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Abstract	本書は夏目漱石の文学作品についての研究論文集である。「三四郎」「草枕」からいくつかの場面を抜粋して、夏目漱石のすぐれた空間的、絵画的な表現力について説明している。例えば漱石自身を小説の主人公にする事で読者と作者の距離を縮める技法や、絵画的に時空間を表現する事で読者と小説の時間を一つにする技法、自分を含めた人物を彼・彼女などの第3人称で表現する事で現実と非現実の時空間を表す技法などを考察している。
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The Pictorial Chronotope in Sôseki's Literature

絵画的時空間の創造

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"Although I am an artist, I had never realized that the state of mind of the models played so important a part in the construction of a picture."

——Natsume Sôseki¹

During the Bunsei period (文政1819-1830) Hokusai (葛飾北斎) worked intensely on drawing a lot of illustrations for *yomihon*. He often collaborated with Ryutei Tanehiko (柳亭種彦)², Kyokutei Bakin (曲亭馬琴)³ and other famous *yomihon* writers. He gained a reputation for his vivid and vigorous illustrations. Although the wonderful harmony between his painting and his collaborator's stories enabled him to deepen his own artistic world, one of his original painting inventions, in particular, contributed greatly to his success. Hokusai drew these illustrations using two types of (Chinese) ink: a dark black ink (濃墨 *kozumi*) that he used for painting the real world; a light black ink (薄墨 *usuzumi*) for the fantastic world. This technique enabled him to depict the two different worlds on a piece of paper which *kabuki*, the other popular cultural art in those days, could not do on stage successfully. In the Kasei era, people showed interest in fantastic, mysterious, or supernatural stories, and thus *kabuki* drama and *yomihon* drew on these materials for their narratives; these literary arts were very prevalent in Edo. Therefore, we can be fairly certain that these art forms constituted the first cultural movement in Edo(Tokyo), the city which had never had its own cultural movement until then.

We should note Edo culture had been influenced by *Kamigata* culture up through the late eighteenth century. Though Edo was the center of politics, it was neither an

¹ Natsume Sôseki, *The Three Cornered World*, trans. Alan Turney (Chicago: Henry Regnery Company, 1967) chapter 12, p. 170

² Hokusai drew illustrations in Tanehiko's "*Setahashi Ryujohonchi*" (『勢田橋竜女本地』) in 1811(文化八年), in which he used his new artistic technique for paint two worlds in a piece of paper and enabled the characters to cross two worlds: real world and imaginary world.

³ Hokusai drew illustrations in Bakin's "*Chinsetsu Yumiharizuki*" (『椿説弓張月』) in 1807(文化四年)

economic center like Osaka nor a cultural center like Kyoto. We may say that while Edo had a complexion of a center only for economic and cultural consumption it had no cultural products to speak of these days. However, during the Bunka period, Edo, as one of the largest consumer cities, did have a cultural movement.

Natsume Sôseki, with whom I am concerned in this paper, was born in Edo 50 years after the Bunka period. Certainly he was one of the most important figures during Tokyo's second cultural movement, which was also Modern Japan's first during this period. We can see the two sorts of cultural influences, one is the influence of Western culture, that is to say, the synchronique influence, another is the influence of Edo culture, that is to say, the diachronique influence. In addressing figures of the Meiji era, we must consider both of these influences on them.

1. Pictorial Chronotope

Half way through *Sanshirô* there is a scene in which Sanshirô walks around aimlessly with Mineko after leaving the chrysanthemum doll exhibition. An impressive scene during which Mineko tells Sanshirô the meaning of the words, "Stray sheep" follows. Here we see a peculiar description of the sky that the two look up at:

Sanshirô relented and sat on the dirty patch of grass several feet away from Mineko. The stream ran by just below them. It was shallow, now that the water level had fallen with the coming of autumn, shallow enough for a wagtail to fly over and perch on a jutting rock. Sanshirô gazed long into the clear water. It slowly began to turn muddy. A farmer upstream, he saw, was washing radishes. Mineko was looking into the distance. A broad field lay on the other side of the stream, beyond the field some woods, and above the woods stretched the sky. The color of the sky was changing little by little.

Streaks of color began to trail across its monotonous clarity. The deep, transparent blue background grew slowly more diffuse, and a heavy, white pall of cloud came to overlay it. The overlay began to melt and stream away, but so languidly that it was impossible to distinguish where background ended and cloud began. And over all of

this drifted a soft hint of yellow.

"The sky was so clear before," said Mineko.⁴

The scenes are no doubt described primarily by the voice of Sanshirô, as the cardinal narrative point of the whole story rests on Sanshirô. The plot of *Sanshirô* develops according to Sanshirô's actions. Although the descriptive passages in this story are necessarily dominated by a time and space unique to this novel, this rule does not apply to the above passage. The narrative is separated from the horizontal plane of Sanshirô as narrator, dancing on a horizontal plane beyond Sanshirô. In other words, the narrative of the writer, Sôseki, runs against the time and space that he himself has created. Sôseki writes: 'Sanshirô gazed long into the clear water.' When his eyes meet Mineko's, hers replace his and then hers are replaced by 'other eyes.' 'Mineko was looking into the distance. A broad field lay on the other side of the stream, beyond the field some woods, and above the woods stretched the sky. The color of the sky was changing gradually.' This description is based neither on Sanshirô's eyes nor Mineko's eyes. It is "other eyes" that describe "the field," "the woods" and "the sky." They are not the eyes of either character or of the writer. The "other eyes" are those of the reader's. Perhaps it is more suitable to say that these are the eyes of someone gazing at this scene. They are the eyes of "someone before the picture." Without trying to define the existence of reader's eyes metaphysically, I would claim that they are a part of Sôseki's narrational intention and follows from his artistic abilities.

There is one other thing that we should note about the passage quoted above. It is the flat quality of the description. "Sanshirô sitting," "cloudy water," "a farmer washing radishes," "Mineko looking into the distance," "field," "woods," "sky," and "the changing color of sky" --this series of descriptions gives us not a spatial image but a pictorial one.

⁴ Natsume Sôseki, *Sanshirô*, trans. Jay Rubin (Seattle: University of Washington Press, 1977) pp. 91- 92 (Japanese copy of *Sanshirô*, "Sôseki Zenshû," Vol.5, (Tokyo: Iwanami Shoten, 1994) Chapter V-8 p. 413, See Appendix I)

We can only imagine this scene in term of a picture.

We can ascertain more pictorial images in the second paragraph of the same passage. Here, the description is not influenced by the time and space of the story and we can see Sôseki's exquisite illustrative skills. It is as if he really drew a picture in front of us. On a piece of canvas of "monotonous clarity," Sôseki paints "streaks of color" with his "drawing brush." He slowly lays "white clouds" on the "blue" of the sky, and those colors "melt and stream away." Sôseki then dissolves "a sort hint of yellow" over the entire scene. What becomes "clouded" is not the sky in the time and space of the story but the colors on Sôseki's pictorial canvas, which impress the reader visually. This is what is presented before the eyes of the reader.

It may safely be assumed that the pictorial time and space⁵ that I refer to above is characteristic of Sôseki and is often employed in his works and descriptive passages. Sôseki's three works: *The Three Cornered World*⁶, *Sanshirô*⁷ and *Bungakuron*⁸ best exemplify this aspect of Sôseki's writing which I would like to pursue. The former two are fictional works, the latter a critical essay on literary theory.

2. A Narrative with "neither plot nor development of accidents"

The Three Cornered World is the story of a painter who escapes to a hot spring, his paradise on earth. The painter depicts scenes in the first person as "I," the narrator. We may recall that some of Sôseki's early stories, for example, *I Am a Cat*, *The Tower of London*, *Ten Night Dreams*, *Paddy Bird* and *Koto no Sorane* employ the "I" as narrator.

⁵ From now on I will call the words "time and space" "chronotope" which is Mikhail Bakhtin's technical term. He defined this word as follows: "chronotope is the spatio-temporal matrix which shapes any narrative text. Specific chronotopes correspond to particular genres (q.v.), which themselves represent particular world-views. To this extent, chronotope is a cognitive concept as much as a narrative feature of texts. (*The Bakhtin Reader--Selected Writings of Bakhtin, Medvedev, Voloshinov*, edited by Pam Morris, London: Edward Arnold, 1994 p.246)

⁶ 「草枕」 *Kusamakura* was published at "Shin Shôsetsu" in August, 1906 (Meiji 39).

⁷ 「三四郎」 *Sanshirô* was run from September to December of 1908 (Meiji 41).

⁸ 「文學論」 *Bungakuron* was published in May, 1907 (Meiji 40).

In *The Three Cornered World*, the Tokyo painter comes to the hot spring to wander and paint pictures in this unworldly world. Sôseki consistently depicts everything from the viewpoint of the painter. Although Sôseki uses "I" as the narrator of this story, this novel is not an "I" novel and the narrator, the painter, is not Sôseki himself. There is, however, one exception to this rule. When the painter first meets "the woman" (who we later come to know as Nami), the "I" is transformed into a novelist, as can be seen in the following quotation:

It has long been an established principle that *the novelist* must describe the books of his hero or heroine in the most minute detail. If all the words and phrases which have been employed for this purpose by Western and Oriental writers from classical until modern times were collected together, they might well rival the great Buddhist Sutras in volume. Moreover, were I merely to pick out from this terrifyingly large number of epithets all those which adequately described the woman who was now standing there a little apart from me, they would make a list I know not how long. She held her body inclined at an angle, and was looking at me contemptuously as though enjoying my discomfort. Never in all my thirty years of life had I ever seen such an expression on anyone's face.

According to artists, the ancient Greek ideal of sculpture was to produce a figure which embodied what may be summed up as 'energy in repose.' ...It is for this reason that I think that wherever you have motion, you must also have vulgarity. The reason for the failure of Hokusai's comic pictures, and Unkei's statues of the two Nio lies in this one word 'motion.' *Motion or repose?* That is the burning question which governs the fate of us artists. One ought, more or less, to be able to put the qualities of beautiful women through the ages into one or other of these categories.

Looking at this woman's features, however, I felt at a loss, and was unable to decide. ...⁹ *(italics mine)*

We can regard "the novelist" mentioned here as a substitute for Sôseki himself. Furthermore, the passage shows us two aspects of Sôseki's artistic method: first, his narrative technique, and second, his belief in the binary opposition of "motion and

⁹ Natsume Soseki, *The Three Cornered World*, trans. Alan Turney, chapter 3, pp. 54- 55 (See Appendix II)

repose" at work in art.

We will begin by considering the first point. In this scene, we find that the painter, the narrator, pretends to be a novelist (an occupation like his own) and that he searches words to depict the figure of "the woman." However, since the painter utters the word, "novelists," we must consider the possibility that Sôseki himself appears in the story. What I mean by a novelist appearing in his/her own novel, is that the novelist reveals the behind-the-scenes process of writing, disclosing the structure of his own narrative. We can regard it as the same kind of artistic technique that he adopts in *I Am a Cat*, that of dissimulation, whereby Sôseki, the author, appears in the guise of one of the characters in the story. He makes the readers see his own figure not as author but as a character in the story. Through this artistic contrivance, Sôseki creates the most suitable distance between himself and the reader. He adopts the first person narrator who is not the author with the intention of reducing the distance between author and reader, as exemplified by the "yo"(余) in *The Three Cornered World* and the "wagahai"(吾輩) in *I Am a Cat*. In these works Sôseki creates a fictitious narrator and makes an appearance using one of the characters in his stories. The quotation above is one such notable example of this technique of Sôseki's, of dissimulation, which reduces the distance between the narrator and reader. Another example is the relationship between "wagahai" and "my master," who we can easily imagine to be modeled on Sôseki.

It is obvious that the technique of dissimulation employed by Sôseki in his various works was adopted by him purposefully. In *Bungakuron*, we find the following account:

Writers transform the positions of characters in a form. It merely means that they adopt the pronouns 'you' and then 'I' instead of employing he or she to alienate each other. This is why it is extremely mechanical. Nobody can deny, however, the fact that it reduces the distance that they merely change the pronouns. When the pronoun "he" is used, the character who is called so does not exist there. It is a linguistic rule that the character who was called so was farther from us than someone who called him. When using the pronoun "you" instead of "he," they accordingly feel closed to the character called "you" who

does not exist there actually. But "you" is the opposite word of "I." When they call someone "you," they cannot help seeing certain distance between him and them. It is true that the distance is felt shorter rather than one when using "he," but they cannot help keeping the structure of opposition forever. Nevertheless, when they adopt "I" instead of "you," the writers find that the others that used to be against them would assimilate into them. We cannot find distance between them and the others at all. Therefore, the pronoun "he" makes characters in a story far away from readers; the pronoun "you" reduces the distance between readers and writers because it makes the characters in front of writers; finally, the pronoun "I" reduces the distance the best because writers assimilate into the characters¹⁰.

The style of the first-person narrative, which Sôseki says comes from the epistolary form, is merely an artistic technique for reducing the distance between author and reader. In this instance, the "I" is not necessarily identical with Sôseki. Thus, when the real figure of "Sôseki" appears in his stories, the distance between the reader and the narrator, "I" is reduced. To put it another way, in such works of his as *I Am a Cat* and *The Three Cornered World*, which are regarded as impressionistic writings, Sôseki reduces the distance between the narrator as "wagahai" or "yo" and the reader by employing this artistic technique which enables the reader to get the feeling that the reader themselves, not the author, has written the story (like *shaseibun*). The scene quoted from *Sanshirô* at the beginning of this paper, for example, leaves the reader with the impression that we, the readers, are sketching the space in which Sanshirô and Mineko have their discussion. We can conclude from what has been said that Sôseki employs a strategic artistic method whereby the time of the reader replaces the time of the narrative.

Let us turn now to my second point, the binary opposition of "motion and repose." Sôseki does not place a high value on those things that "change to some other position in which a different set of conditions prevails." According to the passage quoted from *The Three Cornered World*, Sôseki's earlier ideal of the arts embodies what may be summed

¹⁰ Natsume Sôseki, *Bungakuron*, in "Sôseki Zenshû," vol.9 (Tokyo: Iwanami Shoten, 1966) p. 388, Chapter 8. The Theory of Distance, my translation (See Appendix III)

up as "energy in repose," namely, the impulse to move located in a state of repose. He regards what might move with the passing time as a failure. In accordance with this belief, he dismisses both Unkei's statues of Niô in the Great Southern Gate at Todaiji temple and Hokusai's comic pictures as failures. This is because they are works of art that embody what may be expressed as the throbbing impulse of life. Meanwhile, "the woman" Nami has facial features in which "motion and repose" compete without harmonizing. Here is the kind of face that "would have made a beautiful picture."

"Motion" in Sôseki's writing means a state that is heavily influenced by the passage of time. The following quotation from *The Three Cornered World* elucidates how Sôseki seeks to depict a space that transcends time:

I seem to remember that Lessing argued that poetry can only be concerned with those events which are relevant to the passage of time, and thus established the fundamental principle that poetry and painting are two entirely different arts. Looked at in this light, it did not seem that poetry was suited to the mood which I had been so anxiously trying to express. *Perhaps time was a contributory factor to the happiness which reached right down to the innermost depths of my soul. There was, however, no element in my present condition which had to follow the course of time and develop successively from one stage to another.* My happiness was not due to the fact that one event arrived as another left, and was in turn followed by a third whose eventual departure heralded the birth of number four. It was derived from the atmosphere which pervaded my surroundings: an atmosphere of unvarying intensity which had remained with me there in that one place from the very beginning. It is those words 'remained in that one place' that are important, for they mean that even if I should try to translate this atmosphere into the common medium of language, there would be no necessity for the materials which had gone into creating it to be placed in any chronological order. All that would be necessary surely is that they be arranged specially as are the components of a picture. The problem was what features of my surroundings and what feelings should I use to represent this vast and vague state. I knew, however, that once having selected these, they would make admirable poetry---in spite of Lessing's conditions. However Homer and Virgil may have used poetry is beside the point. If you accept that it is suitable for expressing a mood, then it should be possible, providing that the simple special requirements of graphic art are fulfilled, to produce a verbal picture of that mood without

making it the slave of time, and without the aid of events which follow each other in a regular progression.¹¹ (*italics mine*)

In *Laocoon*(1766) Lessing¹² attributes the difference between poetry and art: he claims poetry is a "temporal art" while painting is a "spatial art." Sôseki, however, asserts that poetry should not be kept within the sphere of the "temporal art" but extended into the sphere of the "spatial art." At the same time, Sôseki liberates poetry from the bondage of *time*. He dismisses *time*. It is obvious that time flows in one direction in human society. In the end Sôseki does not entirely negate this kind of time-flow, but he does not think that everything happens according to the passage of time and that time only develops in one way. Here, we can ascertain that Sôseki is questioning whether novels should have a plot. This is because plot is based on unilinear time-flow in one direction and the development of situations. When we read Sôseki's works, we can easily assume that he hates those trains and the people on trains in large cities that symbolize modern age and culture¹³. A more extended study of the relationship between Sôseki and his age lies outside the scope of this paper and so I will not discuss it here. However, that Sôseki dislikes the notion of an unilinear time-flow based on the idea of modern development and homogenizing space is without question. *Koto no Sorane* among other works is a typical example that illustrates Sôseki's dislike of this type of overdetermined temporality. Yet, his assertions on time and space are reflected most conspicuously in *The Three Cornered World*. The most notable characteristic of this story is that it is designed not to have any plot. In one of his lecture notes, Sôseki

¹¹ Natsume Sôseki, *The Three Cornered World*, trans. Alan Turney, chapter 6, pp. 93- 94 (See Appendix IV)

¹² Gotthold Ephraim Lessing (1729-1781)

¹³ To take an example, we can see the following passage in *The Three Cornered World*:

I was being dragged back more and more into the world of reality. Anywhere that you can find a railway train must be classed as the world of reality, for there is nothing more typical of twentieth-century civilization. It is an unsympathetic and heartless contraption which rumbles along carrying hundreds of people crammed together in one box. ...Nothing shows a greater contempt for indivisuality than the train. (chapter 13, p.181)

writes:

In *The Three Cornered World*, I attempted to write a story completely different from an ordinary one. All I wished to do was to leave the reader with a kind of feeling--a beautiful feeling. I had no intention other than this. Therefore, this story has *no plot, no situations are developed*.¹⁴ (italics mine)

A story that has "no plot," in which "no situations are developed," means that the narrative has only one time. The one time is the time limited to the twenty-four hours that constitute a day in human society. We cannot determine the time and space of this story at all. The writer does not show us anything except the paradise on earth (space), a place far away from Tokyo and spring (time). We are not sure how long the painter occupies this time. We merely know that it is unlikely for a situation to develop under such a time constraint. That is to say, this story itself does not have any time. When we read a novel, we are subject to two times: one is the time in the novel; another is the time that we have in society. We are all subject to the law of time in our society. When we read a novel, we need a few hours to finish it. When a writer writes a short story, he needs a few days to finish it. In *The Three Cornered World*, we have only this second time, in other words, the time that we have in front of the book: physical time. In this sense, we do not see the dual-time that "an ordinary story" possesses and the perception of time, of artistic time is attenuated.

The passage of time in Sôseki's novel is similar to the time when one is before a picture. When we are placed in front of a picture, we are not greatly influenced by the time of the picture. We are aware of time only in one sense: the time when we are looking at it. We cannot see the double-time of the artwork. Sôseki aims to eliminate the dual-time in *The Three Cornered World* and to replace it with the spectator's time.

¹⁴ Natsume Sôseki, "*Yo ga Kusamakura*," (「余が『草枕』」) in "*Sôseki Zenshû*," vol.16 (Tokyo: Iwanami Shoten, 1967) p.544, my translation. (See Appendix V)

This was his reason for creating the pictorial novel, *The Three Cornered World*. And at the same time, Sôseki is able to reduce the distance between himself and the reader.

Sôseki's intention in weakening the sense of time in the story is not, however, equivalent to making light of function of time in a story. On the contrary, it is, in fact, equivalent to attaching great importance to the function of time, or rather the time-flow in a story. From what has been said above, we can ascertain Sôseki's intention in reducing the distance between reader and author and rendering his sentences in such a way so as to stimulate the reader's pictorial imagination in *The Three Cornered World*. He wants the reader to follow the painter through the paradise on earth. He makes the time of the story coincide with the reader's time. All of these techniques illuminate Soseki's ingenious artistic skill.

In addition, the time in *The Three Cornered World* is in accord not only with the reader's time but also with the time in which Sôseki composed this piece. According to Mrs. Natsume's *Reminiscence of Sôseki*¹⁵(「漱石の思ひ出」) and Sôseki's letters, we are to assume that Sôseki finished this story in about one week, in accordance with the time-flow of the story. Moreover, Asai Kiyoshi suggests in his essay, "Sôseki and His Serialized Stories Published In The Newspaper,"¹⁶(「漱石と新聞小説」) that in *Sanshirô*, Sôseki designed the passage of seasons in the story to coincide with the real seasons and claims that "the time-flow in the story keeps pace with the one in the real world."¹⁷ The serialization of *Sanshirô* (from September 1st to December 29th of 1908, Meiji 41) is, in fact, almost as long as the passage of time in the story (from September, the first month of *Sanshirô*'s enrollment in the university, and the months following). Asai also claims that the space in Sôseki's other stories is also inflected by a real sense of the season as

¹⁵Natsume Kyoko and Matsuoka Yuzuru, *Reminiscence of Soseki*, (Tokyo: Kadakawa Shoten, 1954)

¹⁶Asai Kiyoshi, "Soseki and His Serialized Stories Published In The Newspaper," in "Lectures about Natsume Soseki," vol.4 Soseki's Age and Society (Tokyo: Yuhikaku, 1982)

¹⁷Asai, p.301

in *Sanshirô*. It is likely that the employment of Sôseki's chronotope would be considerably limited. There is plenty of evidence to show that. In the first place, there are only a few characters in his stories. In the second place, the stories are set for the most part in Tokyo or other cities although there are a few exceptions; for example, the first part of *The Poppy* takes place in Mt. Hiei and *The Wayfarer* opens with the trip in Wakayama. Furthermore, in regard to narrative time, Sôseki sets his other works as follows, *The Miner*, during a five months period beginning in the summer; *And Then*, from spring to summer; *Mon*, from fall to the beginning of spring; *Higansugimade*, from January to a little past the vernal equinoctial week; *Wayfarer*, from summer to spring; *Kokoro*, (time of narrator's reminiscences is set) from summer to fall; *Grass on the Wayside*, from spring to January; *Light and Darkness*, during ten days in the fall. Thus the passage of time in his stories is on the whole limited to the time period of half a year. Most of Sôseki's readers who read the Asahi Newspaper were from the upper-middle class and they probably lived in Tokyo or other big cities. Sôseki had to write stories for them. This is why he depicted a limited space. And why did Sôseki have to depict such limited time? The passage of time in his stories is equals the running period of their serialization as I have delineated above. A discussion of some of those stories that I have listed will make clear that Sôseki was endeavoring to reduce the distance between author and reader, make the time in his stories coincide with the reader's time, as well as create a sense of the season for his Asahi Newspaper readers.

In his essay, "Sôseki and His Age IV," (「漱石とその時代」)¹⁸ Etô Jun points to the fact that *Ten Night Dreams* (「夢十夜」) was written towards the end of July and suggests that Sôseki intended to write on the mysterious aspect of the season. Here, it should also be added that the accordance of the author's and reader's time is applicable to a specific structure of *Ten Night Dreams*, where each story comprises a dreams set over

¹⁸ Etô Jun, "Sôseki to sono jidai IV-9," in *Shinchô*, issue of August (Tokyo: Shinchosha, 1994) p. 367

the course of one day. Besides, it seems natural that the position of a professional newspaper writer would be most suitable for eliminating the dual-time of the fictional and real world. This might be one of the reasons why Sôseki quitted his teaching job at the university and then became a professional writer. Although there is room for argument on this point, we will not inquire further into the matter as it is removed from the main subject.

Sôseki, who intended to write a narrative with "neither plot nor development of situations," was strongly conscious of the function of plot and the development of a situation. Why did he have to eliminate the plot? Let us examine this problem in the following section.

3. A Picture of 'he' and 'she'

Sôseki's objection to the dual-time gives birth to a pictorial novel, *The Three Cornered World*. We have considered the chronotope in the story according to the theory of *Bungakuron* as these two were written in the same period and there is no doubt that the theory developed in *Bungakuron* induces *The Three Cornered World* as an etude. Here, particularly, we should confirm who has the "consciousness" that Sôseki often discusses in *Bungakuron*. We will get this point firmly established before turning to the next step.

It follows from what has been said that "consciousness" is neither characters' nor writer's but reader's one. The novelist, Natsume Sôseki, is the same person as the scholar of English literature, Natsume Kin'nosuke. Sôseki accordingly writes *Bungakuron* considering the reader's consciousness and elaborates the etude, *The Three Cornered World*, according to his reader's theory.

Thus, Sôseki brings out the reader's consciousness by means of his artistic technique, to put it more precisely, his **creation of a pictorial chronotope**. We are able to conclude that Sôseki creates a pictorial chronotope in his stories in two aspects: first,

Sôseki's stories do not possess their own time, nor plot so that he could draw a picture on the canvas of the reader's consciousness. Each story is transmuted into a picture before readers. Secondly, these stories are depicted according to the narrator's consciousness, a substitute for the reader's (by reducing the distance between author and reader). In order to leave them "the feeling of beautiful," the descriptions fascinate readers at a glance as if pictures did. Therefore we will call Sôseki's fictional world a pictorial chronotope.

It is clear that the pictorial chronotope does not demand a plot. Let us now look at characteristics of the pictorial chronotope in detail.

In *The Three Cornered World*, Sôseki writes:

One of the pair was, of course, the 'soldier of fortune.' And who was his companion? It was a woman--O-Nami! At the sight of O-Nami, I immediately recalled the dagger I had seen her with earlier that morning, and the thought that she probably had it concealed in her kimono sent a shiver of fear through me, even though I was supposed to be *watching objectively*.

For a while, *the man and the woman* remained perfectly still, both maintaining the same posture as when they had first come together. There was not a movement to be seen anywhere. They may perhaps have been talking, but I could hear nothing at all. *The man* at length allowed his head to slump forward on to his chest, and O-Nami turned away towards the mountains, so that her face was hidden from me. She appeared to be listening to an uguisu which was singing somewhere over there. A few moments later, *the man* drew himself upright and half turned on his heel. There was definitely something wrong. O-Nami spread her arms and silently swung round to face the sea. Something which looked like the hilt of a dagger was poking out from the top of her obi. Holding himself proudly erect *the man* started to move away. With just two steps, which her straw sandals rendered quite noiseless, O-Nami came up behind him. He stopped. Had she called out to him? He turned his head, and in that instant O-Nami's right hand dropped to her obi. *Look out!*

What flashed into view, however, was not the foot long dagger, but some kind of purse, the long drawstring of which swung back and forth in the spring breeze, as it dangled from *the white hand* extended to *the man*.

O-Nami stood with one foot advanced, and her body from the

waist up leaning slightly backwards. On the outstretched palm of *her white hand* sat *the purple-coloured purse*. This posture alone was worth a canvas to itself.

The picture was interrupted by the dash of purple...¹⁹

(*italics mine*)

It is a scene in which the painter sees Nami and her ex-husband in the distance, "watching objectively." Although it is natural that the painter should depict their exchange pictorially, we should observe the depiction as flat as a picture on the stage of drama. This depiction is characteristic of Sôseki. In the passage quoted above, while Sôseki emphasizes colors of this scene, for example, "the *white hand*" and "the *purple-coloured purse*," he designs to turn off character's voices: "There was not a movement to be seen anywhere. They may perhaps have been talking, but *I could hear nothing at all*"; and "山では鶯が啼く。女は鶯に耳を借して、いるとも見える。"²⁰ The painter *watches a sound*. I mean that Sôseki replaces sounds with a visual image²¹.

There is one other thing that we should note about the above quotation. It is the fact that Sôseki calls "the man" and "the woman" the two characters. He does not call "Nami" in the passage²². Nami is mainly called "the woman" through the story, and in the passage quoted above we find only "the woman" and "the man." There is a same sort of scene also in *Sanshirô*. *Sanshirô* is the narrator of this story, who is called not "I" but "Sanshirô." Sôseki installs *Sanshirô* as narrator in the center of story and depicts scenes in the third-person narrative, *Sanshirô*. Nevertheless, sometimes Sôseki releases *Sanshirô* from the position of narrator. To take some examples, in chapter XII, towards the ending of the story, *Sanshirô* catches a cold and he becomes unable to approach other

¹⁹ Natsume Sôseki, *The Three Cornered World*, trans. Alan Turney, chapter 12, pp. 168- 169 (See Appendix VI)

²⁰ Natsume Sôseki, *Kusamakura*, pp. 154- 155 (Iwanami Shoten, "Sôseki Zenshû," Vol.3, Tokyo, 1994)

²¹ Sôseki attaches the great importance to the function of five senses. In *Bungakuron* he analyzes each sense. (Sôseki, *Bungakuron*, part 1, chapter 2. pp. 34- 44)

²² This rule is not applicable to Alan Turney's translation, *The Three Cornered World*, but I am discussing according to the original copy of *Kusamakura*.

characters by himself. The eyes of narrative is fixed at the bed of Sanshirô. Then Sôseki employs his characteristic "pronouns," the man and woman. He changes the name of Yoshiko who visits him with "the woman." Seeing this technique of Sôseki's narrative, we should remember that Sanshirô called Yoshiko and Mineko "the two women" when he first saw them by a pond²³. Besides we, readers, are compelled to reconfirm the distance between a narrator (and readers who do not have distance from him) and characters because Sanshirô left the position of narrator. I mean that Sanshirô himself is called the "man." The following is another illustration of the same point:

Her eyes caught sight of the hat in Sanshirô's hand. The two moved together by the sermon placard.

"Is something the matter?"

"I was looking for you at your home."

"Oh? Well, let's go back there."

She began to turn away. She wore the same low clogs she always wore. Sanshirô moved closer to the church fence.

"That's all right. I just want to see you here for a minute. I've been waiting for you to come out."

"You should have come inside. It must have been cold."

"It was."

"Are you better now? If you're not careful, you'll have a relapse. You still look a little pale."

He did not answer, but instead took a small packet wrapped in writing paper from his overcoat pocket.

"It's the money I borrowed. Thanks very much. I've been meaning to give it back for a long time. Sorry I let it go."

Mineko glanced at Sanshirô, but she took the money without protest. Once it was in her hand, though, she simply looked at it. Sanshirô looked at it, too....²⁴

(italics mine)

This passage is a scene in which Sanshirô who is a convalescent comes to a church in order to see Mineko. There are only two characters, Sanshirô (the man) and Mineko

²³ Besides, when Sanshirô first saw the two woman, Mineko was standing as an artist's model by a pond. And a picture that was drew then is "A Woman in A Woods" by Mr. Haraguchi.

²⁴ Natsume Sôseku, *Sanshirô*, chapter 12-7 trans. Jay Rubin p. 208 (See Appendix VII)

(the woman) discussing. We do not feel that Sanshirô is a narrator of the story in the passage. He is merely a "man." and at the same time, from a fixed narrative point, we watch the scene objectively. That is to say, readers replace Sanshirô as narrator. Sôseki employs these sorts of depiction frequently, as was said in this paper. Shutting up Sanshirô, the narrator, within a canvas, Sôseki leaves readers with visual impression²⁵. Sôseki draws those *snap-scenes* in his stories even when he writes a long novel. And we can find some typical *snap-scenes* among his short stories, for example, *Ten Night Dreams*, *Koto no Sorane*. Thus we arrive at the conclusion that Soseki applies his technique even to his long stories as if he wrote a short story, therefore both his long and short stories seduce us.

Where does the technique for chronotope of "man" and "woman" originate from? Here, I would like to build up a hypotheses. That is, Sôseki's idea to draw a chronotope of "man" and "woman" comes from structure of English. That is to say, Sôseki translates English pronouns, "he" and "she" directly into "男" and "女" in order to depict a pictorial chronotope. He feels that chronotope of "man" and "woman" in English literature looks pictorial and inhumane²⁶. In order to reduce the distance between reader and author, as I have mentioned before, Sôseki analyzes pronouns in detail, to which originally Japanese does not attach the great importance. However, if these pronouns, "he" and "she" are translated word by word into "彼" and "彼女," a chronotope in a story of a man and a woman loses a frame of canvas as these pronouns have the possibility that other character exist²⁷. According to Sôseki's theory, a number of characters should be limited to exactly two: a man and a woman. I will take an example

²⁵ We can replace this word with "the beautiful feeling." (See page.12)

²⁶ It is clear from his following comment written down in his book: "西洋ノ男ト西洋ノ女ガ惚レタ時ノ言葉バ西洋料理ノ如ク。コテメシタル者ナリ。アマツタルコソクテゲンナリスル丈ナラ我慢スルガ到底馬鹿氣テ居テ讀マレナイ。ソレヲ直訳スルカラ妙ナ小説ガ出来ル。日本人ガアナン。イヤラシイ一ヲノベツノツベラポーニ喋舌ルモノカAlvanト云フ男ハ四十デアル。" "Tanpyo narabini Zakkan" on the title page of *George Meredith, "The Tragic Comedians," London, Constable & Co. 1902* ("Sôseki Zenshû," vol.16 (Tokyo: Iwanami Shoten, 1967))

²⁷ See the quotation from *Bungakuron* (page. 8)

to demonstrate the hypothesis. In *The Three Cornered World*, there is a scene in which a painter read the passage of George Meredith's *Beauchamp's Career* to Nami. Although the painter, "I," interprets it into Japanese, he does not translate it word by word and says "since I'm being objective about this, I'm just giving you the gist of what is written."²⁸ As the translation shows us some characteristics of Sôseki's pictorial chronotope, let us compare it with Meredith's original. First, we pick what Sôseki translates in the narrative:

Waves of tender emotion radiated from *the woman*--from her voice, from her eyes and from her skin. Helped by *the man* she went aft. Did she go to look at Venice in the dusk, and did *the man* give her his hand to set the lightning coursing through his veins?....

*They*²⁹ stood side by the side leaning on the rail, separated by less than the width of *the woman's* hair ribbon which fluttered in the wind. Together *they* said farewell to Venice as the palace of the Doges faded from view in a pale flush of red like a second sunset....

Venice sank lower and lower until it became scarcely more than a line stretching across the horizon. The line broke into a series of dashes as here and there a column rose up into the opal sky. Gradually these too disappears from view, and were finally followed by the very highest belfry which had towered over all. It's gone, said *the woman*. Having left Venice she felt as free as the wind, but the knowledge that one day she would have to return gripped at her heart like a vice. *The man and woman* stared out at the darkening bay, watching the stars which were becoming more numerous every minute, and the gentle movement of the foam-flocked sea. As he held her hand, *the man* had the feeling that he had taken hold of a still quivering bow-string.....³⁰ (*italics mine*)

Meanwhile, in the original passage, *Beauchamp's Career*, George Meredith writes:

He was at first amazed by the sudden exquisite transition. Tenderness breathed from *her*, in voice, in look, in touch; for *she*

²⁸ Natsume Sôseki, *The Three Cornered World*, trans. Alan Turney p. 125

²⁹ In the original, he writes, "the woman with the man."

³⁰ Natsume Sôseki, *The Three Cornered World*, trans. Alan Turney, chapter 9, pp. 125- 126 (See Appendix VIII)

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Appendix I

三四郎もとうとう汚ない草の上に坐つた。美禰子と三四郎の間は四尺許離れてゐる。二人の足の下には小さな河が流れてゐる。秋になつて水が落ちたから浅い。角の出た石の上に鶺鴒が一羽とまつた位である。三四郎は水の中を眺めてゐた。水が次第に濁つて来る。見ると河上で百姓が大根を洗つてゐた。美禰子の視線は遠くの向ふにある。向ふは広い畠で、畠の先が森で、森の上が空になる。空の色が段々変わつて来る。

たゞ単調に澄んでゐたものの中に、色が幾通りも出来てきた。透き徹る藍の地が消える様に次第に薄くなる。其上に白い雲が鈍く重なりかゝる。重なつたものが溶けて流れ出す。何所で地が尽きて、何所で雲が始まるか分らない程に嬾い上を、心持黄な色がふうと一面にかゝつてゐる。

「空の色が濁りました」と美禰子が云つた。 (『三四郎』五の八)

Appendix II

昔から小説家は必ず主人公の容貌を極力描写することに相場が極つてゐる。古今東西の言葉で、佳人の品評に使用せられたるものを列挙したならば、大蔵経とその量を争うかも知れぬ。この辟易すべき多量の形容詞中から、余と三歩の隔りに立つ、体を斜めに振じて、後目に余が驚愕と狼狽を心地よげに眺めている女を、尤も適当に叙すべき用語を拾ひ来つたなら、どれほどの数になるか知れない。しかし生れて三十余念の今日に至るまでいまだかつて、かかる表情を見た事がない。美術家の評によると、ギリシヤの彫刻の理想は、端肅の二字に帰するそうである。端肅とは人間の活力の動かんとして、いまだ動かざる姿と思ふ。動けばどう変化するか、――(中略)――これ故に動と名のつくものは必ず卑しい。運慶の仁王も、北斎の漫画も全くこの動の一字で失敗している。動か静か。これがわれら画工の運命を支配する大問題である。古来美人の形容も大抵この二大範疇のいずれかに打ち込む事が出来べきはずだ。

ところがこの女の表情を見ると、余はいずれとも判断に迷つた。

(『草枕』・三)

Appendix III

形式にあらはる篇中人物の位置を変更するとは彼と呼び彼女と称して冥々に疎外視するものを変じて、汝となし、更に進んで余と改むるに過ぎず。従つて頗る器械的なり。然れども単に此称呼を更ふる丈にて間隔の縮小するは何人も否定し能はざるの事実なりとす。彼とは呼ばれたる人物の

現場に存在せざるを示す語なり。彼を以て目せられたる人物の、呼ぶ人より遠きは言語の約束上然るなり。此故に彼を変じて汝となすとき、現場に存生せざる人物は忽然として眼前に出頭し来る。然れども汝とは我に対するの語なり。呼ぶに汝を以てするとき彼是の間に猶一定の距離あるを免れず。彼に比すれば親密の度を加ふる事一級なるも遂に個々対立の姿を維持するに過ぎず。只汝の我に変化するとき、従来認めて以つて他とせるものは俄然として、一体となって些の離藩に隔てらるる事なし。此故に彼は篇中の人物を讀者より尤も遠きに置くものなり。汝は之を作家の眼前に引き据ゑるの点に於て其距離を縮め得たるものなり。最後に余に至つて作家と篇中人物とは全く同化するが故に讀者への距離は尤も短縮せるものなり。

(『文学論』第八章間隔論)

Appendix IV

レツシングと云ふ男は、時間の経過を条件として起る出来事を、詩の本領である如く論じて、詩歌は不一にして兩様なりとの根本義を立てた様に記憶するが、さう詩を見ると、今余の発表しやうとあせつて居る境界も到底物になりそうにない。余が嬉しいと感ずる心裏の状況には、時間はあるかも知れないが、時間の流れに沿ふて、逡次に展開すべき出来事の内容がない。一が去り、二が去り、二が消えて三が生まるゝが為めに嬉しいのではない。初から窃然として同所に把住する趣きで嬉しいのである。既に同所に把住する以上は、よしこれを普通の言語に翻訳したところで、必ずしも時間間に材料を按排する必要はあるまい。やはり絵画と同じく空間的に景物を配置したのみで出来るだろう。

(『草枕』・六)

Appendix V

私の『草枕』は、この世間普通にいふ小説とは全く反対の意味で書いたのである。唯一種の見方——美しい感じが読者の頭に残りさへすればよい。それ以外に何も特別な目的があるのではない。さればこそ、プロットも無ければ、事件の発展もない。

(漱石「余が『草枕』」)

Appendix VI

男女は向き合うたまま、しばらくは、同じ態度で立っている。動く景色は見えぬ。口は動かしてはいるかもしれんが、言葉にはまるで聞こえぬ。男はやがて首を垂れた。女は山の方を向く。顔は余の眼に入らぬ。

山では驚がなく。女は驚に耳を借して、いるとも見える。しばらくすると、男がきつと、垂れた首を挙げて、半ば踵を回らしかける。尋常の様ではない。女は颯と体を開いて、海の方へ向き直る。帯の間から頭を出しているのは懐剣らしい。男は昂然として、行きかかる。女は二歩ばかり、男の踵を縫うて進む。女は草履ばきである。男の留ったのは、呼び留められたのか。振り向く瞬間に女の右手は帯の間へ落ちた。あぶない！

するりと抜け出たのは、九寸五分かと思いの外、財布のような包み物である。差し出した白い手の下から、長い紐がふらふらと春風に揺れる。

片足を前に、腰から上を少しそらして、差し出した、白い手頭に、紫の包。これだけの姿勢で充分画にはなろう。 (『草枕』・十二)

Appendix VII

三四郎の脱いだ帽子の影が、女の眼に映った。二人は説教の掲示のある所で、互に近寄った。

「何うなすつて」

「今御宅迄一寸出た所です」

「さう、ぢや入らつしやい」

女は半ば歩を回しかけた。相変らず低い下駄を穿いている。男はわざと会堂の垣に身を寄せた。

「此所で御目に掛かればそれで好い。先刻から、あなたの出て来るのを待つてゐた」

「御這入りになれば好いのに。寒かつたでせう」

「寒かつた」

「御風邪はもう好いの。大事になさらないと、ぶり返しますよ。まだ顔色が好くない様ね」

男は返事をせずに、外套の隠袋から半紙に包んだものを出した。

「拝借した金です永々難有う。返さう返さうと思つて、つい遅くなつた」

美禰子は一寸三四郎の顔を見たが、其儘逆らはずに、紙包を受け取つた。然し手に持つたなり、納はずに眺めている。三四郎もそれを眺めている。

(下略)

(『三四郎』・十二の七)

Appendix VIII

「情けの風が女から吹く。声から、眼から、肌から吹く。男に扶けられて舳に行く女は、夕暮のヴェニスを眺むる為めか、扶くる男はわが脈に稲

妻の血を走らす為めか。——非人情だから、いい加減ですよ。所々脱けるかも知れません」 (中略)

「女は男とならんで船端に倚る。二人の隔りは、風に吹かるリボンの幅よりも狭い。女は男と共にヴェニスに去らばと云ふ。ヴェニスなるドウジの殿楼は今第二の日没の如く、薄赤く消えて行く。…」 (中略)

「ヴェニスは沈みつゝ、沈みつゝ、只空に引く一抹の淡き線となる。線は切れる。切れて点となる。蛋白石の空のなかに円き柱が、こゝ、かしこと立つ。遂には最も高く聳えたる鐘楼が沈む。沈んだと女が云ふ。ヴェニスを去る女の心は空行く風の如く自由である。去れど隠れたるヴェニスは、再び帰らねばならぬ女の心に羈絆の苦しみを与ふ。男と女は暗き湾の方に眼を注ぐ。星は次第に増す。柔らかに揺ぐ海は泡を濺がず。男は女の手を把る。鳴りやまぬ弦を握った心地である。…」 (下略)

(『草枕』・九)

