sunaga's negative image of himself as having a distorted personality by frequent use of the terms relating to such distortion, higami, higande iru, and higanda, in conversations between Sunaga and Matsumoto in chapters 3 and 4 of section six (9 out of the total 12 instances in Higan sugi made appear in this part of the novel and all nine of them are used in conversation).

However, unlike Sunaga's conflict with Chiyoko, which is narrated by Sunaga himself, Sunaga's conflict with Matsumoto is narrated by Matsumoto and therefore we do not clearly know what is going on in Sunaga's mind. This leads to the insufficient delineation of Sunaga's intrapersonal conflict. Sōseki was probably aware of this problem of point of view in the chapter "Matsumoto no hanashi" (Matsumoto's Story), for his artistic control of point of view gradually improves in the

works written after Higan sugi made. Another problem concerning point of view in Higan sugi made is that the important incidents are described to Keitarō, the narrator and Sunaga's curious friend, by Sunaga or Matsumoto several years after these incidents actually happened, which inevitably diminishes the vividness of the description of the incidents.¹⁶

Sunaga's conflicts with Chiyoko and Matsumoto function as the impetus to make Sunaga discover the source of his internal conflict--his introverted and overly cautious personality. But it is only when Matsumoto decides to disclose the truth about Sunaga's identity that Sunaga finally uncovers the deep source of his intrapersonal conflict. Matsumoto's revelation of the secret immediately has a positive effect on Sunaga's internal conflict, for he now learns what is responsible for his overly introspective and somehow distorted character. Although Sunaga states that he suddenly feels lonely and also that it will take some time before he can come to terms with the truth about his identity, we feel that Sunaga is moving in the positive direction of resolving his internal conflict stemming from his negative self-image and his inability to change himself.¹⁷

Sensei

Sensei's intrapersonal conflict is described by Sōseki's using 35 terms of conflict and negativity: 12 in category A, 13 in category B, and 10 in category C. Sensei in Kokoro shares Sunaga's introspective and cautious personality, but

the reasons he has developed such a personality are different from those of Sunaga's. Sensei was born as the only son of a wealthy family in the country and was reared in a liberal fashion. As Doi points out, to be reared in a "liberal fashion" in Japan is another way of saying that as a child Sensei was left to do as he pleased. Doi continues his speculation about Sensei's childhood: "Being an only child, he inevitably spent much time alone and this led to his thinking to himself a great deal."¹⁸ Partly because of his inborn personality and partly because of his childhood environment Sensei already had the habit of trying to unravel things by turning them over in his mind and studying them by the time his parents died when he was about eighteen years old (III-3).

This nature of Sensei's probing things turned into suspecting the motives of others and even "doubting" (Kr-133) the integrity of all mankind when his uncle cheated (Kr-145) him of his inheritance while he was in Higher School in Tokyo. Since Sensei's negative view of man, largely generated by his conflict with his uncle and other relatives, has a great impact on his actions and behavior in his subsequent experience--his falling in love with Shizu and his betrayal of K to win her love--and also because this experience is an important cause of his internal conflict, I shall incorporate the discussion of Sensei's conflict with his uncle (which includes 19 terms of conflict and negativity: 5 in category A, 13 in category B, and 1 in category C), his conflict with his other

relatives (which includes 9 terms of conflict and negativity: 5 in category A and 4 in category B), and his view of people in general (which includes 13 terms of conflict and negativity: 3 in category B and 10 in category C).

One interesting feature of the terms of conflict and negativity describing the conflict between Sensei and his uncle is that all the terms except two (sakuryaku [stratagem, Kr-144], which describes Sensei's uncle's plan of marrying his daughter to Sensei, and iya na kao o shita [made grimaces, Kr-134], which is the reaction of Sensei's uncle upon Sensei's rejection of the marriage) relate to Sensei's view of his uncle and his deception. The incident is described completely from Sensei's side of the story, and we never learn his uncle's side of the story nor are we told in what ways his uncle cheated him. This may not be unnatural when we consider the fact that the story is included in Sensei's testament and narrated from Sensei's first person point of view. Sensei's excuse of being in "too much of a hurry to describe the results of the 'conference' [with his uncle] in detail" (III-8) may seem sensible, for he obviously has more important incidents to describe in his testament--his betrayal of K and K's suicide. However, we nonetheless regret that our curiosity of wanting to know how the actual "conference" proceeded is never satisfied. Since Sensei's testament is already too long (138 pages in the original Japanese text and

123 pages in translation) to be believable, the addition of a few pages would not have done any harm to the work as a whole.

This weakness of omitting the description of the course of the event gives rise to Doi's interpretation--or, more accurately, speculation--that "Sensei's reasons for doubting his uncle were irrational" and that "his story would constitute a type of delusionary experience."¹⁹ Though Doi's "interpretation" seems too harsh on Sensei, there seems to have been a tendency on the part of Sensei to exaggerate the harm and the injury caused by his uncle.

The following is one probable explanation of what actually happened between Sensei and his uncle. Sensei's uncle had a traditional sense of family and felt that he could borrow his nephew's money: after all the money belongs to the family to which both he and his nephew belonged. Especially since he was his nephew's guardian, he could exercise considerable power in handling the estate of Sensei. While using Sensei's funds, he lost some money, but he felt that he could make up for it in the future and did not feel it necessary to explain the situation to Sensei because Sensei seemed too young to be able to understand complicated business matters. Sensei's uncle's treatment of Sensei like a child, which is not unusual in Japan, however, arouses and later deepens Sensei's suspicion of his uncle. It is not that Sensei's uncle is as evil as Sensei thinks he is. Rather, Sensei does not share his uncle's sense of family and is also disposed to be suspicious

and morally meticulous. Thus the conflict between Sensei and his uncle is not destined to end amicably as conflicts among relatives are supposed to end in Japan.

Because of the nature of the conflict between Sensei and his relatives, terms of deceit constitute about one-third (9) of the total number of the terms of conflict and negativity concerning them. The rest of the terms describe Sensei's emotional and behavioral reactions toward his uncle's deception (from Sensei's point of view). He was "angry" (Kr-151) with him and hated him (Kr-141). When other relatives of his stepped in to settle the conflict between him and his uncle, he "had no trust" (Kr-146) in any of them and even "regarded them as his enemies" (Kr-147). For he thought that if his uncle whom his father praised so much could cheat him, then what reason did he have to trust other relatives (III-9). He thought of undertaking the extraordinary legal step of "suing" (Kr-150) his uncle, but his fear of wasting valuable time stopped him. Determined to leave his home town forever, he went back to Tokyo.

He was filled with "dissatisfaction" (Kr-197), melancholy, and loneliness. Sensei states to "I" that the "indignity" (Kr-91) and the "injury" (Kr-92) that Sensei's uncle and other relatives inflicted upon him in his youth is still with him. He further states that although he has never "taken revenge" (Kr-93) on them, he has done something much worse than that (Kr-94), for he has come not only to "hate" (Kr-95)

them but to hate (Kr-96) the human race in general. This is how Sensei has come to have a negative view of man. Although Sōseki was not cheated by his relatives in the way Sensei was, Sōseki's experience of being taken advantage of by his relatives in money matters seems to relate to his interest in this kind of conflict over money.

At this point Sensei's suspicion is directed toward people other than himself and therefore his internal conflict which stems from his "cursing himself" (kuyashiku, Kr-143) for being so trusting and honest and also from his guilt feeling of reducing the family fortune is not too strong. His negative self-image which is described by a clever simile, "behaving like a pickpocket who does not steal" (nusumanai kinchakukiri mita yō na mono da, Kr-158), is not too serious, either. For even though he has come to "distrust" (Kr-159) people in money matters, he has not yet learned to doubt love.

After he moves to Okusan's (okusan is a Japanese common noun simply meaning the mistress of the house and used in Kokoro to refer to Shizu's mother) house, Sensei becomes less distrustful and begins to feel more relaxed because of the kind treatment of Okusan and Shizu. When he falls in love with Shizu, however, his suspicious nature as well as his introverted personality creates problems and becomes a great source of his internal conflict. First, when he notices Okusan is encouraging Sensei and Shizu to become better acquainted with each other, he begins to suspect (Kr-176) her

motive and "finds himself on the defensive" (keikai o kuwaeru, Kr-181, 182). He wonders if she is plotting to have her daughter marry him because of her interest in his money as his uncle did. We do not know, however, if Okusan really is a "cunning schemer" (kōkatsu na sakuryakuka, Kr-179), as Sensei thinks she is, for since the conflict between Sensei and Okusan is narrated by Sensei, it could all be imaginary as in the case of the conflict between Sunaga and Takagi. It is natural that all 15 terms of conflict and negativity concerning Sensei and Okusan are used in narration, and about one-third of them are those of suspicion (4) and another one third are those of alarm (5).

Second, when Okusan and Shizu have some male visitor, Sensei becomes eager to discover his identity but cannot ask as many questions as he wants to due to his lack of courage. Since he is young, inexperienced, and introverted, he cannot deal with his feelings of jealousy adequately. Although he wants to maintain his dignity and self-respect, his self-respect is betrayed (Kr-188) by his vulgar curiosity shown in his discontented face. This is enough to make him feel disgusted with himself. Therefore, when Okusan and Shizu laugh at him, he feels hurt, thinking that they are "making a fool of him" (Kr-190, 191).

K's moving into the house creates more problems. Sensei suspects that Shizu may be in love with K. For K and Shizu appear to Sensei's eyes to be friendlier with each other than

necessary and also, as we have seen, Sensei feels that he is no match for K either in looks or intelligence. This observation, however, seems to relate not so much to the objective reality as to a tendency of Sensei to underestimate himself. Further, his inability to confess his love for Shizu to K makes him "impatient and irritated" (hagayui fukai ni nayama-sareta, Kr-218). He tries to find a chance to talk to K about his affection for Shizu, but K's attitude, which almost gives the impression that he transcends everything worldly, Sensei's reserved personality, and Sensei's attempt to appear uninterested in women prevent him from doing so.

Then suddenly K confesses his love for Shizu to Sensei, which, as noted above, shocks and confuses Sensei so much that he abandons his usual ethical standards and decides to vanquish K at whatever cost. It is ironical that Sensei's suspicious nature, which was instrumental in making him judge his uncle's conduct to be immoral, this time makes him act contrary to his meticulous moral standard. Sensei accuses K by saying, "Can you will yourself to stop thinking about it [K's love for Shizu]? Are you prepared to do that?" (III-42). K responds "Am I prepared. . .? Why not? I can will myself.

posing marriage to Shizu, Sensei thinks that he should hurry and ask Okusan for Shizu's hand before K can propose to Shizu. Even if we consider the fact that Sensei was blinded by his love for Shizu and had lost his usual judgment, Sensei's misunderstanding of K's words largely seems to derive from his

suspicious nature. After having betrayed K's faith in him, Sensei wonders how he can explain his underhanded conduct to K. Because of his cowardice (Kr-283), however, he remains apprehensive without trying to do anything and loses his chance of apologizing to K forever. Sensei's feelings of the moment when he discovers K's suicide are described as follows:

My first thought was, "It's too late!" It was then that the great shadow that would forever darken the course of my life spread before my mind's eye. And from somewhere in the shadow a voice seems to be whispering: "It's too late. . .It's too late. . ." (V-48)

After K's suicide Sensei's internal conflict intensifies steadily. It is natural that two-thirds of the terms of conflict and negativity involving Sensei's internal conflict (23) describe Sensei's psychology, actions, and behavior after this crucial incident. It is also appropriate that strong terms of conflict and negativity in category C, such as those relating to violence (2), war (1), suicide (4), and destruction (3), are used to delineate Sensei's spiritual anguish caused by his negative self-image and guilt feelings about K's suicide.

Sensei's suspicion, which was directed toward people other than himself when he was cheated by his uncle is now directed toward himself. The fact that he himself can do such a mean and despicable thing completely shatters (Kr-310) his self-confidence. As a result, his self-image and view of man become desperately negative. It is extremely painful and

difficult to go on living when a person loses faith in himself. At one time Sensei tries to forget about his guilt feelings by devoting himself to study, but he only finds "unhappiness" (Kr-308) in striving toward a goal which he has artificially set himself. At another time he attempts to forget his past by drowning his soul in sake. No matter what he tries to do, however, his guilt feeling only intensifies as years go by. When his desire for punishment becomes particularly strong, he sometimes feels that he will welcome a flogging (Kr-318) even at the hands of strangers and other times he feels he must "flog himself" (Kr-320, 321). Then it occurs to him that he should "kill himself" (jibun de jibun o korosu, Kr-322). The only reason which stops him from putting his thought into practice is his consideration for Shizu's being left alone. As a result, he resolves to live as if he were dead (III-55).

Under the surface of Sensei's quiet, uncomplicated, and humdrum life, "a painful and unending battle" (kurushii sensō, Kr-324) is going on. When he begins to respond to the activity of the outside world, he hears a voice saying, "You have no right to do anything. Stay where you are" (III-55). In fury and grief he cries out, "Why do you stop me?" (III-55) Then he begins to wonder about the real cause of K's suicide. He thinks that the cause of K's suicide is not as simple as disappointment in love or the conflict between his ideals and reality but rather that K killed himself because he

experienced a loneliness as terrible as that which Sensei himself is experiencing now.

Almost all the terms of conflict and negativity describing Sensei's view of people in general (11 out of the total 13) appear either in conversation between Sensei and "I" or that among Sensei, Shizu, and "I." Among them, 8 terms concern man's death. Sensei states, "Surely, there are many men who die suddenly. . . shocking deaths are brought about by unnatural violence (Kr-72)" (I-24). By using the term fushizen na bōryoku de shinu (die by unnatural violence), by which Sensei means suicide, four times here, Sōseki effectively foreshadows both K's and Sensei's suicide. This term seems especially significant when we consider the fact that Sensei later hears a voice, whether it be that of conscience, destiny, or God, which reproaches him and finally forces him to take his own life unnaturally.

It is the Meiji Emperor's death and General Nogi's junshi (following one's lord to the grave) which function as catalysts for Sensei's final decision to commit suicide. Because Nogi's guilt feeling and his desire to kill himself for a long period of time without being able to do so parallel those of Sensei, it is understandable that Sensei is deeply moved by Nogi's junshi. When Sensei states, "When did he suffer greater agony--during those thirty-five years, or the moment when the sword entered his bowels?" (katana o hara e tsuki

tateta, Kr-326), he almost identifies his spiritual anguish with that of Nogi.

When Sensei says that he commits junshi through his loyalty to the spirit of the Meiji era, however, it is not clear what he means by this. One interpretation of this expression by Sensei is as follows. What he means by the spirit of the Meiji era for which he says he commits junshi is the belief of atoning for one's crime by death which is a traditional Japanese value Meiji society retained to a certain degree and which Nogi and Sensei share. This, however, does not necessarily prove that Sensei really intends to atone for his crime by death. For the reader as well as "I" is never clearly given the reason why Sensei has to commit suicide or what he means by committing junshi through his loyalty to the spirit of Meiji era.

Another possible interpretation is that because of his instinctive desire for protecting his self-image in the eyes of "I," Sensei prefers to attach a special significance to his suicide rather than simply stating that he is exhausted by his guilt feeling and his desperately negative self-image, and, unable to cope with them any longer, he will commit suicide. Whatever the real cause, the Meiji Emperor's death and General Nogi's junshi give Sensei the final impetus for his suicide. Thus Sensei's internal conflict ends in tragedy when he "destroys himself" (Kr-26) by taking his own life.

When we compare Sensei's internal conflict with that of

Sunaga, we see that the former is more serious and stronger than the latter, but when we look at the terms of conflict and negativity, we find that the number of those concerning Sensei is only about six-tenths of the number of those involving Sunaga. This seems to indicate that the frequency of terms of conflict and negativity does not necessarily correspond to the seriousness or strength of the conflict itself and that there are some other elements to be considered, such as the way conflict is described, namely, whether in narration or conversation, or the strength of the terms of conflict and negativity used to describe the conflict, and the point of view.

The fact that quite a few terms of conflict and negativity are used in delineating Sunaga's internal conflict seems to relate largely to the way it is described. His internal conflict is described through his conversation with Chiyoko and Matsumoto as well as the self-analysis of his spiritual anguish (out of 58 terms concerning Sunaga, 24 appear in conversation: 13 terms relating to cowardice in conversation between Sunaga and Chiyoko and 9 terms relating to personality distortion, one relating to complaint, and one relating to displeasure in conversation between Sunaga and Matsumoto). If Sōseki had only analyzed Sunaga's indecisive and distorted personality without actually describing the conversation between Sunaga and Chiyoko and that between Sunaga and Matsumoto, he would not have used the terms relating to cowardice and personality distortion so repeatedly. Here I do

not intend to criticize Sōseki for his seemingly too frequent use of these terms, but I am merely trying to point out that the frequent use of the same term should be carefully examined as to whether the term is really used effectively or whether the frequency has a special significance. In this case Sōseki creates the two climaxes of conflict, the first between Sunaga and Chiyoko and the second between Sunaga and Matsumoto, extremely effectively with the repetition of the terms relating to cowardice and personality distortion, and also skillfully sheds light on the nature of Sunaga's internal conflict.

Sensei's internal conflict is largely described through the self-analysis of his spiritual anguish and only 3 terms of conflict and negativity appear in conversation between Sensei and "I." Sensei says, "I don't even trust (Kr-41) myself. And not trusting (Kr-42) myself I can hardly trust others. There is nothing that I can do, except curse (Kr-44) my own soul." This naturally makes the number of terms of conflict and negativity concerning Sensei smaller than that of such terms concerning Sunaga.

Another reason for the discrepancy between the frequency of the terms of conflict and negativity concerning Sunaga and Sensei and the seriousness or the strength of their internal conflicts seems to relate to the strength of the terms of conflict and negativity used to describe each intrapersonal conflict. As was pointed out earlier, more than two-thirds of

the terms delineating Sunaga's internal conflict are mild ones in category A (44 out of 61) whereas about two-thirds of the terms describing Sensei's internal conflict are strong terms in category B and C (23 out of 35). When we compare terms in category B concerning Sunaga and Sensei we find that only one term out of the total 13 relating to Sunaga (noroi [curse, H-265]) is strong whereas 7 out of the total 12 relating to Sensei (four terms of higeki [tragedy, Kr-23, 24, 27, 28], one term of norou [curse, Kr-44] and two terms relating to betrayal [uragiru, Kr-163, uragiri-shite iru, Kr-188]) are strong. Another contrast is the small number of terms in category C concerning Sunaga (3: 2 terms relating to violence, muchiutta [lashed, H-217], ryōshin no gōmon, [torture of conscience, H-180] and one term of scheming, mokuromi [scheme, H-139]) and the relatively large number of terms in category C concerning Sensei (10), among which the majority of the terms are extremely strong ones such as jibun de jibun o korosu (Kr-322), jisatsu-suru (commit suicide, Kr-325, 327, 329), hakai (destruction, Kr-26, 303, 310), and kurushii sensō (a painful and unending battle, Kr-324).

The impact of the terms on the reader is also influenced by the point of view. Although the terms of conflict and negativity concerning Sunaga do not have as strong an impact as they should on the reader because of the problem of the point of view discussed above--Sunaga's internal conflict is narrated not by himself but by his uncle--those concerning

Sensei have a strong impact on the reader because the majority of terms (26 out of 34) appear in Sensei's testament in which Sensei's spiritual anguish is earnestly narrated by himself. The reader vividly feels the depth of Sensei's suffering. Thus despite the relatively infrequent use of terms of conflict and negativity, Sōseki effectively delineates Sensei's internal conflict caused by his sense of guilt, alienation, desperately negative self-image, and loneliness which only ends in his tragic death.

Ichirō

Ichirō's intrapersonal conflict is described by using 22 terms of conflict and negativity: 8 in category A, 9 in category B, 5 in category C. When we compare Ichirō's internal conflict with those of Sunaga and Sensei, we notice that despite the fact that Ichirō's internal conflict seems even stronger than that of Sunaga and almost as strong as that of Sensei, the number of terms of conflict and negativity concerning Ichirō (22) is less than half the number involving Sunaga (61) and two-thirds of that involving Sensei (35). This, again, seems to be a good example of a discrepancy between the frequency of such terms and the seriousness of the conflict.

One element which seems to account for the infrequent use of terms of conflict and negativity concerning Ichirō is the point of view. Whereas "Sunaga no hanashi" (Sunaga's Story) in Higan sugi made and "Sensei no isho" (Sensei's Testament)

in Kokoro describing Sunaga's and Sensei's spiritual anguish are directly narrated by the persons actually experiencing the internal conflicts, H's letter to Jirō describing Ichirō's spiritual anguish is an observation made by a good friend, though H's letter includes what Ichirō has said to H about his anguish.

In this sense Sōseki's treatment of point of view in Kōjin is not free from the problem presented by the point of view in the "Matsumoto no hanashi" section of Higan sugi made discussed above. However, in the sense that the spiritual anguish of the protagonist is narrated at almost the same time as he experiences it, Kōjin represents a considerable improvement over Higan sugi made, where, as noted above, the incidents which are closely related to the spiritual anguish of the protagonist are described several years after these incidents actually happened, which diminishes the vividness of the description of the incidents.

Another element which seems to influence the frequency of terms of conflict and negativity concerning Sunaga, Sensei, and Ichirō is the number of pages devoted to describing the internal conflict of each character. Although the portion delineating Sunaga's internal conflicts, "Sunaga's Story" and "Matsumoto's Story," constitutes forty percent of the whole story, and the portion delineating Sensei's internal conflicts, "Sensei's Testament," occupies almost fifty percent, the portion describing Ichirō's internal conflict,

H's letter, constitutes only fifteen percent of the whole story. It is only natural that the terms concerning Ichirō are much more infrequent than those concerning Sunaga and Sensei.

As the terms of conflict and negativity concerning Ichirō and Nao for the most part do not help the reader understand and analyze the conflict between them, those concerning Ichirō do not help the reader understand the causes of his internal conflict very much, either. Most of the terms of conflict and negativity concerning Sunaga in the first three chapters, in which 7 terms are used and where Ichirō is observed by his brother, Jirō, merely describe how Ichirō looks to people around him. He is described as a difficult person who becomes easily "peevish" (Kj-58) at trifles, which reminds us of Sunaga who is compared to a naughty boy by Chiyoko. Jirō states that he cannot tell whether Ichirō "is irritated" (Kj-64) or merely musing over some difficulties in some scholarly matter. The reason Ichirō has come to have such a temperament is not clearly explained. The only clue is given in the following passage:

My mother, as I have indicated, loved my brother as heartily as she indulged him. Yet she was somewhat reserved with him, perhaps because he was her first-born or simply because he was a difficult person. She was very reluctant to give him advice for fear of offending him. On the other hand, she tended to treat me like a mere child, and would scold me unsparingly, "Jirō, don't be so unreasonable." But for that reason also she pampered me more than my brother. I remember on several occasions asking her for pocket money without his knowledge. Nor was it

rare for her to retailer my father's kimono to fit me, without my knowledge. Such indulgence on her part displeased my brother very much (Kj-57).
(II-7)

Doi analyzes Ichirō's psychological reaction toward his mother's different treatments of himself and his brother as follows:

Undoubtedly this has made Ichirō jealous, but he has been adulated far too much to be able to indulge in an unsightly display of resentment. He cannot find an appropriate opportunity to release his anger, and any criticism of his mother's favoritism sounds self-righteous.²⁰

It is not surprising that Ichirō has developed a rather distorted and introverted personality due to his resentment which has not been allowed to find release.

Ichirō's relationship with his family and that of Sōseki are parallel in many ways. Both Sōseki and Ichirō were spoiled by either by foster parents or parents, but they did not experience the truly harmonious relationship that the Japanese idealize, for Sōseki's foster parents' calculating attitude toward him and Ichirō's parents' attitude of adulating him without giving much natural affection create distance in both parent-child relationships. When Ichirō states, "Not only am I unable to handle my own child, apparently I do not possess the technique of handling my own parents. And worse yet, I have no idea how to handle my own wife" (III-15), it is almost as if Sōseki is confessing his own grief. Ichirō's attitude toward people other than his family, which

is described by the statement "when he was with outsiders, he became a completely changed person, an altogether desirable companion who would seldom lose his gentlemanly manner" (II-6), is also parallel to Sōseki's attitude toward outsiders, which is typically shown in his attitude toward his friends and disciples.

One episode which seems to illustrate Ichirō's state of mind is his unusually keen interest in the story of an insane woman and her special attachment to Jirō's friend Misawa. Several years earlier a woman who is referred to merely as musumesan (a Japanese common noun simply meaning the daughter of the house, musume plus san, which adds a friendlier feeling toward the daughter) by Misawa was staying at Misawa's home after her unhappy marriage and divorce. Whenever Misawa went out, musumesan followed him to the door and would keep saying, "Please come back early, will you?" until he gave her his consent. Misawa for a time was embarrassed but later he learned that she was mentally ill. Misawa states that he could interpret her conduct in two ways. Because she was unmercifully tortured (Kj-48) by her former husband's habit of coming home late in the early days of her marriage, which still "haunts" (Kj-49) her even after their "divorce" (Kj-50), and because of the onset of her illness, she was merely saying what she had wished to say to her husband (I-33). Misawa, however, does not want to believe this explanation. He rather wants to believe that musumesan was really in love with him.

Ichirō comments on this incident are as follows. There are many things people ordinarily cannot speak their mind about for the sake of decency or obligation, but that when a person becomes insane like musumesan, he can forget his inhibitions and can speak his mind freely regardless of the consequences. He concludes that "what she said to Misawa ought to be far more sincere and genuine than the usual empty amenities" (II-12). Impressed by Ichirō's reasoning, Jirō says, "Very interesting, indeed" (II-12), which seems somehow to "displease" (Kj-67) Ichirō. For when Ichirō is considering this episode, he is relating it to his relationship with Nao and his inability to understand her, and thus he does not like the way Jirō expresses himself. Ichirō's interest in this episode is far more serious than Jirō could ever have imagined. It is quite pathetic when Ichirō sighs and says, "Ah, then can we never find out what a woman really is like, unless we make her insane" (II-12). It is ironical that later it turns out to be not Nao but Ichirō himself who becomes almost insane.

Ichirō's internal conflict caused by his inability to understand Nao intensifies, for both Ichirō and Nao are too introverted to be able to discuss their marital problems frankly. Moreover, Ichirō's suspicious nature makes him wonder if Nao is in love with Jirō. As we have seen, Jirō happens to test Nao's faithfulness by a mere coincidence and nothing ever happens between them. Jirō and Nao, however, are

somehow attracted to each other and that is enough for Ichirō to believe that they are actually in love. As Ichirō was sensitive to and resentful of his mother's favoritism toward Jirō, so is he sensitive and resentful of Nao's friendlier attitude toward Jirō.²¹

When Jirō decides to leave the house so as not to aggravate Ichirō's relationship with Nao, Ichirō expresses his suspicion overtly. He compares his situation with that of Francesca's husband in Dante's Divine Comedy who murdered his brother, Paolo, and his wife, Francesca, because of their adultery. Ichirō maintains that the fact that the name of Francesca's husband is forgotten indicates that the natural love of those lovers is more sacred than the man-made relationship of husband and wife. Even though people side with morality and "accuse" (Kj-207) the adulterous lovers at the moment, as time goes by people begin to take their side, considering them as those who have followed their natural feeling.

By using, at this point in the novel, two-thirds of the terms relating to victory and defeat (10) out of the total 14 used in Higan sugi made and also by using them all in conversation Sōseki effectively delineates Ichirō's feelings of rivalry toward Jirō:

"Jirō, that's why those who side with morality may surely be temporary victors (Kj-209), but they are losers (Kj-210) for all eternity while those who follow nature may be temporary losers (Kj-211), but they will be eternal victors (Kj-212)."

I said nothing.

"And I for one can't even be a temporary victor (Kj-213). For all eternity I am a loser (Kj-214) of course."

Still I made no answer.

"Whatever tricks of sumo (Kj-215) you may learn, you must be a poor wrestler when you don't have any strength. . . . If only you have strength you will win (Kj-216), that's certain. Yes, you are bound to win (Kj-217). . . ."

"Jirō," said he at last, "You are going to remain a victor (Kj-218), in the present, in the future, and throughout all eternity, aren't you?" (III-28)

7 out of 10 terms relating to victory and defeat used in this scene do not directly concern Ichirō or Jirō but concern mankind in general. However, Ichirō's rivalry, suspicion, and criticism are obviously intended for Jirō. The closely reasoned argument and the circuitous way of expressing his feeling perfectly suits Ichirō's introverted and pertinacious character and his intelligence.

Sōseki's use of the famous episode in Dante's Divine Comedy in this scene is more effective and skillful than his use of the novel Gedanke in Higan sugi made, for Sōseki does not unnecessarily and repeatedly use terms relating to murder here, and also his insertion of this episode in Kōjin is far more natural than his insertion of the Gedanke episode in Higan sugi made.

All the rest of the two-thirds of the terms of conflict and negativity concerning Ichirō (15) appear in H's long letter which records H's careful observation of Ichirō and what Ichirō has said to H during their trip. Here I shall incorporate the discussion of Ichirō's conflict with inanimate

objects (which includes 11 terms of conflict and negativity, 5 in category A, 5 in category B, and 1 in category C). For Ichirō's conflict with inanimate objects is closely related to his internal conflict: his devastated state of mind due to his intrapersonal conflict makes him feel hostile to inanimate objects toward which a person does not normally harbor hostility.

One of the causes of Ichirō's suffering stems from the conflict between two contradictory states of mind: one is that he hates doing anything and the other is that he cannot stand doing nothing. For instance, when H suggests playing a game of go to Ichirō, Ichirō hates to play but at the same time he feels compelled to do so. When he starts playing go, however, he feels as if the white and black stones scattered over the board are monsters which are purposely gathering and parting only to "torture" (Kj-283) his brain and he even feels like "playing havoc with" (Kj-284) the board to "drive these monsters away" (Kj-285). Ichirō further explains that whether he is reading, reasoning, eating, or walking, he feels uneasy and cannot find any peace of mind, for he thinks that whatever he does and no matter how, it becomes neither his end nor his means (IV-31). This kind of psychology seems to indicate that he is beginning to show signs of madness.²²

Another cause of Ichirō's internal conflict derives from the fact that he is hypersensitive aesthetically, ethically, and intellectually. Ichirō states that there is no reason why

he should be "beaten" (Kj-324) by those who are not as good, not as beautiful, not as true as he is, and yet he is "beaten" (Kj-325). This is what makes him angry (Kj-326). As a result Ichirō "detests" (Kj-312) the world which he thinks is not as spiritually advanced as he is himself, and yet his hatred does not resolve his "struggle" (Kj-314), but it only makes him "struggle as desperately as a drowning man" (Kj-313).

Ichirō also suffers from his excessive thinking which interrupts the flow of his life at every moment, which Sōseki cleverly compares to a man being called to the telephone every other minute during mealtime. The conflict between his mind which interrupts him and the other part of his mind which is interrupted is also described by a clear image of a sharp conflict--that of a woman and her mother-in-law who accuse (Kj-316, 317) each other from morning till night. This image is especially effective to the Japanese, for the conflict between a woman and her mother-in-law has always been the major family issue in Japan.

At this point H is convinced that the only way to save Ichirō from his spiritual anguish is to urge him to seek peace of mind in religious faith. H first refers to the story of Mohammed which is said to show the true substance of religion. Once Mohammed commanded the mountain to come to him. When it showed no sign of motion even after his repeating the command three times, however, he said that since the mountain seemed reluctant to come he had no choice but to go to it, and walked

quickly toward the mountain. Trying to make his point clear, H states:

"You are the kind of fellow who summons the mountain, and who becomes irate (Kj-320) when it doesn't come, the kind of fellow who stamps the ground with chagrin (Kj-321), and only thinks of criticizing (Kj-322) the mountain. Why not walk up to the mountain?" (III-40)

In response to H Ichirō says, "God is myself" (III-44) and "I am absolute" (III-44), which almost convinces H as well as the reader that Ichirō is out of his mind.

H later summarizes Ichirō's explanation of what he means by these words:

He [Ichirō] argues that one who has attained a pure peace of mind should naturally be able to enter this [absolute] state without seeking it, and that once he enters the state the universe and all creatures--every possible object--would vanish, and there would be only self; and that self at the moment would be something existing and yet non-existing, it would be impossible to say which. (IV-44)

Despite his earnest longing for a peaceful state of mind Ichirō cannot enter it. He confesses to H with tears in his eyes:

"Plainly I recognize the absolute state. But the more distinct my Weltanschauung becomes, the further the absolute moves away from me. In short, I was born to explore topography only on a map; yet I have all along been struggling (Kj-340) to have the same experience as a practical man in gaiters would have, ranging over hill and dale. I am stupid; I am inconsistent; I know my stupidity; I know my inconsistency; and yet I still struggle (Kj-341), nevertheless. I am a fool. As a man you are far more mature than I." (VI-45)

The fundamental source of Ichirō's internal conflict derives from the fact that although he knows what kind of state he is seeking, he does not know how he can attain it. Ichirō's intellect does not help him attain peace of mind but rather hinders him from doing so.

Ichirō also states that in order to become free from his spiritual anguish there are only three courses left open to him: to die, to go mad, or to enter religion. He further states that since he cannot possibly enter religion or take his own life, being too much attached to it, the only way left for him is to become insane. He even wonders if he is already out of mind. Observing Ichirō carefully, H reports to Jirō that Ichirō's intellect is all right but that something may be wrong with his soul: paradoxically, Ichirō is dependable and yet "not to be depended upon" (Kj-336).

Although Ichirō himself does not come up with any possible resolution of his internal conflict, H suggests a slight possibility for such resolution at the end of his letter. H maintains that if he can provide Ichirō with something, such as a work of art, a grand view of nature, or a beautiful woman, that can captivate his mind so completely as to leave no room for his inquiring attitude and also if he can keep him under its complete spell for a year or so, Ichirō might be able to find peace of mind. The fact that Ichirō enjoys walking in the mountains in the heavy rain shrieking loud enough to rupture a blood vessel and finds comfort in doing so

seems to indicate that what H says has some truth in it. For, as H states, Ichirō's splendid feeling seems to stem from the fact that he is "conquered" (Kj-339) by nature, which harbors no hostility. Another positive sign is the fact that Ichirō can sleep beside H, who, Ichirō thinks, is as good-natured and unselfish as O-sāda, a maid in his family whom he has always admired. The novel ends leaving unresolved the question of what will happen to Ichirō or how it is possible to keep Ichirō under the complete spell of nature or a person for a long period of time.

As the conflict between Ichirō and Nao is the most difficult to understand of the four conflicts involving major couples in the last five novels, so is Ichirō's internal conflict the most difficult to understand among the internal conflicts of the five major male characters. This difficulty largely derives from the obscurity of the causes of his internal conflict. We know that Ichirō is in conflict with the members of his family with the possible exception of his sister, O-shige, and that Ichirō's introverted and suspicious nature is the source of his internal conflict in that it makes it difficult to resolve his conflict with his family by confronting them. This, however, does not seem to be sufficient reason to make Ichirō suffer so desperately as to make him almost go mad. We are given in H's letter to Jirō a detailed explanation of how he suffers, but as to the concrete and specific episodes which might have greatly influenced Ichirō,

as Sensei's betrayal of K did in Kokoro or the secret about Sunaga's birth did in Higan sugi made, we never learn.

One possible interpretation for the obscurity of the causes of Ichirō's internal conflict is as follows. During the time when Sōseki was writing Kōjin he was suffering from one of his most severe bouts of mental illness.²³ Sōseki felt compelled to analyze his own spiritual anguish in this novel hoping that it would function as a catharsis for his pathological psychology. Many parallels between Ichirō and Sōseki which we have seen--their relationship with either parents or foster parents, with their wives, with their children and with outsiders, and then their occupations and status in society--seem to support this interpretation. Ichirō's spiritual anguish delineated in H's letter seems to have been extremely close to what Sōseki himself was experiencing at that time. But since Sōseki himself did not have any clear idea why he had to suffer so much, the causes of his profound distress, which are transferred to Ichirō in the novel, are not explicitly delineated. Moreover the psychological anguish of a man suffering from mental illness is extremely difficult for a normal man to understand: as H states in his letter, we can readily understand his anguish but we cannot really feel it at all (VI-32).

Another factor which makes it difficult for the reader to understand Ichirō's psychology is that although Sōseki maintains a certain distance between Ichirō and himself by making

H narrate Ichirō's spiritual anguish,²⁴ when we compare this distance with that between Sōseki and Kenzō in Michikusa, we find in the former case that Sōseki is much less successful in maintaining it. This relative lack of objectivity and Sōseki's state of mind during the time when he was writing Kōjin may be said to be the major elements which are responsible for the obscurity and difficulty of Ichirō's internal conflict.

Kenzō

Kenzō's internal conflict is described by using 25 terms of conflict and negativity: 10 in category A, 2 in category B, 13 in category C. In Michikusa Sōseki uses a completely different way to delineate the internal conflict of the major male character from that in Kōjin. While the internal conflict of Ichirō is analyzed in an abstract and philosophical way by a long letter written by H, Kenzō's internal conflict is largely shown through the specific description of his interaction with people around him. Sōseki describes numerous details of the specific incidents and episodes which have happened in the past concerning Kenzō's relationship with his foster parents, real father, his brother, and sister, and also those which are happening at present concerning his identity crisis and his relationship with his wife, his wife's family, his children, and his relatives.

Since Michikusa is closely autobiographical, Kenzō's past in Michikusa is almost identical with that of Sōseki. Even though we consider the fact that Sōseki was looking back and

writing about the period of two or three years after his return from England, which was about ten years earlier than the time when he was writing the novel, his attitude toward the main character, Kenzō, is remarkably objective. Even when Sōseki writes about Kenzō's unhappy childhood, he is not sentimental. One important difference between Michikusa and Sōseki's own life is that the former does not include the harmonious relationships that Sōseki experienced in his own life: his relationship with his mother, his friends, and his disciples. This makes Kenzō's life even bleaker than that of Sōseki's.

The crucial point of Kenzō's unhappy past is the fact that he was reared without receiving genuine love from his father or foster parents. While his material needs were always satisfied, the emotional aspect of his life was disastrous. This contrast is effectively shown by the fact that Kenzō remembers what toys Shimada and O-tsune bought for him whereas he cannot remember ever having had affection for his foster parents. Some of the toys that they bought him are a miniature suit of knight's "armor" (yoroi, Mk-53) and "helmet" (kabuto, Mk-54), authentic to the last detail, that fitted him perfectly, and a "real short sword" (wakizashi, Mk-55, 56, 57, 58) with the ornamental carving attached to the hilt depicting a mouse trying to drag a red pepper. These toys, which are extraordinary as toys given to a little boy show the extent of the material satisfaction Shimada and O-tsune gave Kenzō.

When we consider the fact that they did this while they did not give him genuine affection, these terms of conflict and negativity--weapon toys--seem to acquire special significance. Though they do not in the context indicate Kenzō's internal conflict, they point to the kind of treatment Kenzō received from Shimada and O-tsune--the unfortunate combination of pampering without love--which is a remote source of Kenzō's intrapersonal conflict.

Shimada and O-tsune's selfish and possessive affection made Kenzō suppress his natural emotions and feelings. Moreover, they spoiled him to such an extent that he came to believe that he could do anything he wanted. As a result, Kenzō developed the character of an unfeeling child, stubborn and unyielding. This kind of character and his inability to express his emotions later become a source of his conflict with his wife and relatives which consequently alienates him from people around him. One of the causes of Kenzō's internal conflict--alienation from people around him--largely derives from his unhappy childhood environment.

After his foster parents' divorce Kenzō returned to his real family, but his need for genuine love and emotional stability was not satisfied. To compensate for his emotional instability he tried to realize his dream of attaining prominence in society by studying diligently. Kenzō compares those lonely years spent in the library and school to the life of a prisoner (ch. 29). This comparison is appropriate, for in his

youth he secluded himself both physically and spiritually from people around him and society by becoming increasingly occupied with books as a prisoner physically secludes himself from people and society.

When he remembers his unhappy childhood and those lonely years of his youth he spent merely studying, he feels proud of having "overcome his environment" (shūi to tatakaiōseta, Mk-260) and having been able to become prominent in society as a university instructor. But at the same time he is aware of the great price he had to pay for it: his increased loneliness as a human being. He sometimes feels disgusted with himself thinking that he even might have lost all human warmth. For example, when O-tsune writes to Kenzō asking for financial help more than twenty years after she left him, he turns her down saying that her remarriage has freed him of all responsibility. Kenzō feels relieved when O-tsune never writes to him again, but his conscience "is not altogether at ease" (kokoromochi no warui, Mk-123). Since she never gave him a chance to love her because of her selfish and possessive attitude toward him, he hates her. Yet his sense of obligation tells him that he is guilty for forgetting the kindness O-tsune showed him in the past and he blames himself for his lack of human feeling. Also when he thinks of his sister, O-natsu, and her husband, Hida, who were so kind to him when he was a child, he feels bitter (Mk-16) about the fact that he does not feel any affection for them now. Kenzō is also

unfeeling toward his brother, Chōtarō. Even when he hears about Chōtarō's illness, he is apt to worry only about the livelihood of the family Chōtarō is going to leave behind if he dies.

One of the specific incidents which made Kenzō disgusted with his brother, sister, and Hida was as follows. Kenzō had another brother who promised to bequeath him his silver hunting watch while he was sick. When the brother died, the watch was unfortunately in a pawn shop and Kenzō had no means to redeem it. Some days later at a family gathering, however, Hida and O-natsu brought out the beautifully polished watch and gave it to Chōtarō. Kenzō's anger at and disgust with Chōtarō, O-natsu, and Hida on that occasion is expressed as follows:

Silently Kenzō watched the three, who seemed hardly aware of his existence, and kept his thoughts to himself. He hated them for the way they had insulted him (Mk-274), and as he watched them gaily chatting away, seemingly unmindful of all the hurt they had caused, he could not help wondering why they had chosen to treat him so cruelly (Mk-275).

And so he had sat through the meeting not saying a word, not asserting his claim to the watch nor demanding any explanation. He had expressed his disgust (Mk-276) through silence. And in the end he had found satisfaction in the thought that there was no worse punishment for his brother or his sister than to be despised (Mk-277) by someone of their own blood. (ch. 100)

Many years after this incident Kenzō still feels the anger and disgust as strongly as he did then. When O-sumi criticizes Kenzō's vindictiveness, he responds as follows:

"Maybe I am vindictive. Maybe I would be more of a man if I could forget. But facts are facts. And even if I could ignore past events. I couldn't very well kill off my feelings (Mk-278), feelings that I had at the time. They will be a part of me always. I could try to get rid of (Mk-279) them, but the heavens would never let me." (ch. 100)

This episode vividly delineates Kenzō's introverted and pertinacious character and also his inability to express himself even to his close relatives. Because he cannot communicate his conflict with them, he internalizes and intensifies his feeling of disgust with them. This is exactly the pattern he has when he deals with his conflict with his wife and also the pattern that he has in dealing with his conflict with his father and foster parents.

Kenzō's encounter with Shimada brings back the "unpleasant" (Mk-126) memories of his past which he has forgotten for the past several years, especially during his stay in a distant place (in the novel he does not specifically mention England). He tries to "cut his life in two" (seimei o ryōdan-shiyō, Mk-86), severing the past from the present, and yet the past refuses to "be sliced off" (kirisuterareru, Mk-87).

People around him related to his unhappy past, such as Shimada, O-tsune, and O-natsu, come to Kenzō to ask for his financial help. It is as if his past haunts him like a ghost and forces him to confront the problem of his identity again.

Another cause of Kenzō's identity crisis is the conflict between his desire to accomplish something great and the economic pressure which compels him to do work which merely

uses up his precious time. The fact that he is surrounded by people, his wife and relatives, who do not highly value his scholarship only makes his spiritual anguish worsen. Moreover, his relatives tend to judge a man's value merely by the amount of money he earns. Since Kenzō's dream of accomplishing something great which is not measurable by money has not been realized yet, he cannot help being disturbed by their lack of understanding. As we have seen, his pride is especially hurt by the fact that his wife, O-sumi, does not give him the recognition he feels he deserves.

Because Kenzō is in constant conflict with O-sumi he feels irritated all the time. He is so frustrated and edgy that he cannot even accept O-sumi's good intentions as they are. For instance, when O-sumi shows him the new material she has bought for his kimono in order to improve their relationship, he "doubts her sincerity" (Mk-68). Chilled by his attitude she quickly leaves the room and Kenzō becomes "more unpleasant" (Mk-69). He sometimes thinks that he will go mad unless he gives vent to his "irritability" (Mk-173). At one time he vents his ill humor on a pot of flowers that belongs to the children and "kicks it off" (Mk-174) the verandah. At other times he angrily "scolds" (Mk-176) the innocent maid when she appears with the visiting card of someone such as an insurance agent. Later he feels ashamed and "angry at himself" (Mk-177) for his inability to treat ordinary harmless people with a modicum of goodwill.

Kenzō's spiritual anguish caused by his internal conflict and his conflict with people around him affects his health. He is putting up with the "unpleasantness" (Mk-248) all by himself, and each time he worries about his health he "becomes irritated" (Mk-249). Although he knows that his health is steadily deteriorating, he pays no attention and works furiously. Sōseki describes Kenzō's attitude of abandoning himself to despair by using strong terms of conflict such as katakiuchi (avenge, Mk-280), chi ni ueta (thirst for blood, Mk-281), and jibun no chi o susutte (suck one's own blood, Mk-282):

It was as if he wanted to defy his own body, as if he wanted deliberately to abuse it for having failed him so badly. He thirsted for blood, and since others were not available for slaughter, he sucked his own blood and was satisfied. (ch. 100)

Only two terms of conflict and negativity concerning Kenzō appear in conversation: kanjō o uchikorosu (Mk-278), and (kanjō o) korosu (Mk-279) are used to describe to O-sumi his inability to forget his disgust with his relatives. This contrasts with the relatively large number of terms of conflict and negativity used in conversation concerning Sunaga (24, about forty percent of the total 61) and Ichirō (9, about forty percent of the total 22). This contrast seems to relate to the fact that although Sunaga and Ichirō have someone such as Matsumoto and H who try to understand their internal conflicts and indeed succeed in doing so to a certain degree,

Kenzō has no one who ever tries to understand his problems. As for Sensei, only 3 terms of conflict and negativity are used in conversation. However, Sensei's testament, Sensei's confession of his spiritual anguish in which the majority of the terms of conflict and negativity are used, is addressed to "I," his admirer and great sympathizer, and therefore Sensei has someone who is even more sympathetic than Sunaga's uncle, Matsumoto, and Ichirō's good friend, H.

Even though Kenzō's spiritual anguish caused by his internal conflict is less serious than that of Sensei and Ichirō, the lack of any sympathetic people around him makes it unbearably painful. Worse yet, people around him who come to him only aggravate his internal conflict. What Kenzō states to O-sumi at the end of the novel shows how desperate he feels about resolving his conflicts: "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." (ch. 102) This remark of Kenzō is also significant in view of the fact that the way he deals with interpersonal conflict with people around him since his childhood remains the same although the person with whom he interacts changes.

Sōseki had friends and disciples who understood him and admired his talent and achievement, but he did not have anyone who could understand his spiritual anguish caused by his unhappy past: his childhood spent without receiving genuine love and his miserable married life. He probably felt

compelled to analyze his past, which was one of the greatest sources of his internal conflict. As we have seen, Kōjin delineates Sōseki's own spiritual anguish in an abstract and philosophical way, but it does not seem to have functioned as a catharsis for his spiritual anguish as much as he hoped because of his lack of objectivity and his disturbed state of mind during the time when he was writing that novel. When he described the specific details of his unhappy childhood and his miserable marriage with a remarkable objectivity in Michikusa, however, he finally came to terms with his past. Thus he became ready to create truly fictional characters in the following novel, Meian.

Tsuda

Tsuda's intrapersonal conflict is described by using 18 terms of conflict and negativity: 4 in category A, 1 in category B, and 13 in category C. In Meian the male protagonist is completely different from male protagonists of the other four novels. Although Sunaga, Sensei, Ichirō, and Kenzō are spiritual brothers of Sōseki in many ways, Tsuda is not in any respect. For one thing, Tsuda does not share Sōseki's inability to express his emotions and feelings. Though Tsuda usually avoids expressing his emotions and feelings overtly like the other four male characters, he does so not because he cannot express himself but largely because he is keen about protecting his interest. Tsuda is determined to advance in society and he knows that he must control his negative

emotions in front of his superiors so as to win their favor. He also does not want to wound his pride by exposing the fact that his former fiancée, Kiyoko, jilted him or that he is not as rich as he pretends to be before his wife, O-nobu. Therefore he cannot be frank with people around him and must hide his emotions and feelings more than necessary. One of the causes of Tsuda's internal conflict is his false pride.

Tsuda's aunt, O-asa, points out Tsuda's problem concisely. She states:

"The really bad thing is that your [Tsuda's] entire being is made up of flamboyance and extravagance. You're like a person who's forever looking around restlessly to see whether there's a feast somewhere" (ch. 27).

She further states that even after his marriage he is still dissatisfied and cannot settle down. Tsuda thinks that there is nothing wrong with being extravagant and even feels proud of that fact, but he also cannot help "becoming unpleasant" (Mn-34), for he knows that O-asa's assessment is correct and that his dissatisfaction about his marriage relates to his unhappy memory of being jilted by Kiyoko.

Tsuda's friend, Kobayashi, also points out that the source of Tsuda's problem is his spiritual deformity stemming from his vanity, his egocentricity, and his endless pursuit of his desires. Kobayashi further perceives that Tsuda's dissatisfaction with O-nobu somehow relates to his lingering affection for Kiyoko. By using strong terms of conflict--5 terms

relating to war, 2 relating to victory and defeat, and 1 relating to enmity--all in conversation between Tsuda and Kobayashi, Sōseki creates the perfect image of the battle that Tsuda is about to fight within himself:

"You won't understand unless you actually experience (Mn-441) it. I predict that, so let's wait and see. Soon the real battle (Mn-442) will begin. And then you'll finally understand that you're not a match (Mn-443) for me."

"That doesn't matter to me. It would be an honor for me to be defeated (Mn-444) by someone like you who's lost to all sense of shame."

"You're quite obstinate, aren't you? But I didn't mean you'd fight (Mn-445) with me."

"Well, with whom [would I fight] (Mn-446) then?"

"You're already fighting (Mn-447) right now with yourself. And in a little while it will actually express itself in action. Your leisure's egging you on to fight a vain, losing battle (Mn-448)."
(ch. 160)

Kobayashi's prediction is accurate, for Tsuda, following Mrs. Yoshikawa's suggestion--or, more appropriately, commands, since she is his patron--goes to the hot spring where Kiyoko is staying intending to get rid of his old attachment to her. Soon after he arrives he considers the three possible paths he can take. The first path is that he becomes a guest who has really come for his health after his operation for an anal fistula and leaves without meeting Kiyoko. If he chooses this path, he can never settle anything. The second path is that he exposes his real self and asks why Kiyoko jilted him, without being afraid of hurting his pride or making a fool of himself. Since to avoid confronting his wounded pride will get him nowhere, this is the only way that he can ever resolve

his internal conflict. Tsuda, however, is thinking of the third possibility of getting rid of his old affection for Kiyoko without hurting his pride. Of course, the possibility of this outcome is questionable because Kiyoko's "betrayal" (Mn-485, 486) must have a close connection with his spiritual deformity. When Tsuda left Tokyo, he had decided on the third path. But now that he is going to see Kiyoko the following day, the first and the second possibilities come to his mind. The occurrence of the first possibility in his mind indicates that he is still afraid of confronting his source of internal conflict. Here Kobayashi's prediction, "Your leisure's egging you on to fight a vain, losing battle," (Mn-448) carries great weight. However, the occurrence of the second possibility is significant in that it suggests the possibility of a resolution of his internal conflict and therefore the possibility of a recovery from his spiritual illness. The novel ends while a "war [is] raging within Tsuda's heart" (Mn-472) over whether he should choose the second or the third path.

Meian begins with the discovery of the worsening of Tsuda's illness, and Sōseki describes the actual operation in detail, using 3 terms of specific weapons: hamono (blade, Mn-1), kiremono (scissors, Mn-46), and hasami (scissors, Mn-47). Sōseki's intention is obvious: Tsuda's physical illness symbolizes his spiritual illness or deformity. Just as his physical illness requires an operation, so also does his spiritual illness. "The gleam of the cold blades" (Mn-1),

which is a reminder of his physical pain in his first operation, seems to symbolize the pain that will arise from the operation which is about to be performed on his spiritual illness. "The sound of the instrument" (Mn-46) touching the plate and "the sound of the scissors" (Mn-47) cutting dully through the flesh which assails his eardrums and makes him imagine a red stream of blood perhaps suggest that he must figuratively shed blood in order to recover from his spiritual illness. Because the novel ends as the operation on Tsuda's illness is in its early stages, we do not know what the outcome will be. One possible speculation is that if we extend the parallelism between his physical illness and spiritual illness a little further, we can hopefully expect that his spiritual illness will take a turn for the better, for Tsuda's operation is a success and he recovers gradually.

The nature of Tsuda's internal conflict is much less serious than those of the other four major male characters. Tsuda does not suffer because of the secret about his birth as does Sunaga, he does not suffer from a feeling of guilt as does Sensei, nor does he suffer from an unhappy childhood experience and miserable marriage as does Kenzō. He is not alienated from society and the people around him as are Sunaga, Ichirō, Sensei, and Kenzō. Nor is he as prudent and as cautious as the other four. Tsuda's sources of internal conflict are his false pride, vanity, and egocentricity, which

often are the sources of internal conflict of an ordinary man. By using mostly strong terms of conflict and negativity in category C (13 out of 18), half of which are used in conversation, Sōseki vividly delineates the intrapersonal conflict of Tsuda who has little to do with tragedy or secret of a grave importance.

Although Sunaga's, Sensei's, Kenzō's, and especially Ichirō's problems are peculiar in their causes and nature, Tsuda's problem is something that everyone shares to a certain degree. Therefore, Meian in a way is a much more difficult novel for a serious reader to read than Higan sugi made, Kōjin, Kokoro, and Michikusa, for it makes him confront the ugly aspect of human nature that he certainly shares and makes him ask the question how man can resolve conflict which has its source in his own egocentricity.

Other Characters

All the rest of the internal conflicts delineated in the last five novels are much less significant than those of the five major male characters. Among the four other characters whose intrapersonal conflicts are treated here--Sensei's friend, K (10), the protagonist of the novel Gedanke which Sunaga reads in Higan sugi made, Gedanke (6), an admirer of Sensei, "I" (6), and Tsuda's wife, O-nobu (5)--only the first two characters' intrapersonal conflicts have a significant impact on the internal conflict of each major male character.

K's internal conflict is delineated by using 1 term of

conflict and negativity in category A, 1 in category B, and 8 in category C. This proportion of the terms is appropriate in view of the seriousness of K's internal conflict. Here I shall incorporate the discussion of K's conflict with his foster parents (which is described by 5 terms of conflict and negativity: 1 in category A and 4 in category B) and his conflict with his original family (which is described by 3 terms of conflict and negativity: 1 in category A and 2 in category B), for these conflicts are closely related to K's internal conflict. Like Sōseki, K was an adopted son. His foster father, who is a doctor, sends him to Tokyo with the intention of making him a doctor to take over the family business. But K is determined to study religion and philosophy and has no intention of becoming a doctor. He does not mind deceiving (Kr-195, 199, 256) his foster parents so long as it leads him to "the true way" (III-19). During the third summer vacation in Tokyo, however, K confesses in his letter to his foster parents that he has been deceiving them. His foster father is "furious" (Kr-198) at his deception, and his original family also sends him a letter of "reprimand" (kisseki, Kr-200). Someone tries to "act as mediator" (Kr-201) between K and his foster parents, but the relationship between them grow worse. K not only "hurts his foster parents' feelings" (Kr-202) but he also "angers" (Kr-203) his original family as well. As a result, though K becomes officially a member of his original family once more, his original

family "expels" (kandō, Kr-204) him due to the sense of obligation to the family that adopted K.

Here we see a parallel between K's conflicting and complicated relationships with both his foster parents and his original family and those of Sōseki. Sōseki delineates K as a motherless child and describes how his having been brought up by a stepmother is partly responsible for his stubborn character. He further describes how his stubborn character is also partly responsible for aggravating his relationship with his foster parents and his original family. This seems to have been an attempt on the part of Sōseki to try to analyze the relationship between one's unhappy childhood experiences and one's later conflicting relationship with one's family, which was one of the major concerns of Sōseki in his later years.

Being disowned by both his foster parents and his original family, K immediately finds himself in financial difficulty. Now he has to work hard to support himself. He, however, continues to study as hard as he did earlier. Having read stories of great priests and Christian saints, he comes to regard the body and the soul as having to be forced asunder. At times he seems to think that mistreatment of the body is necessary for the glorification of the soul (III-24). This continual strain affects his physical and mental condition. He seems to believe, however, that once he becomes accustomed to hardship, he will quickly cease to notice it. It is as if

he is using his strong will-power to proceed to his own "destruction" (Kr-206). Worried about K, Sensei suggests that he move into his lodging house so that Sensei can help him financially without hurting his pride and also help him improve his mental condition by putting him in a homelike atmosphere. As Sensei has hoped, K is gradually emerging from his "fortress of books" (shomotsu de jōheki o kizuite, Kr-210), and his heart is beginning to thaw. Then, as is mentioned earlier, K falls in love with Shizu, confesses his love for her to Sensei, and is betrayed by Sensei.

By using 6 terms of conflict and negativity relating to suicide (6), Sōseki emphasizes the importance of K's suicide. These terms, however, are not used to indicate clearly why K has to kill himself, but rather to show the greatness of Sensei's shock upon K's suicide. The obscurity of the cause of K's suicide, however, is in a way effective. For one thing the reason for anybody's suicide is not explained as simply as a newspaper article usually does. In K's case one newspaper reports that "he had been disowned by his family and in a fit of depression had killed himself" (Kr-300). In another newspaper "K's suicide (Kr-301) had been attributed to insanity." Also because the reason for K's suicide is obscure Sensei's life after K's suicide is to be spent in a certain sense in discovering why K had to kill himself.

K states in his letter to Sensei that he has decided to "kill himself" (Kr-291) because there seems no hope of his

ever becoming the firm, resolute person that he has always wanted to be. As we have seen, Sensei wonders about the real cause of K's suicide for a long period of time and finally concludes that K killed himself because he experienced a loneliness as terrible as that which Sensei himself is experiencing. As for the reason K experienced such a loneliness Sensei does not explain further.

What K states in his letter to Sensei and Sensei's interpretation about the cause of K's suicide seem to be both correct. One possible interpretation which explains and analyzes K's internal conflict further is as follows. K's suffering begins when he falls in love with Shizu. It is understandable that to an ascetic person such as K being attracted to a woman violates his self-imposed rule of what he should not do. He is greatly disappointed in himself when he learns that he cannot forget about Shizu. He feels so desperate that he confesses his love for Shizu to Sensei hoping that he will give him some advice. Therefore, when Sensei betrays his faith, his shock is extremely deep. K loses two persons to whom he is very much attached, his best friend and the woman he loves. Moreover, his inability to forget about Shizu and to forgive Sensei makes him realize how different he is from the kind of person he has always wanted to become. As a result he loses faith in himself.

K's experience and that of Sensei are parallel in many ways. First, they lose faith in man by the betrayal of

persons whom they completely trust. Second, realizing that they are not the kind of person that they thought they are or they should be, they lose faith in themselves. Feeling unbearably lonely and unable to cope with their internal conflict, they choose to kill themselves. Although K experiences all these within a few days whereas Sensei experiences them over a period of twenty years, these parallels are significant. For Sensei states in his letter to "I" that "like the gust of winter wind, the premonition that I was treading the same path as K had done would rush at me from time to time and chill me to the bone" (III-53), and the premonition unfortunately comes true.

Gedanke's intrapersonal conflict is delineated by using 3 terms of conflict and negativity in category A, 1 in category B, and 2 in category C. As noted above, Gedanke is the story about how an overly prudent man who is a loser in a triangular relationship carefully plans to murder his rival. This rather seemingly simple story is in fact quite complicated. When we try to understand why Gedanke had to kill his friend, we cannot tell whether it is due to "jealousy (H-156), revenge (H-157), a serious prank, a whimsical trick (H-158), an earnest action, a madman's reasoning, or an ordinary man's calculation" (V-27). Gedanke plans to kill the man in such a way that the wife, seeing him do it and knowing that he is a murderer, can do nothing but look on as a spectator, unable to take any action against him. First he feigns sudden attacks

of violent fits at a dinner party. After repeating this act a few times he succeeds in gaining the reputation of being insane. Celebrating the success of his "stratagem" (H-164), he puts the planned murder into practice. One day at the house of the man he is going to murder he picks up a heavy paperweight lying on a desk and asks him, "Could you kill a man with this?" Without waiting for a response, he puts all his strength into the paperweight and strikes the man in front of his wife. After being sent to a madhouse, however, Gedanke begins to "doubt" (H-169) his own vindication of his sanity. Moreover he tries to vindicate his own "doubt" (H-170). In the end Gedanke himself is not sure if he is sane or insane.

The great shock Sunaga receives from this story is understandable. For, as discussed above, there is a parallelism of the situation between Gedanke and Sunaga and also a parallelism between Gedanke's personality and that of Sunaga. The complexity of human psychology and the undependability of powers of thought described in the story point to the possibility that Sunaga might take decisive action as Gedanke did. Gedanke's story is significant in giving an impetus for Sunaga to probe further his intrapersonal conflict.

When we turn to look at "I"'s internal conflict, we find that it is of much lesser importance. For "I"'s possible serious internal conflict caused by his guilt feelings at leaving his father's deathbed is not described in the novel. As might be expected, all the terms of conflict and negativity

concerning "I" (6) are mild ones: those of displeasure. At one time, looking at a couple enjoying flower-viewing, "I" says to Sensei that they appear to be rather fond of each other. Then Sensei points out that "I" sounds like a person who is "dissatisfied" (Kr-29) because he has not been able to fall in love, though he wants to (I-12). At another time, in one of his letters, "I" tells his brother to return home during the summer to see their father before he dies. He further writes that they should feel pity for their old parents who lead such lonely lives in the country. When writing such a letter, he is quite sincere, but after writing it, he finds himself not feeling as much affection as he has expressed in his letter. Thinking of this insincerity, he "becomes dissatisfied" (Kr-104) with himself. Another instance when he feels displeased with himself (Kr-112, 113, 114, 115) is the time when he looks back on the daily schedule for the summer he has set himself before leaving Tokyo and realizes that he has been able to complete only about one-third of it. This kind of internal conflict caused by the gap between what one plans to do and what one really succeeds in doing, stemming largely from a lack of patience and will-power, is what everyone experiences once in a while.

The nature of O-nobu's internal conflict (which is described using 1 term of conflict and negativity in category A, 3 in category B, and 1 in category C) is also not as serious as that of K or Gedanke. Once when Tsuda is away

from home staying at the hospital, O-nobu sleeps late. She "cannot but despise herself" (keibetsu-shinai wake ni ikanakatta, Mn-79) for being a thorough sluggard, for she is not behaving like the ideal wife that she is determined to become.

Perhaps what is peculiar about O-nobu is her extremely high self-esteem and strong pride. She believes that she can impress people such as Mrs. Yoshikawa with her charming womanly personality. Therefore, when she fails to do so on the occasion of her cousin Tsugiko's miai, she feels unhappy (Mn-92). Moreover, she senses that there is some kind of secret that Tsuda and Mrs. Yoshikawa are hiding from her. When she learns that that secret has something to do with the existence of another woman to whom Tsuda is attached, she uses all her artifice and tactics to discover the truth, for she is determined to make Tsuda love her absolutely. She attacks Tsuda's sister, O-hide, so as to make her tell the truth, but because of her lack of evidence she fails. It is really a serious battle for O-nobu and the only serious one relating to her intrapersonal conflict. Her feeling at that time is described with an effective metaphor: "O-nobu felt she had lost her footing and plunged into the mire" (michi o ayamatte ippo fukada no naka e fumikonda, Mn-302).

In the same way that Tsuda keeps a secret from O-nobu and people around him, so too does O-nobu conceal the fact that she is in conflict with Tsuda to her uncle, aunt and other

people around her. She despises the honesty which would make her "destroy her self-respect" (kyoeishin o uchikorosu, Mn-348). As a result, like Tsuda she is forced to hide her real feelings and emotions to people who are close to her. O-nobu's internal conflict derives from the fact that Tsuda's secret might hurt her pride and vanity and also might ruin her determination to make him love her at whatever cost. The nature of O-nobu's internal conflict is extremely similar to that of Tsuda. Whether she can resolve her internal conflict, which has only begun when the novel is broken off, largely depends upon how much she can free herself from her spiritual deformity: her false pride, vanity, and egocentricity.

The number of terms of conflict and negativity concerning other major female characters in the other four of Sōseki's last five novels is extremely insignificant: Chiyoko (1), Nao (1), Shizu (0), and O-sumi (1). When we compare these numbers with those concerning major male characters in the same four novels, the contrast is astonishingly sharp. This sharp contrast largely seems to relate to Sōseki's view of literature. He states, "Art begins with self-expression and ends with self-expression."²⁵ It seems natural that Sōseki should delineate the internal conflicts of male characters, who are in many ways his spiritual brothers, in a far more detailed way than those of female characters with whom he cannot feel such spiritual kinship.

Conflict between Two Male Friends

The order of the frequency of terms of conflict and negativity involving each of the interactions between two male friends in the last five novels is as follows: 1) Tsuda and Kobayashi in Meian (72); 2) Sensei and K in Kokoro (65) 3) Jirō and Misawa in Kōjin (26); 4) Ichirō and H in Kōjin (22) 5) Gedanke and his friend in Higan sugi made (10); 6) Keitarō and Morimoto in Higan sugi made (6); 7) Keitarō and Sunaga in Higan sugi made (5). Since I have already discussed the conflict between Gedanke and his friend, I shall treat the other four important interpersonal conflicts and two rather insignificant interpersonal conflicts here.

Tsuda and Kobayashi

The conflict between Tsuda and Kobayashi is delineated by using 8 terms of conflict and negativity in category A, 43 in category B, and 21 in category C. One outstanding feature concerning the conflict between Tsuda and Kobayashi is its sharpness. This is clearly reflected in the fact that the majority of the terms of conflict and negativity are either those in category B which describe the direct reactions toward interpersonal conflict of the characters or those in category C which relate to intense conflict. Another and more outstanding feature of the terms of conflict and negativity concerning Tsuda and Kobayashi is their extreme frequency. By reading Meian the reader does not get the impression that

Tsuda's interaction with Kobayashi is almost as important as his interaction with O-nobu, yet the number of terms of conflict and negativity concerning Tsuda and Kobayashi is about 85 percent of that concerning Tsuda and O-nobu (84). The interaction between Tsuda and his sister O-hide, which seems to be as important as the interaction between Tsuda and Kobayashi, includes only about 60 percent (42) of the terms of conflict and negativity concerning the interaction between Tsuda and Kobayashi. Moreover, this frequency is the third largest concerning any interpersonal or intrapersonal conflicts described in the last five novels following the frequencies concerning the interpersonal conflicts between Kenzō and O-sumi (91) and that between Tsuda and O-nobu.

This extreme frequency largely seems to relate to the peculiarity of Kobayashi's personality. Unlike other important characters in the last five novels Kobayashi is a kind of an anarchist or an iconoclast: he attacks all the conventions and despises popular beliefs and ideas; he has hostility toward the upper class and identifies himself with the lower class. He has no proper education, social position, rank, money, or even a steady job. He has been driven to such a low point that he has nothing to lose whatever he says or he does. He is free from Japanese conventions of proper behavior which prohibit people from expressing negative feelings or emotions overtly. For instance, he can say things such as "I despise you" casually and repeatedly to Tsuda without any hesitation.

Moreover, he sometimes enjoys annoying people by saying something unpleasant or disagreeable. He even states to O-nobu that he lives "to be disliked" (Mn-135).

Because Tsuda is an immediate target of Kobayashi's criticism, a large number of terms of conflict and negativity are used in conversation between Tsuda and Kobayashi (41, among which 36 are spoken by Kobayashi). Five more terms are used in conversation between Kobayashi and O-nobu referring to the conflict between Tsuda and Kobayashi. Altogether 46 terms of conflict and negativity concerning Tsuda and Kobayashi (about 60 percent of the total terms of conflict and negativity concerning the relationship) are used in conversation. This great percentage of the terms of conflict and negativity used in conversation of the total terms of conflict and negativity concerning Tsuda and Kobayashi contrasts sharply with the small percentage of the terms of conflict and negativity used in conversation between Kenzō and O-sumi (about 10 percent) and those between Tsuda and O-nobu (about 15 percent) of the total numbers of terms of conflict and negativity concerning them. The conflict between Tsuda and Kobayashi is surprisingly overt, whereas those between Kenzō and O-sumi and those between Tsuda and O-nobu are covert. This sharp contrast largely derives from the fact that Kobayashi completely ignores the Japanese pattern of proper behavior, whereas Kenzō, O-sumi, Tsuda, and O-nobu, for the most part, follow the pattern faithfully.

Another outstanding feature of the terms of conflict and negativity concerning Tsuda and Kobayashi is the high frequency of terms relating to contempt (28, about 40 percent of the total number of terms of conflict and negativity concerning this relationship). This percentage is the highest among the percentages that any most frequently used terms concerning each intrapersonal or interpersonal conflict in the last five novels occupy in the total number of terms of conflict and negativity concerning each intrapersonal or interpersonal conflict. Some of the terms whose frequencies occupy large percentages in the total number of terms of conflict and negativity concerning each intrapersonal or interpersonal conflict are: 1) terms of jealousy, shitto, concerning Sunaga and Takagi (about 35 percent); 2) terms of hatred, zōo, concerning Sensei and Shizu (about 30 percent); 3) terms of attack, kōgeki, concerning Kenzō and Shimada (about 30 percent); 4) terms of suspicion, utagai, concerning Tsuda and O-nobu (about 25 percent); 5) terms of cowardice, hikyō, concerning Sunaga (about 25 percent); 6) terms of displeasure, fuyukai, concerning Kenzō and O-sumi (about 20 percent); 7) terms of perverseness, higami, concerning Sunaga (about 20 percent). When we consider the fact that all these terms, except for the cowardice and perverseness concerning Sunaga, are used mostly in narration, whereas almost all the terms of contempt (26 out of 28) concerning Tsuda and Kobayashi are used in conversation, we can see how unusually strong an image

of contempt Sōseki creates concerning the interaction between Tsuda and Kobayashi. This strong image of contempt effectively indicates the nature of the conflict between Tsuda and Kobayashi.

The feeling of contempt is mutual between Tsuda and Kobayashi. Tsuda's contempt for people such as Kobayashi is a relatively common feeling among well-educated people who have rather high social status and who earn enough money to live a comfortable life. They tend to despise people such as Kobayashi who have no proper education, no steady job, no money, and no social status. They do not think much about the good fortune and opportunities that they have had but that people such as Kobayashi have not had. Kobayashi keenly senses Tsuda's contempt for him though Tsuda never expresses it in words.

Once Kobayashi, contrary to his customary behavior, is wearing a new suit, and asks Tsuda to give him an old overcoat that Tsuda used to wear in his school days. This strikes Tsuda as being inconsistent. Kobayashi states to Tsuda:

"When I'm wearing a dirty suit you despise (Mn-40) me for being dirty, don't you? And when occasionally I have on some clean cloths you then despise (Mn-41) me for being clean. Well then, what in the world am I supposed to do? How should I behave to be respected by you?" (ch. 36)

Kobayashi further states that he has had his new suit made so as to run off to Korea, for he cannot put up with his dreadful Tokyo life with no future whatsoever. Kobayashi, however, is

unhappy that he must leave Tokyo as a loser and states that he really does not want to go to Korea. Tsuda's unfeeling answer, "Well then why don't you give it up?" "cruelly wounds" (Mn-43) Kobayashi, who seems to be starving for sympathy. Kobayashi then says, "Tsuda, I'm lonely." and tells Tsuda that he has decided to go to Korea simply because it is much better to go to Korea than to stay in Tokyo and "be made a fool of" (Mn-44) by everyone. Kobayashi's remarks are really pathetic, and yet Tsuda does not feel any sympathy at all. This is the only occasion in the novel that Kobayashi opens himself to Tsuda and straightforwardly confesses how lonely and unhappy he is. In the light of the cold and unfeeling attitude of Tsuda on this occasion, it is understandable that Kobayashi comes to hate Tsuda from then on and turns out to be Tsuda's "enemy" (Mn-480).

Kobayashi makes the best use of every opportunity to have his "revenge" (Mn-420) for Tsuda's contempt for him. While Tsuda is in the hospital Kobayashi visits O-nobu to get an old overcoat that Tsuda has promised to give him. While he is waiting until the maid checks with Tsuda, he "casts aspersions on Tsuda's character" (jinkaku o utaguru yō na, Mn-162) in front of O-nobu and states that there are still many things O-nobu ought to know. When Tsuda hears that Kobayashi is talking with O-nobu, he has "a very disagreeable expression" (Mn-166), for he is afraid that Kobayashi might tell O-nobu about Tsuda's old attachment to Kiyoko. Although Kobayashi

does not reveal the secret outright, he suggests that Tsuda conceals an important matter from O-nobu and arouses her suspicion toward Tsuda. One of the ways Kobayashi gets back at Tsuda is through meddling in the husband-wife relationship between Tsuda and O-nobu and "sowing dissension" (fūfunaka o saku, Mn-450) between them.

Another instance in which Kobayashi takes revenge on Tsuda occurs when he visits Tsuda at the hospital. Tsuda is worried about what Kobayashi has told O-nobu but cannot ask her about it, for he knows that she will not tell things frankly once she is determined not to do so. Therefore, the only way left for him is to turn to Kobayashi as the source of the information he needs. Being aware of this, Kobayashi irritates Tsuda by evading telling what he has told O-nobu. Kobayashi also irritates Tsuda by showing curiosity about how rich O-nobu's uncle Okamoto is. When Tsuda says he does not know how much money Okamoto has, he feels as if Kobayashi is saying, "Would you really ever have married without finding out how much money Okamoto had!" (ch. 117), and Tsuda "becomes even more annoyed" (Mn-257). Tsuda begins to wonder if he is "being made a fool of" (Mn-258, 259, 260).

Kobayashi is not yet satisfied with these instances of revenge. He further annoys (Mn-282, 283) Tsuda by not showing any intention of leaving though Mrs. Yoshikawa is about to visit Tsuda at the hospital. Since Tsuda does not want to let Mrs. Yoshikawa know that he has such a man as Kobayashi among

his friends, he begins to wonder how he can get rid of Kobayashi quickly. Tsuda knows that the purpose of Kobayashi's visit is to get hush money from Tsuda before he leaves for Korea. Tsuda, however, is "not yet in the mood to surrender" (Mn-284) to him. Nevertheless he is even more lacking in the courage to "send him away" (Mn-285) immediately. Knowing what is in Tsuda's mind, Kobayashi does not miss another chance to irritate Tsuda. He states that since he has never become acquainted with such a rich person as Mrs. Yoshikawa he wants to see her. Tsuda finally gives in and says outright that Kobayashi "is in the way" (Mn-287, 288) and that he wants him to leave right away on condition that as soon as he, Tsuda, leaves the hospital he will have a farewell party for Kobayashi and give him some money then.

Tsuda and Kobayashi meet for the last time on the occasion of the farewell party. Tsuda feels antipathy toward Kobayashi, whose method of exacting money from him was tantamount to extortion, and thinks it appropriate to be slightly late "as a simple act of spite" (Mn-404). However, this act of spite by Tsuda is not a match for that of Kobayashi. When they sit down for dinner at an expensive restaurant, Kobayashi begins to embarrass Tsuda by asking if the beautiful ladies sitting close to them are geishas. Tsuda "rebukes" (Mn-405) him with "Don't be ridiculous!" (ch. 156) and despises (Mn-406, 407) him for his lack of sensitivity. Kobayashi, however, states that lack of sensitivity is exactly the point he

is proud of. He explains his point by referring to another example. Kobayashi thinks that both the French food at the high-class restaurant and the sake in the dirty-looking bar are equally good. Tsuda "despises" (Mn-415, 416) him for his lack of taste. Kobayashi, however, despises (Mn-417) Tsuda in turn precisely because Tsuda is too particular about everything. Kobayashi further states:

"On this point which of us, you or I, feels confined, and which of us feels free? Which of us is happy and which of us feels the more restraint? Which of us is at peace and which of us is disturbed? As I see it, you're forever squirming. You're forever nervous. You're always trying to chase after the things you like. And why is that? The answer's quite simple. It's because you've got so much freedom to be extravagant. It's because you haven't like me been driven to the low point where you can accept everything and let everybody do just as he damn well pleases:" (ch. 157)

What Kobayashi says here seems to be so logical and intelligent for a man of Kobayashi's education that it is almost as if Sōse'i is putting words in Kobayashi's mouth. However, Kobayashi's remarks are essentially correct and clearly point to Tsuda's spiritual deformity--his vanity, his egocentricity, and his endless pursuit of his desires.

Kobayashi further annoys Tsuda by stating that Tsuda's present circumstances make him feel that he does not have to pay attention to Kobayashi's advice, but that when he is in difficulty or fails, he will certainly remember it. Even if he remembers Kobayashi's advice, it will not do him any good in an emergency, for Tsuda, of course, cannot suddenly change.

Kobayashi states that Tsuda will then feel that it would have been better not to have listened to Kobayashi and it is just then that he will finally have his "revenge" (Mn-420) for Tsuda's "contempt" (Mn-419) of him (ch. 158). Hearing Kobayashi's remarks, Tsuda is quite "displeased" (Mn-418).

Kobayashi's attack on Tsuda is not finished yet. He again tries to embarrass Tsuda by saying something which would offend the beautiful ladies sitting close to them. When Tsuda asks him not to make nasty remarks about complete strangers, Kobayashi says triumphantly, "You were wrong in inviting a good-for-nothing like me to such a place" (ch. 159). Sōseki describes Kobayashi's feeling of triumph by strong terms of conflict such as those relating to victory and defeat (6) and war (2):

"I've put one over on you (Mn-427, 428), haven't I? How about it? You've capitulated (Mn-429), haven't you?"

"Well, if you think you've won (Mn-430), go right ahead and think so (Mn-431) if you want to."

"What you really mean is that you'll despise (Mn-432) me even more. But I don't give a damn about what you think of me (Mn-433)."

"If you don't, that's all right with me. My, but you're exasperating!"

While Kobayashi stared at Tsuda as if to make out his expression of indignation, he spoke to him:

"Hey, how about it? Have you finally understood? This is what I'd call [actual battle] (Mn-434). And no matter how much leisure you have, no matter how many rich people you know, no matter how high an opinion you have of yourself, if you're defeated (Mn-436) in actual [battle] (Mn-435), that's all there is to it. . . ." (ch. 159)

Kobayashi's sense of triumph also derives from the fact that Tsuda is more vulnerable than Kobayashi. For if Tsuda does not succeed in mollifying Kobayashi--by giving money to Kobayashi on condition that he will not disclose Tsuda's secret, his lingering affection for Kiyoko, to O-nobu--Tsuda has a lot to lose. On the other hand, Kobayashi, as pointed out earlier, has nothing to lose. He is free to say or do whatever he wants to. He does not at all feel that simply because he must ask Tsuda for money he is in the weaker position. He rather believes that it is "leisure" which transmits money from the high to the low and that therefore he has the right to receive money from Tsuda. The direct confrontation between Tsuda and Kobayashi due to their mutual contempt ends with a compromise made mainly by Tsuda.

The conflict between Tsuda and Kobayashi, however, is unresolved, as the following scene of their confrontation that Tsuda imagines at the hot spring indicates:

He could clearly see, in his mind's eye, the figure of Kobayashi suddenly pulling up at the entrance of the inn in a horse-cart, and storming into his room.

"What the devil did you come here for?"

"For nothing in particular. Just to annoy (Mn-481) you."

"But for what reason?"

"Why in the world do I have to have a reason! As long as you dislike (Mn-482) me, I'll simply hound you forever no matter where you go."

"Damn you!"

He would suddenly feel compelled to clench his fist and punch Kobayashi in the face (Mn-483). Instead of defending himself, Kobayashi would immediately fall flat on his back in the center of the room with his arms and legs outstretched.

"You hit (Mn-484) me, you wretch! All right, have it your way!" (ch. 181)

Imagining such a hypothetical scene, Tsuda feels a sense of shame and disgrace. He simply fears scandal. Tsuda, however, does not try to ask himself why Kobayashi is such a nuisance. Because he wants to conceal his lingering affection for Kiyoko, Kobayashi, who holds his secret, becomes a threat. If Tsuda admits that he has a problem and faces it once and for all, he does not have to fear Kobayashi. Tsuda, however, cannot get rid of his false pride, and simply condemns Kobayashi as the source of his difficulty.

This imaginary conflict between Tsuda and Kobayashi points to Tsuda's ambivalent psychological state concerning his attitude toward his problem. As noted above, the fact that he thinks of the possibility that he could move ahead, not caring whether he made a fool of himself in order to resolve his internal conflict, suggests the possibility of the betterment of his spiritual illness--his vanity, his egocentricity, and his endless pursuit of his desires. However, the above-described fight that Tsuda imagines the following morning indicates that he still cannot face his problem and is far from resolving his intrapersonal conflict. This fluctuation of Tsuda's psychology does not point to Sōseki's inconsistency in his characterization of Tsuda. Rather, it shows Sōseki's skill in his realistic depiction of human psychology:

man's psychological state advances one step but it also can fall back again.

Tsuda's conflict with Kobayashi in itself is unique in its overtness and interesting in its lively attack by Kobayashi on Tsuda during their conversation. But more importantly it illuminates the sources of Tsuda's problem, his false pride, extravagance, and egocentricity. By Tsuda's reaction to Kobayashi's attack on him we learn how far Tsuda is from the resolution of his internal conflict at the moment of each confrontation. Kobayashi, though he himself is far from a perfect man both ethically and spiritually, plays the role of a doctor who diagnoses Tsuda's spiritual illness. The fact that the real doctor who treats Tsuda is also named Kobayashi clearly indicates Sōseki's intention of creating the character Kobayashi in order to play such a role.

Sensei and K

The conflict between Sensei and K is described by using 65 terms of conflict and negativity: 13 in category A, 38 in category B, and 14 in category C. In Kokoro Sōseki uses a completely different way to delineate the conflict between two male friends from that in Meian. While the conflict between Tsuda and Kobayashi is shown through the specific descriptions of their interaction simultaneously as their interpersonal conflicts occur, the conflict between Sensei and K is recounted in an analytical way almost twenty years after the actual interpersonal conflicts occurred. This difference is clearly

reflected in the contrast of the ways in which the terms of conflict and negativity concerning Tsuda and Kobayashi and those concerning Sensei and K are used. While almost two-thirds of the terms relating to Tsuda and Kobayashi are used in conversation, not a single term relating to Sensei and K is used in conversation. This contrast also derives from K's unusually reserved and stoic personality which makes him refrain from expressing his feeling and distress as well as from Kobayashi's anarchic personality which makes him ignore all the Japanese conventions of proper behavior and say whatever he wants to. However, the most important and significant reason for this contrast seems to be that the love triangle among Sensei, K, and Shizu is perceived only by Sensei until the last moment. It is only when Okusan reveals the engagement between Sensei and Shizu to K that K recognizes the love triangle that has existed among them for almost a year. When K is suddenly informed of the engagement, he seemingly accepts it calmly. But soon after this K kills himself without saying anything to anyone. Thus, the conflict between Sensei and K over the love triangle is recognized only by Sensei during most of the time it is occurring.

The conflict between Sensei and K develops and changes its nature as important incidents occur. Since Sensei in his testament is so much occupied with the depiction of the course of the events and the analysis of his psychology, he does not clearly describe exactly when these incidents occur. The

ambiguity of the temporal setting is natural and inevitable when the incidents are recounted many years later than they actually happened as in the case of Sensei's testament. Nevertheless, from the clues given occasionally we can mostly surmise the temporal progression between important incidents. Thus, we can divide the development of the conflict between Sensei and K over the love triangle into the following four stages. The first stage is the period of about ten months from the time when K moves into Sensei's lodging house until the time when K confesses his love for Shizu to Sensei. At this stage Sensei, who is in love with Shizu, regards any eligible bachelor around Shizu as his potential rival in love. K is only one of them, but since he is the only young man who is always at Shizu's side except for Sensei himself, Sensei's sense of rivalry is directed toward K. The second stage is the period of about a month from K's confession until Sensei's asking Okusan for Shizu's hand behind K's back. At this stage the love triangle, which previously existed only in Sensei's mind because Sensei never imagined that K was also in love with Shizu, is recognized by Sensei as a reality. However, since Sensei does not confess his love for Shizu to K, K is not yet aware of the love triangle. The third stage is the period of about a week from Sensei's proposal of marriage until Okusan's revelation of the engagement between Sensei and Shizu to K. At this stage Sensei has won his love but has betrayed his best friend. The fourth stage is the period of

only two days from K's learning about the engagement until his suicide. At this stage K finally recognizes that the love triangle has existed for quite some time. He is suddenly made to face the cruel fact that he has been betrayed by his best friend and has lost the woman he loves.

In the early period of the first stage Sensei and K are close friends who deeply care about each other and trust each other. As discussed above, Sensei is worried about K's worsening physical and mental condition due to his overwork after he has been disowned by his foster parents and his original family. Sensei makes K move into his lodging house in the hope of helping K improve his mental condition by putting him in a homelike atmosphere. At first K is reluctant to mix with Okusan and Shizu and asks Sensei, "Why is it that you take so much pleasure in useless small talk?" (III-25) K seems to despise (Kr-207, 208) Sensei, who wastes his precious time chatting with Okusan and Shizu. Sensei, however, does not care what K thinks of him. For Sensei believes that though K's point of view of everything is much loftier than his, K is hopelessly handicapped as a human being. Sensei feels that he must make K more human by encouraging him to spend as much time as possible with Okusan and Shizu. Gradually Sensei's plan succeeds, and Sensei is happy to see the change in K.

However, as K's familiarity with Okusan and Shizu grows, Sensei feels displeased, for he begins to regard K as a rival in his love for Shizu. Here the relationship between Sensei

and K is changing from that of close friends to that between rivals in love in Sensei's mind, as is described in the following passage:

There were times, however, when I found some consolation in his apparent high-mindedness. And I would regret having suspected (Kr-221) such a person, and inwardly apologize (Kr-222) to him. [While apologizing (Kr-223)] I would then begin to hate myself (Kr-224) for my baseness. I was never contrite for long, however. For very soon I would be assailed by the same old doubts (Kr-225). At such times, I would compare myself with K--always unfavorably, of course, since the desire to compare originated in doubt (Kr-226). (III-29)

We can also see the change in the relationship between Sensei and K in their conflict while they travel in Bōshū, the present Chiba prefecture. When K talks about Nichiren, the founder of the Nichiren sect of Buddhism, Sensei does not show any interest in K's comment. K "attacks" (Kr-227) Sensei for his seeming frivolity by saying that anyone who has no spiritual aspiration is an idiot. Sensei's sense of rivalry toward K makes him more sensitive than usual to "K's almost insulting remarks" (Kr-228). Sensei feels compelled to defend himself (Kr-229). He "becomes aggressive" (hankōteki, Kr-230) and tries to point out K's limitations: it is inhuman to lash one's body in order to find the way as K is trying to do, emulating great ascetics such as Nichiren. Instead of criticizing K for not being human, Sensei should have confessed his love for Shizu to K. For it is his love for Shizu which makes him believe that it is good to be human and that what K is

trying to accomplish is inhuman. However, the tone of the friendship between Sensei and K has become intellectualized, and Sensei's affectation or vanity makes him unable to break the established pattern of their relationship. As a result Sensei cannot say anything about his love for Shizu. Because Sensei conceals his love for Shizu, K does not understand Sensei's suffering. Sensei also does not understand K's suffering in his effort to find the way because Sensei's sense of rivalry toward K over Shizu hinders him from becoming a sympathetic listener of K's problem. Sensei's love for Shizu and his concealment of it cause estrangement between two good friends.

After Sensei and K return from their trip, Shizu seems to pay greater attention to Sensei than she does to K. Sensei has "scored a victory" (gaika o sōsuru, Kr-234) over K, and his heart is filled with a sense of triumph. When he sees K and Shizu on good terms with each other, however, he cannot help feeling jealous (Kr-240, 241, 242). He thinks of asking Okusan for Shizu's hand, but he cannot bring himself to do so. For he suspects (Kr-243) that Shizu may prefer K to him, and, if that is the case, he believes that his love will not be worth declaring. Sensei begins to regard K as "a confounded nuisance" (jamamono, Kr-246).

Then K suddenly confesses his love for Shizu to Sensei. Sensei's shock is so great that he feels as if he has been "turned into stone by a magician's wand" (III-36). He feels

not only torment but also "the fear (Kr-249) of a man who sees before him an opponent stronger than himself." Being taken by surprise (fuiuchi ni atta, Kr-253), he simply cannot say a word. Later he curses himself for not having interrupted K's confession and "counterattacked" (gyakushu, Kr-251) him with his own confession. At that moment, however, it seemed unnatural and contrived for him to begin to confide in K about his love for Shizu after K has confessed his agonized love for the same woman.

With this confession of K the conflict over the love triangle takes a dramatic turn and enters the second stage. Sensei's sense of rivalry becomes stronger than ever and makes him confront K. Naturally the terms of conflict and negativity used at this second stage are much stronger than those used at the first stage. The terms relating to Sensei and K used at the first stage are relatively mild terms, mostly in category A (10) and category B (11) such as utagai (doubt), shitto (jealousy), keibetsu (contempt), and kenka (quarrel), whereas those used in the second stage are strong terms mostly in category B (18) and category C (8), which will be shown below. The differing intensity of Sensei's interpersonal conflict with K between the first stage and the second stage is also reflected in the number of terms used in each stage: the number of terms of conflict and negativity used at the first stage (23) is smaller than that used at the second stage (29)

even though the period of the time treated at the first stage is ten times longer than that treated at the second stage.

The climax of the sharp confrontation between Sensei and K occurs when K asks for Sensei's opinion about his agonized love for Shizu. Sōseki vividly describes this climax by using twenty terms of conflict and negativity which include such strong and colorful terms as taryūjiai (Kr-257), yōsai (Kr-258), hitouchi de kare o taosu (Kr-259), sakuryaku (Kr-261), damashiuchi (Kr-272), and ōkami no gotoki kokoro o tsumi no nai hitsuji ni muketa (Kr-276):

I watched him carefully, as though I were fencing with an opponent who represents a different school (Kr-257). . . . It was as though I received the map of his fortress (Kr-258) by his own hand and took a leisurely look at it right in front of his eyes. . . . Now is the time, I thought, to beat him by one blow (Kr-259). I waited no longer to make a surprise attack (Kr-260) on him. I turned to him with a solemn air. True, the solemnity was a part of my tactics (Kr-261). . . . I said cruelly, "Anyone who has no spiritual aspirations is an idiot." This was exactly what K had said to me when we were traveling in Bōshū. . . . But I insist that I was not being vindictive (Kr-262). I confess to you that what I was trying to do was far more cruel (Kr-264) than mere revenge (Kr-263). I attempted to obstruct his path of love (Kr-265) by the very words. . . . (III-41)

I walked by K's side, waiting for him to speak again. I was waiting for another chance to hurt him. I lurked (Kr-271) in the shadows, so that I might take him by surprise (Kr-272). . . . He was too honest, too simple, and altogether too righteous to see through me. I was in no mood to admire his virtues, however. Instead, I took advantage of (Kr-274) his weakness and tried to beat (Kr-275) him. . . . I was like a wolf crouching before a lamb (Kr-276). (III-42)

K finally pleads with Sensei not to talk about the subject any longer. Sensei, however, continues attacking K by saying, "Can you will yourself to stop thinking about it? Are you prepared to do that? What's become of all those principles of yours that you were always talking about?" (II-42) In describing Sensei's cruelty Sōseki uses another superb simile of a wolf and a lamb, "He was like a wolf sinking his teeth deep in the throat of a lamb" (ōkami ga suki o mite hitsuji no nodobue e kuraitsuku, Kr-277). Finally K says, "Am I prepared? . . . Why not? I can will myself. . ." (III-42) Sensei's eyes betrays the "triumph" (Kr-278).

Sensei's sense of triumph, however, does not last long. The following day he already "begins to doubt" (Kr-280) if K is "prepared" to submit to his love for Shizu. As discussed above, Sensei is so blinded by his love for Shizu that he has lost his usual judgment and misunderstands K. Sensei decides to make the final move before K can do anything. Behind K's back he asks Okusan for Shizu's hand, and obtains her consent. Thus, Sensei has won his love by betraying his best friend. At this third stage no overt incident concerning the conflict between Sensei and K occurs, for K has not yet learned of Sensei's betrayal. As a result only two terms of conflict and negativity indicating Sensei's sense of guilt are used. As soon as Sensei sees K on that day he begins to feel guilty. He wants to "kneel before him and beg his forgiveness" (kare no mae ni te o tsuite ayamaritaku natta, Kr-281). He also

feels that if Sensei and K were alone in some wilderness, he would listen to the cry of his conscience and "beg K's forgiveness" (shazai-shitarō, Kr-282). As Sensei states, in reflecting on his past, he "was a cowardly soul" (Kr-283) and did not have enough courage to apologize to K for his betrayal.

When K learns about the engagement between Sensei and Shizu from Okusan, the conflict between Sensei and K should have made another dramatic turn. However, because K neither says nor does anything in response to Sensei's unforgivable betrayal, nothing happens. K's manner is so calm that Sensei has not even realized that K has known about the engagement for two days until Okusan informs him of the fact. According to Okusan, "K received his final blow (Kr-284) with great composure." Sensei feels that K is much the worthier of the two of them and says to himself: "Through cunning (Kr-285), I have won (Kr-286). But as a man, I have lost (Kr-287)" (III-48). Sensei also imagines how "contemptuous" (Kr-288) K must be of him and blushes with shame. Sensei's conscience tells him to go to K and apologize for what he has done, but his pride restrains him from doing so. Tired of his internal conflict, he decides to wait until the following day. That night, however, K kills himself without saying anything to anyone. Thus the conflict over the love triangle between Sensei and K ends leaving mysteries yet to be solved concerning the reasons for K's suicide. With this tragic death

of K, however, another tragedy--Sensei's long and hard life intrapersonal suffering analyzed in detail above--begins.

Jirō and Misawa

The conflict between Jirō and Misawa is delineated by using 26 terms of conflict and negativity: 16 in category A, 9 in category B, and 1 in category C. In contrast with the sharp conflict between Tsuda and Kobayashi and the serious conflict between Sensei and K, the conflict between Jirō and Misawa is neither sharp nor serious. For unlike Tsuda and Kobayashi who are more enemies than friends and also unlike Sensei and K who were close friends but turn out to be rivals in love, Jirō and Misawa remain close friends throughout the work. Naturally the terms of conflict and negativity concerning Jirō and Misawa are much milder than those concerning Tsuda and Kobayashi and those concerning Sensei and K. (Although more than half of the terms of conflict and negativity concerning Jirō and Misawa are those in category A, only less than one-fifth of the terms concerning Tsuda and Kobayashi and one-fifth of the terms concerning Sensei and K are those in category A.) The conflicts between Jirō and Misawa are described simultaneously as they occur in the same way the conflicts between Tsuda and Kobayashi are described. However, although the great number of terms concerning Tsuda and Kobayashi (46) are used in conversation, only a few terms of conflict and negativity concerning Jirō and Misawa (3 relatively mild terms, 2 relating to anger and 1 relating to

criticism) are used in conversation. For one thing, the conflict between Jirō and Misawa is not at all serious. Also because both Jirō and Misawa have proper education and good family background, they do not express negative feelings toward other people as overtly as Kobayashi does.

Most of the conflicts between Jirō and Misawa are those such as two good friends often have. One instance of such conflict occurs when Jirō and Misawa plan to climb Mt. Koya together during the summer vacation. While Jirō is waiting for Misawa in Osaka he hears that Misawa is hospitalized and quickly visits him at the hospital. There Misawa begins to insist on eating one of the dishes of ice cream which he has ordered for Jirō. Jirō is afraid that it may be harmful to Misawa's health and tries to stop him. Misawa becomes angry (Kj-9) and "starts arguing" (Kj-10): "Do you know how strong a stomach one must have to digest a mere dish of ice cream?" (I-13) This "quarrel" (Kj-12), which ends with the doctor's permission of Misawa's eating ice cream, actually indicates that Jirō and Misawa are good friends: the former is truly concerned about the latter's health, and the latter insists on having his way because he presumes upon the former's friendship.

However, Jirō and Misawa feel rivalry toward each other when they encounter a beautiful young woman. One day at the hospital where Misawa is staying Jirō happens to see a beautiful woman curled up in the dim corner of a bench in the

hallway. The woman's beautiful face, which conceals her endurance of her suffering, makes a strong impression on Jirō. Jirō is certain that Misawa will dismiss Jirō's interest in the woman as nonsensical and "scoff at" (Kj-17) him. But to his surprise, Misawa says that he may know her. Misawa met her when she was a geisha at a certain teahouse in Osaka where he had a drinking party with his friends. Though Misawa had stomach trouble, he forced himself to drain the cups one after another. He was "furious" (Kj-21) with his own stomach and tried to coerce it with alcohol. He also forced the geisha to drink though she also had severe stomach trouble. Therefore, when Misawa meets her again at the hospital and discovers that her stomach condition is serious, he cannot help feeling responsible. Because Misawa and Jirō are attracted to the geisha, they feel a sense of rivalry toward each other and do not wish to see the other person make advances to her.

Each time Jirō visits Misawa at the hospital, Misawa mentions her as a matter of his primary concern. Because Misawa seems to have too much inside information about her, Jirō "doubts" (Kj-22) Misawa and wonders if he sneaks in her room for a chat when Jirō is not at the hospital. Jirō analyzes their psychological states as follows:

Perhaps, it was a secret struggle (Kj-26) we were neither conscious of; a conflict compounded of that selfishness and jealousy (Kj-27) inherent in all of us; a clash of centerless interests never capable of developing into either harmony or discord (Kj-28). In short, it was a battle of sex (Kj-29), although neither of us would like to admit it frankly.

I felt ashamed of my own baseness (Kj-30) as I walked along, and at the same time I hated (Kj-32) Misawa's [baseness] (Kj-31), too. But I was well aware that, wretched creatures that we were, it would be virtually impossible to eradicate this baseness (Kj-33), however long our friendship might last. (I-27)

The terms such as antō (Kj-26), shitto (Kj-27), shōtotsu (Kj-28), and sei no arasoi (Kj-29) in this passage, which describe the relatively sharp conflict between Jirō and Misawa at this point, who are otherwise good friends, are much milder than the terms, such as taryūjiai, yōsai, hitouchi de kare o taosu, damashiuchi, which are used to describe the climax of the sharp confrontation between Sensei and K. This derives from the fact that what Jirō calls "a battle of sex" is not a serious one. Unlike Sensei and K who are engaged in the serious battle of winning the same woman, Jirō and Misawa do not intend to win the geisha as the object of their love.

Other instances of conflict between Jirō and Misawa also relate to women. However, since they are not competing to win the woman concerned, the conflict between them is even less serious than the above-discussed case. When Jirō talks about the intolerably "unpleasant" (Kj-184) atmosphere around the dinner table in his family and his decision of moving out of his house, Misawa blames Jirō, saying, "It's because you have been hanging around Nao too long" (III-23).²⁷ Misawa's remark which hints at some relationship between Jirō and his sister-in-law, Nao, surprises Jirō, for Misawa has never mentioned her before. Jirō fixes "suspicious eyes" (Kj-187) on Misawa.

Misawa finds "indignation" (Kj-188) in Jirō's eyes and says, "Now don't get mad at me" (III-23). Misawa then refers to musumesan, the insane young lady mentioned above, who seemed to have been in love with him. He says, "My own peculiar fantasy--to be loved by a demented girl, and even that a dead one--might be safer. What do you say?" (III-23) Jirō cannot tell whether Misawa is serious or joking. Perhaps Misawa is joking in the sense that he feels like making fun of Jirō who seems to be romantically involved with a woman. But he is also serious in the sense that if the woman with whom Jirō may be in love is his sister-in-law, Jirō will be in trouble. Though Jirō is annoyed by Misawa's intrusion on his privacy, what is conveyed through this scene is Misawa's friendly concern about Jirō rather than the conflicting relationship between Jirō and Misawa.

Another instance of conflict between Jirō and Misawa occurs concerning a marriage arrangement for Jirō. Misawa was deeply attracted to the demented girl mentioned above and never seemed tired of talking about her. In fact, Misawa's account of his weird affair with her was repeated to such an annoying degree that Jirō and Misawa sometimes "came near quarreling" (Kj-231). But at last Misawa seems to have succeeded in severing his old attachment to her and he is now engaged. Thinking that it is also time for Jirō to get rid of whatever attachment he has toward Nao and to make a fresh start, Misawa introduces his fiancée's girlfriend as a

prospective marriage partner to Jirō. When Misawa asks if Jirō intends to marry the woman, however, Jirō's attitude is irresolute. Misawa seems rather "annoyed" (shaku ni sawatta, Kj-266), and says, "I alone am taking your marriage problem seriously--that's ridiculous. Let's call off the whole thing" (IV-24). Jirō answers, "What does she say? You are blaming (Kj-268) me alone, but how do I know her mind?" (IV-24). Seemingly "excited" (Kj-269, 270), Misawa answers, "How can you? I haven't told her anything yet" (IV-24). He then explains that he merely placed Jirō and the woman within sight of each other at a concert of gagaku, the ancient Japanese court music and dances, so that nothing may affect their good name no matter what the outcome is. Hearing Misawa's explanation, Jirō states, "Then let me think a little about this" (IV-24). Now Misawa seems "impatient" (jirettasō, Kj-271).

After the depiction of this last conflict between Jirō and Misawa the story shifts completely to the analysis of Ichirō's intrapersonal conflict which has been discussed in detail above. Therefore we do not know what is going to happen to the relationship between Jirō and Misawa. However, as their first conflict, which largely derives from Jirō's friendly concern about Misawa's health, and their last conflict, which mostly derives from Misawa's friendly concern about Jirō's prospective marriage, indicate, Jirō and Misawa by and large are close friends and will remain so in the future as well.

Ichirō and H

The conflict between Ichirō and H is described by using 22 terms of conflict and negativity: 12 in category A, 4 in category B, and 6 in category C. Like Jirō and Misawa, Ichirō and H are close friends. While the friendship between Jirō and Misawa is one between young men who have not yet encountered the major difficulties of life, the friendship between Ichirō and H is one between middle-aged men who are willing to help the other person in distress. In the sense that Ichirō and H remain good friends through Ichirō's trials of life, they are close friends in the true sense of the term.

H is deeply concerned about Ichirō's neurosis: Ichirō is intellectually restless and disturbed. When Jirō explains that Ichirō's neurosis has something to do with his family and asks H to take Ichirō away from home to get a change, H agrees to take him for a trip at the earliest opportunity. Jirō also asks H to write a letter informing the family of anything unusual about Ichirō's feelings and thoughts during the trip. At first H is reluctant to do what Jirō asks him because he thinks it ethically improper to disclose Ichirō's private matters confided in him to anybody, including his family. However, H is gradually convinced that it is necessary to write to Jirō about Ichirō's unusual psychological state. In this letter written by H to Jirō the conflict between Ichirō and H is described in connection with Ichirō's intrapersonal conflict in an analytical way. This is similar to the way the

conflict between Sensei and K is described in connection with Sensei's intrapersonal conflict in Sensei's testament, though H describes the conflicts simultaneously as they occur whereas Sensei describes them about two decades after they actually occurred. Even as no term of conflict and negativity concerning Sensei and K is used in conversation largely due to the analytical way the conflicts are described, so too is only one term concerning Ichirō and H (okoru, Kj-334) used in conversation largely due to the same reason.

About one-fourth of the terms of conflict and negativity (6) describe H's inability to understand Ichirō's speech and behavior and do not necessarily indicate interpersonal conflict between Ichirō and H. For instance, while Ichirō and H climb a mountain, Ichirō occasionally stops to look at the lilies among the bushes. Once, pointing to the white petals, he declares, "Those are mine" (IV-36). When they reach the summit, Ichirō points to the woods and ravines spread out beneath their feet and says once more, "They are all mine too" (IV-36). H "becomes doubtful" (fushin o okosu, Kj-292) and asks Ichirō what he means by that. However, since Ichirō merely smiles a lonely smile, H's "doubts" (fushin, Kj-293) are not immediately dispelled at the spot. These terms of fushin here do not at all indicate the conflicting relationship between Ichirō and H. As H himself states later, they simply indicate that H doubts (Kj-335) the stability of Ichirō's mind: "his [Ichirō's] brain is all right, but

something may be wrong with his mind--dependable and yet not to be depended upon (shin'yō wa dekinai, Kj-336)."

The rest of the terms mostly delineate the conflict between Ichirō and H which derives from H's hypocritical attitude in his attempt to help Ichirō resolve his intrapersonal problem. For instance, after Ichirō declares that the lilies, the woods, and the ravines are all his, which makes H doubtful of the stability of Ichirō's mind, Ichirō asks H, "How far do your mind and mine meet together and from where do they part? (IV-36). H's mind is shaken because he wonders if this question is prompted by Ichirō in connection with his search for religious faith. H has also "contrived a strategy" (koi no sakuryaku, Kj-294) in his attempt to keep the problem from getting complicated. Thus, he cites a German proverb which he happens to remember: "Keine Brücke fuhrt von Mensch zu Mensch" (There is no bridge leading from one man to another). Ichirō is hypersensitive to anything untruthful, and immediately sees through H's scheme Ichirō says to H:

"One who is not truthful with himself can never be truthful with others." . . ."You are traveling along as my nurse, are you not? I am grateful for your good-will. But your behavior thus motivated is no more than hypocrisy, I think. I as your friend am moving away from you, that is all." (IV-36)

At another time, when H tries to urge Ichirō to seek peace of mind by believing in God, Ichirō also does not overlook H's hypocrisy. Ichirō says to H, "You'd better bring me God" (IV-34), and quivers with impatience (jirettasō na mono

ga sendō-shite, Kj-288). H has not yet given up and once more mentions God to Ichirō. The argument between H and Ichirō proceeds as follows:

"Now look. When you ride a ricksha, can't you trust that the puller won't drop you and therefore sleep peacefully while in it?"

"I do not know of any supreme being as trustworthy as a ricksha man. You don't either. What you are saying is a sermon made up just on my behalf; it is not the religion you yourself are practicing, is it?"

"By all means, it is"

"Then have you renounced your ego altogether?"

"Why yes, in a way."

"That is, death or life, you are at peace, trusting that God will take care of you as he pleases?"

"Well, yes."

The more he pressed me the less certain I felt myself growing. But as I was completely at the mercy of circumstances there was nothing I could possibly do. Just then suddenly your brother raised his hand and slapped me in the face (Kj-328). . . . When for the first time in my life I was slapped in the face (Kj-332), I immediately took offense (Kj-333) in spite of myself.

"What do you think you are doing?"

"Now you know."

I did not understand what he meant by this, "Now you know."

"This is outrageous."

"Now you know. You do not trust God at all. You get mad (Kj-334) just the same. You lose your balance over trifles. Your peace is upset."

I made no answer. Nor could I make any. (IV-41)

This is the only instance in the five novels that a major male character actually uses violence on a friend. Even the anarchical Kobayashi who ignores all the Japanese conventions of proper behavior does not resort to force. Tsuda imagines punching Kobayashi in the face at the hot spring, but he does not actually do so. Three terms relating to violence in

Kokoro, atama no doko ka ikkasho o tsukiyabutte (Kr-219), hitouchi de kare o taosu (Kr-259), and uchitaosō (Kr-275), are used concerning Sensei and K, but they are all used figuratively to indicate the sharpness of their conflict. Just as Ichirō's beating his wife, Nao, is unusual for a man of his age, class, education, and intelligence, so too is it also exceptionally uncommon for Ichirō to strike his close friend, H. Ichirō is the only major male character who ever resorts to force against others. This probably is one of the signs that Ichirō's mind is unstable. By using five terms relating to violence (atama o utaremashita [Kj-318], atama o utareru [Kj-319], te o agete watakushi no yokottsure o pishari to uchimashita [Kj-328], te o kao ni kuwaerareta [Kj-332], and atama sae butaremashita [Kj-345]) concerning Ichirō and H, who are otherwise good friends, Sōseki effectively points to Ichirō's agonized suffering which almost throws him out of his psychological balance.

In the above argument over God H is no match for Ichirō because, as Ichirō points out, H tries to persuade Ichirō to believe in God which he himself has no faith in. Despite the hypocrisy seen in the argument, H nonetheless is a good-natured man who is deeply concerned about Ichirō's anguish. At one time Ichirō confesses that he feels uneasy whatever he is doing and cannot find peace of mind. He further states: "In short, I gather within myself the insecurity of the whole human race, and distill that insecurity down into every

moment, that is the fright I am experiencing" (IV-32). H does not know what to say, and quietly smokes while he wishes that he may help him out of his insecurity. Though H does not expect his strong desire to help Ichirō to be communicated to him, Ichirō perceives H's sincerity in his face. Thus, even if temporarily, Ichirō escapes from his agonizing insecurity. H exerts a favorable influence on Ichirō when H's good-natured and unaffected personality is automatically mirrored in his expression.

In addition to the analytical description of Ichirō's intrapersonal conflict, the interaction between Ichirō and H further illuminates Ichirō's personality and problem. The argument between Ichirō and H quoted above clearly demonstrates "the precise and orderly functioning of [Ichirō's] brain" (IV-42). It also shows that Ichirō is hypersensitive toward hypocrisy. He is grateful for H's good will and his genuine desire to help him. No matter how well-intentioned H may be, however, Ichirō does not forgive H when he is not truthful with himself as in the case of his attempt to persuade Ichirō to seek religious faith. Part of the reasons why Ichirō has to suffer to the extent he does is that he cannot overlook hypocrisy in other people: he is hypersensitive ethically. At the same time Ichirō is also quick to perceive another person's sincerity and is favorably influenced by the person's good-natured and unaffected personality as is seen in the above-mentioned reaction of Ichirō toward H's expression

which mirrors his sincerity. Sōseki thus delineates Ichirō's orderly brain and hypersensitive mind--although paradoxically he is on the verge of madness--through the interaction of Ichirō and H, who, despite Ichirō's using violence on H, remain genuinely close friends.

Other Characters' Conflict with Their Friends

The conflict between Keitarō and Morimoto (which is described by using 6 terms of conflict and negativity: 3 in category A, 2 in category B, and 1 in category C) and the conflict between Keitarō and Sunaga (which is described by using 5 terms of conflict and negativity: 2 in category A and 3 in category B) are both much less significant than the above-discussed conflicts that major male characters, Tsuda, Sensei, Jirō, and Ichirō, have with their respective friends, Kobayashi, K, Misawa, and H.

The conflict between Keitarō and Morimoto (who refers to Keitarō as a dear friend in a letter though they are more acquaintances who live in the same lodging-house than friends) is partly related to Keitarō's personality. Keitarō is a carefree "youth with a romantic cast to his personality and a hatred of mediocrity" (I-4, p. 16).²⁸ Keitarō always enjoys listening to the interesting and sometimes odd stories of Morimoto, who seems to have gone through all sorts of barriers in the world. At one time Keitarō invites Morimoto to his room to eat and drink together hoping to hear another exciting story from Morimoto. When Morimoto is about to start a story,

however, he goes to the toilet and does not come back. Ten minutes later Keitarō becomes impatient, goes to look for him, and finds him lying in the middle of his room. Keitarō calls Morimoto a couple of times but he gives no sign of moving. Keitarō "gets angry" (H-5) and "grabs Morimoto by the scruff of the neck and gives him a good shake" (kubisuji o tsukande tsuyoku yusubutta, H-6). A man without Keitarō's love of adventure and naivety would probably have given up hearing a story from a friend and left him sleeping.

Another cause of the conflict between Keitarō and Morimoto is that they are living in completely different worlds. Just as we can draw a parallel between the world of Keitarō and that of Tsuda so too can we draw a parallel between the world of Morimoto and that of Kobayashi. Just as Tsuda has a good education and a promising future, so too does Keitarō, and just as Kobayashi does not have proper education, social position, money or a steady job, so too does not Morimoto. Pressed for money, Morimoto suddenly disappears leaving his rent of six months in arrears. Later Morimoto writes Keitarō a letter in which he states that he will pay up the debts the following year and asks Keitarō not to doubt (H-16) him just because he has had an unusual past and also not to "misunderstand" (H-17) him no matter what the landlord may say. However, Keitarō cannot help "despising" (H-23) Morimoto as Tsuda despises Kobayashi. The only difference between Tsuda's attitude toward Kobayashi and Keitarō's attitude

toward Morimoto is that Tsuda is completely negative toward Kobayashi whereas Keitarō is ambivalent toward Morimoto. Keitarō envies Morimoto's unusual experiences but at the same time he feels a sense of "antipathy" (H-310) toward Morimoto as a man.

We can also find an ambivalent attitude of Keitarō toward another friend of his, Sunaga. Keitarō "despises" (H-20) Sunaga who lives so settled and affluent a life but at the same time he envies him for living comfortably on his father's inheritance though the pattern of his life seems too quiet. At one time Keitarō says to Sunaga that he wishes to do what detectives in the Metropolitan Police do because "no other occupation is so suitable for seizing human mysteries" (II-1). Keitarō also states that he cannot, however, bring himself to become a detective because the occupation is founded on the base intention of trapping others by disclosing their sins and crimes. Sunaga listens to Keitarō while seeming unconcerned about his aspirations, and Keitarō "hates" (nikuku omotte, H-19) Sunaga's indifferent attitude.

Another instance of the conflict between Keitarō and Sunaga is hypothetical and does not at all indicate their conflicting relationship. Because Keitarō is having a difficult time finding employment, Sunaga introduces Keitarō to his uncle Taguchi. When Keitarō makes an appointment with Taguchi and visits him, however, he receives a rather humiliating treatment by the houseboy. On his way back he drops in at

Sunaga's place thinking of "expressing his complaints" (H-39) about the unfair treatment. Keitarō also plans to "blame Sunaga by using harsh language" (zuibun kageki na kotoba o tsukatte mo sono futsugō o semeru, H-31) for introducing him to such a man as Taguchi. However, since Sunaga is out and his mother keeps him company while talking about many subjects, Keitarō's "feeling of anger" (H-32) fades. Thus, we are shown not the conflicting relationship between Keitarō and Sunaga, but Keitarō's naive and short-tempered personality.

Through the description of Keitarō's conflict with his two friends, Keitarō's personality is well delineated. However, since Keitarō is a narrator who simply observes and listens to the incidents happening to such major characters as Sunaga and Chiyoko, the delineation of his personality does not add much to the work. Perhaps one possible significance of the descriptions of Keitarō's conflict with Morimoto and Sunaga is that through these depictions Sōseki gives a sort of a bird's-eye view of human types, which leads to the better understanding of the personality of Sunaga, the male protagonist of the work. In contrast with the anarchical Morimoto who is forced to lead an adventurous but difficult life due to his lack of education, social status, and money, and also in contrast with the carefree Keitarō who wants to lead an adventurous life but cannot due to his education and mediocrity, Sunaga seems exceptionally quiet and inactive: he lives so settled and secure a life on his father's inheritance and is

also farthest away from adventure due to his overly prudent personality.

Lastly we must touch upon the relationship between Sōseki's own experiences with his friends and his depiction of his characters' conflicts with their friends in the last five novels. As pointed out earlier, Sōseki's relationship with his friends is one of the few harmonious relationships that Sōseki experienced in his life. We can easily imagine that Sōseki as a young man must have had some conflicts with his good friends in the same way Jirō has conflicts with Misawa. However, we do not have any material to indicate that Sōseki had as sympathetic and compassionate a listener as H when he was suffering from a serious bout of his mental illness. Most likely H is an imaginary and idealized character that Sōseki would have liked to have as a friend. Since he was not blessed with such a friend, he felt compelled to analyze his agonized suffering in fictional terms by creating a character who represents a sane part of Sōseki himself.

When it comes to the serious conflict between Sensei and K, we also do not have any material which proves that Sōseki experienced as serious a love triangle as Sensei experiences. A Sōseki critic, Kosaka Susumu, strongly asserts that the love triangle among Sensei, K, and Shizu are based on the love triangle among Sōseki, his friend Ōtsuka Yasuharu, and the latter's wife, Ōtsuka Naoko (or Kusuoko),²⁹ in which Sōseki played the part of K though he did not commit suicide. As we

have seen earlier, Sōseki often treat a love triangle as a major theme of his works including a case in which two friends fall in love with the same woman. Therefore this hypothesis is thought provoking as is Etō's hypothesis which identifies Sōseki's sister-in-law as the object of his passionate love.

The conflict between Tsuda and Kobayashi is the only one which seems purely fictional. As Tsuda is farthest from Sōseki among the five major male characters of the later novels, so Kobayashi is farthest from any of Sōseki's friends. Though we know that Sōseki happened to become acquainted with an anarchical person who was a model for his novel Kōfu, he never had a friend such as Kobayashi. However, some anarchical characters of Dostoevski, whose works Sōseki read with interest, may have given him some inspiration in creating the character Kobayashi.

Conflict between Sister and Brother

The order of the frequency of terms of conflict and negativity involving each of the interactions between a sister and a brother in the last five novels is as follows: 1) Tsuda and O-hide in Meian (44); 2) Jirō and O-shige in Kōjin (18); 3) Jirō and Nao in Kōjin (13); 4) Kenzō and O-natsu in Michikusa (7). I am fully aware of the considerable difference between the relationship of real siblings and that of siblings-in-law. As I have pointed out earlier, there is even a hint of romance between Jirō and Nao. Here, however, for the sake of

convenience, the relationship between Jirō and Nao will be treated last, after the discussion of the other conflicts which concern real siblings.

Tsuda and O-hide

The conflict between Tsuda and O-hide is delineated by using 14 terms of conflict and negativity in category A, 25 in category B, and 5 in category C. One outstanding feature concerning the conflict between Tsuda and O-hide is its overt-ness. This is clearly reflected in the fact that more than half of the terms of conflict and negativity are those in category B which describe the direct reactions toward interpersonal conflict of the characters. In its overtness the conflict between Tsuda and O-hide is similar to that between Tsuda and Kobayashi. However, the conflict between Tsuda and O-hide is different from that between Tsuda and Kobayashi in that the former is much less serious than the latter. This difference in the degrees of seriousness is reflected in the number of terms in category C concerning each relationship: 21 terms concerning Tsuda and Kobayashi are those in category C whereas only 5 terms concerning Tsuda and O-hide are those in category C. Unlike Tsuda and Kobayashi, who are enemies and have sharp confrontations, Tsuda and O-hide are siblings who have quarrels due to the differences of their opinions. They overtly show their negative emotions to each other because, like any other brother and sister, they do not need to be reserved.

The conflict between Tsuda and O-hide in essence can be very well described by the term kyōdai-genka (brother-and-sister quarrel, Mn-236, 264, 268). First of all Tsuda and O-hide are siblings who do not get along too well. Tsuda considers O-hide, "who differ[s] from him in temperament, in a certain sense a rather difficult person to deal with" (ch. 41). He takes pride in having gone to a university, which is an indication of high education at the time the novel is set--the mid-1910s--whereas he despises (Mn-217) O-hide who has only gone to a girls' finishing school like any other girl from a good family of the time. Despite her limited education, however, O-hide is prone to get into argument and freely "attacks" (Mn-206) Tsuda, which seems to him quite "insolent" (ch. 102) of her. Thus, as O-hide states, whenever they get together they are "bound to have a quarrel" (Mn-229).

There are two specific causes for the conflict between Tsuda and O-hide: 1) money; and 2) O-hide's jealousy of her sister-in-law, O-nobu. Tsuda's father believes that since Tsuda has finished school, obtained a good job, and set up a new household, he should cease to be financially dependent on his parents. However, Tsuda and O-nobu are both extravagant, and Tsuda cannot manage family finances with his salary. He asks Hori, O-hide's husband, to try to change his father's mind. Thanks to Hori's mediation Tsuda succeeds in receiving a monthly supplement from his father to make up his monthly deficiencies on condition that he repay a certain amount with

his mid-year and year-end bonuses. When Tsuda fails to keep his promise, Tsuda's father becomes angry, writes Hori "a letter which [is] practically a rebuke" (kisseki, Mn-187), and holds Hori responsible for Tsuda's breaking his promise. Tsuda, however, does not show any sign of repentance, which makes O-hide angry. Furthermore, she "resents" (gōhara de atta, Mn-193) the fact that her father acted as if her husband were responsible for the whole incident.

When O-hide discovers that a splendid ring, hardly appropriate to Tsuda's financial resources, begins to gleam on O-nobu's finger, she jumps to a conclusion that "although O-nobu knew about the promise regarding the bonuses she had purposely influenced Tsuda and had prevented him from sending the money which had to be remitted" (ch. 95) This misunderstanding on O-hide's part largely derives from her jealousy of O-nobu. O-hide has married into an extended family and does not have the freedom that O-nobu enjoys in her nuclear family. O-nobu seems to be able to have Tsuda buy her anything she wants and also seems to be able to have him take her anywhere she wants to go. O-hide has always disdained O-nobu as being much too extravagant. Now seeing the shining ring, O-hide misinterprets the situation as meaning that Tsuda has had to break his promise due to O-nobu's vanity. The truth of the matter is that Tsuda has not revealed the true state of his finances to O-nobu because of his own vanity: he does not wish to lower himself in her estimation. To make the matter worse,

O-hide has transmitted her own misunderstanding to her parents, which makes her father stop sending money to Tsuda. Thus, the conflict between Tsuda and O-hide derives from O-hide's meddling in Tsuda's financial problem and her antipathy toward O-nobu due to her jealousy.

The direct confrontation between Tsuda and O-hide which occurs at the hospital where Tsuda is staying after his operation is described from chapter 94 through 102 by using 24 terms of conflict and negativity, among which 7 are used in conversation. When O-hide is about to talk about Tsuda's money problem, Tsuda seems quite "unpleasant" (iya na kao o nasaru, Mn-178). O-hide, however, is not one to hold back simply because Tsuda "appears annoyed" (iya na kao, Mn-179). The conversation between them proceeds as follows:

"Have you heard something from Mother and Father again?"
 "Yes, well it actually is about that." . . .
 "And what did she say?"
 "You heard something from Father too, didn't you?"
 "Yes I did. I think you know quite well what he said without my telling you, don't you?" (ch. 94)

Without saying either that she knows or that she does not, O-hide simply displays a faint smile around her well-formed mouth, which "annoys" (shaku datta, Mn-182) Tsuda because her smile betrays a note of pride in her having "triumphed over him" (uchikatta, Mn-181).

Because O-hide has married into a wealthy family, she can easily offer financial help to Tsuda. She is also in a

position to help Tsuda in view of the role that her husband played in the arrangement of the money matters between Tsuda and his father. Indeed, she has brought money with her and is about to offer it to Tsuda. Tsuda deliberates between the pain of revealing the actual financial situation to O-nobu and the "discomfort" (Mn-191) of receiving assistance from O-hide. Thinking of choosing the latter course, Tsuda asks O-hide to have lunch with him at the hospital. Thus they each wait for an opportunity to probe more deeply into the other's mind.

O-hide then starts talking right to the point as follows:

"Yoshio [Tsuda], I have something here."
 "Well, what is it?"
 "Something you need very much."
 "Really?" . . .
 "Shall I give it to you?"
 "As you wish."
 "Father certainly won't give you any, I'm sure."
 "He probably won't, that's true." . . .
 "That's why, I tell you. That's why I say I've brought some for you."
 "To tantalize (Mn-202) me, or give it to me?"
 O-hide immediately fell silent as if she had actually been struck physically. In an instant tears welled up in her beautiful eyes. . . .
 "I suppose you're always thinking that I've carried tales (Mn-203) to Mother and Father, aren't you?"
 "That doesn't matter to me at all."
 "That's not so. That's certainly why I'm always being looked at askance (Mn-204)." (ch. 100)

O-hide accuses Tsuda that he has completely changed since he married O-nobu. This "attack" (Mn-206) derives from O-hide's jealousy of O-nobu discussed above and from the fact that O-hide is deeply "prejudiced" (henken de busō-sarete ita, Mn-205) against Tsuda. Tsuda "feels no little discomfort"

(Mn-207) because O-hide "interpret[s] all his behavior as directed towards satisfying his wife when it [is] actually directed toward satisfying himself" (ch. 101)

O-hide's attack still continues. She refers back to the great worry that Tsuda showed earlier when he heard that O-nobu was talking with Kobayashi who visited Tsuda's house to receive an overcoat Tsuda had promised to give him. Tsuda's worry about what Kobayashi might say to O-nobu was so great that O-hide asked him, "What do you think of O-nobu, Yoshio? Do you trust her or don't you?" (ch. 99) O-hide's question rightly points to Tsuda's weakness, for even if Kobayashi says something to O-nobu, if O-nobu does not take him up on it, there is nothing for Tsuda to worry about. In order to avoid a clear-cut answer Tsuda forced himself to begin to laugh and said, "My, what an angry look (kenmaku, Mn-199)! It's exactly as if I were being cross-examined (kitsumon, Mn-200), isn't it?" (ch. 99) Now O-hide gives the unusually great worry Tsuda showed earlier as a proof that Tsuda has changed. Previously Tsuda treated Kobayashi with utter disdain but now he is afraid of Kobayashi. For he is afraid of O-nobu.

With this clear proof O-hide feels that she has beaten Tsuda. Her sense of triumph is expressed by a strong image of "pushing [Tsuda] head over heels into the deep valley of repentance" (zange no shinkoku e massakasama ni tsukiotosu, Mn-210). Tsuda, however, is not yet ready to give in. He does not want to lower himself before O-hide even to get

money. His speech is conciliatory, but his pride appears externally, for when he is dealing with his sister he shows his real self more easily than when he deals with others. O-hide can no longer tolerate Tsuda's "disdain" (Mn-212) of her and her attitude suddenly changes:

Previously she had always pointed the tip of her spear at (Mn-213) O-nobu by passing through him. It would not have been wrong to say that she was also attacking (Mn-214) him, but even when she neglected him as he stood in the front line (Mn-215), her true intent was above all to bring down (Mn-216) her sister-in-law who lurked in the rear. That situation, however, had now suddenly changed. She had arbitrarily changed her target. And she was now advancing in a straight line towards him. (ch. 102)

Here the confrontation between Tsuda and O-hide develops into the following serious verbal quarrel:

"Does a sister then, Yoshio, have no right to say anything about the brother's character? . . .

"How dare you be so insolent! Shut up! You don't know what the hell you're talking about!". . .

"If you persist in insulting (Mn-217) me that way, I'll simply tell you as a warning. Will you let me?"

"I don't have to answer such a damn fool question! What the hell's the matter with you anyway! Coming to someone when he's sick, with that kind of attitude! And you think you're acting like a sister!"

"It's because you're not acting like a brother.

"Just shut up, will you!"

"I will not. I'll say what I have to say: You let O-nobu do as she pleases. You care more for her than you do for Mother and Father or for me."

"It's the most natural thing in the world to care more for your wife than for your sister!"

"If that were the only thing it wouldn't matter. But in your case, Yoshio, it isn't. While you're caring so much for O-nobu there's still someone else you're concerned about."

"What in the world are you talking about."

"That's why you fear O-nobu so. And, what's more, by being so afraid of her--" (ch. 102)

At this moment O-nobu suddenly appears in front of Tsuda and O-hide and interrupts their conversation. The climax of the verbal quarrel between Tsuda and O-hide ends abruptly.

With the appearance of O-nobu on the scene, the conflict between Tsuda and O-nobu takes a new turn. For O-nobu has brought with her the money which her uncle, Okamoto, has given her. With this money Tsuda no longer has to lower himself before O-hide. Tsuda and O-nobu who were not on too good terms with each other before now find themselves united when they face their common enemy, O-hide. Because O-hide's only source of power was her money, she is doomed to failure.

One final feature which we must pay attention to is the fact that nearly half of the terms of conflict and negativity concerning Tsuda and O-hide (19) are used in conversation. This great percentage (43 percent) is the second largest following that of the terms of conflict and negativity used in conversation concerning Tsuda and Kobayashi (60 percent). Despite their great frequency, however, the terms of conflict and negativity used in conversation concerning Tsuda and O-hide do not give as strong an image of the confrontation as those used in conversation concerning Tsuda and Kobayashi. This largely derives from the fact that only one-third (7) of the terms used in conversation concerning Tsuda and O-hide are used in the conversation between Tsuda and O-hide when they

are directly involved in the conflict. (Most of the terms concerning Tsuda and Kobayashi used in conversation [40 out of 46] are used either by Tsuda or Kobayashi in their conversation.)

The rest of the terms of conflict and negativity used in conversation concerning Tsuda and O-hide are used by either O-hide, Kobayashi, or Mrs. Yoshikawa when they refer back to the earlier confrontation between Tsuda and O-hide. After Tsuda and O-nobu together treated O-hide very badly (ijimeru, Mn-309, 314) and made her angry (Mn-270, 278, 279), O-hide goes to her uncle, Fujii, and gives an account of how unfairly Tsuda and O-nobu treated her, which Kobayashi overhears. She also tells of Tsuda's and O-nobu's cruel treatment of her to Tsuda's superior's wife, Mrs. Yoshikawa. Kobayashi and Mrs. Yoshikawa, who happen to visit Tsuda at the hospital the following day, rebuke Tsuda for what he has done to O-hide, using such words as kenka o suru (Mn-265, 271, 305), kyōdai-genka (Mn-236, 268), and okoraseru (Mn-270, 278, 279). In conclusion, despite the seemingly great frequency of the terms of conflict and negativity used in conversation concerning Tsuda and O-hide, not many of these terms are used in conversation in order to describe the actual confrontation between them. Also despite the great frequency of the terms of conflict and negativity concerning Tsuda and O-hide (45), their conflict is less serious than such a conflict as that between O-nobu and O-hide, which is described by using only 26

terms. For, though the confrontation between Tsuda and O-hide is vividly delineated, as their dialogue quoted above shows, the nature of their conflict is not as serious as the great frequency of the terms concerning them might suggest. After all, their conflict in essence is nothing other than a brother-sister quarrel.

Though Tsuda is not frank with such characters as O-nobu and Mrs. Yoshikawa, he is surprisingly outspoken to O-hide. This is partly because he does not have to be reserved when he deals with his sister. Another reason why he freely shows his negative emotions to O-hide is that he has nothing to hide from her. When he is with O-nobu, on the other hand, he cannot be outspoken, for he has weaknesses to hide from her--especially his lingering affection for Kiyoko. Thus, the conflict between Tsuda and O-hide illuminates another aspect of Tsuda's ugliness. It shows how selfish and insolent Tsuda really is in contrast with the fact of how well he can conceal his negative emotions and feelings when it is to his best interest to do so.

Jirō and O-shige

The conflict between Jirō and O-shige is delineated by using 8 terms of conflict and negativity in category A, 8 in category B, and 2 in category C. The conflict between Jirō and O-shige and that between Tsuda and O-hide are parallel in many ways. First, Jirō and O-shige do not get along too well as brother and sister even as Tsuda and O-hide do not.

O-shige is also like O-hide in that she is argumentative. When she starts arguing, "by force of habit, familiarity, impetuosity, or childishness, she always tends to treat [Jirō] as her equal" (III-8). In view of the fact that a younger sister had to show her respect to her elder brother in the 1910s when the behavior and speech of family members were regulated according to the individual's position in the family hierarchy, O-shige's attitude toward Jirō indeed must have seemed impetuous and insolent to Jirō. Also it may not have been too unusual for well-educated elder brothers such as Tsuda and Jirō to think light of (baka ni suru, Kj-144, 147, 148) their younger sisters such as O-hide and O-shige, whose education in no way matches theirs.

One specific reason for the conflict between Jirō and O-shige is indirectly related to the conflict between Ichirō and Nao. As discussed earlier, Jirō is attracted to his sister-in-law, Nao, and tends to be on Nao's side rather than on his brother Ichirō's side when Ichirō and Nao are in conflict. O-shige, on the other hand, has always liked her eldest brother and is on Ichirō's side. As a result, Jirō and O-shige find themselves in conflict with each other whenever they see that Ichirō and Nao are in conflict.

At one time Jirō begins to fight with O-shige concerning the marriage of O-sada, a relative of Jirō's family who helps around the house. Jirō has met Sano, O-sada's future husband, in Osaka. O-shige, who is concerned about O-sada's future,

asks Jirō what kind of a person Sano is. Since this is the second or third time she asks this question, Jirō is annoyed and treats her in a perfunctory way. Their verbal quarrel proceeds as follows:

"Now O-shige, don't get mad (Kj-141) again. Sano, as I've already said, is beetle-browed with a pair of gold-rimmed eyeglasses. Isn't that enough? The same old story no matter how many times you may ask." . . .

"What exactly did you find out about him?" . . .

"About him?" I asked.

"Yes, about his character."

I never took her seriously (Kj-142), but once confronted with a serious question of this kind I really didn't have anything solid in reserve to fend her off with. Coolly I began smoking a cigarette, however, much to her humiliation (Kj-143). . . .

Then the topic about which Jirō and O-shige are in conflict shifts from the marriage of O-sada to that of themselves. First Jirō attacks O-shige by saying that she must try to get married herself rather than worrying about O-sada. For their parents will feel relieved if O-shige marries. O-shige starts crying as she usually does whenever they quarrel (Kj-144). Now O-shige strikes back at Jirō:

"Then perhaps you too had better find a wife and become independent. That would make them much happier than my getting married. You're always taking sides with Nao. . ."

"And you are too ready to antagonize (Kj-145) her."

"Of course. I am Ichirō's sister." . . . (III-8)

"Why do you take me so lightly (Kj-148)? After all, I am your own sister. And even if she is your favorite, Nao is a stranger, isn't she?" . . .

"I'm just reminding you. It's none of your business to tell me to get married quick. Why don't you marry somebody like your favorite sister-in-

law?"

I felt like slapping her face (Kj-149) but didn't dare for fear of the fuss she might make around the house.

"Well then you too ought to find a scholar like Ichirō for yourself."

Hearing these words, she became furious, and seemed on the point of flying at me (Kj-150).

(III-9)

The above verbal confrontation between Jirō and O-shige shows that both of them are outspoken and freely show their negative emotions. They can do this because, like Tsuda and O-hide, they are siblings who do not have to be reserved. In the sense that both Jirō and O-shige are unmarried they are on more intimate terms with each other than Tsuda and O-hide. In terms of the way they express their emotions and the fact that O-shige cries each time they quarrel, their quarrel is almost like that between two much younger siblings. For in Japan well-educated adults are trained to control their negative emotions even when they are with their siblings, not to mention with strangers.

Though the above instance of their conflict is delineated by using more than half of the terms of conflict and negativity concerning Jirō and O-shige (10), most of the terms are mild ones such as okotta, baka ni shite ita, kenka o suru, and iya. The only two strong terms, haritsukete yaritakatta and tsukamikakarikanemajiki susamajiki ikioi o shimeshita, simply indicate that Jirō and O-shige strongly and overtly express their emotions because, as discussed above, they do not suppress their real feelings like two young siblings. The

mildness of their conflict is also reflected in the small number (4) and the mildness of the terms of conflict and negativity used in the conversation concerning them: okotta, baka ni suru, kenka, and igamiau. Thus, the conflict between Jirō and O-shige is neither strong nor sharp.

A few months after the above confrontation Jirō decides to move out of his house. Jirō informs O-shige first of his intention to leave the house "out of spite" (tsuraate no kibun ni uchikatarete, Kj-190). O-shige's response, however, is serious. She says, "Please do leave the house quickly. In the meantime I'm going to marry whomever I can as quickly as possible" (III-24). Moved by O-shige's sincere response, Jirō says, "O-shige, we've been quarreling (Kj-191) with each other constantly. From now on there will be little chance for bickering (Kj-192). Why not shake hands and be friends?" (III-24). Both Jirō and O-shige are aware of the fact that their taking side with either Ichirō or Nao does not in any way help them resolve their (i.e., Ichirō's and Nao's) conflict. Moving out of their home and leaving Ichirō and Nao by themselves is the only way in which they can help them. When Jirō decides to take the first step according to this line of reasoning, there is nothing left for him and O-shige to fight about. They now realize that after all they are brother and sister and that they share the same hope that Ichirō and Nao will get along well so that Ichirō will not

suffer as much as he has until then. This is how Jirō and O-shige achieve a reconciliation.

The last instance of the conflict between Jirō and O-shige again concerns Jirō's marriage question. But this time it is of much simpler nature. O-shige has heard about Jirō's miai arranged by Misawa mentioned above and has a "verbal fencing" (zessen, Kj-280) with Jirō concerning whether she will disclose it to other members of their family. O-shige finally exposes what she calls his secret (himitsu o abakareru, Kj-281), which causes no damage to Jirō. For he has not told his family about it simply because he has not made up his mind yet. As this last instance of the conflict between Jirō and O-shige typically indicates, the nature of their conflict is a brother-sister quarrel which any brother and sister sometimes have.

Though the conflict between Jirō and O-shige is similar in nature to that between Tsuda and O-hide, the former does not function significantly as the latter does in shedding light on the character of the male protagonist of the novel. In Kōjin we simply learn that Ichirō has at least one person, O-shige, in his family who is always on his side. Sōseki, however, gives us no real reason for O-shige's support of Ichirō other than her jealousy of her sister-in-law. Thus, the delineation of the conflict between Jirō and O-shige does not help us understand such important questions as why Ichirō

is in conflict with Nao or why Ichirō suffers as intensely as he does.

Kenzō and O-natsu

The conflict between Kenzō and O-natsu, which is delineated by using 2 terms of conflict and negativity in category A and 5 in category B, plays a far less significant role in Michikusa than the other three conflicts between brother and sister discussed above play in Meian and Kōjin respectively.

At one time Kenzō as a child has a "bitter quarrel" (Mk-12) with his sister. He is determined "never to forgive" (Mk-14) her even if she "apologizes" (Mk-13). However, since she does not come to him to apologize (Mk-15), he swallows his pride and goes to see her. Three other terms concern O-natsu's personal character. One term is about her tendency to be easily deceived by her husband. O-natsu once asks Kenzō to give her more spending money. Kenzō has heard that the allowance he has been sending her often went into the pocket of her selfish husband, Hida, who is rumored to keep a mistress. Kenzō feels sad for and at the same time "angry" (Mk-24) with his sister for her naivety of being easily deceived by her husband. These five terms show that the conflict between Kenzō and O-natsu is typically a brother-sister quarrel like the conflict between Tsuda and O-hide and that between Jirō and O-shige. Indeed, in view of the fact that Kenzō's conflict with O-natsu is based on the conflict that Sōseki actually experienced with his elder sister, Fusa, the

brother-sister quarrel between Kenzō and O-natsu may be said to be a prototype for the other purely fictional brother-sister quarrels.

Two other terms concern the suspicious nature of O-natsu. When Kenzō decides to send monthly allowances to O-natsu through their brother, Chōtarō, O-natsu asks Kenzō to let her know in confidence if the amount Chōtarō says is correct. Her doubt (Mk-202) of Chōtarō's good faith angers (Mk-203) Kenzō. He feels like "shouting (Mk-204), 'Shut your mouth!'" (ch. 69) Though the terms, haradatashiku and donaritsukete yaritaku natta, are mild, what they point to in the context is serious. Kenzō's conflict with O-natsu presents concrete examples of why he does not get along with his siblings. Since this experience of Kenzō is based on Sōseki's actual experience, we also learn one of the reasons why Sōseki did not get along with his siblings. Sōseki could not tolerate seeing ugliness of a kind wherein one of his siblings doubts another of his siblings in money matters.

Jirō and Nao

The conflict between Jirō and Nao is delineated by using 5 terms of conflict and negativity in category A, 5 in category B, and 3 in category C. As we have seen, the conflict between Jirō and O-shige does not help us discover the causes of Ichirō's intrapersonal and interpersonal conflicts, but neither does the conflict between Jirō and Nao. Through their conflict, however, we learn a little more about Nao's personal

character as well as the nature of the relationship between Jirō and Nao.

When Ichirō asks Jirō to test Nao's faithfulness, Jirō immediately answers that he would rather not "do [such] a cruel thing" (Kj-83). He also states that "to test a person" (Kj-86) at someone's request requires him to abandon his own integrity. Since Jirō refuses to do the cruel thing of testing Nao's faithfulness, the two terms, zankoku na koto wa shitaku nai and hito o shiken-suru, do not actually indicate the conflict between Jirō and Nao. On the contrary, they show that Jirō is on Nao's side. One more thing worth mentioning about the above two terms is that they are the only terms of conflict and negativity used in conversation concerning Jirō and Nao. However, since they are used in the conversation between Ichirō and Jirō, this means no term of conflict and negativity is used in the conversation between Jirō and Nao. This is understandable because Nao is a taciturn woman and rarely expresses her emotions overtly to anyone.

Jirō has always been sympathetic with Nao whom he has known before she married Ichirō, though we are not told what kind of a relationship there was between them at that time. When they are trapped in a room of an inn in Wakayama due to a typhoon and are forced to spend the night together in the same room, Jirō seems to begin to realize that he is attracted to Nao as a woman. When he tries to persuade Nao to be a little more kind and considerate to Ichirō, for example, he finds

himself unable to speak genuinely for the sake of his brother. Nao's response to this request of Jirō and Jirō's reaction to Nao's response well explain the nature of the relationship between Jirō and Nao:

"Do I really seem so unkind to [Ichirō]? You know, despite appearances I think I'm doing as much as I can for him--not just for him but even for you, am I not, Jirō?"

I was about to say that I wouldn't mind her being less kind to me so long as she should try to be a little more kind to him, but as I looked into her eyes it came over me once again suddenly what a sentimental fool I was. I even understood that, once face to face with her, I was unable to do anything genuine and sincere for my brother. . . .

"But now you've stopped talking all of a sudden," she said as though she wanted to hit me in a sore spot (Kj-94). (II-31)

At midnight Nao remains much calmer than Jirō. Jirō feels that he begins partially to understand Nao's nature:

Indeed, my sister-in-law was the kind of woman who is unmanageable no matter where and how you might approach her. That is, faced up to positively, she would yield only too easily. And then when you backed off she would suddenly show great strengths where they were not in the least expected. Some of them, indeed, were formidable enough to frighten you off. Or if you were to decide to contest her, others would vanish at once even while you hesitated. Although throughout our talk I had the feeling that I was at her mercy, I derived immense pleasure from this supposedly unpleasant feeling of being tossed around. (II-38)

Jirō appropriately compares the sensation that Nao stirs up in him to that of "being entwined by a pliant striped snake" (aodaishō ni karada o karamareru, Kj-119). Though Sōseki does not depict Nao's physical features, he gives us the impression

that she is physically attractive. A young and attractive woman who endures her sufferings without complaining about her unhappy marriage, a major cause of her anguish, naturally arouses the sympathy of a young man around her. In Wakayama Jirō discovers that Nao possesses something unmanageable and mysterious. This combination of a calm appearance and a mysterious side of Nao makes her all the more attractive. There is little wonder that Jirō is attracted to her as a woman.

Jirō also feels that he is at Nao's mercy when she suddenly visits his lodging house after he moves out of his house. The moment he sees her standing at the entrance, he is surprised because of uneasiness rather than gladness. This first reaction of Jirō seems to indicate that though he is attracted to Nao, he is not in love with her. He is also struck by a sense of "suspicion" (Kj-237, 238) about why she visits him in such cold and rainy weather and also at night. Nao has never commented on her relationship with her husband. Whenever Jirō asked her about it she simply smiled and said "Just as usual," or "Oh nothing to worry about" (IV-4). But now she reverses her attitude and tells him that the relationship between Ichirō and herself keeps worsening (Kj-243). This change in Nao perhaps indicates that, after Jirō moved out of her house, Nao finally realized how much she had been dependent on Jirō's kindness. In a house where nobody except her little child is a blood relative the only person she can

depend upon is her husband. However, if she does not get along well with her husband, she cannot but depend upon the kindness of someone in her husband's family who is sympathetic with her. Since Jirō is the only one who is always on her side, she is naturally attracted to Jirō as a dependable man. When her relationship with her husband keeps worsening after Jirō has moved out of his house, Nao must have needed someone to turn to and talk to about her problem. She visits Jirō at his lodging-house perhaps because Ichirō beat her that day and she feels compelled to go away from home and see someone who will lend a sympathetic ear to her. Since the novel is narrated through Jirō, who does not necessarily understand Nao despite his sympathy towards her, her feeling toward Jirō is not clearly delineated. However, the depiction of her behavior and speech does not seem to convince us that she is in love with Jirō.

Upon hearing of the worsening relationship between Ichirō and Nao, Jirō "smarts as though acid [were] dashed on him (ryūsan o abisekakerareta yō ni hiri-hiri to shita, Kj-240). Jirō asks Nao to give some more concrete details regarding her relationship with Ichirō, but she ignores his request. As a result, her visit simply results in heightening his suspense (jirasareru, Kj-244). Worse yet, he is "incessantly haunted" (taezu yūrei ni oimawasareta, Kj-253) by Nao for the next few days, and he knows no means of "exorcising this curse" (kono tatari o harainokeru, Kj-254). Jirō feels guilty because he

is partly responsible for the discord between Ichirō and Nao. Jirō did not seriously talk about the problem of Nao's faithfulness to Ichirō after he happened to test it in Wakayama. Though Jirō and Nao did not commit adultery, they are attracted to each other as a man and a woman. How could Jirō have reported the attraction existing between him and his sister-in-law to his suspicious brother. In any case Jirō's evasive attitude has resulted in deepening Ichirō's suspicion, and this undoubtedly has had a negative effect on his relationship with Nao.

All the terms of conflict and negativity concerning Jirō and Nao discussed above do not actually indicate the conflict between Jirō and Nao. As pointed out earlier, they simply show that Jirō is attracted to Nao and is always on her side, which unfortunately deepens Ichirō's suspicion that there is something more than the intimacy of brother-in-law and sister-in-law between Jirō and Nao. Indeed, the attraction between Jirō and Nao is one which only exists between opposite sexes. But, as discussed above, their feeling is not one which would make them betray Ichirō by committing adultery, as Ichirō fantasizes. Through the delineation of the interactions between Jirō and Nao we learn, though not too clearly, the nature of their relationship. We also learn of a mysterious part of Nao's nature behind her taciturn and calm personality.

Lastly we must touch upon the question of the model for the relationship between Jirō and Nao. After Nao's visit at

Jirō's lodging-house, Jirō describes Nao's personality as follows:

Perhaps from the very day of her marriage she had been well beyond what even we males could hardly transcend. Or perhaps from the start there had been neither a fence nor a wall standing in her way. From the start indeed she was an unshackled and free woman. And every single act of hers had been but the manifestation of this inborn innocence which was free, bound by nothing.

At one moment she also appeared to me a person of strong character who would keep everything to herself, never laying bare her true self. And viewed in this light she passed far beyond the level of an ordinary person of strong personality. Her equanimity, her dignity, and her taciturnity were all evidence of just how extraordinary she was, perhaps even too much so. (IV-6)

The content and the tone of this description remind us of those of the above-quoted letter which Sōseki wrote to Shiki describing the personality of his sister-in-law, Tose, upon her death. This parallelism is certainly a kind of evidence which points to the fact that the relationship between Jirō and Nao is, at least partially, based on the relationship between Sōseki and Tose. If we extend this parallelism a little further, we may say that Sōseki and Tose were attracted to each other, but they were not in love, contrary to Etō's above-mentioned hypothesis. However, as for the question of how closely the relationship between Jirō and Nao reflects that between Sōseki and Tose, we have no way of knowing.

Conflict between an Individual and Society

The order of the frequency of terms of conflict and negativity involving each individual's conflict with society is as follows: 1) Kobayashi's conflict with society (32); 2) Sensei's conflict with society (26); 3) Sunaga's conflict with society (8).

Kobayashi's Conflict with Society

Kobayashi's conflict with society is delineated by using 9 terms of conflict and negativity in category A and 23 in category B. One outstanding feature of the terms of conflict and negativity concerning Kobayashi's conflict with society is that the majority of the terms (27) are used in conversation. The large percent of the terms of conflict and negativity used in conversation out of the total terms is also a feature concerning the terms of conflict and negativity used in treating the relationship between Tsuda and Kobayashi. As discussed above, this feature largely relates to Kobayashi's anarchical personality. He has been driven to so low a point of having no social position, money, or a steady job that he has nothing to lose whatever he says or he does. Kobayashi's reckless outspokenness is reflected here by the fact that out of the 27 terms of conflict and negativity used in conversation concerning Kobayashi's conflict with society 20 are used by Kobayashi. Another reason so many of the terms are used in conversation relates to the point of view of Meian. Since the

novel is written in the third person limited point of view-- limited to what Tsuda or O-nobu could have seen, heard, or observed--Kobayashi's conflict with society is mainly described through the conversation between Kobayashi and Tsuda, Kobayashi and O-nobu, or Tsuda and O-nobu.

Another feature of the terms of conflict and negativity concerning Kobayashi's conflict with society is that no term in category C is used to describe the conflict. This is largely because an individual's conflict with people around him and society is seldom of a kind expressed by the terms in category C, such as violence, war, murder, suicide, and destruction, unless the individual is a revolutionary or an anti-establishment activist. Though Kobayashi has an anarchical way of thinking, he is neither a revolutionary nor an activist. Also since Kobayashi freely and overtly expresses his conflict with people around him Sōseki does not have to use terms in category C figuratively as he does in delineating the sharp but covert conflict between Tsuda and O-nobu discussed above.

In his conversation with O-nobu Kobayashi describes himself as follows: "Since I seem to have been born a good-for-nothing, I suppose it's not strange that I should be so despised (Mn-134)" (ch. 85). This expression, yakuza ni umaretsuita, is a Japanese set phrase used self-derogatorily indicating the unfortunate circumstances in which one was born and reared. Though we are not told specifically what kind of

negative environmental factors were detrimental to Kobayashi's sound development, we learn that Kobayashi is a type of man who resents his unfortunate circumstances which seem to him to be the reason he turns out to be a good-for-nothing. It never occurs to him to consider what would have happened if he had made the best of his ill fortune. The term higamu (to be perverse, Mn-130, 131, 132, 133), used repeatedly, well expresses Kobayashi's perception of the relationship between society and himself. He is the victim of the cruelty and coldness of society. It is the responsibility of society, not himself, that he ends up with no position, money, or a steady job. In conclusion, he feels that he is alienated from people around him and society in general.

Kobayashi keenly feels his alienation from society when people show him contempt, which is described by six terms of contempt. He states to O-nobu, "To tell the truth, Tsuda's not the only one who despises (Mn-127) me. Everybody despises (Mn-128) me--even the lowest streetwalker. Actually, the entire world's conspired to despise (Mn-129) me" (ch. 85). He also feels that he is "made a fool of" (Mn-44) by everyone. He decides to go to Korea largely because it is much better to go there than to stay in Japan and be made a fool of by everyone.

He responds to the people and society that alienate him in two ways. First he "attacks" (Mn-401) those who are fortunate. He "makes nasty remarks (akkō-suru, Mn-402) about rich

people" (ch. 152) and "constantly criticizes (Mn-120) the upper classes" (ch. 84). His discontent (fuhei, Mn-394, 395), as Tsuda explains to O-nobu, largely derives from the fact that he cannot make money. And, as Kobayashi believes and Tsuda agrees to a certain extent, the reason is that though Kobayashi has a rather good head on his shoulders, he could not, due to his unfortunate circumstances, receive a proper education. For good education is believed to be almost indispensable to become a success in Japan.

Another way he responds to his alienation from people around him and society is described by him to O-nobu as follows:

"Mrs. Tsuda, I live to be disliked (Mn-135). I purposely say and do things people don't like (Mn-136). If I don't, it's so painful I can't stand it. I can't live any other way. I can't make people recognize my existence. I'm worthless. And no matter how much people despise (Mn-137) me I can't carry out any revenge (Mn-138). Since there's nothing else I can do, I've actually tried to be disliked (Mn-139). That's what I really want." (ch. 85)

O-nobu is surprised to hear Kobayashi's remarks, for "her own desire [is] to be loved by everybody, and to behave so as to be loved by everyone" (ch. 85). She has also believed that her feelings could be applied to everyone else in the world. Since she was brought up in fortunate circumstances, she does not understand Kobayashi's distorted psychology. Because he cannot in any positive way make people recognize his existence, let alone make them love him, he feels

compelled to do things people do not like. To be disliked by people means that they at least recognize him, though in a negative way. It is much better to be recognized negatively than to be completely ignored. Kobayashi's attitude toward people is essentially similar to that of a little child who does naughty things to get the attention of his mother who otherwise does not pay attention to him. Though O-nobu's and Kobayashi's desires seem poles apart on the surface, they are the same down in their heart: both desire to be recognized by people. Despite his unusual speech and behavior, Kobayashi is a believable character with plausible and understandable mental processes.

The most frequently used terms concerning Kobayashi's conflict with people and society is kenka (quarrel, 7). For in order to be recognized Kobayashi often quarrels with people around him. He tells Tsuda who has had a quarrel with O-hide:

"I'm the sort of fellow that it doesn't matter who I quarrel (Mn-272) with. I'm so down and out already I can't lose a thing no matter who I fight (Mn-273) with. In fact if anything comes of the fight (Mn-274) at all it certainly won't be any loss to me, because I've never had a thing to lose in the first place. In fact, any change resulting from a fight (Mn-275) can only mean some gain for me, so I'm rather of the type who hopes for them (Mn-276). But you're different, Tsuda. Your quarrels (Mn-277) could never possibly be of any benefit to you. (ch. 119)

Kobayashi further points out that Tsuda clearly knows where his interests lie and that he always acts in such a way that he will come off a winner.

Through Kobayashi's comparison of his quarreling with that of Tsuda, Tsuda's blatant egocentricity is revealed. As we have pointed out earlier concerning Kobayashi's criticism of Tsuda about his being too particular about anything, Kobayashi's remarks here also seem to be too logical and intelligent for a man of Kobayashi's education. It is almost as if Sōseki is putting words in Kobayashi's mouth. However, what Kobayashi says here is also essentially true. Without creating Kobayashi's reckless but logical outspokenness Sōseki could not have written as lively a conversation as the one between Kobayashi and Tsuda. By creating such an anarchical, recklessly outspoken and yet plausible character as Kobayashi, Sōseki succeeds in delineating the egocentricity of Tsuda, who is, on the surface, a well-mannered, educated, and socially respectable person.

Sensei's Conflict with Society

Sensei's conflict with society is delineated by using 26 terms of conflict and negativity: 19 in category A, 5 in category B, and 2 in category C. One feature about the terms of conflict and negativity concerning Sensei's conflict with society is that most terms (three-fourths of the terms) are those in category A. This contrasts with the feature about the terms of conflict and negativity concerning Kobayashi's conflict with society (more than two-thirds of the terms are those in category B). Though Sensei and Kobayashi share a negative view of people and society and both feel alienated

from society, they react in completely different ways. While Kobayashi attacks or quarrels with people, so that people will recognize his existence, though in a negative way, Sensei takes no action against people and nobody except "I" recognizes his existence. Naturally the terms of conflict and negativity concerning Sensei's conflict with society are those in category A, such as ningen zentai o shin'yō-shinai (distrust the whole of humanity, Kr-39) and seken ga kirai ni naru (come to dislike the world, Kr-55), which describe Sensei's negative feelings toward society. These different reactions of Kobayashi and Sensei arise largely because Kobayashi believes that it is the responsibility of society, not himself, that he turns out to be a good-for-nothing, whereas Sensei feels that it is the responsibility of himself as well as people around him and society that he comes to hold a negative view of society.

There are two specific incidents which play crucial roles in molding Sensei's negative view of people and society: Sensei's uncle's betrayal of him in money matters and Sensei's betrayal of K, both of which have been discussed above in detail. When Sensei was cheated of his inheritance by his uncle, he decided to leave home and never to see his uncle again. He converted all his assets into cash, but the amount of money he received was much less than what his lands were worth, for the buyer "took advantage of his difficulties"

(fumitaosareru, Kr-153). Sensei's feelings at that time are described as follows:

I was already a misanthrope when I left home for the last time. That people could not be trusted must already have become a conviction deeply rooted in my system. It was then that I began to think of my uncle, my aunt, and all the other relatives whom I had come to hate (Kr-156) as typical of the entire human race. On the Tokyo-bound train, I found myself watching suspiciously my fellow passengers. And when any spoke to me, I became even more suspicious (Kr-157). My heart was heavy. I felt as though I had swallowed lead. But my nerves were on edge. (III-12)

By the time Sensei moves into Okusan's house, he has already "learned to be distrustful (Kr-173) of everyone." However, Okusan and her daughter, Shizu, take no notice of his "warped" (Kr-160) and "suspicious" (Kr-161) nature, which favorably affects Sensei's state of mind. Sensei gradually calms down and before long he falls in love with Shizu. He thinks of asking Okusan for permission to marry Shizu, but he suspects that Okusan is plotting to have Shizu marry him because of her interest in his money. He hates the idea of "being enticed (obikiyoserareru no ga iya deshita, Kr-192) by Okusan to swallow her bait" (III-16). After his uncle's deception (Kr-193) Sensei vowed to himself that he would never again "be duped" (damasare, Kr-194). Sensei's negative view of people hinders him from taking any action to marry Shizu, which later leads to the other incident which crucially affects Sensei's view of people and society.

After Sensei was cheated by his uncle, he has come to

"distrust" (Kr-159) people in money matters, but he has not yet learned to doubt love. But when he does such a mean and despicable thing as betraying K who completely trusts him, he can no longer trust love. For, as Sensei confesses to "I," he has lost faith in himself:

"It is not you in particular that I distrust (Kr-38), but [I distrust (Kr-39)] the whole humanity. .

"I don't even trust (Kr-41) myself. And not trusting myself (Kr-42), I can hardly trust (Kr-43) others." (I-14)

Furthermore, Sensei feels such strong guilt that he feels compelled to visit K's grave every month. He sometimes feels that he would "welcome a flogging" (Kr-318) even at the hands of strangers. A man who distrusts himself and suffers from such a negative self-image cannot love himself. If he cannot love himself, how can he love others?

The reasons Sensei has come to have a negative view of people and society are delineated in detail. On the other hand, as we have seen, there is only a brief reference to Kobayashi's unfortunate circumstances which are considered by Kobayashi to be responsible for his negative view of society. These different treatments concerning the reasons for each character's negative view of people and society mainly derive from the different foci of the novels as well as the different degrees of the importance of the characters. In Meian Kobayashi is not a protagonist and the focus of the novel is to delineate Tsuda's and O-nobu's egocentric personalities and

their problems through their interactions with each other and with other characters including Kobayashi. On the other hand, in Kokoro Sōseki focuses on the reasons the male protagonist, Sensei, has become a misanthrope.

In the first section of Kokoro Sensei's negative view of society is observed by the narrator and admirer of Sensei, "I." More than half of the terms of conflict and negativity (14) concerning Sensei's conflict with society (including 7 terms of conflict and negativity relating to hatred and 3 relating to suspicion) are used here in this section hinting at Sensei's tragic past. For example, Sensei says to "I" as follows:

"I was once deceived (Kr-90) by my own relations. . . . The effect of [the indignity (Kr-91) and] the injury (Kr-92) that they did me in my youth is with me still. . . . But I have never taken my revenge (Kr-93) on them. When I think about it, I have done something much worse than [taking my revenge] (Kr-94). I have come not only to hate (Kr-95) them, but [to hate] (Kr-96) the human race in general."
(I-30)

In section one, through the descriptions of the conversations between "I" and Shizu about Sensei as well as the conversations between Sensei and "I" (which include all the 11 terms of conflict and negativity used in conversation concerning Sensei's conflict with society), Sōseki hints at Sensei's tragic past and stimulates our curiosity to a great degree. Thus, when Sōseki finally makes Sensei reveal his tragic past

in section three, Sensei's testament, we are more than ready to hear his story.

Sunaga's Conflict with Society

Sunaga's conflict with society is described by using 8 terms of conflict and negativity: 5 in category A, 2 in category B, and 1 in category C. One obvious feature of the terms of conflict and negativity concerning Sunaga's conflict with society is its relatively small number. This largely derives from the fact that Higan sugi made focuses on Sunaga's intrapersonal conflict (which is delineated by 61 terms). Almost all the terms concerning Sunaga's conflict with society indicate that Sunaga is suspicious by nature (utaguru, H-110, 111) and that he believes that people have a negative image of him. For example, though Sunaga has no intention of marrying Chiyoko, he feels jealous of Takagi in Kamakura and "behaves in such an irrationally ugly mood" (fugōri ni kigen o waruku furumatta, H-203). Sunaga reflects upon his behavior later and thinks that he is "an unpleasant (H-205) animal who [mingles] with people only to make them feel uncomfortable (H-204)" (V-31). He also feels that people will "ridicule" (azakeru, H-154, 155) him by saying that he is like an old man because, when he finds himself in conflict with Takagi over Chiyoko, he avoids taking any action and chooses to leave Kamakura rather than fighting openly with Takagi. Though Sunaga's sense of alienation is not as strong as that of Kobayashi and the reasons why he feels alienated from society

are not as clear as those of Sensei, Sunaga nonetheless does feel alienated from society.

Indeed, the vagueness of Sunaga's reasons for his conflict with people around him and society is one of the important elements that arouses the reader's interest. For we feel that there must be some secret behind Sunaga's somewhat distorted personality. When we discover the secret about Sunaga's birth at the end of the story, our interest is satisfied to a certain degree. However, we wonder if a secret of this kind is sufficient reason for developing such an unusually suspicious and introverted personality as that of Sunaga. As discussed above, Sōseki suffered from the problem of his identity since his early childhood due to the secret concerning his real parents. By delineating Sunaga, who suffers from the secret about his birth and who as a result develops a suspicious and introverted personality, Sōseki was probably trying to analyze and understand the relationship between his own birth and upbringing on the one hand and his personality on the other, which he was to analyze in more detail later in Michikusa. The parallelism between the conflicting relationship between Sunaga and his father (which is mentioned only briefly) on the one hand and Sōseki and his father on the other and also the parallelism between the harmonious relationship between Sunaga and his step-mother on the one hand and Sōseki and his mother on the other point to the possibility of this interpretation.

Sōseki's conflict with society, which largely derives from his individualistic outlook and anti-authority feeling, is partially reflected in the above-discussed three characters' conflict with society. Kobayashi's attack and criticism of the rich and the upper class remind us of Sōseki's attack on authority concerning the Doctorate problem. Sōseki's attack on authority, of course, is much more reasonable. However, if we consider Sōseki's tendency of making things more difficult for the authorities than he should have concerning the Doctorate problem, we can say that Kobayashi's conflict with society is an extension, though exaggerated to an extreme degree, of Sōseki's conflict with society.

Sensei's and Sunaga's conflicts with society and misanthropic outlook also reflect Sōseki's way of thinking. Though Sōseki was a much more active person than Sensei and Sunaga, his view of man and society was as misanthropic as those of Sensei and Sunaga. He once told his disciples that they should cry Banzai or give cheers for him when he dies because death, Sōseki believes, would be a more blessed thing than any happy incidents that had happened to him in this world.³³ He further elaborates on this point in his letter to Hayashibara Kōzō:

I think consciousness is everything in life, but I do not think that the same consciousness is everything that I possess. Even if I die, I still exist. Furthermore, I believe I do not return to what I really am until I die. For the time being, I do not like to commit suicide and will continue to live as long as life lasts. And while I live I will

demonstrate my weaknesses as any ordinary person does. For I believe this is how life is. I detest the terrible agony that one feels when one forces oneself to move from life to death as well as the agony of life. Therefore I do not commit suicide. I choose death over life not because I am a pessimist but because I am a misanthrope.

Although Sōseki was surrounded by many admirers thanks to his worldly fame and success as an established writer, he continued to feel a sense of alienation from people around him and society. He clearly saw the egocentricity of the people who gathered around him, as he had seen, as a little child, the egocentricity of his foster parents, his father, and other relatives. Sōseki's search for a peaceful state of mind discussed above is deeply related to his misanthropic philosophy. The alienation from their family and society that the above-discussed three characters experience is what Sōseki himself experienced. In the relative vagueness of the reasons for his alienation and the fact that his alienation is somehow related to the secret of his birth, Sōseki's alienation may be said to be the closest to that of Sunaga.

Conflict between Father and Son

The order of the frequency of the terms of conflict and negativity involving each of the conflicts between father (or foster father or father-in-law) and son in the last five novels is as follows: 1) Kenzō and his foster father, Shimada, in Michikusa (35); 2) Kenzō and his father-in-law in Michikusa

(10); 3) "I" and Father in Kokoro (7); 4) Tsuda and Father in Meian (7); 5) Jirō and Father in Kōjin (6). Here again, I am fully aware of the difference between the relationship of real father and son and that of foster father (or father-in-law) and foster son (or son-in-law). Unlike the case of brother-sister relationships, in which the in-law relationship was treated last, the relationship between foster father and son and that between father-in-law and son-in-law are treated first, for they play the role of utmost importance among all the father-son relationships listed above. (Surprisingly, there is not a single reference to the conflict between Kenzō and his real father, even though Sōseki's conflict with his real father played an extremely important role in his actual life.)

Kenzō and Shimada

The conflict between Kenzō and his foster father is delineated by using 14 terms of conflict and negativity in category A, 20 in category B, and 1 in category C. The essential cause of the conflict between Kenzō and Shimada is Shimada's inability to express paternal love. To Shimada Kenzō "was some kind of investment that might prove profitable at a later date" (ch. 91). He is always calculating the material benefits Kenzō will be able to give him. Once Shimada says to Kenzō as a child that he will make him get a job as an office boy. Shimada's attitude of treating Kenzō as a tool to make money rather than a human being with his own

feelings and desires strikes Kenzō as cruel. Any foster child would hate a foster father such as Shimada who treats him in such a cruel and unfeeling way.

Not only does Shimada lack the ability to express affection, he also lacks any positive traits as a human being. Here I shall incorporate the discussion of the conflict between Shimada and Kenzō's sister, O-natsu (which is described by using 5 terms of conflict and negativity: 3 in category A and 2 in category B), for their conflict reveals other aspects of Shimada's ugly nature. For example, when O-natsu cannot repay the money she borrows from Shimada, he never listens to her excuses, insists that payment is overdue, and is not leaving without it. O-natsu finally "loses her temper" (Mk-26) and tells him that he can take her iron cooking-pot. To her surprise, Shimada actually takes it and thus does not allow her to eat rice that day. When she tells Kenzō this story which represents Shimada's meanness, "her tone becomes vindictive" (nikurashisō na goki, Mk-25). Referring back to this kind of conflict between Shimada and O-natsu, Shimada states to Kenzō:

"There was a time when she was always picking a quarrel (Mk-128) with me. We were always quick to make up [when we quarreled] (Mk-129), mind you--we were like brother and sister after all. She used to come whining to me for money all the time, I remember. Of course I never turned her away, she was such a sorry looking creature." (ch. 46)

These remarks of Shimada which will certainly make O-natsu

"furious" (Mk-130) typically show Shimada's maliciousness and self-centeredness. Furthermore, Shimada has a reputation for arrogance, which is reason enough for Kenzō's relatives' "hating" (imikiratte iru, Mk-60) him. He is also a man greedy for money and never buys a thing without haggling over the price. There is little wonder that Kenzō hates Shimada like anybody else around him.

Soon after Kenzō returns from abroad he unexpectedly encounters Shimada on the street after fifteen or sixteen years of not seeing him. Shimada's appearance "threatens" (obiyakashita, Mk-1) Kenzō because Kenzō can expect nothing but trouble from Shimada and also because Shimada brings back the unhappy memories of Kenzō's past. As Kenzō has feared, Shimada's appearance means a renewed conflict between him and Shimada. The cause of their conflict is again Shimada's attitude of treating Kenzō as a source of income. Shimada's repeated attacks on Kenzō to get money from him are effectively delineated by Sōseki's using many terms of conflict and negativity relating to attack (10 terms, which almost occupy one-third of the total terms). First, Shimada asks Kenzō through a man to associate with him as they used to in the past. Kenzō is "torn between his sense of indebtedness and his hatred" (Mk-39) (ch. 13). Though "he very badly [wants] to avoid seeing the man again" (tsukiai ga iya de iya de tamaranai, Mk-51), he cannot refuse to see Shimada.

Next Shimada asks Kenzō through Kenzō's brother-in-law,

Hida, to become his adopted son again. Hida compares Shimada's unbelievably barefaced proposal to "killing one's child (koroshita kodomo, Mk-75) and then going to a priest years afterward and asking him if he can do anything to bring the child back to life" (ch. 27). This image of "killing one's child," which is the only term of conflict and negativity in category C concerning the conflict between Kenzō and Shimada, symbolically points to the relationship between Shimada and Kenzō. Shimada's complete lack of love and cruel and unfeeling treatment of Kenzō killed Kenzō's affection and there is no way of restoring the relationship to a harmonious one.

Though Kenzō "rejects Shimada's proposal" (yōkyū o kotowatta, Mk-85), Shimada visits Kenzō as if nothing has happened. Each time he visits Kenzō, he simply "annoys" (iyagarase, Mk-64) and "disturbs" (jama, Mk-133) him. Kenzō must be constantly "on guard" (teikō-shite migamae, Mk-135) because Shimada "waits for the right opening" (suki ga attara tobikomō, Mk-134, 141). After his several unsuccessful visits--i.e., unsuccessful in getting money from Kenzō--Shimada "comes to close quarters with him" (nikuhaku-shihajimeta, Mk-143), and says outright: "I'm rather short of cash these days. You are the only person I can ask, so please do whatever you can" (ch. 52). Kenzō pulls out the few bills that are all he has in his wallet and gives them to Shimada. Shimada continues to call on Kenzō and does not leave without

getting money from him. Shimada becomes more openly demanding, and begins to ask for substantial sums. As Kenzō says to O-sumi, Shimada is "absolutely despicable" (jitsu ni iya na yatsu, Mk-168), but Kenzō cannot "keep him away from home" (zekkō-suru, Mk-140, 171), as O-sumi advises him to do. Though Kenzō hates Shimada who did not love him and treated him as a kind of investment, he nonetheless feels indebted to Shimada thinking of the time when Shimada pampered him and bought him whatever he wanted despite the fact that he was otherwise stingy. Thus, he decides to continue to see Shimada until "a violent head-on clash (Mk-183) puts an end to the whole unpleasant business" (ch. 62).

The clash (haretsu-shita, Mk-261) of the relationship between Shimada and Kenzō occurs when Shimada's financial situation worsens upon the death of his stepdaughter and he asks Kenzō for more money. The last confrontation between Kenzō and Shimada is described as follows:

"You're the only one that can help us. You've got to do something, understand?"

"It will do you no good to push me," Kenzō said. "You are nothing to me."

The sly, probing look Shimada gave him as though to determine whether or not he could be frightened--made him all the more angry (Mk-256). . . .

"Everybody needs money at the end of the year," Shimada continued. "That we too should want an extra hundred or two is quite natural, wouldn't you say?"

Kenzō never felt less sympathetic toward the man. "I don't have that kind of money," he said. . . .

"All right, let me ask you this: is it true you get eight hundred yen a month?"

It was incredible. More shocked than angry, Kenzō said, "What I make is my business--it has

nothing to do with you." . . . "So you won't help me, no matter how hard up I am?"

"That's right. I won't give you a penny." . . .
The disgust (Mk-258) and anger (Mk-257) he felt afforded him ample protection against the other's [attack] (Mk-259). (ch. 90)

The immediate conflict between Kenzō and Shimada over money finally ends when Kenzō reluctantly agrees to give one hundred yen to Shimada on condition that Shimada henceforth avoid all contact with him. By looking at the superficial resolution of the conflict between Kenzō and Shimada, O-sumi and Kenzō's relatives feel relieved, but Kenzō in no way feels at ease. For the causes of the more serious conflict between Kenzō and Shimada, Shimada's lack of affection for Kenzō and his treatment of him as a source of income, remain unchanged. So long as Shimada does not change his attitude toward Kenzō and so long as Kenzō cannot forget his indebtedness to Shimada, Shimada will continue taking advantage of Kenzō. Kenzō says at the end of the novel, "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" (ch. 102). This rightly applies to the conflict between Kenzō and Shimada.

Kenzō and His Father-in-law

The conflict between Kenzō and O-sumi's father is delineated by using 10 terms of conflict and negativity: 4 in category A and 6 in category B. The immediate cause of the conflict between Kenzō and his father-in-law is money, but the

deeper source of their conflict is that they are so completely different types of individuals that they cannot understand each other. O-sumi's father is a worldly and tactful man as an efficient official often is. He tends to evaluate others in terms of their practical ability. Kenzō's scholarly accomplishments are difficult to evaluate from O-sumi's father's practical point of view. Also, despite his great aspirations Kenzō has not accomplished anything important in his field yet. We can easily understand why O-sumi's father thinks lightly of Kenzō. Furthermore, Kenzō's unworldly and frank manners and his high self-esteem merely give a negative impression to O-sumi's father:

Kenzō had seemed from the first impudent, always too prone to ignore protocol. Moreover, he found unpleasant Kenzō's obvious conceit, his blatant opinionatedness. And he found more ill-mannered than honest Kenzō's habit of saying exactly what he thought. [Kenzō's straightforwardness and obstinacy which was very close to rudeness became a target of his criticism] (Mk-219). (ch. 73)

Kenzō and O-sumi's father are two individuals who are made so differently that they merely criticize each other's weaknesses.

When O-sumi's father unfortunately falls into a near-desperate situation, he comes to Kenzō to ask for a financial help. Despite his misfortune, however, O-sumi's father remains as always ostentatiously polite. "Repelled by the politeness and unable to approach him with any open sympathy,

boorishness" (ch. 76). Kenzō's psychological reaction as he listens to the difficulties of his father-in-law is delineated as follows:

But it was impossible for him even to pretend friendliness as he listened. And cursing (Mk-220) his own inability to dissemble, he wanted desperately to explain: "It isn't because money is involved that I seem so unfriendly--it isn't the talk of money that I find [displeasing] (Mk-221). Please [don't misunderstand (Mk-222). I'm not so base (Mk-224) as to think of this as an opportunity for revenge (Mk-223).]" But his nature being what it was, he had to remain silent and run the risk of being misunderstood (Mk-225). (ch. 73)

Though Kenzō offers as much financial help as he can to his father-in-law, their relationship worsens. O-sumi's father finds Kenzō's seeming indifferent and boorish manner unbearably improper and does not feel up to thanking his son-in-law. Kenzō, on the other hand, "hates" (nonoshitta, Mk-231) his father-in-law who makes him "hate" (nonoshiraseru, Mk-230) what he believes to be his weaknesses. Kenzō recognizes that he can quite easily be taken advantage of, but he hates the idea that other people may think so. He, however, also hates the fact that he has not come to have a state of mind such that he does not care what other people may think of him. Each time he deals with his father-in-law, his father-in-law's polite and distant manner makes it impossible for him to express his natural goodwill and sympathy. Offering financial help to his father-in-law gives him no sense of satisfaction that he is offering kind assistance. Worse yet, he cannot help feeling that he is taken advantage of by his

father-in-law, which makes him feel "animosity" (hankan, Mk-226) toward him. Thus, though the immediate conflict between Kenzō and his father-in-law over the money problem is resolved, their deeper conflict due to their incompatible personalities is aggravated.

"I" and Father

The conflict between "I" and Father is delineated by using 7 terms of conflict and negativity: 3 in category A, 1 in category B, and 3 in category C. The conflict between "I" and Father is much less serious than Kenzō's conflict with Shimada and O-sumi's father. Three terms, katta (won, Kr-69), maketa (lost, Kr-70), katte mo makete mo (whether he won or lost, Kr-71), are those concerning the game of go, a type of Japanese chess, and do not indicate a conflicting relationship between "I" and Father. The rest of the four terms describe the conflict between "I" and Father deriving from their different value systems, which are often the causes of the conflict between father and son.

When "I" returns to his hometown after he graduates from the university, "I"'s father repeatedly says that he is glad that "I" was able to graduate. "I" remembers that though Sensei also congratulated him on his graduation in words, he secretly had contempt for such things as university degrees. Comparing his father's unaffected pleasure with Sensei's contempt, "I" becomes "displeased" (Kr-106) with his father's

naive provincialism. Soon "I"'s father begins to plan a dinner party to celebrate "I"'s graduation. "I" "hates" (Kr-107) the country guests who come with one end in view, which is to eat and drink. His father, however, is afraid of "being spoken ill of" (Kr-108) if he does not hold a big party. The confrontation between "I" and his father is delineated as follows:

"I was merely saying that you need not do it for my sake. But if you are afraid of gossip, then of course it's a different matter. Who am I to insist on something that may do you harm?"

"You embarrass me with your argumentative talk. . . The trouble with education," said my father, "is that it makes a man argumentative."

He said no more then. But in that simple remark, I saw clearly the character of his resentment (Kr-109) towards me, which I had sensed before. Not realizing that I myself was being rather difficult, I felt strongly the injustice of my father's reproach (Kr-110). (II-3)

As "I"'s father points out, the major reason why "I" and his father have come to have different values is that "I" went to Tokyo to receive a university education. The conflict between a father living in the country and a son educated in Tokyo was one of the commonly observed problems in the Meiji era when the rapid modernization of Japan was taking place. In addition to living in Tokyo, the center for anything new, a young man absorbed modern ways of thinking through his education whereas his father who remained in the provincial area fell behind in the march of modernization. As a result a father and his son came to have such different value systems that

they were unable to understand each other. Though Sōseki's family was living in Tokyo, Sōseki often felt a great gap between his way of thinking and that of his family who did not receive a proper education. The conflict between "I" and his father is partly based on Sōseki's own experiences.

Through his association with Sensei in Tokyo "I" absorbed Sensei's unworldly attitude toward an occupation: it is contemptible for a man as comfortably placed as "I" to start "whining for a job" (chii chii to itte mogakimawaru, Kr-126) soon after graduating. "I"'s parents, on the other hand, want their son to find a job as soon as possible as any parents would. "I"'s mother urges "I" to write to Sensei asking for a job opportunity so that "I" can please his dying father by finding employment. "I," however, does not do so because he fears Sensei's "contempt" (Kr-119) far more than his father's "anger" (shikararetari, Kr-117) or his mother's "displeasure" (Kr-118). Though the conflict between "I" and his father is not truly significant as it is depicted, it plays an important role in the novel. For through it not only "I"'s rather indifferent attitude toward his father is delineated but also "I"'s unusually great admiration for Sensei, without which Sensei's testament could never have been written to "I," is illuminated by contrast.

Tsuda and Father

The conflict between Tsuda and his father is delineated by using 7 terms of conflict and negativity: 4 in category A

and 3 in category B. The cause of the conflict between Tsuda and his father is money. As discussed above, Tsuda receives financial help from his father on condition that he repay a certain amount with his bonuses. When he fails to keep his promise, his father naturally becomes angry (Mn-35). Tsuda, on the other hand, makes "disparaging remarks" (hinan-gamashii kotoba o morasu, Mn-6) about the thriftiness of his father in front of O-nobu. Even when he learns that his father's "anger" (Mn-184) is more violent than he has anticipated, he does not at all reflect upon his conduct. Rather, he merely wonders why his father uses such lies as having spent too much money on the repairs of the fences and the arrearage of house-rent. Tsuda thinks, "if [his father] were going to punish him, why had he not done so in a more manly way?" Though it is Tsuda's fault that he is in conflict with his father, he has no intention of apologizing to him. For he selfishly believes that there is nothing wrong for him to depend financially upon his father who can easily afford to offer financial help to his son.

Later Tsuda doubts (Mn-227, 228) if his father is intentionally dealing with Tsuda's money problem in such a way that his son-in-law, Hori, who mediated between Tsuda and his father concerning Tsuda's money problem, will fulfill his duty of guarantor to Tsuda's father by helping Tsuda out of difficulties. This way Tsuda's father does not have to spend any money and has merely to express his thanks to Hori. Tsuda and

O-hide, who clash on other matters, agree that they see in their father's handling of the affair an extraordinary attachment to a small amount of money, which makes them "raise [their] eyebrows" (mayu o hisome, Mn-189). The conflict between Tsuda and his father over money ends because of the money O-nobu brings for Tsuda. Though the conflict between Tsuda and his father actually plays an insignificant role in the novel, Tsuda's egocentricity is well illuminated through his attitude toward his conflict with his father.

Jirō and Father

The conflict between Jirō and Father is delineated by using 6 terms of conflict and negativity: 1 in category A and 5 in category B. The conflict between Jirō and Father is the least serious among all the conflicts between father and son described in the last five novels. The causes of their conflict are trivial, and their conflicts are the kinds which any father and son experience once in a while. For example, Jirō's father enjoys cultivating morning-glories which have strikingly writhing shapes and he forces everyone around him to admire them. Though Jirō gives his father flattering compliments about the flowers, he "speaks ill of" (Kj-130) his father's whimsical taste behind his back. At another time when Jirō teases O-sada, his distant relative and a girl who helps around the house, regarding her marriage, his father says in an amused and yet "reproving tone" (tashinameru yō na kuchō de, Kj-134), "Jirō is just a busybody" (III-7). Though

Jirō is reserved toward his father, he is not afraid of him. When his father "scolds" (Kj-255) and "lectures" (Kj-256) him, he feels small, but at the same time he often thinks inwardly that his father is just another man. On the other hand, he is somehow afraid of his gentle mother despite his thorough familiarity with her. These descriptions of Jirō's relationship with his father and mother remind us of Sōseki's relationship with his real parents.

The only one rather strong term of conflict and negativity, obikidasu, is used twice (Kj-257, 258) concerning the interaction between Jirō and Father. The word "lure out," however, does not indicate the conflicting relationship between Jirō and Father. After Jirō has left his house, the atmosphere of the household has even darkened. There is no sign of improvement in the relationship between Ichirō and Nao, and Ichirō's psychological situation deteriorates. Father visits Jirō's lodging-house and takes him to their house hoping that Jirō's visit will enliven the atmosphere of the household. Father's use of the term "lure out" here is merely an ostentatious and comical way of proudly saying to his family that he has succeeded in bringing Jirō home and therefore points to the harmonious relationship between Jirō and his father. Indeed, the relationship between Jirō and his father is the only genuinely harmonious father-son relationship Sōseki described in his last five novels.

By looking at the conflict between father and son treated

in the last five novels, we notice that the two important causes of conflict between father and son are money and differing value systems. These are the major causes of Kenzō's--and therefore Sōseki's--conflict with his foster father and father-in-law. The conflicts between father and son delineated in the last five novels clearly reflect Sōseki's own experiences.

One important question which comes to our mind concerning Sōseki's treatment of the conflict between father and son is the relatively insignificant role it plays in the last five novels except for Michikusa. In his own life Sōseki's conflicts with his real father and foster father played as crucial roles as his conflict with his wife. However, in the last five novels the conflict between father and son is not delineated as thoroughly as the conflict between husband and wife. While only Michikusa treats in detail the father-son conflict, all the five novels except Higan sugi made treat in detail the husband-wife conflict. This contrast is also reflected in the great difference between the number of the terms of conflict and negativity concerning the husband-wife interactions (292) and that concerning the father-son interactions (70). The relative briefness of the treatment of the conflict between father and son probably relates to the fact that it is extremely difficult for any individual to come to terms with the fact that he was not loved by his real father or foster father. It took many years before Sōseki finally

summoned up the courage to analyze and face his unhappy relationship with his real father and foster father once and for all. The fact that the most important source of the conflict between Sōseki and his real father and foster father, the lack of paternal love, is not treated in any works other than Michikusa seems to support this interpretation.

NOTES

¹ In general only the conflicts which more than five terms of conflict and negativity are used to describe are treated throughout this study. The conflict which is described by less than five terms of conflict and negativity (e.g., Ichirō's conflict with his mother which is described by only three terms of conflict and negativity) is treated only when it plays a significant role in the work.

² For the sake of convenience I am modifying the tense of quoted passages whenever necessary.

³ "Kyōjoshi hō" (Women's Learning), the fifth section of "Wazoku dōshi kun" (one of Ekiken jikkun, or Ten Moral Teachings of Ekiken), was published under the title of Onna Daigaku by a bookstore in Osaka after Ekiken's death. Most Japanese have not heard of Ekiken Jikkun, but know about Onna Daigaku and its Confucian view of women.

⁴ Kaibara Ekiken, Ekiken jikkun, edited by Nishida Keishi (Tokyo: Hakubunkan, 1912), p. 79.

⁵ Tamaki Hajime, "Kindai no kekkonkan" (Modern Views on Marriage), in Gendai no esupuri (Contemporary Esprit), No. 104 (1976), pp. 129-136.

⁶ Sōseki's wife, Kyōko, who is almost identical with O-sumi, is commonly compared to Socrates's wife. Okuno Takeo, "Michikusa kenkyū," in Natsume Sōseki kenkyū (Tokyo: Shinchōsha, 1958), p. 74.

⁷ Komiya, Natsume Sōseki III, pp. 246-7; Ara, Hyōden, p. 172. Edwin McClellan, in his Two Japanese Novelists (1969; rpt. Tokyo: Charles E. Tuttle Company, 1971), p. 67, commends Sōseki for his neutral attitude toward Kenzō and O-sumi even more strongly than Komiya and Ara. He maintains, "[F]or all Kenzō's--or Sōseki's--hostility towards his wife, no woman in Japanese fiction is treated with greater understanding than she is."

⁸ Doi, The Psychological World of Natsume Sōseki (Cambridge, Massachusetts and London, England: Harvard Univ. Press, 1976), p. 137.

⁹ At times when the terms of conflict and negativity are particularly significant, colorful, or unusual, I shall include the romanized Japanese in parentheses.

¹⁰ Shinroku, in his Chichi Natsume Sōseki, pp. 32-3, states that Ichirō's unhappy relationship with his daughter,

Yoshie, is a reflection of his relationship with his own children: though Sōseki loved their children, they took only to their mother and not to their father.

¹¹ "The Later Natsume Sōseki: His Art and Thought,"
Diss. Harvard Univ., 1955, pp. 119-120.

¹² I recognize the impreciseness of terms such as lower upper class, upper middle class, and lower middle class, but they are the approximation of the distinction which they have in Japanese society. I am here making distinctions primarily on economic basis, but educational background and upbringing are also taken into consideration, for these elements are important in Japan in determining class.

¹³ 7 terms of conflict and negativity concerning Makoto, Tsuda's young cousin of about ten years of age, and 6 terms of conflict and negativity concerning Hajime, O-nobu's young cousin and Makoto's friend, are not treated in our discussion of characters' intrapersonal conflict. For all the terms relating to both Makoto and Hajime do not indicate the existence of their intrapersonal conflict: they are about their toy weapons such as pistols, air rifles, and a wooden sword, or Hajime's childish imagination of comparing his house to a warship. Also 5 terms of conflict and negativity concerning Keitarō are not treated here. For two of them do not indicate Keitarō's intrapersonal conflict: naifu (knife, H-50) is a kitchen utensil with which he eats dinner and muhonge (be rebellious, H-4) is used merely hypothetically by his friend, Morimoto, as follows, "So if you are tempted to take chances or be rebellious at a crucial point, you'll be unfaithful to your parents. . . ." (I-6).

¹⁴ Doi, Psychological World, pp. 78-79.

¹⁵ Here I partially used Ochiai and Goldstein's translation.

¹⁶ For the more detailed discussion of the problem of the point of view see "Point of View Higan sugi made" by Frederick Kavanah in The World of Natsume Sōseki, ed. Iijima Takehisa and James M. Vardaman, Jr. (Tokyo: Kinseidō, 1987), pp. 201-227.

¹⁷ Doi, in his Psychological World, p. 82, points out that Matsumoto's revelation of Sunaga's secret has a highly therapeutic effect.

¹⁸ Doi, Psychological World, p. 116.

¹⁹ Doi, Psychological World, p. 118.

20 Doi, Psychological World, 102.

21 Doi maintains that "The tragedy is that this triangular relationship involving Ichirō, Jirō, and their mother is transferred to and repeated in the relationship with Nao."

22 Chitani, pp. 142-3.

23 Kyōko in her Omoide, p. 306, states that perhaps because Sōseki wrote Kōjin during a bout of his mental illness his character (Ichirō) is extremely suspicious and somehow distorted.

24 We must commend Sōseki for creating the character H who observes Ichirō's (that is Sōseki's) symptoms of mental illness from the perspective of a normal man despite the pathological state of mind Sōseki had at the time he was writing Kōjin. However, this creates the problem about the point of view discussed above--the person who is actually experiencing the internal conflict, Ichirō, does not narrate his conflict. Sōseki was in such a confused state of mind that he had to create a character who is a sympathetic observer of his protagonist's suffering in order to keep a distance from his protagonist who is his spiritual brother.

25 Bunten to geijutsu (The Art Exhibition Sponsored by the Ministry of Education and Fine Art), SZ XI, p. 389.

26 When McClellan either excludes terms of conflict and negativity of the original as in the case of Kr-258 and Kr-265, or does not convey conflict or negativity as clearly as the original as in the case of Kr-257, Kr-259, and Kr-260, I have modified the translation.

27 I changed "O-nao-san" in Yu's translation to "Nao" because it sounds unnatural in English.

28 The quotation is from Ochiai and Goldstein's translation. The page number in the parentheses is that of their translation.

29 Kosaka Susumu's Sōseki no ai to bungaku (Sōseki's Love and Literature) is devoted to the discussion of the love triangle among Sōseki, Otsuka Yasuharu, and Otsuka Naoko. Naoko herself was a minor fiction writer whose name is completely forgotten today. Kosaka collected Naoko's works which are next to unattainable. Through his analysis of them he has discovered that in her works Naoko repeatedly writes about a woman who leaves a man for another man, but sometime after her marriage she meets the man again and falls for him. Kosaka also makes a cross-reference chart between Sōseki's works and those of Naoko and draws our attention to some

interesting similarities between them; the titles of the works, the names of the characters, and the situations in which the characters find themselves. However, as Andō Kumiko in her review of Kosaka's work in Kokubungaku kaishaku to kanshō--Sōseki kenkyū toshokan (Japanese literature: Its Interpretation and Appreciation--Sōseki Library), Oct. 1984, pp. 156-7 points out, Kosaka's hypothesis is not necessarily persuasive. For Kosaka's inference that Sōseki experienced the love triangle at Okitsu and Ikaho with Koya Yasuhiro (future Otsuka Yasuhiro) and Otsuka Naoko, is not supported by specific evidences. Also Kosaka ignores the question of the difference between a writer's own experiences and the fictional versions of them which are rendered with his artistic inspiration. For the critical review of Kosaka's work also see Saitō Keiko, Sōseki kenkyū bunken hihyō (A Critical Review of Sōseki Literature) in Sakka no sekai: Natsume Sōseki (The World of a Writer: Natsume Sōseki) ed. Hirakawa Sukehiro (Tokyo: Banchō shobō, 1977). Also for the other two hypotheses concerning Sōseki's love--a woman delineated in "Kokoro" in Eijitsu shōhin (Spring Day Essays, 1909) and Hineno Ren, a daughter of a woman whom Sōseki's foster father married after divorcing Sōseki's foster mother--see Andō's review on Miyai Ichirō's Natsume Sōseki no koi (Natsume Sōseki's Love) (Tokyo: Chikuma shobō, 1976) and Ishikawa Teiji's Natsume Sōseki--sono jitsuzō to kyozō (Natsume Sōseki: His Real Image and False Image) (Tokyo: Meiji shoin, 1980) in the above mentioned journal, pp. 159-161.

30 I changed "Sano-san" in Yu's translation to "Sano" because it sounds unnatural in English.

31 I changed "sister-in-law" and "Big Brother" in Yu's translation to "Nao" and "Ichirō" respectively because latter terms sound more natural in English.

32 I changed "Jirō-san" in Yu's translation to "Jirō" because it sounds unnatural in English.

33 Komiya, Natsume Sōseki III, p. 216.

34 13 November 1914, Letter 1935, SZ XV, pp. 414-5.

CHAPTER IV

CONFLICT IN EACH INDIVIDUAL WORK:

HIGAN SUGI MADE, KŌJIN, KOKORO, MICHIKUSA, MEIAN

In order to assess what characters' conflicts and what kind of conflicts of these characters play important roles in each individual work and how effectively they are treated in that work, five TABLEs, TABLE IV (Higan sugi made), TABLE V (Kōjin), TABLE VI (Kokoro), TABLE VII (Michikusa), TABLE VIII (Meian), have been made. These TABLEs list intrapersonal and interpersonal conflicts of the characters in each individual work (in which more than five terms of conflict and negativity are used) in conformity to the frequency of terms concerning each conflict, and are placed at the beginning of the discussion of each individual work.

Higan sugi made

TABLE IV CHARACTERS AND CONFLICTS

| | | | |
|------|--------------------------------|-----|-----|
| 1. | Sunaga | 61 | 25% |
| 2. | Sunaga-Chiyoko (12) | 56 | 23% |
| 3. | Sunaga-Takagi (6) | 38 | 16% |
| 4. | Sunaga-Matsumoto (3) | 19 | 8% |
| 5. | Gedanke-his friend (5) | 10 | 4% |
| 6.a | Keitarō-Taguchi (6) | 9 | 4% |
| 6.b | Keitarō-his landlord (6) | 9 | 4% |
| 8.a | Sunaga-society (29) | 8 | 3% |
| 8.b | Keitarō-Taguchi's houseboy (6) | 7 | 3% |
| 10.a | Keitarō-Morimoto (5) | 6 | 2% |
| 10.b | Gedanke (27) | 6 | 2% |
| 10.c | Matsumoto-Taguchi (3) | 6 | 2% |
| 13.a | Sunaga-Keitarō (5) | 5 | 2% |
| 13.b | Keitarō-Matsumoto (6) | 5 | 2% |
| | <u>Total</u> | 245 | |

*The number in parentheses indicate the social case numbers in TABLE II.

The most conspicuous feature about TABLE IV is that among 14 instances of conflicts almost two-thirds (9) of them are rather insignificant ones which are described by using less than 10 terms of conflict and negativity.¹ When we look at the other four novels, we find that all the rest of them treat far fewer instances of insignificant conflicts: Kōjin

treats four insignificant conflicts out of fourteen instances of conflicts (see TABLE V), Misawa's conflict with musume-san's parents (8), Ichirō's conflict with his family (7), Jirō's conflict with his father (6), and O-shige's conflict with her father (5); Kokoro treats four insignificant conflicts out of twelve instances of conflicts (see TABLE VI), Sensei's conflict with his relatives (9), "I"'s conflict with his father (7), "I"'s internal conflict (6), and K's conflict with his foster parents (5); Michikusa treats four insignificant conflicts out of ten instances of conflicts (see TABLE VI), Hida's conflict with O-natsu (9), Kenzō's conflict with O-natsu (7), Kenzō's conflict with impersonal objects (6), and Shimada's conflict with O-natsu (5); Meian treats six insignificant conflicts out of seventeen instances of conflicts (see TABLE VIII), O-nobu's conflict with Tsugiko (8), Tsuda's conflict with his father (7), Tsuda's conflict with his aunt (6), O-nobu's conflict with her uncle (6), O-nobu's internal conflict (5), and O-nobu's conflict with O-hide and Mrs. Yoshikawa (5). Though Higan sugi made treats relatively many instances of conflicts, its really important conflicts are much fewer than those in the other four works.

When we examine the ratios of the terms of conflict and negativity of the significant conflicts out of the terms of conflict and negativity concerning all the instances of conflicts described by more than five terms in each of the five novels, we see that the impression that Higan sugi made

treats fewer instances of significant conflicts than the other four works is clearly supported by the percentages. While 75 percent of the terms of conflict and negativity in TABLE IV (Higan sugi made) concern significant conflicts, 89 percent of those in TABLE V (Kōjin), 90 percent of those in TABLE VI (Kokoro), 88 percent of those in TABLE VII (Michikusa), and 90 percent of those in TABLE VIII (Meian) concern significant conflicts.

We also notice that out of the fourteen instances of intrapersonal or interpersonal conflicts in TABLE IV only six of them concern the male protagonist, Sunaga: six instances of conflicts concern Keitarō, and three instances of conflicts concern characters other than Sunaga and Keitarō. The fact that a relatively few instances of intrapersonal or interpersonal conflicts (6 out of 14, 43%) concern the male protagonist of the novel is a conspicuous feature in comparison with the relatively large number of instances which concern the male protagonist of the last three novels: 8 out of 12 instances (67%) concern Sensei in Kokoro; 7 out of 10 instances (70%) concern Kenzō in Michikusa; 9 out of 17 instances (53%) concern Tsuda in Meian. (Kōjin also has the feature that relatively few instances of intrapersonal or interpersonal conflicts [6 out of 14, 43%] concern the male protagonist of the novel, Ichirō, and this feature will be discussed in detail later.)

Higan sugi made describes not only the important

conflicts but rather insignificant conflicts which center around Keitarō (which will be discussed shortly below). Sōseki's dispersed focus in Higan sugi made exactly corresponds to the criticism of the work by Sōseki critics. Oketani Hideaki, for instance, maintains that in Higan sugi made Sōseki gives us an impression that he loiters on the way before his main themes become clarified.² Oketani also states that Higan sugi made is a failed work conspicuously poorer than the other four last novels. Though I believe that Higan sugi made plays a significant role in other respects which will be discussed shortly below, Sōseki should be criticized for his dispersed focus.

Among the interpersonal and intrapersonal conflicts listed in TABLE IV, the following conflicts have already been discussed in chapter three: 1) Sunaga's intrapersonal conflict; 2) Sunaga's conflict with Chiyoko; 3) Sunaga's conflict with Takagi; 5) Gedanke's conflict with his friend; 8.a) Sunaga's conflict with society; 10.a) Keitarō's conflict with Morimoto; 10.b) Gedanke's intrapersonal conflict; 13.a) Sunaga's conflict with Keitarō. Here we shall discuss the rest of the interpersonal conflicts in TABLE IV: 4) Sunaga's conflict with Matsumoto; 6.a) Keitarō's conflict with Taguchi; 6.b) Keitarō's conflict with his landlord; 8.b) Keitarō's conflict with Taguchi's houseboy; 10.c) Matsumoto's conflict with Taguchi; 13.b) Keitarō's conflict with Matsumoto. Since this chapter tries to discuss the nature and the significance

of the conflicts treated in each individual work and to assess each work as an integral work of art, I pay more attention to the relationship among various conflicts in each work rather than to each one of the conflicts as an independent instance of conflict. As a result I do not necessarily discuss the conflicts in each work according to the order of the frequencies of the terms of conflict and negativity concerning these conflicts when it is better to neglect the order so as to have a better picture of each novel as a cohesive work of art.

The conflict between Sunaga and his uncle, Matsumoto, is delineated by using 19 terms of conflict and negativity: 7 in category A and 12 in category B. Through the description of Sunaga's conflict with Matsumoto we further learn about Sunaga's negative self-image. A few months before Sunaga graduates from university Matsumoto calls Sunaga, upon his sister's request, to discuss the possibility of his marriage with Chiyoko. Matsumoto asks Sunaga what he will do if Taguchi agrees to give Chiyoko to him and if Chiyoko herself consents. Sunaga shows a peculiar and inexplicable expression on his face, which is too exaggerated to call awe and too doleful to call pity. Then he unexpectedly blurts out "Why do people dislike (H-272) me this much?" which leads to the following confrontation between Matsumoto and Sunaga:

I [Matsumoto] asked him reprovingly (H-274) why he complained (H-273) the way he did.

"I'm not complaining (H-275). I just state the

facts."

"Then who is it that dislikes (H-276) you?"

"You of all people dislike (H-277) me." . . .

I guessed he interpreted that I stopped the flow of our conversation because of the expression on his face that was peculiarly his and that it had come from my hatred (H-278) toward him. I began to do my best to dispel his misunderstanding (H-279).

"Why do I have to hate (H-280) you? You know what our relationship has been like since you were a child. Don't be ridiculous."

Being scolded (H-281), he showed no sign of being excited; he simply stared at me with an increasingly pale face. (VI-4)

Sunaga's negative self-image is so strong that he cannot even believe the affection of his uncle he has been close to since he was a little child.

Confronting such a painfully negative self-image of Sunaga, which, Matsumoto believes, derives from Sunaga's warped nature, Matsumoto loses his usual composure and says, "I'm your uncle. Where in this world is there an uncle who hates his own nephew?" (VI-4) Sunaga smiles a lonely smile in which Matsumoto perceives a deep contempt (H-282) for him. Matsumoto immediately realizes that his remarks completely lack persuasiveness. He also reflects upon the similar pointless lectures he has given to Sunaga in the past as follows:

[O]nce in a while I would look down (H-283) upon him out of the haughtiness of being older than he, and although I was aware of my superficiality, I would give him a temporary and meaningless lecture (H-284). Ichizō [Sunaga], being clever, did not dare to do things which would degrade himself such as availing himself of his superiority in order to put me to shame, but each time I felt humiliated (H-285) as if his evaluation of me deteriorated. (VI-4)

In short, Sunaga is superior to Matsumoto in intelligence, but his intelligence is not of a kind which enlightens others and makes others respect him. As Matsumoto states, it is of a kind which makes people who come in contact with him always stay on guard so as to reveal as little as possible of anything foolish. Thus, Sunaga's intelligence unfortunately alienates him from people around him.

When Matsumoto points out that Sunaga's weak point is his warped nature (H-291, 292) Sunaga asks Matsumoto where his warped nature comes from. Sunaga has felt keenly alienated from people around him and has carefully pondered the source of his alienation. Matsumoto, however, answers that since it is his problem he should think about it himself. Hearing Matsumoto's cruel answer, Sunaga's patience runs out, and he begins to confront Matsumoto in an openly aggressive way:

"Am I warped (H-295)? I think I really am [warped] (H-296). You don't have to tell me, I know. Yes, I'm warped. . . . Only I want to know how I've become what I now am. My mother, my aunt Taguchi, and you--all of you know why. I'm the only one who doesn't. I'm the only one who hasn't been told. I asked you because of all the people in the world you're the one I trust most. And yet you've cruelly rejected (H-298) my request. From here on I'll curse (H-299) you as my lifelong enemy (H-300).
(VI-4)

At this moment Matsumoto finally makes up his mind to tell Sunaga the secret about his birth. Thus, the delineation of the conflict between Matsumoto and Sunaga plays a crucial role in the novel. Not only does it shed light on Sunaga's

personality, it is also instrumental in disclosing Sunaga's true identity. As we have discussed in chapter three, Sunaga's internal conflict mainly caused by his painfully introverted and somehow distorted personality is closely related to his concealed identity. It is the disclosure of his true identity which clarifies the thread of the story of Sunaga's psychological anguish as the disclosure of the true criminal clarifies the thread of the detective story.

In contrast with the significant role of Sunaga's conflict with Matsumoto, the rest of the conflicts, mostly Keitarō's conflicts with rather minor characters, play an insignificant role in Higan sugi made and do not add much to the novel as an integral work of art. Keitarō's conflict with his landlord (which is described by 8 terms of conflict and negativity in category A and 1 in category B), for instance, simply shows that Keitarō's anger (H-9, 15) at his landlord's "misunderstanding" (H-11) that he is a close friend of Morimoto, a man with no education, job, or money. Because his landlord lumps him together with a vagabond such as Morimoto and suspects (H-12, 13, 14, 21, 22) that he has a connection with Morimoto in some underhanded scheme, his pride is hurt. Through Keitarō's conflict with his landlord we are again shown Keitarō's ambivalent attitude toward Morimoto: he despises Morimoto despite his envy of his unusual experiences.

Keitarō's conflicts with Taguchi and Taguchi's houseboy also play insignificant roles and simply show Keitarō's

unworldliness and short-temperedness. When Keitarō visits Taguchi's house in order to ask Taguchi to help him find employment, he receives rather humiliating treatment. Though it is not uncommon for a man of Taguchi's wealth and social status to treat lightly a young man who seeks employment such as Keitarō, Keitarō becomes angry (H-33, 35, 38) with Taguchi who refuses to see him twice. When he is refused by Taguchi himself when he visits him for the first time, his pride is not hurt. However, when he telephones Taguchi's house to ask if Taguchi is free that day and receives a rather cold response from a houseboy, he feels displeased (H-24, 25). When he visits Taguchi at the appointed time that day and is again not allowed to see him by the houseboy, his displeasure (H-27) and anger (H-26, 29) resulting from his feelings of humiliation becomes so unbearable that he "utters even a word of anger" (aisozukashi o tatoi ikku de mo kuchi ni shite, H-40). Later Keitarō regrets his short-temperedness.

Keitarō finally succeeds in meeting Taguchi and is asked to spy on the activities of a man on a certain day. Until late at night Keitarō trails the man and a woman whom the man happens to meet. The truth of the matter is that Taguchi made Keitarō the butt of his joke and makes him trail his brother-in-law, Matsumoto, and his own daughter, Chiyoko. Later Keitarō goes to see the very man whom he spys on. Through his conversation with Matsumoto he learns about Taguchi's personality as well as Matsumoto's. Matsumoto comments on Taguchi

as a useful man but also a man deficient in brain power. Keitarō is puzzled at Matsumoto because despite the violent and abusive language (H-56, 57, 58) he uses about Taguchi, there is nothing spiteful or hateful in Matsumoto's attitude or tone. When Keitarō confesses his regrettable action of spying on him, Matsumoto does not say a word. Interpreting Matsumoto's silence as a sign of Matsumoto's "offense" (H-61), Keitarō is determined to "apologize" (H-63) before Matsumoto "flies into a rage" (H-62). However, Matsumoto's anger expressed by the word keshikaran yatsu (an outrageous man, H-64) is directed at Taguchi rather than at Keitarō. Furthermore, despite his anger at Taguchi, Matsumoto tries to explain Taguchi's waggish personality, which as a result defends Taguchi's action. Matsumoto also says to Keitarō that Taguchi will find employment for him in order to make up for his tomfoolery. Rather than the resentment (H-70) toward Taguchi who fools him Keitarō's heart is filled with the feeling that Taguchi is a trustworthy man .

Through the conflict between Keitarō and Taguchi, between Keitarō and Matsumoto, and between Matsumoto and Taguchi, we learn more about the personalities of these three characters, especially the contrasting personalities of Taguchi, an efficient, worldly, yet somehow waggish businessman, and Matsumoto, a reclusive and quirky gentleman. However, as I have commented concerning the delineation of Keitarō's conflict with Morimoto and Sunaga, Higan sugi made is not

given added depth by the delineation of the personalities of these minor characters. The same criticism applies to the delineations of Keitarō's conflict with other minor characters such as his landlord and Taguchi's houseboy. Among the interpersonal conflicts discussed in chapter four all of them except the conflict between Sunaga and Matsumoto must be considered insignificant. This makes the focus of the novel dispersed and weakens the cohesion of the work.

Furthermore, the naive, short-tempered, curious, and frivolous personality of Keitarō poses a question as to why Sōseki chose him as the person to whom Sunaga, Chiyoko, and Matsumoto recount their stories. Though Keitarō is said to be a friend of Sunaga, Keitarō seems to be too simple-minded and frivolous to be a friend of the overly-prudent and painfully introverted Sunaga. Perhaps we should admit the possibility that Keitarō and Sunaga, whose personalities are completely different, become friends because these differences make them attracted to each other. However, it is almost unrealistic that both Sunaga and Matsumoto reveal Sunaga's spiritual anguish and its major source, the secret about Sunaga's birth, to such a simple-minded and frivolous Keitarō whose motive of knowing more about Sunaga's problems is mere curiosity. Because Sōseki makes Sunaga and Matsumoto recount their stories to a detached third party, Keitarō, it is rather difficult for the reader to feel sympathetic with Sunaga and his spiritual anguish. Also because too many insignificant

incidents not directly connected with Sunaga (e.g., Keitarō's job-hunting and his work as a detective) are included, the reader's curiosity has been considerably weakened when Sunaga finally begins to tell his story.

Here we must ask the question why Sōseki loiters on the way before he focuses on the delineations of Sunaga's psychological anguish and its reasons. The answer seems to relate to the fact that Higan sugi made is a landmark for his changed attitude towards his works.⁴ In his early period of his career as a creative writer Sōseki treated varieties of themes, such as criticism of the modernization of Japan in the Meiji era (e.g., Wagahai wa neko de aru and Sore kara) and the question of the relationship between art and life (e.g., Kusamakura). However, after the great illness which made him face death Sōseki seems to have discarded all the themes other than the ontological questions which are of his crucial and immediate interest: the problem of his identity, his pathological psychology, man's egocentricity and alienation. Higan sugi made was the first work in which Sōseki turned to explore his internal world with a renewed interest and deeper analytical attitude.⁵ Since it was his "experiment," as Ara puts it,⁶ he was naturally crude in some ways: dispersed focus, the weakened cohesion of the work, and the indirectness of his description generated by his complicated use of point of view. Furthermore, it is extremely difficult to analyze one's psychology especially when one has to deal with such a painful

past as that of Sōseki. Sōseki, though unconsciously, did not really want to analyze his internal world. The letters he wrote while he was writing Higan sugi made clearly show Sōseki's reluctance to continue to write the work.⁷

Despite its weak points discussed above, Higan sugi made has great literary value. It was Sōseki's first attempt seriously to ask the question of his identity. His relationship with his mother, which even Michikusa does not treat, is treated in Higan sugi made. The shock and the confusion that Sunaga feels when he learns the secret about his birth is a fictional delineation of Sōseki's shock and confusion when he learns that the woman whom he thought to be his grandmother is indeed his mother.⁸ Though the deception about Sōseki's identity derives from good intentions on the part of the adult members of his family, Sōseki nonetheless was deeply hurt about the deception as Sunaga is when he learns of his true identity. Sōseki's hatred of untruthfulness and his keen interest in the problem of identity partly derives from the deep wound he received as a child. Though the theme of the problem of identity is to be treated with more skill and depth in the last four novels, Higan sugi made is indeed a commendable work as the beginning of a new series of works which ask profound ontological questions.

Kōjin

TABLE V CHARACTERS AND CONFLICTS

| | | | |
|-----|-------------------------------------|-----|-----|
| 1. | Ichirō-Jirō (2) | 59 | 23% |
| 2. | Ichirō-Nao (11) | 41 | 16% |
| 3. | Jirō-Misawa (5) | 26 | 10% |
| 4.a | Ichirō (27) | 22 | 8% |
| 4.b | Ichirō-H (5) | 22 | 8% |
| 6. | Jirō-O-shige (10) | 18 | 7% |
| 7. | Jirō-Nao (10) | 13 | 5% |
| 8. | Nao-O-shige (17) | 12 | 5% |
| 9. | Ichirō-impersonal | 11 | 4% |
| 10 | Ichirō-Mother (9) | 10 | 4% |
| 11. | Misawa- <u>musumesan</u> 's parents | 8 | 3% |
| 12. | Ichirō-his family (22) | 7 | 3% |
| 13. | Jirō-Father (1) | 6 | 2% |
| 14. | O-shige-Father (8) | 5 | 2% |
| | <u>Total</u> | 260 | |

The most conspicuous feature about TABLE V is that the majority of the instances of the conflicts (11 out of 14) concern the protagonist Ichirō and his family, the Naganos. When we compare the ratios of the terms of conflict and negativity concerning the male protagonist's conflict and his family (including his parents, foster parents, and siblings who do not live together at present) in each of the five novels, we see that Kōjin focuses exclusively on the

interactions within the Nagano family. While 78 percent of the terms of Kōjin (in TABLE V) concern Ichirō and his family's conflicts, 28 percent of those in Higan sugi made (in TABLE IV), 14 percent of those in Kokoro (in TABLE VI), and 42 percent of those in Meian (in TABLE VIII) concern the conflict of the male protagonist and his family. As for Michikusa, which focuses on the conflict of Kenzō and his family in a more detailed fashion (90 %) than Kōjin does, we shall discuss that matter later.

Another feature concerning Kōjin is that relatively few instances of intrapersonal and interpersonal conflicts (6 out of 14) concern the male protagonist, Ichirō. Kōjin also has the feature that six instances concern another character as Higan sugi made does. However, unlike Higan sugi made where the six instances concern as relatively insignificant a character as Keitarō, in Kōjin the six instances concern another member of the Nagano family and an important character, Jirō. The difference in the importance of Keitarō's and Jirō's roles in the respective works is clearly reflected in the numbers of terms of conflict and negativity concerning them: while only 41 (17% of the terms listed in TABLE IV) concern Keitarō, 139 (53% of the terms listed in TABLE V) concern Jirō. Indeed, the number of terms relating to Jirō's conflicts is four-fifths of that relating to Ichirō's conflict (162, which is 62% of the terms listed in TABLE V). Why so many terms are

used to delineate Jirō's interpersonal conflicts is one of the questions that are to be examined in this chapter.

Among the intrapersonal and interpersonal conflicts listed in TABLE V the following conflicts have been already discussed in chapter three: 2) Ichirō's conflict with Nao; 3) Jirō's conflict with Misawa; 4.a) Ichirō's intrapersonal conflict; 4.b) Ichirō's conflict with H; 6) Jirō's conflict with O-shige; 7) Jirō's conflict with Nao; 9) Ichirō's conflict with impersonal objects; 12) Jirō's conflict with Father. Here we shall discuss the rest of the interpersonal conflicts in TABLE V: 1) Ichirō's conflict with Jirō; 8) Nao's conflict with O-shige (12); 10) Jirō's conflict with Mother; 11) Misawa's conflict with musumesan's parents; 12) Ichirō's conflict with his family; 14) O-shige's conflict with Father.

The conflict between Ichirō and Jirō is delineated by using 59 terms of conflict and negativity: 32 terms of conflict and negativity in category A, 17 in category B, and 10 in category C. The most conspicuous feature of the terms of conflict and negativity concerning the conflict between Ichirō and Jirō, of course, is its great number, which is the largest among the number of terms concerning any intrapersonal or interpersonal conflicts treated in Kōjin. Part of the reasons for this great number is related to Kōjin's point of view--all the incidents and occurrences are seen through Jirō's eyes except for the last chapter, "Jin'rō" (Anguish), where H describes Ichirō's intrapersonal conflicts in his

letter to Jirō. Another reason for the great number relates to Ichirō's suspicion that Nao may be in love with Jirō. This makes Ichirō and Jirō rivals over Nao, at least in Ichirō's mind, and provides a sufficient reason for the conflict between Ichirō and Jirō.

Here we must remember that Ichirō's conflict with Nao, which seems to be as important as Ichirō's conflict with Jirō, is described only by using about two-thirds of the terms of conflict and negativity (41) of those describing Ichirō's conflict with Jirō. This difference seems to derive largely from the different personalities of Nao and Jirō as well as the different psychological distance between Ichirō and Nao on the one hand and Ichirō and Jirō on the other. Ichirō and Nao share the same kind of taciturn and introverted personalities and do not express their conflicts overtly whereas Jirō is a sociable and somewhat frivolous person who can easily associate with people including Ichirō. As Jirō proudly states, he is the only one in the Nagano family who has the courage to enter Ichirō's study and have a casual chat with him. Also, as we have seen concerning the conflict between siblings such as that between Tsuda and O-hide and between Jirō and O-shige, siblings can overtly express negative emotions to each other because they do not have to be reserved. Since Ichirō and Jirō are siblings who get along better than Tsuda and O-hide and Jirō and O-shige, it is no wonder that Ichirō finds it easier to communicate his feelings and emotions to Jirō than

to his wife with whom he cannot get along well. Indeed, Jirō is the only one among his family members to whom Ichirō opens up his mind to a certain extent. At least this is so until in the middle of the novel there occurs the sharp clash between them concerning Jirō's evasion of reporting the result of having tested Nao's faithfulness in the middle of the novel. Thus, the great number of terms of conflict and negativity concerning Ichirō's conflict with Jirō is greatly related to Jirō's personality and the closeness between Ichirō and Jirō in the first half of the novel.

The conflict between Ichirō and Jirō develops and changes its nature as important incidents occur. We can divide the development of the conflict between them into the following three stages. The first stage is the long period of about two decades and a half or more since Jirō was born until Ichirō begins to suspect that Nao is in love with Jirō. At this stage Ichirō and Jirō are siblings who get along well despite Ichirō's jealousy of Jirō, who seems to be Mother's favorite. The second stage is the unspecified period of months or years from the time when Ichirō begins to suspect that Nao may be in love with Jirō until the time Jirō happens to test Nao's faithfulness. At this stage, though Ichirō doubts Nao's faithfulness he still has faith in Jirō. The third stage is the period of a little less than a year from the time when Jirō evades reporting the result of having tested Nao's faithfulness until the end of the novel. At this stage Ichirō

has lost faith in Jirō, and they are in sharp conflict with each other. In addition to his wife whom Ichirō believes he has lost to Jirō, he has also lost Jirō himself, the only person in his family with whom he could open himself up. Thus he alienates himself from his family as a whole, and he feels devastated.

At the first stage Ichirō and Jirō are rivals to win the love of their Mother as any siblings are to a certain extent. Since Ichirō is shown far too much respect to be able to express his resentment against his Mother's treatment of Jirō as her favorite, his resentment is not allowed to find release. He also knows that any child cannot claim to monopolize his mother's love. Furthermore because Mother does not show her favoritism too overtly and also because his rival, Jirō, does not flaunt Mother's indulgence of him, Ichirō can maintain a harmonious relationship with both Mother and Jirō.

By comparing Mother's conflict with Jirō (which is described by using 10 terms of conflict and negativity; 2 in category A, 7 in category B, and 1 in category C) with Mother's conflict with Ichirō (which is described by using only 3 terms of conflict and negativity, all in category A), we can have a better picture of their interpersonal relationship. The most conspicuous feature concerning the terms of conflict and negativity relating to Mother and Jirō is that the half of the terms (5) are those relating to scolding (shikaru). Scolding is one of the most common forms of

behavior done by a mother to her child and does not necessarily indicate a relationship of conflict between mother and child. In Japan parents, especially mothers, generally continue to treat their children as children even after they become grown-ups. Mother's scoldings (Kj-3, 4, 5, 68, 163) of Jirō over such trivial matters as his speaking ill of their distant relative, O-kane, or getting soaking wet at the beach like a little child, do not at all indicate conflict in their relationship. They rather show that Mother and Jirō are so close to each other, they do not have to be in any way reserved and can speak their mind as they wish. On the contrary, the terms of conflict and negativity concerning Mother and Ichirō, iya na kao o shita (Kj-52), sukoburu ki ni iranakatta, Kj-57), and hara mo tatsu (Kj-262), indicate their distance. Ichirō is "displeased" (Kj-57) with Mother's indulgence of Jirō. Mother, on her part, "resents" (Kj-262) Ichirō who is so difficult to humor. However, since they are so reserved with each other they do not overtly express their negative feelings and emotions to each other. Thus, despite the small number of terms of conflict and negativity concerning Ichirō and Mother, their relationship is much more one of conflict than the relationship between Jirō and Mother.

As long as Mother and Jirō are all by themselves their relationship is quite harmonious. However, when either Ichirō or Nao take part in their interaction, they find themselves in conflict with each other. At one time when Jirō tries to

borrow money from Mother for his friend's sake, she is rather reluctant to give money to Jirō. Jirō is a little displeased and is about to leave the room. Then Mother stops him and says, "Since your brother is more than enough, why must you too torture (Kj-59) your old mother?" She gives the sum Jirō needs and says, "Don't mention this to your brother." Jirō is suddenly overwhelmed with "inexplicable discomfort" (fuyukai ni osowareta, Kj-60). This is one of many instances of Mother's indulgence of Jirō behind Ichirō's back. Since Mother's attitude displeases even Jirō who is the receiver of her favor, it is no wonder that Ichirō is greatly displeased with Mother who indulges Jirō and tries to conceal it from him. To give money to Jirō is her expression of love for Jirō, but she knows that if she openly shows her indulgence of Jirō, Ichirō will object to it or accuse her of indulgence, which will inevitably lead to the conflict among Ichirō, Jirō, and herself. As we have discussed in detail in chapter one, it is important in Japan to avoid conflict and maintain an interpersonal harmony, no matter how superficial it may be. From Mother's point of view, to handle things without Ichirō's knowledge is the only way in which she can gratify her desire to pamper Jirō while avoiding conflict. However, from Ichirō's point of view, this way of Mother's handling things seems artful and deceitful. Not only does it create psychological distance between Ichirō and Mother but it also makes Ichirō hate anything untruthful.

Another reason why Jirō and Mother have conflicts is related to the friendly relationship between Jirō and Nao. Even Mother, who is usually on Jirō's side, "gives Jirō a wry look" (Kj-91) when Jirō says that he has made a promise to Nao to go to Wakayama with her alone. After Jirō and Nao happen to spend night in the same room at Wakayama, Jirō feels that "Mother's suspicion cuts him to the heart" (giwaku no ya o mune ni itsukerareta, Kj-100). Through Mother's suspicion of Jirō's relationship with Nao we learn that their relationship is of a kind which even gets the attention of a third party who is not as suspicious and overly-sensitive as Ichirō and who is sympathetic with Jirō.

The marriage between Ichirō and Nao is an unhappy one, as we have examined in detail in chapter three. Largely because of the unsociable, taciturn, and reserved personality Ichirō and Nao share they find it difficult to communicate their feelings and emotions despite the fact they crave each other's love. When Ichirō sees that Nao is friendlier to Jirō than to himself, he is naturally displeased. In the triangular relationship involving Ichirō, Jirō, and Mother, Mother indulges Jirō more than Ichirō largely because Ichirō is difficult to humor whereas Jirō is easy to deal with. Nao's different degrees of friendliness to Ichirō and Jirō also derive from their different personalities. Since the relationship between Jirō and Nao is no more than that of brother-in-law and sister-in-law who like each other, there exists, at least

at first, no triangular relationship involving Ichirō, Jirō, and Nao. However, as the relationship between Ichirō and Nao becomes worse, Ichirō's displeasure against Nao's friendlier attitude toward Jirō turns into resentment. Though he did not have right to monopolize his mother, he has the right to claim to monopolize his wife. His suppressed resentment against Mother's favoritism of Jirō perhaps increased his resentment against Nao's seeming favoritism of Jirō. As Ichirō's relationship with Nao keeps worsening, Ichirō feels so desperate that he begins to wonder if it is because Nao is in love with Jirō that he cannot grasp Nao's heart. Thus, the relationship between Ichirō and Jirō enters the second stage, in which Jirō is Ichirō's potential rival in love over Nao. However, at the early period of the second stage Ichirō's suspicion is expressed only occasionally and directed toward Nao and not to Jirō, and the relationship between Ichirō and Jirō, on the whole, is that of siblings rather than rivals over love.

When Ichirō openly expresses his suspicion that Nao may be in love with Jirō, the relationship between Ichirō and Jirō begins to change slightly. For though Ichirō states that he trusts Jirō while he doubts Nao, the following first confrontation between Ichirō and Jirō immediately after Ichirō asks Jirō to test Nao's faithfulness betrays Ichirō's ambivalent psychology:

"Nonsense," I rejected the idea point-blank. .

"Then, I won't ask. But this may make me suspect

(Kj-73) you all my life." . . . With my face down I waited for him in a fit of rage (Kj-76) either to pound my hat in with his fist (Kj-74) or slap my cheeks (Kj-75). By taking advantage of the reaction which would often follow the fit (Kj-77), I still hoped to calm him down. . . . But my patient wait for his clenched fist (Kj-78) came to nothing. He remained deadly silent, so much so that I finally had to steal a look at him. . . . (II-24)

Moments later, however, my brother said excitedly, "Jirō, I do trust you. But I suspect (Kj-79) Nao. And the suspect's partner (Kj-80) happens to be you, unfortunately. It is unfortunate for you, I mean, but it may turn out to be fortunate for me. That's because, as I have just now tried to make clear, I can believe whatever you may say and can speak my mind to you freely. That's why I am asking you to do me this favor. Don't you see the sense in what I am saying?"

It was then I felt the first glimmer of suspicion (Kj-81) that there might be some deep meaning implied by his words. Now suspicious that there was some sexual intimacy between his wife and me, wasn't he being unreasonable in his insistence? . . . "Ichirō. But this raises a very, very serious ethical problem. . . ."

"Indeed it does."

He replied very coolly and in a way which both surprised me and aroused my suspicion (Kj-82) even further.

"I would rather not do a cruel thing (Kj-83) like that--even for my own brother."

"But it is she who is cruel (Kj-84) to me." . . .

"Ichirō, you suspect (Kj-87) me, don't you? That's why you are making such an unreasonable demand of me."

"No. I am asking you because I trust you."

"You say you trust me, but it seems clear that at heart you suspect (Kj-88) me."

"Don't talk nonsense."

Talk such as this was repeated many times between us and with each repetition both of us became heated (Kj-89), and then one right word calmed us down as suddenly as if a fever had abated.

While we were heated (Kj-90) there was a moment when I seriously wondered whether his was not a genuine mental case. (II-25)⁹

By using twelve terms of conflict and negativity concerning Ichirō and Jirō Sōseki effectively delineates a rift which

is developing between Ichirō and Jirō. Five terms relating to suspicion (of which three are used in their conversation), in particular, point to the fact that the trust they used to have in each other is beginning to be lost. Through their conversation we can strongly sense that Ichirō is experiencing a sharp internal conflict between his desire to believe his brother and his suspicion of his brother which no matter how much he tries to suppress comes to his mind from time to time. It is understandable that Jirō does not take what Ichirō says at its face value. Furthermore, it is ethically and logically incredible to ask someone to test one's wife's faithfulness. For even if one receives the report that one's wife is faithful, how can one believe it if one has no faith in one's wife? It is even more incredible to ask one's brother to test his sister-in-law's faithfulness. This is especially true when one does not necessarily have complete faith in one's brother as in the case of Ichirō. It is almost as if one is encouraging one's wife's adultery. It is no wonder that Jirō wonders whether Ichirō is insane. This insanity of Ichirō perhaps is an indication of Ichirō's desperation about his inability to understand Nao's true feelings. For when one becomes desperate, one tends to become self-destructive. If Ichirō cannot believe Jirō even if Jirō guarantees Nao's faithfulness after testing it, he will gain nothing. He will merely end up losing not only his wife but also the only person in his family to whom he can open himself. Thus,

Ichirō's request of Jirō to test Nao's faithfulness is not only unreasonable but also self-destructive. By coincidence Jirō happens actually to test Nao's faithfulness on the night after Ichirō makes the unreasonable request. Since such a development of the plot at this point of the novel seems too coincidental, Sōseki should be criticized for contriving the plot.

The following second direct confrontation between Ichirō and Jirō after Jirō spent a night in the same room with Nao has a destructive effect on their relationship:

"Jirō, now do you know Nao's true nature?"

"No, I am afraid I do not." . . .

"Do you think you can get away with such an indifferent answer? Don't be childish."

"No, I never intended that," was all I could manage to say. . . . (II-42)

"If that's not what you meant, then let me hear you further," my brother continued with a wry face (Kj-102). . . . Although it may sound, much to my regret, as if I despised (Kj-103) him, I must admit that his expression at that moment, or rather his attitude, betrayed a childishness quite unworthy of a grown man. . . .

Thus for a while I kept watching him. And it occurred to me how easy it would be to grapple with him. He was out of temper (Kj-104); he was impatient (Kj-105); and he was consciously trying to control himself. He was all tense. . . .

"Jirō, do say something." His intense tone struck my eardrums (Kj-107), and at the sound of his voice I came to myself with a start.

"I was about to. But the matter is so complicated that I am at a loss how to begin. Ichirō, this is no ordinary matter. I shall have to ask for your patience and forbearance. Please don't scold me too seriously (Kj-108) as if we were in court. After all that can only make the words stick in my throat."

My brother was sensible enough to see my point at once. "You are right. I'm sorry. You are quick-tempered, and I am easily angered. . . . Jirō,

you will give me the details when we are back in Tokyo. But I wonder for the moment--can you tell me your opinion in a word?"

"About her, you mean?"

"Of course."

"About her integrity there is nothing you can doubt."

At this he changed color (Kj-109) but said nothing. And with that I left the room. (II-43)

Actually at the moment I was afraid that he might hit me a hard blow with his fist (Kj-110) or heap curses (Kj-111) on me from behind. Having angered (Kj-112) him and, in leaving my seat, deserted him, I must have taken him lightly (Kj-113) indeed, certainly far more lightly than usual. Furthermore, I was ready to defend my sister-in-law even by force (Kj-114) if necessary. That is, I felt added sympathy for her, though not because she was an innocent party. In a word, I had begun to despise (Kj-115) my brother. And as I left my seat I even felt a certain amount of belligerence (Kj-116) toward him. (II-44)

Since this clash between Ichirō and Jirō is narrated through the eyes of Jirō, we do not know what is going on in Ichirō's mind. We can, however, easily guess that Ichirō, as sensitive as he is, must have keenly sensed that Jirō is not sincere. Indeed, after his spending a night with Nao in the same room Jirō has changed his attitude toward Ichirō considerably. Almost as if under the spell of Nao's aloof and cynical attitude toward Ichirō, Jirō looks down upon Ichirō and is no longer a brother who deeply cares for him. Ichirō's reaction of changing color without saying anything or resorting to force is an indication of the greatness of Ichirō's shock. For not only has he lost faith in Jirō for his untruthfulness, but he is also convinced that there is something suspicious between Jirō and Nao. Thus the relationship

between Ichirō and Jirō enters the third stage, in which they no longer trust each other.

At the third stage there occur two other confrontations between Ichirō and Jirō. The first occurs a few weeks after they hear of an episode relating to a blind woman. Once Jirō's father was asked by a friend of his to visit an old blind woman whom his friend once promised to marry more than twenty years earlier. The blind woman then asked Jirō's father to let her know the true reason why the man broke the promise to marry her scarcely a week after he made it. She wondered whether his decision to break the promise stemmed from some turn of events or whether he suddenly discovered something about her that displeased him. The truth of the matter is that the friend who thought he loved the woman passionately discovered that his love gradually dwindled after his sexual desires were satisfied. However, Father is convinced, as other worldly men would be, that he should ease the woman's mind and make her happy by saying that there was nothing frivolous about the man. Upon hearing this episode, Ichirō deeply resents his father's frivolousness. Because just as the woman strongly desires to know the true feeling of the man whom she loved, so too does Ichirō desire to know Nao's true feeling toward him. Also, Father's response reminds him of Jirō's untruthful answer to his own question regarding Nao's faithfulness.

When Ichirō again asks Jirō to tell him the truth about Nao, Jirō avoids explaining the details of what happened at Wakayama. He says, "No longer do you trust Father (Kj-179); you don't seem to trust (Kj-180) me, either, because I am his son" (III-22). Jirō further states that since there occurred nothing suspicious concerning Nao's integrity at Wakayama he felt it unnecessary to report it. He further states that Ichirō's suspicion exists only in his mind and it exists nowhere else objectively. Since both Jirō and Ichirō know that what Jirō is saying is partially untruthful Jirō cannot dispel Ichirō's doubt. Perhaps the only way Jirō could have regained Ichirō's faith was to reveal all the details including the fact that he has come to be attracted to Nao as a woman after spending the night with her in Wakayama. But Jirō, of course, does not have the courage to be that sincere toward his suspicious brother. Thus, this time again the confrontation between Ichirō and Jirō merely aggravates their relationship as the following passage shows:

"You fool! (Kj-182)" he [Ichirō] shouted suddenly. The shout which must have been audible even downstairs, took me completely by surprise.

"Father's son that you are, you may know how to get on in the world, but you are not cut out for gentlemanly intercourse. Why should I listen to you concerning Nao? You frivolous creature!" . . . Feeling this volley of fiery words directed at my back (Kj-183), I closed the door and emerged on the dark landing of the stairs. (III-22)

The fourth and last confrontation between Ichirō and Jirō occurs a week after the third one when Jirō finally decides to

leave the house and goes to see Ichirō to report his decision. Jirō's psychology at the time is described as follows:

I had lacked the courage to stand up to him (Kj-193). I was aware that if I had had it (Kj-194), I would have blown up (Kj-196) at the time I had fled his abuse (Kj-195). . . . But at the moment at least my resentment (Kj-197) seemed to have dissipated itself. I had beaten my retreat (Kj-198) as silently and effortlessly as a ghost. Thereafter, I just had not been able to bring myself to go and knock at his study door, to apologize (Kj-199) to him. So only at the dinner table did I see my brother and his ever-sullen (Kj-200) face. (III-25)

After their third confrontation Ichirō and Jirō have given up any meaningful communication. Therefore the last confrontation between them is merely one-sided. As we have seen in chapter three in detail, Ichirō mentions the story in Dante's Divine Comedy, of adultery between Paolo and his brother's wife, Francesca. Ichirō's closely reasoned argument which betrays his criticism of Jirō gives great displeasure (Kj-206, 208) to Jirō. When Ichirō finally says, "You are going to remain a victor (Kj-218), in the present, in the future, and throughout all eternity, aren't you?" Jirō wonders whether Ichirō is in a sort of momentary abnormal mental condition. Though Jirō feels guilty, thinking that he is responsible for producing this mental agitation in his brother, he still does not understand the deep anguish of Ichirō. For he also wonders "if it wouldn't be a real relief to him [Ichirō] to divorce (Kj-220) his wife, of whom he harbored such serious doubts (Kj-219)." Now Ichirō is not only completely alienated

from people around him but also on the verge of losing his sanity.

Through the detailed delineation of the conflict between Ichirō and Jirō we learn a great deal about Ichirō, Jirō, Nao, and their family. First, we learn how much Jirō means to Ichirō: he is the only person in his family to whom he can open himself up. We also learn how much Ichirō hates anything untruthful. He hates Mother's artful and deceitful attitude in treating her two sons differently. He resents Jirō's insincere attitude in avoiding reporting the result of having tested Nao's faithfulness. He is also displeased with his father's frivolous and untruthful way of dealing with the blind woman. What Ichirō states to H in his letter, to the effect that the world is made up of untruthful things, makes sense only when we refer back to these instances of Ichirō's hatred of everything untruthful and frivolous. In view of the fact that the conflict between Ichirō and Jirō plays a crucial role in the novel, it is understandable that so many of the terms of conflict and negativity are used concerning them.

Unlike in Higan sugi made where insignificant conflicts do not add much to the work, in Kōjin most of the relatively insignificant conflicts have their respective roles in clarifying the interpersonal dynamism of the Nagano family as well as characterizing the major male and female characters, Ichirō, Jirō, and Nao. Through Nao's conflict with O-shige, for instance, not only is Nao's personality shown from another

perspective but her alienation from the members of the Nagano family except for her daughter, Yoshie, and Jirō is delineated. At one time when Jirō teases O-sada about her marriage, Ichirō states that since O-sada is such an innocent girl and is different in nature from Nao, she ought to be treated more gently. Nao responds to this indirect criticism of her by her husband by leaving the dinner table without saying anything. As she leaves, she beckons to her daughter, Yoshie. O-shige tries to detain Yoshie by saying, "Are you leaving without even having dessert?" As soon as Nao disappears, however, Yoshie scampers after her mother. Though there is no exchange of abusive language among Ichirō, Nao, and O-shige here, we can clearly hear the unspoken words of anger, hatred, and displeasure. "Visibly disapproving" (imaimashisō ni, Kj-135), O-shige follows Nao with her eyes. An expression of displeasure is seen in Ichirō's arched eyebrows (Sōseki uses the term hachi no ji, the Chinese character "eight"). O-shige's way of eating pudding also seems "as if she was eating something she really didn't care for to suppress the rage" (gōhara, Kj-136). This is only one of the many scenes that Jirō witnesses after the last clash between Ichirō and himself.

Mother is worried that the conflict between Ichirō and Nao is aggravated by O-shige's taking the side of Ichirō. Her moods, looks, and behavior all betray her desire to marry off "the spiteful" (yōsha no iro o misenai, Kj-137) O-shige as

quickly as possible to avoid any further conflict (Kj-138) between O-shige and Nao. As Ichirō secludes himself in his study more, O-shige grows even more hostile (kataki no yō ni, Kj-140) toward Nao. O-shige obviously "dislikes" (Kj-154) her sister-in-law and "cannot stand being near" (soba ni iru no ga iya, Kj-156) her. At one time Nao says to O-shige as she shows her O-sada's wedding garment, "O-shige, this is for O-sada. Isn't it nice? You too ought to get married to someone like Sano"¹⁰ (III-10). O-shige's reaction toward Nao's words is described using four terms of conflict and negativity:

This, to O-shige, apparently was an all too obvious innuendo (Kj-157). It could be taken to mean, "Be quick to find someone to marry and do your own sewing." Or perhaps there was the sarcastic hint (Kj-159), "Well how long are you as a sister-in-law going to spend your time annoying (Kj-158) me?" Lastly, perhaps most jarring (Kj-160) was the implication that she should get married to someone like Sano.

In tears O-shige went to my father's room to complain. (III-10)

Though there is no overtly verbal expression of the hostility exchanged between Nao and O-shige, a psychological battle is occurring behind the scene here. In terms of skill in annoying others without using any negative or abusive language O-shige is no match for Nao. Unlike Nao who is taciturn, aloof, and reserved, O-shige is simple-minded and frank and becomes serious about everything quite easily. Not only her father but also Ichirō, who is otherwise difficult to

humor, loves her genuinely. However, since O-shige is a young girl whose education in no way matches that of Ichirō, no matter how harmonious his relationship with O-shige may be, she cannot replace the role Jirō used to play--the role of opening up Ichirō's mind--until the violent clash between them.

Because O-shige is Father's favorite, the conflict between O-shige and Father, which is described by five terms of anger, is not at all serious. While Father, Mother, Ichirō, and Nao visit Osaka they leave Yoshie in Tokyo with O-shige. After their return from Osaka Father says to O-shige, "O-shige, I'm really amazed at the fine care you have taken of Yoshie! Why, apparently you are a woman, after all" (III-3). Hearing this, O-shige becomes angry (Kj-121, 122, 123, 124, 125). As in the case of Jirō and Mother, Father and O-shige are outspoken and frank with each other because they are so close to each other that they do not have to be reserved. Thus, the terms of conflict and negativity concerning O-shige and Father indicate their harmonious relationship.

Just as Mother's harmonious relationship with Jirō is described by using more terms of conflict and negativity than Mother's conflicting relationship with Ichirō, so too is O-shige's harmonious relationship with Father described by more terms (5) than Ichirō's conflicting relationship with Father (3). Just as Ichirō does not overtly confront Mother, so too does he also not confront Father. He gives the

following comment on Father which sounds like either a "complaint" (guchi, Kj-166), "sarcasm" (iyami, Kj-167), "innuendo" (fushi, Kj-168), or fact:

"That's the whole secret of how the old man has worked his way up. And that seems to be the way the world really is. Those going through formal education, shaping ideas in earnest, are never appreciated by society. They are only looked down upon (Kj-165). (III-16)

Jirō did not understand what Ichirō meant when he said this to him. After the above-discussed episode of the blind woman, however, he begins to understand that Ichirō is criticizing Father's worldly, waggish, and frivolous personality. By criticizing Father who enjoys worldly success, Ichirō is also criticizing society which appreciates Father's type of person. Though the number of terms of conflict and negativity concerning Ichirō and Father is small as is the number of terms concerning Ichirō and Mother, Ichirō's conflicts with Father and Mother are much more serious than the numbers seem to indicate.

The seriousness of Ichirō's conflict with his parents is also described by the terms of conflict and negativity concerning Ichirō's conflict with his family (7 terms of conflict and negativity: 6 in category A and 1 in category B). The majority of these terms (5) are terms relating to displeasure, which simply indicate that Ichirō displeases his family. The "dissatisfaction" (fuhei, Kj-259) of Father and Mother, in particular, is deepened by their conviction that they have

cared for him more than parents ordinarily would. They feel that they in no way deserve to "be made miserable" (fuyukai ni sareru, Kj-260) by their own son and "lay a certain amount of blame" (hinan no imi o motasete iru, Kj-355) on Ichirō for "making those around him miserable" (hata no mono o fuyukai ni suru, Kj-354). Through these descriptions of Ichirō's conflict with his family we clearly see how much Ichirō is alienated from people around him.

The only conflict in TABLE V which does not play any significant role in the novel is the conflict between Jirō's friend, Misawa, and musumesan's parents, which is described by using 8 terms of conflict and negativity: 4 in category A, 3 in category B, and 1 in category C. Five of them are used in Misawa's conversation with Jirō in which Misawa expresses his anger (Kj-225, 226, 227) at the misunderstanding (Kj-228, 229) of musumesan's parents in thinking that Misawa is the cause of the girl's misfortune and also her dementia. When Misawa says, "Her parents were really rude and disgusting," (Kj-223), Misawa's tone is as harsh as if "lashing out with his fist" (genkotsu de mo furimawashisō na ikioi, Kj-224). The conflict between Misawa and musumesan's parents is the conflict least integrated in the work among all the instances of conflict listed in TABLE V.

In Kōjin Sōseki devotes too much space to the episode of this insane young lady. Indeed, if Sōseki had shortened the first chapter, "Tomodachi" (Friend), Kōjin would have been a

much better balanced work. However, when we compare Kōjin with Higan sugi made, we find that in Kōjin Sōseki loiters on the way much less before dealing with his major themes. We can clearly see the great progress Sōseki has made in Kōjin. Not only does he focus on the major themes earlier, but he also eliminates the descriptions of insignificant characters.

In the past studies of Kōjin the following four points have been mainly discussed: 1) the serious crisis of the husband-wife relationship of Ichirō and Nao; 2) the delineation of the tragedy of Ichirō which happens to serve as a prophetic critique of modern civilization; 3) the skillful delineation of the delicate and romantic relationship between Jirō and Nao; 4) the problem of the relationship between the first three chapters and the last chapter, which was written after a temporary interruption due to Sōseki's illness.¹¹ Through the detailed discussions of various conflicts in Kōjin we can conclude that the above four points are intricately interwoven and that Kōjin cannot be evaluated only from any one of these points. We do not clearly understand simply by looking at their interaction the true reason why Ichirō and Nao have such a serious conflict. Through the delineations of their interactions with other characters such, as Jirō, H, Father, Mother and O-shige, we learn more about their relationship. Also through Ichirō's conflict with his parents who he thinks are artful, deceitful, and frivolous, for example, we learn Ichirō's personality of hating anything untruthful.

In fact, Ichirō's tendency of not accepting anything untruthful is seen throughout the various conflicts described in the novel: his anger at Father's deceitful response to the blind woman; Ichirō's clash with Jirō when Jirō evades reporting the result of having tested Nao's faithfulness; Ichirō's anger at H when he urges Ichirō to seek religious faith. Without the descriptions of these instances of conflicts Ichirō experiences, we do not understand what Ichirō means when he says that people around him are hypocritical and untruthful and that he detests the world which is ethically not as advanced as he is himself. In this sense, the first three chapters and the last chapter are well integrated in the work.¹²

Another advance of Kōjin in comparison with Higan sugi made is its point of view. In Higan sugi made the incidents and occurrences are either seen through the eyes of such relatively insignificant character as Keitarō or recounted to him by important characters, Sunaga, Chiyoko, and Matsumoto. This reduces the vividness of the delineation of the various conflicts these important characters experience. Kōjin, on the other hand, has a much more simple and efficient point of view. All the conflicts in TABLE V except for the conflict between Ichirō and Nao are well delineated. For since Jirō has a sufficiently meaningful relationship with most of the characters whom he observes or with whom he interacts, he largely understands what is happening within these characters' internal world. Indeed, unless we have the delineation of the

conflict between Ichirō and Jirō and Jirō and Nao, we can never understand Ichirō's intrapersonal conflict. Though Ichirō's intrapersonal conflicts depicted in section four tend to be too abstract, we have sufficient clues in the earlier three sections. In this way Sōseki's choice of Jirō as a narrator has a crucial meaning. For one thing, Jirō is the only person to whom Ichirō opens himself up in the first half of the novel. He is also the person whom Ichirō suspects Nao may be in love with. Since Ichirō's relationship with Jirō has a great impact on Ichirō's intrapersonal conflict, Sōseki's relative success in analyzing Ichirō's spiritual anguish owes much to his choice of Jirō as a narrator.

Kokoro

TABLE VI CHARACTERS AND CONFLICTS

| | | |
|-------------------------------|--------------|-----|
| 1. Sensei-K (5) | 65 | 24% |
| 2. Sensei-Shizu (11) | 38 | 14% |
| 3. Sensei (27) | 36 | 13% |
| 4. Sensei-"I" (4) | 33 | 12% |
| 5. Sensei-society (29) | 26 | 10% |
| 6. Sensei-his uncle (3) | 19 | 7% |
| 7. Sensei-Okusan (14) | 15 | 6% |
| 8. K (27) | 10 | 4% |
| 9. Sensei-his relatives (23) | 9 | 3% |
| 10. "I"-Father (1) | 7 | 3% |
| 11. "I" (27) | 6 | 2% |
| 12. K-his foster parents (22) | 5 | 2% |
| | <u>Total</u> | 269 |

The most conspicuous feature about TABLE VI is that the majority of the terms of conflict and negativity directly concern the male protagonist, Sensei. When we compare the ratios of the terms of conflict and negativity directly related to the male protagonist in each of the five novels, we see that Kokoro exclusively focuses on Sensei's intrapersonal and interpersonal conflicts. While 90 percent of the terms (241) of Kokoro (in TABLE VI) concern Sensei's conflicts, 76 percent of the terms (187) of Higan sugi made (in TABLE IV), 62 percent of the terms (162) of Kōjin (in TABLE V), and 70

percent of the terms (289) of Meian (in TABLE VIII) concern the conflict of the male protagonist. As for Michikusa, which also focuses on the conflicts of the male protagonist--86 percent of the terms in TABLE VII (188)--we shall discuss it later.

When we discuss why Kokoro focuses exclusively on the male protagonist's conflicts whereas the other three works do not, we must treat the first two of the last five novels, Higan sugi made and Kōjin, and the last of the five novels, Meian, separately. The reasons for the relatively low percentages of the terms of conflict and negativity concerning the male protagonist in the former two works are different from those in the latter work. Since Meian is to be discussed in detail later, here let us simply mention the fact that in Meian Sōseki delineates the problems of not only the male protagonist, Tsuda, but also the female protagonist, O-nobu, as well. Sōseki also uses a completely different method in depicting their problems from that he uses in describing Sensei's problem in Kokoro. While Sōseki makes his male protagonist, Sensei, recount his own problems in Kokoro, in Meian he delineates the interactions of various characters through which both Tsuda and O-nobu's problems are gradually revealed. Since these interactions include those which do not directly involve Tsuda, such as the ones involving O-nobu, the percentage of the terms of conflict and negativity concerning Tsuda naturally becomes relatively small.

The exclusive treatment of the male protagonist's conflicts in Kokoro in contrast with the relatively low percentages of the terms of conflict and negativity concerning the male protagonists in Higan sugi made and Kōjin is closely related to Sōseki's development as a creative writer. Indeed, as a work of fiction which comprises several sections, Kokoro in many ways is the most successful of the three. While Higan sugi made and Kōjin include insignificant episodes and conflicts which are not directly related to the main themes of each novel (e.g., various insignificant conflicts centering around Keitarō in Higan sugi made, and Jirō's conflict with Misawa, Misawa's conflict with musumesan's parents, and the repetitious reference to musumesan in Kōjin), Kokoro includes only the episodes and conflicts closely related to its main themes. In other words, every episode and conflict delineated in Kokoro is an integral and cohesive part of the work. The inclusion of the insignificant episodes and conflicts in Higan sugi made and Kōjin typically derive from the fact that the male protagonists of these novels, Sunaga and Ichirō, do not appear immediately after the novels begin. Sunaga appears on the 34th page and Ichirō appears on the 94th page of the respective works, and it takes some time before the reader can identify the male protagonists of these works. On the other hand, Sensei in Kokoro appears on the first line of the first page of Kokoro in the sentence, "I always called him sensei."

Hence the reader can immediately and easily identify Sensei as the male protagonist of the novel.

The majority of the instances of conflicts listed in TABLE VI have already been discussed in chapter three, and here we shall discuss only Sensei's conflict with "I," which is delineated by using 33 terms of conflict and negativity: 21 in category A, 12 in category B, and 2 in category C. The most conspicuous feature of the terms of conflict and negativity concerning Sensei and "I" is that a large proportion of terms (two-thirds) are those in category A. This contrasts sharply with a very small proportion of terms in category A (one-fifth) concerning Sensei and K, who are in sharp conflict with each other. This is understandable because "I" is a great admirer of Sensei and he is never in sharp conflict with Sensei.

Another feature of the terms of conflict and negativity concerning Sensei and "I" is the relatively large proportion of terms used in conversation between Sensei and "I" (one-third). Though almost one-third (12 out of 38) of the terms concerning Sensei and Shizu are also used in conversation, none of the terms is used in conversation between Sensei and Shizu, who are directly involved in the conflict. This difference is partly related to the fact that the incidents are narrated through the eyes of "I," but it also is related to the fact that Sensei reveals his tragic past to "I," whereas he does not to Shizu. Because Sensei is determined to keep

his past love triangle involving K, Shizu, and himself and his betrayal of K a secret from Shizu, he sometimes finds himself in conflict with Shizu due to the distance between them the secret creates. For example, he never overtly expresses his distrust of himself and man in general to Shizu because he then must explain his reasons for his distrust. On the other hand, when he is with "I," he does not have to hide his distrust of himself and man in general.

"I" encounters Sensei at the beach in Kamakura during the summer vacation when he is a higher school student. At first Sensei gets his attention because he is with a Westerner. During the Meiji period simply being with a foreigner was unusual enough to get people's attention in Japan. "I"'s curiosity is further aroused when he sees Sensei, this time all by himself, arrive punctually at the usual hour and depart as punctually after his swim. Sensei's aloof manner and his indifferent attitude to his surroundings strike "I" as strange in contrast with his earlier association with the foreigner. For Japanese tend to assume that a person who associates with a foreigner should be a sociable man. Waiting for a chance to become acquainted with Sensei, "I" goes to the beach at the same hour every day. He finally succeeds in talking to Sensei by picking up the glasses which Sensei drops on the ground. By reading the efforts that "I" makes in order to become acquainted with Sensei, we get the impression that "I" is almost in love with Sensei. "I"'s feeling toward Sensei does

seem to contain a homosexual element.¹³ Sōseki also hints at this element in "I"'s feeling by making Sensei state:

"Did you not come to me because you felt there was something lacking? . . . The friendship that you sought in me is in reality a preparation for the love that you will seek in a woman" (I-13, pp. 26-7).

This type of infatuation on the part of a young man with an older male who appears to have the answers to life's questions was commonly seen among many Japanese of the pre-World War II and wartime generations.¹⁴ Since Sōseki as a young man also experienced a similar feeling with two of his sensei, Raphael von Koeber and James Murdoch, and Sōseki also had many disciples who were infatuated with him, the relationship between Sensei and "I" is based on the harmonious relationship that Sōseki experienced with both his sensei and disciples. Indeed, the relationship between Sensei and "I" is the most harmonious relationship that two important male characters ever have in the last five novels.

Then why is it that a relatively great number of terms of conflict and negativity are used concerning Sensei and "I?" One of the important reasons for the conflict between Sensei and "I" derives from the gap between what "I" desires to receive from Sensei and what Sensei can give to "I." The first term of conflict and negativity in the novel concerning them, jishin o itameta (my self-confidence was shaken, Kr-1), typically indicates this gap. When "I" and Sensei take leave

of each other in Kamakura, "I" asks Sensei if it is all right for him to visit Sensei at his home in Tokyo. Sensei answers quite simply, "Yes, of course" (I-4, p. 7). Because "I" has been under the impression that they were quite close to each other and expected a warmer reply, his "self-confidence is rather shaken." This gap, however, is the very reason that "I" feels drawn to Sensei. Each time he experiences such a trifling disappointment, "I" does not feel any desire to part from Sensei. Rather, he wishes more than ever to develop his friendship with Sensei further (I-4, pp. 7-8).

Since section one of the novel is the delineation of the relationship between Sensei and "I" in a retrospective manner, "I" knows why Sensei could not give him what he desired to obtain from him. He explains as follows:

It was not that Sensei disliked me at first. His curt and cold ways were not designed to express his dislike of me, but they were meant rather as a warning (Kr-2) to me that I would not want him as a friend. It was because he despised himself (Kr-4) [before he despised others (Kr-3)] that he refused to accept openheartedly the intimacy of others.
(I-4, p. 8)

This explanation, however, does not help the reader understand why Sensei treats "I" in a curt and cold manner. Rather, it deepens the mystery. This is one of the many instances Sōseki arouses the reader's curiosity by creating a mystery. By not satisfying the reader's curiosity immediately, he often frustrates the reader. The reader, however, becomes all the more curious because of his frustration and desires to read

more. As "I" feels drawn to Sensei all the more because of his disappointment, the reader also feels caught up in the novel all the more because of his unsatisfied curiosity. In fact, Sōseki is quite skillful in using the element of mystery in Kokoro. In the above case Sōseki effectively uses the gap in knowledge existing between "I" and the reader. In most of the cases in section one of Kokoro, however, it is the gap in knowledge existing between Sensei and "I" that Sōseki uses most effectively. He makes Sensei give mysterious answers to "I" and arouses "I"'s curiosity. This way he can also arouse the reader's curiosity, for the reader shares "I"'s point of view.

The first of the many mysteries in section one is presented when Sensei and I go out for flower-viewing. There they happen to see a young man and a young woman who look like a newly married couple. "I" says, "They seem to be pretty fond of each other, Don't they?" In response Sensei states as follows:

"You made fun of the couple, didn't you? But actually, you sounded to me like a person who is dissatisfied (Kr-29) because he has not yet been able to fall in love, though he wants to. . . . but do you know that there is guilt also in loving?". . . . "You must remember that there is guilt in loving. You may not derive much satisfaction from our friendship, but at least, there is no danger in it. Do you know what it feels like to be tied down by long, black hair?" (I-12, 13, pp. 26-7.)

Since Sensei knows that "I" has never fallen in love with a woman, it is almost as if he were asking "I" this question

merely to frustrate him. Naturally "I" is "displeased" (Kr-30) and says, "Sensei, please explain more clearly what you mean by 'guilt.' Otherwise, please let us not discuss this matter again, until I have myself found out what this 'guilt' is" (I-13, p. 27.) Though Sensei is aware that he is merely "irritating" (jirashite-ita, Kr-31) "I," he cannot stop his talk in the middle and continues:

"Do you know why I go every month to my friend's grave in Zōshigaya? . . . I have said the wrong thing again. I was trying to explain my earlier remarks because I thought they have irritated (Kr-32) you. But trying to explain, I find that I have upset (Kr-33) you once more. Let us forget the whole matter. But remember, there is guilt in loving. And remember too that in loving there is something sacred."
(I-13, p. 28)

During these talks of Sensei all the major incidents which are the causes of his spiritual anguish are hinted at: Sensei once fell in love with a woman; Sensei did something guilty because of his love: Sensei's monthly visit to his friend's grave has something to do with his guilt feeling. Thus, by making Sensei utter mysterious remarks Sōseki effectively foreshadows the confession of tragedy of Sensei over love.

Another instance of "I"'s confrontation with Sensei also implies Sensei's tragic past. As "I" becomes increasingly admiring of Sensei, he comes to consider conversations with Sensei more profitable than lectures at the university. When Sensei points out that "I" is like a man in a fever and that,

when that fever passes, his enthusiasm will turn to disgust, "I" confronts Sensei as follows:

"Do you think me so fickle? Do you find me so untrustworthy (Kr-34)?"

"I am simply sorry for you."

"I deserve your sympathy but not your trust (Kr-35). Is that what you mean, Sensei?"

He seemed vexed (Kr-36) as he turned his face towards the garden. . . .

"It is not you in particular that I distrust (Kr-37, 38), but [I distrust (Kr-39)] the whole of humanity." . . .

"Then you have no trust (Kr-40) in your wife either?" . . .

"I don't even trust (Kr-41) myself. And not trusting (Kr-42) myself, I can hardly trust (Kr-43) others. There is nothing that I can do, except curse (Kr-44) my own soul." (I-14, pp. 29-30.)

Through the delineation of the confrontation between Sensei and "I" in which he uses nine terms relating to suspicion--all in conversation--Sōseki effectively creates the image of Sensei's distrust. Not only does he distrust others, he also distrusts himself as well. As we have discussed in detail in chapter three, this distrust of Sensei is one of the crucial reasons why Sensei commits suicide. Sōseki, again, effectively foreshadows the tragedy of Sensei.

The other major confrontation between Sensei and "I" occurs when Sensei and "I" go out for a walk after "I" finishes writing his university graduation thesis. While they talk about the property of "I"'s family, Sensei makes another mysterious remark:

"There is no such thing as a stereotype bad man in this world. Under normal conditions, everybody is

more or less good, or at least, ordinary. But tempt them, and they may suddenly change. That is what is so frightening about men. One must always be on one's guard." (I-28, p. 61.)

When "I" asks Sensei what kind of temptation Sensei is referring to, Sensei simply says, "Money, of course. Give a gentleman money, and he will soon turn into a rogue" (I-29, p. 64). Being dissatisfied with the trite answer, "I" becomes "spiteful" (gōhara ni natta, Kr-85) and tries to "pick a quarrel" (tate o tsuku, Kr-88). "I" points out Sensei's excitement that he showed earlier when they talked about the question of "I"'s inheritance. In response Sensei states that he really becomes excited when he starts speaking of inheritances because he has not yet forgotten the "indignities" (Kr-86) and "injuries" (Kr-87) he received from his relatives many years ago. Here Sōseki again arouses the curiosity of the reader as well as that of "I" as to what kind of unhappy incidents Sensei experienced over inheritances. Thus, Sensei's past conflict with his uncle over money is hinted at.

Through the several confrontations between Sensei and "I," many mysteries concerning Sensei have been presented. No wonder "I" gradually comes to have the impression that Sensei is purposely evading telling something crucially important about himself. Being a blunt young man, "I" finally challenges Sensei by asking Sensei to tell him of his past experiences. Their last confrontation proceeds as follows:

"I value your opinions because they are the results

of your experiences. Your opinions would be worthless otherwise. They would be like soulless dolls."

"You are certainly an audacious young man," he said.

"No, sir, I am simply being sincere. And in all sincerity, I wish to learn about life."

"Even to the extent of digging up (Kr-98) my past? . . . I wonder if you are being really sincere. Because of what happened to me, I have come to doubt (Kr-100) everybody. In truth, I doubt (Kr-101) you too. But for some reason I do not want to doubt (Kr-102) you. It may be because you seem so simple. Before I die I should like to have one friend that I can truly trust. I wonder if you can be that friend. Are you really sincere?"

"I have been true to you, Sensei," I said, "unless my whole life has been a lie." My voice shook as I spoke.

"Very well, then," said Sensei. "I will tell you. I will tell you all about my past." (I-31, pp. 67-8.)

At this moment Sensei's attitude toward "I" undergoes a significant change, as Sensei later states in his testament. Previously Sensei did not take "I" too seriously, for "I" was too young to have much experience and his thoughts and arguments had no solid foundation. Though Sensei enjoyed "I"'s company, he never completely opened himself up to him. Each time "I" tries to have a closer relation with Sensei, he retires into his shell. But now, for the first time, Sensei respects "I," for he is moved by his sincere decision to grasp something that is alive within his soul. Sensei's earlier mysterious remarks hinting at his tragic past were the expressions of his desire, though unconscious, to confess his past to someone he can truly trust. Now he has finally found a man he can have complete faith in and confess his secrets to. By

using the colorful and strong image of blood in the expression shinzō o tachiwatte atatakaku nagareru chishio o susurō (cut open my heart and see the blood flow, Kr-131), Sōseki expresses the strength and seriousness of the impact that "I" gives Sensei when he shows his sincere desire to learn from Sensei's experiences. Because it is extremely painful for Sensei to reveal his tragic past experiences, which we have discussed in detail in chapter three, such a confession is compared to "cutting open his heart" (shinzō o yabutte, Kr-132). Also by using another strong and colorful image, "drenching his face with his blood" (sono chi o anata no kao ni abisekakeyō, Kr-132), Sōseki expresses Sensei's strong desire that "I" will learn something from his experiences and as a result a new life will lodge in "I"'s heart by hearing his story. Thus, Sōseki turns Sensei's tragedy into something that has a positive meaning for "I." As a result Sensei's tragedy also becomes a meaningful experience for the reader as well, for the reader shares "I"'s point of view.

The conflict between Sensei and "I" is not at all a serious one. All the confrontations between them derive from the fact that whereas "I" wants to have a closer relationship with Sensei, Sensei refuses to open himself up and retires into his shell. When Sensei decides to open himself up to "I" and to confide his past experiences in him, there no longer exists any reason whatsoever for their conflict. Now their relationship becomes a completely harmonious one. While

Sensei's conflict with K and his intrapersonal conflict play crucial roles in Kokoro in making Sensei take his own life, Sensei's harmonious relationship with "I" also plays a crucial role in the work. Without Sensei's complete trust in "I," his testament, which is the central part of the work, would never have been written. Furthermore, the reader feels relieved to find that Sensei at least finds one person he can truly trust before he kills himself. By delineating Sensei's trust in "I" and not exclusively his distrust of himself and the human race in general, Sōseki prevents the work from becoming unbearably bleak.

In addition to the above-mentioned merit that Kokoro has in comparison with the two earlier works, Higan sugi made and Kōjin--every episode and conflict is an integral and cohesive part of the work--Kokoro has two more strong points. One of them is Kokoro's skillful use of point of view. Kokoro is narrated by the first person point of view throughout the novel. In the first two sections of the novel, the protagonist, Sensei, is seen from outside through the eyes of "I," who is a sympathetic observer and admirer of Sensei. In the third section of the novel Sensei recounts his tragic past which is the cause of his spiritual anguish and which is also instrumental in making him commit suicide. It takes some time before the spiritual anguish of the male protagonist is recounted in the last section in Kokoro as it does in Kōjin and Higan sugi made (in which Sunaga's spiritual anguish is

narrated in the fifth and the sixth sections). However, the effectiveness of the earlier sections is quite different in these three works. In Higan sugi made, where the incidents are seen through the eyes of a detached observer and a minor character, Keitarō, whose major concerns are finding employment and having an adventurous experience, the earlier sections do not add much to the novel in presenting the main themes or characterizing the male protagonist, Sunaga. On this point Kōjin represents a considerable improvement in that Sōseki chooses another major character and a member of the male protagonist's family, Jirō, as a narrator in the first three sections. In this way Sōseki can delineate the dynamism of the interactions in the Nagano family through which the alienation of the male protagonist, Ichirō, from the other members of his family is revealed. However, Jirō's attention is also directed toward the interactions of his family members apart from Ichirō as well as toward his friend, Misawa, and his romantic involvement with an insane girl. As a result, Kōjin still includes episodes and conflicts which do not add much in presenting the main themes or in characterizing the male protagonist.

In Kokoro Sōseki employs a narrator, "I," whose central concern is to know more about Sensei and to learn about life from him, and thereby succeeds in portraying Sensei and his life even in the earlier sections. In section one, "Sensei to watakushi" (Sensei and I), Sōseki delineates Sensei's

interactions mainly with "I," and through these interactions he characterizes Sensei's personality as well as hints at Sensei's tragic past. In section two, "Ryōshin to watakushi" (My Parents and I), though Sensei does not physically appear on the scene, he is always present in "I"'s mind. When something happens concerning his parents, "I" wonders what Sensei would say or do if Sensei were in his parents' position. Being compared to "I"'s parents, who represent common people with conventional ways of thinking, Sensei is characterized from another perspective. Thus, both section one and section two play indispensable roles in the novel.

The last and perhaps the strongest point of Kokoro is that the spiritual anguish of Sensei is recounted by himself. In Higan sugi made Sunaga's sufferings are narrated by both himself and his uncle Matsumoto. However, at the crucial moment of the story when Matsumoto reveals Sunaga's true identity, Sunaga's reactions are described through the eyes of Matsumoto and we are not directly shown what is happening in Sunaga's mind. Also, in Kōjin Ichirō's spiritual anguish is explained and analyzed not by himself but by his sympathetic friend, H. Though H's observations are much more detailed than those of Matsumoto, we still regret that Ichirō's spiritual anguish is shown indirectly. Moreover, H's explanations of Ichirō's spiritual anguish tend to be too abstract a discussion of Ichirō's problem. We are not, for example, shown what kind of direct confrontations Ichirō had with Nao, which

are one of the important causes of his spiritual anguish. On the other hand, Sensei's testament includes both the explanation of concrete incidents and the analysis of his psychological reactions toward these incidents. Thus, Sensei's testament delineates Sensei's spiritual anguish in a much more comprehensive way than Matsumoto's story portrays Sunaga's sufferings or than H's letter describes Ichirō's spiritual anguish. Though the reasons Sensei has to take his own life are not perfectly clear despite the detailed self-analysis of Sensei, Sensei's spiritual anguish recounted in his own words appeals directly to our heart. This is part of the reason why Kokoro deeply touches the reader.

Michikusa

TABLE VII CHARACTERS AND CONFLICTS

| | | |
|----------------------------------|--------------|-----|
| 1. Kenzō-O-sumi (11) | 91 | 42% |
| 2. Kenzō-Shimada (1) | 35 | 16% |
| 3. Kenzō (25) | 25 | 11% |
| 4. Shimada-O-tsune (11) | 17 | 8% |
| 5. Kenzō-O-tsune (9) | 14 | 6% |
| 6. Kenzō-O-sumi's father (1) | 10 | 5% |
| 7. Hida-O-natsu (11) | 9 | 4% |
| 8. Kenzō-O-natsu (10) | 7 | 3% |
| 9. Kenzō-impersonal objects (28) | 6 | 3% |
| 10. Shimada-O-natsu (12) | 5 | 2% |
| | <u>Total</u> | 219 |

The most conspicuous feature of Michikusa is that the work treats exclusively the protagonist Kenzō's conflict and the conflicts concerning his family and relatives. As pointed out earlier, 86 percent of the terms of conflict and negativity (188) in TABLE VII concern Kenzō, and 90 percent of the terms (195) in TABLE VII concern Kenzō and his family. Even the terms which do not concern Kenzō and his family concern his relatives. Thus, Michikusa focuses completely--100 percent of the terms listed in TABLE VII--on the conflicts concerning Kenzō, his family and his relatives.

The exclusive treatment of the conflict between and among family members and relatives in Michikusa is also reflected in

the extremely small numbers of terms of conflict and negativity concerning the social relationships listed in TABLE III (a list of eleven social cases about which the frequencies of the terms of conflict and negativity are significantly large) other than family and relatives. The number of the terms of conflict and negativity concerning two male friends (4 of TABLE III) in Michikusa is 0, whereas that of the other four works are 21 in Higan sugi made, 48 in Kōjin, 65 in Kokoro, and 72 in Meian. While the numbers of terms of conflict and negativity concerning a male acquaintance and a female acquaintance (7.a of TABLE III) and two male acquaintances (7.b of TABLE III) added together in Higan sugi made (71), Kōjin (22), Kokoro (19), and Meian (30) are significantly large, the number of such terms concerning Michikusa is only two. One term simply shows that Kenzō as a child sometimes did such a mischievous deed as climbing onto the roof, gorging himself on figs, and throwing the skins into the yard of the next-door neighbor, which made the neighbor "furious" (Mk-9). The other term indicates that O-sumi "does not like" (Mk-41) Shimada's frequent visits to their house.

Also, whereas 18 terms in Higan sugi made, 9 in Kōjin, 29 in Kokoro, and 39 in Meian concern an individual's conflict with society, only one term in Michikusa relates to an individual's conflict with society. Even this one term does not really indicate a character's conflict with society, but is used to create an almost comical effect. Yoshida, a man who

visits Kenzō to ask his financial help for Shimada, describes Shimada's personality as follows: "He's such a decent, trusting fellow he's constantly being cheated (Mk-38)," which, of course, is completely contrary to the objective truth. Thus, not only in terms of number but also in terms of content the terms of conflict and negativity concerning the social relationships other than family and relatives in Michikusa play an insignificant role in the work.

Among the intrapersonal and interpersonal conflicts listed in TABLE VII the following conflicts have been already discussed in chapter three: 1) Kenzō's conflict with O-sumi; 2) Kenzō's conflict with Shimada; 3) Kenzō's intrapersonal conflict; 4) Shimada's conflict with O-tsune; 6) Kenzō's conflict with O-sumi's father; 7) Hida's conflict with O-natsu; 8) Kenzō's conflict with O-natsu; 10) Shimada's conflict with O-natsu. Here we shall discuss the remaining two conflicts in TABLE VII: 5) Kenzō's conflict with O-tsune; 9) Kenzō's conflict with impersonal objects.

Kenzō's conflict with his foster mother, O-tsune, is delineated by using 14 terms of conflict and negativity, all in category A. O-tsune is described as a complete egoist. Her personality is vividly described in the following episode:

O-tsune was a practiced hypocrite. She had the convenient knack, for instance, of being able to burst into tears whenever it was in her interest to do so. . . .

One day while gossiping with a guest she saw fit to attack a certain woman in the most vicious terms (Mk-92). Kenzō was there, taking it all in. It so

happened that after the guest had left this woman dropped in. "Why," O-tsune said to her new guest, "I was just telling someone what a wonderful person you were." This made Kenzō angry (Mk-93). With the outspokenness of a spoiled child he blurted out, "What a lie!"

When the woman had gone O-tsune said furiously (Mk-94), "How dare you embarrass me like that in front of a guest!" Kenzō was unmoved. (ch. 42)

O-tsune's hypocrisy makes Kenzō "loathe" (imikirau, Mk-95) her and prevents him from having the natural affection that a child usually has toward a person who takes care of him.

O-tsune's ugliness is further illuminated when her husband Shimada has an extramarital affair. According to O-tsune's side of the story she, O-tsune, is a good woman, Shimada is an evil man, and Shimada's lover, O-fuji, is thoroughly evil. However, O-tsune's effort at winning Kenzō's sympathy only makes Kenzō "uncomfortable" (Mk-106). When Shimada takes Kenzō and O-fuji's daughter to a shop specializing in sweet bean soup, O-tsune forces Kenzō to tell her everything about the occasion. She is not satisfied with his account and "suspects" (Mk-114) that Kenzō is hiding something. She states, "That creature [O-fuji] was with you, I bet. Come on, tell the truth. If you do, I'll give you something nice. She went with you, didn't she?" (ch. 43) O-tsune asks endless questions, shamelessly revealing her ugly nature. As a result Kenzō is "thoroughly fed up with her" (aiso o tsukashita, Mk-117). The strength of Kenzō's hatred of O-tsune's ugly nature is well described by Sōseki's using

many terms of conflict and negativity relating to hatred (7, which is half of the terms concerning Kenzō and O-tsune).

Not only is O-tsune an egoist, but she also lacks maternal affection that the Japanese tend to idealize. It is human nature for a woman to feel jealous when her husband has an affair. It is therefore legitimate for her to put up resistance to her unfaithful husband. Since O-tsune has nobody or nothing to turn to except her stepson, Kenzō, she cannot help using Kenzō to fight with Shimada. From this point of view O-tsune is a pathetic woman. However, as discussed in detail in chapter one, the relationship between mother and child was idealized and still tends to be idealized as a model for a harmonious relationship in Japan. From this perspective it is unforgivable for a mother to use her child as her only resource in fighting her husband. No matter how legitimate it may be to stand up for her right as an individual, a Japanese mother is expected to and often naturally thinks of her child's welfare first before her own welfare. In Michikusa Sōseki himself describes the incident which made him realize the greatness of a mother's love for a child. When there occurs a fairly strong earthquake, Kenzō rushes out of the house into the garden alone. Later O-sumi "reproaches" (Mk-267) him bitterly by saying, "There's no end to your self-centeredness. Can't you think of anyone but yourself?" (ch. 93) "What she finds difficult to forgive (Mk-268) is that he has not put his children's safety before his own" (ch. 93).

Looking back at his unhappy childhood, Sōseki as a middle-aged man could not forgive his stepmother, whose treatment of him was contrary to how a Japanese mother is supposed to treat her child.

Even considering the pathetic condition O-tsune finds herself in at that time, if she were an affectionate mother she would not have shown her jealousy so shamelessly as O-tsune does, for it will shatter the child's confidence in her. Rather than protecting Kenzō O-tsune deeply hurts him: not only does O-tsune put Kenzō in a predicament by forcing him to betray Shimada and to tell her everything, but she even doubts his remarks. Thus, we can understand that Sōseki describes O-tsune as a woman incapable of having any consideration for her foster child, not to mention maternal affection.

However, when we compare Sōseki's delineation of O-tsune with that of O-sumi, we cannot help feeling that there is no effort on his part to try to see O-tsune's actions and behavior from her point of view as he does concerning O-sumi's actions and behavior. We almost sense that Sōseki's raw emotions, his hatred of, displeasure with, and anger at O-tsune, burst forth from the pages of the novel. The fact that no term concerning Kenzō and O-tsune is used in conversation also seems to relate to Sōseki's one-sidedness of the depiction of the relationship between Kenzō and O-tsune. Furthermore, the majority of the terms (12) describe Kenzō's emotional reactions, such as hatred (7), displeasure (4), and anger (1),

toward O-tsune's egotistic and possessive treatment of him. Sōseki's harsh and critical attitude toward O-tsune, which lacks any sympathy at all toward a jealous and desperate woman, most likely indicates that the psychological scar Sōseki received from O-tsune was so deep that he has lost his usual objectivity when he delineates her.

After Shimada's betrayal of her, O-tsune's possessive attitude toward Kenzō is further strengthened. Her possessiveness without genuine love is symbolically expressed in the following remarks: "Remember, I have no one but you now. You mustn't ever let me down--understand?" (ch. 44) Such an attitude of O-tsune toward Kenzō made him "unpleasant" (Mk-122) when Kenzō was a child and the memory of her as is symbolized in the above remark still makes him hate her (Mk-124, 125). Kenzō's negative feeling toward O-tsune in essence is the same as that toward Shimada. The only difference is that "in all likelihood he hates (Mk-125) her more than he does Shimada" (ch. 45). It seems strange that Kenzō hates Shimada, who is the guilty party in the conflict between Shimada and O-tsune, less than O-tsune who is the victim. However, when we consider the fact that Sōseki was exceptionally sensitive to hypocrisy of any kind, we can understand Kenzō's stronger hatred of O-tsune than Shimada. Through the character Kenzō Sōseki is criticizing his foster mother's hypocrisy. Sōseki's foster mother self-righteously believed that she was the victim of her husband's betrayal, but she was

completely unaware that she was also the guilty party who was deeply hurting her foster son. Sōseki's foster father, on the other hand, was aware of his guilt and in that sense not hypocritical.

When O-tsune begins to visit Kenzō to ask for his financial help, O-sumi makes the following comment: "So grandma has made her appearance at last. Grandpa has a partner now--he doesn't have to haunt (Mk-185) you all by himself anymore" (ch. 64). Though O-sumi means that they will financially haunt Kenzō, the term "haunt" here has a double meaning. Not only do Shimada and O-tsune haunt Kenzō financially, they also haunt him as the symbols of Kenzō's past.

When we examine Kenzō's conflict with impersonal objects (which is described by using 6 terms of conflict and negativity; 3 in category A and 3 in category C), we find that the impersonal objects are mostly not substances with some shape but they are abstract concepts such as "the past," "the environment," and "the way life is." The only two impersonal objects that are concrete are the flowerpots that Kenzō vents his ill humor on. Because Kenzō is in constant conflict with O-sumi and other people around him including Shimada and O-tsune, and also because he suffers from an identity crisis, he is always irritated (Mk-173). At one time for no special reason he "kicks" (Mk-174) off the verandah a pot of flowers that belongs to his children. These pitiful flowers were what his children got after days of begging. Realizing that now

their own father has "destroyed" (mujihi ni hakai-shita, Mk-175) them, Kenzō feels some remorse. Here Kenzō's displeasure and irritation are expressed in a specific action so that anybody around him can see his turbulent psychological state.

Kenzō's conflicts with his past and his environment, on the other hand, are occurring only in his mind, and people around him have no way of knowing what his problems are. His problems can be summed up in the question, "How did I ever manage to become what I am now?" (ch. 91) First he looks back on his unhappy childhood when his foster parents gave him no genuine affection and treated him as the proverbial goose who would lay a golden egg. Their selfish and possessive affection made him suppress his natural emotions and feelings. As a result, he developed the character of an unfeeling child, stubborn and unyielding. When he returned to his original home and was treated like an unwanted piece of furniture by his own father, his love for his father was destroyed. Even in such a spiritually devastated condition he was too busy growing up to be disillusioned. He was ambitious and was determined to study hard and become prominent. After many lonely years spent in the library and school, he indeed managed to become a university instructor, which was a prestigious and highly respected position at the time the novel is set. When he looks back at his unhappy and difficult past he cannot help feeling proud that he has "overcome his environment" (shui to tatakaioseta, Mk-260).

Though Kenzō was successful in terms of status, he suffers from an identity crisis due to the conflict between his desire to accomplish something great and the economic pressure which compels him to do work which merely uses up his precious time. Moreover, his stubborn and unyielding personality and his inability to express his feelings, which are largely the result of his unhappy childhood experiences, create problems in his relationship with his wife. Kenzō and O-sumi are so different in their outlook on marital relations and philosophy of life, they will find it extremely hard even if they communicate their feelings and desires to each other. Since they never make any effort to talk about their problems and compromise in some way, their conflicts are internalized and intensified to an unbearable extent. While Kenzō suffers from both intrapersonal and interpersonal conflicts, Shimada, "a ghost of the past," appears before him and brings back "unpleasant past memories" (Mk-126). There is little wonder that Kenzō resents (Mk-138) the environment which constantly irritates him.

The last term of conflict and negativity in Michikusa symbolically points to Kenzō's state of mind. The expression kuchō wa hakidasu yō ni niganigashikatta (spoke bitterly almost with venom, Mk-281) reveals Kenzō's bitter attitude toward the way life is. He states, "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." (ch. 102) This remark of Kenzō has the utmost significance: Kenzō's unresolved past problems emerge as present problems. As we have already pointed out earlier, the way Kenzō deals with interpersonal conflict with people around him since his childhood remains the same though the person with whom he interacts changes. Here we shall examine only one example of how deep an influence his childhood experiences seem to have toward his present interpersonal problems.

Kenzō deeply hates hypocrisy of any kind. A Japanese child raised with genuine parental love naturally develops a view that since human beings are not perfect they sometimes tell a lie. Though they tell lies out of egotistic reasons such as protecting their own interest, they also tell lies not to have conflicting human relationships. For in Japan it is most important to have a harmonious relationship with others. Kenzō, however, was raised by his foster mother who told lies any time it was in her best interest to do so. Thus Kenzō developed unusually strong hatred of hypocrisy and anything untruthful. When O-sumi tries to make up with Kenzō by buying a kimono for him after one of their confrontations, Kenzō's reaction is cold to an almost unreasonable degree. Though O-sumi's effort to try to make up is well-intended and not hypocritical, Kenzō's extraordinary sensitivity toward anything artful makes him reject O-sumi's compromising action. This unusual hatred of hypocrisy and anything untruthful is the personal trait of all the major male characters who are

spiritual brothers of Sōseki, Sunaga, Ichirō, Sensei, and Kenzō.

A strong hatred of hypocrisy and anything untruthful is not typical of the Japanese. In Japan people value interpersonal harmony so much that they sometimes refrain from telling the truth when the revelation of the truth may break interpersonal harmony. The hesitation of Matsumoto and Sunaga's mother to tell the truth about Sunaga's true identity is only one of the many examples. In fact, "You're a liar," which is an extremely insulting remark in the West, is one of the commonly heard remarks in Japan. And people who are called liars do not resent it as much as Westerners do. If the lies are well-intended, people usually do not strongly object to them, for it is the good intention of the speaker and his effort to maintain interpersonal harmony rather than the truth of the matter that is important. But just as Sōseki is Western in his individualistic philosophy, so too is he also Western in his attitude toward hypocrisy and anything untruthful.

In Michikusa Sōseki is trying to discover who he really is by delineating various kinds of conflict he experienced in the past as well as those he is experiencing at present. When he analyzes what kind of people his foster parents, his father, and his siblings were, how they treated him, and how they interacted with each other, his attitude is remarkably detached. At one time Sōseki even makes Kenzō ask the

following question: "If god were to look at my own life, would he think it was much different from this greedy old man's?" (ch. 48) Indeed, Sōseki throughout Michikusa maintains objectivity of a remarkable degree toward characters who are almost identical with people with whom he had conflicting relationships. The only exception is his strongly critical attitude toward his foster mother discussed above. When Sōseki thoroughly analyzed both his intrapersonal and interpersonal conflicts, he finally resolved his problem of identity.

By interpreting Michikusa as a work written by Sōseki with the intention of searching for his identity, we can explain its exclusive treatment of the conflict between and among family members and relatives. We can also explain another conspicuous feature of great importance in Michikusa: it treats exclusively the negative side of Sōseki's autobiographical facts and does not treat his harmonious relationship with his mother (there is not a single reference to his mother), with his friends, and with his disciples. We must consider that it is human nature to feel compelled to discover the reasons why a certain human relationship is problematic whereas a harmonious one does not give us an incentive to analyze the reason why it is harmonious. In order to come to terms with his painful past, Sōseki did not have to look back at his harmonious relationships.

Meian

TABLE VIII CHARACTERS AND CONFLICTS

| | | | |
|------|---------------------------------------|-----|-----|
| 1. | Tsuda-O-nobu (11) | 84 | 20% |
| 2. | Tsuda-Kobayashi (5) | 72 | 18% |
| 3. | Tsuda-O-hide (10) | 45 | 11% |
| 4. | Kobayashi-society (29) | 32 | 8% |
| 5.a | O-nobu-O-hide (17) | 26 | 6% |
| 5.b | O-nobu-Kobayashi (14) | 26 | 6% |
| 7. | Tsuda-Mrs. Yoshikawa | 19 | 5% |
| 8. | Tsuda (27) | 18 | 4% |
| 9.a | O-nobu-Mrs. Yoshikawa (20) | 17 | 4% |
| 9.b | Tsuda and O-nobu-O-hide (23) | 17 | 4% |
| 11. | Tsuda-Kiyoko (13) | 16 | 4% |
| 12. | O-nobu-Tsugiko (18) | 8 | 2% |
| 13. | Tsuda-Father (1) | 7 | 2% |
| 14.a | O-nobu-Okamoto (12) | 6 | 1% |
| 14.b | O-nobu-O-hide and Mrs. Yoshikawa (25) | 6 | 1% |
| 14.c | Tsuda-O-asa (12) | 6 | 1% |
| 17. | O-nobu (27) | 5 | 1% |
| | <u>Total</u> | 410 | |

The most conspicuous feature about TABLE VIII is that in addition to the conflicts concerning the male protagonist, Tsuda, the conflicts concerning the female protagonist, O-nobu, figure prominently. When we compare the ratios of the instances of conflicts concerning the male protagonist and the

female protagonist in each of the five novels, we see that in Meian the same number of instances (9) concern Tsuda and O-nobu, whereas only one instance of conflict concerns each female protagonist of Higan sugi made, Kokoro, and Michikusa, and six, eight, and seven instances of these three works concern the respective male protagonist. The one instance of conflict concerning each female protagonist of these three works happens to correspond to the conflict which the female protagonist has with the male protagonist of each work. We may assume that the characterization of the female protagonist in these works is relatively shallow because it is mostly done only through her interaction with the male protagonist. Our assumption is correct as far as the characterizations of Chiyoko and Shizu are concerned, but it is not correct when it comes to the characterization of O-sumi. As pointed out earlier, since Sōseki maintains a remarkably neutral attitude toward Kenzō and O-sumi throughout the novel despite the fact that the work is autobiographical, and also because the work is written in the third-person point of view where Sōseki thoroughly analyzes the workings of O-sumi's mind, O-sumi is a well-rounded character. Indeed, the characterization of O-sumi is much better than that of Nao, about whom three instances of conflicts are described. Though Nao is depicted through her conflicts with Ichirō, Jirō, and O-shige, the delineation of her most important conflict, her conflict with Ichirō, is limited due to the problem of the point of view,

and her characterization is nowhere near as detailed as that of O-sumi.

In Meian not only does Sōseki thoroughly analyze the workings of O-nobu's mind by using the third-person point of view and also by maintaining a neutral attitude toward Tsuda and O-nobu in his description of their conflict, he also delineates O-nobu through her interactions with various characters. Since we are shown O-nobu as a sister-in-law, as an acquaintance, as a cousin, and as a niece, in addition to her as a wife, we get a full picture of her as an individual. In this sense, the characterization of O-nobu surpasses that of O-sumi, whose characterization is mostly done from the aspect of her being a wife to Kenzō.

Sōseki's usually extensive treatment of O-nobu in Meian is also seen when we compare the number of terms of conflict and negativity concerning each female protagonist in contrast with the number of terms of conflict and negativity concerning each male protagonist. While the number of terms concerning O-nobu (195) is 69 percent of that concerning Tsuda (283), the numbers of terms concerning each female protagonist in the other four works, Chiyoko (56), Nao (73), Shizu (38), and O-sumi (91), are 30 percent, 45 percent, 16 percent, and 48 percent of the number of terms concerning each male protagonist of these works, Sunaga (187), Ichirō (162), Sensei (241), and Kenzō (188). The small proportion of the terms of conflict and negativity concerning Shizu exactly corresponds

to the conclusion of our earlier discussion: Shizu plays an insignificant role in Kokoro. In contrast, quite a large ratio of the terms of conflict and negativity concerning O-nobu points to the significance of the role she plays in Meian. In fact, O-nobu is the only female character whom Sōseki treats to an almost equal degree as he does to his male character.

Among the intrapersonal and interpersonal conflicts listed in TABLE VIII the following conflicts have been already discussed in chapter three: 1) Tsuda's conflict with O-nobu; 2) Tsuda's conflict with Kobayashi; 3) Tsuda's conflict with O-hide; 4) Kobayashi's conflict with society; 8) Tsuda's internal conflict; 13) Tsuda's conflict with Father; 16.a) O-nobu's intrapersonal conflict. Here we shall discuss the rest of the interpersonal conflicts in TABLE VIII: 5.a) O-nobu's conflict with O-hide; 5.b) O-nobu's conflict with Kobayashi; 7) Tsuda's conflict with Mrs. Yoshikawa; 9.a) O-nobu's conflict with Mrs. Yoshikawa; 9.b) Tsuda's and O-nobu's conflict with O-hide; 11) Tsuda's conflict with Kiyoko; 12) O-nobu's conflict with Tsugiko; 14.a) O-nobu's conflict with Okamoto; 14.b) O-nobu's conflict with O-hide and Mrs. Yoshikawa; 16.b) Tsuda's conflict with O-asa.

O-nobu's conflict with O-hide is delineated by using 26 terms of conflict and negativity: 9 in category A, 9 in category B, and 9 in category C. Here we shall incorporate the discussion of Tsuda's and O-nobu's conflict with O-hide (which

is described by using 17 terms of conflict and negativity: 8 in category A, 8 in category B, and 1 in category C), for the conflict between O-nobu and O-hide is closely related to their respective relationship with Tsuda.

The conflict between O-nobu and O-hide is one of the typical conflicts which often happen between sisters-in-law in Japan. In the same way as a woman who is strongly attached to her son regards her daughter-in-law as an intruder in her relationship with her son, a woman also sometimes regards her sister-in-law as an intruder when she has a close relationship with her brother. Because the married siblings come in close contact with each other in Japan, a sister-in-law is a potential trouble maker. If a husband and a wife get along well, the husband's sister tends to be jealous of the wife, who is an intruder in her relationship with her brother. When the couple find themselves in conflict with each other, the husband's sister tends to be partial to her own brother who is a blood relative and to have a conflicting relationship with her sister-in-law. As we have seen concerning O-shige's conflict with Nao, the conflicting relationship between sisters-in-laws further aggravates the couple's relationship. When the couple causes some problems to their relatives, the husband's sister tends to hold her sister-in-law responsible, as in the case of O-hide. Though the sister-in-law problem is usually not a family issue in the West, where the family ties are not as strong as those of Japan, if we look at the

conflict between O-nobu and O-hide as one between two women who are in close contact with each other and who are in the position to compete to get more attention or affection from the same man, their problem is a universal one.

Sōseki analyzes why O-hide meddles in Tsuda's problem from the aspect of her position as a sister-in-law to O-nobu as follows:

She was aware that even if she was not kept at a respectful distance by her brother and his wife she certainly was not thought of highly by them. And yet she in no way felt that she ought to change her attitude. First of all, precisely because the two of them disliked (Mn-170) it she was loath to change it. Since their dislike (Mn-171) of her attitude was in effect the same thing as their dislike (Mn-172) for her, she stubbornly maintained her position at that point. Second, she was firmly convinced that she was right. She assured herself that she did not care how much they objected to (Mn-173) her position since she was maintaining it for her brother's good. Thirdly, her attitude finally had to be focused on the simple fact that she disliked (Mn-174) her extravagant sister-in-law. (ch. 91)

Sōseki further analyzes why O-hide blames O-nobu for her extravagance when she can indulge in greater luxury. Though she has married into a rich family and she is materially in a position to be able to be extravagant, she has her mother-in-law living with her, which deprives her of freedom of various kinds including her freedom to be luxurious. Though O-hide's "resentment" (Mn-168) towards O-nobu's extravagance derives from her jealousy of O-nobu's freedom, O-hide is not aware of it. For she does not think through matters analytically as Japanese women generally do not. O-hide is also jealous

(Mn-319, 320) of O-nobu because she believes that Tsuda is completely under O-nobu's control and O-nobu can always have her own way. This misunderstanding arises largely because Tsuda and O-nobu both try very hard to pretend that Tsuda takes much too good care of O-nobu. O-hide's husband, Hori, on the other hand, is a type of man who indulges freely in all sorts of dissipation. Though he is not in any way difficult towards his wife, he does not treat her with any great affection. Thus, O-hide, though unconsciously, feels jealous of O-nobu who seems to be treated with great affection by Tsuda.

Because O-hide dislikes O-nobu and feels jealous of her, she mistakenly thinks that it is O-nobu's responsibility that Tsuda breaks his promise with his father. O-hide believes that although O-nobu knew about Tsuda's promise to his father to repay the monthly supplements he has received from his father with his bonuses she had Tsuda buy her a diamond ring which prevented him from keeping his promise. Therefore even when O-hide has the above-discussed sharp verbal confrontation with Tsuda over money, she always "points the tip of her spear at O-nobu" (hokosaki o O-nobu ni mukete ita, Mn-213) and tries to "bring down" (itomeru, Mn-216) O-nobu. These two terms of conflict and negativity relating to specific weapons effectively point to O-hide's strong hatred (Mn-192) of O-nobu.

When O-nobu suddenly appears in front of Tsuda and O-hide who are in the midst of their serious verbal quarrel and tries to "take on O-hide's adversary in the quarrel" (kenka no aite

o hikiukeyō to shita, Mn-227), O-hide "hates" her all the more. For in O-hide's view it is O-nobu's fault that she and Tsuda are in conflict with each other. Furthermore, O-nobu brings money that Tsuda needs and prevents him from receiving both O-hide's kindness and money. Though to help Tsuda financially is natural for O-nobu as a wife, she thereby deprives O-hide of her chance to make her brother repent. Furthermore, O-hide is beaten by O-nobu whom she is really attacking. Therefore we can easily imagine how much "rage" (Mn-234) and "bitter and violent hostility" (kuyashii to ka munen da to ka iu tekii, Mn-235) O-hide feels when O-nobu emerges as a "victor" (Mn-238).

In her rage, however, O-hide does not lose herself, and begins to point out the spiritual deformity that both Tsuda and O-hide share as follows:

It's simply that both of you think of nothing but yourselves. If only you are well off, no matter how much others may suffer or be in need, you just turn your heads away and take not the least notice. . . . What I mean is that since you can think of nothing but yourselves you've lost the ability to respond as human beings to the kindness of others. In short, you've fallen to the level of people who can't be grateful for favors. Maybe you think you're self-sufficient. Maybe you think you haven't the slightest need for anything. But as I see it, it's a terrible misfortune for both of you. It's as if you were deprived by God of the ability to be happy.
(ch. 109)

Though what O-hide says seems here too logical for a person of limited education as in the case of Kobayashi's criticism of Tsuda, her criticism of Tsuda's and O-nobu's egocentricity is

correct. However, Tsuda believes that egocentricity is a general human characteristic rather than a special characteristic of his own and that therefore there is nothing wrong with his being egocentric. O-nobu, on the other hand, is utterly amazed because she feels that there can be no more gratuitous criticism of her. At this point, though their reasons are different, both of them do not realize their problems. For the criticism of a person to whom one feels animosity is difficult to take no matter how true it may be. Especially is this true when the person is self-righteous and also not free from egocentricity herself as in the case of O-hide.

Soon after her "rupture" (hatan, Mn-243, 244) with Tsuda and O-nobu, O-hide starts to get revenge for their cruel treatment of her. On the following day she visits Mrs. Yoshikawa and tells her how "badly they treated her" (sanzan ijimeta, Mn-309). Indeed the "fight" (Mn-311, 312) of O-hide versus Tsuda and O-nobu as a team is nothing but an unfair "attack" (ijimeta, Mn-314, 315) of her on their part.

O-nobu, on her part, also begins to take action to discover Tsuda's secret concerning another woman which was implied by both Kobayashi and O-hide. O-nobu visits O-hide the day after she and Tsuda vanquished her together. Naturally O-nobu feels the faint fear of not knowing what sort of revenge (kataki o utareru, Mn-291) O-hide may have in store for her who has "won the previous day's battle" (sensō ni

katta, Mn-292). O-hide, on the other hand, is feeling the faint sense of guilt because earlier on that day she visited Mrs. Yoshikawa and told her how badly O-nobu treated her. When O-nobu mentions Mrs. Yoshikawa's name, O-hide blushes, and she suddenly changes the topic. She starts talking about love. However, the love O-hide speaks of is neither Tsuda's love, nor Hori's love, nor even her own love. Although O-hide already has two children and is in everything far more domestic than O-nobu, she is, on this point of preferring abstractions, far less practical than O-nobu. O-nobu feels like saying, "Oh, that's mere words! Talk sense. I'll knock you down in the real sumo ring (jitsuryoku de sumō o torimasu, Mn-296)."

In order to discover Tsuda's secret, O-nobu takes advantage of the topic O-hide brings up and states:

"If you speak that way, a person like me doesn't really know what to say. You see, I'm dreadfully concerned about whether Yoshio loves me or not. On that point, Hideko, you're most fortunate, aren't you? From the very beginning you've had every assurance of your husband's love." (ch. 127)

O-nobu is referring to the fact that O-hide was selected by Hori because he found her physically attractive. This reason for Hori's selection made O-nobu feel "jealous" (Mn-297) even before she actually met O-hide. When she discovered that the fact that O-hide had been married for her beauty had little real meaning, she even had the pleasant sensation of "revenge" (Mn-298). Thereafter, O-nobu's attitude toward O-hide, on the

issue of love, has always been one of "disdain" (Mn-299). Therefore the above statement of O-nobu is a kind of "ridicule (Mn-300)." Their conversation develops into the verbal confrontation over love. Through this confrontation O-nobu tries to find out about Tsuda's secret, but she fails, for she has no evidence to persuade O-hide to reveal Tsuda's secret. Their direct confrontation (Mn-304) ends when O-nobu finally declares, "I want to try in every way possible to be loved absolutely" (ch. 130). Merely showing her "disdain" (Mn-303) of O-nobu, whom she thinks of as a woman sadly lacking in understanding, O-hide coldly cuts off the conversation at that point. O-hide thus gets her revenge on O-nobu who treated her cruelly the day before. O-nobu leaves O-hide's house with "the unpleasant (Mn-339) realization of having rashly irritated O-hide and of having bungled badly in so doing" (ch. 143).

Another psychological triangle in Meian involves Tsuda, O-nobu, and Mrs. Yoshikawa. Since Tsuda's relationship with Mrs. Yoshikawa has a great impact on O-nobu's relationship with Mrs. Yoshikawa, we shall discuss Tsuda's conflict with Mrs. Yoshikawa (which is delineated by using 19 terms of conflict and negativity: 3 in category A, 10 in category B, 6 in category C) and O-nobu's conflict with Mrs. Yoshikawa (which is delineated by using 17 terms of conflict and negativity: 11 in category A, 5 in category B, and 1 in category C) together.

Sōseki uses quite an accurate image, "a cat playing with a mouse" (nezumi o moteasobu neko, Mn-307), to describe the relationship between Mrs. Yoshikawa and Tsuda. Being a wife of a company executive, Mrs. Yoshikawa is in a position to be able to exercise a great influence on her social inferiors such as Tsuda. Her personality is described as follows:

Since she had unlimited leisure, whenever she had the opportunity she delighted in meddling in other people's affairs without even being asked, and in giving advice in various ways to people beneath her socially, particularly if they were social inferiors whom she liked. At the same time she felt perfectly free to show at every turn her basic nature which made her act in such a way only for her own pleasure. At certain times she would be over-eager as she hurriedly and heedlessly tried to settle everything, while at other times she would behave in precisely the opposite manner. . . . For the person who at such times was trapped by her, endurance was all important. The reward for such endurance was sure to come. (ch. 132)

In short she is a woman who enjoys manipulating people. She also believes that her activity in meddling in other people's affairs is the expression of her kindness and goodwill. Because she is completely unaware of her selfishness, she never listens to other people's criticism. Moreover, no one dares to criticize her because of her social status and power.

Tsuda is a man sensitive to his interest and believes that "to content himself with being the mouse to her cat" (neko no mae no nezumi to natte, Mn-308) is the best policy. Mrs. Yoshikawa often treats him as a child, but he reacts rather casually to "being teased (naburareru, Mn-10) so

unreservedly by her." For one thing, their intimacy is of "a particular kind that can arise only between a man and a woman" (ch. 12), and he has a pleasant feeling which is similar to one "a man receives when he is suddenly tapped on the back coquettishly by a woman at a tea-house" (ch. 12). Tsuda possesses in full measure a strong self, but he feels it is better not to assert himself in front of Mrs. Yoshikawa. As most men of the time he is prejudiced against women and he also looks down on people who did not receive a university education. He secretly "scorns" (Mn-9) Mrs. Yoshikawa for these reasons, but he is careful not to reveal it. For it is to his best personal interest to gain the favor of Mrs. Yoshikawa, who can help him in various ways in climbing up the corporate ladder.

Because Tsuda marries O-nobu after his special relationship with Mrs. Yoshikawa has been firmly established, Mrs. Yoshikawa regards O-nobu as an intruder in her relationship with Tsuda. At the occasion of the miai of Tsugiko, O-nobu's cousin, O-nobu observes Mrs. Yoshikawa's technique of successfully conducting the meeting. She recognizes "the extraordinary distance separating her own disposition from that of Mrs. Yoshikawa," yet she also feels that this is "not a vertical but a horizontal distance" (ch. 53). Indeed, O-nobu's observation is correct, for both O-nobu and Mrs. Yoshikawa have a strong personal character: extroverted, sociable, clever, and have a strong desire to manipulate men as they wish. Because

both O-nobu and Mrs. Yoshikawa want to be the person who manipulates the same man, Tsuda, and also because they share the same kind of strong personal character, they find themselves incompatible.

Their incompatibility is well described by 8 terms relating to kirai (dislike) which occupy almost half of the terms concerning O-nobu and Mrs. Yoshikawa. Sōseki describes O-nobu's relationship with Mrs. Yoshikawa through O-nobu's eyes:

She actually did not like Mrs. Yoshikawa very much. She also thought Mrs. Yoshikawa disliked (Mn-63) her too. Moreover she vaguely sensed that this unpleasant relationship (Mn-64) had arisen between them because Mrs. Yoshikawa had disliked (Mn-65) her from the outset. She was also quite confident that Mrs. Yoshikawa had begun to dislike (Mn-66) her without O-nobu's having given her any cause [for being disliked (Mn-67)]. (ch. 49)

Though O-nobu is a clever woman, she does not fully understand the true nature of the link between Tsuda and Mrs. Yoshikawa. It is in a way natural that O-nobu cannot see through the strong tie between Tsuda and Mrs. Yoshikawa. For she does not know the unhappy past incident that Tsuda and Mrs. Yoshikawa experienced together. Before Tsuda married O-nobu, he had loved another woman, Kiyoko. And Mrs. Yoshikawa was the one who had brought about this love affair. As usual Mrs. Yoshikawa enjoyed manipulating the two young people by bringing them together one time but by drawing them apart at another. At the crucial moment when she planned to have the two

unite permanently, Kiyoko suddenly married another man. Both Mrs. Yoshikawa's confidence and Tsuda's pride were "devastated at one stroke" (ichibō ni bokusatsu-sareta, Mn-326). In the midst of the confusion the problem of Tsuda's marriage to O-nobu arose. Mrs. Yoshikawa again became involved in the second relationship and acted as the official go-between with her husband. Tsuda interpreted Mrs. Yoshikawa's action as her way of making up to him for her previous failure. He was naively convinced that "to live on good terms with O-nobu was one aspect of his duty towards Mrs. Yoshikawa" (ch. 134).

As O-nobu does not know the true nature of the relationship between her husband and Mrs. Yoshikawa, Tsuda, despite his unusual discernment, also does not see through the true feeling that O-nobu and Mrs. Yoshikawa have toward each other. The comments and evaluations they make about each other were favorable ones. Therefore, when Mrs. Yoshikawa not only "attacks" (Mn-317) Tsuda for his being too considerate of O-nobu but also criticizes (Mn-318, 327) her, Tsuda is surprised. Tsuda is further surprised when Mrs. Yoshikawa states:

"You take such good care of Nobuko because you're concerned about what my husband and Mr. Okamoto might think, aren't you? . . . On the surface you seem to be very affectionate towards Nobuko, don't you? Even if inwardly you really aren't. That's it, isn't it?"
(ch. 136)

The strength of Tsuda's shock is described by a strong image

of conflict relating to sword: he feels exactly as if he had been "pierced by a sword" (hitokatana de kirareta, Mn-328). Not only does Mrs. Yoshikawa see through the true nature of Tsuda's relationship with O-nobu, she also sees through Tsuda's lingering attachment to Kiyoko. For Mrs. Yoshikawa is blessed with a strong intuitive power and is a much cleverer woman than Tsuda has thought. With her social superiority and intuitive power, Tsuda is no match for Mrs. Yoshikawa. Thus, he is forced to admit to his real feelings toward both O-nobu and Kiyoko.

Then Mrs. Yoshikawa suggests that Tsuda should go to the hot spring where Kiyoko is staying under the pretext of recuperating after his illness. She says that she will even give him the travel money. What she urges him to do is to see Kiyoko at the hot spring and get rid of his attachment to her once and for all. Seeing Tsuda's hesitation, Mrs. Yoshikawa reprimands (Mn-333) him by saying that since he is a coward he is concerned about his dignity and as a result he cannot bear seeing Kiyoko. Tsuda decides to go not only because he cannot go against Mrs. Yoshikawa but he also very much wants to discover why Kiyoko jilted him.

Mrs. Yoshikawa demonstrates her tyrannical disposition further when she suggests that she will manage to turn O-nobu into a much more wifelike wife for Tsuda. When Mrs. Yoshikawa mentions the word "O-nobu's education," Tsuda cannot help doubting (Mn-334) Mrs. Yoshikawa's intention.

He could not be sure that simply because she disliked (Mn-335) O-nobu she might not think up some way of hurting (Mn-336) her. He could not be sure that she might not be thinking up some means of punishing her opponent (Mn-338) on the mere grounds that she detested (Mn-337) her. (ch. 142)

Tsuda's doubt is justified, for Mrs. Yoshikawa dislikes O-nobu because she considers her too conceited and stubborn. Interestingly these dispositions are exactly what Mrs. Yoshikawa possesses herself though she is not fully aware of the fact. The major difference between Mrs. Yoshikawa and O-nobu is their social positions. Since Mrs. Yoshikawa is a social superior to most people, nobody objects to her even when she exercises authority over people. O-nobu, on the other hand, is still a social inferior to many people around her including Mrs. Yoshikawa, and therefore she is careful not to show her pride and stubbornness and to be very polite on the surface.

This aspect of acting carefully according to the social norm and keeping a low posture in front of her social superior is clearly reflected in the fact that no terms of conflict and negativity concerning O-nobu and Mrs. Yoshikawa are used in conversation. Indeed, she never utters any word of conflict and negativity herself to anyone except when she is with Tsuda and Kobayashi. (Out of 195 such terms concerning O-nobu only 9 terms are uttered by her.) Because O-nobu does not have to be too reserved with her husband she uses four terms relating to suspicion and one term relating to deceit in talking to him. With these terms she points out

Tsuda's suspicion of her and his deception of her, but her attitude toward Tsuda when she uses these terms is neither as aggressive nor as blunt as Mrs. Yoshikawa is toward Tsuda. As for four words relating to hatred, iyagaraseru, used in the conversation between O-nobu and Kobayashi, we shall discuss them later. Though O-nobu is clever enough not to challenge Mrs. Yoshikawa overtly, Mrs. Yoshikawa sees through her true nature and hates her as a potential challenger and an interferer in her close relationship with Tsuda.

As is often the case between two people who have a common enemy, Mrs. Yoshikawa and O-hide become allies in their fight with O-nobu. A clever and sensitive O-nobu feels that "a plot" (hakarigoto, Mn-340) has been hatched against her. "No matter who the chief architect (shubōsha, Mn-341) is, she is certain O-hide is one of the plotters" (ch. 143). She is also convinced that Mrs. Yoshikawa is also involved. Her despondent feeling is depicted by using the superb image of "an isolated unit which has found itself surrounded on all sides" (jūi no uchi ni jibun o miidashita, Mn-342). O-nobu thus suffers from her conflict with two women united in attacking her.

Another attacker of O-nobu is Kobayashi, who visits Tsuda's house during his absence in order to get an overcoat which Tsuda has promised to give him. O-nobu's conflict with Kobayashi is delineated by using 26 terms of conflict and negativity: 12 in category A; 13 in category B; 1 in category

C. If the terms of conflict and negativity relating to hatred (8) and those relating to contempt (5) are added together, they occupy half of the total terms of conflict and negativity concerning O-nobu and Kobayashi (26). These terms accurately point to the nature of their conflict. O-nobu's feeling toward Kobayashi is a mixture of "hostility" (hankō, Mn-141), "disdain" (Mn-142), "distrust" (Mn-143), "hatred" (Mn-144), and curiosity. Like Tsuda O-nobu despises (Mn-117, 118, 119) Kobayashi simply because he is poor and has no social status. However, she also feels uneasy and unpleasant when she is with Kobayashi, for despite his low social position he is insolent unlike other people of low social rank who have relations with O-nobu within the limits carefully prescribed for them. Kobayashi approaches her unreservedly, and "criticizes" (akutai o tsuku, Mn-120) the upper class. She has never met a man such as Kobayashi who completely ignores social protocols and conventions. Though O-nobu is usually extremely careful not to show her negative feelings and emotions to other people, when she is with Kobayashi she loses her usual artful manner. For one thing, her disdain (Mn-117, 118, 120) of Kobayashi as a social inferior is instrumental in making her ignore the social convention of not overtly expressing negative feelings. Kobayashi's insolent and almost challenging words are also instrumental in making O-nobu express her opinions straightforwardly.

The following climax of O-nobu's verbal confrontation

with Kobayashi is surely the most lively and interesting conversation any female character has in the last five novels:

"Do you mean to say then that you admit you came here purposely to annoy me (Mn-145)?"

"Oh no, that wasn't my purpose. I came here to get the overcoat."

"But are you saying that while you came to get the overcoat you also came to annoy (Mn-146) me?"

"No, that's not it either. I came without the slightest ulterior motive. I think I'm much less calculating than you are, Mrs. Tsuda."

"Be that as it may, won't you please answer my question directly?"

"All right, that's why I said I came here perfectly naturally, without any ulterior motive. It's merely that as a natural result I seem to have been able to annoy (Mn-147) you."

"In other words, that was your objective, wasn't it?"

"No, it wasn't. But it may have been my basic desire."

"What's the difference between your objective and your basic desire?"

"You mean you don't think there is any?"

Hatred (Mn-148) flashed from O-nobu's narrow eyes. They clearly warned him that he had better not try to make a fool of her (Mn-149) just because she was a woman.

"You mustn't get angry (Mn-150)," Kobayashi said. "I've merely tried to explain to you that I haven't been trying to get revenge on you (Mn-151) from some petty motive. I said that purposely because I wanted you to understand I can't help it if God has made me the kind of person I am and has ordered me to go and annoy (Mn-152) people. . . ."

"Well then, you mean that as far as annoying (Mn-153) people is concerned, you can annoy (Mn-154) them as much as you like but that you don't in any way accept the responsibility for your actions."

"Yes, that's precisely it. That's my main point."

"Such a cowardly (Mn-155)--"

"It's not cowardly (Mn-156). I'm not cowardly (Mn-157) for not having a sense of responsibility." (ch. 86)

Though the 13 terms of conflict and negativity used in this

direct confrontation between O-nobu and Kobayashi are relatively mild ones, such as iyagaraseru, katakiuchi o shiteru, and okotcha ikemasen, the effect of these words is quite powerful because they are all used in conversation. (Out of the 10 terms of conflict and negativity used in conversation concerning O-nobu and Kobayashi, 7 are used in this climax of their conflict.) By delineating O-nobu who is almost an even match with such a good-for-nothing as Kobayashi, Sōseki brilliantly characterizes O-nobu's clever, calculating, and strong personal character.

The verbal confrontation between Kobayashi and O-nobu is about to come to another climax when O-nobu "rebukes" (Mn-161) Kobayashi by saying:

"What you implied about Yoshio. Yoshio's my husband. To have cast aspersions on a man's character (Mn-162) in front of his wife, and especially to have done it in such a roundabout way, is a terrible thing, and it's your duty to explain exactly what you mean." (ch. 88)

To this criticism of O-nobu Kobayashi reacts in a clever and also cruel way. He states that Tsuda has a splendid character and is a gentleman, and he will take back all that he has said earlier. Of course, Kobayashi does not mean what he says and is merely tormenting O-nobu further by keeping her in the dark about Tsuda's secret. O-nobu is completely vanquished by Kobayashi and bursts out crying after he leaves. Her "suspicion" (Mn-163) of Tsuda which seized her first after her confrontation with Kobayashi becomes stronger as she

experiences other conflicts with her enemies, O-hide and Mrs. Yoshikawa, and culminates in her direct confrontation with Tsuda which has been discussed in detail in chapter three.

In addition to the above-discussed major conflicts O-nobu experiences, the minor conflicts O-nobu experiences with two of her relatives, her uncle, Okamoto (which is described by using 6 terms of conflict and negativity: 1 in category A and 5 in category C) and her cousin Tsugiko (which is described by using 8 terms of conflict and negativity: 2 in category A, 5 in category B, and 1 in category C) also function effectively in further portraying O-nobu. Tsugiko is "forever childishly shy and so naively constituted as not to have the slightest anxiety" (ch. 51). Observing Tsugiko, whose disposition is completely different from her own, O-nobu has an ambivalent feeling. While she looks with jealousy at Tsugiko, who glows with a maiden freshness (Mn-68, 70), she also has a feeling of "disdain" (Mn-69, 73) at Tsugiko's unsociable and unsophisticated manner. Through the interaction between O-nobu and Tsugiko Sōseki makes both O-nobu and the reader compare two women who are disposed in completely opposite ways. While Tsugiko always refers to someone else's opinion, O-nobu is a mistress of her own who has been thoroughly responsible for her actions.

In the same way Tsugiko is depicted as a character who possesses a contrasting disposition with O-nobu, Okamoto is also delineated as a character who possesses a contrasting

disposition with Tsuda. Okamoto appears rough when he is really delicate, he seems indifferent when he is sensitive, and he speaks brusquely when he is at heart really kind. Tsuda, on the other hand, appears polite when he is impudent, and he seems affectionate toward O-nobu when he actually does not care much about her. He is also devious because he is exceptionally keen about his own interest. There is little wonder that Okamoto "dislikes" (Mn-86) Tsuda. He is also amazed at how a woman such as O-nobu is able to love Tsuda. He even wonders if O-nobu "disliked" (Mn-88) men like himself if she really loves Tsuda. O-nobu was reared in Okamoto's family and has always been his favorite. She has learned how to treat the opposite sex and has believed that "no matter whom she married she would succeed if she applied this particular method, precisely as it was, to her husband" (ch. 62). In O-nobu we see the same tragedy of O-sumi who has formed the image of man after her own father and happens to marry a man who is completely different from her image of a husband.

When O-nobu visits Okamoto after Tsugiko's miai, Okamoto talks about his theory of yin-yang discord (Mn-103, 104): though men and women are attracted to each other and marry, once they marry "what until then was tractive power is quickly transformed into repellent power" (Mn-102). This theory rightly points to the nature of the relationship between Tsuda and O-nobu though O-nobu does not wish to admit to it. Perhaps Okamoto's discussion of yin-yang discord was his peculiar

way of cheering up O-nobu who does not seem to get along well with Tsuda. Since Okamoto is a sensitive man, he must have seen through the true nature of O-nobu's relationship with Tsuda. Okamoto ends his discussion of yin-yang discord by saying, "So you've finally surrendered (Mn-105), have you? If so (Mn-106), I'll let it go at that (Mn-107). I certainly don't want to press someone who's been defeated (Mn-108)," and by giving O-nobu a check which he believes to be the most effective medicine for yin-yang discord. Though Okamoto uses the rather strong terms of conflict and negativity relating to victory and defeat repeatedly, what is conveyed by his words and his action of giving her the check is his deep concern and affection for O-nobu. Through O-nobu's interactions with Okamoto and Tsugiko, we are shown that O-nobu becomes a different person, neither artful nor tense, when she is with her relatives who genuinely love her. For at the Okamoto home, she feels free and relaxed.

The only physical conflict which appears in Meian is the one between O-nobu and Tsugiko when they fight (Mn-95, 96) to get a fortune box. They even let loose strange little girlish shrieks which add interest to their "playful contest" (yūgi-teki na tatakai, Mn-97). It is quite interesting that the only physical conflict O-nobu experiences points to one of the two genuinely harmonious relationships she ever has in the work. O-nobu and Tsugiko were reared together as sisters and have been close to each other. Their physical conflict is

merely an extension of the physical conflict that they used to have as children. O-nobu is venting her dissatisfaction with her marriage in her playful contest with Tsugiko.

Tsuda's minor conflict with his aunt, O-asa, also portrays Tsuda's character further. Tsuda and O-asa have conflicting views concerning marriage. O-asa is trying to arrange the marriage of O-kin, Kobayashi's sister, with a man whom O-kin has seen but has never spoken to. Though this kind of marriage arrangement was common at the time the novel is set, Tsuda, as a modern man of the time, objects to it. For he feels that people who marry according to such an arrangement think too lightly of marriage and lack seriousness. O-asa, on the other hand, has doubted Tsuda's own seriousness (Mn-28, 29) regarding marriage, and states:

[I]f the girl who becomes the bride does so seriously and if the man who marries her also is serious about it, how can there possibly be any lack of seriousness, Yoshio? . . .

"Even without discussion it's quite clear my position will win out (Mn-30) over yours any day, Yoshio. I think people like me are much, much more serious than those who are so particular in their choice of a bride and who even after they're married are still dissatisfied and can't settle down." (ch. 30)

O-asa's argument is quite persuasive, for she rightly points to Tsuda's weakness. What O-asa means is exactly the same as what Kobayashi points out about Tsuda: because Tsuda has so much freedom and leisure, he endlessly pursues his desires and yet he seems forever dissatisfied.

Though people such as O-hide, Kobayashi, and O-asa point out Tsuda's spiritual deformity, Tsuda does not seem to reflect upon his egocentricity, for he believes that there is nothing wrong about being self-centered. However, there is one person, Kiyoko, whose criticism Tsuda cannot ignore. For he is still attached to Kiyoko despite the fact that she jilted him. The conflict between Tsuda and Kiyoko is delineated by using 16 terms of conflict and negativity: 7 in category A, 7 in category B, and 2 in category C. Tsuda unexpectedly happens to encounter Kiyoko in the corridor of the hot spring inn at night. At the moment Kiyoko recognizes him, she seems flustered. In her expression Tsuda sees "doubt" (Mn-474), "warning" (Mn-475), and caution. In short they all mean a "severing of relations" (zetsuen, Mn-476). Without saying a single word, Kiyoko turns around swiftly and flees. On the following day Tsuda is afraid, judging from her reaction the night before, that Kiyoko may refuse to see him. In order to avoid her rejection Tsuda thinks of using a basket of fruit that Mrs. Yoshikawa has given him. He writes on the back of his visiting card, "How are you feeling? This is a gift from Mrs. Yoshikawa," and asks her to see him. When Tsuda sees Kiyoko, she seems to have completely forgotten the sudden encounter of the previous evening and is relaxed and composed. Her manner immediately reminds him of the harmonious relationship he used to have with her. When Tsuda dealt with Kiyoko, he could always feel relaxed and function

positively. Kiyoko's attitude toward Tsuda is described as follows: "Comparing her attitude to sumō wrestling (Mn-488), she was always ready to begin the match after he had begun" (ch. 185). This is a completely different mood from the tense relationship existing between Tsuda and O-nobu which is described by the following simile also using the sumō image: "sumō wrestlers facing each other in the ring every day" (Mn-58).

Seeing Kiyoko's composed and relaxed manner, Tsuda is surprised, for it contrasts so sharply with Kiyoko's reaction of the previous night. The conversation between Tsuda and Kiyoko concerning their encounter of the previous night proceeds as follows:

"Actually, after I frightened you, I was sorry I'd done it."

"Well then, you shouldn't have done it in the first place." . . .

Her agitation, as she seemed to detect a deliberate act in his behavior the night before, startled him. . . .

"Do you mean you think I might have been lying in wait for you? Don't be ridiculous. No matter how effective my nose might be, I could hardly have known the time you take your bath."

"Yes, of course. That's quite true."

Since she said these words with a note of trying very hard to convince herself that she meant them he could not help laughing.

"Why in the world do you doubt (Mn-489) me?" . . .

"There's nothing at all in my mind." . . .

"If so, where did that doubt (Mn-4890) come from?"

"If it was wrong to doubt (Mn-491) you, I apologize. And I won't do it again."

"But haven't you already done (Mn-492) so?"

"Nothing can be done about that. That I doubted (Mn-493) you is a fact. And it's also a fact that I confessed to it. No matter how much I apologize I

can't possibly eliminate them."

"That's why I say I'll be satisfied if you just tell me those facts. . . . If you only say you had this kind of doubt (Mn-494) about me for this kind of reason, everything will be over quite simply."

"If that's the case, why didn't you say so earlier? I haven't been trying to hide it, or do anything of the sort. The reason's very simple. It's just that you're the kind of person who'd do that sort of thing." (ch. 186)

Here by using 6 terms of conflict and negativity relating to suspicion, Sōseki makes Kiyoko point out Tsuda's problem. Tsuda is a man capable of underhanded tricks. Observing Tsuda's interactions with various people, Kiyoko must have seen through Tsuda's egocentricity: he is exceptionally keen about protecting his own interest and always acts in such a way that he will come off a winner. Especially when she saw Tsuda try hard to curry favor with Mrs. Yoshikawa, she must have thought that Tsuda might choose to side with Mrs. Yoshikawa if she and Mrs. Yoshikawa would find themselves in conflict with each other. Kiyoko could not believe in Tsuda's love, nor could she think of living with such an egocentric man.

Since the novel ends before we are shown Tsuda's psychological analysis upon hearing this comment of Kiyoko on him and also before his interaction with Kiyoko ends, we do not know what is going to happen in Tsuda's internal world. However, we can easily assume that Tsuda will have to look deep within himself again. He will have to reflect upon his egocentricity which made Kiyoko "turn her back on him" (Mn-468)

earlier and which also makes her say that Tsuda is the kind of person who engages in such an underhanded trick as lying in wait for a woman.

Through the delineation of the various conflicts both Tsuda and O-nobu experience, Sōseki deftly analyzes the egocentricity of man in general. The characters whom Tsuda and O-nobu come in contact with, such as Kobayashi, O-hide, Mrs. Yoshikawa, and Kiyoko, are, with the possible exception of Kiyoko,¹⁵ not free from egocentricity themselves. They are, however, quick to discover the egocentricity of both Tsuda and O-nobu. For it is human nature that one is not usually aware of one's own egocentricity while one immediately recognizes that of others. Thus, Kobayashi, O-hide, and Mrs. Yoshikawa each serves in the role of a doctor who diagnoses the egocentricity of both Tsuda and O-nobu.

One of the great achievements of Sōseki in Meian is his creation of superb female characters, O-nobu in particular. This was made possible because Sōseki's attitude toward women had changed by the time he wrote Meian. While he was writing Meian, he received a letter from one of his readers who objected to Sōseki's treatment of O-nobu. In response to this, Sōseki wrote as follows:

You were reading Meian, believing that there must be some weak points behind the artifice of O-nobu. However, even when O-nobu begins to explain her own psychology as a female protagonist, nothing that you have anticipated appears. . . .

I know the way to write a novel by making the female protagonist possess an extraordinary hidden

psychology and terrible weaknesses such as you have expected. However, I intentionally avoided it. For that way the work will be a so-called novel which is too banal to be interesting. I may not have been able to create a novel as successfully as Tolstoi, whom you have referred to as an example. However, I am conceited enough to think I am able to create a novel somehow within my ability--if only I thought I would not mind becoming Tolstoian. . . . I believe that in Meian I have proved the fact that the hidden internal world of a woman, toward which some people should harbor suspicion, does not have to include any extraordinary "novelistic" weaknesses.¹⁶

As Takagi points out, Sōseki's intention was to delineate O-nobu as a spirited woman who is simply determined to "be loved absolutely" by her husband.¹⁷ In this sense, Sōseki, at least toward the end of his life, became one of the rare Japanese writers who neither adulates nor despises women. He was able to see women as they are: they have both weak points and strong points, as men do.

As for the question of when the change of Sōseki's attitude toward women occurred, we can get some hints if we compare the ratios of the numbers of terms of conflict and negativity involving female characters in each of the five novels: 23 percent (56) in Higan sugi made, 44 percent (114) in Kōjin, 22 percent (58) in Kokoro, 65 percent (143) in Michikusa, and 68 percent (280) in Meian respectively concern female characters. We notice that in Michikusa and Meian, Sōseki pays much more attention toward female characters' conflicts than he does in Higan sugi made, Kōjin, and Kokoro. Though the ratio of the terms involving female characters in Kōjin seems significantly large, as we have already discussed,

Sōseki's analysis of Nao's conflict with Ichirō is far less successful or detailed than his analysis of Ichirō's intrapersonal conflict or his conflict with Jirō. We also find a great difference in Sōseki's attitude toward Nao and O-sumi who are modeled after Sōseki's wife, Kyōko. When Sōseki delineates the conflict between Ichirō and Nao he has not yet acquired the remarkably detached and neutral attitude that he employs in delineating the conflict between Kenzō and O-sumi. Thus, we can surmise that the change of Sōseki's attitude toward women has taken place sometime between the time when he wrote Kōjin and the time when he wrote Michikusa.

In Michikusa Sōseki's characterization of both Kenzō and O-sumi is well-rounded. Kenzō is delineated through his various interactions with his family and relatives. In terms of the profundity of a male character's psychological depiction, Sōseki already reached his maturity in his delineation of Kenzō. However, when it comes to O-sumi's characterization, Sōseki still has room for improvement. For the delineation of O-sumi is mostly limited to that of her conflict with her husband. O-nobu, on the other hand, is delineated through her various conflicts with such lively characters as Kobayashi, O-hide, and Mrs. Yoshikawa. Her extroverted, sociable, clever, and artful character is shown beautifully, for instance, through her heated discussion on love with O-hide or her conversation with Kobayashi which almost emit sparks.

O-nobu, however, is not a mere copy of female characters in Western literature of which Sōseki had a rich knowledge. For she is also shown as a woman who is keen about observing the social convention of not overtly showing her negative emotions as any Japanese woman of her upbringing and education is (out of 195 terms concerning O-nobu only 9 of them are uttered by her). However, she is also gifted with such tact and art that she can conduct her conversation intelligently and interestingly so that she keeps arousing the interest of the reader as well as the other characters. When she is having covert conflicts such as those she has with Tsuda and Mrs. Yoshikawa, Sōseki skillfully uses narrative portions with many terms of conflict and negativity including superb metaphors. Indeed, O-nobu is the most lively and attractive female protagonist Sōseki has ever created. It is not an exaggeration to say that O-nobu is one of the most fascinating female protagonists that modern Japanese literature has ever created.

In Meian Sōseki also uses comparative techniques extensively. For example, Sōseki compares O-nobu with Mrs. Yoshikawa, who shares the same strong personal character. He also compares O-nobu's strong determination to be loved by her husband with O-hide's attitude toward her husband which is described as a friendly attachment rather than affection. He also delineates both O-nobu's and Tsuda's personality in Tsuda's contrastive attitude toward O-nobu and Kiyoko. The

secret of Sōseki's mastery of using these contrastive techniques so successfully is his remarkable objectivity toward every character that he delineates in Meian. Despite the detailed and extensive analyses of the egocentricity of the characters in the work, however, the reader does not get a gloomy impression of the work as a whole. For Sōseki's attitude toward his characters is detached but warm. He was fully aware that it is after all human to be egocentric no matter how much we detest the fact. Sōseki was also aware that if we want to have a harmonious relationship with each other, the first step we must take is to recognize our own egocentricity and to become critical of it.

Though this study focuses exclusively on the conflict in Sōseki's life and the last five novels, I believe that I have been able to analyze the problems that Sōseki had in his life and the themes that Sōseki treats in the last five novels as well. For the perspective of conflict is exactly the one Sōseki employs in delineating and analyzing the ontological questions that he seriously asks through his characters in his last five novels. Every male protagonist except Tsuda is clearly a spiritual brother of Sōseki. In Higan sugi made Sunaga's shock and confusion upon discovering his true identity is a reflection of Sōseki's shock when he discovered that a woman whom he thought to be his grandmother is indeed his mother. Because it is painful for anyone to look back on his unhappy childhood experiences that he is in no way able to

undo, Sōseki hesitated to deal with it until the very end of the work. In addition to his problem of techniques which were not developed fully to treat ontological questions, this psychological reason was also instrumental in making the work relatively unsuccessful.

In Kōjin Sōseki delineates Ichirō's identity crisis mostly in an abstract and philosophical way. The reasons for his intrapersonal conflicts are hinted at prior to the abstract discussions of it through the delineations of various conflicts Ichirō and Nao have by his relatively successful choice of the narrator, Jirō. However, the analysis of Ichirō's internal conflicts is not completely successful yet. Here, again, Sōseki did not seem to have become ready to face his unhappy childhood experiences as well as his current problematic relationship with his family, especially his wife.

In Kokoro Sōseki takes a completely different approach toward ontological questions. Instead of analyzing his own psychology on the problem of identity and alienation, he creates a completely fictional character, Sensei. Through the delineation of Sensei's spiritual anguish due to his tragic past, Sōseki describes man's problem of negative self-image, distrust of mankind, and alienation. The work does not include episodes which clearly reflect Sōseki's own experiences. Though the love triangle involving Sensei, K, and Shizu is considered to be based on Sōseki's triangular relationship by some critics, we have no concrete evidence to

support these hypotheses. Kokoro delineates the intricate workings of human psychology, including the difficulty of understanding one's own psychology as well as that of others. In terms of the profundity of analyses of human psychology, the skillful use of the element of mystery, and the mastery of other aspects of novelistic artistry including careful structure and an effective use of point of view, Kokoro shows a rare degree of sophistication as a work of fiction.

Sōseki, however, personally did not resolve his ontological questions until he wrote Michikusa, his only clearly autobiographical work. In Michikusa Sōseki finally attempts to analyze his problems of identity once and for all by using an almost psychoanalytical method. Michikusa describes both the trivial incidents that happen in Kenzō's family life as well as the details of the past incidents which point to his unhappy childhood. In this way Michikusa has become free from the difficulty in understanding the protagonist's psychology, a weak point that Kokoro possesses. With the accumulation of minute descriptions of details concerning Kenzō's life as well as the superb psychological analysis of his reactions toward them, Michikusa becomes an excellent and sincere record of man's development and struggle in search for identity.

After Sōseki was able to come to terms with his painful past in Michikusa, he was finally able to create fiction in the true sense of the word. Nothing tragic or unusual such as the suicides of K and Sensei happens in Meian. However,

Sōseki shows that a life of an ordinary man and woman is also filled with intriguing and interesting human dramas. Thus, Meian, though incomplete due to the sudden collapse and death of Sōseki, turns out to be a true masterpiece of modern Japanese literature because of the remarkable degree of objectivity the author maintains toward every character, its effective use of point of view, its artistic use of the images of conflict, and its creation of vital and believable characters.

NOTES

¹ In general conflicts which are described by less than 10 terms of conflict and negativity are insignificant though there are some exceptions to this generalization, such as Sunaga's conflict with society, which is described by only 8 terms of conflict and negativity.

² Natsume Sōseki ron (A Study of Natsume Sōseki) (Tokyo: Kawade shobō shinsha, 1983), pp. 151-2.

³ I used Ochiai and Goldstein's translation starting from "Only I want to know how. . .," p. 291.

⁴ Ara Masahito chosakushū (A Collection of Ara Masahito's Works), Vol. V (Tokyo: San'ichi shobō, 1984), p. 308.

⁵ Ochi Haruo in his Sōseki shiron (A Personal Study of Sōseki) (Tokyo: Kadokawa shoten, 1971) was the first among Sōseki critics to evaluate Higan sugi made as a work which treats ontological questions.

⁶ Ara chosakushū. Vol. V, p. 301.

⁷ Komiya, Natsume Sōseki, Vol. III, pp. 149-151.

⁸ Ara chosakushū, Vol. V, p. 306. Ara also points out the beauty of a section, "Ame no furu hi" (A Rainy Day), in Higan sugi made which describes the death of Sōseki's eighteen-month-old daughter, Hinako, in a detached and unsentimental manner through the eyes of Chiyoko. Though I do not touch upon the point because it is beyond the scope of this study of conflict, I completely agree with Ara.

⁹ I changed "Brother" in Yu's translation to "Ichirō" because it sounds unnatural in English.

¹⁰ I changed "Oshige-san," "Osada-san," and "Sano-san" in Yu's translation to "O-shige," "O-sada," and "Sano" respectively because the latter terms sound more natural in English.

¹¹ A Literature Review on Kōjin in Natsume Sōseki hikkei (Reference Materials Indispensable of the Study of Natsume Sōseki), Bessatsu Kokubungaku, No. 5, Winter, 1980, p. 178.

¹² Komashaku Kimi in her Sōseki sono jikohon'i to rentai to (Sōseki: His Individualism and Comradeship) (Tokyo: Yagi shoten, 1970), pp. 92-104, also maintains, by referring to the significant insertion of the episodes of the insane musumesan and the blind woman as well as the married life of several couples in contrast with that of Ichirō and Nao, that the

first three chapters and the last chapter are well integrated in the work.

¹³ Doi, Psychological World, p. 110.

¹⁴ Doi, Psychological World, p. 108.

¹⁵ Komiya, Natsume Sōseki, III, p. 277.

¹⁶ Letter 2197, SZ XV, p. 567.

¹⁷ Takagi Fumio, Sōseki no meikon (Tokyo: Ōfūsha, 1977), p. 172.

CHAPTER V
CONCLUSION

The conflicts Sōseki experienced in his own life are closely reflected in his later novels treated in this study, Higan sugi made, Kōjin, Kokoro, Michikusa, and Meian. The most crucial conflicts in Sōseki's life, his intrapersonal conflict, his conflict with his father and foster parents, with his siblings, with his wife, and with society are treated in detail by using many terms of conflict and negativity. For instance, Sōseki's problem of identity is reflected in the problem of identity of the male protagonist in the last five novels. The male protagonist's inability to communicate with his wife and his sense of alienation from his family in the last four novels is also a reflection of Sōseki's own experiences. The egocentricity of a human being, a major cause of the conflict between husband and wife, is what Sōseki, as a child, witnessed when his foster father and foster mother had serious confrontations because of the former's extramarital affair, and also what he comes to realize as he analyzes his own conflicting relationship with his wife. His cold relationship with his siblings and his conflict with society are reflected in his depiction of siblings who do not get along well with each other and in various characters' negative view of society. Thus, Sōseki extensively utilized his own conflicts in his works.

When we look at the relationship between Sōseki's problem

and the manifestation of them in his works from Sōseki's point of view, however, "to utilize" may not be the appropriate word to describe the correlation. It may be more appropriate to say that Sōseki suffered from various conflicts so seriously that he felt compelled to analyze them in his works. If we compare the conflict between husband and wife that Sōseki treats in Kōjin and Michikusa, we have a better picture of the correlation between Sōseki's problem and his works. In Kōjin Sōseki describes Ichirō's problematic relationship with his wife, but as for the concrete and reasonable causes for their conflict, he fails to analyze them. As a result, the work did not help Sōseki fully understand his conflict with his wife. It was only when Sōseki analyzed in great detail the reasons for the discord between his wife and himself in Michikusa--their different views of the marital relationship, their different expectations of their spouses, their inability to communicate their feelings and emotions, and their egocentricity--that he finally succeeded in having a full understanding of his problem of conflict with his wife.

Another important example which shows how Sōseki used his novels to work out his problem is his conflict with his father and foster parents. Though it plays as crucial a role as Sōseki's intrapersonal conflict and his conflict with his wife in his life, it is treated much less extensively than the other two conflicts in his last five novels. This largely derives from the fact that it was painful for Sōseki to look

back on his unhappy childhood experiences that he was in no way able to undo. He hesitated to face the fact that his father and foster parents gave him no genuine affection which is indispensable for a child's healthy development. It was not until he wrote Michikusa, his only clearly autobiographical novel, that he finally decided to analyze thoroughly his conflict with his father and foster parents. Thus, the majority of the problems of conflict that Sōseki treats in his last five novels are the ones which are of crucial and immediate interest to him, and he deals with them because he felt compelled to analyze them in the hope of somehow working out his problems.

The conflicts Sōseki treats in his last five novels have both universal and Japanese aspects. They are universal in the sense that such conflicts as intrapersonal conflict and interpersonal conflict between father and son and between husband and wife that Sōseki's characters experience are what any human being experiences. And yet they are also particularly Japanese because all the characters, with very few exceptions, whom Sōseki delineates are Japanese, and their conflicts reflect Japanese patterns. However, by employing the perspective of conflict Sōseki shows that no matter how much the Japanese value interpersonal harmony and try to avoid conflict, they nonetheless suffer--often intensely--because of it. In short, the essence of conflict Sōseki delineates is

universal, whereas the ways Sōseki's characters deal with it is sometimes particularly Japanese.

The conflict between husband and wife due to insufficient communication, for example, is a universal one. However, the difficulty that Kenzō and O-sumi have in their communication in Michikusa is partially influenced by the Japanese social norm of discouraging people to confront each other. Here Sōseki shows that, ironically, "the cultural value of harmony may intensify, instead of mitigate, conflict."¹ Indeed, since most of the conflicts Sōseki delineates in his last five novels are covert, the conflicting relationships of the characters are not manifested in their verbal communications. As a result, the majority of the terms of conflict and negativity describing these conflicts are used in narration rather than in conversation. In order to make the lengthy analysis of characters' psychology more natural, Sōseki uses various devices such as the insertion of letters, of episodes from famous literature--interestingly, almost always Western--and of a testament.

The most effective of all the devices Sōseki uses in his last five novels perhaps is his ingenious use of military terms as metaphors in Meian. The great number of military terms including such terms as sensō (war), buki (weapons), katsu (vanquish), and makeru (defeat), are effectively used in describing the covert but sharp conflict between characters, especially Tsuda and O-nobu.² Only by the careful analysis of

the terms of conflict and negativity used in Meian do we come to have a full understanding of Sōseki's mastery of such literary technique.

Another example which shows both universal and particularly Japanese aspects of conflict in Sōseki's works is a child's resentment against his father and foster parents who give him no genuine affection. Kenzō's difficulty in coming to terms with his unhappy childhood in Michikusa is a universal one that any child in his position experiences. However, Kenzō does not express his anger and hatred of his foster father for his past treatment of him when his foster father comes to ask him for financial help later in his life. His sense of indebtedness to his foster father which is based on the Confucian value of filial piety makes him unable to reject his request. As a result he allows his foster father to take advantage of him though he feels great resentment against him. His conflict with his foster father is thus internalized.

Other conflicts which are particularly Japanese in the great frequency of their occurrence are those between in-law relationships such as the ones between sisters-in-law (the pejorative term kojūto means "a little mother-in-law"), and between father-in-law and son-in-law. Because of the social convention which necessitates the closer association between parents and married children, and between married siblings, many Japanese experience the problem of conflict among in-law relationships. However, this does not mean that these

problems are non-existent in the West. It is only that in Japan they occur frequently enough to become major family issues whereas in the West they generally do not.

In his last five novels Sōseki shows a steady progress in terms of the depth of the analysis of his characters' conflicts as well as his literary techniques in delineating these conflicts. After the "great illness" in *Shuzenji* (1910) Sōseki came to deal with the problems which were of crucial and immediate interest to him--the problem of identity, egocentricity, and alienation. Higan sugi made is an experimental work which explores profound ontological questions. However, since Sōseki's literary skill was not fully developed by the time when he wrote Higan sugi made, the work has several weaknesses. Among them, the most crucial one is its dispersed focus, which is demonstrated by the fact that Sōseki treats many instances of insignificant conflict (9, which constitutes two-thirds of the instances of conflict treated in Higan sugi made). By looking at TABLE IV, we are also struck by the fact that the same number of instances of conflict (6) concern Sunaga, the protagonist of the novel, and Keitarō, a relatively insignificant character from whom most of the incidents are seen or to whom major characters recount their stories. This again points to the dispersed focus of Higan sugi made. The great number of the terms of intrapersonal conflict concerning Sunaga (61, which is far greater than the numbers of the terms of such intrapersonal conflict concerning

other male protagonists in the last four novels) emphasizes the fact that Higan sugi made, despite its dispersed focus, treats Sunaga's intrapersonal conflict as the major theme.

In Kōjin Sōseki made great progress in delineating the intrapersonal conflict of the male protagonist, Ichirō. Sōseki's success largely derives from his choice of Ichirō's brother, Jirō, as the narrator. In addition to serving as the narrator, Jirō plays a crucial role in Kōjin which is substantiated by the great number of terms of conflict and negativity concerning Jirō (139, which constitutes more than five-sixths of that concerning Ichirō [162]). Ichirō suspects Nao may be in love with Jirō, and scholars have often discussed Jirō's possible romantic involvement with Nao. However, the crucial role Jirō plays in the novel--the fact that Jirō is the only person to whom Ichirō opens himself up, at least in the first half of the novel, and the fact that conflict between Ichirō and Jirō has the greatest impact on Ichirō's intrapersonal conflict--has been almost ignored. The great number of terms concerning the conflict between Ichirō and Jirō demonstrates the important role this conflict plays in Kōjin.

Kokoro's success as a literary work derives largely from its exclusive treatment of Sensei's problem which is shown by the great percentage of the terms of conflict and negativity concerning Sensei (90%, which is the largest among the percentages of the terms concerning all the male protagonists in Sōseki's last five novels). Sōseki's success also derives

from his choice of "I" as the narrator in the first two sections and Sensei in the third and the last section. The careful analysis of the instances of conflict concerning Sensei and "I," who otherwise have a harmonious relationship, illuminates how effectively Sōseki uses an element of mystery, thus foreshadowing the confession of Sensei's tragic past. The last section, Sensei's testament, describes the way in which the conflict between Sensei and K over Shizu develops and changes its nature as important incidents occur. Here again, since the conflict between Sensei and K is covert, Sōseki employs the literary device of a testament written by Sensei which enables Sōseki to analyze minutely Sensei's psychological reactions toward various incidents as well as Sensei's observations of K by using many and colorful terms of conflict and negativity.

Michikusa exclusively treats the life of the male protagonist, Kenzō, and his interactions with his family and relatives. This is clearly demonstrated by the fact that all the terms of conflict and negativity concern either Kenzō, his family, or his relatives. By comparing TABLE VII, which lists significant conflicts Kenzō experiences, with the conflict Sōseki experienced in his own life discussed in Chapter II, we can say that Michikusa, indeed, is a clearly autobiographical work which closely reflects Sōseki's own experiences. We also learn that in Michikusa Sōseki treats exclusively the negative side of Sōseki's autobiographical facts and does not treat his

harmonious relationship with his mother, with his friends, and with his disciples. For in order to come to terms with his painful past, Sōseki did not have to look back at his harmonious relationships.

The most conspicuous feature of Meian is that Sōseki delineates his female characters with great skill. This can be substantiated by the great percentage of terms of conflict and negativity concerning female characters in Meian (68%, which is much larger than that in the other four novels except for Michikusa in which the female protagonist, O-sumi, is also depicted remarkably well). Sōseki's detailed treatment of O-nobu, in particular, is reflected in the great number of terms of conflict and negativity concerning O-nobu (195, which constitutes about 70% of that concerning Tsuda [283]). Another point substantiated by TABLE VIII is the great significance Kobayashi plays in the novel which has not been sufficiently emphasized by scholars. Because the Japanese tend to avoid conflict, they do not overtly express their negative feelings and emotions. Meian is no exception, and even O-nobu, who has a strong personal character and is quite modern in other respects, follows the proper Japanese behavioral pattern (out of 195 terms concerning O-nobu only 9 of them are uttered by her). Therefore Sōseki's effective use of Kobayashi in the novel is indispensable for his presentation of lively conversations in Meian. Because Kobayashi completely ignores Japanese social protocols and says or does whatever he wants to,

Tsuda and O-nobu, who are usually careful not to show their negative feelings to others, lose their temper when they interact with Kobayashi. As a result, they often end up showing their real feelings and emotions in spite of themselves.

The methodology that I have been using in this study has proved to be so effective that not only do we have a better understanding of the conflicts of the characters in Sōseki's last five novels, but we also are frequently able to see these novels from different perspectives and therefore able to come to have different interpretations of them than heretofore. In this study I hope I have explored the way toward more fruitful interaction between sociological methodology and literary criticism.

In conclusion I must say that I am aware that other Sōseki scholars have discussed specific conflict on his novels, such as the marital discord between Ichirō and Nao, and Kenzō and O-sumi, and the love triangle involving Sensei, K, and Shizu, and Kenzō's conflicting relationship with Shimada. However, no Sōseki critic has ever analyzed Sōseki's later novels from the perspective of conflict as thoroughly as I have done in this study. Nor has there ever been any critic who has clearly pointed out the fact that conflict, both overt and covert, plays a crucial role in Sōseki's later novels. Through this study, which focuses exclusively on the conflict in Sōseki's life and his treatment of conflict in his last

five novels, I believe that I have been able to prove that conflict is a perspective of crucial importance in studying both the life and the later novels of this man who is generally considered to be the greatest literary figure of modern Japan.

NOTES

¹ Lebra, "Nonconfrontational Strategies," in Conflict in Japan, p. 56

² The significance of the military terms was pointed out to me first by Professor Viglielmo when we were reading Meian in his graduate seminar.

APPENDIX

This appendix is a list of terms of conflict and negativity from the last five novels written by Sōseki. These terms are listed in the order in which they occurred in the novels. The list begins with the first of the five novels written, Higan sugi made (Until After the Equinox), and continues with the other novels in the order in which they were written.

The list consists of terms in both English and Japanese (in Roman characters and old kanji) the section numbers (for Higan sugi made, Kōjin, and Kokoro, which are given in Roman numerals), the chapter numbers, the characters concerned, and the passages in translation. Whenever several terms appear in the same passage, or several terms seem to be treated better as a group, I gave the translation of the passage only after having listed all the images included in that passage. I have followed the spelling and punctuation of the translator, whether British or American.

I have used the Sōseki zenshū, Iwanami Shoten, Tokyo, 1966, as my basic text. Since the purpose of my thesis is to discuss the terms of conflict and negativity in Sōseki's works, I excluded terms of conflict and negativity in translation which the original work did not include. When the translation excludes terms of conflict and negativity of the original or does not convey conflict or negativity as clearly as the original, I have modified the translation, which is indicated by an asterisk. When I gave the translation of the terms of conflict and

negativity, I attempted to be as faithful to the original as possible, but I have often, for the sake of readability, allowed the translation of passages to stand where it does not faithfully reflect the original conflict or negativity. Occasionally the translation does not accurately reflect the number of terms of conflict and negativity. For instance, in Chapter 103 in Meian there are three instances of the terms kenka (quarrel) in the original (Mn-216, 217, 218) but there are only two instances of the term "quarrel" in the translation because of the use of a pronoun "it."

LIST OF TERMS OF CONFLICT AND NEGATIVITY
IN HIGAN SUGI MADE (TO THE SPRING EQUINOX AND BEYOND)

The sections are I. "Furo no ato" (After the Bath), II. "Teiryūjo" (At the Station), III. "Hōkoku" (The Report), IV. "Ame no hi" (A Rainy Day), V. "Sunaga no hanashi" (Sunaga's Story), VI. "Matsumoto no hanashi" (Matsumoto's Story), and VII. "Ketsumatsu" (Conclusion). I occasionally used a different word or expression in the translated passage from the word or expression initially listed above for the sake of readability, which is indicated by two asterisks.

| VOCABULARY (English and Japanese) | SEC. CHAP. | CHARACTERS |
|------------------------------------|---------------|--------------------|
| 1. curse, <u>tatari</u> 祟 | I-3 | Morimoto's wife |
| "I was afraid of my wife's curse." | | -Morimoto |

2. commit a murder, hitogoroshi o suru 人殺しをする I-5 a man in a rickshaw
3. butcher's knife, deba 出刃 I-5 a man in a rickshaw
- I thought that perhaps this rickshaw running at full speed was carrying a customer who was wielding a butcher's knife and who was intent on committing a murder.
4. be rebellious, muhongi 謀叛氣 I-6 Keitarō
 "As long as you keep your place, you can make your life into anything you want. So if you are tempted to take chances or be rebellious at a crucial point, you'll be unfaithful to your parents. . . ."
5. get angry, mutto-shite 勃として I-8 Keitarō
 -Morimoto
6. grab Morimoto by the scruff of the neck and give him a good shake, kubi suji o tsukande tsuyoku yusubutta 首筋を攫んで強く揺振った I-8 Keitarō
 -Morimoto
 "Mr. Morimoto," he called, but Morimoto did not seem to move. Keitarō, as patient a man as he was, got angry, and as soon as he entered the room, grabbed Morimoto by the scruff of the neck and gave him a good shake.
7. beat it to death, buchikoroshite 打ち殺して I-8 Morimoto
 -a pit viper
 Holding it down with a stick from afar, you beat it to death, broil the meat, and eat it.
8. avenge their parents, oya no katakiuchi 親の敵討 I-9 people
 "No matter how much you're determined to demean yourself, people just don't give up everything and wander aimlessly-- unless they're trying to avenge their parents. . . ."
9. felt resentment, hara no naka de okotta 腹の中で怒った I-11 Keitarō
 -the landlord
10. get angry, okoru 怒る I-11 Keitarō
 -the landlord
11. suspicion, gokai 誤解 I-11 the landlord
 -Keitarō

Keitarō, being honest, felt resentment when he thought about

the landlord's misunderstanding, as if he were being forced to grip a cold pliant striped snake. The suspicion of the man being so calm in pinching up shredded tobacco from his old fashioned tobacco pouch and filling his pipe made Keitarō uneasy, as if his suspicion were true.

12. mistrust, jasui-shite 雅推して I-11 the landlord
-Keitarō

13. suspect, shitsukoku utagutte 執濃く疑つて I-11 the landlord
-Keitarō

"Furthermore, isn't it insulting that you mistrust me as though I have been involved in some underhanded deal and suspect me no matter how often I say I don't know anything about him. . . .

14. outward signs of suspicion, utaguru keshiki 疑ぐる気色 I-11 the landlord
-Keitarō

15. got angry, okotte 怒つて I-11 Keitarō
-the landlord

Since he left the room without any outward suspicion, Keitarō felt it was a good thing he got angry with him.

16. be suspected, utagawarete 疑はれて I-12 Keitarō
-Morimoto

17. misunderstand, gokai-shi 誤解し I-12 Keitarō
-Morimoto

"if you suspect me at this point just because I've had an unusual past, I'll regret having lost a good friend. So will you please not misunderstand me because of what the landlord has said?"

18. entrap a person, hito o otoshiireyō 人を陥れやう II-1 a detective

Since the purpose of a detective is to expose a crime, his occupation is based on his intention to entrap a person.

19. hate, nikuku omotte 悪く思つて II-1 Keitarō
-Sunaga

Hating his cool attitude of ignoring me, I left his home.

20. despise, keibetsu-suru 軽蔑する II-2 Keitarō-Sunaga

I despised Sunaga who lived modestly, but at the same time I envied him for his quiet and decent life.

- 21, 22. suspect, utagurō, utagurare II-5 the landlord
-Keitarō
疑ぐらう 疑ぐられ
It was fortunate for Keitarō that the landlord believed in him, for there could have been no end to the landlord's doubts if he had chosen to suspect Keitarō.
23. despise, anadoritai 侮りたい II-5 Keitarō
-Morimoto
He felt like loving, despising, and pitying his [Morimoto's] face.
24. felt unpleasant, II-9 Keitarō
iya na kokoromochi ga shita 厭な心持がした -Taguchi's
houseboy
"I see. Then please tell Mr. Taguchi I'll be there about one o'clock."
With that he hung up, but he felt unpleasant within.
25. feel unpleasant, fuyukai ni natte II-9 Keitarō
-Taguchi's
houseboy
不愉快になつた
26. angry, shaku ni sawatte iru II-9 Keitarō
-Taguchi's
houseboy
癪に障つてゐる
27. do not like, ki ni kuwanakatta II-9 Keitarō
-Taguchi's
houseboy
氣に喰はなかつた
However, when a person becomes obnoxious for five minutes as did the houseboy answering the phone, it is natural that Keitarō should feel unpleasant and hope that the houseboy will not answer the phone next time.
28. felt insulted, kutsujoku o kanjita II-10 Keitarō
-Taguchi
& the houseboy
屈辱を感じた
29. was angry, hara o tatete ita II-10 Keitarō
-Taguchi
& the houseboy
腹を立てゝゐた
30. express his complaints, II-10 Keitarō-Sunaga
monku o narabete 文句を並べて
He was angry only as a result of feeling insulted. . . . He thought he would drop in at Sunaga's place on his way back,

tell him the whole story, and express his complaints until he got it out of his system.

31. blame him for his impropriety by using harsh language, II-11 Keitarō-Sunaga
zuibun kageki na kotoba o tsukatte mo sono futsugō o semeru

32. his feeling of anger, II-11 Keitarō-Sunaga
okotte yarō to iu ki 随分過激な言葉を使つても都合を責める
 怒つて遣らうという氣

If he saw Sunaga, he was going to blame him for his impropriety by using harsh language and leave his home saying that he would never visit that man [Taguchi]. ... quite naturally his feeling of anger had faded.

33. burst into a fit of anger, II-12 Keitarō
mukappara o tatete むかつ腹を立了了 -Taguchi

34. cursed, akutai o haita II-12 Keitarō
 悪體を吐いた -Taguchi

Since she spoke sympathetically for both Keitarō and Taguchi, Keitarō completely left out of his story the part about how he had burst into a fit of rage and cursed Taguchi.

35. fume with rage, pun-pun okotte II-12 Keitarō
 ぶんぶん怒つた -Taguchi

Now that she mentioned this, it seemed that Taguchi really was that kind of person as long as Keitarō kept in his place. But if Keitarō fumed with rage as he did earlier, he certainly would not get anything.

36. unpleasant, fuyukai 不愉快 Ii-14 Keitarō

There was a feeling of impatient and vague unpleasantness beneath this.

37. disparage himself, jibun o azakeri II-14 Keitarō
 自分を嘲けり -himself

Even though there was something between Sunaga and the woman, Keitarō thought that it was none of his business and disparaged himself by telling himself that it was so stupid. Yet every so often his curiosity about Sunaga's relationship with the woman came to his mind as it did now.

38. get angry, okotta 怒つた II-14 Keitarō
-Taguchi,
the houseboy

Then he began to think that his short-temperedness at getting

angry at Taguchi's front door and giving up his study of the woman was a weakness that threw his curiosity out of balance.

39. misunderstanding, yukichigai II-14 Keitarō
 行違 -Taguchi,
 the houseboy
40. utter even a single word of anger, II-14 Keitarō
aisozukashi o tato i ikku de mo kuchi -Taguchi,
ni shite 愛想づかしを假令一句でも口にし the houseboy
 About the occupation, too, he thought he should never have uttered even a single word of anger over such a minor misunderstanding and should not have made himself feel awkward in visiting Taguchi.
41. be despised, sagesumareru II-14 Taguchi & the
 軽蔑される houseboy
 -Keitarō
 But it would not amount to anything if Keitarō would ask for another appointment and be despised for being a fool without common sense.
42. reprove, shikaru 叱る II-21 Keitarō
 It occurred to him that Taguchi's request should have been more practical and only at that moment he felt he should reprove his foolish imagination.
43. the bird which escaped the net, II-28 Keitarō
ami o hatta naka ni kakaranai tori -Matsumoto
44. deceive, damasu 網を張った中へ掛らない鳥 II-28 the
 騙す fortuneteller
 -Keitarō
45. source of vexation, II-28 fortunetelling
imaimashisa no tane 忌々しさの種 & cane-Keitarō
 The bird which escaped the net he took so much trouble to lay might have calmly fled from the west station. Taking this into consideration, everything--the old woman's prediction made up just to deceive him--the bamboo cane which he took out carefully, and its suggestive direction--became the source of this vexation.
46. be watched, nerawareru 覗かれる II-28 Keitarō
 -Chiyoko
 He could not figure out why he was watched by an unknown woman as somebody who was up to no good.

47. have a strong doubt, waruku utagutta II-30 Chiyoko
悪く疑ぐつた
-Keitarō
48. a sign of suspicion, fushin o idaita II-30 Chiyoko
不審を抱いた
-Keitarō

It was questionable whether the woman had a strong doubt about Keitarō's attitude or not, but Keitarō, having been standing at her side for a long while, clearly saw a sign of suspicion in her.

49. knife, naifu ^{ナイフ}肉刀 II-33 Keitarō

He was looking at the knife on the plate and a piece of red carrot beside it which were left in front of him.

50. stand firm, gōjo o haru 剛情を張る II-33 Chiyoko
-Matsumoto

51. give in, kōsan-suru 降参する II-33 Matsumoto
-Chiyoko

Keitarō secretly hoped in his heart that either the woman would stand firm all the way or the man would give in at some point.

- 52, 53. saber, ken 劔 II-33 a soldier

With the noise of walking on the floor he rattled his saber. . . . Since these noises disturbed the conversation between the man and the woman, Keitarō's curiosity had been suspended until the glitter of the saber settled in its place.

54. treat overbearingly, iatsu-shite III-3 Taguchi
威圧して
-Keitarō

When taguchi treated him overbearingly, in the manner of a highly disciplined military officer, he was perplexed.

55. use abusive language, akutai o tsuku III-9 Matsumoto
悪體を吐く
-Taguchi

56. use violent language, gekigo o hanatsu III-9 Matsumoto
激語を放つ
-Taguchi

57. abusive language, nonoshiru kotoba III-9 Matsumoto
罵る言葉
-Taguchi

58. abused, nonoshitta III-9 Matsumoto
罵らした
-Taguchi

Keitarō did not understand why Matsumoto used abusive language toward Taguchi to such an extent. What struck him

as strange was that there was nothing spiteful or hateful in Matsumoto's attitude or tone when he used violent language. Since his voice was so calm as that of a man who had never abused anybody and since Keitarō heard his abusive language through that calm voice, Keitarō did not want to oppose him strongly.

- 59, 60. beat, uchisueru 打ち据ゑる III-10 Taguchi-people

If it were Taguchi, he would beat the opponent tactfully but would neatly change the situation and would not let the opponent be at his wits' end.

61. be hurt, kanjō o gai-shita III-12 Keitarō
感情を害した -Matsumoto

62. fly into a rage, okoridasu III-12 Matsumoto
怒り出す -Keitarō

63. apologize, ayamaru III-12 Keitarō
詫まる -Matsumoto

64. an outrageous man, keshikaran yatsu III-12 Matsumoto
怪しからん奴 -Keitarō

Keitarō, guessing that Matsumoto's silence was the result of being hurt, was determined to apologize quickly before Matsumoto flew into a rage. Then Matsumoto began to speak suddenly, "What an outrageous man Taguchi is! . . ."

65. contempt, keibetsu III-12 Matsumoto
輕蔑 -Keitarō

That could mean either contempt or pity, and whichever case it might be he felt very small.

66. something unpleasant, III-12 Matsumoto
nani ka fuyukai na aru mono 何か不愉快な或物 -Taguchi

However, since there seemed to be something unpleasant in Matsumoto's intention to pound these words, "high-class prostitute," into Taguchi's ears, Keitarō did not want casually to agree to say it.

67. be deceived, damasareta III-13 Taguchi
騙された -Keitarō

68. be deceived, damasareta III-13 Taguchi
騙された -Keitarō

"Taguchi is more extraordinary than you who were deceived."

It seemed to Keitarō that he was far more stupid than Taguchi.

69. tactics, sakuryaku 策略 III-13 Taguchi
-Keitarō
"He is not such a merciless man who would reveal tactics that would make you look foolish even to his own daughter. . . ."
70. resent, uramu 怨む III-13 Keitarō
-Taguchi
Rather than regret his foolish conduct or resent Taguchi for fooling him, Keitarō's heart was filled most with the feeling that Taguchi was a trustworthy man.
71. be deceived, damasare 騙され III-14 people-Taguchi
"He must have been deceived by people during the long time he's been employing them.
72. fight, tatakatte 闘かつ III-14 Taguchi
-society
"Since he's been fighting against society, keeping his sights only on the success of his business, his way of looking at man is one-sided: he's always wondering whether a man could be useful or be trusted to do the work. . . ."
73. lose, makeru 負ける IV-1 Keitarō,
Momoyoko
74. impatiently tell him, okorareta 怒られた IV-1 Momoyoko
-Keitarō
Momoyoko impatiently told him that she did not want to be his partner, for they would surely lose.
75. be scolded, okorareta 怒られた IV-2 Chiyoko's aunt
-Chiyoko
On one occasion she was scolded by her aunt for giving too much candy to Yoiko.
76. become displeased, fuyukai ni naru 不愉快になる V-3 Sunaga
77. give an unpleasant impression, iya na inshō o atae 厭な印象を與へ V-3 Sunaga's
father-people
Whenever he saw his face in the mirror, he remembered how much it resembled his father's and became displeased. It was

not only because he was afraid that he would give the same unpleasant impression to people that his father did.

78. be so suspicious of, atsui giwaku V-3 Sunaga-his
parents
厚い疑惑
79. evade, hagurakasare V-3 Sunaga's
mother-Sunaga
呆くらかさお

I was at a loss to explain why I was so suspicious of what they said, when it was not necessary to give any meaning to their words. . . . When I imagined the cruel result of mother evading me, I could not bring myself to ask her about it.

80. feel unpleasant, kimazui omoi o shiau V-4 husband-wife
氣不味い思を爲合ふ
81. find disagreeable dark areas in each V-4 Sunaga's
other's heart, father-mother
omoshiroku nai shimi o sōhō no mune
no ura ni miidashi 面白いな汚點を双方の胸の裏に見出し
82. feel bitterly discontented, V-4 Sunaga's
fuman o nigaku ajiwatte 不満を苦く味はー7 father-mother
83. have a verbal conflict, iiarasou V-4 Sunaga's
father-mother
言ひ争ふ

Since it seems to be usually the case that even a happily married couple feel unpleasant toward each other once in a while, I think my parents, during their long years of their marriage, must have found disagreeable dark areas in each other's heart and felt bitterly discontented but endured it without any outward expression. . . . I had never witnessed them having a verbal conflict throughout my father's life.

84. speak ill of others openly, V-4 Matsumoto-
waruguchi o rokotsu ni iu 悪口を露骨にいふ people
Matsumoto who openly speaks ill of others still acknowledges that of us.
85. depress, fuyukai de aru 不愉快である V-5 Sunaga

To reveal my innermost feeling, it is completely contrary to self-conceit. My excessive prudence, stemming from my lack of confidence, depresses me.

86. have to struggle against, 戦かほなければ V-5 Sunaga-society
tatakawanakereba naranai ならない

When I consider the fact that had I had no inheritance I would have had to take advantage of my Bachelor of Law degree

and struggle against society no matter how painful it might be, I feel a renewed sense of gratitude toward my dead father.

87. get angry, okorō ga 怒らうが V-6 Sunaga
 I cannot remember ever having been treated as a man throughout my long association with Chiyoko. To her I have always remained a cousin whether I got angry or cried . . .
- 88, 89. do not want, iya 厭 V-6 Sunaga-Chiyoko
90. an imposition, meiwaku-suru 迷惑する V-6 Sunaga & his mother-Chiyoko & her parents
- 91, 92. impose upon, meiwaku-suru 迷惑する V-6 Sunaga & his mother-Chiyoko & her parents
- At the end my mother asked me if I absolutely did not want Chiyoko. I answered that it was not that, but that since Chiyoko had no intention of marrying me nor did her parents care to let her, I advised my mother to drop the matter, for it would only be an imposition on them. My mother claimed that it would be all right to impose upon them as they had once made a promise. She also insisted that there was no reason for them to feel that way and enumerated the many times my father had taken care of Taguchi in the past.
93. look at things with a warped viewpoint, higami o okoshite mitari 僻を起して見たり V-7 Sunaga
 I tend to think over a matter too seriously or look at things with a warped viewpoint.
94. could not help smiling wryly as if I were annoyed, meiwakusō ni kushō-suru 迷惑さうに苦笑する V-9 Sunaga-Chiyoko
 Hearing that Chiyoko still kept them, I could not help smiling wryly as if I were annoyed.
95. tried to snatch, ubaō to shita 奪はうとした V-10 Sunaga-Chiyoko
96. wrestle with, arasoi 争 V-10 Sunaga-Chiyoko
 Stretching myself, I tried to snatch the receiver from her

hand. She refused to let go of it. When we began to wrestle with the receiver, she quickly cut the phone.

97. make them angry, okorasetarisuru V-11 Matsumoto
-Chiyoko &
Momoyoko
怒らせたりする
- He always made them either laugh or angry, teasing them by saying that their lips resembled a coin purse in that they were too long in proportion to their thinness.
98. be struck by lightning, V-11 Chiyoko-a
inazuma ni utareta 稲妻に打たれた person
99. furious at me, hageshiku okorarete V-11 Chiyoko-Sunaga
烈しく怒られて
- Therefore the person at times felt as if struck by lightning. . . . The proof of that is I have often felt as if I had been thoroughly cleansed by something pure even when she was furious at me.
100. anger, ikari 怒 V-12 Chiyoko-Sunaga
101. be shot down and nullified, V-12 Chiyoko-Sunaga
isukumerareru 射疎められる
- That light does not necessarily mean anger. Whether it is a light of compassion, love, or longing for virtue, no doubt, I will be shot down and nullified by it.
102. despise, keibetsu-suru 輕蔑する V-12 Chiyoko-Sunaga
- She is one of the most fearless people I have ever known; therefore she despises a fearful man like me.
103. behave domineeringly, V-15 Chiyoko-Sunaga
iatsuteki ni furumau 威圧的に振舞ふ
104. angry look, erai kenmaku えらい権幕 V-15 Chiyoko-Sunaga
- If I could behave to others as fearlessly, frankly, and domineeringly (although often well-intentioned) as Chiyoko did to me, I imagined how pleasantly even a man full of faults like myself could make his way into the world, and I envied this little tyrant very much.
"What an angry look!"
105. prisoner, horyo 捕虜 V-15 Chiyoko-Sunaga
- In short I became her prisoner.
106. make me depressed, fuyukai ni suru V-16 Taguchi-Sunaga
不愉快にする

107. began to suspect, utagai ga okotta V-16 Sunaga-Takagi

108. begin to hate, nikumidasu 疑が起った 憎み出す V-16 Sunaga-Takagi

I envied him ever since I saw him. When i heard him talk, I immediately felt I was no match against him. That was enough to make me depressed. However, as I observed him, I began to suspect him of proudly showing off his strong points in front of me, his inferior. Then suddenly I began to hate him.

109. prejudice, higami 偏み V-16 Sunaga

110, 111. doubt, utaguru 疑ぐる V-16 Sunaga-people

112. doubt myself, jibun mo utagawazu ni wa irarenai 自分も疑はずには居られない V-16 Sunaga

113. prejudice, higami-konjō 偏み根性 V-16 Sunaga

114. jealousy, shitto 嫉妬 V-16 Sunaga-Takagi

Now as I calmly look back on those times, I find that my interpretation might have arisen from my prejudice. I often doubt people but it is also my nature to be drawn into doubting myself. As a result I cannot point things out clearly when talking with people. If my impression was derived from my prejudice, there would be an unformed jealousy behind it.

115. a jealous person, shitto no tsuyoi V-17 Sunaga

116. my jealousy to be provoked, shitto o okosu 嫉妬の強い 嫉妬を起す V-17 Sunaga

I am not sure whether I am a jealous person or not. I was brought up with great care as the only son, I had no rivals in the family; there were no opportunities for my jealousy to be provoked at least within my family.

117. become depressed, fuyukai ni ochiiru V-17 Sunaga

118. jealousy, shitto 不愉快に陥る 嫉妬 V-17 Sunaga

Whenever this feeling overcomes me, I become very depressed wondering if my youthful self has turned into an old man or a priest. However, it is probably due to this feeling that I have never experienced the jealousy of love.

119. jealousy, shittoshin 嫉妬心 V-17 Sunaga

120. the indescribable displeasure, V-17 Takagi-Sunaga
meijō-shigatai fukai 名状し難い不快

121, 122, 123. jealousy, shittoshin V-17 Takagi-Sunaga
 嫉妬心

Since I wish to remain a normal person, I do not wish to boast of myself as a person without jealousy, but because of the reasons that I mentioned, I had never been over-whelmed by such strong feelings until I saw Takagi. I clearly remember the indescribable displeasure I received at that time. When I recognized that the jealousy was aroused due to Chiyoko whom I neither possessed nor had the intention of possessing, I felt I would be sorry for myself if I did not suppress my jealousy, no matter what. Unseen by anyone, I began to agonize over this jealousy in my heart which had no right to exist.

124. be rebuked, nonoshirareta 罵られた V-17 Chiyoko-Sunaga

Being rebuked by Chiyoko thus, I must have looked like a naughty boy to everybody.

125. feel resentful, urameshiku V-18 Sunaga-his
 恨めしく mother

126. be depressed, fuyukai V-18 Sunaga-his
 不愉快 mother

Outwardly my mother's attitude was the same as usual, but when I wondered what she was thinking about, comparing me with Takagi, I felt both sorry for her and resentful at her. . . . I was depressed enough as it was but added to that was the pain of feeling sorry for my aged mother.

127. unhappy, fuyukai 不愉快 V-19 Sunaga

However, explaining from the conclusion, it is as follows: if it was a fault I had in common with my mother, I was very happy. Even if it was a virtue, if it was one that only I possessed, I was quite unhappy.

128. make some kind of remark, V-20 Sunaga-his
warukuchi o iō 悪口を云はう uncle,
 Chiyoko,
 Goichi,
 Momoyoko

"Ichizō is looking at us again, about to make some kind of remark," said Momoyoko as she looked half-smiling at me.

129. felt jealous, shitto o okoshita V-23 Sunaga-Takagi
 嫉妬を起こした

130. jealous, shitto 嫉妬 V-23 Sunaga-Takagi
 131. sense of rivalry, kyōsōshin 競争心 V-23 Sunaga-Takagi

I have already confessed that I felt jealous of Takagi. I was probably just as jealous that day as I was the day before, but there was no sense of rivalry that stirred me.

132. fierce competition, gekiretsu na kyosō 劇烈な競争 V-23 Sunaga
 133. compete, kyōso o shi 競争をし V-23 Sunaga
 134. competition, kyōsō 競争 V-23 Sunaga

If I could not get her without as fierce a competition as the love itself, I would give her up with a detached air no matter how much pain and sacrifice I would have to endure. . . . If she were a kind of a woman who would fall for anyone depending on how fiercely a man would compete, I would say she would not deserve such a competition.

135. be in the way, jama 邪魔 V-23 Chiyoko-Sunaga
 136. sarcasm, iyami 厭味 V-23 Sunaga-Chiyoko
 137. a great blow, itai dageki 痛い打撃 v-23 Sunaga-himself

"Why? Am I in the way if I stay here?" she asked, showing no inclination to move. Whether it would sound suggestive or sarcastic if I explained that she should move because Takagi was there did not matter. For I simply lacked the courage even to say it. The fact that a kind of happiness flickered in my mind when she said this was a good evidence revealing that what I said and what I thought were two contradictory things. Not having been conscious of my weak-willed character, this was a great blow to me.

138. loser, reppaisha 劣敗者 V-25 Chiyoko & Takagi-Sunaga
 139. scheme, mokuromi 目論見 V-25 Sunaga
 140. jealousy, shittoshin 嫉妬心 V-25 Sunaga-Takagi
 141. sense of rivalry, kyōsōshin 競走心 V-25 Sunaga-Takagi

It is probably regrettable to those who listen to my story that a sort of triangular relationship among Chiyoko, me, and Takagi did not develop any further, and I, as the loser, got away from the whirl as if I perceived my future. . . . It might sound as though I had set off to Kamakura with a

scheme in my mind from the beginning, but the fact is, even though my jealousy bore no sense of rivalry, a flicker of conceit stirred in the depth of my dark and gloomy heart.

142. suspicion, giwaku 疑惑 V-25 Sunaga-Chiyoko

143. felt irritated, imaimashisa o kanjita V-25 Sunaga-Chiyoko

思ひ込しさを感じた

She raised a suspicion in my mind as to whether she controlled the changes, purposely becoming intimate on some occasions and holding me off on other. That was not all. I often felt irritated, for no sooner had I finished interpreting her words and actions in one way, than I would interpret them in a completely opposite manner, and I did not know which was correct.

144. desire to compete, kyōsōshin 競争心 V-25 Sunaga-Takagi

145. the sense of rivalry to win over, V-25 Sunaga-Takagi

katō to iu kyōsōshin 勝たうという競争心

146. either winning or losing, V-25 Sunaga-Takagi

katsu ka makeru ka 勝つか負けるか

147. rivalry, kyōsō 競争 V-25 Sunaga-Takagi

148. overtake, osotte 襲つて V-25 Sunaga

I have mentioned that I had no desire to compete with Takagi, but I would like to repeat it one more time just to avoid any misunderstanding. If the three of us, Chiyoko, Takagi, and I, were caught in the whirlwind of passion, love, or emotion, I will declare here that the force which would drive me would not be the sense of rivalry to win over Takagi. . . . Since the result would be either winning or losing against Takagi, it may look superficially like rivalry, but the motivating force behind it was something that worked in total independence. That force never overtook me unless Takagi was there.

149. superior, yusha 優者 V-25 Sunaga-Takagi

150. inferior, ressha 劣者 V-25 Sunaga-Takagi

Therefore I, who was on the train, was half the superior and half the inferior.

151. dispute, kōron 口論 V-25 the two young men

152. use language which brings disgrace on their personalities, V-25 the two young men
jinkaku ni kakawaru yō na kotobazukai o shi

人格に拘はる様な言葉使けし

153. strike each other, V-25 the two young men
kobushi o furuiatta 拳を揮ひ合つた

There, two young men would be engaged in a meaningless dispute. Their faces would gradually redden in excitement, and they finally would have no choice but to use language which would bring disgrace on their personalities. In the end they would get up and strike each other.

- 154, 155. ridicule, azakeru 嘲ける V-25 people-Sunaga

People may ridicule me by saying I am like an old man. If an old man is one who does not go into the world expressing himself only in poetry, then I am satisfied to be ridiculed.

156. jealousy, shitto 嫉妬 V-27 Gedanke

157. revenge, fukushū 復讐 V-27 Gedanke

158. trick, keiryaku 計略 V-27 Gedanke

He said that although it was almost impossible to tell whether what was written in the book was about jealousy, revenge, a serious prank, a whimsical trick, an earnest action, a madman's reasoning, or an ordinary man's calculation, I should read the book anyway, for spectacular actions were accompanied by spectacular thought.

- 159, 160, 161. murder, korosu 殺す V-27 Gedanke-his friend

162. murderer, geshunin 下手人 V-27 Gedanke-his friend

163. kill him in a complex way, V-27 Gedanke-his friend
fukuzatsu na koroshikata 複雑な殺し方

A man who was in love with a certain woman attempted to murder the man she had recently married not only because she refused to have anything to do with him but also because she married his friend. He did not simply want to kill him. He felt it would be no fun unless he killed him in front of the wife's eyes. Moreover, he would not be content unless he killed him in a complex way; with the wife capable of doing nothing more than bit her fingers and look on knowing all the while that he was a murderer.

164. stratagem, sakuryaku 策略 V-27 Gedanke
 165. murder, satsujinzai 殺人罪 V-27 Gedanke-his friend

He had dared to behave like a madman, was believed to be an absolute madman by everyone who attended the dinner, and celebrated the success of his stratagem. . . . In going through these elaborately planned preparations he was trying to build up to an unresolvable murder.

166. kick down to the country of death, V-27 Gedanke-his friend
shi no kuni ni keotosō 死の国に蹴落さう
 167. can kill, koroseru 殺せる V-27 Gedanke-a man
 168. strike him to death, uchikoroshita V-27 Gedanke-his friend
 打ち殺した
 169. doubt, utagatte iru 疑っている V-27 Gedanke
 170. doubt, utagai 疑ひ V-27 Gedanke

That was the very home of his friend whom he had intended to consign** to the country of death. . . . He took up a heavy paperweight on the desk and suddenly asked whether it could kill a man. . . . He put all the strength into the paperweight and struck the woman's beloved husband fatally in front of her. . . . He also doubted his vindication. Again he tried to vindicate his doubt.

171. conflict, arasoi 争ひ V-28 Sunaga
 172, 173, 174. submit to, kutsujū-suru V-28 Sunaga
 175, 176. conflict, arasoi 争ひ 屈從する V-28 Sunaga
 177. the conflict to shorten my life, V-28 Sunaga
waga inochi o kezuru arasoi 我が命を削る争ひ

Whenever the conflict between the two occurred, I always submitted to demands of my head. At times I thought I submitted myself to them because my head was strong; at other times I thought it was because my heart was weak. Although this conflict was indispensable in order to live, I could not escape from a sense of terror that made me feel as though it was a conflict that would shorten my life.

178. revenge, fukushū 復讐 V-28 Gedanke-his friend

179. cruel murder, zan'nin na kyōkō V-28 Gedanke-his
friend
残忍な兇行
180. torture of conscience, V-28 Sunaga
ryōshin no gōmon 良心の拷問
All the intellect that he possessed became fuel for his
revenge and a means to carry out the cruel murder neatly,
and yet he felt no regret at all. . . . I thought I would be
put to a terrible torture of conscience afterward.
181. jealousy, shitto 嫉妬 V-28 Sunaga-Takagi
182. consume me, mi o yaku 身を焼く V-28 Sunaga-Takagi
However, I wondered what I would do if my jealousy toward
Takagi would develop through strange channels and consume me
as it became dozens of times stronger than the jealousy I
felt at that time.
183. revenge, fukushū 復讐 V-28 Sunaga-Takagi
184. suffer from the conflict between V-28 Sunaga
head and heart,
heddo to hato no arasoi ni nayande ^{ヘッド ハート} 頭と胸の争ひに悩んで
185. a violent murder, mōretsu na kyōkō V-28 Sunaga
猛烈な兇行
Then I began to feel certain that i could take the same
level of revenge. In the end I thought only those who
usually suffered from the conflict between head and heart
irresolutely like myself could commit such a violent murder
calmly, calculatingly, and systematically.
186. displeasure, fukai 不快 V-28 Sunaga
187. be conquered by intoxication, V-28 intoxication
yoi ni uchikatareta 酔に打ち勝たれた -Sunaga
188. drive a heavy paperweight to the V-28 Sunaga-Takagi
back of Takagi's head,
Takagi no noten ni omoi bunchin o 高木の脳天に重い文鎮を
hone no soko made uchikonda 骨の底迄打ち込んだ
It was not one of genuine terror, uneasiness, or
displeasure, but it seemed far more complicated. The state
of my mind was the same as the case of a quiet man turned
bold with drinking who had the illusion that he could do
anything, but at the same time, aware that being conquered
by intoxication, he was a much more inferior person than he
normally was. . . . Having this strange feeling, I dreamt

that, with eyes wide open, I drove a heavy paperweight into the back of Takagi's head before Chiyoko's eyes.

189. feel extremely depressed, hijō na fuyukai o kanjita 非常な不愉快を感じた V-29 Sunaga-Chiyoko
190. force me to, iyagaru boku o muri ni shiite 厭がる僕を無理に強いて V-29 Chiyoko-Sunaga
191. be exasperated, haradatashikatta 腹立たしかつた V-29 Sunaga-Chiyoko
-himself

When I noticed that, I felt extremely depressed. . . . Did I turn my mind to it against my will? Or did Chiyoko force me to? Whichever the case, I was exasperated.

192. cruel, hikyō 卑怯 V-30 Sunaga
193. be abused, nonoshirareru 罵られる V-30 Sunaga

The question "How is Takagi?" was often on the tip of my tongue. But since there was some impure motive other than a simple interest pushing me forward, I felt as if I heard myself being abused somewhat from a distance for being cruel each time I wanted to ask the question, and therefore I felt too ashamed to do so.

- 194, 195. jealousy, shitto 嫉妬 V-30 Sunaga-Takagi
- Was this the effect of jealousy? If those who listen to this story call it jealousy, I have no objection at all.
196. jealous, shittobukai 嫉妬深い V-30 Sunaga
197. burn with jealousy, shittoshin ga moeru 嫉妬心が燃える V-30 Sunaga-Takagi

Then I must be twice or three times as jealous as other people, and maybe that is the case. . . . From my point of view, since I was burning with jealousy toward Takagi even after I had left Kamakura, it was not only because of the deficiency in my character, but it was also largely Chiyoko's fault.

198. began to doubt, utagaidashita 疑い出した V-31 Sunaga-Chiyoko
199. doubt, utagai 疑 V-31 Sunaga-Chiyoko
- I began to doubt her artifice for the first time. The doubt was about to fasten itself upon me.
200. lost my temper, kan ga okotta 癪が起つた V-31 Sunaga

201. lose, makete iru 負けてゐる V-31 Sunaga-Chiyoko
 202. triumph, shōri 勝利 V-31 Chiyoko-Sunaga

Therefore I felt foolish to suffer and lost my temper all the more. . . . Imagining Chiyoko sleeping soundly in the room below mine, I could not help but think that I was after all a loser** suffering this way. . . . I thought it a shame to make a noise which would show that I was unable to sleep, for it would sound like a sign of triumph to Chiyoko.

203. behaved in an ugly mood, kigen o waruku furumatta 機嫌を悪く振舞つた V-31 Sunaga-Chiyoko
 204. make people feel uncomfortable, hito no ki o waruku suru 人の氣を悪くする V-31 Sunaga-people
 205. unpleasant, fuyukai na 不愉快な V-31 Sunaga

If I interpreted her attitude in this light, I must have behaved in an unreasonably ugly mood in Kamakura to the extent that Chiyoko, as simple-minded as she was, lost her courage to mention Takagi's name in front of me. If that were the case, I was an unpleasant animal who mingled with people only to make them feel uncomfortable.

206. use Takagi as a decoy to catch me, Takagi o otoru ni boku o tsuru 高木を媒鳥に僕を釣る V-31 Chiyoko-Sunaga
 207. fight, takakau 戦ふ V-31 Sunaga-Takagi
 208. fight, sensō da 戦争だ V-31 Sunaga-Chiyoko
 209. war, sensō 戦争 V-31 Sunaga-Chiyoko
 210. fight it out till the end, shōbu ni owaru 勝負に終る V-31 Sunaga-Chiyoko
 211. lose, makete iru 負けてゐる V-31 Chiyoko-Sunaga
 212. was angry at myself, jibun o kuyashiku omotta 自分を口惜しく思つた V-31 Sunaga

Did she intend to use Takagi as a decoy to catch me? . . . Or did she enjoy watching Takagi and me fight each other? . . . I thought if it were her artifice I would fight it. I also thought if it were a war, I would fight it out till the end. I was angry at myself for being unable to sleep and for being a loser**.

213. plunder, gōdatsu-suru 強奪する V-33 Chiyoko-Sunaga

By walking away from the dressing table in the midst of it, I avoided having to express my appreciation, which a woman with a beautiful Shimada hairdo would elicit** from a man.

214. tactics, senjutsu 戦術 V-33 Chiyoko-Sunaga
 215. was dragged down, hikizuriotosareta V-33 Chiyoko-Sunaga
 216. hate, nikumi 憎み 引き摺り落された V-33 Sunaga
 217. lashed, muchiutta 鞭うった V-33 Sunaga

However, I felt that even a man like myself had better things to do than trouble himself over tactics like this while I stood beside the oblong brazier. It was only that since when I was dragged down as low as I was then, I could not, as one of my weak points, let myself be sidetracked. Since I was aware of the extent of how boorish I was, I hated and lashed out at myself all the more.

218. dislike, kirau 嫌ふ V-33 Sunaga-false pride
 219. conflict, kattō 葛藤 V-33 the so-called high and mighty

Because I dislike false pride as intensely as I do cruelty, I believe it is honorable to tell people what I am really like and therefore I try my best not to conceal myself, no matter how petty or base I may seem. However, I wonder if the so-called high and mighty in society have indeed transcended all the lowly conflicts of life one comes across standing beside an oblong brazier or in the kitchen.

220. felt it humiliating, kutsujoku no yō ni kanjita 屈辱の様に感じた V-33 Sunaga-Chiyoko
 I felt it humiliating to have Chiyoko see me preoccupied with worry.
 221. suspicion, giwaku 疑惑 V-33 Sunaga-Chiyoko
 222. misunderstanding, gokai 誤解 V-33 Sunaga-Chiyoko
 Had this relaxed situation lasted an hour or two hour longer, I would have been able to dismiss the suspicion I originally had of her simply as a misunderstanding.
 223. be despised, keibetsu o ukete iru 軽蔑を受けてゐる V-34 Chiyoko-Sunaga

Just as I have already stated, she, in a sense, despised me for being an indecisive and unsociable person.

224. despise, keibetsu-shinagara 軽蔑しながら V-34 Chiyoko-Sunaga
 She had never been able to understand me from a long time before, and therefore, while she despised me in a way, she also respected me as a man who had some fearful quality somewhere in him.
225. triumph, shōri 勝利 V-34 Chiyoko-Sunaga
226. contempt, bubetsu 侮蔑 V-34 Chiyoko-Sunaga
227. had been given a slap on the cheek with all her strength, hirate de yokottsura o chikara-makase ni utareta 平手で横面を力任せに打られた V-34 Chiyoko-Sunaga
 I refuse to recognize it as an expression of her triumph. Without question, her eyes revealed a kind of contempt that I had never seen. I stopped as if I had been given a slap on the cheek with all her strength at an unexpected moment.
228. felt insulted, bujoku o kanjita V-34 Chiyoko-Sunaga
229. coward, hikyō 卑怯 侮辱を感じた V-34 Sunaga
230. cowardly, hikyō 卑怯 V-34 Chiyoko
231. harsh word, gekigo 激語 V-34 Sunaga-Chiyoko
232. cowardly, hikyō 卑怯 V-34 Sunaga
 "You're a coward," she said next. The sudden use of this adjective surprised me. I wanted to say it was she who was cowardly, for it was she who came to talk to me when she did not have to. But I controlled myself, thinking it was too early to use the same kind of harsh word to a weak and young woman like her. . . . She seemed to have interpreted that although I was aware of the meaning of the word "cowardly," I feigned ignorance when she pointed it out to me in order to conceal my weakness from her.
233. cowardly, hikyō 卑怯 V-35 Sunaga
- 234, 235. a coward, hikyō 卑怯 V-35 Sunaga
236. despise, keibetsu-shite iru 軽蔑してゐる V-35 Chiyoko-Sunaga
237. despise, keibetsu-shite iru 軽蔑してゐる V-35 Sunaga-Chiyoko

"Viewed by an active person like you, Chiyoko, a retiring

man like me would appear cowardly. I'm a very irresolute person who doesn't have the courage to say immediately what I think, or to express it in action. If you call me a coward on that point, then. . . ."

"I'm not calling you a coward because of that."

"But you do despise me. I know that quite well."

"Aren't you the one who despises me? I know that even better."

238. look down on, mikubitte iru 見縮つてゐる V-35 Chiyoko-Sunaga
- 239, 240. a coward, hikyō 卑怯 V-35 Sunaga
241. engaged in a morally cowardly act, V-35 Sunaga-Chiyoko
dōtokujō hikyō na furumai o shita 道徳上卑怯な振舞をした
242. cowardly, hikyō 卑怯 V-35 Sunaga
243. feel very unpleasant, V-35 Sunaga-Chiyoko
hanahada kokoromochi ga warui 甚だ心持が悪い
244. cowardly, hikyō 卑怯 V-35 Sunaga
- "That's the same thing as your looking down on me for being indecisive. I don't mind you calling me a coward, but if you think I'm a coward in the moral sense of the word, you're mistaken. I don't remember ever having engaged in a morally cowardly act as least as far as matters with you are concerned. If you use the word "cowardly" in place of irresolute or indecisive, it sounds as if I were lacking in moral courage, or worse than that, as if I were a craven individual who does not understand morality, and in that case, I'm offended in the extreme and should like to correct you. . . ."
- "All right then, I'll explain what I mean by 'cowardly.'"
245. sneer, reishō 冷笑 V-35 Sunaga-Chiyoko
- "You're always sneering at me thinking I'm a reckless fool. . . ."
246. be jealous, shitto-nasaru 嫉妬なせる V-35 Sunaga-Takagi
 She suddenly broke in, "Why are you jealous?"
247. coward, hikyō 卑怯 V-35 Sunaga
248. a coward, hikyō 卑怯 V-35 Sunaga
249. doubt, utagatte irassharu 疑つて居る V-35 Chiyoko-Sunaga
250. cowardly, hikyō 卑怯 ちやうど V-35 Sunaga

251. insult, bujoku o ataeta 侮辱を與へた V-35 Sunaga-Takagi
252. insult, bujoku o ataete imasu V-35 Sunaga-Chiyoko
253. insult, bujoku o ataeta 侮辱を與へたる事 V-35 Sunaga-Chiyoko
254. insulting, bujoku o ataete iru 侮辱を與へたる V-35 Sunaga-Takagi
-Chiyoko
- "You're a coward, a moral coward! You even doubted my motive of inviting you and your mother to Kamakura. That was already cowardly of you. . . . As a result of having insulted a guest at my home, you have also insulted me."
"I don't remember having insulted anyone."
"Yes, you did. Your words and external manners don't enter into it. It was your attitude that was insulting."
255. cowardly, hikyō 卑怯 V-35 man in
general,
Sunaga
256. coward, hikyō 卑怯 V-35 Sunaga
- "Men are cowardly. That's why you can make such stupid remarks. Since Mr. Takagi is a gentleman, he's tolerant enough to accept you, but you'll never be able to accept him. That's because you're a coward."
257. misunderstanding, gokai 誤解 VI-1 Sunaga-Chiyoko
258. conflict, shōtotsu 衝突 VI-1 Sunaga-Chiyoko
259. clashing, shōtotsu 衝突 VI-1 Sunaga-Chiyoko
- It is not misunderstanding or anything at all. Both of them believe it, and since they have good reason for their belief we can call it a very natural conflict. Therefore, whether they marry or keep company as friends, they cannot possibly avoid clashing.
260. dislike, ki ni iranai 気に入らない VI-1 Sunaga's
mother
-Matsumoto
261. displeasure, fuyukai ni suru 不愉快にする VI-1 Sunaga's
mother
-Matsumoto
262. criticism, hinan 非難 VI-1 Sunaga's
mother
-Matsumoto

263. complaint, fufuku 不服 VI-1 Sunaga's
mother
-Matsumoto
264. knit one's brows, mayu o hisomeru Vi-1 Sunaga's
mother & aunt
-Matsumoto
眉を擧める

What displeases my sister the most among many things that she dislikes about me is the bad influence that I have, exerted on my nephew. When I reflect upon what my attitude towards Ichizō has been to this day, I find her criticism to be reasonable. I also do not mind acknowledging her complaint of my estranging Ichizō from the Taguchis. But it is unquestionably wrong of them, my two sisters, to regard Ichizō and me as eccentrics of the same mold and knit their brows equally at us both.

265. curse, noroi 呪い VI-1 Sunaga
- Finally he is driven to the point where he prays that he may escape from this internal activity; however, his own strength is insufficient, and he is driven as if by a curse.
266. despise, keibetsu-shite 輕蔑して VI-1 Sunaga
-fickleness
267. struggle, mogaite iru 藻掻いてゐる VI-1 Sunaga
- At first he despised fickleness. . . . However, he has not been able to practice it and is struggling.
268. hate, uramarete iru 恨まれてゐる Vi-2 relatives
-Matsumoto

My relatives hate me as the person responsible for making Ichizō that way.

269. deprived, ubatte 奪つて VI-2 Matsumoto
-Sunaga
270. hate, uramu 恨む VI-2 relatives
-Matsumoto
271. looked annoyed, meiwakurashiku mieta Vi-3 Sunaga
-Matsumoto
迷惑らしく見えた
- Because he was made to see me even before he was through with his examination, he looked somewhat annoyed and he even complained by saying that the older generation was too impatient.

272. be disliked, kirawareru 嫌はれる VI-3 people-Sunaga
273. complain, guchi o kobosu 愚癡を零す VI-3 Sunaga
274. asked him reprovngly, tashinameru yō na chōshi de hanmon VI-3 Matsumoto
o kuwaeta 窘なめる様な調子で反問を加へた -Sunaga
275. complaint, guchi 愚癡 VI-3 Sunaga
276. dislike, kiratte iru 嫌つてゐる VI-3 Sunaga-people
277. dislike, kiratte iru 嫌つてゐる VI-3 Matsumoto
 -Sunaga

Ichizō blurted out unexpectedly, "Why do people dislike me this much. . . . I asked him reprovngly why he complained the way he did.

"I'm not complaining. I just state the facts."

"Then who is it that dislikes you?"

"You of all people dislike me."

278. hatred, ken'ō 嫌悪 VI-3 Matsumoto
 -Sunaga
279. misunderstanding, gokai 誤解 VI-3 Sunaga
 -Matsumoto
280. hate, nikumu 悪む VI-3 Matsumoto
 -Sunaga
281. be scolded, shikararete 叱られた VI-3 Matsumoto
 -Sunaga

. . . I guessed he interpreted that I stopped the flow of our conversation because of the expression on his face that was peculiarly his and that it had come from my hatred toward him. I began to do my best to dispel his misunderstanding.

"Why do I have to hate you? You know what our relationship has been like since you were a child. Don't be ridiculous." Being scolded, he showed no sign of being excited; he simply stared at me with an increasingly pale face.

282. contempt, keibu 輕侮 VI-4 Sunaga
 -Matsumoto

I perceived a deep contempt behind his loneliness.

283. look down, ganka ni mikudashite VI-4 Matsumoto
 眼下に見下して -Sunaga

284. give him a lecture, kunkai nado o ataeru 訓戒などを與へる VI-4 Matsumoto
-Sunaga
285. feel humiliated, kutsujoku o kanzuru 屈辱を感じる VI-4 Matsumoto
-Sunaga
- However, once in a while I would look down upon him out of the haughtiness of being older than he, and although I was aware of my superficiality, I would give him a temporary and meaningless lecture. Ichizō, being clever, did not dare to do things which would degrade himself such as availing himself of his superiority in order to put me to shame, but each time I felt humiliated as if his evaluation of me deteriorated.
286. enemies to each other, katagi dōshi 敵同志 VI-4 parents
-children
287. kill each other, inochi o ayameau 命を危め合ふ VI-4 husbands-wives
288. something distorted, higami 僻み VI-4 Sunaga
289. unpleasant, fuyukai 不愉快 VI-4 Matsumoto
-Sunaga
290. dislike, kiratte iru 嫌つてゐる VI-4 Matsumoto
-Sunaga

"In this wide world, there may be parents and children who are enemies to each other or husbands and wives who kill each other. . . . You're well educated and intelligent and yet there's something distorted about you. That's your weakness. You must correct it by all means. It is unpleasant to see you that way."
"That's why I say you dislike me."

291. warped nature, higami 僻み VI-4 Sunaga
292. warped nature, higami 僻 VI-4 Sunaga
293. be warped, higande iru 僻んでゐる VI-4 Sunaga

"If you get rid of your warped nature, there'll be no problem," I said in a light-hearted manner.
"Do I have that** about me?" asked Ichizō calmly.
"Yes, you do," I answered without thinking.
"In what way? Tell me frankly."

294. a reproachful look, urameshisō ni 恨めしさに VI-4 Sunaga
-Matsumoto

His eyes were looking at me with a reproachful look.

- 295, 296, 297. be warped, higande iru ^{VI-4} Sunaga
 僻んでゐる
 "Am I warped? I think I really am**. You don't have to tell me, I know. Yes, I'm warped. . . ."
298. cruelly refused, zankoku ni kyojetsu-shita ^{VI-4} Matsumoto
 残酷に拒絶した
 -Sunaga
299. my lifelong enemy, shōgai no teki ^{VI-4} Sunaga
 生涯の敵
 -Matsumoto
300. curse, noroiimasu ^{VI-4} Sunaga
 呪ひます
 -Matsumoto
 "You cruelly refused to tell me. I'll curse you as my lifelong enemy."
301. be cursed, norowareru ^{VI-5} Matsumoto
 呪はれる
 -Sunaga
 Now that I think about it, I do not know why I had kept the matter a secret until I was cursed by Ichizō.
302. despise, keibetsu-shite ^{VI-5} Sunaga & his
 軽蔑して
 mother
 -conventional
 mother & son
 Nature has bound them to each other through a love so strong that they can despise a conventional mother-and-son relationship which exists only in blood relationships. . .
303. warp, higami ^{VI-6} Sunaga
 僻み
304. interpret things with a warped ^{VI-6} Sunaga
 viewpoint, higanda kaishaku 僻んだ'解釋
 "If you can't think that way, then that's what's warped about you. I wonder if you understand that." . . . "Just as you've said, I've always interpreted things with a warped viewpoint. . . ."
305. was offended, ki o waruku-shita ^{VI-7} Takagi-Sunaga
 氣を悪くした
 It was just that I had heard from Ichizō and Chiyoko that Ichizō was offended by Takagi when they had met the year before at a summer resort in Kamakura.
306. be unhappy, fuyukai ni naru ^{VI-8} Sunaga
 不愉快になる
 "Are you unhappy?" I asked him solemnly.

- 307, 308. hate, nikumu 悪む VI-11 Sunaga-a rich man
309. plunging a naked blade into a tatami VI-11 a thief-good people
 mat to threaten good people,
shiraha no nukimi o tatami ni tsukitatete
ryomin o obiyakashite iru 白刃の扱身を畳に突き立てて良民を脅迫
 している
 When I heard the story, of course I hated him. But being a spiritless man, I reared him more than I hated him. To me his behavior gave me the impression of a thief plunging a naked blade into a tatami mat to threaten good people.
310. antipathy, hankan 反感 V11 Keitarō
 -Morimoto
- And toward Morimoto as another human being he felt a sense of sympathy and antipathy which were beyond intellect.
311. enemies, kataki 敵 V11 Sunaga-Chiyoko
312. He was not sure whether to regard them, after all, as married couple, as friends, or as enemies.
313. curse, noroi 呪い V11 Keitarō
 -snake's head
 of the cane

With a sense of something lacking, he cursed the snake's head and at the same time with a feeling of good fortune, he was happy about it.

LIST OF TERMS OF CONFLICT AND NEGATIVITY IN KŌJIN (THE WAYFARER)

The sections are I. "Tomodachi" (Friend), II. "Ani" (Brother), III. "Kaette kara" (Return and after), IV. "Jin'rō" (Anguish).

- | VOCABULARY (English and Japanese) | SEC.
CHAP. | CHARACTERS |
|---|---------------|-----------------------------|
| 1. angered, <u>okorashita</u> 怒らした | I-2 | Jirō-Okada |
| I remembered how angered Okada had been as I said jokingly, "Take my word for it, this is a fake. . . ." | | |
| 2. *speak ill of, <u>waruguchi o itta</u> 悪口を云った | I-3 | Jirō-0-kane |
| *"But I heard you are the one who spoke ill of her to your mother." | | |
| 3. scolding, <u>hikararete</u> 叱られた | I-3 | Mother [Jirō's mother]-Jirō |
| 4. *be really scolded, <u>tehidoku yararemashita</u> 手痛くやられました | I-3 | Mother [Jirō's mother]-Jirō |
| 5. *be scolded, <u>shikarareta</u> 叱られた | I-3 | Mother [Jirō's mother]-Jirō |
| "I had a good scolding from my mother for that, you know. . . Yes, those were my mother's very words and a real scolding it was, too." I described the situation in a somewhat exaggerated way as though my mother's scolding might justify my former blunder. | | |
| 6. say such nasty things, <u>waruguchi o ossharu</u> 悪を仰しやる | I-3 | Okada-0-kane |
| "That's because you are saying such nasty things," she replied, while smiling at me. | | |
| 7. torture, <u>ijimeru</u> 意地見る | I-6 | Children -parents |
| "There seems to be no greater torture to parents than their own children." | | |
| 8. curse, <u>nikurashiku natta</u> 悪らしくなった | I-11 | Jirō-Misawa |
| I felt like cursing Misawa who had not written since that postcard as cryptic as a telegram. | | |

9. angered, okotta 怒った I-13 Misawa-Jirō
10. started arguing, giron o shikaketa I-13 Misawa-Jirō
議論を仕掛けた
Afraid that it might be harmful for him, I tried to stop him from consuming anything other than his medicine and diet, but this only angered him.
"Do you know how strong a stomach one must have to digest a mere dish of ice cream?" he started arguing in earnest.
11. *said in a scolding tone, I-14 Jirō-Misawa's nurse
shikaritsukeru yō ni itte 叱り付けるやうに云つて
*"Is that all? Don't bother me any more by relaying such ridiculous messages, "I said in a scolding tone.
12. quarreled, kenka-shita 喧嘩した I-16 Jirō-Misawa
"The ice-cream we quarreled about the other day came from that place," said Misawa, laughing.
13. put him off, gomakasō 胡麻化さう I-16 a maid-a man
14. call him names behind his back, I-16 a geisha-a man
waruguchi bakari naraberu 悪口ばかり並べる
15. put her off, gomakasō 胡麻化さう I-16 a man-a geisha
16. got mad at, okorarete ita 怒られてゐた I-16 a geisha-a man
The maid tried to put him off with various excuses and finally advised him to forget about the girl. She would say nice things when she was with him, said the maid, but would call him names behind his back. . . . At another time the geisha started a serious discussion and he had a hard time putting her off. The geisha got mad at that and cried, "You are spoiling my story."
17. scoff, reiba-suru 冷罵する I-19 Misawa-Jirō
18. keep Misawa in suspense, I-19 Jirō-Misawa
sukoshi jirashite yarō 少し焦らして遣らう
By now I was ready to talk about the woman although I felt sure that Misawa would dismiss the story as ridiculous or nonsensical and scoff at me. . . . I rather enjoyed the idea that by telling that much I might keep Misawa in suspense.

19. treat his own body so cruelly, I-21 Misawa
onore no nikutai o zankoku ni toriatsukatta
 己の肉體を殘酷に取扱つた
 Why in the world should he treat his own body so cruelly?
20. *torture that girl's weak body, I-21 Misawa-"that
ano onna no yowai karada o muyaku
ni kurushimeta 「あの女」の弱い身體を無益に苦しめた
 *Worse and more of it, his self-torture was foolish enough,
 but way insist on torturing that girl's weak body?
21. was furious with, I-21 Misawa
imaimashikutte tamaranakatta 忍びなくて堪えられなかった
 "Besides, I was furious with my own stomach and I tried to
 coerce it with alcohol. Maybe she felt the same way."
22. doubts, utagawashii ten 疑ひい點 I-23 Jirō-Misawa
 However, I began to have some doubts about this.
23. struggle with, kusen-suru 苦戦する I-23 that girl-her
 disease
 Should that lessen in proportion to her illness, life would
 be hopeless indeed for her now struggling with this foul
 disease.
24. hate each other, nikumiau ^{にく} 嫉み合ふ, I-25 that girl-her
 nurse
 Theirs, I explained, was a case of two good-looking women
 who in jealousy had come to hate each other instinctively.
25. unpleasantness, fuyukaisa 不愉快さ I-27 Jirō-Misawa
 Thus, although I left him agreeably that day, I recalled
 while returning to my hotel the unpleasantness that had
 preceded our agreeable parting.
26. secret struggle, antō 暗闘 I-27 Jirō-Misawa
27. jealousy, shitto 嫉妬 I-27 Jirō-Misawa
28. discord, shōtotsu 衝突 I-27 Jirō-Misawa

***"That girl" refers to the woman who was hospitalized in the
 same hospital as Misawa.

29. a battle of sex, sei no arasoi 性の争ひ I-27 Jirō-Misawa
 Perhaps, it was a secret struggle we were neither conscious of; a conflict compounded of that selfishness and jealousy inherent in all of us; a clash of centerless interests never capable of developing into either harmony or discord. In short, it was a battle of sex, although neither of us would like to admit it frankly.
30. baseness, hikyō 卑怯 I-27 Jirō
31. *baseness, hikyō 卑怯 I-27 Misawa
32. hated, nikunda 悪んだ I-27 Jirō-Misawa
 man in general
33. baseness, hikyō 卑怯 I-27 Jirō-Misawa
 man in general

I felt ashamed of my own baseness as I walked along, and at the same time I hated Misawa's, too. But I was well aware that, wretched creatures that we were, it would be virtually impossible to eradicate this baseness . . .

34. felt my temper rising, hara ga tatta I-28 Jirō-Misawa
35. kept an angry silence, 腹が立った I-28 Jirō-Misawa
mutto shite damatte ita 憤として黙つてゐた
36. get mad at, okotcha 怒つちや I-28 Jirō-Misawa

There it was again and I felt my temper rising. He was treating me like a stranger, and I was so offended that I kept an angry silence.
 "Please don't get mad at me." said Misawa.

- 37, 38, 39. apologize, ayamaru 詫まる I-28 Misawa-that
 girl

"Not just to visit, but to apologize. It will do if I simply say how sorry I am for the trouble I have caused her. And as I can't just go, empty-handed, I asked for your help. . . ."

40. derisive smile, anadori no bishō I-30 that girl's
 侮蔑の微笑 nurse-Jirō
- With a somewhat derisive smile on her lips she glanced at me; then once more she leaned against the post and resumed her reading.
41. *looked unpleasant, fuyukaisō ni I-32 Misawa
 不愉快さうに

He responded just like any other person, but somehow he remained out of sorts and looked unpleasant.

42. gave me a scornful look, I-32 Misawa-Jirō
ichibetsu no bujoku o jibun ni atae — 管の侮辱を自分に與へ
 Misawa, taken by surprise, gave me a scornful look which I had learned meant, "What a vulgar fellow!"
43. be annoyed, zuibun yowaraserareta I-33 musumesan
 随分弱らせられた -Misawa
 But before that I myself, as I have just now said, was much annoyed by her boldness.
44. frown, nigai kao o suru I-33 Misawa's
 苦い顔をした parents
 -musumesan
 My father and mother frowned, and our maids giggled among themselves.
45. upbraid, okoritsukete 怒り付いた I-33 Misawa
 -musumesan
46. get mad, okoru 怒る I-33 Misawa
 -musumesan
47. scold, okoro 怒ろう I-33 Misawa
 -musumesan
- Once when she followed me to the door I was going to upbraid her harshly, and glared back at her two or three times. But the moment our eyes met I just couldn't get mad; nor could I even say cruel things to such a pitiful creature. . . . As I looked back to scold her, there she was . . .
48. torture, ijimenuita 苛め抜いた I-33 musumesan's
 husband
 -musumesan
49. haunt, tatatte 祟つて I-33 musumesan
- ***Yu does not translate musumesan (a Japanese common noun simply meaning the daughter of the house musume plus san which adds a friendlier feeling toward the daughter) into English and I listed it as it was in his translation.

50. divorce, rikon 離婚 I-33 musumesan
 As I heard the story, her husband, whether a rake or a sociable man, soon after their marriage fell into the habit of staying out or coming home late, and apparently this tortured her unmercifully. . . . With this experience still haunting her, even after the divorce, and the onset of her sickness, she was only saying to me what she had wished to say to her husband . . .
51. gave me a queer look, hen na kao o shite 変な顔をして II-5 Nao-Jirō
 My sister-in-law gave me a queer look.
52. frown, iya na kao o shita 厭な顔をした II-5 Mother-Ichirō
 Perhaps it was his rather cool tone that made my mother frown.
53. trash it with his bamboo stick, take no bo de muyami ni uchitataku II-6 a ricksha man
 -his dog
 竹の棒で無暗に打擲く
54. make a sour face, nigai kao o shite II-6 Ichirō-Jirō &
 his family
 苦い顔をして
 When in good humor he was extremely pleasant not just to me but also to Mother and his wife; but in a perverse mood he would make a sour face and not speak a word.
55. be at odds with, shototsu-shite iru II-6 Jirō-Ichirō
 衝突してゐる
56. smouldered, muyami ni hara ga tatsu II-6 Jirō-Ichirō
 無暗に腹が立つた
 When I for one heard some such evaluation while we were at odds with each other I really smouldered and yearned to set everybody straight.
57. displeased, sukoburu ki ni iranakatta II-7 Ichirō-Mother
 顔が気に入らなかつた
58. became peevish, kigen o warukushita II-7 Ichirō
 機嫌を悪くした
 Such indulgence on her part displeased my brother very much. He became easily peevish at trifles, and as a consequence would cast his own gloom over our otherwise sunny home.
59. torture, ijimeru 苛める II-7 Jirō-Mother

60. be overwhelmed with explicable discomfort, fuyukai ni osowareta 不愉快に襲はれた II-7 Mother-Jirō
 "Since your brother alone is more than enough, why must you torture your old mother?" . . . I felt so sorry for her that I could not bear to raise my face. And, awkward as a child, I received the needed sum from my mother. When in her usual lowered voice she murmured, "Don't mention this to your brother," I was suddenly overwhelmed with in explicable discomfort.
61. angered at, okotta 怒った II-9 Father-Okada
 My father, angered at this, had shouted, "What is this thing like a vermilion-lacquered paper weight? I have no use for it. Take it right away."
62. lost his temper, hitokuchi itta no o shaku ni 一口云ったのを癪に II-9 Ichirō-Jirō
 Once when my brother and I were playing chess he had lost his temper at something I had said and suddenly threw a chessman at my forehead.
63. threw a chessman at my forehead, shogi no koma o jibun no hitai e butsuketa 将棋の駒を自分の額へ打付た II-9 Ichirō-Jirō
64. be irritated, shaku ni sawatta 癪に障った II-10 Ichirō
 Since he had the habit of assuming such an air, I really couldn't tell whether he was irritated or merely musing over some difficult, scholarly matter.
65. with a sour face, nigai kao o shite 苦い顔をして II-10 Ichirō
 With a sour face my brother said . . .
66. said irritably, nigai kao o shite kotaeta 苦い顔をして 答へた II-11 Ichirō
 . . . when I had asked why he'd never told me the story, he had said irritably that there was no need to.
67. displease, fukigen na kao o shita 不機嫌な顔をした II-12 Ichirō-Jirō
 This seemed somehow to displease him, however.
68. be chided, shikararenagara 叱られながら II-14 Mother-Jirō

Dipping water and chided by my mother, I accompanied the three back to the hotel.

69. doubt, utaguru 疑ぐる II-19 Ichirō-Jirō
 "Simply because you blushed I doubted your word! How insulting that was! Please forgive me, won't you?"
- 70, 71. cannot believe, shinjirarenai 信じられない II-21 Ichirō-Nao
 "Much as I try, I can't believe; no, I cannot believe. I can only think, think, and think; that's all. Jirō, please help me to believe."
72. scornfully, azakeru gotoku 嘲ける如く II-24 Ichirō-Jirō
 "Jirō, don't be shocked," he repeated and looked at me scornfully as I sat already chilled in shock.
73. suspect, utaguru 疑ぐる II-24 Ichirō-Jirō
 "Then, I won't ask. But this may make me suspect you all my life."
74. pound my hat in with his fist, kobushi ga bōshi no ue e tonde kuru 拳が帽子の上に飛んで来る II-24 Ichirō-Jirō
75. slap my cheeks, hoho no atari de pishari to naru 頬のあたりでピシャリと鳴る II-24 Ichirō-Jirō
76. in a fit of rage, kanshakudama no haretsu-suru 癡癡玉の破裂する II-24 Ichirō-Jirō
77. fit, haretsu 破裂 II-24 Ichirō-Jirō
78. clenched fist, tekken no tonde kuru 鉄拳の飛んで来る II-24 Ichirō-Jirō
 With my face down I waited for him in a fit of rage either to pound my hat in with his fist or slap my cheeks. By taking advantage of the reaction which would often follow the fit, I still hoped to calm him down. . . .
 But my patient wait for his clenched fist came to nothing.
79. suspect, utagutte iru 疑ぐつてる II-25 Ichirō-Nao
80. *be suspected, utagurareta 疑ぐられた II-25 Ichirō-Nao
 Moments later, however, my brother said excitedly, "Jirō, I do trust you. But I suspect Nao. And the suspect's partner happens to be you, unfortunately. . . ."
81. *began to suspect, utagaidashita 疑心出した II-25 Jirō-Ichirō

It was then that I felt the first glimmer of suspicion that there might be some deep meaning implied by his words.

82. suspicion, utagai 疑心 II-25 Jirō-Ichirō
 He replied very coolly and in a way which both surprised and aroused my suspicion even further.
83. rather not do a cruel thing, II-25 Jirō-Nao
zankoku na koto wa shitaku nai 残酷な事はしたくない
84. be cruel, zankoku nan da 残酷なんだ II-25 Nao-Ichirō
85. cruelty, zankoku 残酷 II-25 Nao-Ichirō
 "I would rather not do a cruel thing like that--even for my own brother."
 "But it is she who is cruel to me."
 I didn't even want to know what he meant by this reference to her cruelty to him.
86. test a person, hito o shiken-suru II-25 Jirō-Nao
 他を試験する
 "Of course it is a question of integrity. I don't like, among other things, to test a person at someone's request. Much less that kind of . . . I am no detective."
- 87, 88. suspect, utagutte irassharu II-25 Ichirō-Jirō
 疑ぐつてゐらっしゃる
 "Brother, you suspect me, don't you?" That's why you are making such an unreasonable demand of me. . . .
 "You say you trust me, but it seems clear that at heart you suspect me."
89. became heated, geki-shite kita II-25 Ichirō-Jirō
 激して来た
90. be heated, geki-shita II-25 Ichirō-Jirō
 激した
 Talk such as this was repeated many times between us and with each repetition both of us became heated, and then one right word calmed us down as suddenly as if a fever had abated.
 While we were heated there was a moment when I seriously wondered whether his was not a genuine mental case.
91. give a wry look, nigai kao o shita II-26 Mother-Jirō
 苦い顔をした
 To my brother I had to feign innocence. And it was my mother who next gave me a wry look.
92. a shadow of suspicion, saigi no kage II-26 Mother-Jirō & Nao
 猜疑の影

In her expression, however, I was surprised to detect what I thought was a shadow of suspicion.

93. be alarmed and alerted for possible trouble to come, yojin-shite kōnan o saketa 用心した後難を避ける II-27 Ichirō-Jirō
 On those occasions when he called me "boy," I was always alarmed and alerted for possible trouble to come.
94. hit me in a sore spot, kyūsho o tsuku 急所を突く II-31 Jirō-Nao
 "But now you've stopped talking all of a sudden," she said as though she wanted to hit me in a sore spot.
95. *dislike, kirai 嫌 II-32 Nao-Ichirō
 *"Frankly, do you really like him or dislike him?"
96. *dislike, kirai 嫌 II-32 Nao-Ichirō
 "Why in the world do you ask such a question--'*Do I like him or dislike him?'
 Do you think I may love someone else?"
97. smash to pieces, kona-mijin ni hakai-suru 粉微塵に破壊する II-37 Storm-Jirō
 At such a moment I seemed to detect a prophecy that the raving storm outside would not only uproot trees, tear down walls, rip off roof-tiles, but would also smash to pieces that person smoking a tasteless cigarette in the faint lamplight.
98. be mad, okotterunde 怒ってるんで II-40 Ichirō-Jirō & Nao
 Toward the evening I met her at the foot of the stairs and inquired, "How is Brother? Is he mad?"
99. suspicious, utagutte irassharu 疑くってるらっしゃる II-41 Mother-Jirō & Nao
 "Mother, you seem to be suspicious that there is something between Sister-in-law and me, though . . ."
100. *an arrow of her suspicion had pierced me in the heart, giwaku no ya o mune ni itsukerareta 疑惑の矢を胸に射られた II-42 Mother-Jirō
 *Feeling as if an arrow of her suspicion had pierced me in the heart, I entered the room where my brother was waiting.

101. goad, jirasu 焦らす II-42 Jirō-Ichirō
 Analyzing my state of mind at the moment, I must now confess that I was, indeed, goading my brother if not making sport of him
102. continue with a wry face, nigarikitte II-43 Ichirō-Jirō
103. despise, keibetsu-suru 苦い切らす 軽蔑する II-43 Jirō-Ichirō
 "If that's not what you meant, then let me hear you further," my brother continued with a wry face, and staring at a picture on his fan. . . . Although it may sound, much to my regret, as if I despised him, I must admit that . . .
104. be out of temper, kanshaku o okoshite iru 癡癡を起してゐる II-43 Ichirō-Jirō
105. impatient, jirekitte iru 焦れ切らるる II-43 Ichirō-Jirō
 He was out of temper; he was impatient; and he was consciously trying to control himself.
106. *bitter brother, niganigashii ani 苦しい兄 II-43 Ichirō
 But as a result of the previous day's experience with my sister-in-law I was quite unexpectedly able to view *this bitter brother from the other side . . .
107. his intense tone struck my ear-drums, hageshii kotoba o jibun no komaku ni ikonda 罵かしい言葉を自分の鼓膜に刺込んだ II-43 Ichirō-Jirō
 "Jirō, do say something." His intense tone struck my ear-drums, and at the sound of his voice I came to myself with a start.
108. *scold, shikaritsukerarecha 叱り付けられちゃ II-43 Ichirō-Jirō
 *"Please don't scold me too seriously as if we were in court. . . ."
109. changed color, iro o kaeta 色を變へた II-42 Jirō-Ichirō
 At this he changed color but said nothing.
110. hit me a hard blow with his fist, genkotsu o kuu 拳骨を食ふ II-44 Ichirō-Jirō
111. heap curses on me from behind, netsuba o abisekakerareru 熱罵を浴せ掛けられる II-44 Ichirō-Jirō

112. anger, iro o kaeta 色を變へた II-44 Ichirō-Jirō
 113. take him lightly, mikubitte ita II-44 Jirō-Ichirō
 114. by force, wanryoku ni uttaete 見縫つてゐた II-44 Jirō-Ichirō
 115. despise, keibetsu 輕蔑 腕力に訴へて II-44 Jirō-Ichirō
 116. belligerence, tekigaishin 敵愾心 II-44 Jirō-Ichirō

Actually at the moment I was afraid that he might hit me a hard blow with his fist or heap curses on me from behind. Having angered him and, in leaving my seat, deserted him I must have taken him lightly indeed, certainly far more lightly than usual. Furthermore, I was ready to defend my sister-in-law even by force if necessary. That is, I felt added sympathy for her, though not because she was an innocent party. In a word, I had begun to despise my brother. And as I left my seat I even felt a certain amount of belligerence toward him.

117. chided teasingly, II-44 Jirō-Mother
azakeru gotoku chui-shita 嘲ける如く注意した
 "Are you already packing? Isn't it a bit too early?" I chided my aged mother teasingly.
118. old foe, kyūteki 仇敵 III-1 Okada-O-shige
 [Jirō's sister]
 "That's right, to O-shige, your old foe."
119. be entwined by a pliant III-1 Nao-Jirō
 striped snake,
aodaishō ni karada o karamareru 青大將に身體を絡まらせる
 I found it both pleasant and at the same time unpleasant to think of her. I had the sensation of being entwined by pliant striped snake.
120. the striped snake appeared to coil III-1 Nao-Ichirō
 tightly around his dormant mind,
 crisscrossing it from top to bottom,
aodaishō ga sujikai ni atama kara ashi 青大將が筋違に
no saki made makitsumete iru gotoku kanjita 頭から足の先迄巻き詰めてゐる如く感じました
- Across the abyss my brother was sleeping in a literal sense--not so much physically as mentally. And the striped snake appeared to coil tightly around his dormant mind, crisscrossing it from top to bottom.

121. get mad, okotteru 怒つる III-3 O-shige-Father
[Jirō's father]
122. *got mad, okotta 怒つた III-3 O-shige-Father
"O-shige, I hear you got mad when Father said, 'You are indeed a woman, after all.'"
"I certainly did," she replied simply and . . .
123. be mad, okotteru 怒つる III-3 O-shige-Father
"Are you still mad?"
"Still mad? I've already forgotten that. . . ."
124. anger, okoru 怒る III-3 O-shige-Father
"So you shouldn't be angered at that."
125. annoyance, ikari o misete iru 怒を見せてる III-3 O-shige-Father
With this swinging her obi-hidden hips right and left, O-shige carried a vase toward my father's parlor, as though using her hips to express her annoyance.
126. *a kind of cruel revenge, zankoku na katakiuchi o suru fū ni 残酷な敵打する風に III-3 Ichirō-Nao
*It could be taken as not just a demonstration to her husband of her pride, but perhaps even as a kind of cruel revenge on him
127. provoking, imaimashiku 忌々しく III-3 Yoshie-O-shige
But to O-shige this could only sound more provoking.
128. annoyance, fukureta hoho o miseta 膨れた頬を見せた III-3 O-shige
129. *spoke ill of, waruguchi o itta 悪口を云つた III-4 Jirō-Father
I withdrew after offering more flattering compliments than my brother, and as soon as I was out of hearing I spoke ill of him, "It's really awful to have to admire morning glories like those. . . ."
130. ridicule, azakeru yō ni 嘲けるやうに III-4 Mother & Nao
-Jirō
My mother and sister-in-law then looked at me and laughed as if to ridicule my ignorance.

131. *something bitter as if he were III-5 Ichirō-people
 cursing those around him, around him
kare no shūi o norou yō ni niganigashii
 彼の周囲を呪ふやうに苦しい
 *Behind his words I spotted something bitter as if he were
 cursing those around him.
132. *be watchful, yōjin ga kanjin III-6 Osada-marriage
 用心が肝心
 *"You might even have terrible experiences. It's important
 to be watchful."
133. make a wry face, nigai kao o shita III-7 Ichirō-Jirō
 苦い顔をした
 My brother, on the other hand, made a wry face.
134. reproving tone, III-7 Father-Jirō
tashinameru yo na kuchō de 窘なめる様な句調で
 "Jirō is just a busybody," said my father in an amused and
 yet reproving tone.
135. disapproving, imaimashiso ni III-7 O-shige-Nao
 忌めさうに
 Visibly disapproving, O-shige followed her with her eyes.
136. the rage that was boiling inside, III-7 O-shige-Nao
gohara de 業腹で
 It seemed as if she was eating something she really didn't
 care for to suppress the rage that was boiling inside her.
137. the spiteful O-shige, III-7 O-shige-Nao
yōsha no iro o misenai O-shige 容赦の色を見せないお重
138. conflict, katto 葛藤 III-7 O-shige-Nao
 Her moods, looks, and behavior all betrayed her desire to
 marry off the spiteful O-shige as quickly as possible--to
 keep her out of any possible conflict . . .
139. *the source of troubles, yakkaimono III-7 Jirō-Ichirō &
 厄介もの Nao
 * . . . and then to find me a wife as soon as she could to
 remove the source of troubles between my brother and his
 wife.
140. hostile, kataki no yō ni 敵の様に III-7 O-shige-Nao

I was whiling away my time as usual, while O-shige grew ever more hostile toward my sister-in-law.

141. get mad, okotta 怒つた III-8 Jirō-0-shige
 "Now O-shige, don't get mad again. . . ."
142. *make light of her, baka ni shite ita III-8 Jirō-0-shige
143. to her humiliation, 馬鹿にしてるた III-8 0-shige-Jirō
kuyashiso na kao o shita 口惜しさうな顔をした
 *I always made light of her, but once confronted with a serious question of this kind I really didn't have anything solid in reserve to fend her off with. Coolly I began smoking a cigarette, however, much to her humiliation.
144. quarrel, kenka o suru 喧嘩をする III-8 Jirō-0-shige
 O-shige started crying as I anticipated, for whenever we quarreled and she did not cry I was disappointed at her passivity, felt something was amiss.
145. antagonize, teikō-shisugiru 抵抗し過ぎる III-8 0-shige-Nao
 "And you are too ready to antagonize her."
146. humiliating, gōhara 業腹 III-9 0-shige-Jirō
147. slight, baka ni shite ita 馬鹿にして居た III-9 Jirō-0-shige
 This was perhaps humiliating to her, and she raised a yet more clamorous howl.
 Although I had been intentionally slighting her . . .
148. take me so lightly, baka ni suru 馬鹿にする III-9 Jirō-0-shige
 "Why do you take me so lightly? After all, I am your own sister. . . ."
149. slap her face, 張り付け7遣 III-9 Jirō-0-shige
haritsukete yaritakatta リたかつた
 I felt like slapping her face but didn't dare for fear of the fuss she might make around the house.
150. become furious, and seemed on the III-9 0-shige-Jirō
 point of flying at me,
tsukamikakarikanemajiki susamajiki ikioi o shimesu
151. scorn, guro-sareru 掴み懸りかめまじき凄じき勢ひを示した III-9 everyone
 愚弄される -0-shige

Hearing these words, she became furious, and seemed on the point of flying at me. But her rage soon dissolved in tears as she declared that everyone scorned her because she couldn't get married ahead of O-sada-san.

152. malicious innuendoes, atekosuru to iu warui iji 當て擦るといふ III-9 O-shige-Jirō & Nao
 悪い意地
153. *detestful, iya 厭 III-9 Jirō-O-shige
- Her favorite subjects were the link between our sister-in-law and me which she took every opportunity to allude to with the most malicious innuendoes. *I found that most detestful of all and even wished at that moment that I could seize the lead from O-shige and marry any girl . . .
154. dislike, kiratte ita 嫌つてゐた III-10 O-shige-Nao
- Because of intense sympathy for our scholarly and lonely brother O-shige clearly disliked our sister-in-law.
155. very unpleasant, hanahadashii fuyukai III-10 O-shige
 甚だしい不愉快
- To O-shige herself, who had remained quiet, this must have been very unpleasant, however.
156. cannot stand being near, soba ni iru no ga iya 傍にゐるのが厭 III-10 O-shige-Nao
- It appeared that O-shige couldn't stand being near my sister-in-law.
157. obvious innuendo, misebirakashi no tsuraate 見えびらかしの面當 III-10 Nao-O-shige
158. annoy, ijimeru 苛虐める III-10 O-shige-Nao
159. sarcastic hint, fūshi, 諷刺 III-10 Nao-O-shige
160. jarring, shinkei ni sawatta 神経に障つた III-10 Nao-O-shige
- This, to O-shige, apparently was an all to obvious innuendo. It could be taken to mean, "Be quick to find someone to marry and do your own sewing." Or perhaps there was the sarcastic hint, "Well, how long are you as a sister-in-law going to spend your time annoying me." Lastly, perhaps most jarring was the implication that she should get married to someone like Sano.
161. be thoroughly disgusted, aiso o tsukasareru 愛想を盡かされる III-11 future husband -O-shige

162. railed at, nonoshitta 罵した III-11 Jirō-0-shige
 "0-shige," I once made a special point to rail at her, "your drumming is fine, but your face is just awful. . . . No matter what an utai-maniac your hubby may be, he will be thoroughly disgusted with you if you put on such airs."
163. scold, shikarareru 叱られる III-11 Mother-Jirō
 Knowing that my mother would certainly scold me if I carried this bantering too far while the kitchen and living room were in such confusion, I returned to my room.
164. *detest, daikirai 大嫌ひ III-11 Mother-utai
 But unlike me, she *detested utai and answered, "I'm sure I don't know. . . ."
165. be looked down upon, keibetsu-sareru III-16 society
 軽蔑される -educated
 people
 "Those going through formal education, shaping ideas in earnest, are never appreciated by society. They are only looked down upon."
166. complaint, guchi 愚痴 III-16 Ichirō-Father
 & society
167. sarcasm, iyami 厭味 III-16 Ichirō-Father
 & society
168. innuendo, fūshi 諷刺 III-16 Ichirō-Father
 & society

My brother had once confided that to me without quite revealing whether his remarks were to be taken for either complaint or sarcasm, innuendo or fact.

169. seem to play a faint sneer, III-18 Nao
reishō o morashite iru yō na 冷笑を洩らしてゐるやうな
170. the strange tension, III-18 Ichirō-Nao
wadakamatte iru myō na kankei 蟠まつてゐる妙な関係
- And the contrast between his nervously intent eyes and my sister-in-law's lips, around which seemed to play a faint sneer, reminded me suddenly of the strange tension that had for some time been brewing between them.

171. *the pressure from those around him, III-18 Mr. ---
shui no jijō kara appaku o ukete 周囲の事情から壓迫を受けて

172, 173. displeas, ki ni iranai III-18 Mr. ---
 - the woman

気に入らない

It seemed that scarcely a week after his marriage promise Mr. --- had decided to break it. *Did this decision stem from the pressure from those around him or had he suddenly discovered, after having made the promise, something about her that displeased him?

174. unpleasant expression, iya na hyōjo III-19 Ichirō-Nao

厭な表情

At this reaction from my sister-in law I noted a certain unpleasant expression spread over my brother's face.

175. came to dislike, iya ni natta III-19 Mr. ---
 -the woman

厭になった

"Yet, it may be that he really came to dislike her, but as I see it the fellow was first of all confounded. . . ."

176. be not enough to remove her doubts, III-19 the woman
utaguri ga tokenai 疑りが解けない -Father

177. to my dismay, yowaraseremashita III-19 the woman
 -Father

弱らせられました

"To tell the truth, at first, just as I said, it wasn't enough to remove her doubts, to my dismay.

178. trapped in the jaws of death, III-20 Ichirō-Jirō
tsuramatte ayauku shichi ni 捕まって危く死地には陥られ
otoshiirerareso ni natta さうになった

To confess, it was at such a moment of triumph that he caught me, trapped in the jaws of death, so to speak.

179. do not trust, shin'yō-nasazazu III-22 Ichirō-Father

信用なさらず

180. do not trust, shin'yō-nasaranai III-22 Ichirō-Jirō

信用なさらない

"No longer do you trust Father; you don't seem to trust me either, because I am his son. . . ."

181. sound annoyed, doki o obite 怒氣を帯びて III-22 Ichirō-Jirō

"What?" cross-questioned my brother, sounding a little annoyed.

182. you fool, kono bakayarō 「比馬鹿野郎」 III-22 Ichirō-Jirō
 "You fool!" he shouted suddenly.
183. volley of fiery words directed III-22 Ichirō-Jirō
 at my back, hageshii kotoba o senaka ni uketsutsu 烈しい言葉を背中に
 受けつゝ
 Feeling this volley of fiery words directed at my back, I
 closed the door and emerged on the dark landing of the
 stairs.
184. unpleasant, fuyukai 不愉快 III-23 Jirō-his
 family
 "Miserable. It's worse than a bunch of strangers dining
 together. I wonder if other families are as unpleasant as
 this."
185. not apologize, ayamaranai 詫まらない III-23 Jirō-Ichirō
186. glare at me bitterly as if to demand, III-23 O-shige-Jirō
kitsumon-suru yō ni jibun o nikurashisō ni nirameta 詰問するやうに自分を怒らしさうに
 睨めた
187. fix my suspicious eyes on, III-23 Jirō-Misawa
utagai no me o sosoida 疑の眼を注いだ
188. indignation, ikari 怒 III-23 Jirō-Misawa
189. get mad at, okoru 怒る III-23 Jirō-Misawa
 I fixed my surprised and suspicious eyes on Misawa and,
 apparently finding indignation there, he said, "Now don't
 get mad at me."
190. out of spite, III-24 Jirō-O-shige
tsuraate no kibun ni uchikatarete 面當の氣分に打勝たれて
 I informed her first of my intention to leave the house out
 of spite rather than out of affection.
191. quarrel, kenka 喧嘩 III-24 Jirō-O-shige
192. bickering, igamiau 喧み合ふ III-24 Jirō-O-shige
 "O-shige, we've been quarreling with each other
 constantly. From now on there will be little chance for
 bickering. . . ."
- 193, 194. stand up to him, okoriuru 怒り得る III-25 Jirō-Ichirō

195. abuse, nonoshiru 罵しる III-25 Ichirō-Jirō
196. blow up, gekikō-suru 激昂する III-25 Jirō-Ichirō
197. resentment, okoru-beki 怒るべき III-25 Jirō-Ichirō
198. retreated, taikyaku-shita 退却した III-25 Jirō-Ichirō
199. apologize candidly, ayamaru 詫まる III-25 Jirō-Ichirō
200. ever-sullen face,
nigai kao o shite iru 苦い顔をしてゐる III-25 Ichirō-Jirō

I had lacked the courage to stand up to him. I was aware that if I had had it, I would have blown up at the time I had fled his abuse. . . . But at the moment at least my resentment seemed to have dissipated itself. I had beaten my retreat as silently and effortlessly as a ghost. Thereafter, I just had not been able to bring myself to go and knock at his study door, to apologize candidly to him. So only at the dinner table did I see my brother and his ever-sullen face.

201. scornful, misageta yō na 見下げた様な III-25 Nao-Jirō

With both corners of her thin lips she smiled a faint, half-scornful half-teasing smile.

202. exchanged unpleasant words,
fuyukai na kotoba o kōkan-shite 不愉快な言葉を交換して III-25 Ichirō-Jirō
203. *attack me with much irony,
hiniku takusan ni jibun no mimi
o osotta 皮肉澤山に自分の耳を襲った III-27 Ichirō-Jirō

*His speech always attacked me with much irony.

204. murdered, korosareru 殺される III-27 Paolo's
brother
-Paolo,
Francesca

. . . Francesca and her brother-in-law Paolo, who carried on their clandestine love affair behind the husband's back only to be discovered finally and murdered by him.

205. be suspicious about,
iya na ginen o sashisasanda 厭な疑念を懐さんだ III-27 Jirō-Ichirō

206. a feeling of disgust, fuyukai no nen III-27 Jirō-Ichirō
 不愉快の念
 This story, I was further told, appears in Dante's Divine Comedy, but rather than focusing sympathetically on the plot of this sad story I immediately was suspicious about my brother's probable implication. I could scarcely control a feeling of disgust therefore . . .
207. accuse, togameru 咎める III-27 people-the lovers
- At the moment, then, all of us side with morality and accuse the lovers of adultery, to be sure.
208. unpleasantness, fukai 不快 III-28 Jirō-Ichirō
 . . . so that my natural curiosity was altogether dulled by a feeling of unpleasantness and frustration.
209. victor, shōrishā 勝利者 III-28 man in general
- 210, 211. loser, haibokusha 敗北者 III-28 man in general
212. victor, shōrishā 勝利者 III-28 man in general
 "Jirō, that's why those who side with morality may surely be temporary victors, but they are losers for all eternity while those who follow nature may be temporary losers, but they will be eternal victors."
213. victor, shōrishā 勝利者 III-28 Ichirō
214. loser, haibokusha 敗北者 III-28 Ichirō
 "And I for one can't even be a temporary victor. For all eternity I am a loser of course."
215. tricks of sumō, sumō no te 相撲の手 III-28 man in general
- 216, 217. win, katsu 勝つ III-28 man in general
 "Whatever tricks of sumo you may learn, you must be a poor wrestler, when you don't have any strength. . . . If only you have strength you will win, that's certain. Yes, you are bound to win. . . ."
218. victor, shōrishā 勝利者 III-28 Jirō-Ichirō
219. harbor such serious doubts, sore hodo utaguru 夫程疑ぐる III-28 Ichirō-Jirō & Nao
220. divorce, ribetsu-shitara 離別したら III-28 Ichirō-Nao

Without venturing a reply, I simply listened. I even wondered if it wouldn't be a real relief to him to divorce his wife, of whom he harbored such serious doubts.

221. resent, iya de atta 厭であった III-29 Jirō-Mother & O-shige
222. restrict my freedom of action, III-29 Mother & O-shige-Jirō
jiyū kōdō o samatageru 自由行動を妨げる
 Yet upon leaving I felt almost no sentiment to speak of, and I rather resented the cheerless appearance of my mother and sister sorrowing over our parting, for I somehow felt they were trying to restrict my freedom of action.
223. disgusting, iya na yatsu III-31 Misawa
 厭な奴 -musumesan's parents
224. lash out with his fist, III-31 Misawa
genkotsu de mo furimawashisō na ikiōi 拳骨でも振り廻しさうな勢ひ
 "Yes, I was in time all right. Yet her parents were really rude and disgusting," he said as harshly as if lashing out with his fist.
225. fume about, fungai 憤慨 III-31 Misawa
 -musumesan's parents
226. angry, okoru 怒る III-31 Misawa
 -musumesan's parents
227. make me mad, shaku ni sawatta III-31 Misawa
 癡に障った -musumesan's parents
 Actually, Misawa's fuming about this seemed a bit comical to me, yet I nodded sympathetically. Misawa continued, "I couldn't possible be angry if that was all there was to it. But what followed made me mad."
228. misunderstand, gokai 誤解 III-31 Misawa
 -musumesan's parents
229. misunderstand, gokai 誤解 III-31 Misawa
 -musumesan's parents

"Perhaps you misunderstand," I suggested.

"Misunderstood?" he said loudly, and I became aware that I had better hold my tongue.

230. wrest, ubaitotte 奪ひ取つた III-31 Misawa
-musumesan's
parents &
husband

Indeed, his tightly closed mouth bespoke his firm determination, a determination to surmount any difficulties, should she be still alive, to wrest her forever from her stupid parents and her frivolous husband, and to clasp her fast in his own arms.

231. come near quarreling, III-33 Jirō-Misawa
kenka o suru tokoro de atta 喧嘩をする所であつた

We sometimes came near quarreling in the street.

232. displeasure, fukigen 不機嫌 III-34 Nao-Ichirō &
O-sada

Nevertheless, I could well see that behind all this there was a strained attempt to conceal her displeasure.

233. curse, juso 呪詛 III-36 Ichirō
-marriage

Or even as he sat, probably cursing all marriages, he at the same time savored the comedy and tragedy of the role of go-between requiring the bride and groom to hold their hands together for their pledge.

234. quarrel, kenka-shite 喧嘩して III-37 Ichirō-Jirō

"Now I can see very well it was perfectly natural for you to quarrel with him and leave the house."

235. curse, norou 呪ふ IV-1 Jirō-spring

Thus I partly hailed spring and yet partly cursed it.

236. fool, honrō 翻弄 IV-1 the maid-Jirō

I noticed a certain smile about her eyes, that flash of feminine pleasure at having fooled a man.

- 237, 238. suspicion, giwaku 疑惑 IV-2 Jirō-Nao

Suspicion caused the questions that flashed across my mind the moment I saw her. This suspicion had started gnawing at my mind from the very beginning, and I felt as if under

constant pressure even as, in my usual manner, I chatted with her across the brazier.

239. the relationship grows worse, IV-4 Nao-Ichirō
kankei ga yoku nai ippō ni susunde yuku
 關係が好くない一方に進んで行く
240. smarted as though acid had been IV-4 Nao-Jirō
 dashed on me,
ryusan o abisekakerareta yō ni hiri-hiri to shita
 硫酸を浴せかけられた様にむりむりとした
 Still in such an uncomfortable posture, I was suddenly informed that her relationship with my brother, even after I left the house, had grown worse. . . . Now that she had herself reversed this policy altogether, and had started deluging me with the fact of the frustrating situation I, being essentially a coward, smarted as though acid had been dashed on me.
- 241, 242. unpleasantness, kimazusa 氣不味さ IV-4 Nao-Ichirō
 What she disclosed was, I was certain, no more than a flash of the unpleasantness that existed between them. And as to the immediate cause of that unpleasantness she never spoke a word.
243. the relationship keep worsening, IV-5 Nao-Ichirō
kankei ga waruku kawaru 關係が悪く變る
244. heighten my suspense, jirasareru 焦慮される IV-5 Nao-Jirō
 So long as the relationship between her and my brother kept worsening my mind could never enjoy peace no matter where I might flee. . . . Thus her visit had no result other than to heighten my suspense.
245. pent-up petulance, kanpeki no kōjita IV-5 Ichirō-Nao
246. beat his wire, 癩癖の高じた IV-5 Ichirō-Nao
teara na koto de mo shita 手荒な事でもした
247. beating, chōchaku 打擲 IV-5 Ichirō-Nao
248. chastisement, sekkan 折檻 IV-5 Ichirō-Nao
249. abuse, gyakutai 虐待 IV-5 Ichirō-Nao

Piecing together this shadow and lightning, I wondered if my brother had by now taken to beating his wife as a release for his pent-up petulance. The word "beating," associated with chastisement and abuse, connotes something abominable and cruel.

250. the sound of a whip, muchi no oto IV-5 Ichirō-Nao
鞭の音
251. the voice of revenge, fukushū no koe IV-5 Nao-Ichirō
復讐の聲
- Therefore her reply, colder than usual, might possible be taken for the voice of revenge echoing through her husband's future the sound of his whip on her tender flesh. . . I was frightened.
252. in a tantalizing suspense, jirasareta IV-5 Nao-Jirō
焦魔される
- But certainly the word "appeal" didn't describe her manner at all, for her statement could only result, as I have said a moment ago, in a tantalizing suspense.
253. incessantly haunted, IV-6 Nao-Jirō
taezu yurei ni oimawasareta
254. exorcising this curse, kono tatari o harainokeru IV-6 Nao-Jirō
絶えず幽霊に追ひ廻された
此祟を拂ひ退ける
- In the following few days, incessantly haunted by my sister-in-law--even while drawing a plan on my office desk--I knew no means of exorcising this curse.
255. scold, okoraretari 怒られたり IV-7 Father-Jirō
256. lecture, kogoto o iwaretari 小言を云
ほれたり IV-7 Father-Jirō
- When my father scolded and lectured me, I of course felt small, but at the same time I often thought inwardly that he was just another man.
- 257, 258. lure out, obikidasu おびき出す IV-10 Father-Jirō
- My father was relatively gay as with somewhat exaggerated humor he proudly related to my mother and sister how he had lured me out. His "lure out" sounded to me ostentatious as well as comical.
259. *dissatisfaction, fuhei 不平 IV-12 Mother & Father-Ichirō
260. be made miserable, fuyukai ni sareru IV-12 Ichirō-Mother & Father
不愉快にされる
- *Their dissatisfaction was made all the more deep by their conviction that they had cared for him more than parents ordinarily would. Implicitly they seemed to insist that they in no way deserved to be made miserable by their own child.

261. complaint, fuhei 不平 IV-12 Father & Mother-Ichirō

Their complaint also reflected what was really their sincere sympathy; they were not a little worried about his physical health.

262. make me mad, hara mo tatsu 腹も立つ IV-12 Ichirō-Mother

"And although he makes me mad of course, I can't help feeling sorry for him."

263. resentful, nikunde iru 憎んでゐる IV-21 Ichirō-Jirō

264. suspicious, utagutte iru 疑つてゐる IV-21 Ichirō-Jirō

To what extent was he resentful or suspicious of me?

265. rebellion, muhon 謀反 IV-22 scholars-his family & society

If they locked themselves up in their dens, it was not necessarily the result of their rebellion against family or society.

266. be annoyed, shaku ni sawatta IV-24 Misawa-Jirō

267. be annoyed, 癢に障つた shaku ni sawatte naranakatta 癢に障つてならなかつた IV-24 Jirō-himself

268. blame, semeru 責める IV-24 Misawa-Jirō

- 269, 270. geki-suru 激する IV-24 Misawa-Jirō

Apparently Misawa was pretty annoyed; so was I--at myself. "What does she say? You are blaming me alone, but how do I know her mind?"

"How can you? I haven't told her anything yet."

Misawa seemed impatient. I was disgusted with myself.

271. seem impatient, jirettasō 焦慮たさう IV-24 Misawa-Jirō

272. be disgusted with myself, jibun mo jibun ga fuyukai 自分も自分が不愉快 IV-24 Jirō-himself

Misawa seemed impatient. I was disgusted with myself.

273. be disgusted with, aiso o tsukashite IV-25 Ichirō-Nao

274. be rid of you, aisozukashi ni 愛想を盡かして IV-25 Ichirō-Nao
愛想づかしに

275. be disgusted with, aiso o tsukashite IV-25 Ichirō-Nao
 "He is disgusted with me." 愛想を盡かして
 "Do you mean to say he's gone on the trip to be rid of you?"
 "No, not that. I mean he was disgusted with me and that's
 why he has gone on the trip. In a word he doesn't think of
 me as his wife."
276. frown, iya na kao o shita IV-25 Mother-Jirō &
 Nao
 厭な顔をした
 My mother frowned as she saw the two of us sitting there.
277. appear displeased, fuheirashii kao IV-26 Mother-Nao
 不平らしい顔
 My mother appeared displeased.
278. unpleasant feeling, fukai o kanzuru IV-26 Jirō-O-shige
 不快を感じる
 At first she had called me Little Brother, but because this
 Little Brother gave me a peculiarly unpleasant feeling every
 time I heard it, I at last had her drop that "little."
279. reprove, tashinameta 窘めた IV-26 Mother-Ichirō
 & O-shige
280. verbal fencing, zessen 舌戦 IV-26 Jirō-O-shige
 My mother joined in at last, reproving us equally. Seizing
 the opportunity, I dropped the verbal fencing.
281. expose my secret, himitsu o abakareru IV-27 O-shige-Jirō
 秘密をあばかれる
 During that time I had found myself in a nice fix when at
 last O-shige insisted on exposing what she had called my
 secret.
282. became weary of, iya ni natte kita IV-27 Jirō-marriage
 厭になつて来た
 Not only that, I finally became weary of even listening to
 such stuff.
 Beating a hasty retreat, I left Bancho.
283. torture, atama o nayamasu IV-31 Ichirō-stones
 頭を小惱ます over the board
284. play havoc with, banmen o mecha-mecha ni kakimidashite IV-31 Ichirō-stones
 盤面を滅茶クワに掻き乱して over the board
285. drive away these monsters, kono mamono o opparau IV-31 Ichirō-stones
 此魔物を追拂ふ over the board

At last the white and black stones scattered over the board began to look like monsters which were purposely gathering and parting, separating and joining only to torture his brain. In a few seconds' time he felt he might have played havoc with the board to drive away these monsters, your brother told me.

286. disgustingly feeble, fukai ni namanurui 不快に生温るい IV-32 H-Ichirō
287. disdainful glance, keibu no ichibetsu 輕侮の一瞥 IV-32 Ichirō-H
 What I said here was only vague but really disgustingly feeble. It was bound to wither beneath your brother's sharp, disdainful glance.
288. quiver with impatience, jirettaso na mono ga sendo-shite IV-34 Ichirō-H
289. reject my proposal, moshide o kyojetsu-suru 自烈たさうなものが顫動して 申し出を拒絶する IV-35 Ichirō-H
290. *dislike, kirai 嫌ひ IV-35 Ichirō-Miho's Pine Grove

I had not the faintest idea why on that particular occasion your brother, who had so far let me have my way about our itinerary, ventured to reject my proposal. *Later, when I asked why, he explained that he disliked the place renowned for Miho's Pine Grove and the Angel's Feather-Robe.

291. incredulous look, fushinsō na yōsu 不審さうな様子 IV-35 Ichirō-H
 "A fellow like you can understand such sentiment!" he remarked with an incredulous look.
292. *become doubtful, fushin o okoshimashita 不審を起しました IV-36 H-Ichirō
293. doubt, fushin 不審 IV-36 H-Ichirō
 "They are all mine too." Hearing these words repeated, I at last had become doubtful. Yet I was not to have my doubts dispelled on the spot, for in reply to my question he merely smiled a lonely smile.
294. be contrived strategically, koi no sakuryaku 故意の作略 IV-36 Ichirō-H
 In reply I cited this German proverb which I happen to remember--though it was no doubt partly contrived strategically to keep the problem from getting complicated.

295. suspicious, ginen o motte iru IV-37 Ichirō-H
 296. suspicious, utagutte iru 疑念を持つてゐる IV-37 Ichirō-his family
 疑つてゐる
- And he seemed more suspicious of his own family that he was of me, his intimate friend.
297. strike his wife on the head, IV-37 Ichirō-Nao
atama ni te o kuwaeta 頭に手を加へた
298. a first blow, ichido butte mo IV-37 Ichirō-Nao
 一度打つても
299. a second (blow), nido butte mo IV-37 Ichirō-Nao
 二度打つても
300. resistance, teikō-suru IV-37 Nao-Ichirō
 抵抗する
301. the more blows, buteba butsu hodo IV-37 Ichirō-Nao
302. wrath, ikari 怒 打つば"打つほど" IV-37 Ichirō-lamb
303. wrath, ikari 怒 IV-37 Ichirō-Nao
304. cruel, zankoku 残酷 IV-37 Nao-Ichirō
305. resort to force, wanryoku ni uttaeru IV-37 Ichirō-Nao
 腕力に訴へる
306. cruel, zankoku 残酷 IV-37 Nao-Ichirō
307. hit her, butareta 打たれた IV-37 Ichirō-Nao
308. don't stand up to me, teikō-shite kurenakatta 抵抗して呉れ IV-37 Nao-Ichirō
 なかつた
309. don't resist, teikō-shinai 抵抗しない IV-37 Nao-Ichirō
310. don't say a single word back to me, IV-37 Nao-Ichirō
iiarasotte kurenakatta 云い争つて呉れなかつた

He mentioned striking his wife on the head.

"At a first blow she is calm. At a second she is still calm. And at a third, although I expect resistance, there is none. The more blows the more lady-like she becomes. This helps all the more to make a ruffian out of me. It's just like venting my wrath on a lamb, only to prove the degradation of my character. Isn't she cruel to use her husband's wrath in this way to display her superiority? Now look. Women are far more cruel than men who resort to force. I wonder why the devil she didn't stand up to me when I hit her. No, she didn't need to resist, but why didn't she say so much as a single word back to me?"

311. violate, okasu 犯す IV-38 Mallarme
 This had gradually become the kind of time-honored custom that no one dared violate.
312. detest, imu 忌む IV-38 Ichirō-society
 Consequently, he detests the world which is--aesthetically, intellectually, and ethically--not as advanced as he is himself.
313. struggle as desperately as a drowning man, IV-38 Ichirō
oborekakatta hito no yō ni hitasura mogaite iru
314. the struggle, arasoi 争ひ IV-38 Ichirō-himself
 溺れかかった人のやうに只管掻いている
 For his part, scarcely able to bear it, he is struggling as desperately as a drowning man. I can very well see the struggle that is going on in his mind.
315. betray, uragiru 裏切る IV-39 Ichirō's body & mind-Ichirō
 Even this body--even these limbs--the little that is left in my possession, betrays me mercilessly."
- 316, 317. accuse, semeru 責める IV-39 Ichirō-himself
 But it is his mind which interrupts, as well as his mind which is interrupted; in the last analysis he is controlled by these two minds which accuse each other from morning till night just as a wife and her mother-in-law might.
318. strike me on the head, IV-39 Ichirō-H
atama o utaremashita 頭を打たれました
319. this blow, atama o utareru 頭を打たれる IV-39 Ichirō-H
 And quite unexpectedly he struck me on the head. But that was the last scene which took place at Odawara. There was yet another scene before this blow came; so let me tell you about that first.
320. become irate, okoru 怒る IV-40 Ichirō
 -mountain
321. stamp the ground with chagrin, IV-40 Ichirō
jidanda o funde kuyashigaru -mountain
322. criticize, waruku hihan-suru IV-40 Ichirō
 地圍太を踏んで口惜しがる
 悪く批判する -mountain

"You are the kind of fellow who summons the mountain, and who becomes irate when it doesn't come, the kind of fellow who stamps the ground with chagrin, and only thinks of criticizing the mountain. . . ."

323. be beaten, makeru 負ける IV-41 Ichirō
- 324, 325. be beaten, makasareru 負かされる IV-41 Ichirō
326. maddening, hara ga tatsu 腹が立つ IV-41 Ichirō
327. *the struggle, seriai 競合 IV-41 man-man
328. raise his hand and slap me IV-41 Ichirō-H
in the face,
te o agete watakushi no yokottsura 手を舉げて私の横面
o pishari to uchimashita をぴしゃりと打ちました
329. get into serious brawls with, IV-41 H-people
arasotta 争った
330. incur one's wrath, okorashita 怒らした IV-41 H-people
331. be spanked by my parents, IV-41 H's parents-H
oya ni utareta 親に打たれた

Just then suddenly your brother raised his hand as slapped me in the face.

By nature I am insensitive as you well can see, thanks to which I have thus far managed somehow to survive, without either getting into serious brawls with others or incurring their wrath. Probably because I was dull-witted, even as a child I was not spanked by my parents so far as I can remember.

332. was slapped in the face, 手に顔に IV-41 Ichirō-H
te o kao ni kuwaerareta 加へられた
333. took offense, nutoo shimashita IV-41 H-Ichirō
むっとしました

Thus, when for the first time in my life I was slapped in the face, I immediately took offense in spite of myself.

334. get mad, okoru 怒る IV-41 Ichirō-H

"You get mad just the same."

"Perhaps greater, for I am being beaten. But most of them are not as good, not as beautiful, not as true as mine. There is no reason why I should be beaten, and yet I am. That's maddening."

*"You're talking about the struggle between feeble man. . . ."

335. doubts, utagai 疑ひ IV-42 H-Ichirō
 For my part I would prefer to admire his ordered brain while reserving some doubts about his disordered mind.
336. not be depended upon, IV-42 H-Ichirō's
shin'yō wa dekinai 信用は出来ない mind
 This is what puzzles me: his brain is all right, but something may be wrong with his mine--dependable and yet not to be depended upon.
337. in a self-mocking tone, IV-43 Ichirō-himself
jichō no kotoba 自嘲の言葉
 That was another remark your brother then made in a self-mocking tone.
338. destroyed our meditation, IV-43 the fellow
shisaku o hakai-suru 思索を破壊する next door
 -Ichirō & H
 . . . the fellow next door made such a hell of a noise he destroyed our meditation, so to speak.
339. be conquered by, seifuku-sarete IV-43 Nature-Ichirō
 征服された
 To him it was perhaps splendid indeed, to be conquered by nature which harbors no hostility.
340. *struggle, aserinuite iru 焦慮り抜いて IV-45 Ichirō
 るる
341. struggle, mogaite iru 藻掻いてる IV-45 Ichirō
 "In short, I was born to explore topography only on a man; yet I have all along been struggling to have the same experience as a practical man in gaiters would have, ranging over hill and dale. I am stupid; I am inconsistent; I know my stupidity; I know my inconsistency; and yet I still struggle, nevertheless. . . ."
342. become tired, iya ni naru 厭になる IV-46 Ichirō-people
 place
 I guess he is the kind of person who quickly becomes tired no matter where he may go and no matter with whom.
343. knavish traitors, IV-46 Ichirō's body
jibun o uragiru kusemono 自分を裏切る & mind-Ichirō
 曲物
 He speaks of his own body and mind as though they were his knavish traitors.

344. hurt his feelings, IV-46 H-Ichirō
ki ni sawaru yō na koto o ittari
shitari shimashita 氣に障る様な事を云ったり為たりしました
345. be struck by him on the head, IV-46 Ichirō-H
atama sae butaremashita 頭さへ打たれました
 Ever since we set out on our journey I have constantly said
 and done what would hurt his feelings. And once I was even
 struck by him on the head.
346. ominous danger, 破滅が潜ん IV-46 Ichirō
hametsu ga hisonde iru である
347. conflict, fuchōwa 不調和 IV-46 Ichirō
 In terms of character this is a blemish; in terms of success
 it is an ominous danger. While I lament this conflict for
 your brother's sake, and trace all its causes to his overly
 active intellect, I cannot rid myself of genuine respect for
 that very same intellect.
348. say angrily, okoraresō 怒られる IV-46 Ichirō-H
 *For I was afraid he might again say angrily, "I won't come
 to such a place again."
349. denounced, shikaritsuketa 叱り付けた IV-50 Isan-Hyakujo
 Then he had gone to Isan. Isan denounced him, saying that
 there would be no hope as long as he took pride in flaunting
 his learning.
350. doubt, utagurarete 疑ぐられて IV-51 H-Ichirō
351. contradict, sakarau 逆らふ IV-51 H-Ichirō
352. despise, keibetsu-shite iru IV-51 Ichirō-verbal
 輕蔑してゐる logic
 "I do not want you to doubt that. You can be sure that what
 I said is said, and that what I didn't say hasn't been
 said."
 I did not want to contradict him, but it seemed to me
 slightly amusing that, clear-headed as he was, he showed no
 reluctance to toy with that verbal logic he always despised.
353. be spoiled, supoiru-sarete IV-51 O-sada's
 スポイルされて husband-Osada
 "O-sada-san as she is now, I tell you, has already been
 spoiled by her husband."

354. make those around him miserable, IV-52 Ichirō-his
hata no mono o fuyukai ni suru family
 傍のものを不愉快にする
355. lay a certain amount of blame on, IV-52 Ichirō-his
hinan no imi o motasete iru family
 非難の意味を
 持たせて居る

All of you people seem to lay a certain amount of blame on your poor brother for making those around him miserable, but I don't think that one who is not happy himself has the strength to make others happy.

LIST OF TERMS OF CONFLICT AND NEGATIVITY IN KOKORO

The sections are I. "Sensei to watakushi" (Sensei and I), II. "Ryoshin to watakushi" (My Parents and I), and III. "Sensei to isho" (Sensei and His Testament). Since the translation omits the chapter numbers of the original work, I listed the page numbers of the translation as well as the chapter numbers.

| VOCABULARIES (English and Japanese) | SEC. CHAP. | PAGE | CHARACTERS |
|--|------------|------|-----------------------|
| 1. my self-confidence was shaken, <u>jishin o itameta</u> 自信を傷めた My self-confidence, I remembered, was rather shaken then. | I-4 | 7 | Sensei-I |
| 2. warning, <u>keikoku o ataeta</u> 警告を與へた | I-4 | 8 | Sensei-I |
| 3. despise, <u>keibetsu-suru</u> 輕蔑する | I-4 | 8 | Sensei-I |
| 4. despise, <u>keibetsu-suru</u> 輕蔑する His curt and cold ways were not designed to express his dislike of me, but they were meant rather as a warning to me that I would not want him as a friend. It was because he despised himself *before he despised others that he refused to accept openheartedly the intimacy of others. | I-4 | 8 | Sensei |
| 5. annoyance, <u>meiwaku</u> 迷惑 | I-6 | 13 | Sensei-I |
| 6. dislike, <u>ken'ō</u> 嫌惡 I cannot say whether it was annoyance, or dislike, or fear that I saw in his expression. | I-6 | 13 | Sensei-I |
| 7. should have been annoyed, <u>shaku ni sawattarō</u> 癢に觸つたらう Had anyone else spoken in such a way to me, I think I should have been annoyed. | I-7 | 15 | I-people |
| 8. unwillingly, <u>meiwakusō ni</u> 迷惑さうに "No I don't really. . .," she began to say, then accepted the cup somewhat unwillingly. | I-8 | 16 | Shizu-Sensei |
| 9. argument, <u>isakai</u> 言逆ひ | I-9 | 18 | Sensei-Shizu [Ojosan] |
| 10. quarrel, <u>isakai</u> 言逆ひ | I-9 | 18 | Sensei-Shizu |

An argument, rather than an ordinary conversation, seemed to be taking place. The living-room was immediately adjoining the front hall, and I could hear well enough to know that it was a quarrel . . .

- 11, 12. quarrel, kenka 喧嘩 I-9 19 Shizu-Sensei
- 13, 14. misunderstand, 誤解する I-9 19 Shizu-Sensei
gokai-suru, gokai 誤解
15. lost my temper, hara o tateta I-9 19 Shizu-Sensei
16. misunderstand, gokai-nasaru I-9 19 Shizu-Sensei
 腹を立たせ 誤解する
 "As a matter of fact, I quarreled with my wife a short while ago. And I allowed myself to become stupidly excited."
 "But why did you. . . ?" I began, but could not bring myself to say "quarrel."
 "You see, sometimes my wife misunderstands me. And when I tell her so, she refuses to listen. That is why today, for instance, I unwittingly lost my temper.
 "In what way does she misunderstand you, Sensei?"
17. in such a fit of temper, okotte I-10 20 Sensei-Shizu
 怒つて
 "I did a terrible thing. I should not have left home in such a fit of temper. . . ."
18. disagreement, haran 波瀾 I-10 20 Sensei-Shizu
 I know then that the disagreement which had occurred between them was not very serious.
19. contempt, reihyō 冷評 I-11 22 Sensei-world
20. say rather unkind things, I-11 22 Sensei-his
buenryo na hihyō o kuwaeru 無遠慮な批評を 加へる
 This remark struck me as being too modest, and I wondered whether it did not spring from a contempt of the outside world. Indeed, he was sometimes not above saying rather unkind things about those of his classmates who had since their graduation made names of themselves.
21. rebellious spirit, hankō 反抗 I-11 22 I-Sensei
 I did not do this in a rebellious spirit. I simply regretted the fact that the world was indifferent to Sensei, whom I admired so much.
22. *grievance, fuhei 不平 I-11 22 Sensei-world

I did not know whether what I saw was *disappointment,
*grievance, or grief.

- 23, 24. tragedy, higeki 悲劇 I-12 24-25 Sensei
 25. destroy, hakai-suru 破壊する I-12 25 Sensei-Shizu
 26. destroy, hakai-suru 破壊する I-12 25 Sensei
 27, 28. tragedy, higeki 悲劇 I-12 25 Sensei
 29. dissatisfied, fukai 不快 I-12 25-26 I

"But actually, you sounded to me like a person who is dissatisfied because he has not been able to fall in love, though he wants to."

30. *displeased, fuyukai 不愉快 I-13 27 Sensei-I

*Also, I had no notion of what Sensei meant by "guilt." I felt a little displeased.

31. irritated, jirashite ita 焦慮して
ある I-13 27-28 Sensei-I

"I had intended to make you aware of certain truths. Instead, I have only succeeded in irritating you. . . ."

- 32, 33. irritate, jiraseru 焦慮せる I-13 28 Sensei-I

"I have said the wrong thing again. I was trying to explain my earlier remarks because I thought they had irritated you. But in trying to explain, I find that I have upset you once more.

I could not know that there had been in Sensei's life a frightening tragedy, inseparable from his love for his wife. Nor did his own wife know how wretched this tragedy had made him. To this day she does not know. Sensei died keeping his secret from her. Before he could destroy his wife's happiness, he destroyed himself.

I shall not speak her of the tragedy in Sensei's life. And, as I have said before, sensei and his wife told me almost nothing of their courtship, which had come into being as though for the sake of the tragedy.

34. untrustworthy, fushin'yō 不信用 I-14 29 Sensei-I
 35. do not trust, shin'yō-sarenai 信用されない I-14 29 Sensei-I
 36. seem vexed, meiwakusō ni 迷惑さうに I-14 29 Sensei-I

"Do you think me so fickle? Do you find me so untrustworthy?"

"I am simply sorry for you."

"I deserve your sympathy but not your trust. Is that what you mean, Sensei?"

He seemed vexed as he turned his face towards the garden.

- 37, 38. distrust, shin'yō-shinai I-14 29 Sensei-I
信用しない
39. distrust, shin'yō-shinai I-14 29 Sensei-human
信用しない race
- "It is not you in particular that I distrust, but the whole of humanity."
40. have no trust, shin'yō-nasaranai I-14 29 Sensei-Shizu
信用なさらない
41. do not trust, shin'yō-shite inai I-14 30 Sensei
信用してゐない
42. cannot trust, shin'yō dekinai I-14 30 Sensei
信用出来ない
43. cannot trust, shin'yō dekinai I-14 30 Sensei-people
信用出来ない
44. curse, norou I-14 30 Sensei
呪ふ
- "Then you have no trust in your wife?"
Sensei looked a little uneasy. He avoided giving a direct answer of my question.
"I don't even trust myself. And not trusting myself, I can hardly trust others. There is nothing that I can do, except curse my own soul."
45. feel betrayed, azamukareta I-14 30 people
46. be cruelly vindictive, zankoku na fukushu I-14 30 people
欺むかれた 残酷な復讐
47. *put your foot on a person's head, hito no atama ni ashi o noseyō I-14 30 people
人の頭の上に足を載せやう
48. insult, bujoku I-14 30 I-Sensei
侮辱

And if you ever allow yourself to feel betrayed, you will then find yourself being cruelly vindictive."

"What do you mean?"

"The memory that you once sat at *a person's feet will begin to haunt you, and in bitterness and shame you will want to *put your foot on his head. I do not want your admiration now, because I do not want your insults in the future. . .

."

49. *put your foot on a person's head, I-15 32 modern men
hito no atama no ue ni ashi o noseyo 人の頭の上に足を載せやう
 *It seemed that Sensei's words, "the memory that you once sat at a person's feet will begin to haunt you, and in bitterness and shame you will want to put your foot on his head" applied to the modern world in general, but not to his wife.
50. monstrous thing, forever I-15 32 grave-Sensei & I
 separating us, 自由の往來を妨げる魔物
jiyū no ōrai o samatageru mamono
 Indeed, the grave stood like some monstrous thing, forever separating us.
51. *come to hate to see people, I-16 34 Sensei-people
hito no kao o miru no ga kirai ni naru 人の顔を見るのが嫌になる
 "No, hardly ever. *It seems that of late he has come to hate to see people more than ever."
52. *be disliked, kirawarete iru I-16 34 Sensei-Shizu
 嫌はれてゐる
 "Certainly not. *I am one of those disliked by him."
53. *come to dislike the world, I-16 35 Sensei-world
seken ga kirai ni naru 世間が嫌いになる
54. *dislike, kirai ni natta I-16 35 Sensei-world
 嫌になった
55. dislike, kirai ni natta I-16 35 Sensei-Shizu
 嫌になった
 "You might as well have reasoned that he dislikes me, since I am a part of the world that he dislikes."
56. argumentative, 議論を I-17 35 I-Shizu
giron o shikakeru 仕掛ける
 But I was afraid of being taken for one of these argumentative men, and so i became silent.
57. argumentative, 議論を I-17 36 I-Shizu
giron o shikakeru 仕掛ける
58. be scolded, shikaritsukerare I-17 36 Shizu-I
 "Well, I don't want to be scolded for being argumentative," I answered.
59. *be disliked, kirawarete iru I-17 37 Sensei-Shizu
 嫌はれてゐる

60. be disliked, kirawareteru I-17 37 Sensei-Shizu
61. *be disliked, kirawareru ^{嫌はれる} I-17 37 Sensei-Shizu
62. *dislike, kirai ^{嫌はれる} I-17 37 Sensei-world
63. *dislike, kirai ^嫌 I-17 37 Sensei-people
64. *be disliked, kirawarete iru ^{嫌はれる} I-17 37 Sensei-shizu
 "You still wish to maintain that Sensei dislikes you?"
 "Oh, no, I don't think for a moment that I am disliked.
 There is no reason why I should be. But you see, he seems
 to *dislike the world. Indeed, it would be more correct to
 say of Sensei these days that he *dislikes people. . . ."
 *I began to understand what she meant by being disliked.
65. feel a kind of repulsion, I-18 38 I-women
hampatsuryoku ^{反撥力}
 Instead of being drawn to the woman, I would feel a kind of
 repulsion.
66. *be disliked, kirawarete iru ^{嫌はれる} I-19 40 Sensei-Shizu
 . . . it was inevitable that she should become a part of the
 object of Sensei's dislike.
67. *dislike, kirau ^嫌 I-19 40 Sensei-Shizu
 . . . that Sensei had become weary of the world because *he
 disliked her.
68. complain, kujō o iu ^{苦情をいふ} I-20 44 Shizu-I
 But even when she complained thus, there seemed to be no
 real resentment in her voice.
69. won, katta ^{勝った} I-23 48 I-his father
70. lost, maketa ^{負けた} I-23 48 I-his father
71. whether he won or lost, I-23 48 I-his father
katte mo makete mo ^{勝つても負けても}
 *When my father won, he always wanted to play another game.
 when he lost, he also wanted to play another game. In
 short, whether he won or lost, he liked playing chess on a
 foot warmer.
72. unnatural violence, fushizen na bōryoku ^{不自然な暴力} I-24 53 men

73. unnatural violence, I-24 53 men
fushizen na bōryoku 不自然な暴力
74. commit suicide, jisatsu-suru I-24 53 men
 自殺する
75. unnatural violence, I-24 53 men
fushizen na bōryoku 不自然な暴力
76. be murdered, korosareru I-24 53 men
 殺される
77. unnatural violence, I-24 53 men
fushizen na bōryōku 不自然な暴力
78. be murdered, korosareru 殺される I-24 53 men
79. *die by unnatural violence, I-24 53 men
fushizen na bōryoku de shinu 不自然な暴力で死ぬ
- "Surely, there are many men who die suddenly, yet quietly, from natural causes. And then there are those whose sudden, shocking deaths are brought about by unnatural violence."
 "What do you mean by unnatural violence?"
 "I am not quite sure; but wouldn't you say that people who commit suicide are resorting to unnatural violence?"
 "Then I suppose you would say that people who are murdered die also through unnatural violence?"
 "I had never thought of that. But you are right, of course." . . .
 I did not worry very much about my father's illness that night, nor did I spend much time thinking back over Sensei's words such as "natural death" or "die by unnatural violence."
80. *counterattack, I-26 56 I-Sensei
gyakushū o kokoromiru 逆襲を試みる
- *However, I was so full of spirit that day that I counterattacked Sensei's irresolute attitude.
81. scolded, shikaritsuketa 叱り付けた I-28 61 a boy-his dog
 He ran to the dog and scolded it.
82. be scolded, shikarareru 叱られる I-29 63 Shizu-Sensei
 "I had this coat made only recently. If I get it too dirty, my wife will scold me. Thank you."
83. hated, nikurashiku omotta I-30 64 I-Sensei
 憎らしく思った
 At that moment I hated Sensei.

84. become spiteful, gōhara ni natta 業腹になった I-30 64 I-Sensei
85. humiliate, yattsukete 遣つて I-30 64 I-Sensei
I became spiteful. I wanted to say something that would humiliate him.
86. indignities, kutsujoku 屈辱 I-30 65 Sensei-people
87. injuries, songai 損害 I-30 65 Sensei-people
"The indignities and injuries I suffered ten years ago--even twenty years ago--I have not yet forgotten."
88. pick a quarrel, tate o tsuku 盾を付く I-30 66 I-Sensei
I, who a short while ago had tried to pick a quarrel with him, began to feel small.
- 89, 90. be deceived, azamukareta 欺まかれた I-30 66 Sensei-his uncle
91. indignity, kutsujoku 屈辱 I-30 66 Sensei-his relatives
92. injury, songai 損害 I-30 66 Sensei-his relatives
93. take my revenge, fukushū 復讐 I-30 66 Sensei-his relatives
94. take my revenge, fukushū 復讐 I-30 66 Sensei-his relatives
95. hate, nikumu 憎む I-30 66 Sensei-his relatives
96. hate, nikumu 憎む I-30 66 Sensei-human race

"I was once deceived by my own blood relations. . . . The effect of the indignity and the injury that they did me in my youth is with me still. . . . But I have never taken my revenge on them. When I think about it, I have done something much worse than that. I have come not only to hate them, but *[to hate] the human race in general. That is quite enough, I think."

97. carry so much hatred, nikunde iru 憎んでゐる I-31 67 Sensei-human race

And looking at his face, I wondered how such a man could carry so much hatred in his heart.

- 98, 99. expose, abaku 許く I-31 68 I-Sensei
 *"Even to the extent of exposing my past?"
 Suddenly, the word "expose" hit me on my ears with fear.
100. doubt, utaguritsukete iru I-31 68 Sensei-people
 疑りつけてゐる
- 101, 102, 103. doubt, utaguru I-31 68 Sensei-I
 疑る
 "I wonder if you are being really sincere," he said.
 "Because of what happened to me, I have come to doubt everybody. In truth, I doubt you too. But for some reason I do not want to doubt you. It may be because you seem so simple. Before I die I should like to have one friend that I can truly trust. . . ."
104. became dissatisfied, I-36 79 I-myself
fuyukai ni natta 不愉快になった
 The more I thought about it, the more fickle I seemed, and I became dissatisfied with myself.
105. *despise, kenashite iru II-1 81 Sensei
 けなしけるゐる -university degree
 And I had greater admiration for Sensei with his secret contempt for such things as university degrees than I had for my father . . .
106. *become displeased, II-1 82 I-father
fukai o kanjiru 不快を感じる
 *I became at last displeased with my father's naive provincialism.
107. hate, kirai 嫌 II-3 86 I-guests in
 the country
 I hated the kind of guests that came to a country dinner party.
108. *speak ill of, kageguchi II-3 86 neighbors-I's
 陰口 father
 He was afraid of being spoken ill of.
109. resentment, fuhei 不平 II-3 87 I's father-I

110. reproach, fuhei 不平 II-3 87 I's father-I
 But in that simple remark, I saw clearly the character of his resentment towards me, which I had sensed before. Not realizing that I myself was being rather difficult, I felt strongly the injustice of my father's reproach.
111. complain, fuhei o uttaeru II-9 102 I's father-I & his mother
 不平を訴へる
 He wished him to stay mostly because he was lonely, of course, but I suspected also that he wanted someone to complain to about our reluctance to give him the kind of food he craved.
112. unpleasant feeling, fuyukai II-11 105 I-myself
 不愉快
 The unpleasant feeling that I had not worked hard enough was one that I had often experienced before . . .
113. be weighed down by the II-11 105 I-state of
 depressing thought, 厭な気持ちに things
iya na kimochi ni osaetsukerareta 抑え付けられた
 I was weighed down by the depressing thought that such perhaps was the normal state of things in every man's life.
- 114, 115. *unpleasant feeling, fukai II-11 105 I-myself
 不快
 Sitting thus unhappily, I thought again about my father's illness. . . . With my unhappy mind's eye I gazed upon these two figures, so different from each other in position, in education, and in character.
116. *deceived, azamuita 欺むいた II-11 106 I-his mother
 *In effect, I had knowingly deceived her.
117. *be scolded, shikararetari II-11 106 I's father-I
 叱られたり
118. displeasure, kigen o sonjitari II-11 106 I-his mother
 機嫌を損じたり
119. *be despised, misagerareru II-11 106 Sensei-I
 見下げられる
 I feared Sensei' contempt for more than my father's anger or my mother's displeasure.
120. find it particularly galling, II-13 111 I's father
imikiratta 忌み嫌った
 For the first few days after the doctor had ordered him to stay in bed, my father had found it particularly galling not to be able to go to the bathroom.

121. *finishing stroke, II-14 112 I's father
saigo no ichigeki 最後の一撃
 My father's illness advanced to the point where death was
 but another step away, and there it seemed to linger awhile.
122. fight, kenka 喧嘩 II-14 114 I's brother-I
123. left the fight in tears, II-14 114 I's brother-I
nakasareta 泣かされた
 We had fought a great deal when we were children, and I,
 being the younger, had invariably left the fight in tears.
124. be annoyed at, fukai no nen II-15 115 I's brother-I
 不快の念
 I was annoyed at him for so quickly forgetting what he had
 been told in answer to his own questions.
125. beat her back with II-16 118 I's father
 a broomstick, -mother
hōki de senaka o doyasareta 帚で背中をどやされた
 Among the tales she was fond of telling was the one about
 the time he had beaten her back with a broomstick.
126. start whining for a job, III-1 126 I-his job
chii chii to itte mogakimawaru 地位のたといつて藻掻き廻る
 Why should a fellow. I asked myself, as comfortably placed
 as you, start whining for a job so soon after graduating?
127. contemptuous glance, III-1 126 Sensei-I
niganigashii kibun 苦しい気分
 One brief and contemptuous glance in your direction, that is
 about all I thought you deserved. . . .
128. anger, okorasu 怒らす III-1 126 Sensei-I
 I am not being purposely rude in order to anger you.
- 129, 130. *unpleasant feeling, III-2 128 Sensei-I
iya na kokoromochi 厭な心持
 You will understand, then, that if I had not kept my promise
 to you I should have felt very *unpleasant. The desire to
 avoid such *unpleasantness was in itself enough to make me
 pick up my pen again.
131. cut open my heart and see III-2 129 I-Sensei
 the blood flow,

- shinzō o tachiwatte atatakaku 心臓を立ち割って温かい
nagareru chishio o susurō 流れる血潮を啜らう
132. cut open my heart and drench III-2 129 Sensei-I
 your face with my blood,
shinzō o yabutte sono chi o 心臓を破って其血をあなただ
anata no kao ni abisekakeyō の顔に浴せかけやう
- You wished to cut open my heart and see the blood flow...
 . Now, I myself am about to cut open my own heart, and
 drench your face with my blood. And I shall be satisfied
 if, when my heart stops beating, a new life lodge itself in
 your breast.
133. doubt, utagau 疑ふ, III-3 130 Sensei-people
- This nature of mine led me not only to suspect the motives
 of individual persons but to doubt even the integrity of all
 mankind . . .
134. *made grimaces, III-6 137 Sensei-his
iya na kao o shita 厭な顔をした uncle
- As far as I was concerned, a fiancée was no more desirable
 than a wife; and so I refused. My uncle made grimaces.
135. refusal, kyozetsu 拒絶 III-6 137 Sensei-his
 cousin
- My cousin cried . . . but because her woman's pride had been
 hurt by my refusal to marry her.
136. *suspicion, giwaku 疑惑 III-8 141 Sensei-his
 uncle
- 137, 138. had a conference, 談判を III-8 141 Sensei-his
dampan o hirakimashita 開きかけた uncle
139. regard him with suspicion, III-8 141 Sensei-his
saigi no me 猜疑の眼 uncle
140. "conference", dampan 談判 III-8 141 Sensei-his
 uncle

I was given another reason for suspecting my uncle.
 At last, I had a conference with him. To say that "I had a
 conference" may sound odd, but that is about the only way I
 can describe our talk. My uncle persisted in treating me
 like a child, while I regarded him with suspicion from the
 very beginning. There was certainly no chance of our talk
 ending amicably.

Unfortunately, I am in too much of a hurry to describe the results of the "conference" in detail.

141. hatred, zōo 憎悪 III-8 141 Sensei-his
uncle
With hatred in my heart, I was thinking of my uncle, who seemed to typify all those ordinary men who become evil for the sake of money . . .
142. cheated, gomakashita 胡魔化した III-9 142 Sensei-his
uncle
In short, my uncle cheated me of my inheritance.
143. curse myself, kuyashiku 口惜しく III-9 142 Sensei-himself
At any rate, I can never think of those days without cursing myself for being so trusting and honest.
144. *by stratagem, sakuryaku 策略 III-9 142 Sensei-his
uncle
*He wanted me to marry his daughter by stratagem.
145. be cheated, gomakasareru 胡魔化される III-9 143 Sensei-his
uncle
It is true that I would have been cheated even if I had married her, but . . .
146. *do not trust, shinyo-shite imasen 信用して
りません III-9 143 Sensei-his
relative
147. regard them as my enemies, tekishi-shite imashita 敵視して
ました III-9 143 Sensei-his
relatives
148. cheated, azamuita 欺むいた III-9 143 Sensei-his
uncle
149. *cheat, azamuku 欺く III-9 143 Sensei-his
relatives

Other relatives of mine stepped in to settle the quarrel between me and my uncle. I had no trust in any of them. In fact, I regarded them as my enemies. I took it for granted that since my uncle had cheated me, they also would do the same.

150. sue, ōyakezata ni suru 公け沙汰にする III-9 143 Sensei-his
uncle

151. angry, ikidōrimashita III-9 143 Sensei-his
uncle
憤りました
152. sue, soshō ni suru III-9 143 Sensei-his
uncle
訴訟にする
- There were two courses open to me; one was to sue him. I was angry, but I hesitated. I feared that if I took the latter course I would have to wait a long time before the court reached a decision.
153. take advantage of III-9 144 Sensei-people
one's difficulties,
fumitaosareru 踏み倒される
- Beside, prospective buyers are always quick to take advantage of one's difficulties.
154. *refuse, kyozetsu-suru III-10 146 Sensei-Shizu &
Okusan
[Shizu's
mother]
拒絶する
- *But I was afraid that such a family would refuse to take in a student about whom they knew nothing.
155. be scolded, shikarareru 叱られる III-11 149 Okusan-Shizu
When scolded, she became even less audible.
156. hate, tekishi-suru 敵視する III-12 149 Sensei-his
relatives
157. suspicion, keikai 警戒 III-12 149 Sensei-people
- It was then that I began to think of my uncle, my aunt, and all the other relatives whom I had come to hate as typical of the entire human race. On the Tokyo-bound train, I found myself watching suspiciously my fellow passengers. And when any spoke to me, I became even more suspicious.
158. like a pickpocket who does III-12 150 Sensei
not steal,
nusumanai kinchakukiri mita yō na mono da 偷まない巾着切
見たやうなモノだ
- "I am behaving like a pickpocket who doesn't steal," I would tell myself disgustedly.
159. distrusted, utagutta 疑くつた III-12 150 Sensei-people

But let me say this: I had come to distrust people in money matters . . .

160. *warped, higanda 偏人た III-13 151 Sensei-people
161. suspicious, utagaibukai 疑ひ深 III-13 151 Sensei-people
 I suppose the fact that Okusan and the rest of the household took no notice of my *warped and suspicious manner gave me great comfort.
162. *be fooled, gomakasarete ita III-13 152 Sensei-Okusan
 *Okusan might have been fooled by me. 胡魔化されてゐた
163. *betray, uragiru 裏切る III-13 153 Sensei
 . . . and the cause of this restlessness was the unnatural feeling that I was somehow being a traitor to my true self.
164. on her guard against, III-14 154 Sensei-Okusan
keikai-suru 警戒する
 On the other hand, there were times when she appeared to be on her guard against me.
165. be cheated, azamukareta III-14 154 Sensei-his
 uncle 欺むかれた
166. suspect, utagai 疑ひ III-14 154 Sensei-Okusan
 And having only recently been cheated by my uncle, I could not stop myself from suspecting Okusan of duplicity . . .
167. contempt, mikubitte ita 見縊つて III-14 154 Sensei-women
 るた
 In spite of my contempt for women, however, I found it impossible to to be contemptuous of *Ojosan. I am using the macron for Ojosan which McClellan does not use but we should.
168. antagonism, hankan 反感 III-14 155 Sensei-Okusan
 I was growing more and more found of the daughter while my antagonism towards the mother increased.
169. be mistaken about, III-14 155 Sensei-Okusan
gokai-shite ita 誤解してゐる
- And then suddenly, for some reason or other, I began to wonder if I had not been mistaken about Okusan.

- 170, 171. become watchful, III-14 155 Okusan-Sensei
keikai o kuwaeru 警戒を加へる
172. *detested, imu III-14 155 Okusan-Sensei
 忌む & Shizu

I decided finally that even when she seemed suddenly to become watchful after having encouraged her daughter to be friendly with me, she was not truly changing her mind; *she merely detested that we became closer to each other than her sense of propriety allowed.

173. distrustful, utaguri 疑ぐり III-15 156 Sensei-people

This discovery was a great shock to me, who had learned to be distrustful of everyone.

174. be deceived, damasareru 欺られる III-15 156 women-men

But later, I said to myself: "Is it not because women are so trusting that they are constantly being deceived by men?"

175. unpleasant, III-15 156 Sensei
fuyukai o kanjimashita 不愉快を感じた -incident

Concerning the incident that caused me to leave, I said nothing. It was unpleasant for me to think about it, let alone talk about it.

176. *suspicion, saigishin 猜疑心 III-15 156 Sensei-Okusan

177. put me in a suspicious III-15 156- Sensei-Okusan
 frame of mind, 157
utagurihajimeta 疑ぐり始めた

178. become more and more III-15 157 Sensei-Okusan
 suspicious, 疑惑は段々と根を
giwaku wa dandan to ne o hatte kimasu 張って来ます

Before long, however, I began once more to suspect her motives.

It was only something very petty that put me in a suspicious frame of mind.

But this did not prevent me from becoming more and more suspicious as time went by.

179. cunning schemer, 狡猾な III-15 157 Okusan-Sensei
kōkatsu na sakuryakuka 策略家

180. was filled with disgust, III-15 157 Sensei-Okusan
niganigashii kuchibiru o 苦しい唇を噛みました
kamimashita

Okusan, whom I had taken for a kindly person, quickly became a cunning schemer in my eyes. I was filled with disgust.

- 181, 182. find myself on the defensive, keikai o kuwaeru 警戒加へる III-15 157 Sensei-Okusan
183. *laugh at myself in scorn, chōshō 嘲笑 III-15 157 Sensei
184. *abuse myself, nonoshitta 罵った III-15 157 Sensei
185. a schemer, sakuryakuka 策略家 III-15 157 Shizu-Sensei

Once more, I found myself on the defensive. Of course, I stood to gain nothing from such an attitude, since I remained very much in love with *Ojosan. I laughed at myself in scorn. *I abused myself that I was an idiot. . . . But I began to be really miserable when the thought occurred to me that perhaps *Ojosan was no less of a schemer than her mother.

186. misconstrue, gokai-shite 誤解して III-16 158 Sensei-his friends
187. undeceive, gokai o tokō 誤解を解かう III-16 158 Sensei-his friends
188. *betraying, uragiri-shite iru III-16 159 Sensei-himself
189. derision, chōshō 裏切っていた 嘲笑 III-16 159 Okusan & Shizu -Sensei
- 190, 191. be made a fool of, baka ni sareta 馬鹿にされた III-16 159 Okusan & Shizu -Sensei

But the fact that this self-respect was betraying my vulgar curiosity showed in my discontented face. they laughed. Whether they did so in derision, or out of friendliness, I was too flustered at that moment to find out. Afterwards, I repeatedly asked myself: "Did they make a fool of me, or didn't they?"

192. hate the idea of being enticed by, obikiyoserareru no ga iya deshita 誘き寄せられるのが厭っていた III-16 158 Sensei-Okusan

193. be duped, damasareta III-16 159 Sensei-his
uncle
欺された
194. *be duped, damasare III-16 159 Sensei-people
欺され
But I hated the idea of being enticed by Okusan to swallow her bait. No matter what happened, I vowed to myself, no one would ever dupe me as my uncle had done.
195. deceive, azamuku III-19 166 K-his foster
parents
欺むく
196. reproached, najirimashita III-19 166 Sensei-K
語りました
I reproached him, pointing out that he was deceiving his foster parents.
197. dissatisfaction, fuhei III-20 168 Sensei
不平
With my heart filled with dissatisfaction, melancholy, and loneliness, I saw K again in September.
198. was furious, okorimashita III-21 169 K-his foster
father
怒りました
199. cheat, damasu III-21 169 K-his foster
parents
騙す
200. reprimand, kisseki III-21 169 K-his original
family
詰責
K's foster father was furious when he read K's letter. He sent back a severe reply, in which he said that he would not possible finance the education of one so unprincipled as to cheat his parents. . . . It was from his original family. It was a letter of reprimand as severe in tone as the other.
201. acted as mediator, chōtei o kokoromita III-21 170 K-his foster
parents
調停を試みた
I knew also that one person had tried to act as mediator between the two parties.
202. hurt his foster parents' III-21 171 K-his foster
feeling, family
yōke no kanjō o gai-suru 養家の感情を害す
203. anger, ikari III-21 171 K-his original
family
怒

. . . not only did he hurt his foster parents' feelings, but he angered his original family as well.

204. "expelled from his father's house",
kandō 勘當 III-21 171 K-his original family
He was, I suppose, "expelled from his father's house," to use an old-fashioned phrase.
205. violently disagree,
hanko-sareru 反抗される III-24 177 K-Sensei
I wanted to say all this to K. But I knew that he would violently disagree with me.
206. destruction, hakai-shitsutsu III-24 178 K
破壊しつつ
H would wilfully proceed to his own destruction.
207. despise, keibetsu-shite iru III-25 179 K-Sensei
軽蔑してるる
208. contempt, keibetsu III-25 179 K-Sensei
軽蔑
I merely laughed--though I knew in my heart that I was being despised.
It is possible that, in a sense, I deserved his contempt.
209. regarded them with contempt, III-25 180 K-women
keibetsu no nen o shōjita 軽蔑の念を生じた
And in his disappointment he had come to regard them with contempt.
210. fortress of books,
shomotsu de jōheki o kizuite III-25 180 K
書物で城壁をきづいて
It was very pleasing to me to see him gradually emerge from his fortress of books, and to see his heart beginning to thaw.
211. disliked, kirai deshita III-26 182 Sensei-women
嫌でした
I disliked women who laughed at such times. I suppose one can dismiss this weakness as something that is common to all young women.
212. be scolded, shikararete III-26 183 Okusan-Shizu
叱られた
*Ojosan looked at me and began to laugh. She stopped quickly enough when her mother scolded her.
213. contempt, keibetsu-shite iru III-27 184 K-women
軽蔑してるる

His attitude, which seemed to suggest that the subject did not merit serious discussion. I took to be an indication of the contempt with which he still regarded women.

214. jealous, shitto 嫉妬 III-27 184 Sensei-K
It is obvious to me now that I was already more than a little jealous of him.
215. *begin to doubt, utagaidasu III-28 186 Sensei-K
疑ひ出す
Unfortunately, this pleasant thought invariably led me further to the point where I would begin to *doubt whether K was not sitting there indulging in exactly the same reverie.
216. *doubt, utagai 疑ひ III-28 187 Sensei-K
*My doubt made me want to discover the real cause of the change in him.
217. impossible to forgive, III-28 187 Sensei-K
kesshite kare o yurusu koto ga dekinaku naru 決して彼を許す事が出来なくなる
But if his new serenity had come as a result of his contact with *Ojosan, then I would find it impossible to forgive him.
218. felt impatient and irritated, III-29 188 Sensei
hagayui fukai ni nayamasareta 歯掻ゆい不快に悩まされた
Many times, i was on the verge of telling him about *Ojosan, *but being unable to do that, I felt impatient and irritated.
219. hammer a hole somewhere in III-29 188 Sensei-K
his head, 頭の何處か一箇所
atama no doko ka ikkasho o tsukiyabutte を突き破つて
Often, in exasperation, I would feel like hammering a hole somewhere in his head, so that a gentle, warm breeze might blow into it.
220. timid, hikyō 卑怯 III-29 188 Sensei
I was no less timid than I had been in Tokyo.
221. suspicion, utagai 疑ひ III-29 188 Sensei-K
222. apologized, wabimashita 詫びました III-29 188 Sensei-K
223. apologize, wabinagara 詫びながら III-29 188 Sensei-K

224. hate myself, III-29 189 Sensei-K
iya na kokoromochi ni naru 厭な心持になる
- 225, 226. doubt, utagai 疑 III-29 189 Sensei-K
 And I would regret having suspected such a person, and inwardly apologize to him. I would then begin to hate myself for my baseness. . . . For very soon I would be assailed by the same old doubts. At such times, I would compare myself with K--always unfavorably, of course, since the desire to compare originated in doubt.
227. attack, yarikomeru 遣り込める III-30 192 K-Sensei
228. insulting remarks, III-30 192 K-Sensei
bubetsu ni chikai kotoba 侮蔑に近い言葉
229. defend myself, benkai 辯解 III-30 192 K-Sensei
 Saying that anyone who had no spiritual aspirations was an idiot, he began to attack me for my frivolity. My apprehensions concerning *Ojosan had made me more sensitive than I might have been to K's almost insulting remarks. I began to defend myself.
230. became aggressive, III-31 192 Sensei-K
hankōteki deshita 反抗的でした
 But in trying to point out his limitations I had become aggressive, and I was in no mood to be objective about myself.
231. be critical of, kōgeki 功撃 III-31 192 Sensei-K
 "If you only knew those men of the past as I know them," he said sadly, "you would not be so critical of me."
232. be cursed by, tatatta 祟った III-31 225 Sensei-vanity
 You may say I was cursed by my affectation or vanity.
233. resentful feelings, III-31 194 Sensei-Shizu
hara no tatta 腹の立つた
 I felt cheerful, forgetting that I had left Tokyo not without resentful feelings toward her.
234. scored a victory, III-32 194 Sensei-K
gaika o sō-suru 愷歌を奏する
 I had scored a victory over K, and my heart was filled with a sense of triumph.

235. be overcome with annoyance, III-33 196 Sensei
fuyukai ni naru 不愉快になる
 But there were only cold white ashes where I had expected to find red-hot charcoal. I was overcome with annoyance.
236. hate, kirai 嫌 III-34 198 Sensei-Shizu
237. be irritated, hara ga tatsu 腹が立つ III-34 198 Sensei-Shizu
 She answered with a laugh--that laugh of hers which I hated so much. Then she said, "I'll let you guess." I was a touchy fellow in those days, and I was considerably irritated at being treated in such an offhand manner by a woman.
238. dislike, kirai 嫌 III-34 199 Sensei-Shizu
239. *these traits which I dislike, III-34 199 Sensei-Shizu
kirai na tokoro 嫌な所
 . . . but there is no denying that she had some traits which were common to all young women and which I disliked. Moreover, I began to notice these traits only after K had moved into the house.
240. jealousy, shitto 嫉妬 III-34 199 Sensei-K
241. jealous, shittoshin 嫉妬心 III-34 199 Sensei-K
 Perhaps, I told myself, they were no more than figments of my imagination, caused by my jealousy of K . . . Mind you, I have no intention of denying that I was jealous.
242. jealousy, shitto 嫉妬 III-34 199 Sensei-K
 I am digressing here, but don't you think that this kind of jealousy is a necessary concomitant of love?
243. suspicion, ginen 疑念 III-34 200 Sensei-Shizu
 After K's entrance on the scene, however, it was the suspicion that *Ojosan might prefer him to me that was responsible for my inaction.
244. *be contemptuous of, III-35 202 Sensei-K
keibetsu-suru 輕蔑する
245. picked a quarrel, III-35 202 Sensei-K
kenka o hajimeta 喧嘩を始めた
 *Ojosan must have thought that I was being *contemptuous of

K. . . . I might have picked a quarrel with them but for K's manner, which showed no elation when *Ojosan started taking his side.

246. a confounded nuisance, jamamono III-35 202 Sensei-K
 "I have been thinking of you as a 邪魔もの confounded nuisance."
247. *rebel, hankō-suru 反抗する III-36 203 K
 *He also had the habit of opening and shutting his lips like a stutterer before he said anything, as though they rebelled against his will.
- 248, 249. fear, osoroshisa, kyōfu III-36 205 Sensei-K
恐ろしさ 恐怖
 That is why I felt then not only torment but a kind of fear. It was the fear of a man who sees before him an opponent stronger than himself.
250. better strategy, tokusaku 得策 III-36 205 Sensei-K
 . . . I was debating with myself whether I should make a similar confession to K or whether it would be a better strategy to say nothing about my love for *Ojosan.
251. *counterattack, gyakushū-shi III-37 205 Sensei-K
逆襲
 I began to curse myself for not having interrupted K's confession and *counterattacked him with my own confession.
252. *dash into, tosshin-shite kita III-37 206 K-Sensei
253. take me by surprise, fuiuchi ni atta III-37 206 K-Sensei
突進してきた
不意撃に會つた
 I wished that k would once more open the door and *dash into my room. That morning, K had taken me by surprise, and I had been totally unprepared.
254. haunt, tatarare 祟られ III-37 207 K-Sensei
 Perhaps I was beginning to think of him as a kind of devil. Once, I even had the feeling that he would haunt me for the rest of my life.
255. *doubted, utagatte 疑つて III-39 210 Sensei-Shizu & Okusan
 I even *doubted if what the two ladies said and did truly expressed their thoughts.

256. deceived, azamuite ita III-39 211 K-his foster
parents
欺まいてるた
Even the fact of his having deceived his foster parents for
three years had by no means impaired my confidence in him.
257. *fence with an opponent III-41 213 Sensei-K
representing a different school,
taryūjiai 他流試合
*I watched him carefully, as though I were fencing with an
opponent representing a different school.
258. *fortress, yōsai 要塞 III-41 214 Sensei-K
*It was as though I received the map of his fortress by his
own hand and took a leisurely look at it right in front of
his eyes.
259. *beat him by one blow, III-41 214 Sensei-K
hitouchi de kare o taosu 一打で彼を倒す
260. *make a surprise attack on him, III-41 214 Sensei-K
kyo ni tsukekomu 虚に付け込む
261. tactics, sakuryaku 策略 III-41 214 Sensei-K
Now is the time, I thought, *to beat him by one blow. *I
waited no longer to make a surprise attack on him. I turned
to him with a solemn air. true, the solemnity was a part of
my tactics . . .
262. vindictive, fukushū 復讐 III-41 214 Sensei-K
263. revenge, fukushū 復讐 III-41 214 Sensei-K
264. cruel, zankoku na 残酷な III-41 214 Sensei-K
265. obstruct his path of love, III-41 214 Sensei-K
koi no yukute o fusagō 戀の行手を塞がう
But I insisted that I was not being vindictive. I confess
to you that what I was trying to do was far more cruel than
mere revenge. *I attempted to obstruct his path of love by
the very words.
- 266, 267. argue with, hantai-suru III-41 215 Sensei-K
反対する
268. contempt, bubetsu 侮蔑 III-41 215 Sensei-K
I was already in love with *Ojosan by that time, and I used
to argue with him whenever he brought up the subject of "the

true way." K would listen to me with a look of pity on his face. Always, it was contempt that lay behind his pity . .

269. *run counter to, shōtotsu-suru III-41 215 Sensei-K
衝突する
*What I feared was his interest might run counter to that of mine if he decided to change his ways.
270. *a robber turn into a III-41 215 K-Sensei
violent burglar,
inaori gōtō 居直り強盗
*At that moment I felt as though K were a robber who had turned into a violent burglar.
271. lurk, machibuse 待ち伏せ III-42 216 Sensei-K
272. take him by surprise, III-42 216 Sensei-K
damashiuchi 馬鹿し打ち
273. coward, hikyō 卑怯 III-42 216 Sensei
I lurked in the shadows, so that I might take him by surprise. . . . Had a voice whispered into my ear, "You are a coward," I might at that moment have returned to my normal self.
274. took advantage of, tsukekonda III-42 216 Sensei-K
付け込んだ
275. beat, uchitaosō III-42 216 Sensei-K
打ち倒さう
Instead, I took advantage of his weakness and tried to beat him.
276. a wolf crouching before a lamb, III-42 216 Sensei-K
okami no gotoki kokoro o tsumi no nai hitsuji ni muketa 狼の如き心を罪のない羊に向けた
I was like a wolf crouching before a lamb.
277. *like a wolf sinking its III-42 216 Sensei-K
teeth deep in the throat of
a lamb,
okami ga suki o mite hitsuji no nodobue e kuraitsuku yō ni 狼が隙を見て羊の咽喉
笛へ食む行くやうに
*I was like a wolf sinking its teeth deep in the throat of a lamb.
278. triumph, shōri 勝利 III-43 218 Sensei-K

It is possible that my eyes betrayed the triumph that I was then feeling.

279. doubt, giwaku 疑惑 III-44 220 K
 280. *began to doubt, utagurihajimeta 疑ぐり始めた III-44 220 Sensei-K

. . . *I began to doubt if he is "prepared" not to forswear his love for Oiosan, but to reject his past once and for all so as to be free from all doubt and suffering.

281. wanted to kneel before him III-46 225 Sensei-K
 and beg his forgiveness,
kare no mae ni te o tsuite ayamaritaku natta
 282. *begged his forgiveness, shazai-shitarō 謝罪したらう III-46 225 Sensei-K
 彼の前に手を突いて詫言りたくなった

Suddenly, I wanted to kneel before him and beg his forgiveness. It was a violent emotion that I felt then. I think that had K and I been alone in some wilderness, I would have listened to the cry of my conscience *and begged his forgiveness.

283. cowardly soul, hikyō 卑怯 III-46 226 Sensei
 I was a cowardly soul.
 284. his final blow, saigo no dageki 最後の打撃 III-47 227 Sensei-K

It would seem that K received his final blow with great composure.

285. cunning, sakuryaku 策略 III-48 228 Sensei-K
 286. won, katte 勝つて III-48 228 Sensei-K
 287. lost, maketa 負けた III-48 228 Sensei-K
 288. contemptuous, keibetsu-shite iru 輕蔑してゐる III-48 228 Sensei-K

I said to myself: "Through cunning, I have won. But as a man, I have lost." My sense of defeat then became so violent that it seemed to spin around in my head like a whirlpool. And when I imagined how contemptuous K must be of me, I blushed with shame.

289. kill himself, jisatsu-shite III-48 228 K
 But that night, K killed himself. ^{自殺して}
290. regard me with contempt, III-48 230 Okusan & Shizu
keibetsu-sareru 輕蔑される -Sensei
 I had feared that its contents would be of such a nature that should Okusan and *Ojosan happen to see it they would regard me with contempt.
291. *kill himself, jisatsu-suru III-48 230 K
^{自殺する}
 *He had decided to kill himself, he said because there seemed no hope of his ever becoming the firm, resolute person that he had always wanted to be.
292. kill himself, III-49 232 K
jisatsu-shimashita 自殺しました
 "Okusan," I said, "K has killed himself."
293. apologize, ayamaru ^{アヤ}詫まる III-49 232 Sensei-K
294. apologize, wabiru ^{ワビ}詫ひる III-49 232 Sensei-Okusan & Shizu
 Please take it that I was compelled to apologize to Okusan and *Ojosan because I could no longer apologize to K himself.
295. *be destroyed, hakai-sarete III-50 234 Shizu
 破壊された -frightful things
 *I was afraid that if I had a beautiful person such as she see anything ugly and frightful, her beauty would be destroyed.
296. beat down, muchuutsu 鞭うつ III-50 234 Sensei-pretty flower
297. *unpleasant, fukai 不快 III-50 234 Sensei
 I thought that to help destroy such beauty would be no less *unpleasant than to beat down a pretty, innocent flower.
298. committed suicide, III-51 234 K
jisatsu-shita 自殺した
 On our way back from the funeral, a friend of our asked me: "Why did he commit suicide?"

299. killed, koroshita 殺した III-51 235 Sensei-K
 It seemed that what the questioner meant to say was: "Why not be truthful and admit that you killed him?"
- 300, 301. killed himself, III-51 235 K
jisatsu-shita 自殺した
 It explained that he had been disowned by his family and in a fit of depression had killed himself. . . . He then told me that in another newspaper, K's suicide had been attributed to insanity.
302. *the abuse of fate, III-51 236 Sensei-fate
unmei no reiba 運命の冷罵
 I thought of the new stone, of my new wife, and of the newly buried white bones beneath us, and I felt *the abuse of fate.
303. *destroy, hakai-sarete 破壊された III-52 237 Sensei
304. haunting, obiyakasareru 脅かされる III-52 237 K-Sensei
 *But when I began to live with her my hope was no more than a fleeting daydream and was destroyed by harsh reality. How could I continue to have hope, when the sight of her face seemed always to bring back haunting memories of K?
305. signs of irritation, III-52 237 Shizu-Sensei
kan mo kōji 癩も高じ
306. dislike, kiratte 嫌って III-52 237 Shizu-Sensei
307. *reproachful remarks, engen 怨言 III-52 237 Shizu-Sensei
 But there were times when she would show signs of reproachful remarks: "Are you sure you don't dislike me?" or "You are hiding something from me." And I would look at her in misery, not knowing what to say.
308. *unhappiness, fuyukai 不愉快 III-52 238 Sensei
 But I *was unhappy in striving towards a goal which I had artificially set myself.
309. was cheated, azamukareta 欺まかれた III-52 238 Sensei-his uncle
 When I was cheated by my uncle I felt very strongly the unreliableness of men.

310. be shattered, hakai-sarete III-52 238 Sensei
Because of K, however, ^{破壊されて} my self-confidence was shattered.
- 311, 312. reproach, semeru ^{責める} III-53 239 Shizu-Sensei
But she reproached me on her own account. . . . I say that she "reproached" me, but I assure you that she never used strong words.
313. apologized, ayamarimashita III-53 240 Sensei-Shizu
^{詫言いました}
315. be disgusted with myself, III-53 240 Sensei
fuyukai de tamaranai ^{不愉快で堪らない}
315. apologize, ayamaru ^{詫まる} III-53 240 Sensei-Shizu
316. apologize, ayamaru ^{詫まる} III-53 240 Sensei

Sometimes--usually the morning after I had come home late in a very drunken state--I would apologize to her. She would listen to my apology and then laugh; or she would remain silent; or she would begin to cry. whatever she did, I was invariably disgusted with myself at such times. I suppose that, in a sense, I was apologizing as much to myself as to her.

317. assail, osotte kuru ^{襲って来る} III-54 242 Sensei
From then on, a nameless fear would assail me from time to time.
318. welcome a flogging, III-54 243 Sensei-people
muchiutaretai ^{鞭たれたい}
319. *be flogged, muchiutareru III-54 243 Sensei-people
- 320, 321. *flog myself, ^{鞭たれ} III-54 243 Sensei
jibun de jibun o muchiutsu
322. kill myself, ^{自分で自分を鞭つ} III-54 243 Sensei
jibun de jibun o korosu ^{自分で自分を殺す}

It was this sense of sin that led me to feel sometimes that I would welcome a flogging even at the hands of strangers. When this desire for *being flogged became particularly strong, I would begin to feel that it should come from myself, and not others.

*Then it occurred to me that I should "kill" myself rather than flog myself.

323. cry out, donaritsukemasu III-55 243 Sensei-shizu
 In fury and grief 怒鳴り付けます I would cry out: "Why do you stop me?"

324. *a painful and unending battle, III-55 244 Sensei
kurushii sensō 苦しい戦争

325. commit suicide, jisatsu III-55 244 Sensei
自殺

Please understand that though I might have seemed to you to be leading an uncomplicated, humdrum life, there was *a painful and unending battle going on inside me. . . . When at last it became clear to me that I could not remain still in the prison much longer, and that I could not escape from it, I was forced to the conclusion that the easiest thing I could do would be to commit suicide.

326. the sword entered his bowels, III-56 246 General Nogi
katana o hara e tsukitateta 刀を腹へ突き立てる

327. commit suicide, jisatsu-suru III-56 246 Sensei
自殺する

328. kill himself, shinda 死んだ III-56 246 General Nogi

329. kill himself, jisatsu-suru III-56 246 Sensei
自殺する

I asked myself: "When did he suffer greater agony--during those thirty-five years, or the moment when the sword entered his bowels?"

It was two or three days later that I decided at last to commit suicide. Perhaps you will not understand clearly why I am about to die, no more than I can fully understand why General Nogi killed himself.

LIST OF TERMS OF CONFLICT AND NEGATIVITY
IN MICHIKUSA (GRASS ON THE WAYSIDE)

- | VOCABULARY (English and Japanese) | CHAP. | CHARACTERS |
|---|-------|------------------------------|
| 1. *threatened, <u>obi yakashita</u> 脅やかした | 2 | Kenzō-Shimada |
| Then, on the sixth day, he suddenly appeared once more, like a threatening shadow from the hill behind the shrine. | | |
| 2. watch for an opening, <u>suki sae areba kare ni chikazukō</u> 隙さへあれば近付かう | 2 | Kenzō-shimada |
| He was watching for an opening, for some sign of relenting in Kenzō. | | |
| 3. not only irritation but disgust, <u>kokoro kara imaimashiku omotta</u> 心から忌々しく思った | 3 | Kenzō-0-sumi |
| 4. *scolded, <u>shikaritsuketa</u> 叱り付けた | 3 | Kenzō-0-sumi |
| 5. scold her into silence, <u>atamagonashi ni yarikometa</u> 頭ごなしに遣り込めた | 3 | Kenzō-0-sumi |
| He would feel not only irritation but disgust at her lack of understanding. Sometimes he would get really angry and scold her into silence. | | |
| 6. bad temper, <u>kanshaku</u> 癪癪 | 3 | Kenzō-0-sumi |
| She would simply take his bad temper as just another indication of his vanity. | | |
| 7. wrestle, <u>sumō o totte</u> 相撲をとった | 4 | Kenzō-Hida |
| 8. *be scolded, <u>okorareta</u> 怒られた | 4 | Kenzō & Hida -0-natsu |
| He remembered how they used to wrestle like children in the house, much to the annoyance of his sister. | | |
| 9. furious, <u>shiri o mochikomareta</u> 尻を持ち込まれた | 4 | Kenzō-next -door neighbor |
| The next-door neighbor was furious when he discovered that *Kenzō had thrown the skins into his yard. | | |
| 10. *deceived and failed to buy, <u>damashita nari katte kurenai</u> 騙したなり買ってくれない | 4 | Kenzō-Hida |
| 11. sulk, <u>urameshiku</u> 恨めしく | 4 | Kenzō-Hida |

And how he had sulked when his brother-in-law deceived and failed to buy the compass in a wooden box that he had promised him.

12. bitter quarrel, kenka o shite 4 Kenzō-0-natsu
 13. *apologize, ayamatte 喧嘩をし 4 Kenzō-0-natsu
 14. never to forgive, 謝罪つ 4 Kenzō-0-natsu
kannin-shite yaranai 勘忍してやらない
 15. *not to apologize, ayamaranai 4 Kenzō-0-natsu

He remembered too the time when he had that bitter quarrel with his sister. He was determined never to forgive her no matter how she apologized. He waited, expectantly nevertheless for her to come to him with apologies. When she did not appear, he swallowed his pride and decided he would have to go to see her.

16. *felt unpleasant, fukai ni kanjita 4 Kenzō
 不快に感じた
 As Kenzō gazed at the calligraphy and thought of the couple who had been so good to him he began to wish, with some bitterness, that he could feel more affection for them now.
 17. kicked, kettari 蹴つたり 5 Hida-0-natsu
 18. beat, tataitari 敲いたり 5 Hida-0-natsu
 19. drag me around the room by the hair, 5 Hida-0-natsu
kami o motte zashiki iū 髪の毛を持って座敷中
hizzurimawashitari 引摺廻したり
 20. not passive, maketeru hō ja nakatta 5 Hida-0-natsu
 21. never laid a hand on him, 負けてる方じゃなかった 5 Hida-0-natsu
tedashi nan ka shita kotānai 手出しなんかした事はない
 22. the fights, tachimawari 立ち廻り 5 Hida-0-natsu

"You remember how violent he used to be--beating and kicking me, dragging me around the room by the hair. . . ."

"You weren't exactly passive yourself."

"What do you mean? I never laid a hand on him. Never."

Kenzō could not help smiling. The fights these two used to have were by no means one-sided.

23. *be deceived by her husband, 5 Hida-0-natsu
otto ni damasarete 夫に馬騙され

*It struck Kenzō as pathetic that this once high-spirited

woman should now be so ready to be deceived by her husband's lie.

24. angry, haradatashiku mo atta 復立たしくもあつた⁶ Kenzō-0-natsu
 *He felt pity for her and angry at the same time.
25. her tone became vindictive, 7 O-natsu
nikurashiso na goki 惡らしたうな語氣 -Shimada
 She started reminiscing about him, and her tone once more became vindictive.
26. lost my temper, hara ga tatta 7 O-natsu
 腹が立った -Shimada
 Finally, I lost my temper and told him I didn't have a penny . . .
27. *blamed, hinan o nagekaketa げ掛けた⁹ Kenzō-0-sumi
 *She, on her part, blamed her husband.
28. *be scolded, shikarareta 叱られた⁹ Kenzō-his children
29. *scold, shikaru 叱る⁹ Kenzō-his children
 *Sometimes they were allowed to come into the study, but they always ended up being scolded for their mischief. Now that they were staying away from him because of his scolding, he felt something lacking.
30. resent her lack of concern, 9 Kenzō-0-sumi
dōjō ni toboshii saikun
ni tai-suru iya na kokoromochi 同情に乏しい細君に對する厭
 な心持
31. felt unpleasant, fuyukai ni omotta 9 Kenzō-0-sumi
 不愉快に思つた
 Neither did he, but he resented her lack of concern. She felt unpleasant, hating his pride and reserve, and thinking: it's his fault that I can't behave like a wife.
32. became irritated at her aloofness, 9 Kenzō-0-sumi
tashō hara ga tatta 多少腹が立った
 Again he became irritated at her aloofness, which seemed particularly calculated this morning.
33. *felt displeased, 9 Kenzō-0-sumi
iya na kokoromochi ga shita 厭な心持がした

She's very careful to observe the formalities, he thought bitterly.

34. find the other's conduct 10 Kenzō-O-sumi
unforgivable, sōhō tomo hara no naka ni wa fuhei ga atta 双方とも復の中
は不平があつた
Privately each found the other's conduct unforgivable.
35. in disgust, iya na kao o shite 厭な顔をして 10 Kenzō-O-sumi
In disgust she left the room.
36. Angrily, haradatashisō ni 腹立たしうに 10 Kenzō-O-sumi
Angrily he stared at her back as she walked away.
37. mounting distaste, iya na kokoromochi 厭な心持 12 Kenzō-Shimada
With mounting distaste Kenzō listened to Yoshida's repeated references to Shimada's poverty.
38. be cheated, damasarete 騙され 12 Shimada-people
"He is such a decent, trusting fellow," Yoshida said, "he's constantly being cheated . . ."
39. hatred, ken'ō no jō 嫌悪の情 13 Kenzō-Shimada
He remained silent, torn between his sense of indebtedness and his hatred.
40. repugnant, iya de naranakatta 厭でなら 13 Kenzō-Shimada
なかつた
Kenzō reluctantly admitted to himself that no matter how repugnant the prospect of associating with Shimada might be . . .
41. don't like, iya desu wa 厭ですわ 14 O-sumi-Shimada
"But I don't like it. I don't want horrid men like that hanging around."
42. resent, fuhei ga atta 不平があつた 14 Kenzō-O-sumi
43. overbearing aloofness, kenpei zuku na otto no taido 権柄づくな夫の態度 14 Kenzō-O-sumi
Inwardly, however, she never stopped resenting it. She could hardly be expected to take kindly to his overbearing aloofness.

44. ill-concealed resentment, 14 Kenzō-0-sumi
iyake ga sashite 厭氣がさし7
45. antagonistic, kempei zuku 権柄づく 14 Kenzō-0-sumi
 Usually at such a point in the conversation she would retreat into silence, and Kenzō, seeing her ill-concealed resentment, would become even more antagonistic.
46. formally break with, zekkō 絶交 14 Shimada-Kenzō & his father
47. quarrel, kenka 喧嘩 14 Shimada-Kenzō & his father
48. the severing of relations, gizetsu 14 Shimada-Kenzō & his father
 義絶
49. *formally break with, zekkō 14 Shimada-Kenzō & his father
 絶交
- "I was told that before he died he said that he had formally broken with Shimada, and that you were not to have anything more to do with him."
 Kenzō remembered only too well the final quarrel that led to the severing of relations between his father and Shimada. But he had never been very fond of his own father; neither could he remember being given any formal strictures concerning Shimada.
50. refuse to see, 14 Kenzō-Shimada
tsukiai o kyozeitsu-suru 交際を拒絶する
- "As far as I am concerned, there isn't sufficient justification for refusing to see Shimada."
51. how very badly he wanted to 14 Kenzō-Shimada
 avoid seeing the man,
tsukiai ga iya de iya de tamaranai 交際が厭で厭で堪うな。
52. go against everybody else's wishes, 14 Kenzō-0-sumi & everybody
itazura ni minna no iken ni hantai-suru 徒らに皆の意見に反対する
 His wife could not know how very badly he wanted to avoid seeing the man again. She thought that her husband was simply being stubborn, and that in his perverse way was enjoying going against everybody else's wishes.
53. armor, yoroi 鎧 15 Kenzō
54. *helmet, kabuto 兜 15 Kenzō

Kenzō even possessed a miniature suit of knight's armor and *helmet, authentic to the last detail, that fitted him perfectly.

- 55, 56, 57, 58. real sword, wakizashi 脇差 15 Kenzō
- He was also allowed to play with a real sword small enough for a boy. The ornamental carving attached to the hilt depicted a mouse trying to drag a red pepper. . . . Often he tried to pull the blade out of the scabbard, but it was securely locked in.
59. harsh thoughts, hankan 反感 15 O-sumi-Shimada
- Had Kenzō shared his memories with his wife, she might, in return for the chance to wallow in feminine sentimentality, have discarded some of her harsh thoughts about Shimada; but he kept entirely to himself.
60. hate, imikiratte iru 忌み嫌っている 16 Shimada
-O-natsu &
Chōtarō
- Indeed, as far as Kenzō's brother and sister were concerned, Shimada's arrogance alone was enough reason for hating him.
61. *unpleasant expression, fukai no kao 不快の顔 16 Kenzō-Shimada
& Yoshida
- *He tried his best not to show an unpleasant expression to his two guests.
62. angry, hara no tatsu 腹の立つ 16 Shimada
-carpenters &
plasterers
- And as he imagined how angry the carpenters and the plasterers must be, he could not help smiling.
63. look away in disgust, iya na kao o shita 厭な顔をした 17 Kenzō-Shimada
- Kenzō looked away in disgust.
64. annoy, iyagarase 厭がらせ 17 Kenzō-Shimada
- It's as though he came simply to annoy me, he said to himself; is that what he wants?
65. *did not like, ki ni iranakatta 気に入らなかつた 18 Kenzō-O-sumi
- *He did not like her insensitiveness not to apologize for being late.

66. an accusing tone, fūkan 諷諫 19 Kenzō-0-sumi
 In an accusing tone she said, "Your brother was shocked when I told him that Shimada had been at our house. . . ."
67. *grimaced, iya na kao o shita 20 Kenzō-0-sumi
 She grimaced. 厭な顔をした
68. doubted her sincerity, 21 Kenzō-0-sumi
fujun o utagatta 不純を疑がった
 Kenzō doubted her sincerity.
69. *became unpleasant, 21 Kenzō-0-sumi
fuyukai ni natta 不愉快になった
 *As he watched her leave, he became more unpleasant.
70. angry with himself, haradatashii 21 Kenzō
 腹立たしい
 Kenzō could not pay much attention to what she was saying; he was too busy being angry with himself for having become so callous, so different from what he used to be.
71. sly joke, chōrō 嘲弄 22 Kenzō-Shimada
 The "apology" sounded suspiciously like a sly joke.
72. said angrily, imaimashiku natta 23 Kenzō-0-sumi
 忌々しく なった
 "You might have been happier, you know."
 *"Probably," he said angrily.
73. be rebuked, tashinamerareru 窘められる 23 Kenzō-0-sumi
 She did not have it in her to let the rebuke go unchallenged.
74. *assail, osoō to shite iru 24 O-sumi's
 襲はうとしてゐる father and his
 The money trouble was about to assail them. family-money
75. *the child whom one killed, 27 Shimada
koroshita kodomo 殺した子供
 'It's like killing one's child and then going to a priest years afterward and asking him if he can do anything to bring the child back to life.'
76. committed murder, hito o koroshita 29 geisha
 人を殺した

This woman, when still a young geisha, had committed murder, and after twenty miserable years in prison had recently been released.

77. chided, kogoto o itta 小言を云った 30 Kenzō-0-sumi
 He was inclined to be skeptical particularly when, after he had chided her about her habit, she would promptly slip into it without apparent shame.
78. *scolding, kogoto 小言 30 Kenzō-0-sumi
79. perverseness, tsuraate 面当り 30 Kenzō-0-sumi
80. *murmured bitter complaints, 30 Kenzō-0-sumi
niganigashii tsubuyaki o
kuchi no uchi de morasu 苦々しい囁を口の内で洩らす
 He knew that in view of her tendency to hysteria he shouldn't be too critical, but *he often thought that her uncouth habit might spring from mere perverseness and *murmured bitter complaints.
81. hated, nikunda 悪んだ 30 Kenzō-0-sumi
 He hated her for what he took to be her perverseness and incorrigibility.
82. not harmonious, gatapishi-suru 35 Kenzō-0-sumi
 がたびしする
 "Yes, we did. That's probably why our marriage hasn't been exactly harmonious."
83. resentment, fuhei 不平 36 Kenzō-Chōtarō
84. torment his brother, 36 Kenzō-Chōtarō
ani o kurushimeta 兄を苦しめた
 Kenzō, vain as he was, resented this oversight, and began to direct his resentment even at the innocent prospective sister-in-law. He tormented his weak brother by insisting that he would not accept as sister-in-law an uneducated woman of such low station.
85. duly rejected, yōkyū o kotowatta 37 Kenzō-Shimada
 要求を断った
 Chōtarō told him that Shimada's proposal had been duly rejected.
86. cut his life in two, ryōdan-shiyō 38 Kenzō
87. be sliced off, kirisuterareru 38 Kenzō
 両断しやう
 切り棄てられる

He tried to cut his life in two, the past and the present. Yet the past refused to be sliced off, and was with him constantly.

88. felt more anger than pain, 41 Kenzō-0-tsune
iya de tamaranakatta 厭で堪らなかつた
89. hated, iminikunda 忌み悪んだ 41 Kenzō-0-tsune
 Sometimes he felt more anger than pain, and would stand stiff as a board, refusing to answer. But O-tsune would simplemindedly decide that his silence was due to his boyish shyness; she did not know how much he hated her at such times.
90. *deprived him of his liberty, 41 Kenzō-Shimada & O-tsune
jiyū o ubawareru 自由を奪はれる
 And the more they pampered him the more they deprived him of his liberty.
91. got hold of the hair and pulled out, 42 Kenzō-a servant boy
kami no ke o mushiritotta 髪の毛を撈り取つた
 Once, when being carried on a servant-boy's back, he got hold of the poor fellow's hair and pulled out handful.
92. attack a certain woman in the most vicious terms, 42 O-tsune-her acquaintance
kikizurai hodo nonoshitta 聴きづらい程罵つた
93. *got angry, hara o tateta 腹を立つた 42 Kenzō-0-tsune
 One day while gossiping with a guest she saw fit to attack a certain woman in the most vicious terms. Kenzō was there, taking it all in. It so happened that after the guest had left this woman dropped in. "Why," O-tsune said to her new guest, "I was just telling someone what a wonderful person you were." This *made Kenzō angry.
94. furious, taihen ni okotta 大變に怒つた 42 Kenzō-0-tsune
 When the woman had gone O-tsune said furiously, "How dare you embarrass me like that in front of a guest!"
95. *hate, imikirau 忌み嫌ふ 42 Kenzō-0-tsune
 *He was beginning to hate her at the bottom of his heart.
96. revile, nonoshiriatte 罵り合つた 43 Shimada -O-tsune

One night Kenzō awoke to find the two reviling each other at his bedside.

97. quarrel, arasoi 争ひ 43 Shimada
-0-tsune
98. *reviling voices, nonoshiru koe 罵る聲 43 Shimada
-0-tsune
99. *began to strike each other, 43 Shimada
te o dasu 手を出す -0-tsune
100. the sound of beating, utsu oto 43 Shimada
-0-tsune
101. the sound of kicking, fumu oto 43 Shimada
-0-tsune
102. fight, kenka 喧嘩 43 Shimada
-0-tsune
- After this hardly a night passed without their quarreling. Their *reviling voices became louder and louder, and finally they went beyond mere exchange of words. He would be awakened by the sound of beating, kicking, and screaming, and would lie there stiff with fright, waiting for it all to end. At first they would stop *their fight when they realized he was awake. But after a while they ceased to care what he saw or heard.
- 103, 104. hate, kiratta, kirau 43 Kenzō-Shimada
& 0-tsune
嫌った 嫌ふ
- His childish, unknowing mind offered him no answer; all he knew was that he hated what he was forced to witness.
105. face twisted with rage, 43 0-tsune-0-fuji
kuyashikutte tamaranai to iu 口惜しくって堪まらないといふ。
kaotsuki 顔付
106. uncomfortable, 43 0-tsune-Kenzō
kokoromochi o waruku suru 心持を悪くする
- 107, 108. enemy, kataki 讐 43 0-fuji-0-tsune
& Kenzō
109. get even with her, katakiuchi 仇討 43 0-fuji-0-tsune
& Kenzō
110. ground her teeth, 43 0-tsune-0-fuji
ha o giri-giri kanda 歯をぎりぎり噛んだ

"That creature," "that thing," she repeatedly called her, her tear-stained face twisted with rage. But her violent misery merely made Kenzō uncomfortable. He felt no sympathy whatsoever.

"She's our enemy, remember that," she said, grinding her teeth, "your mother's and yours. We'll get even with her if that's the last thing we do."

111. eyes filled with hate, 43 Shimada
ken'aku na me 險惡な眼 -O-tsune
112. his lips shaking, 43 Shimada
ikari ni furueru kuchibiru 怒に顫へる唇 -O-tsune
113. his pent-up venom, ikidori 43 Shimada
憤 -O-tsune
- His eyes filled with hate, his lips shaking, he would spit out his pent-up venom at his wife.
114. *suspected, utagutta 疑った 43 Kenzō-O-tsune
 *She suspected Kenzō.
115. disgust, fuyukai no nen 不愉快の念 43 Kenzō-O-tsune
 With mounting disgust Kenzō looked at her and said nothing.
116. jealousy, shitto 嫉妬 43 O-tsune-0-fuji
117. be thoroughly fed up with, 43 Kenzō-O-tsune
aiso o tsukasare 愛想を盡かされ
- The jealous woman went on and on. She was incapable of seeing that she was revealing herself shamelessly to her foster child, not yet ten years old, and that by now he was thoroughly fed up with her.
118. talk bitterly and in tears, 44 O-tsune
kuyashii kuyashii to itte naita -Shimada
119. haunt when I'm dead, 44 O-tsune
shinde tatatte yaru 死んで祟ってやる -Shimada
120. violence, kemmaku 権幕 44 Kenzō-O-tsune
- O-tsune talked about Shimada to anybody who would listen, always bitterly and in tears. "I'm going to haunt that good-for-nothing when I'm dead," she would say. Her violence served only to push Kenzō even further away from herself.

121. *annoy, fuyukai na 不愉快な 44 Kenzō-0-tsune
 *Young and ignorant though he was, he somehow knew this and occasionally the knowledge annoyed him.
122. unpleasant circumstances, fukai 不快 44 Kenzō
 And now, under unpleasant circumstances, the boy had forced his way back into Kenzō's consciousness.
123. his conscience was not at ease, 45 Kenzō
kokoromochi no warui 心持の悪い
124. dislike, imikirau 忌み嫌ふ 45 Kenzō-0-tsune
125. hate, ken'o no nen 嫌悪の念 45 Kenzō-0-tsune
 Kenzō was of course relieved, but his conscience was not altogether at ease. He should hardly forget that she had taken care of him once. What made it all so difficult for him was that his dislike for her had by no means lessened. . . . The only difference perhaps was that in all likelihood he hated her more than he did Shimada.
126. *unpleasant past, fuyukai na kako 46 Kenzō-his past
 不愉快な過去
 Shimada, the harbinger of unpleasant memories, appeared again five or six days later.
127. refuse the request outright, 断然不承 46 Shimada-Hida & Kenzō
dansen sore o kyojetsu-shita を拒絶した
 Or perhaps Hida had not refused the request outright as he claimed.
128. pick a quarrel with me, 46 Shimada
kutte kakatta 喰って掛った -0-natsu
129. *quarrel, kenka 喧嘩 46 Shimada
 -0-natsu
 There was a time when she was always picking a quarrel with me. We were always quick to make up, mind you--we were like brother and sister after all.
130. furious, okoru 怒る 46 Shimada
 -0-natsu

And how furious 0-natsu would be if she could hear what he was saying.

131. refuse, kippari kotowaru 47 Shimada-Hida & Kenzō
 きっぱり断る
 "What I can't tell is whether he made the crazy proposal in the first place simply to shock us into seeing him or whether he was quite serious and when Hida refused decided to give up the idea."
132. make a wry face, nigai kao o shite 47 Kenzō-Shimada
 He turned around looked at the maid irritably.
 苦い顔をして
133. *disturb, jama 邪魔 47 Kenzō-Shimada
 *Why does he have to come so often only to disturb me?
134. a new look of cunning, 49 Kenzō-Shimada
suki ga attara tobikomō 隙があつたら飛び込まう
135. be constantly on guard, 49 kenzo-Shimada
teikō-shite migamae. 抵抗して身構へ
 . . . the innocent preoccupation had gone, and a new look of cunning, it seemed to Kenzō, had appeared in his eyes. . . . It gave Kenzō no pleasure at all to be so constantly on guard . . .
136. predatory look of the crouching 49 Kenzō-Shimada
 beast,
suki ga attara kare no futokoro ni mogurikomo to iu iya na iro 隙があつたら彼の懐に潜り込まうといふ厭な色
 The predatory look of the crouching beast was still there.
137. scolding, kogoto 小言 50 Kenzō-maid
 Normally he would have called the maid back and scolded her.
138. resentment, fuhei, 不平 51 Kenzō
 -circumstances
 And his resentment at all the circumstances which prevented his pursuit of a peaceful life of the mind increased.
139. be attacked, osowareru 襲はれる 52 Kenzō-Shimada
140. be through with, zekkō-suru 絶交する 52 Kenzō-Shimada
 "What will he want the next time?" he said to his wife, with an apprehension of being attacked by the man. . . . "Instead of worrying so much about it, why don't you simply tell him you're through with him?"

141. wait for the right opening, 52 Kenzō-Shimada
suki ga attara tobikomō 隙があつたら飛び込まう
142. *took aim at, nerai o tsukete ita 52 Kenzō-Shimada
 硯を付けてるた
143. *came to close quarters with him, 52 Kenzō-Shimada
nikuhaku-shihajimeta 肉薄し始めた
 *He had taken aim at Kenzō. He had tired of waiting for the right opening, which might never have come anyway. With no further attempt at delicacy, *he came to close quarters with him.
144. *triumph, shōri 勝利 53 Kenzō-O-sumi
 She was smiling, and Kenzō thought that in her smile there was a touch of smugness and *triumph.
145. irritate beyond endurance, shaku ni sawatte tamaranai 54 Kenzō-O-sumi
 癢に障つて 堪らない
146. beat me, utsu 打つ 54 Kenzō-O-sumi
147. kick me, keru 蹴る 54 Kenzō-O-sumi
148. *irritate, ki o iradataseru 気を焦らす 54 Kenzō-O-sumi
 At times he would be irritated beyond endurance by the sight of her lying cheerlessly on the floor, and from spite would command her to get up and immediately attend to his need. . . *Beat me or kick me if you like, she seemed to be saying, see if I care. And in smug silence--she said little at the best of times--she would watch her husband being consumed by *irritation.
149. direct his hatred, zōo no hikari o nagekaketa 憎悪の光を 54 Kenzō-O-sumi
 投げ懸けた
150. hatred, zōo 憎悪 54 Kenzō-O-sumi
 At this personification he would then direct his hatred. But for all the concern she showed, he might as well have hated a fish.
151. be mean, jaken 邪慳 54 Kenzō-O-sumi
152. increased his resentment, hageshiku nikunda 54 Kenzō-O-sumi
 劇しく悪んだ
 Sometimes he thought he saw a threat in her eyes; "If you go on being mean like this, I'm going to get hysteria again."

the threat, imagined or not, filled Kenzō with fear; at the same time, it increased his resentment.

153. "All right, die." shinjimae 死んぢまへ 54 Kenzō-0-sumi
 154. razor, kamisori 髪剃 54 kenzo-0-sumi
 155. the blade, ha 刃 54 Kenzō-0-sumi
 156, 157, 158. razor, kamisori 髪剃 54 Kenzō-0-sumi

And he would feel like shouting, "All right, die, you silly woman!"

One night he woke up to find his wife staring fixedly at the ceiling. In her hand was the razor he had brought back from Europe. To his relief he saw that at least the blade was still in the ebony sheath. He was frightened nevertheless. "Don't be a fool!" He reached over, grabbed the razor, and flung it across the room. It shattered the glass pane in the sliding door and fell on the verandah outside.

159. kill herself, hamono zanmai 刃物 54 0-sumi
 160. *razor, kiremono 切れもの 54 0-sumi
 161. womanly tricks to vanquish, 54 0-sumi
uchikatō to suru onna no sakuryaku
 162. cheap feeling of victory, 打ち勝たうとする女の策略 54 0-sumi
seifukuyoku ni kararete 征服慾に驅られ

Was she so desperately unhappy that she was seriously thinking of killing herself? Or had she suffered an attack and lost control of herself? Or was she resorting to underhanded *womanly tricks in order to vanquish her husband? If so, what did she hope to gain? Greater kindness and understanding from him--or some cheap feeling of victory?

163. unpleasant occurrences, 55 Kenzō-0-sumi
fuyukai na bamen 不愉快な場面

Usually after such unpleasant occurrences there would be a period of normalcy to give them the respite they needed . . .

164. anger, nikurashii 憎らしい 55 Kenzō-0-sumi

Angered by her attitude, he would repeat the order several times.

165. be cheated, damasareta 騙された 55 Kenzō-O-sumi's mother
166. resentful, fuyukai 不愉快 55 Kenzō-O-sumi & her mother

But alas, her manner after her return was exactly as it had been, and Kenzō began to nurse the feeling that somehow he had been cheated by his mother-in-law. The more he thought about it, the more resentful he became, and finally he found himself asking, "How much longer is this going to last?"

167. get angry, ikidōtta 憤った 56 Kenzō-Shimada
168. absolutely despicable, jitsu ni iya na yatsu 實に厭な奴 56 Kenzō-Shimada
169. in a rancorous mood, hara ga tatsu 56 Kenzō-Shimada

... and at such times Kenzō had no choice but to stay put in the living room, waiting impatiently for the old man to go, and getting angrier and angrier.

"He is absolutely despicable." 腹が立つ
When in a rancorous mood, Kenzō was apt to use such words as "absolutely" and "extremely."

170. Kenzō's face went stiff, mutto-shita 56 Kenzō-Shimada
171. *sever the relationship, zekko むつとした 56 Kenzō-Shimada
絶交
- Kenzō's face went stiff. Her comments were unnecessary and obvious. *"I can sever the relationship any time, if I want to."

172. *mistaken concept, gokai 誤解 56 Kenzō-O-sumi
- Kenzō decided that it was too much trouble to disabuse her of her mistaken concept.

173. irritability, kanshaku 肝癢 57 Kenzō
174. kick, ketobasu 蹴飛ばす 57 Kenzō

His irritability was such that sometimes he thought he would go mad unless he gave vent to it. Once for no reason at all he kicked a pot of flowers that belonged to the children off the verandah.

175. destroyed them ruthlessly, mujihi ni hakai-shita 無慈悲に破壊した 57 Kenzō-flowers

These pitiful flowers, he thought, had seemed beautiful to the children, and now their own father had destroyed them ruthlessly

176. scolded, shikatta 叱つた 57 Kenzō-maid
177. angry at himself, onore o ikatta 57 Kenzō-himself
 恥れを認めた
 . . . he would angrily scold the innocent girl in a voice loud enough to be heard by the caller. Later he would be ashamed, angry at himself for his inability to treat ordinary harmless people like an insurance agent with a modicum of graciousness and goodwill.
178. be struck, tehidoku uchisuerareta 58 Kenzō & his family-irony
 手非道く打ち据ゑられた
 The contrast between himself and them might have struck him as funny had it not been quite so bitterly ironical.
179. angry, hara ga tatsu 腹が立つ 60 Kenzō-Shimada
 Rather, it made him angry to think that Shimada should regard him, of all people, as a source of additional income.
180. *criticize, hinan-suru 非難する 61 Kenzō-O-sumi
181. animosity, omoshiroku nai aidagara 61 Kenzō-O-sumi's parents
 面白くない間柄
 *There was a tone of criticism that he does not act like a man. She herself had always refrained from nagging at her husband even about matters that touched her very deeply, such as the animosity between him and her parents.
182. *be disliked by, kirawarete iru 61 Shimada-the Shibanos
 嫌はれてゐる
 *"He is disliked by the Shibanos, you know. . . ."
183. a violent head-on clash, 62 Kenzō-Shimada
shōtotsu-shite 衝突して
 There was no choice, he decided resignedly, but to continue to see Shimada until a violent head-on clash put an end to the whole unpleasant business.
184. sworn enemy, kataki 敵 62 Shimada -O-tsune
 . . . when the person who soon appeared on his doorstep

turned out to be not Shimada but the old man's sworn enemy, O-tsune.

185. be haunted, tatarareru 祟られる 64 Kenzō-Shimada & O-tsune
- "Granpa has a partner now--he doesn't have to haunt you all by himself anymore."
186. got on his nerves, 64 Kenzō-O-sumi
kibun o fukai ni shigeki-shita 気分を不快に刺戟した
 Kenzō was not sure whether she was merely being cheerful or being funny. Her attitude got on his nerves.
187. enemy, kataki 敵 64 Shimada-Kenzō
- Or "Shimada is your enemy," she might say, and this particular obsession, like the theme of some banal moving picture, would be restated ad nauseam.
188. recount the wrongs done to them, 64 heroines in
damasareta urami o nobete 騙された恨を述べて melodramas
 She reminded one, in fact, of heroines . . . tearfully recounting the wrongs done to them . . .
189. *unpleasant, kokoroyoi mono de wa nai 65 Kenzō-O-sumi
190. *felt displeased, 快よいものではない 65 Kenzō-O-sumi
kokoromochi ga warukatta 心持が悪かった
191. *criticize each other, 65 Kenzō-O-sumi
hinan no kotoba o nagekakeatta 非難の言葉を投げかけ合った
192. *criticism, hinan 非難 65 Kenzō-O-sumi
- *But such forbearance only gave her unpleasantness. Kenzō felt even more displeased.
 *They criticized each other's obstinacy; yet, sensing the seething resentment that the other secretly harbored, each was forced to acknowledge there was good reason for it.
193. quarrel, kenka 喧嘩 65 Kenzō-O-sumi
- "You know, we wouldn't quarrel so much. We're both being very irresponsible."
194. enemies, kataki dōshi 敵同志 65 Kenzō-O-sumi

"But when two people live together, no matter how bad things may get between them, they somehow manage to stay close. . ."

195. *felt displeased, fukai o kanjita 66 Kenzō-himself
 不快を感じた
 It was a cruel way to think and though he forgave himself for it, thinking it natural and necessary, he could not help feeling angry at his own mercenariness.
- 196, 197, 198. razor, kamisori 髪剃 66 Chōtarō
 "Oh no. What he had to do was something I never heard of-- you put a razor on your head, you see, and keep it there during the incantation."
 Kenzō hardly knew what to think. Finally he said, "He probably convinced himself that he was ill in the first place, and now he's convinced himself he's better. A ladle or pot lid on the head would have done just as well."
199. razor, kamisori 髪剃 66 Chōtarō
 Razor or no razor, the important thing was that his brother was better.
200. annoy, iyagaraseru 厭がらせる 67 O-natsu-Hida
 As one would expect, her considerateness was often a great source of annoyance to her husband, for it was no less irrational and unpredictable than his selfishness.
201. kill myself, jisatsu-suru 自殺する 68 Kenzō
 "Here I am, slowly killing myself, and no one cares a damn."
202. doubted, utagutta 疑ぐった 69 O-natsu
 -Chōtarō
203. anger, haradatashiku 腹立たしく 69 Kenzō-O-natsu
204. felt like shouting, donaritsukete yaritaku natta 怒鳴り付けた 69 Kenzō-O-natsu
 けた遷りたくなつた
 It was hard to believe, but she was actually doubting Chōtarō's good faith.
 The letter was both idiotic and mean--mostly it angered him. "Shut your mouth!" he felt like shouting.
- 205, 206. be fooled, damasareta 騙された 70 Kenzō-Chōtarō
207. be fooled, damasareta 騙された 70 Chōtarō
 -O-natsu

208. be fooled, damasareta 馬騙された 70 O-natsu
209. be fooled, damasarete iru 馬騙されてる 70 everybody
210. never be fooled, damasarenai 馬騙されない 70 Hida-O-natsu
- *"I was fooled by Chōtarō, I suppose you could say." The whole thing was a farce, he might have added.
 "That may well be," she said, "but the important thing is that she's well."
 "It wasn't Chōtarō's fault anyway. He was fooled by her. And she in turn was fooled by her own ailment. Well, that's how the world goes--everybody being made a fool of. . . . No matter how ill his wife may seem, he's never fooled."
211. was irritated, shaku ni sawatta 癢に障った 70 Kenzō-O-sumi
 Kenzō was irritated. "I suppose you think you're all right, then?"
212. *antipathy, hankan 反感 70 Kenzō-O-sumi
 "Anachronisms like that don't grow on every tree these days," she said *with antipathy, thinking what incredibly egocentric creatures men were.
213. *conflicts, shōtotsu-suru 衝突する 71 Kenzō-O-sumi
214. took offense, fukai o kanjita 不快を感じた 71 Kenzō-O-sumi
 Herein lay the cause of most of their *conflicts. Whenever he was made aware of her desire to assert her existence as a person, he was quick to take offense.
215. be kicked around, fumitsuke ni sarete 71 Kenzō-O-sumi
- 216, 217. look down on, baka ni suru 踏み付けにされた 馬鹿にする 71 Kenzō-O-sumi
 "I don't care if I'm only a woman, I won't be kicked around." And in the end he would find himself resorting to his wife's argument: "It's not because you're a woman that I look down on you--it's because you really are stupid. . . ."
218. resentment, fuhei 不平 71 Kenzō-O-sumi
 And he could see that her present taciturnity was not touched by resentment or churlishness, as it so often had been before.
219. *a target of criticism, hinan no mato 非難の標的 73 Kenzō-O-sumi's father

*Kenzō's straightforwardness and obstinacy which was very close to rudeness became a target of his criticism.

220. cursed, norotte ita 呪つてゐた 73 Kenzō-himself
221. *displeasure, fuyukai 不愉快 73 Kenzō-0-sumi's father
222. *misunderstand, gokai 誤解 73 Kenzō-0-sumi's father
223. revenge, katakiuchi 敵討 73 Kenzō-0-sumi's father
224. base, hikyō na 卑怯な 73 Kenzō-0-sumi's father
225. misunderstand, gokai 誤解 73 Kenzō-0-sumi's father

And cursing his own inability to dissemble, he wanted desperately to explain: "It isn't because money is involved that I seem so unfriendly--it isn't the talk of money that I find *displeasing. *Please don't misunderstand, I'm not so base as to think of this as an opportunity for revenge." But his nature being what it was, he had to remain silent and run the risk of being misunderstood.

226. animosity, hankan 反感 76 Kenzō-0-sumi's father

But what he really felt was animosity; the indifference was merely a cover.

227. *criticize, hinan-suru 非難する 77 Kenzō-0-sumi

*. . . he would wonder whether her comments were not an oblique way of criticizing that he spent too much time with his book.

228. began to hate, nikumidashita 悪み出した 77 Kenzō-0-sumi's father

He now began to hate his father-in-law with all his heart for his calculated way.

229. hated himself, jibun o nonoshitta 78 Kenzō-himself

230. made him hate, nonoshiraseru 自分を罵つた 罵らせる 78 Kenzō-0-sumi's father

231. hated, nonoshitta 罵つた 78 Kenzō-0-sumi's father
 Yet he was inconsistent enough to hate himself for what he believed to be his weakness, and he hated even more those who made him hate himself.
232. enemy, teki 敵 78 Kenzō-his in-laws
 And sometimes, being her allies necessarily meant that they were his enemies.
233. unpleasantness, fuyukai 不愉快 79 Kenzō-0-sumi
 . . . he told himself with finality, quite convinced that the unpleasantness would never lessen . . .
234. *tacitly criticized her, 81 Kenzō-0-sumi
an ni hinan-shita 暗に非難した
 He tacitly criticized her.
235. *scolding, kogoto 小言 83 Kenzō-0-sumi
 Sometimes he would elect to join the group, and make an attempt at asserting his authority, much to his wife's amusement.
236. strike back, katakiuchi o suru 敵討をする 83 Kenzō-0-sumi
 "But it's true. Isn't that how a dissatisfied wife often strikes back at her husband?"
237. warped, higami 僻み 83 Kenzō-0-sumi
238. perverse, higami 僻み 83 Kenzō-0-sumi
 "You're warped, that's your trouble. And so clever with words too."
 Kenzō really believed what he was saying. He was not consciously being perverse.
239. be cruel, ijimeru 虐める 83 Kenzō-0-sumi
240. *be vanquished, seifuku-sareru 征服される 83 Kenzō-0-sumi
 "Why do you have to be so cruel?"
 The children, who had been watching all along, now looked as though they too might start crying. *He felt oppressed.
 *Knowing that he would be vanquished in the face of such display of weakness, he began to apologize.

241. hold each other in contempt, 84 Kenzō-0-sumi
keibetsu-shiatta 輕蔑し合った
242. *opposed, hankō-shita 反抗した 84 Kenzō-0-sumi
243. hated, imaimashiku kanjita 忌々しく感じた 84 Kenzō-0-sumi

Alas, Kenzō had proved no less unalterable than herself. I was inevitable, therefore, that they should have come to hold each other in contempt. Always ready to judge by her father's standards, she *opposed her husband in her heart. Kenzō in turn hated her for her unwillingness to give him the recognition he felt he deserved.

244. insult, baka ni bakari suru 馬鹿にばかりする 84 Kenzō-0-sumi
 "Why not do something about it? Teach me, instead of insulting me."

245. *never follow blindly, 84 Kenzō-0-sumi
mōjū-suru mono ka 盲従するものか

246. verbal quarrel, kotoba arasoi 84 Kenzō-0-sumi
 言葉争ひ
 What fool would sit at your feet, was her thought. . . .
 *The verbal quarrel which was repeated between them was an old one.

247. resentment, urami 恨み 85 0-sumi

Yet no matter how faintly recognized, it brought with it a sense of accomplishment, and at the same time resentment.

248. *unpleasantness, fuyukai 不愉快 87 Kenzō

249. *became irritated, mushakusha-shita 87 Kenzō

250. *got angry, hara o tateta 87 Kenzō
 腹を立たした

*He was putting up with the unpleasantness all by himself. Each time he worried about his health, he became irritated. At times he got angry thinking: "They did this to me?"

251. complaints, fuhei 不平 87 0-tsune-son
 -in-law

With cold indifference he listened to 0-tsune's complaints.

- 252, 253. quarrel, kenka 喧嘩 88 Shimada
 -0-tsune

"Do you think they'd start quarreling even now?"
 "It's not what they might do to each other that worries me.
 . . ."

254. *enemies, kataki dōshi 敵同志 89 Shimada
 -0-tsune
 *Since they were not born to be enemies, they must at times
 have been happy together . . .
255. animosities, zōo 憎悪 89 Shimada
 -0-tsune
 It was as though when the money disappeared from his life,
 all his old animosities and attachments went with it.
256. make him all the more angry, 90 Kenzō-Shimada
gekkō-saseru 激昂させる
 The sly, probing look Shimada gave him--as though to
 determine whether or not he could be frightened--made him
 all the more angry.
257. anger, ikari 怒り 90 Kenzō-Shimada
258. disgust, fukai 不快 90 Kenzō-Shimada
259. *attack, shūgeki 襲撃 90 Kenzō-Shimada
 The disgust and anger he felt afforded him ample protection
 against the other's *attack.
260. *fought out with, 91 Kenzō-his
shūi to tatakaiōseta 周囲と闘ひ終せた environment
 He really did wonder; but there was conceit in the question,
 for it not only suggested a pride in having overcome his
 environment but assumed also that what he was now was what
 he had wanted to become.
261. fought with, haretsu-shita 破裂した 91 Kenzō-Shimada
262. hate, imu 忌む 91 Kenzō-0-tsune
 He had fought with Shimada, he had continued to hate
 0-tsune, he had moved away from his brother and sister and
 from his father-in-law--all because of what he was now.
263. had a row, shōtotsu-shitari 92 Kenzō-0-sumi's
 衝突した brother
 "They were afraid that you and my brother might have a row,

- which would then have made things rather uncomfortable between you and them."
264. was deeply hurt, kizutsukerareta 92 Kenzō-0-sumi
 Deeply hurt, she looked at him rebelliously. 傷けられた
265. beat me down, nejifuseru 92 Kenzō-0-sumi
捻ぢ伏せる
266. crawl away, nejifuserareru 92 Kenzō-0-sumi
捻ぢ伏せぬ⁹²
 "But when you argue, I can't help thinking that you do so to beat me down, not to explain anything.
 "You think that because you aren't very bright."
 "Maybe I'm not, but that doesn't mean I should crawl away every time you come out with some ponderous statement that means nothing."
267. reproach, hinan 93 Kenzō-0-sumi
非難
268. what she found difficult to forgive, 93 Kenzō-0-sumi
fuhei 不平
269. When he sent back into the house his wife reproached him bitterly: "There's no end to your self-centeredness. Can't you think of anyone but yourself?" What she found difficult to forgive was that he had not put his children's safety before his own.
270. angered, fukai ni shita 98 Kenzō-0-sumi
不快にした
 Kenzō's obstinacy angered her.
271. twisted, higanda me de hito o mite 98 Kenzō-0-sumi
"Why must you be so twisted. . . ." 僻んだ眼で人を見た
272. *despised, keibetsu-shite ita 99 Shimada
軽蔑してゐた
 -0-natsu-Hida
 "And now that their own circumstances had changed, how blandly they set about imitating the man *they had despised.
273. insult, bujoku 100 Kenzō-his
侮辱 siblings
274. *hated them as if they 100 Kenzō-his
 were his enemies, siblings
kyūteki no gotoku nikunda 仇敵の如く憎んだ
275. treat cruelly, tsuruzategamashii 100 Kenzō-his
面中が孔た siblings

He hated them for the way they had insulted him and as he watched them gaily chatting away, seemingly unmindful of all the hurt they had caused, he could not help wondering why they had chosen to treat him so cruelly.

276. disgust, aiso o tsukashita 100 Kenzō-his
siblings

愛想を盡かした

277. despise, aiso o tsukasu 100 Kenzō-his
siblings

愛想を盡かす

He had expressed his disgust through silence. And in the end he had found satisfaction in the thought that there was no worse punishment for his brother or his sister than to be despised by someone of their own blood.

278. kill off, uchikorosu 打ち殺す 100 Kenzō

279. kill, korosu 殺す 100 Kenzō

"And even if I could ignore past events, I couldn't very well kill off my feelings that I had at the time. They will be a part of me always. I could try to get rid of them, but the heavens would never let me."

280. defy his own body, byōki ni katakiuchi 病氣に敵討 101 Kenzō

281. thirst for blood, chi ni ueta 101 Kenzō

282. suck his own blood, jibun no chi o susuru 101 Kenzō
血に餓えた
自分の血を吸った

It was as if he wanted to defy his own body, as if he wanted deliberately to abuse it for having failed him so badly. He thirsted for blood, and since others were not available for slaughter, he sucked his own blood and was satisfied.

283. skepticism, fushin 不審 102 Kenzō-0-sumi

284. *resistance, hankō 反抗 102 Kenzō-0-sumi

285. spoke bitterly almost with venom, 102 Kenzō-life
kuchō wa hakidasu yō ni niganigashikatta

口調は吐き出す様に苦しかった

There was skepticism and *resistance in her eyes. . . .

"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."

He spoke bitterly, almost with venom.

LIST OF TERMS OF CONFLICT AND NEGATIVITY
IN MEIAN (LIGHT AND DARKNESS)

| VOCABULARY (English and Japanese) | CHAP. | CHARACTERS |
|--|-------|-------------------------|
| 1. blade, <u>hamono</u> 刃物 | 2 | Tsuda |
| The gleam of the cold blades, the sound as they touched each other, the dreadful pressure which suddenly squeezed the air out of both his lungs at once, . . . | | |
| 2. depressed, <u>fuyukai ni natta</u> 不愉快 にふつた | 2 | Tsuda |
| He was depressed. Suddenly his mood changed, and he gazed at his surroundings. | | |
| 3. feel great antagonism, <u>hankanteki ni</u> | 5 | Tsuda-O-nobu |
| 4. disparaged, <u>mikubitta</u> 反感的に 見縊つた | 5 | Tsuda-O-nobu |
| Occasionally he would be disposed to try to wheedle her out of her attitude but at other times he would, on the contrary, feel great antagonism and want to escape from her. In both cases, however, he inwardly disparaged her in a way that was tantamount to saying . . . | | |
| 5. irritated, <u>kimochi o waruku sasete</u> 氣持を悪くさせた | 6 | Tsuda-O-nobu |
| This habit of hers at times strangely stirred him but at others it just as inexplicably irritated him. | | |
| 6. make these disparaging remarks, <u>hinangamashii kotoba o morasu</u> 非難がましい 言葉を洩らす | 7 | Tsuda-his father |
| Tsuda usually feared that O-nobu would look down on his father; nevertheless he felt he had to make these disparaging remarks about him in front of her. | | |
| 7. self-defensive, <u>jieiteki ni</u> 自衛的に | 11 | Tsuda-Mrs. Yoshikawa |
| But at still other times it made him seem as if he were giving off sparks from his self-defensive, arrogant nature. | | |
| 8. blunt attack, <u>rokotsu na dageki</u> 露骨な打撃 | 11 | Tsuda-Mrs. Yoshikawa |
| 9. scorned, <u>mikudashi te ita</u> 見下してゐた | 11 | Tsuda-Mrs. Yoshikawa |

For he was able with the latter, in the face of this blunt attack, simply to scorn her coldly.

10. be teased, naburareru 嘲られる 12 Tsuda-Mrs. Yoshikawa
- Thus, while on the surface he was reacting rather casually to being teased so unreservedly by her . . .
11. the sharp gleam of knife, 14 Tsuda-O-nobu
naifu no hikari 洋刀の光
- For, in the midst of the dull, everyday routine he felt that this dramatic way she had of appearing suddenly before him gleamed like a knife.
12. defeat, haiboku 敗北 14 Tsuda-O-nobu
- To ask the reason and have her make a joke of it would seem like a defeat for him.
13. make snide remarks, 15 Tsuda's father
waruguchi o iitagaru 悪口を云ひたがる -Kansai region
- His father had been born and reared in Tokyo, and, on the slightest pretext, had made snide remarks about the Kansai region . . .
14. disparagement, keibetsu 輕蔑 21 Tsuda-the juggler
- Tsuda craned his neck slightly, with an expression of mixed disparagement and admiration.
15. air rifle, kūki-jū 空氣銃 23 Makoto
- 16, 17. gun, teppō 鐵砲 23 Makoto
- Finally Tsuda was dragged into a toy shop by this bewildering young cousin of his and was forced to buy him a one yen fifty sen air rifle. . . .
'I won't be able to hit sparrows with this sort of cheap gun.'
'That's because you can't shoot well. If you're a poor shot, you can't hit them no matter how good the gun is.'
18. a rifle suddenly sounded, 24 Makoto
totsuzen don to iu jūsei ga okotta 突然ドンといふ銃聲が
起った
19. aim at, sogeki-shite iru 狙撃してゐる 24 Makoto-Tsuda
- When Tsuda had walked down the lane and had passed through

Fujii's gate at the end of it, a rifle suddenly sounded a few yards in front of him. He recognized, with a strained laugh, the dark figure of Makoto, carefully aiming at him through the hedge on the right-hand side.

20. the air rifle, kūki-jū 空氣銃 25 Tsuda, Makoto,
O-asa [Tsuda's
aunt]
She raised a quizzical eye towards him, and did not even thank him for the air rifle he had bought for her son.
21. air rifle, kūki-jū 空氣銃 25 Makoto
At that moment Makoto's air rifle started popping in the rear of the house, and Tsuda's aunt immediately picked up her ears.
22. be stolen, nusumareta 盗られた 26 Kobayashi
-thief
23. *theft, tōnan 盜難 26 Kobayashi
-thief
At the time he had given Tsuda the excuse that his Western clothes had been stolen, and in this connection had also asked him to lend him about seven yen. He said that a certain friend had sympathized with him for having had his clothes stolen.
24. in a tone that seemed to show 29 Tsuda-Fujii
that he was a bit offended, 機嫌を損じた [Tsuda's
kigen o sonjitarashii goki de らしい語氣で
uncle]
Tsuda's uncle turned to him in a tone that seemed to show that he was a bit offended.
- 25, 26. air rifle, kūki-jū 空氣銃 30 Makoto,
Kobayashi
'I have a one yen fifty sen air rifle. Do you want me to bring it and show it to you?'
He instantly stood up and ran into the small room at the back; when he returned to the sitting-room carrying his new toy, Kobayashi was forced to admire the shiny air rifle.
27. air rifle, kūki-jū 空氣銃 30 the Fujiis,
Tsuda,
Kobayashi
Thanks to the air rifle, they all began speaking to each other again.
28. doubt his seriousness, 誠實を疑ふ 30 Tsuda-O-asa
seijitsu o utagau

He could only think that it was indeed his aunt who, having shown by her manner of speaking that she doubted his seriousness regarding marriage . . .

29. criticism of him as not being serious, fumajime to iu ginen 不真面目といふ疑念 30 Tsuda-0-asa
- He did not have a very close relationship with her nor did he have any interest in her, but since, to reject his aunt's criticism of him as not being serious . . .
30. win out, katteru 勝つてゐる 30 Tsuda-0-asa
- 'Even without discussion it's quite clear my position will win out over yours any day, Yoshio.
31. angry with each other, tekigaishin 31 Tsuda-0-asa
32. had a quarrel, kenka de mo shita 散々心喧嘩しました 31 Tsuda-0-asa
- 'Somehow you both seem angry with each other. Have you actually had a quarrel?'
33. *became unpleasant, fuyukai ni natta 32 Tsuda
34. *displeasure, fukai 不愉快になつた 32 Tsuda
- *And when he realized what he was doing he could not help becoming unpleasant. . . . His feelings taught him only too well that in this behaviour, together with his pride, there had also been latent a kind of displeasure.
35. angry, okotteru 怒つてゐる 32 Tsuda-his father
36. seem annoyed, imaimashisō ni 忌々し 32 Tsuda-0-hide
- 'I suppose he's angry.' じうに
'I don't think O-hide should keep telling him all those things she does.'
Tsuda seemed slightly annoyed as he mentioned his sister.
37. defeat, haiboku 敗北 32 Tsuda-0-asa
- Because of his defeat, however, he did not forget to drag Kobayashi along . . .
38. despise, keibetsu-shite iru 軽蔑してゐる 34 Tsuda-poor people

39. look down on, mikubitte iru 34 Tsuda-poor
people
見縊ってゐる
'You despise this sort of people, don't you? You've
always looked down on them as not worthy of sympathy.'
- 40, 41. despise, keibetsu-suru 36 Tsuda
-Kobayashi
輕蔑する
'When I'm wearing a dirty suit you despise me for being
dirty, don't you? And when occasionally I have on some
clean clothes you then despise me for being clean.'
42. capitulation, kōsan 降参 36 Tsuda
-Kobayashi
Since Tsuda, who felt he could no long tolerate
Kobayashi, had finally realized the convenience of
capitulation . . .
43. cruelly wounded his companion, 37 Tsuda
aite no kibun o zankoku ni inuita -Kobayashi
相手の氣分を残酷に射貫いた
To the extent that Tsuda's words contained a logic self-
evident to anyone, they were the equivalent of cruelly
wounding his companion. . . .
44. be made a fool of, baka ni sareru 37 Kobayashi
-everybody
馬鹿にされる
'Yes, I'm definitely going. It's much, much better to go
to Korea or Formosa than to stay here and be made a fool of
by everybody.'
45. defeated, haiboku-shita 敗北した 39 Tsuda-O-nobu
He finally acknowledged defeat
- 46, 47. scissors, kiremono, hasami 42 Tsuda
48. assailed, ikaku-shita 切物 鉄 42 Tsuda-the
sound of the
威嚇した scissors
- From time to time Tsuda heard the sound of the *scissors
touching the plate. The sound of the scissors cutting dully
through the flesh assailed his eardrums, greatly
exaggerated.
49. *suspicion, giwaku 疑惑 43 Tsuda-O-nobu
Viewing the matter in that way, he felt that even her motive

in measuring precisely the time of his operation became open to question.

50. an expression of displeasure, 44 Tsuda-O-nobu
fuhei na kao 不平な顔
 When, with an expression of displeasure rather than distrust, he rolled over on his side, the upstairs floor, which was not too sturdily constructed groaned heavily, as if to complement his feelings.
- 51, 52, 53, 54. doubt or suspect, utaguru 44 Tsuda-O-nobu
 疑ぐる
 'Somehow or other you still doubt me, don't you? Well, I don't at all like being suspected by you in that way!'
 She twitched her eyebrows, greatly displeased.
 'I'm not doubting you. . . .'
 'You see, you do suspect me after all, don't you?'
55. compete, tatakau 闘ふ 44 Tsuda-himself
 But even while both desires competed with each other for mastery of his mind, he would have seemed relatively calm to an impartial observer.
- 56, 57. suspicion, ginen 疑念 47 Tsuda-O-nobu
 She normally harboured the suspicion that although she earnestly and with the best intentions showed him every kindness there seemed to be no limit to the sacrifices he demanded of her, but such a suspicion came to her mind abruptly then in deeper hue.
58. sumo wrestlers facing each other, 47 Tsuda-O-nobu
sumo o totte iru yō na 相撲を取つてみるやうな
59. enemy, teki 敵 47 Tsuda-O-nobu
 In a certain sense, when she and Tsuda privately viewed relationship, very similar to that between sumo wrestlers facing each other in the ring every day they felt that it was of a kind where she was always his opponent and occasionally even his enemy. . .
60. pistol, pisutoru 拳銃 48 Hajime
61. a wooden sword, bokken 木剣 劔 48 Hajime
62. murder, hitogoroshi 人殺し 48 Hajime
 'Those won't do at all! If it's not a pistol, or a

wooden sword, or something he can pretend he's murdering someone with, he won't like it. . . .'

- 63, 64. dislike, kiratte iru, 嫌ってる 49 O-nobu-Mrs. Yoshikawa
kirai hajimeta 嫌ひ始めた
65. *unpleasant relationship, 49 O-nobu-Mrs. Yoshikawa
fuyukai na genshō 不愉快な現象
- 66, 67. dislike, kirawareru, 嫌はれる 49 O-nobu-Mrs. Yoshikawa
kiraihajimeta 嫌ひ始めた
- She also thought Mrs. Yoshikawa disliked her too. Moreover she vaguely sensed that this *unpleasant relationship had arisen between them because Mrs. Yoshikawa had disliked her from the outset. She was also quite confident that Mrs. Yoshikawa had begun to dislike her without O-nobu's having given her any cause.
68. looked with slight jealousy, 51 O-nobu-Tsugiko
karui shitto no me de mita 軽い嫉妬の眼で見た
69. condescension, bubetsu 侮蔑 51 O-nobu-Tsugiko
- . . . she looked with slight jealousy at this cousin who seemed to be forever childishly shy and so naively constituted as not to have the slightest anxiety, and who glowed with a maiden freshness. Even though in O-nobu's attitude there was a note of condescension towards Tsugiko . . .
70. *looked at with jealousy, 嫉妬の眼で 51 O-nobu-Tsugiko
shitto no me de nagameta 眺めた
- *It was also of a kind that made her want to grasp tightly the hand of the very person she had just been looking at with jealousy.
71. *weapon, buki 武器 51 Tsugiko-her prospective husband
- *And yet your innocence will not work as a weapon by which you capture your prospective husband's heart.
72. destructive force, hakairyoku 破壊力 53 O-nobu-Mrs. Yoshikawa
- . . . in addition to Mrs. Yoshikawa's peremptory attitude, which seemed to arise from her special position at that time, there might emerge from her a fearful destructive force.

73. a feeling of disdain, keibu no nen 54 O-nobu-Tsugiko
 軽侮の念
 Finally there arose also a feeling of disdain at Tsugiko's pathetic state.
74. suspicion, utagai 疑 55 O-nobu-Mrs. Yoshikawa
- 75, 76. be disliked, kirawarete iru 55 O-nobu-Mrs. Yoshikawa
 嫌はれてゐる
77. suspect, utagai o idaku 55 O-nobu-Mrs. Yoshikawa
 疑を抱く
- This was not a suspicion caused by Mrs. Yoshikawa's manner of speaking or her attitude at that time but rather a hypothesis with a somewhat more profound basis. . . . O-nobu did not interpret this behaviour of Mrs. Yoshikawa as resulting solely from Mrs. Yoshikawa's dislike of her. She thought there was still another reason. . . . When the time finally came for them to leave their seats, and Mrs. Yoshikawa began talking to her again, O-nobu was not satisfied with simply suspecting that Mrs. Yoshikawa's explanations were lies.
78. such unpleasant thoughts, 57 O-nobu-Tsuda
kore hodo fuyukai na kanji 是程不愉快な感じ
 O-nobu's feeling, which she had already had at the theatre, was only strengthened that she would never have had such unpleasant thoughts about her beloved husband if she had not met her that evening.
79. could not but despise, 58 O-nobu
keibetsushinai wake ni ikanakatta 軽蔑しない譯に行かなかつた
 . . . and she could not but despise herself for being a thorough sluggard in not jumping up out of bed as soon as she opened her eyes.
80. observed with derision, 58 O-nobu
azakeru yō ni nagameta 嘲けるやうに眺めた
 When, with her mind's eye which had for a time been liberated, she observed with derision her over-anxious state of the previous evening . . .
81. be offended, kigen o warukusuru 58 Tsuda-O-nobu
 機嫌を悪くする
 But he was one who would be offended if she did not.
82. disdain, keibu 軽侮 59 O-nobu-Tsugiko

As O-nobu turned back to look at the figure of Tsugiko descending the hill with a brisk light step, she again had the usual feeling towards her of mingled respect and disdain.

83. deceive, azamuite iru 欺むいてゐる 61 Tsuda-O-nobu
 At the same time she could not help feeling she was deceiving Tsuda.
84. deceived, azamuite kita 欺むいてきた 62 O-nobu-Okamoto & O-sumi
85. be taken in, damasarete iru 騙されてゐる 62 [O-nobu's uncle & aunt]
 Having in this way deceived her uncle and aunt, she was also confident that they had been completely taken in by her.
86. dislike, kiratte ita 嫌つてゐた 62 Tsuda-okamoto
87. disliked, kirai datta 嫌だった 62 O-nobu-Okamoto
 Her uncle . . . had already seemed to dislike Tsuda basically from the time he had first met him. . . . 'Well then, you dislike men like me, don't you?'
- 88, 89. cutting remarks, waruguchi 悪口 62 Tsuda-Okamoto
90. jealousy, shitto 嫉妬 62 Tsuda-Okamoto
 Since her first reaction to her uncle's words had been that she felt he was making one of his usual cutting remarks, she had merely laughed. And then she had been elated when she secretly interpreted his remark as issuing from jealousy.
91. poked fun at, baka ni shite hiyakashita 馬鹿にして冷評した 63 O-nobu & O-sumi-Okamoto
 Both O-sumi and O-nobu poked fun at this light-hearted man, who made distinctions between them on this basis.
92. *unpleasantness, fuyukai 不愉快 63 O-nobu
 O-nobu answered in this way, and pondered with unpleasantness and dissatisfaction the gathering of the previous evening . . .
93. reprimand, kogoto 小言 68 O-nobu-O-sumi
94. reproof, kogoto 小言 68 O-nobu-O-sumi

Her aunt's reprimand did not sound merely like a formal remark made out of consideration for her uncle. . . . But the more she realized that her aunt's reproof was justified, the more she wanted to cry.

95. wanted to tussle with, arasoitakatta 70 O-nobu-Tsugiko
96. fight, arasotta 争ひたかつた 70 O-nobu-Tsugiko
97. playful contest, yūgiteki na tatakai 70 O-nobu-Tsugiko
遊技的な戦ひ
- Or rather, with that as an excuse, she merely wanted to tussle with Tsugiko. And they did indeed fight, letting loose, without compunction, strange little girlish shrieks which added interest to their playful contest.
98. long standing-dissatisfaction, 71 Tsugiko-people
kanete no fuhei 兼ての不平
- In her tone of voice, which all but declared her carefree manner, was also mingled her long-standing dissatisfaction with being treated by everyone as a well-bred young lady who knows nothing of the hard facts of life.
- 99, 100, 101. warship, gunkan 軍艦 74 Hajime, his father
- 'Dad, wouldn't it be fine if our house were a warship? What do you think?'
- 'I think I still prefer a simple house to a warship.'
- 'But if it's a house, and there's an earthquake, it will fall down, won't it?'
- 'I see, you mean if it's a warship it won't fall down no matter how strong the earthquake is.'
102. repellent power, hampatsusei 反撥性 76 man-woman
103. discord, fuwa 不和 76 man-woman
- What until then was tractive power is quickly transformed into repellent power. . . . In effect, man has created the idea of yin-yang harmony merely to understand the principle of yin-yang discord that shortly must follow.
104. discord, fuwa 不和 76 man-woman
- 105, 106, 107. surrender, kōsan-shita 76 O-nobu-Okamoto
108. be defeated, maketa 降参した 76 O-nobu-Okamoto
109. with a most victorious expression 76 O-nobu-Okamoto
shōrisharashii kao o yosotte 勝利者らしい顔を粧して?

'Yes, it's as if he's acting purposely to create the very yin-yang discord he's been talking about.' . . .

'So you've finally surrendered, have you? If so, I'll let it go at that. I certainly don't want to press someone who's been defeated. . . .

He stood up with a most victorious expression.

110. discord, fuwa 不和 76 O-nobu-Tsuda
 'O-nobu, when there's yin-yang discord, this is the most effective medicine.
111. loathe, nikumimasu 憎みます 78 O-nobu
 -somebody
112. despise, keibetsu-shimasu 軽蔑します 78 O-nobu
 -somebody
113. spit, tsuba o hakikakemasu 唾を吐き掛けます 78 O-nobu
 -somebody
 'If someone doubts me, I loathe him, I despise him, I spit on him because I know the truth better than he. . . .'
- 114, 115. doubt, utagai 疑 79 O-nobu-Tsuda
 But after having once been drawn to her, was he not now gradually withdrawing from her again? Her doubt was almost a reality for her. To eliminate the doubt she had to overturn the reality.
116. be killed, korosareru 殺される 82 O-kin-somebody
 'There's less danger of her being killed by somebody that way.'
117. disdain, bubetsu 侮蔑 84 O-nobu
 -Kobayashi
 O-nobu had always looked down upon Kobayashi. Behind this disdain, half based on her husband's evaluation . . .
118. roam about unpleasantly, iyagarase ni magotsukiaruku 厭がらせに 84 Kobayashi
 不気行き歩く -people
119. scorn, keibetsu 軽蔑 84 O-nobu
 -Kobayashi
 He merely roamed about unpleasantly, complaining that he did not have a roof over his head.
 Mingled with this scorn there was always a certain degree of unpleasantness.

120. criticize, akutai o tsuku 84 Kobayashi-the
upper class
悪體を吐く
121. disdain, keibetsu 84 O-nobu
-Kobayashi
輕蔑
She had never met anyone like him who . . . spoke on
important subjects, and who constantly criticized the upper
class. . . .
When the unpleasant aspect latent in her disdain came to
the fore abruptly . . .
122. victory, shōri 勝利 85 O-nobu
-Kobayashi
Waves of sarcasm flowed over Kobayashi's face. An
expression of victory clearly appeared, announcing that no
matter which way she moved he had her trapped.
- 123, 124, 125. despise, 85 Tsuda
keibetsu-sarete (twice) 輕蔑され
keibetsu 輕蔑
-Kobayashi
'Tsuda's despised me for a very long time. Even now he
despises me. As I've been saying, Tsuda's changed a great
deal. But as far as his despising me is concerned, that's
the same as ever. . . .'
126. be despised, keibetsu-sarete iru 85 Tsuda
-Kobayashi
輕蔑されてゐる
- 127, 128, 129. despise, 85 Kobayashi
keibetsu-sarete iru (twice) 輕蔑されてゐる
keibetsu-shite iru 輕蔑してゐる
-people world
'To tell the truth, Tsuda's not the only one who despises
me. Everybody despises me--even the lowest streetwalker.
Actually, the entire world's conspired to despise me.'
- 130, 131, 132, 133. *be warped, 85 Kobayashi
higande iru (twice) 僻んでゐる
higanu (twice) 僻む
-people
134. be despised, keibetsu-saretatte 85 Kobayashi
-people
輕蔑されたつ
'My, but you're certainly *warped, aren't you?'
'Yes, maybe I am. But whether I am or not, a fact's a
fact. But it really doesn't matter. Since I seem to have
been born a good-for-nothing, I suppose it's not strange
that I should be so despised.
135. be disliked, iyagarareru 厭がられる 85 Kobayashi
-people

136. say and do things people don't like, 85 Kobayashi
hito no iyagaru yō na koto o 人の厭がるやうな
ittari shitari suru 事を云ったり爲たりする -people
137. be despised, keibetsu-sarete 85 Kobayashi
 輕蔑された -people
138. revenge, katakiuchi 85 Kobayashi
 讎討 -people
139. be disliked, kirawarete 85 Kobayashi
 嫌はれた -people

'Mrs. Tsuda, I live to be disliked. I purposely say and do things people don't like. If I don't, it's so painful I can't stand it. . . . And no matter how much people despise me I can't carry out any revenge. Since there's nothing else I can do, I've actually tried to be disliked. That's what I really want.'

140. dislike, iyagatte iru 厭がつてゐる 85 O-nobu
 -Kobayashi

'You've disliked me from the beginning, Mrs. Tsuda.

141. hostility, hankō 反抗 86 O-nobu
 -Kobayashi
142. disdain, keibetsu 輕蔑 86 O-nobu
 -Kobayashi
143. distrust, fushin 不審 86 O-nobu
 -Kobayashi
144. hatred, ken'ō 嫌惡 86 O-nobu
 -Kobayashi

Hostility, fear, disdain, distrust, ridicule, hatred, curiosity--she was certainly unable to bring together these various feelings . . .

- 145, 146. annoy, iyagaraseru 厭がらせる 86 O-nobu
 -Kobayashi

'Do you mean to say that you admit you came here purposely to annoy me?'

'Oh no, that wasn't my purpose. I came here to get the overcoat.'

'But are you saying that while you came to get the overcoat you also came to annoy me?'

147. annoy, iyagarareru 厭がられる 86 O-nobu
 -Kobayashi

'It's merely that as a natural result I seem to have been able to annoy you.'

148. hatred, zōo 憎悪 86 O-nobu
-Kobayashi
149. make a fool of her, baka ni suru 86 O-nobu
-Kobayashi
150. mustn't get angry, okotcha ikemasen 86 O-nobu
-Kobayashi
151. get revenge on you, katakiuchi o shiteru 86 O-nobu
-Kobayashi
152. annoy, iyagarasete yare 86 Kobayashi
-people

Hatred flashed from O-nobu's narrow eyes. They clearly warned him that he had better not try to make a fool of her just because she was a woman.

'You mustn't get angry,' Kobayashi said. 'I've merely tried to explain to you that I haven't been trying to get revenge on you from some petty motive. I said that purposely because I wanted you to understand I can't help if God*** has made me the kind of person I am and has ordered me to go and annoy people.'

- 153, 154. annoy, iyagaraseru 厭がらせる 86 O-nobu
-Kobayashi
- 155, 156, 157. cowardly, hikyō 卑怯 86 Kobayashi

'Well then, you mean that as far as annoying people is concerned, you can annoy them as much as you like but that you don't in any way accept the responsibility for your actions.'

'Yes, that's precisely it. That's my main point.'

'Such a cowardly--'

'It's not cowardly. I'm not cowardly for not having a sense of responsibility.'

158. feel annoyance, fukai o kanjita 86 O-nobu
-Kobayashi
- She felt even greater annoyance.
159. endure a most unpleasant experience, sanzan iya na omoi o saserareta 87 O-nobu
-Kobayashi

散々厭な思ひをさせられた

***The Japanese original has ten, literally "heaven," instead of "God."

160. hateful, urameshiku mo atta 恨めしくも 87 O-nobu-0-toki
あった
 But when she thought that because of O-toki's delay she had had to endure a most unpleasant experience with Kobayashi, she could not but consider O-toki hateful even though she had tried to be helpful.
161. rebuke, kisseki-shita 88 O-nobu
詰責した
 O-nobu rebuked him with . . .
162. cast aspersions on a man's character. 88 Tsuda
jinkaku o utaguru yō na 人格を疑ぐるやうな -Kobayashi
 'To have cast aspersions on a man's character in front of his wife, and especially to have done it in such a roundabout way . . .
163. suspicion, giwaku 疑惑 89 O-nobu-Tsuda
 Suddenly a dark suspicion seized her.
164. cast a suspicious eye, utaguri no me o sosoida 疑の眼を 90 O-nobu-0-toki
注いだ
 O-nobu cast a suspicious eye on her.
165. derisive laugh, sagesunda warai 90 O-nobu
軽蔑んだ笑い
 O-nobu gave a faint derisive laugh.
166. a very disagreeable expression, 90 Tsuda
taihen iya na kao o nasaimashita 大變厭な顔をなさいました -Kobayashi
 'And then when he asked me whether Mr. Kobayashi was talking with you and I said he was, he had a very disagreeable expression.'
167. look even more displeased, 90 Tsuda
nao iya na kao o nasaimashita 大變厭な顔をなさいました -Kobayashi
大變厭な顔をなさいました
 'Then he looked even more displeased. . . .'
168. harboured resentment, hinan o nagekakete ita 非難を投げ 91 O-hide-0-nobu
掛けてゐた
169. an unjust criticism, kinodoku na hihan 91 O-hide-0-nobu
氣の毒な批判

She always harboured much more resentment towards O-nobu, who said nothing, than towards her brother, who would often speak sharply to her. . . . Yet she never realized that such a desire was nothing more than partiality towards her blood relative and that it was an unjust criticism of O-nobu.

- 170, 171, 172. dislike, iyagaru 91 O-hide-O-nobu
厭がる -Tsuda
173. *be disliked, iyagararete 91 O-hide-O-nobu
厭がられて -Tsuda
174. dislike, kirai 嫌 91 O-hide-O-nobu

First of all, precisely because the two of them disliked it she was loath to change it. Since their dislike of her attitude was in effect the same thing as their dislike for her, she stubbornly maintained her position at that point. . . . She assured herself that she did not care how much they objected to her position since she was maintaining it for her brother's good. Thirdly, her attitude finally had to be focused on the simple fact that she disliked her extravagant sister-in-law.

175. feel displeased, fukai o kanji 93 Tsuda-O-nobu
不快を感じ

Even though he had suddenly begun to feel displeased about her behaviour, he could not carry the argument as far as that.

176. feel displeased, 93 Tsuda-O-nobu
kokoromochi o waruku-shite iru 心持を悪くしている

Thus he could do nothing but remain silent and feel displeased about the entire episode.

177. his face grew pained and bitter, 93 Tsuda-O-nobu
nigai kao o shita 苦い顔をした

His face grew pained and better.

178. unpleasant, iya na kao o nasaru 94 Tsuda-O-hide

179. appeared annoyed, iya na kao 94 Tsuda-O-hide
厭な顔をする

180. criticize, hinan-suru 94 Tsuda-O-hide
非難する

'But it seems so unpleasant for you.'

O-hide was not one to hold back--at least not with her brother--simply because he appeared annoyed. . . . On the contrary, he even thought she was her usual self, criticizing him over nothing at all.

181. triumphed over, uchikatta 打ち勝った 94 Tsuda-O-hide
 182. was annoyed, shaku datta 癪だった 94 Tsuda-O-hide
 183. hurt people, 94 Tsuda-O-hide
hito no kanjō o gai-suru 他の感情を害する

Tsuda was annoyed because it seemed very much to represent a note of pride in her having triumphed over him. . . . More than once or twice he had even wondered whether, since she was far better-looking than average, she was not thereby better able to hurt people.

184. anger, ikari 怒り 95 Tsuda-his father
 185, 186. scold, shikaru 叱る 95 Tsuda-his father

According to the letter, as relayed by O-hide, his father's anger was more violent than he had anticipated. . . . If he were going to punish him, why had he not done so in a more manly way?

187. rebuke, kisseki 詰責 95 Tsuda's father
 -Hori
 Upon receiving from Tsuda's father a letter which was practically a rebuke, he had been amazed, since he had almost put the entire episode out of his mind.
 188. clash, shōtotsu 衝突 96 Tsuda-O-hide
 189. raise her eyebrows, mayu o hisome 96 O-hide-her
 眉を顰め father

No matter how much they might clash on other matters, in the matter of not admiring such behaviour in their father, Tsuda and O-hide were of one accord. Even though, in every sense, she sympathized with her father, when it came to this one matter, even she, like Tsuda, had to raise her eyebrows.

190. deal himself a crushing blow, 97 Tsuda-O-nobu
jibun ni dabokushō o ataeru 自分に打撲傷を與へる
 For him to destroy O-nobu's confidence in her husband . . . was tantamount to dealing himself a crushing blow.
 191. discomfort, fuyukai 不愉快 97 Tsuda-O-hide
 He deliberated between the pain of revealing the situation to O-nobu and the discomfort of receiving assistance from O-hide.

192. hated, nikunda 悪んだ 97 O-nobu-O-hide
193. resented, gōhara de atta 業腹であった 97 O-hide-her
father-Tsuda
-O-nobu
- Furthermore she hated the fact that behind him stood the self-satisfied, idolized O-nobu. She also profoundly resented the fact that her father acted as if her husband were responsible for the fact . . .
194. *unpleasant, fuyukai 不愉快 98 Tsuda-O-nobu
- Since he secretly did not look very kindly on O-nobu's going only to the theatre and not visiting him at the hospital either that day or the previous day, he became even *unpleasant.
195. weapon, buki 武器 98 Tsuda-O-nobu
196. vanquished, seifuku-shita 征服した 98 Tsuda-O-nobu
- By the force of this powerful weapon, which gleamed for but a moment, she always vanquished him instantly.
197. despise, keibetsu-suru 輕蔑する 98 Tsuda
-Kobayashi
- Tsuda was fully aware that by having always been utterly relentless in despising him he had laid the groundwork for Kobayashi's view of him.
198. unpleasantness, fuyukai 不愉快 99 Tsuda
- After he had endured the unpleasantness two or three times . . .
199. angry look, kenmaku 権幕 99 O-hide-Tsuda
200. cross-examine, kitsumon 詰問 99 O-hide-Tsuda
- 'My, what an angry look! It's exactly as if I were being cross-examined, isn't it?'
201. annoy, jirasu 焦らす 100 Tsuda-O-hide
- As a result, she succeeded only in annoying him.
202. tantalize, jirasu 焦らす 100 Tsuda-O-hide
- 'To tantalize me, or to give it to me?'
203. carried tales to, tsugeguchi o shita 告口をした 100 Tsuda-O-hide

204. looked at askance, 100 Tsuda-O-hide
me no kataki ni shite 眼の敵にして
 'I suppose you're always thinking that I've carried tales to Mother and Father, aren't you?' . . .
 'That's not so. That's certainly why I'm always being looked at askance.'
205. *armed with prejudice, 101 Tsuda-O-hide
henken de busō-sarete ita 僻見て武装 さがっていた
206. attack, kōgeki 攻撃 101 Tsuda-O-hide
207. felt discomfort, fukai o kanjita 101 Tsuda-O-hide
 不快を感じた
 'O-hide, as Tsuda saw her, was *armed with prejudice against him. The last attack in particular was nothing more than the activity of prejudice itself. . . . He felt no little discomfort in front of O-hide since she interpreted all his behaviour as directed towards satisfying his wife . . .
208. hardened into a bitter expression, 101 Tsuda-O-hide
nigai kao o shihajimeta 苦い顔をし始めた
 Gradually his face hardened into a bitter expression.
209. defeat, make 負け 101 Tsuda-O-hide
 Tsuda had to acknowledge defeat openly.
210. push him head over heels into 101 Tsuda-O-hide
 the deep valley of repentance, 懺悔の深谷へ眞ッ逆
zange no shinkoku e massakasama さまに突き落とす
ni tsukiotosu
 Although she had intended, with a bit more effort, to push him head over heels into the deep valley of repentance, she now began to wonder whether he might still have some level ground behind him.
211. challenges, chōsen 挑戦 102 Tsuda-O-hide
 He did not seem to respond any longer to her challenges.
212. disdain, keibetsu 輕蔑 102 Tsuda-O-hide
 It only meant that all his disdain of O-hide was conveyed in a lukewarm fashion.
213. pointed the tip of her spear 102 O-hide-O-nobu
 at O-nobu,

- hokosaki o O-nobu ni mukete ita 鋒先をお庭に向けてるた
214. attack, kōgeki-suru 功撃する 102 O-hide-Tsuda
215. stand in the front line, yaomote ni tatsu 矢面に立つ 102 O-hide-Tsuda
216. *shoot at, itomeru 射留める 102 O-hide-O-nobu
- Previously she had always pointed the tip of her spear at O-nobu by passing through him. It would not have been wrong to say that she was also attacking him, but even when she neglected him as he stood in the front line, her true intent was above all to bring down her sister-in-law who lurked in the rear.
217. insult, keibetsu-nasaru 輕蔑なせる 102 Tsuda-O-hide
- 'If you persist in insulting me that way, I'll simply tell you as a warning. Will you let me?'
218. doubt, ginen 疑念 103 Tsuda-O-nobu
- Since her mind was filled with the doubt implanted by Kobayashi, for a few minutes she could not take her eyes off them and looked at them intently.
- 219, 220, 221. kenka 喧嘩 103 Tsuda-O-hide
- It was quite clear they were quarreling. And she herself had been drawn into the very midst of the quarrel without knowing anything about it.
222. gunfire, hōgeki 砲撃 103 O-hide-O-nobu
- But at that moment the sentence . . . burst forth from O-hide like a final barrage of gunfire and suddenly shook O-nobu to her very heart.
223. discord, fuwa 不和 103 Tsuda-O-hide
- She also had always known that the cause of their discord lay with her.
224. dislike, kiratte ita 嫌ってるた 104 O-nobu-formal manner
- She secretly disliked such a formal, distant manner, but in other people's presence, especially O-hide's, she felt compelled, for some reason or other, to use this unnatural way of speaking.

225. clash, shōtotsu 衝突 105 Tsuda-O-hide
 O-nobu could read Tsuda's feelings very clearly. She secretly feared a second clash.
226. take on his adversary in the quarrel, 105 O-nobu-O-hide
kenka no aite o hikiukeyō to shita 喧嘩の相手を引き受けやう
 Thus she tried to take on his adversary in the quarrel して herself.
- 227, 228. doubt, utaguru 疑くゝる 105 Tsuda-his father
 'Yoshio doubts Father's sincerity and thinks there's some underhand scheme at the bottom of it all.'
 'That's not very nice, dear--to doubt your own father. . .'
229. quarrel, kenka 喧嘩 105 Tsuda-O-hide
 Of course I realize that whenever Yoshio and I get together we're bound to have a quarrel--particularly on this subject.'
230. hated, nikunda 憎んだ 106 O-hide-O-nobu
 Since she had been pushed to the point where she had somehow to explain herself in front of her sister-in-law, she secretly hated O-nobu even more as she spoke in this way.
231. be forced to quarrel, 107 O-hide-Tsuda & O-nobu
arasowanakereba naranakatta 争はなければ
ならなかった
 They were, however, forced to quarrel.
232. hatred, zōo 憎悪 107 Tsuda-O-hide
 Tsuda looked at O-hide. In his fierce eyes hatred clearly shone, and there was not a trace of shame in his heart.
233. despise, keibetsu-suru 軽蔑する 108 Tsuda-money
 Though he felt more keenly than others its necessity for having things one wants, with regard to despising money itself he was of a disposition that accorded completely with O-nobu's words.
234. rage, ikari 怒り 108 O-hide-Tsuda & O-nobu

235. bitter and violent hostility, 108 O-hide-Tsuda
kuyashii to ka munen da to ka & O-nobu
iu tekii 口惜しいとか無念だとかいふ敵意
 However, in her cool eyes dwelt a light which was not only that of rage. In addition to a bitter and violent hostility, something else which was yet to be determined flickered therein.
236. brother-and-sister quarrel, 109 Tsuda-O-hide
kyōdaigenka 兄妹喧嘩
 'But in any case, if you'll stay here with us, O-nobu, everything will be all right, because if it should turn into the usual brother-and-sister quarrel you can intervene and stop it.'
237. had clashed with, shōtotsu-shita 110 Tsuda-O-hide
 衝突した
 In contrast with that of a moment earlier when she had clashed with Tsuda, she now adopted a completely different attitude, passing from extreme agitation to complete tranquillity.
238. victor, shōrisha 勝利者 110 O-hide-O-nobu
 However, since from the beginning of the encounter she was enjoying the leisure of the victor, she could remain silent without too much dissatisfaction.
- 239, 240. unpleasantness, fuyukaisa 111 O-nobu-O-hide
 不愉快さ
241. the strife, kattō 葛藤 111 O-nobu-Tsuda
 One was the unpleasant sensation she had at its conclusion. In that unpleasantness was woven the realization of the strife that would probably continue between them.
242. suspicious eyes, saigi no me 猜疑の眼 111 Tsuda-O-nobu
 Of course it was only a temporary advantage, namely that she had luckily escaped her husband's suspicious eyes . . .
- 243, 244. rupture or dispute, hatan 破綻 112 O-hide-Tsuda
 & O-nobu
245. unpleasantness, fuyukai 不愉快 112 O-hide-Tsuda
 & O-nobu
 This rupture with O-hide, which could only be termed an unforeseen event, was, in effect, the dawn of rebirth for her. She could now see a faint pink glow on the distant

horizon, and with this fond hope she forgot all the unpleasantness that might arise from the dispute.

246. doubt, giwaku 疑惑 112 Tsuda-O-nobu
 The one mysterious phrase which had burst forth from O-hide also had become a cloud of doubt, casting its pall over her.
247. *be armed, busōshite ita 武装して 113 Tsuda-O-nobu
 るた
 Tsuda's heart, which until then had been carefully guarded to preserve his dignity in front of her, softened involuntarily.
248. be despised, keibetsu-sareru 輕蔑される 113 Tsuda-O-nobu
 On this point particularly he deeply feared she would despise him.
249. suspicion, kengi 嫌疑 115 a man-a nurse
250. beat, nagurasero 殴らせる 115 a man-a nurse
 The story, about a man who, suspecting that a patient had died because a nurse had administered the wrong medicine, had barged into the medical office and had absolutely demanded that the nurse be beaten as punishment, was, from Tsuda's point of view, quite amusing.
251. dislike, kirai 嫌 116 Tsuda-Noh
 chanting
252. discontent, fuhei 不平 116 Tsuda-Noh
 chanting
 The Noh chanting, which he disliked intensely, which someone nearby had been engaged in for quite some time, further irritated him. . . . since he realized full well that he had no right to stop people from doing what they wanted to do, he could do nothing whatever about his discontent.
253. angry, okotte kita 怒って来た 116 O-nobu-Tsuda
- 254, 255. annoy, ijimeru 苛める 116 O-nobu
 -Kobayashi
 'She was quite angry, wasn't she? I certainly thought she might be.' . . .
 'That's because you annoyed her so.'
 'I didn't annoy her. . . .'
256. be deceived, gomakasareru 胡麻化される 117 Tsuda-O-nobu

Judging from her normal behaviour, he thought she would surely have deceived him.

257. became more annoyed, 117 Tsuda
nao fuyukai ni natta 猶不愉快になつた -Kobayashi
- Kobayashi made the same type of comment as before. Tsuda became even more annoyed.
- 258, 259, 260. be made a fool of, 117 Tsuda
baka ni sareru 馬鹿にされる -Kobayashi
- Though it was a simple matter to decide that Kobayashi was a fool and let it go at that, if Tsuda once began to think that maybe he was the one who was being made a fool of, then there was no limit to how far such an interpretation could be carried. . . . But in a situation such as that one, in which his own weakness was even partially involved, he could not but lean towards the interpretation that it was actually he who was being made a fool of.
261. be threatened, obiyakasareru 118 Tsuda
脅やかされる -Kobayashi
- 262, 263. capitulate, kōsan--shikitte iru 118 Tsuda-O-nobu
降参し切つてゐる
- And each time he did, in a mock-serious tone, Tsuda felt as if he were threatened by him.
'But you're quite different from me. You're very clever about it. Every body thinks you've capitulated completely to O-nobu.' . . .
'Since I actually have capitulated completely to her, it can't be helped if it does look that way.'
264. had a fight with your sister, 119 Tsuda-O-hide
kyōdaigenka o shita 兄妹喧嘩をした
- 'So you had quite a fight with your sister, didn't you? . . .'
265. fight, kenka o suru 喧嘩を丁了 119 Tsuda-O-hide
- 266, 267. husband and wife fight, 119 man-his wife
fūfugenka 夫婦喧嘩
268. fights between brother and sister, 119 man-his sister
kyōdaigenka 兄妹喧嘩
- 'But it isn't like you, Tsuda--to fight that way with O-hide.' . . .
'So that's the way it is, eh? they always say husband

- and wife fight a lot but actually fights between brother and sister are much more common, I suppose. . . .'
269. get angry, hara no tatsu 腹の立つ 119 Tsuda-O-hide
270. make [O-hide] angry, 119 Tsuda-O-hide
O-hide-san o okoraseru お秀さんを怒らせる
271. have a fight, kenka nan ka suru 119 Tsuda-O-hide
喧嘩なんかする
'No matter how good a brother he may be there are bound to be times when he gets a bit angry.' . . .
'But I suppose even you don't think it's a good policy to make O-hide angry, do you?'
'Of course I don't. Who in the world would want to have a fight?'
- 272, 273, 274, 275, 276. quarrel or fight, 119 Kobayashi
kenka 喧嘩 -people
277. quarrel, kenka 喧嘩 119 Tsuda-people
'I'm the sort of fellow that it doesn't matter who I quarrel with. I'm so down and out already I can't lose a thing no matter who I fight with. In fact if anything comes of the fight at all it certainly won't be any loss to me, because I've never had a thing to lose in the first place. In fact, any change resulting from a fight can only mean some gain for me, so I'm rather of the type who hopes for them. But you're different, Tsuda. Your quarrels could never possibly be of any benefit to you. . . .'
- 278, 279. make [O-hide] angry, okoraseru 120 Tsuda-O-hide
怒らせる
'In the first place, to make O-hide angry wasn't at all the thing to do, was it, from your standpoint? And then, by having made her go running to the Yoshikawas was stupid of you, wasn't it? . . .'
- 280, 281. antipathy, hankan 反感 121 Tsuda-Mrs.
Yoshikawa
Even as only seen through his eyes, the Mrs. Yoshikawa who would just have been filled with biased ideas by O-hide, and the Mrs. Yoshikawa who was not yet incited to antipathy, were quite different. . . . For he was more than convinced that by meeting her only once he could easily overcome whatever prejudice or antipathy Mrs. Yoshikawa might bring with her.
- 282, 283. annoying, jama 邪魔 121 Kobayashi
-people

In fact, depending on the time and circumstance, he was even one who, knowing how annoying he was, would purposely annoy others.

284. surrender, kōsan-suru 降参す 121 Tsuda
-Kobayashi

285. send him away, gekitai-suru 撃退す 121 Tsuda
-Kobayashi

Tsuda was not yet in the mood to surrender to him. Nevertheless he was even more lacking in the courage to send him away immediately.

286. be looked down upon, keibetsu-sareta 121 Tsuda-Mrs.
Yoshikawa
軽蔑された

He even feared that if he would ever be looked down upon for associating with such a man his own future might be adversely affected.

287, 288. be in the way, jama 邪魔 121 Tsuda
-Kobayashi

'Yes I do. do you mean I might be in the way?' . . .
'You certainly will be! So please leave right away before she gets here.'

289. dislike most, mottomo sukanai 123 O-nobu-Hori's
mother
最も好かない

But his mother was the woman O-nobu disliked most in the entire family.

290. adversary, kataki 敵 124 O-nobu-O-hide

. . . it also created the disadvantage of her having to confront her adversary O-hide with no one else present.

291. won the battle, sensō ni katta 戦争に 124 O-nobu-O-hide
勝った

292. revenge, kataki o utareru 敵を打たれる 124 O-nobu-O-hide

It was merely a kind of awkwardness arising from her pride in having won the previous day's battle, it was the faint fear of not knowing what sort of revenge O-hide might have in store for her . . .

293. troops in ambush, fukuhei 伏兵 126 O-hide-O-nobu

Undoubtedly the main reason this one trite, over-used word

appeared before O-nobu with the suddenness of troops in ambush was that it stood alone . . .

294. a large cannon, taihō 大砲 126 O-hide
 295. the dagger, kusun gobu 九寸五分 126 O-hide

At times a humorous situation would arise as she would employ a large cannon instead of the dagger that was required.

296. *knock you down in the real sumo ring, jitsuryoku de sumō o torimasu 實力で相撲を取ります 126 O-nobu-O-hide

*She wanted very much to say, 'Oh that's mere words! Talk sense. I'll knock you down in the real sumo ring,' and . . .

297. jealous, shitto o kanjita 嫉妬を感じた 127 O-nobu-O-hide
 298. revenge, fukushū 復讐 127 O-nobu-O-hide
 299. disdain, keibetsu 輕蔑 127 O-nobu-O-hide
 300. ridicule, chōrō 嘲弄 127 O-nobu-O-hide

When O-nobu had first heard about it from Tsuda, she had felt slightly jealous of O-hide even without having met her. But when she later learned that the fact . . . She had even had the pleasant sensation of revenge, while she had given a faintly sarcastic smile. thereafter O-nobu's attitude towards O-hide, on the issue of love, had always been one of disdain. . . . More crudely, it was a kind of ridicule.

301. doubt, utagatte iru 疑っている 127 O-nobu-Tsuda

O-nobu did not want to give O-hide any indication that she doubted Tsuda even for a moment.

302. lost her footing and plunged into the mire, michi o ayamatte ippo fukada no naka e fumikonda 路を誤って一歩深田の中へ踏み込んだ 129 O-nobu

As this sneer appeared much more prominently than it had a moment earlier, O-nobu felt she had lost her footing and plunged into the mire.

303. disdain, keibetsu 輕蔑 130 O-nobu-O-hide

O-hide showed her disdain by her expression.

304. in direct confrontation, tatakatte iru 戦つてゐる 131 O-nobu-O-hide
- While O-nobu and O-hide were in direct confrontation, at the hospital . . .
305. quarrel, kenka o suru 喧嘩をする 131 Tsuda-O-hide
306. won, katta 勝つた 131 Tsuda-O-hide
- 'That's why, whenever I quarrel with her, I always break off the discussion as soon as possible. And when I do, she always seems pleased and goes around everywhere telling everybody things to suit her convenience as if she won the argument or something.'
307. a cat playing with a mouse, nezumi o moteasobu neko 鼠を弄ぶ猫 132 Tsuda-Mrs. Yoshikawa
- Her behaviour at such times was like that of a cat playing with a mouse . . .
308. be the mouse to her cat, neko no mae no nezumi to natte 猫の前の鼠となつて 132 Tsuda-Mrs. Yoshikawa
- His usual posture was to content himself with being the mouse to her cat and to allow her to toy with him exactly as she wished.
309. treated her very badly, sanzan ijimeta 散々苛めた 132 O-hide-Tsuda -O-nobu
310. became extremely angry, okotte punpun hara o tatete 怒つてふんへん 132 O-hide-Tsuda -O-nobu
- 311, 312. fight, kenka 喧嘩 腹を立つて 132 O-hide-Tsuda -O-nobu
313. blows, naguriai 殴り合 132 O-hide-Tsuda -O-nobu
- 314, 315. attacked, ijimeta 苛めた 132 O-hide-Tsuda -O-nobu

'Didn't Hideko say you treated her very badly? Both of you, that is?'

'We did nothing of the sort! It was just that she became extremely angry and finally left.'

'Yes, that's so. But you did fight, didn't you? When I say "fight" of course I don't mean you came to blows, but . . .'

'And I suppose that then you and Nobuko attacked Hideko together.'

'We didn't attack her. she just spouted a lot of that Christian nonsense.'

316. meekly accept her reprimand, 132 Tsuda-Mrs.
sunao ni shikararete iru 素直に叱られてゐる Yoshikawa
 He could do nothing but meekly accept her reprimand
317. attack, hinan-suru 非難する 133 Tsuda-Mrs.
 Yoshikawa
318. attack, hinan 非難 133 O-nobu-Mrs.
 Yoshikawa
- 'By attacking me in saying it's wrong for me to be too considerate of O-nobu isn't she after all also attacking O-nobu herself?'
- 319, 320. *jealousy, shitto 嫉妬 133 O-nobu-O-hide
 An element of jealousy was added to her appraisal of him and O-nobu which was already characterized by a kind of exaggeration of every detail. He did not know how such jealousy had arisen.
321. jealousy, shitto 嫉妬 133 O-nobu-Mr. &
 Mrs. Fujii
322. dislike, ken'o 嫌悪 133 Mr. & Mrs. Fujii
 -extravagance
323. misunderstanding, gokai 誤解 133 Mr. & Mrs.
 Fujii-Tsuda &
 O-nobu
 Here there existed neither exaggeration nor jealousy but instead a very strong dislike of extravagance. Therefore the result was much the same as misunderstanding.
- 324, 325. misunderstanding, gokai 誤解 134 the Okamotos &
 the Fujiis
 -Tsuda
 He had had a special reason for having let this misunderstanding continue; and it was precisely the one that Kobayashi had already seen through. For Tsuda had tried very hard to maintain, for his own convenience, the goodwill of the Okamotos, which he had easily gained by this misunderstanding.
326. be devastated at one stroke, 134 Kiyoko-Tsuda
ichibō ni bokusatsu-sareta 一棒に撲殺された

- *Nor had Tsuda been in any way able to salvage his pride either. At one stroke both had been devastated.
327. *criticize, hinan-suru 非難する 134 O-nobu-Mrs. Yoshikawa
 . . . he should now be quite surprised at discovering, even though it was very much veiled, an indication of Mrs. Yoshikawa's hostility towards O-nobu.
328. be pierced by a sword, hitokatana de kirareta 一刀で斬られた 136 Tsuda-Mrs. Yoshikawa
329. be pierced, kirareta 斬られた 136 Tsuda-Mrs. Yoshikawa
 He felt exactly as if he had been pierced by a sword. But, having been pierced, he asked the reason for her cruel remark.
330. misunderstanding, gokai 誤解 136 Tsuda-Mrs. Yoshikawa
 'You have a basic misunderstanding of the matter, you know. . . .'
331. won, katta 勝った 139 Tsuda-Mrs. Yoshikawa
 Once she had won her point she showed him evidence of the truth of her statement.
332. criticism, hinan 非難 139 Tsuda-Mrs. Yoshikawa
 'In fact I accept without complaint the criticism that I'm behaving foolishly, so please explain things to me.'
333. reprimand, kogoto 小言 141 Tsuda-Mrs. Yoshikawa
 Tsuda was amazed at her vehemence, but her reprimand continued.
334. doubts, giwaku 疑惑 142 Tsuda-Mrs. Yoshikawa
 Although Tsuda answered with the commonplace 'Oh really?' he still had his doubts.
335. dislike, sukanai 好かない 142 O-nobu-Mrs. Yoshikawa
336. hurt, ijime ni kakaru 苛めにかかる 142 O-nobu-Mrs. Yoshikawa
337. detest, ki ni kuwanai 気に入らない 142 O-nobu-Mrs. Yoshikawa
338. punish her opponent, teki o uchikorasu 敵を打ち懲らす 142 O-nobu-Mrs. Yoshikawa

He could not be sure that simply because she disliked O-nobu she might not think up some way of hurting her. He could not be sure that she might not be thinking up some means of punishing her opponent on the mere grounds that she detested her.

339. unpleasant realization, fukai 不快 142 O-nobu-O-hide
Her mind was filled with the unpleasant realization of having rashly irritated O-hide and of having bungled badly in so doing.
340. a plot, hakarigoto 謀計 142 O-nobu-O-hide & Mrs. Yoshikawa
341. the chief architect, shubōsha 主謀者 142 O-nobu-O-hide & Mrs. Yoshikawa
342. find oneself surrounded on all sides, 142 O-nobu-O-hide & Mrs. Yoshikawa
jūi no uchi ni jibun o miidashita
343. an isolated unit, kogun 孤軍 142 O-nobu-O-hide & Mrs. Yoshikawa
重圍のうちに自分を見出した
344. assailed, osotte kita 襲って来た 142 O-nobu-O-hide & Mrs. Yoshikawa
She even went so far as to think that a plot had been hatched against her and was secretly progressing somewhere. No matter who the chief architect was, she was certain O-hide was one of the plotters. . . . The feeling assailed her from afar that she had become like an isolated unit, which, without its knowing it, has found itself surrounded on all sides.
345. doubt, utagutte iru 疑ぐつゝる 143 O-nobu-Tsuda
She had first to put everything aside and run to him. For even though she doubted him she still retained some faith in him.
346. cursed, norotta 呪った 143 O-nobu-Mrs. Yoshikawa
Since this psychological action now had to come to a halt, O-nobu, from the bottom of her heart, cursed the streetcar she had just seen.
347. refuge, hinanba 避難場 143 O-nobu-Mrs. Yoshikawa & O-hide

She was forced to this idea at the very moment that she was thinking only of running to her husband to find a refuge.

348. destroy her self-respect, 144 O-nobu-herself
kyoeishin o uchikorosu 虚榮心を打ち殺す
 . . . what she most despised was the honesty that would make her destroy her self-respect on a moment's whim.
349. unflattering remark, waruguchi 144 Tsuda-Mrs.
 悪口 Yoshikawa
 Since the nurse gave no indication of concurring in his unflattering remark, he had to continue talking alone.
350. *counter-attacked, gyakushū-shita 145 O-tsuki-Tsuda
 逆襲した
 Instead of answering she suddenly countered with:
 'By the way, what's your wife's name?'
351. deceive, gomakashite 胡麻化して 145 Tsuda-O-nobu
 He tried to deceive her about the entire episode.
352. suspicion, utagai 疑ひ 145 Tsuda-O-nobu
353. be suspected, utagawareru 疑はれる 145 Tsuda-O-nobu
 But it was quite sufficient to arouse O-nobu's suspicion. Having already a vulnerable point which could very well be suspected by O-nobu, he now felt that he had blundered.
354. try to deceive, gomakasō 胡麻化さう 146 Tsuda-O-nobu
 'Kobayashi never even came here, and there was nothing of the sort, but you thought you'd try to deceive me by purposely making up such a story!'
355. secret battle, antō 暗闘 147 Tsuda-O-nobu
356. defend, mamoru 守る 147 Tsuda-O-nobu
357. attack, semeru 攻める 147 Tsuda-O-nobu
358. before the fighting began, 147 Tsuda-O-nobu
tatakawanai saki ni 戦かはない先に
359. superior, yūsha 優者 147 Tsuda-O-nobu
360. before the contest started, 147 Tsuda-O-nobu
seriawanai mae ni 競り合はない前に

361. be in a winning position, katte ita 147 Tsuda-O-nobu
 勝つてゐた
 This extremely peaceful secret battle had to be enacted as a test of nerve and artifice. It was only natural, however, that since Tsuda had the vulnerable point which he was defending, O-nobu, who was attacking, should, to that extent, have had the advantage. Therefore, setting aside the natural endowments of the two, and looking only at their relative positions, one would have had to say that O-nobu was already the superior before the fighting began. Even if one made the clear merits of the case the standard, she was already in a winning position before the contest started.
362. war, sensō 戦争 147 Tsuda-O-nobu
363. contest, shōbu 勝負 147 Tsuda-O-nobu
364. a fortress which would be extremely difficult for her to breach, 147 Tsuda-O-nobu
otoshinikui shiro 落とし悪い城
365. weapons, buki 武器 147 Tsuda-O-nobu
 It was natural that their was had to attain a certain phase on the basis of whether these internalized facts could be brought to the surface precisely as they were. If only Tsuda were honest, there could hardly be an easier contest than this one for O-nobu. But if he retained a particular area of dishonesty, he could also become a fortress which would be extremely difficult for her to breach. Unfortunately for O-nobu she had not yet prepared the weapons with which to expel him from his strong position.
366. won the contest, katta 勝つた 147 Tsuda-O-nobu
367. had the form of victory as well as the substance, 147 Tsuda-O-nobu
gaika o katachi no ue ni made hakobidasu 凱歌を形の上にて
 運び出す
368. contest, shōbu 勝負 147 Tsuda-O-nobu
 why could she not conclude everything beautifully, having won the contest in her heart? Why could she not be satisfied unless she had the form of victory as well as the substance? . . . She had far more important problems to consider than this contest.
369. contest, shōbu 勝負 147 Tsuda-O-nobu
370. vanquish, katsu 勝つ 147 Tsuda-O-nobu
371. dispel her own suspicions, 147 Tsuda-O-nobu

utagai o harasu 疑を晴らす

And it was not only this, for actually, as far as O-nobu was concerned, this contest did not have primary significance. . . . Her principal objective was to dispel her own suspicions rather than to vanquish her husband.

372. *attempt to kill, korosō to shite 147 O-nobu-nature

Extending far above and beyond her, it did not hesitate to cast an impartial light on the young couple and even to attempt to destroy her in her pitiable state.

373. doubt, utagutte 疑った 147 Tsuda-O-nobu

374. be doubted, utagurareru 疑ぐられる 147 Tsuda-O-nobu

'But I've never doubted your devotion to me in the slightest!'

'I should hope not! If on top of everything else you should start doubting me, it would be far better for me to be dead!'

375. suspicions, utaguri 疑ぐり 149 Tsuda-O-nobu

376. misunderstandings, gokai 誤解 149 Tsuda-O-nobu

'But if you start having suspicions and misunderstandings and they get spread about recklessly that's quite annoying, so I can't just remain silent.'

377. be suspected, utagawarete iru 疑がはれてゐる 149 Tsuda-O-nobu

But he quickly concluded that he was then only suspected and that it was not that O-nobu held any actual evidence against him.

378. look down upon her for being a woman, 150 Tsuda-O-nobu
onna da to mioroshinagara 女だと思つ下りしながら

379. battle over love, ai no sensō 150 Tsuda-O-nobu

380. loser, haisha 敗者 愛の戦争 150 Tsuda-O-nobu

381. be subjugated, seifuku-sareru 征服される 150 Tsuda-O-nobu

382. be subjugated, seifuku-sareru 征服される 150 Tsuda-O-nobu

383. give himself up, kifuku-suru 歸服する 150 Tsuda-O-nobu

384. be duped, damashiuchi ni atte iru 騙し打に會つてゐる 150 Tsuda-O-nobu

385. vanquish, seifuku-suru 征服する 150 Tsuda-0-nobu
 386. lose, makeru 負ける 150 Tsuda-0-nobu
 387. his strength was not equal to hers 150 Tsuda-0-nobu
 and he was pinned down,
chikara oyobazu kumishikareru 力及ばず組み敷かれる

388. surrender, kōsan-suru 降参する 150 Tsuda-0-nobu

Even though he viewed his married life with O-nobu as a battle over love and even though he had always been the loser, he also had considerable pride. And since he had been subjugated by O-nobu against his will, he had obviously not given himself but rather that he was always being duped by her. Just as O-nobu, without realizing that she was undermining his pride, felt the satisfaction of love only in vanquishing him, so too did Tsuda, who disliked losing, surrender each time that his strength was not equal to hers and he was pinned down, although he still regretted so doing.

389. beat, katsu 勝つ 150 Tsuda-0-nobu
 390. despise, keibetsu-suru 輕蔑する 150 Tsuda-0-nobu

While still retaining his vulnerable point and trying to dodge her thrusts, he had for the first time been able to beat her. The result was quite clear: he could finally despise her.

391. no matter how many victories 150 Tsuda-0-nobu
 she had won over,
donna ni kachihokotte mo 何んなに勝ち誇つても

The attitude of her husband, with whom she had never been satisfied until then no matter how many victories she had won over him . . .

392. showed her displeasure, 151 Tsuda-0-nobu
iya na kao o shita 厭な顔をした
 O-nobu showed her displeasure.

393. attack, kōgeki-suru 攻撃する 152 O-nobu
 -Kobayashi
 Furthermore, you're forever attacking his character, but I think it's a bit unfair.

- 394, 395. discontent, fuhei 不平 152 Kobayashi
 -people &
 society

'It's simply because of his discontent. And if you want to know why he feels that way, it's just that he can't make any money.'

- 396, 397. fight, kenka 喧嘩 152 Kobayashi
-people
He likes to fight with everybody, you know. He actually came here and boasted openly that no matter whom he fights with it can only be to his advantage.
- 398, 399. be furious, okoru 怒る 152 Kobayashi
-Tsuda &
O-nobu
400. revenge, katakiuchi かつきうち 復讐 152 Kobayashi
-Tsuda &
O-nobu
'That's why if I turn down his request now, he'll be furious. And if he'd only become furious that wouldn't be so bad, but he'll surely do something. It's certain he'll get his revenge.
401. attacked, kōgeki-shitari 功撃した 152 Kobayashi-the
upper classes
402. make nasty remarks, akkō-suru 悪口する 152 Kobayashi-the
upper classes
'Also if he only attacked the upper class and made nasty remarks about rich people in general as a kind of abstract doctrine . . .
403. repel, gekitai-suru 撃退する 154 O-nobu
-Kobayashi
Whether he broke his promise to Kobayashi or not, it was not at all impossible that she might willingly undertake to represent him if it was a matter of repelling Kobayashi thereby.
404. act of spite, ishugaeshi 意趣返し 155 Tsuda
-Kobayashi
He felt this was appropriate even as a simple act of spite divorced from any consideration of advantage.
405. rebuke, shikaru yō ni 叱るやうに 156 Tsuda
-Kobayashi
Tsuda, rather embarrassed, rebuked him with:
'Don't be ridiculous!'
406. worth despising, keibetsu ni atai-shite iru 輕蔑に値 157 Tsuda
-Kobayashi
しるる
407. be despised, keibetsu-sarete 輕蔑され 157 Tsuda
-Kobayashi

'Maybe from the point of view of a man with your sensitivity, Tsuda, a dull clod like me is worth despising on all points. I recognize that myself. I know it can't be helped if I'm despised.

408. complaints, fuhei 不平 157 Kobayashi
-circumstances
But more followed just at the point where he felt there was nothing to do but listen to his complaints.
409. be despised, keibetsu-sareru 157 Tsuda
-Kobayashi
軽蔑される
410. be despised, keibetsu-sareru 157 Kobayashi
-Tsuda &
O-nobu &
everybody
軽蔑される
'So what happens as a result? I'm forever despised by you, and not only by you, by your wife too, and by everybody. . . .'
- 411, 412. despise, keibetsu-shite iru 157 Tsuda
-Kobayashi
軽蔑している
- 413, 414. contempt, keibetsu 157 Tsuda
-Kobayashi
軽蔑
'Anyway, there's no telling that what I have to say now won't be of some use to you in the future, so listen to me. Actually, in the same way you despise me I despise you too.'
'I'm quite aware of that.'
'No, you're not. You may know the effect of my contempt for you but neither you nor your wife has yet really understood the meaning of it. . . .'
- 415, 416, 417. despise, keibetsu-suru 157 Tsuda
-Kobayashi
軽蔑する
'You despise me for that, don't you? But on the contrary I'm proud of it, and in turn I despise you for despising me. . . .'
418. looked displeased, iya na kao o shita 158 Tsuda
-Kobayashi
Tsuda looked displeased. 厭な顔をした
419. contempt, keibetsu 158 Tsuda
-Kobayashi
軽蔑
420. revenge, fukushū 158 Tsuda
-Kobayashi
復讐
- 421, 422. malice, tekii 158 Tsuda
-Kobayashi
敵意

423. despise, keibetsu-shite iru 軽蔑して 158 Tsuda
 -Kobayashi
 424. contemptible, keibetsu-subeki 軽蔑すべき 158 Tsuda
 -Kobayashi
 425. *actual battle, jissen 實戦 158 Tsuda
 -Kobayashi
 426. fight it out, shōbu o kesshiyō 勝負を決しやう 158 Tsuda
 -Kobayashi
 'Oh, nothing particular. It's just that I'd finally have my revenge for your contempt of me.'
 Tsuda changed his tone.
 'Do you have that much malice towards me?'
 'Why in the world do you call it malice? . . . But it is a fact that you're forever despising me. And even though I've seen behind your attitude and pointed out to you the contemptible areas in yourself as well, you've remained loftily unconcerned, haven't you? . . . And so I'm merely saying that since you'll only learn from *actual battle I'm forced to fight it out at that point.'
- 427, 428. put one over on you, katta zo 勝ったぞ 159 Tsuda
 -Kobayashi
 429. capitulated, kōsan-shita 降参した 159 Tsuda
 -Kobayashi
 430, 431. won, katta 勝った 159 Tsuda
 -Kobayashi
 432, 433. despise, keibetsu-shite yaru, keibetsu 軽蔑してやる, 軽蔑 159 Tsuda
 -Kobayashi
 'I've put one over on you, haven't I? How about it? You've capitulated, haven't you?'
 'Well, if you think you've won, go right ahead and think so if you want to.'
 'What you really mean is that you'll despise me even more. But I don't give a damn about what you think of me.'
- 434, 435. *actual battle, jissen 實戦 159 Tsuda
 -Kobayashi
 436. defeat, haiboku-suru 敗北する 159 Tsuda
 -Kobayashi
 'This is what I'd call *actual battle. And no matter how much leisure you have . . . if you're defeated in *actual battle that's all there is to it.'
- 437, 438. be despised, keibetsu-sarenagara 軽蔑されながら 159 Tsuda
 -Kobayashi

'I don't hesitate to assert that just as in the matter of taste, where, while I'm despised by you I'm happier than you . . . while I'm despised by you I'm in a freer position than you. . . .'

439. get revenge, fukushū o yatteru 160 Tsuda
 復讐をやつる -Kobayashi
 'It's the law of retribution whereby the poor and lowly get
 • revenge on the rich and noble.'
440. despise, keibetsu 軽蔑 160 Tsuda
 -Kobayashi
 'And that's reason enough for you to despise me, I
 suppose.'
441. *actual battle, jissen 實戦 160 Tsuda
442. battle, tatakai 戦ひ 160 Tsuda
443. *enemy, teki 敵 160 Tsuda
 -Kobayashi
 'You won't understand unless you actually experience it. I
 predict that, so let's wait and see. Soon the real battle
 will begin. And then you'll finally understand that you're
 not a match for me.'
444. be defeated, makeru 負ける 160 Tsuda
 -Kobayashi
- 445, 446, 447. fight, tatakau 戦ふ 160 Tsuda
 'It would be an honour for me to be defeated by someone like
 you who's lost to all sense of shame.'
 'You're quite obstinate, aren't you? But I didn't mean
 you'd fight with me
 'Well, with whom then?'
 'You're already fighting right now with yourself. . . .'
448. fight a vain, losing battle, 160 Tsuda-leisure
mueki no makeikusa o saseru 無役の負戦をさせる
 'Your leisure's egging you on to fight a vain, losing
 battle.'
449. contempt, keibetsu 軽蔑 161 Tsuda
 -Kobayashi
 'Because you've realized from the outset, and with contempt
 for me, that I have neither the means nor the will to return
 it.'
450. sow dissension between your 161 Kobayashi
 married friends, Tsuda & O-nobu

tomodachi no fūfu-naka o saku 友達の夫婦仲を割く

'Wouldn't it be better if you stopped your little pranks of sowing dissension between your married friends.?'

451. resentment, hankan 反感 162 Tsuda-Hara
452. felt even more uncomfortable, 162 Tsuda-Hara
masumasu iya na kimochi ni natta 益¹⁷厭な氣持になった
 It appeared to be a nervous glint arising from a mixture of the resentment, fear, and pride of someone who has grown up wild and is not accustomed to society. Tsuda felt even more uncomfortable.
453. knife, naifu ナイフ 162 Kobayashi
 Kobayashi quickly turned the point of his knife upward and thumped on the table with the handle of it.
454. annoy, iyagaraseru 厭がらせる 163 Tsuda
 -Kobayashi
 -Hara
 But in addition to his excessive boredom at their conversation there was also one positive factor which annoyed him.
455. insult, bujoku o ataeru 侮辱を與へる 163 Tsuda
 -Kobayashi
 'It's disgusting to see someone as insulting as you.'
456. pistol, pisutoru 短銃 163 Tsuda
 -Kobayashi
 'This fellow just might pull a pistol out of his pocket and poke it at my nose.'
457. find fault with me and needle me, 164 Kobayashi's
chiku-chiku sasaredōshi ni sasarete iru friend-his
 aunt
 ちくへ刺されどうしに刺されてゐる
 She's calculating in everything, is concerned only with appearances, and is forever finding fault with me and needling me.
458. bring a curse, tatatte kuru 祟ってくる 164 Kobayashi's
 friend-his
 uncle & aunt
 The weird life in this fantastic place gives me the feeling of being in a frightful nightmare from morning to night and is bringing a curse down on my head.

459. demon-besieged place, akuma no jūi 164 Kobayashi's
 悪魔の重圍 friend-his
 I wonder if a ray of light from this demon-besieged place
 can reach the broad human world outside. uncle & aunt
460. capitulated, kōsan-shita 降参した 165 Tsuda
 -Kobayashi
461. insult, bujoku 侮辱 165 Tsuda
 -Kobayashi
462. threaten, odokashi 威嚇し 165 Tsuda
 -Kobayashi
 For Kobayashi to force him to make material sacrifices and
 then to put him in the position where he could say to him,
 'See, you've finally capitulated, haven't you?' would be an
 unendurable insult. His pride in not wanting to fall in
 with this scheme of Kobayashi's no matter how many poor
 wretches he was threatened with, naturally came into play.
463. conflict of conscience, 165 Tsuda
ryōshin no tatakai 良心の闘ひ
 'At the same time since you actually don't want to give any
 money you're feeling the uneasiness that comes from a
 conflict of conscience.
464. hatred, zōo 憎悪 166 Tsuda
 -Kobayashi
465. suspicion, utagai 疑 166 Tsuda
 -Kobayashi
 & Hara
466. plot to make a fool of, 166 Tsuda
guru ni natte baka ni shite iru -Kobayashi
 共謀になつて馬鹿にしてゐる & Hara
 What can only be described as a swift current of hatred
 passed through his body in an instant.
 At the same time a suspicion flashed in his clever mind:
 'I wonder if these two haven't been plotting to make a
 fool of me all the while.'
467. win, katsu 勝つ 167 Tsuda
 -Kobayashi
 'That's fine. Let's see who wins. . . .'
468. turned her back on me, 171 Tsuda-Kiyoko
senaka o mukerareta 背中を向けられた
469. be cursed, tatararete iru 祟られてゐる 171 Tsuda-Kiyoko
 . . . actually from the moment Kiyoko turned her back on me,
 I was already cursed by this feeling of being in a dream.

470. cracked his whip against the buttocks of the gaunt horse,
yaseuma no shiri o utta 瘦馬の尻を打った 172 driver-horse
 Earlier, the driver, apparently fearing that it was getting late, had wantonly and frequently cracked his whip against the buttocks of the gaunt horse . . .
471. apply the cruel whip,
teara na muchi o kuwaeru 手荒な鞭を加へる 172 Tsuda-himself & Mrs. Yoshikawa
 But if the pathetic animal in front of him, breathing heavily through its nostrils, was actually Tsuda himself, who then was the one who was applying the cruel whip?
- 472, 473. war, sensō 戦争 173 Tsuda
 But, until he did so, a war raged within his heart. . . . Oh, but of course I won't be behaving like a fool. Only when this war had finally been settled would he be able to spring to his feet.
474. doubt, utagai 疑ひ 176 Tsuda-Kiyoko
 After a period of surprise, one of wonder, and one of doubt had all elapsed, she finally became completely rigid.
475. warning, keikai 警戒 177 Tsuda-Kiyoko
476. severing of relations, zetsuen 絶縁 177 Tsuda-Kiyoko
 . . . and the sound of the bell as she quickly rang to call the maid, he sensed that they were all a warning. they all meant caution. And they all meant a severing of relations.
477. reprove, shikarinagara 叱りながら 177 Tsuda-himself
 The result was clear: while reproving it, he coddled his conceit; while he lent an ear to it, he abhorred the sound of the alarm-bell.
478. *murder, gyakusatsu 虐殺 178 a man-his moustache
 . . . that man's name too might not so smack of a merchant as to obliterate his un-merchantlike moustache.
479. contend, tatakau 戦ふ 181 Tsuda -Kobayashi
480. enemy, teki 敵 181 Tsuda -Kobayashi

He automatically tensed his shoulders as he thought about this exasperating friend--or, more accurately, enemy--with whom he had to contend as with changeable weather.

481. annoy, iyagarase 厭がらせ 181 Tsuda
-Kobayashi
482. dislike, iyagaru 厭がる 181 Tsuda
-Kobayashi
'For nothing in particular. Just to annoy you.'
'But for what reason?'
'Why in the world do I have to have a reason! As long as you dislike me, I'll simply hound you forever no matter where you go.'
483. punch in the face, yokottsura o naguru 横、面を撲る 181 Tsuda
-Kobayashi
484. hit, nagutta 撲る 181 Tsuda
-Kobayashi
He would suddenly feel compelled to clench his fist and punch Kobayashi in the face. . . .
'You hit me, you wretch! All right, have it your way!'
485. be betrayed, uragirareta 裏切られた 183 Tsuda-Kiyoko
And because he had relied too much on it he had, instead, been betrayed.
486. traitress, hangyakusha 反逆者 183 Tsuda-Kiyoko
Kiyoko the traitress, on that point, was more fortunate than the loyal O-nobu.
487. do battle, osen-suru 應戦する 185 Tsuda-O-nobu
And he would have to endure the tension and effort of doing battle with her.
488. *sumo wrestling, sumō 相撲 185 Tsuda-Kiyoko
*Comparing her attitude to sumo wrestling, she was always ready to begin the match after he had begun.
489. doubt, utagutte 疑った 186 Tsuda-Kiyoko
'Why in the world do you doubt me?'
- 490, 491, 492, 493, 494. doubt, 186 Tsuda-Kiyoko
utagai (twice), 疑ひ. 疑ぐる
utaguru.
utagutta (twice) 疑った

'If so, where did that doubt come from?'

'If it was wrong to doubt you, I apologize. And I won't do it again.'

'But haven't you already done so?'

'Nothing can be done about that. That I doubted you is a fact. . . .'

'It's quite easy, isn't it? If you only say you had this kind of doubt about me for this kind of reason, everything will be over quite simply.'

495. warning, keikai

警戒

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Tsuda-Kiyoko

As he stared at her nimbly moving fingers, he was compelled to recognize this brilliant flash of warning in the midst of his absent-minded reflections on the past.

TABLE IX. ORIGINAL JAPANESE TERMS FOR EACH CATEGORY

- A.
1. displeasure (fuyukai) 不愉快、不快、不平、苦しい
 2. hatred (zōo) 憎む、嫌、忌々しい、厭、忌む、気に入らない
 3. anger (ikari) 怒、怒る、腹を立てる、癪に障る、憤る
 4. suspicion (utagai) 疑、疑惑、邪推、不審、猜疑
 5. jealousy (shitto) 嫉妬、嫉妬心
 6. cowardice (hikyō) 卑怯
 7. perverseness (higami) 避み、避んでゐる
 8. hostility (tekii) 敵意、反感、敵愾心
 9. irritation (iradachi) 焦立つ、焦慮たい、むしゃくしゃする
 10. humiliation (kutsujoku) 屈辱、口惜しい
 11. vengefulness (urami) 怨み、恨めしい
 12. wounded pride (itameta jishin) 自信を傷めた、感情を害した
 13. others
- B.
1. contempt (keibetsu) 輕蔑する、侮蔑、見下す、見縊る
 2. criticism (hinan) 非難する、責める、惡口を云う、罵る、詰る
 3. attack (kōgeki) 攻撃、擊退する、脅かす、談判、強いる
 4. discord (fuwa) 不和、争ふ、衝突、葛藤、詫まらない
 5. enmity (teki) 敵、敵討、復讐、呪ふ、裏切る
 6. quarreling (kenka) 喧嘩、口論、喰つて掛る
 7. annoyance (meiwaku) 迷惑する、意地見る、弱らせる
 8. ridicule (azakeri) 嘲けり、嘲笑、馬鹿にする、愚弄する
 9. reprimand (kogoto) 叱る、小言を云ふ
 10. deceit (azamuki) 欺き、騙す、胡麻化す
 11. misunderstanding (gokai) 誤解

12. rebellion (hankō) 反抗する、反逆、抵抗する、謀叛氣
13. rejection (kyozetsu) 拒絶、絶縁、勘當
14. alarm (keikai) 警戒する、用心する
15. deprivation (gōdatsu) 強奪する、奪う、盗む
16. others
- C. 1. violence (bōryoku) 暴力、撲る、打つ、斬る、突き落とす
2. victory and defeat (shōbu) 勝負、勝つ、負ける、勝利、降参
3. specific weapons (buki) 武器、出刃、十文字、髮剃、大砲
4. war (sensō) 戦争、戦ふ、實戦
5. murder (satsujin) 殺人、殺す
6. scheming (sakuryaku) 策略、謀計、人を陥れる
7. suicide (jisatsu) 自殺、自分で自分を殺す
8. destruction (hakai) 破壊する
9. rivalry (kyōsōshin) 競争心、競合う、競走

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