Performing Peace, Communicating Identities:

Post-War Modernism in Virginia Woolf's *Mrs. Dalloway* and Natsume Soseki's *Kokoro*

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Introduction:

"Crisis of War, Crisis of Representation"

"Death was defiance. Death was an attempt to communicate; people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded, one was alone." (Woolf, *Mrs. Dalloway*, 184).

"We who are born into this age of freedom and independence and the self must undergo this loneliness. It's the price we pay for these times of ours." (Soseki, *Kokoro*, 30)

Virginia Woolf (1882-1941) and Natsume Soseki (1867-1916) are revered authors in their respective countries, United Kingdom and Japan. While they come from different backgrounds, they share the similarities of growing up and living in a time of great change. Their lives coincided with the shift from a pre-modern society (Victorian England; Edo Japan) to a modern one, marked by rapid transformations in technology, urbanization and social relations. Both enjoyed the status of being bestselling authors in their lifetimes and a well-known reputation lasting beyond their eras. In popular culture today, Woolf is seen as "an icon of cultural and intellectual celebrity chic" celebrated in films and novels as a thinker whose ideas contributed greatly to the feminist and modernist movements (Goldman, 36). Considered one of greatest modern writers of Japan, if not the greatest, Soseki is still widely read in contemporary Japan; his cultural significance is celebrated with his face printed on 1000 Yen note, and his works are required in schools' curricula (*Rediscovering*, 1).

In my analysis, I am interested in how Woolf's *Mrs. Dalloway* (1925) and Soseki's

Kokoro (1914) use modernist narrative techniques to depict post-war societies. On the one hand,

Mrs. Dalloway focuses on London post-WWI (1914-1919). On the other hand, *Kokoro* portrays

Japan post-Russo-Japanese War (1904-1905). Although *Mrs. Dalloway* and *Kokoro* come from

dissimilar cultural and historical contexts, both reflect the radical changes in their respective

societies in a peacetime that is haunted by the horrors of war. Ultimately, I hope to show that

Woolf and Soseki share a similar affinity for modernist techniques, which I categorize with the

help of Freud, specifically using his theory of the uncanny. Furthermore, I use Philip Weinstein's

Unknowing: The Work of Modernist Fiction (2005) as a steady companion in my application of

Freud's theories. Indeed, like Weinstein, my analysis employs Freud not as a scientist but as a

theorist: "Freudian thought articulates, *conceptually*, stances toward the subject in space/time that

modernist writing configure and deploy, *narratively*" (Weinstein, 82). In using Freud, I want to

show that both Woolf and Soseki have turned to quintessentially modernist techniques to portray

the paradox of the modern subject who lives in an era of progress while navigating the issue of

post-war trauma.

In this introduction, I will present the historical contexts of post-War Britain and Japan

which Woolf and Soseki respectively wrote about. In providing the historical background of each

nation, I hope to emphasize the sense of rupture in national identity caused by war and

sociopolitical changes associated with modernity, a theme tackled by both authors. Lastly, I will

introduce Freud's theory of the uncanny, which I later apply in my analysis of each novel. While

acknowledging that neither author's use of modernism is more authentic than the other, I will

analyze *Mrs. Dalloway* in my first chapter and *Kokoro* in my second. This seeming reverse

chronology (*Mrs. Dalloway* being published 9 years after *Kokoro*) is explained in part by the

extent of the author's contact with Freudian ideas; we know Woolf personally had contact with

Freud's ideas. Hogarth Press, co-founded by Woolf, published Freud's first major works in

English in 1922 (Goldman, 17). I am unable to find evidence for Soseki's access or knowledge of Freud's theories. Soseki, of course, was himself a professor of English at the University of Tokyo; it could be possible that he had access to writers who were reading Freud. Nevertheless, I argue that Soseki may not have studied Freudian concepts that his use of modernism reflects nonetheless the concept of the uncanny because of post-war industrial context he shares with European modernist writers.

In the introductory section on Soseki, I will address the context of Japanese modernism. Traditionally, the study of modernism has been primarily Eurocentric and Anglo-centric (Tyler, 14). It is generally accepted that modernism refers to a "crisis of representation" as a response to the bloodshed of WWI (Lewis, xviii). Modernism is often studied as an aesthetic that responds to the loss of idealism and sense of unprecedented grief of WWI which no one expected to so destructive, in addition to the socio-political changes that happen across Europe in the 20th century (Sherry, 16). While acknowledging the variations of a European versus Japanese modernism, my study benefits from the work of modernist Japanese scholars since the mid-1980s who view modernism as a global phenomenon acting in accordance with the theory of simultaneity (*dojisei*) (Starrs, 14). The theory of simultaneity posits that modernism developed cross-culturally and in multiple nations across the world that show similar levels of economic, technological and cultural development (Starrs, 14). Such a theory helps combat inherent bias against Japanese modernists, who were seen in their early years as imitative of and inferior to their Western counterparts (Starrs, 12). In Japanese literary research written in English in recent decades, Japanese modernism has been given its due recognition as an "authentic" form with equal measure of complexities and peculiarities native to their country (Starrs; Tyler).

I. Post-War Britain, Modernism and Haunted Memories of War

Woolf was not part of the cohort of enlisted men sent to the front-lines in the infamous battles of Verdun, Somme or Tannenberg, but she didn't need to be in order to feel the senselessness of the tragedy that was the Great War. The war marked a palpable sense of disillusionment not just to the losing Alliance, but all those involved; the threat of "the end of a civilization" was prevalent all throughout Europe (Froula, 122). As a result of the war, more than 8 million Europeans died and millions more were disabled (Neilberg, 27). Although emerging from the conflict as part of the winning alliance, Britain felt a real "loss of innocence" looking back at the carnage that lasted over 1,500 days of war (Winter, 2). In fact, within Britain, France and Germany alone, 1 in 6 of those who served in battle died (Winter, 2). The sense of tragedy felt particularly painful in light of the heavy war propaganda touting nationalist ideals that in the war aftermath felt senseless (Sherry, 6). Furthermore, recruiting projects like the "Pals" system that permitted men to enlist with their friends for the duration of the war meant that groups of friends who knew each other often died together (Neilberg, 45). It was therefore not a coincidence that after the war, no family was spared from mourning not just a son, but also a brother, father, husband, friend or companion (Winter, 2).

One of the aspects that made WWI especially traumatic for the generation of men who fought in battle was the unbearable reality of trench warfare. For starters, many senior commanders were unprepared for the realities of trench wars that would last for month-long periods at a time (Neiberg, 47). As both sides were prepared with defensive technologies but needed to attack to win, the casualties were remarkable (47). In 1915, beginning with use of poison gas introduced by the Germans, new technologies and scientific discoveries heightened the violence of the war (50). WWI soldiers were the first to witness the terror enabled by tools like flamethrowers, gas shells, "improved" hand grenades and more efficient machine guns (51). The daily conditions of living in the trenches carried its own sense of horror; soldiers fought not only each other, but anything from rats and lice to hunger caused by food shortages and poor

medical care (51). In short, "to many men, the war had become a contest of machines in which their own survival had become a mere matter of chance" (51). In *Mrs. Dalloway*, those who manage to return from war struggle to forget the sheer nightmare of war brutality.

By the time the war ended in 1918 with the treaty of Versailles, any sense of relief at the sight of peacetime was contaminated by a "profound sense of dread" (Sherry, 3). Modernism thus was born in this sense of discomfort, unease and unsettlement that defined the post-war decades (Sherry, 6). By definition, "modernism" in English refers to "the tendency of experimental literature of the early 20th century to break away from traditional verse forms, narrative techniques, and generic conventions in order to seek new methods of representation appropriate to life in an urban, industrial, mass-oriented age" (Lewis, xvii). Modernist writers such as Woolf, Yeats or Pound, while not war-veterans, would take up modernism's rupture with pre-War Edwardian and Georgian sensibility to reflect a new aesthetic that challenged pre-War liberal rationalism (Sherry, 17). This "new aesthetic" allowed writers like Woolf to portray the paradox of a society debilitated by war yet also in theory moving forward, thanks to the advent of technological progress, including new inventions from the electric light to the telephone to the airplane. Post-war Britain indeed picked up after the war the continued impacts of the industrial revolution, as well as the waves of mass urbanization (Lewis, 11-13). In England, social changes marked a break from the traditional rigid and hierarchical structure of society with the radicalization of trade unions and the suffrage movement (Lewis, 88).

In reading *Mrs. Dalloway*, scholars have noticed its elegiac tone that emphasizes both the violence of war *and* of post-war life. Froula emphasizes "the violence intrinsic to mourning, the grief-driven rage that threatens to derail the mourner's progress towards acceptance and consolation" (119). In post-war reality, the lack of a clear "good vs. evil" narrative of WWI made it especially difficult for people to make sense of the war; instead, it is often associated with the idea of "senseless waste" (Neiburg, 27). In my first chapter, I hope to show that Woolf uses

modernist techniques to reveal the post-war sense of muted grief in both the national and personal sphere. Breaking away from realist techniques, Woolf creates a new language to talk about modern life and the paradox that inherently exists in notions of progress and civilization that carry in them the memory of death, whether in body ("killed in war") or in spirit ("of one's soul").

II. Post-War Japan, *Modanizumu*, and Japanese Modernist "Authenticity"

Published in 1914, two years before Soseki's death, *Kokoro* (Japanese for both "heart" and "mind") is considered "his greatest work" and one of Japan's great modern novels (McKinney, vii). In Japan, it is commonly accepted that every schoolchild or individual serious about Japanese literature has read *Kokoro* (McKinney, vii). In this novel, arguably his most known work, Soseki depicts the "psychological cost" of the transformation from feudal Tokugawa to modern Meiji Japan. The storyline of *Kokoro* follows an unnamed narrator (also referred to "Watakushi," meaning "I"), who is a final year student at the Imperial University and his friendship with Sensei, who takes on the role of being Watakushi's unlikely friend and mentor. Watakushi is a student of English literature and represents the next generation of intellectual elites. *Kokoro*, divided into three chapters, begins with the first part "Sensei and I" depicting Watakushi's intellectual attraction to Sensei, a reticent and older man who appears strangely withdrawn from those around him. The middle section, "My Parents and I," Watakushi departs from Tokyo to the countryside to visit his ailing father. During his time at home, Watakushi notices a sense of alienation from his family, while yearning to return to Tokyo and to reunite with Sensei. What makes Watakushi take the leap to abandon his ailing father, ultimately, is a letter from Sensei. Watakushi learns from this letter that Sensei plans to commit suicide and rushes to Tokyo. The final chapter, "Sensei's Testament," as the title suggests is the full version of Sensei's letter written in his voice. We learn in this final chapter that Sensei has long struggled to deal with the trauma of the death of his friend referred to as K. The last chapter also reveals

that Sensei has struggled to live according to both traditional Japanese morality and the Meiji sense of individualism.

Soseki published *Kokoro* nine years after the end of the Russo-Japanese War (1904-1905). Unlike *Mrs. Dalloway*, *Kokoro* does not include a main character who is a war-veteran, except for General Nogi, who is mentioned briefly but ultimately plays an important role in the novel. In the final chapter, we learn that Sensei makes the decision to kill himself two days after Nogi's *junshi* or "suicide by fidelity" (Bargen, 14). Nogi Maresuke (1849-1912), the general in question, was considered a "national hero" for his role in the Sino-Japanese War (Bargen, 49). He initially achieved his military fame by capturing Port Arthur within a single day in 1894, during the First Sino-Japanese War (1894-1895) and eventually for his capture of Port Arthur nine years later in the Russo-Japanese War. In spite of his military accolades, Nogi's *junshi* by seppuku showed his everlasting anguish at having lost the imperial banner during the Satsuma Rebellion of 1877 (Bargen, 44). When he committed *junshi* thirty-five years later, the same year as the end of the Meiji era, Nogi's death was an attempt to expunge the stain on his honor (Bargen, 46). I will analyze the parallel between Nogi's and Sensei's death in chapter two to show similarities in their struggles with the notion of linear time inherent in pro-war nationalism.

Someone with an introductory knowledge of the conflict might assume that the Russo-Japanese War was fought over imperial desires that solely affected the nations involved. Yet, many historians have since recognized the Russo-Japanese War as a pivotal point in world history that had consequences for various global developments within the 20th century (Kowner, 2). Historians have recognized for instance the effects of the war on the unrest and eventual revolution in Russia (Jacob, 6) and the straining US-Japan relationship, which ultimately led to the event of Pearl Harbor decades later (Steinberg, 5-6). More importantly, the Russo-Japanese War was the first technological war of the twentieth century; the extent of bloodshed and destruction ensued in the war foreshadowed the horrors of the battles and trench warfare of WWI

(Jacob, 3). Furthermore, the slaughter in the Russo-Japanese war, enabled by modern weapons such as "smokeless powder, machine guns, indirectly laid field artillery" marked a new reality of war in which the heroism in battles once associated with direct fighting was now replaced by faceless machines (Hitsman, 83).

Like post-WWI Britain, post-war Japan could not celebrate modernization and progress without recalling the memory of the destructiveness of technologies. The Meiji era (1868-1912) was defined by modernization, when the Japanese government announced its aims to modernize the country through the Imperial Charter Oath. The Oath stated that "knowledge shall be sought throughout the world so as to strengthen the foundations of imperial rule" (Fewester, 12). Thus, modernization in Meiji meant a quest for knowledge: Western models were imported regarding how industries were run, from politics to education (Fewester, 12). By the end of the feudal Tokugawa regime, Japan had adopted a Western, Gregorian calendar and cities were now radically transformed by new technologies like the proliferation of electricity (Fewester, 20). Similarly, the pace of life quickened thanks to new means of transport like electric trams, trolley bus and railways (Fewester, 14-17). Education became compulsory, built after the French and German systems (Fewester, 17). Similarly, people could communicate more efficiently through the telegraph and eventually the telephone (Fewester, 15).

Happening simultaneously along with the sense of progress and mechanization in Japan was a desire to return to a more pristine, traditional, indeed more "Japanese" past. While the Meiji period saw tremendous changes in society, a backlash against the rapid importation of Western ideals in Japan began in the 1880s (Fewester, 12). Indeed, there was a resurgence of nationalist sentiments in response to modernization (or "westernization"), as well as a national sense of nostalgia for pre-Meiji traditional values (Karlin, 5). Many saw the rapid modernization as analogous to superficial values of capitalism and consumption (Karlin, 5). Indeed, the belief that modernization ruptured the authority of tradition catalyzed a desire for what Karlin termed

"the Myth of eternal return" (12). According to this Myth, many hoped to return to a "sacred time" with the hopes of re-establishing what were considered timeless qualities of the past (Karlin, 4). In other words, the Meiji period embodied a duality between old and new, modernity and tradition, Japanese and Western. Japanese modernism, not surprisingly, embodies both a celebration of modernity as well as a heavy resistance to the modern condition. One might consider this phenomenon an oxymoron which some have termed "anti-modern modernism" (Tyler, 6).

As mentioned, Japanese modernism or *modanizumu* is an aesthetic and political movement that until the recent decades had not received adequate attention in English-language academic research (Tyler, 1). An explanation for this lack might be explained by the scarcity of a "systematic introduction" to the range of Japanese modernist literature translated into English (Tyler, 1). Modernist Japanese literature has been available in English since the late 1950s, including Kawabata Yasunari's *Snow Country*, Tanizaki Jun'ichiro's 'Tattoo/er' and *Portrait of Shunkin*, or Nagai Kafu's *A Strange Tale from East of the River* (Tyler, 1-2). The hesitation to study Japanese modernism, furthermore, has been traced back to the widespread misconception of the movement as purely an import from the West (Starrs, 9). In fact, one must remember that Japan's ability to "catch up" so quickly to the Western prototype of modernity is due to the existence of characteristics of modernity in Tokugawa era, long *before* the Meiji period (Starrs, 17). Markers of modernity such as urbanization, a growing middle-class and a mass-based culture existed before the hype of all things Western in Meiji Japan (Starrs, 17).

Particularly in the development of modernist literature, the idea that Japan "copied" the West omits the reality that the giants of Western modernism, like Pound and Yeats, were themselves influenced by Japanese culture. One must acknowledge the complex history of influence and counter-influence between Japanese and Western modernism (Starrs, 19). For instance, the Genroku period beginning in late 17th century Japan gave birth to haiku poetry,

which significantly influenced Western modernist poets (Starrs, 16). French symbolism, for instance, borrowed themes of Eastern symbolism such as "mysticism, enchantment, ghostliness, and Eastern fatalism" (Starrs, 17). Such acknowledgement of cross-cultural influences in modernism gave one the freedom to analyze Japanese modernism in the full weight of its complexity. Moreover, *japonisme* or the influence of Japanese culture on Western art and literature would return back to Japan, influencing ironically a creation of "Japanese traditionalist modernism" (Starrs, 31).

Having passed away in 1916, Soseki's premature death perhaps makes him a less likely candidate to be categorized under the full banner of modernism that is associated more frequently with slightly later authors like Jun'ichirō Tanizaki (1886-1965) (Tyler, 51). While Natsume Soseki has not been categorized as part of the *modanizumu*, I venture to categorize his work under this category because of his manipulation of concepts of space, time and subject that I will elaborate in the following chapters.

In my second chapter, I argue that Soseki's most famous novel, *Kokoro,* reflects the narrative tools particular to the modernist ideology of "unknowing" as defined by Weinstein, based on Freud's concept of the uncanny. As most scholars might admit, the clear delineation of the timeline of any aesthetic movement is subjected to review and reassessment, since no movement exists in a vacuum, but is continually changing and evolving. With that in mind, I hope to assess how both Woolf and Soseki use Freudian ideas to reveal the conflicted mind of the modern individual with memories of recent war. Additionally, I emphasize how Woolf and Soseki use modernist techniques to portray the rupture in communication and one's sense of self caused by the incredible losses and psychological damage of war. I found that the England post-WWI and the Japan post-Russo-Japanese War shown in *Mrs. Dalloway* and *Kokoro* respectively attempt to dismiss identity and communication ruptures through the artificial performance of peace.

III. Modernist Narrative Techniques, Freud's "Uncanny" and Weinstein's *Unknowing*:

In bringing these two novels together, I use Freudian concepts, all of which derive from the principle of uncanny space. Woolf and Soseki share the similarity of using uncanny space in their depiction of the modern individual struggling to understand their sense of self, which is often ruptured due to trauma. In addition to Freud, I use Philip Weinstein as a trustworthy literary theorist with insights on Freud to guide my analysis. In *Unknowing: The Work of Modernist Fiction*, Weinstein uses Freud to argue that at its core modernism is defined by the undoing of the reliable space/time constructs that characterize realism (4). In other words, modernism according to Weinstein, is based on three main tenets: "uncanny space," "unbound time," and "the subject as/and other." All of these narrative tools ultimately contribute to the modernist ideology that the external is *not* "knowable, masterable, conducive to progress" (Weinstein, 2). In tandem with Weinstein's ideas, I apply concepts used by Freud in his study of the uncanny such as doubling, embodied absence /disembodied presence, haunted space, non-linear time, repression and displacement.

In "The Uncanny," Freud defines the uncanny as "class of the terrifying which leads back to something long known to us, once very familiar" (1-2). He talks in great detail about the contrast and similarity between *unheimlich,* the German for "uneasy, eerie, bloodcurdling" and *heimlich,* another German word for "familiar, native, belonging to home" (2). The word "*heimlich"* surprisingly can also mean "withdrawn from knowledge or unconscious" and "secret" (3-4). Containing both *unheimlich* and *heimlich* elements, the word "uncanny" refers to how the familiar can quickly become unfamiliar. Modernity, as depicted in both *Mrs. Dalloway* and *Kokoro,* is shown both as grounded in a linear, rational society; yet, as we know from the characters' psychology, the modern subject is again and again shown unable to progress narratively (stuck in "unfamiliar" situations). Rather than being able to "move forward" or

"locate" themselves in modern society, the modern subject is shown by both Woolf as Soseki as struggling to navigate their ambiguous societies.

Weinstein's theory of modernism, furthermore, builds and expands upon Freud's concept of the uncanny to define modernism as a movement that turns against the metaphysical, epistemological and scientific assumptions that define realist fiction (4). Weinstein provides a genealogy of realism and argues that the "bread and butter of Western fiction" between the 18th century England to 19th century Europe relies upon a subject's project of "coming to know" (3). In realism, the subject defines his identity by being able to navigate through orientational space and linear time. Weinstein argues thus that realism is based on the "lawfulness of time and space" which allows for the subject to "map the world accurately" and thereby "achieve inner orientation" (2). In contrast to realism, Weinstein analyzes the works of Kafka, Proust and Faulkner as examples of modernism's crucial shift from the certainty of spatiotemporal constructs to one that is characterized by the uncanny (4).

IV. Pitfalls of Post-War Society in *Mrs. Dalloway* England and *Kokoro* Japan

In the next two chapters, I hope to show that both *Mrs. Dalloway* and *Kokoro* reveal the pitfalls of living in a transitional era. While the pace of modern life has increased, due to new technologies, individuals often remain unable to fully integrate themselves into their society. Trauma, whether from war or violence of everyday life, keeps the subject from abiding by the linear time that structures public life. As we see through the ruptures in communication, the modern subject feels unable to relate to those around them due to the rupture in their subjective time by trauma. Trauma does not in fact only affect individual psychologies but also the public sphere; without transparent communication, society becomes overtaken by materialism and artificiality. Navigating social life, by consequence, requires the putting on of performances, specifically gender performances. Those who are able to take advantage of these gender

performances have the chance to outwardly present a coherent self. Nevertheless, those who manage to present themselves as the ideal female or male in postwar society still inhabit the present moment in a disembodied way.

Mrs. Dalloway and Kokoro reveal that the same nationalist ideology that defines the act of war is present in post-war life through the construct of linear time. Post-WWI, the disillusionment with nationalist idealism was pervasive across all social classes. Similarly, mourning becomes a collective act in the remembrance of the deaths of millions of young men who perished in the trench lines. The Russo-Japanese War, a precursor to the Great War, was propelled by imperialistic ambitions and its disastrous costs caused peacetime to be haunted by a sense of moral failure (Bargen, 54). Japanese post-war riots reveal a similar sense of disillusionment with war ideologies (Shimazu, 46). Regardless of the military glory that followed, Japan still had to be subjected to Western peace terms. Japan felt humiliated by the Portsmouth Peace Treaty (*Rediscovering,* 15), which seemed like another sign of Western aggression not dissimilar to the forced opening of Japanese ports by Colonel Perry in 1812 (Fewster, 3). In both *Mrs. Dalloway* and *Kokoro*, peace is only a façade; the reality of everyday post-war life means struggling to live under linear values of strength and nationalism while also dealing with the trauma caused by war.

Both Woolf and Soseki use modernist narrative techniques that apply Freud's concept of "the uncanny" to showcase the ruptures in individual and national post-war identities. However, they also use modernist techniques in different ways. While the characters in *Mrs. Dalloway* are oppressed by a lack of individualism, those in *Kokoro* struggle with what they see as an excessive individualism. Woolf's desire to create "tunnels" reflects a desire to bring to light the complexity of the subject's consciousness. With Soseki, on the other hand, the only character whose inner thoughts readers get access to is the young narrator. Woolf's and Soseki's different representations of consciousness stem back to the variations in British and Japanese cultural

literary aesthetic. While Woolf finds the novel as the ideal form to represent the changes in modernity, Soseki uses fragmented narrative structure to emphasize a sense of distrust in the Western-imported novel form itself. A comparative study of Woolf and Soseki's different approaches to tackling postwar life thus shows both similarities and differences that allow readers to understand two similar, yet contrasting, periods of change in mourning in the early 20th century.

CHAPTER 1:

"Tunnels of Mourning, Tunnels of Peace":

Post-War Modernism in Virginia Woolf's *Mrs. Dalloway*

In the years leading up to WWI, Virginia Woolf theorized a radical change in British society. "On or about December 1910, human character changed," she wrote ("Mr. Bennet"). Indeed, as part of the Bloomsbury Group, a cohort of artists and writers living in London, Woolf criticized traditional, Victorian morality in search for a new social and political conscience ("Mr. Bennet"). She argued that new social relations between masters and servants, husbands and wives, parents and children had become less rigid in the time of increased urbanization and rapid industrialization ("Mr. Bennet"). In fact, the social crises at the time such as the radicalization of trade unions, the suffrage movement, and the conflict over Home Rule for Ireland made many British question their own sense of national identity (Lewis, 88). Not only on a quest to portray larger societal changes, Woolf's writing reveals a desire to represent the changes happening at the individual psychological level.

This chapter argues that Woolf's use of modernism evident in *Mrs. Dalloway* (1925) is a direct response to the individual's growing anxiety in modern times. In her journals kept between 1920 and 1924, she talks about wanting to "dig out beautiful caves behind daylight at the present moment" ("The Diary," 263) and spoke of writing as a "tunneling process" ("The Diary," 272). Just as "tunneling" infers a honing down on the details of a story rather than using large generalizations or themes, the heart of the story according to Woolf seems to lie in the ever-

changing and never quite "settled" details of one's experience. Paradoxically, through her zooming in on the subjective self of the characters, she highlights the impossibility of defining the self, which is ever elusive. The inherent contradiction in writing a novel – in condensing, extrapolating a story – while also trying to reveal the incoherence of her fictive world makes Woolf a fascinating author to study. Through an analysis of Woolf's use of space, time and subject, one realizes the ways in which she untangles what it means to be an individual in this period of transition in British history. People in post-war England in *Mrs. Dalloway* are shown struggling to communicate to one another due to repressed traumas. Meanwhile, the patriarchal post-war societal structures encourage gender performance as a tool to create the illusion of a coherent peacetime.

I. Uncanny Space, Paradox of Peacetime, Communication

One of the first techniques that Woolf uses in the novel to portray space is the use of the uncanny. As Freud describes it, the uncanny refers to "that class of the terrifying which leads back to something long known to us, once very familiar" ("The Uncanny," 1). I argue that Woolf employs the uncanny specifically to highlight the sense of loss of identity that afflicts the individual in modern society. The sense of uncanny used here exacerbates disorientation, which shows the modern individual's difficult assimilation into peacetime society. Without orientation and controlled space that is particular to realist fiction, modernism depicts the subject in crisis. According to Weinstein, the use of uncanny space reveals this crisis through "a breaching of the conditions of world-engagement—of familiarity, of orientation—common to ego activity and to literary realism" (85). I argue that this lack or absence of spatial orientation is strategically used by Woolf to portray the uncertainty in post-war Britain. The paradox of returning to peacetime is shown in the notion that while the war is over, individuals are unable to feel at ease due to repressed trauma. Dealing with the sense of inexplicable loss after the end of the war, people find themselves unable to "come back" to what once was. Post-war life, as it turns out, will not have

the "familiarity" of pre-war life. One may view the modern individual as finding him or herself continually displaced in post-war society.

a) Uncanny Space and Difficulties in Communication

The use of uncanny space in *Mrs. Dalloway* first of all emphasizes Septimus' inability to communicate his war experiences in post-war times. For instance, when a motorcar's engines sound off loudly in Bond Street, Septimus has a significantly different experience from the non-veteran crowd around him. Rather than being curious about the mysterious figure inside the car, Septimus experiences a "gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames" (7). By eliminating the quotation marks, Woolf puts the internal world of Septimus' mind at the forefront of the text. The unconventional use of syntax emphasizes the uncanny space in this instance since our understanding of what is truly happening in space is thwarted; rather than ensuring us that the flames are only part of Septimus' flashback, Woolf leaves us in the dark, at the same uncertain, *unfamiliar* space that Septimus sees. Through the use of uncanny space, furthermore, Woolf highlights the violence of Septimus' reality: "the world wavered and quivered and threatened to burst into flames" (7). In a sense, the violence experienced by Septimus seems especially tragic since it is contrasted with the relative banality of the non-veteran's experience of the same event. While the readers get access to Septimus' world full of violent imagery, most characters in the novel are unaware of his experiences.

The uncanny space experienced by Septimus emphasizes his inability to communicate with those around him, most of whom are more than eager to forget anything war-related. People closest to Septimus such as his wife Reiza fail to comprehend his traumatic experiences. She isn't aware of Septimus' visions and instead "could not help looking at the motor car and the tree pattern on the blinds" (7). In sharp contrast to her husband's frightful experience, Reiza's

interests appear banal and carefree. Seeing the motorcar, she wonders "Was it the Queen in there—the Queen going shopping?" (7). Furthermore, Reiza also dismisses signs of Septimus' shell-shock symptoms. She responds with shame and embarrassment when Septimus tells her he intends to kill himself (8). Instead of taking him seriously, Reiza treats him like a child and wonders what others might think about Septimus' behavior: "supposed they [other people] had heard him?" (8). Paradoxically, instead of recognizing Septimus' condition, Reiza feels sorry for herself for having to deal with him: "Help, help! She wanted to cry out" (8). Her desire to be saved from Septimus highlights the popular perception of shell-shock veteran as either infantile or an "outsider" in society (Mosse, 101). Reiza's behavior represents how the majority of post-war British society try to dismiss the psychological cost of war. Similarly, her focus on the anonymous person in the motorcar, an object associated with wealth, illustrates the public fascination with materiality and superficiality.

b) Uncanny Space and Peace as Façade

Septimus is not the only character suffering in a post-war society focused on success and appearances. Clarissa, too, reveals the burden of living in a society that privileges materiality before authenticity. During her party, Clarissa is described almost as a transcendental, even fantastical figure. She is compared to a "mermaid" who is able "to be; to exist; to sum it all up in the moment as she passed; turned … all with the most perfect ease and air of a creature floating in its element" (89). While embodying the wealth and celebrations of peace-time, the comparison of Clarissa to a mermaid suggests the superficiality of her role as hostess and as a housewife. Woolf shows that rather than being able to be her authentic self, Clarissa performs the role of a likeable figure for those around her. Clarissa's depiction as a mermaid illustrates the need for many in post-war society to be consumed by superficial pursuits such as parties in order to be distracted from the incredible the war rupture of society. As Richard Dalloway, Clarissa's husband, says in referring to the way post-war society attempts to erase the memories of the dead: "Really it was a

miracle thinking of the war, and thousands of poor chaps, with all their lives before them, shoveled together, already half forgotten; it was a miracle" (59). Through Clarissa's role as a hostess, the "miracle" of forgetting the war of post-war society is shown as a result of increased materialism.

Nevertheless, an analysis of Clarissa's interiority reveals that her façade as the perfect "creature" belies the internal turmoil of her mind. In fact, uncanny space allows Woolf to highlight Clarissa's discomfort at having to perform the role of upper-class party hostess. Clarissa's conflicted feelings as the party hostess conveys the metaphor of peacetime as a façade. As such, performances boasting wealth and social power such as the dance with the Prime Minister only brings Clarissa a fleeting "intoxication of the moment" (89). She herself realizes the sense of "hollowness" in the gestures carried out during her party (89). The Prime Minister in turn is compared to an ignored symbol of old "English society" whom "nobody looked at" (88). The fact that a figure with political power becomes a meaningless symbol in post-war life suggests the disillusionment with the British government. The war was seen as carried out for a useless cause, and there was a general loss of trust in the idea of a "rational" government (Sherry, 17).

Woolf represents therefore a British society that enters the post-war period with intense disdain and pessimism. The frivolity of those who celebrate peacetime (at least outwardly), as shown, fails to conceal the silent grief and mourning inherent in post-war life. After WWI, many felt deep unease at the extent of the damages caused in Britain that exceeded expectations (Froula, 122) Not only Britain but Europe was itself considered a graveyard (Neiberg, 36). It is indeed not surprising that terms such as "The Lost Generation" or "The Men of 1914" have come to define an entire cohort of men who felt that their youth was robbed by empty nationalistic ideals (Sherry, 6). In *Mrs. Dalloway*, Woolf depicts the irony of a society that appears to be done with grieving, and yet any attempt at moving past the war is imbued with a muted sense of grief.

Christine Froula argues that *Mrs. Dalloway* can be read as an elegiac novel which reveals the sense of communal loss through a "polyphony of private griefs: a tapestry of thought and feeling that interweaves all the character's separate sorrows" (124). The omnipresent sense of grief in post-war society suggests that not only the individual but the nation has not appropriately grieved; instead, superficial pursuits become ineffective tools to create the image of peace. As we see in the next section, the eventual suicide of Septimus after his return from war shows the trauma of living in a world that seeks to ignore the pain of war.

c) Doubling, Communication in Death and Suicide as Symbol of Individuality

Through the doubling of Clarissa and Septimus, Woolf shows that post-war life is characterized by a lack of purpose. In a sense, post-war society has its own form of violence by imposing principles of strength and wholeness upon people who have not properly grieved. With this rigid ideology of peace, only certain messages are allowed to be carried forth: the idea that Britain is thriving and people can return to their life as it was pre-war. Meanwhile, those who turn away from the idea of a "coherent" peacetime are silenced. Septimus is the ideal example of one whose vision of society as flawed and is therefore told to rest and seclude himself in a resting home. In response to the values of proportion and progress, Septimus chooses death as his final form of communication. Before taking his own life by jumping off the window, he turns to the "medical" professionals who wanted to store him away and cries out: "I'll give it to you!" (76). Septimus' resort to suicide is portrayed as a necessity for him to live out his final authentic truth. Woolf implies that his suicide is a result of feeling oppressed by the doctors who want to impose their idea of how to live on him: "He [Septimus] did not want to die. Life was good. The sun hot. Only human beings—what did *they* want?" (76). As a final act of defiance against his treatment, Septimus makes his final act before dying a testament to his individuality.

The novel's use of doubling furthermore highlights the rising sense of anxiety that stems from a failure to live a normal life in a modern society. In analyzing Hoffman's "The Sand Man," Freud mentions that doubling allows for "transferring mental processes from the one person to the other" (9). In other words, a "telepathy" of thoughts is reflected in which one person finds that "the foreign self is substituted for his own—in other words, by doubling, dividing and interchanging the self" (9). Similarly, in *Mrs. Dalloway*, the doubling of Clarissa and Septimus, people from different backgrounds, reveals that the postwar anxiety permeates all facets of society. Regardless of one's social standing in society, *Mrs. Dalloway* implies that everybody is affected by the permeating sense of anxiety that comes with the failure to fully move on from the war.

The doubling of Clarissa and Septimus most importantly serves as a means to emphasize the role of death as communication. At her party, Clarissa learns about Septimus' suicide through Bradshaw, the person who has attempted to "cure" Septimus. Upon hearing the news, Clarissa is able to identify with Septimus and reveals a sense of admiration for his act. She sees his suicide as an act of "defiance" and believes that "death was an attempt to communicate" (95). In other words, in a society that is characterized by façades and absence of communication, death is ironically presented as the sole authentic form of communication. Thinking back about her own life, she confesses that she too, has "felt somehow very like him—the young man who had killed himself" (95). The identification with Septimus is not only a gesture of sympathy but of comprehension: "she felt glad that he had done it; thrown it away" (95). Furthermore, Clarissa sees "beauty" in his suicide (95). Ultimately, death appears as the only gesture of authentic communication, even a sign of "beauty," because it is a refusal to abide by the superficial values that dominate peacetime such as wealth, materiality or empty social titles.

The fact that Clarissa's doppelgänger has taken his own life propels her into the perhaps most revealing moment in *Mrs. Dalloway*. In reflecting on her own concept of death, she feels a

sense of "terror" and "in the depths of her heart an awful fear" (95). The concepts of "terror" and "fear" underscore the sense of anxiety that peacetime carries. Struck by the news of Septimus' suicide, Clarissa confesses that she too views her own life as a "disaster" and "disgrace" (95). In contrast with her appearance as the complacent housewife and party-hostess, she admits to perceiving the party as "punishment":

> "It was her punishment to see sink and disappear here a man, there a woman, in this profound darkness, and she forced to stand here in her evening dress. She had schemed; she had pilfered. She was never wholly admirable. She had wanted success" (95).

Clarissa's sense of dissatisfaction seems to be ironically connected to her desire for "success" which doesn't bring her any salvation from the "terror" that is an inseparable part of post-war society. By revealing Clarissa's anxiety, Woolf highlights the dichotomy between the modern subject's private and public self. Unlike Septimus, who fails to maintain a "composed" appearance appropriate for the idea of peacetime, Clarissa is adept at wearing a mask and hiding her true emotions.

Woolf thus portrays the subtle message that to be able to function in post-war life, one must suppress one's actual feelings and to perform the appearance of a coherent self. The image of Clarissa standing in the "darkness" also contrasts with the image that humankind is progressing towards a brighter, more improved future. Additionally, the metaphor of a society's being in the dark calls to mind Weinstein's concept of "unknowing," which posits that the modern subject is characterized by a sense of arrest and crisis. As he puts it, "as the fictional subject's compact with reliable (reconfirming) space and time founders, a poetics of knowing cedes to one of unknowing" (4). Using uncanny space, Woolf portrays a society of people in arrest. Peace while a socially acceptable façade is a fragile one. Those who choose to follow and support the

appearance of peace ultimately deal with psychological uncertainty heightened by their trauma from the past.

II. Unbound Time: Linear Time as Oppressive, Rupture of Subjective Time, Unresolved Trauma

The second component of Western modernism according to Weinstein is the idea of unbound time. As mentioned in the introduction, Weinstein defines unbound time as "time [that] loses its negotiability (no longer linear/progressive)" (2). Weinstein uses Freud's theory on psychoanalysis to argue that modernism is defined by unbound time that is "backward-oriented" (in contrast to linear time) (86). In the context of my thesis, unbound time is helpful because it allows us to study how Woolf highlights the experience of trauma in postwar society. In Weinstein's words, "unbound time forfeits linearity; progress comes to a halt" (4). I argue that the British post-war nationalism supports linear time, which is in conflict with non-linear time, also known as subjective time. Post-war society in *Mrs. Dalloway* is governed by a linear time based on the ideals of progress, following pre-war Enlightenment and rational ideals. The linear time that controls post-war society is based on "Newtonian and Victorian approach" that characterize "spatiotemporal perceptions" as "static" (Brown, 22). Through the fiction of linear time, the Victorian beliefs in the universe as "absolute, mechanistic" appear to be able to endure in peacetime (Brown, 22).

The ruptures in subjective time however reveal a rupture of identity caused by trauma. Rather than inhabiting the present or moving forward in time, the subject is constantly travelling back in time as the ghosts of war haunt it. The ruptures in subjective time thus mean an "unleashing of psychic trauma" (Weinstein, 88), Woolf reveals a rupture in subjective time. Not only does the rupture in subjective time matter for the individuals involved, it also suggests a critique of the aggressiveness that linear time imposes on people's individual lives. As we later

see in the case of both Clarissa and Septimus, both characters feel stifled by their seeming inability to communicate their trauma due to the omnipresence of linear time in public spaces.

a) Linear time and the Nationalist Ideology of Proportion

Throughout the novel, the competition between linear and non-linear time reflects the violence of everyday life in post-war society. Linear time is rigid and unable to accommodate the feelings of grief that result from war. One may analyze the rigidity and impassivity of linear time through the metaphor of Big Ben. A symbol of British government and located at the north end of the Palace of Westminster in London, the clocks of Big Ben signify the sense of nationalism and pro-British Empire sentiment that started the war in the first place. Since the creation of World Standard Time in the 19th century, people began experiencing a strong division between their private and public life (Lewis, 12). Similarly, Woolf uses the symbol of Big Ben as a divider between different characters' experiences. Not surprisingly, Big Ben is compared to "a young man, strong, indifferent, inconsiderate … swinging dumb-bells this way and that" (Woolf, 24). The portrayal of Big Ben as a young man is imbued with irony as it recalls the reality of the millions of actual men whose lives were taken away in the War. Just as Big Ben is "indifferent," the British government at the time is ill-equipped to address the monumental losses in the war; instead, linear time flinches away from addressing grief and represses the act of mourning.

Dominated by linear time, those who struggle to cover up their grief are targeted as societal outsiders. For instance, those who suffer from shell-shock like Septimus are subjected to cruel treatments by linear-time proponents like Sir William Bradshaw. Woolf brings up the fact that medical treatment for shell-shock patients was inadequate at the time, showing that doctors at the time "know nothing about –the nervous system, the human brain" (51). Similarly, one notices the senselessness of Bradshaw's treatment which focuses on secluding Septimus to a country home to "rest in bed; rest in solitude; silence and rest; rest without friends, without books, without

messages; six months' rest; until a man who went in weighing seven stone six comes out weighing twelve" (51). The extreme nature of Bradshaw's treatment reflects the prejudices of many doctors in treating shell-shock patients. In fact, doctors at the time believed that shell-shock is caused only to those who have a "lack of will-power" (Mosse, 103). Ultimately, Shell-shock patients were viewed as outsiders in society because shell-shock men were seen as "effeminate" which "endanger[s] the clear distinction between genders … regarded as an essential cement of society" (Mosse, 103). Bradshaw's desire to hide Septimus away from society is hinted as a consequence of the fear of effeminate men. As we shall see, the interrelationship of gender and war is revealed to be problematic in *Mrs. Dalloway:* postwar society, Woolf implies, encourages the repression of grief and trauma because it sees mourning as a sign of female weakness.

Bradshaw's treatment of Septimus reveals the rigid nationalist sentiment inherent in linear time that seeks to control the human body. In other words, controlling the body is seen as maintaining the nation's strength. Shell-shocked veterans like Septimus indeed are seen as a threat to "the fundamental pillars of society – strong nerves, will-power and the clear separation of sexes" (Mosse, 104). Bradshaw's worship of "proportion" (Woolf, 51) is part of the fear that the effeminate shell-shocked men pose a "threat of degeneration" of culture and society (Mosse, 104). Not surprisingly, Woolf illustrates Bradshaw as someone "worshipping proportion" (Woolf, 51). The idea of worship calls to mind proportion as a rigid ideology. Those like Septimus who do not fit in this structure of society therefore are often seen as "abnormal" and threatening to the overall functioning of the nation run by nationalistic ideals (Mosse, 104). In Bradshaw's point of view therefore, a successful nation should "seclude her lunatics, forbid childbirth, penalize despair, [and] make it impossible for the unfit to propagate their views" (51). Ultimately the ideology of nationalism depends upon the belief that it is necessary to maintain a "national ideal" which is in itself based upon a "social ideal" (Mosse, 105). In order to maintain a national ideal, indeed, one must control how people behave. The control of how people live their private lives is

indeed a symptom of the violence of everyday postwar life. Instead of recognizing pain and suffering as a normal aspect of mourning, nationalist ideals of "harmony" and "national strength, dynamic and purpose" threaten anyone who openly expresses their sense of grief (Mosse, 105). Linear time worshipped by the likes of Bradshaw is portrayed by Woolf as exacerbating the pain of living after the war by presenting only way of life as acceptable.

b) Non-Linear time, Rupture and Unresolved Trauma :

Woolf uses competing forms of time to reveal alternatives to thinking in linear terms. In contrast to Big Ben, the clock of St. Margaret's provides an alternative to the systematic and rigid division of time. Striking a couple minutes after Big Ben, St. Margaret's is considered "the most progressive clock" in the novel as it reflects "the most relative point of view" (Brown, 33). Like Clarissa, St. Margaret's is compared to a hostess "who comes into her drawing-room on the very stroke of the hour and finds her guests there already" (Woolf, 25). Unlike the "indifferent" Big Ben, St. Margaret's suggests a sense of personality and individuality. Introduced as a female, St. Margaret's is described as being held back by "some grief for the past" and "some concern for the present" (25). Woolf depicts therefore the notion of non-linear time as allowing for a fluid merging of the past and present. More importantly, through non-linear time, feelings of grief are acknowledged rather than repressed. St. Margaret's allows for the individual to determine his or her own concept of time, thus to be their authentic selves. In a similar vein, Woolf uses relative, subjective times in order to show Clarissa and Septimus' sense of time as ruptured by the past. Grief, which has no place in the tyrannical linear time, can be expressed in the characters' subjective times.

Woolf's use of competing forms of time additionally emphasizes the sense of rupture, thus trauma, in characters' subjective time. One remarks, for instance, Clarissa's present moments interrupted by past memories of her time spent with Sally. While the haunted space proves that

Clarissa's world is troubled by images of the past, the rupture in her subjective time highlights the violence in the act of remembering. While not a veteran who is haunted by war, Clarissa experiences another form of trauma: the trauma of inhabiting a patriarchal post-war society that expects traditional gender performances. For instance, in a flashback to her childhood, Clarissa thinks back about the time she kissed Sally. For Clarissa, the kiss represents "the most exquisite moment of her whole life" (18). The memory of the kiss is bittersweet for Clarissa. On the one hand, "she felt that she had been given a present, wrapped up" (18); however, she is "told to just keep it [the present], not look at it" (18). One realizes that while the memory brings Clarissa much joy, it also contains remarkable pain as she has not been able to take action and extend the kiss to full homoerotic fulfillment. The memory of Sally gives Clarissa an intense sensation: her desire is compared to a "diamond, something infinitely precious, wrapped up" and yet her happiness lasts only for that short-lived moment in time (18). Like a ghost, Sally appears in Clarissa's memory but only for a second. "The religious feeling" of the homoeroticism that Clarissa feels may not last long (18), but she nevertheless is haunted by the memory of her time with Sally. One may notice the rupture of Clarissa's time as a sign of her trauma from the sexual violence.

In fact, through the memory of Clarissa's homoerotic memory, Woolf provides another form of pre-war rupture that doesn't fit in with the traumatized war veteran narrative. Indeed, Woolf shows that there is a violence in everyday life. While remembering Sally, for instance, Clarissa recalls that their kiss was interrupted by the arrival of two male friends (18). Clarissa remembers the male interruption of her homoerotic kiss as painful, "like running one's face against a granite wall in the darkness!" (18). Yet, while uneased by male interference, Clarissa admits that "she had known all along that something would interrupt, would embitter her moment of happiness" (18). The rupture of the present by the past reveals therefore the sense of gender violence inherent in society's rejection of homoeroticism. Additionally, the rupture in time is

multi-folded. In the first layer, we have the present scene of Clarissa in her bedroom ruptured by the past memory of Bourton. Within the memory itself, however, is another rupture, which is the male interference of Clarissa's homoerotic moment. Lastly, a final rupture consists of the sudden sense of bitterness that Clarissa feels from Peter's interruption of her kiss, which interferes with the sense of bliss associated with her love for Sally. The various ways in which the present is ruptured by the past ultimately reveals subjective time as a means to acknowledge past traumas. Unlike linear time, subjective time accommodates nuances and ways to take into account not only the "good" but also the darker moments in one's life.

Through the use of subjective time, Woolf similarly coveys Septimus' experience of ruptured time due to trauma. While walking in Regent's Park, for example, his experience of the present moment is interrupted by his hallucinations. At times, his hallucinations reveal less a rupture than a suspension in time. Trees becoming "alive" and moving: "so proudly they rose and fell, so superbly" (11). He feels the trees "connected by millions of fibres with his own body" (11). Yet, the hallucinations are undeniably connected to his visions of the dead, thus of his past experience in the war. Septimus' hallucinations of Evans represent a rupture of subjective time due to his trauma from war (12). For Septimus, the rupture in time happens in tandem with the sense of haunted space. With time as non-linear and space as haunted, Septimus' post-war life is characterized by a perpetual sense of anxiety, catalyzed by ghosts of the war. Not unlike Clarissa who sees the ghost of Sally in the present day, Septimus lives his post-war life haunted by the dead and struggles to communicate his trauma to others.

Besides emphasizing one's trauma, the rupture in subjective time reveals a tragic undertone in the irony that any attempt to communicate also risks causing additional rupture. At home, Septimus attempts yet fails to communicate his trauma to Reiza (35). He is triggered by Reiza's talking about "time"; the irony is that the mentioning of the word "time" destabilizes and triggers Septimus to experience rupture. Woolf thus implies that Septimus is haunted by the very

concept of time. For Septimus, "the word 'time' split its husk" and thereby "Evans answered from behind the tree" (35). The inability to communicate is shown in Septimus' unfulfilled desire to "tell the whole world" about his hallucinations of the "legions of men prostrate" (35). Yet, his desire to communicate to the "whole world" never manifests; instead, Reiza interrupts him and makes him appear like a burden and a source of agony in postwar: "I am so unhappy, Septimus" (36). She is oblivious to his hallucinations and their conversation once again ends ironically with her asking *him* for the time (36). Without ever speaking up about his visions, Septimus tells her "I will tell you the time" (36). The uncanniness in this moment is shown through his "smiling mysteriously" which as readers we understand that his smile is directed at "the dead man in the grey suit," thus the ghost of Evans (36). The disparate experiences in post-war of Septimus and Reiza covey the rupture in communication due to war trauma.

III. Incoherent Subject, Doubling and Critique of Gender Performance, Technology as Rupture

As we know from Weinstein's theory on modernism, the "subject as other" refers to the that when things become unfamiliar, the subject also themself becomes unfamiliar (2). Woolf does what Weinstein would call "disrupt[ing] the subject's compact for negotiating objects in space and time." Consequently, "the subject loses its orientational grasp on others and, in so doing, loses its own coherent identity" (Weinstein, 2). I argue that Woolf emphasizes the idea of the incoherent subject through doubling in order to highlight the interconnectedness between the ideology of war and post-war patriarchy which enables gender violence. Indeed, more than depicting two contrasting lives, Woolf also suggests a kind of perverted connection between the suffering of Septimus and Clarissa. Goldman argues, "the unsatisfactory personal and sexual politics of this powerful party hostess are somehow bound up with the larger political scene inhabited by unfortunate war veterans such as Septimus" (56). As we shall see, although Clarissa and Septimus are each haunted by a different kind of trauma, the underlying cause for their

traumas in the first place stem from having to compromise and/or repress their authentic identity in order to take part in a nationalist society that promotes gender performance and sexual repression.

Additionally, the traumas of both Septimus and Clarissa in addition, are related to their gender performance, which allows for the façade of peacetime as progressive and linear rather than ruptured. As Judith Butler eloquently writes: "Gender reality is created through sustained social performances" which exist as part of the "restricting frames of masculinist domination and compulsory heterosexuality" (141). In *Mrs. Dalloway,* Clarissa and Septimus are always an "other" because they feel obliged to perform traditional gender norms in order to assimilate to post-war society. For Clarissa, her performance of femininity is inherently connected to the superficial materiality of postwar life. Such a critique of gender performance underlines the fact that no one after the war is absolved from the trauma of "daily life" and that there is no simple answer to resolving this trauma.

a) Disembodied Presence, Embodied Absence, Repression and Gender Performance:

Woolf uses the concept of disembodied presence and embodied absence to show the difficulties in communication caused by the reinforcement of gender roles. One notices the repression of Septimus' feelings of grief to perform the ideal of masculinity, causing his disembodied presence/embodied absence. Thus, when Evans was killed, Septimus "congratulated himself upon feeling very little and very reasonably" (44). The repression of his grief recalls the ideal of the rational male soldier who is efficient and unfazed by the violence of war. "Manliness" at the time required men to be "a man of action who controlled his passions, and who in his harmonious and well-proportioned bodily structure expressed his commitment to moderation and self-control" (Mosse, 101). In conforming to notion of a man with "self-control," Septimus feigns

indifference, which as we know, is only a façade considering the traumatic rupture of his sense of self. Such repression of his grief, however, also causes his disembodied presence, which makes him seem like a ghost, joining the soul of his dead friend through the act of perpetual mourning. His disembodied presence in postwar and embodied absence in the front line is the reason for his inability to communicate with his wife. Reiza, unable to understand Septimus from his lack of communication and inability to feel, "sobbed in this profound, this silent, this hopeless way," while "he descended another step into the pit" (46).

Like Septimus, Clarissa also reveals a sense of disembodied presence/ embodied absence such that she seems to be unable to live in the present. In Clarissa's case, she might be present in a disembodied way as her current self, but her mind is present in Bourton, where she used to spend her childhood. Bourton is where Clarissa first meets Sally and they share their homoerotic moment. Unlike her old self, the present-day Clarissa however is paralyzed from trauma, believing herself a "disgrace" (95). Similar to Septimus, Clarissa appears lifeless in the present but alive in the past. As she remembers Bourton she remembers Sally and thinks: "had not that, after all, been love?" (17). Woolf contrasts therefore the indifferent, secretly suicidal Clarissa at her party versus the memory of Clarissa being in love. Clarissa's liveliness is inherent in admiration for her first love : "Sally's power was amazing, her gift, her personality" (17). Returning to her present life, Clarissa feels bittersweet about the lack of the way love used to make her feel: "No, the words meant absolutely nothing to her now. She could not even get an echo of her old emotion" (17). Like Septimus while he was alive, Clarissa finds little joy in her life post-war. The disembodied presence/ embodied absence trace back to her present-day repression of trauma of having to abandon her homoerotic desire. The consequence of gender performance, whether in order to be masculine or feminine, according to Woolf, often means having to live as if dead.

b) Technology, Communal Isolation, the Superficiality of Post-war Life

In *Mrs. Dalloway*, Woolf suggests that technology exacerbates the sense of isolation between people. One recognizes the paradox of the human being that lives like he is dead while technology gains a more significant role in society. Woolf suggests that humans are becoming more like machines while machines become more ingrained into daily life. The irony of the prevalent use of machines in post-war life also gives off a sense of uncanniness as certain machines once used in war are repurposed for civil life. One of the first moments that bring together a post-war crowd features an aeroplane that draws smoke letters in the sky (10). Later, it is revealed that these mysterious words form the advertisement for toffee. In describing the aeroplane, the third-person narrator emphasizes the meaninglessness in a technology used for advertisement; the aeroplane is portrayed as "on a mission of the greatest importance which would never be revealed, and yet certainly so it was—a mission of the greatest importance" (11). The idealism that ran the war in order to establish a better and improved future appears now reduced to the reality of the peacetime society which is characterized by commercialism and capitalism. While the very fact that people can now look up in the sky in awe rather than fear symbolizes peacetime, Woolf suggests that this sense of peace is simultaneously associated with a sense of banality that comes with the materialism in the early 20th century.

As we have seen with technologies such as the motorcar, these tools allow for a temporary unification for society. With the arrival of the car, people from all backgrounds, from "the old ladies on tops of omnibuses" to "boys on bicycles," "every one looked at the motor car" (7). The communal sense of awe is one of the rare feelings that are universal in postwar society. Technology becomes a stable factor in bringing people who represent every strata of London's social class. One recalls that waves of urbanization meant a remarkable influx of people into London: "Between 1714 and 1840, London's population swelled from around 630,000 to nearly 2 million, making it the largest and most powerful city in the world" (Roumpani). While the proliferation of technology such as the motorcar may suggest a sense of community, this sense of

community is superficial. Better communication in peacetime is shown not as a result of technology but the opposite is true. In Clarissa and Septimus' cases, technology cannot provide a substitute for real human communication.

Technological symbols that paradoxically undermine efficient human connection are prevalent in *Mrs. Dalloway.* Through reading the notes on the telephone pad, for instance, Clarissa learns about her husband's invitation to a lunch which she isn't invited to. Clarissa shares her disappointment at the news with her maid, but avoids feeling "vulgar jealousy" in vain (15). Upon hearing the news, Clarissa retreats herself to her bedroom where she reflects upon her growing old. The meditative state of her mind is spurred by the rather trivial act of being denied a lunch party invitation. Rather than a symbol of effective communication, the telephone has helped reveal the disconnection between Clarissa and Lady Bruton, who was the lunch hostess in question. The seeming nonconsequential politics of whom to invite and not to invite to a lunch party emphasizes the frivolity of Clarissa's social life. Means of communication like the telephone portrayed as not being helpful for increasing human connections; this seems to be a metaphor in post-war society for the superficiality of life after the war.

Lastly, Woolf suggests that the post-war modern individual risks losing his or her soul at the cost of progress enabled by technology. Thus, we see the likes of Mr. Bentley who sees the toffee-advertising aeroplane as "a symbol … of man's soul" (14). He sees science and technology as main characteristics of human nature. Unlike the brooding Clarissa or Septimus, Mr. Bentley is able to get on with post-war life because he finds meaning in "Einstein, speculation, mathematics, the Mendelian theory" (14). In other words, the use of technology follows the construct of linear and national sentiment of moving forward, without taking into account the rupture in subjective times. Just as Bradshaw's linear thinking oppresses those considered an other in post-war society, the belief in technology does accommodate the full human experiences of grief and mourning. One can see the contrast between the Mr. Bentley or Bradshaw with Clarissa or Septimus whose

self-doubts ironically provide them more humanity. Ultimately, Woolf depicts a post-war society that is more invested in developing new forms of technology, thus in moving faster in a linear time, than in acknowledging the trauma and grief caused during and pre-war.

CONCLUSION:

In conclusion, an analysis of Woolf's *Mrs. Dalloway* using Freudian concepts reveals the burden of living in the modern era. While peacetime is shown to be based on patriarchal values of success and linearity, Woolf presents an alternative to the idea of *one* united narrative. Indeed, rather than revealing a peacetime that is similar for all, Woolf shows the various ways in which individuals struggle post-war to understand themselves and their unstable modern society. While peacetime structures allow for a superficial way of life based on materialism, some like Septimus will remain unable to live without visceral memories of his experiences at the frontlines. For others, like Clarissa, transition to peace may appear seamless but contains nevertheless its own form of violence due to an inability to move forward beyond past traumas.

An analysis of space, time and the subject reveals contradictions in the lives of those inhabiting the post-war Britain. While the pace of life quickened thanks to technology and new means of communication, ideals of progress remained lofty goals and often did not properly accommodate the emotions of grief, mourning or despair that accompany the sufferings experienced during wartime. By giving readers access to the subjective world of her characters, Woolf allows for a more relative experience of the modern world to take place. Indeed, she create tunnels in her characters' subconscious where the traumatic ruptures of identity are visible and undeniable.

While modernity promotes post-war society as an era of human rationality and a continuation of nationalist ideals of progress, Woolf depicts a rupture in societal identity caused by a loss of ideals. Rather than using linear plot and rigid concept of space/time, Woolf utilizes

flexible space and time constructs to reflect a world order that is relative. At the core of the novel is the idea that no individual is spared from the anxiety caused by the heightened pace of society. Rather than provide a simple, one-sided solution to the crises that resulted from human problems in war and post-war, Woolf implies that the answer lies in both the past and present, oneself and in one's community, in science as well as in subjective experiences. Just as time loses its progressive dimension and space ceases to be familiar, the modernist subject according to Woolf is gripped with the dilemma of determining its identity, which is a riddle that has multiple, rather than one, possible outcomes.

CHAPTER 2:

"The Curse of Modernity, The Curse of War":

Post-War Modernism in Natsume Soseki's *Kokoro*

Kokoro (1914) helped characterize and define a period of great change in Japanese history (Brodey, *Rediscovering*, 1). First published in the *Asahi Shinbun* between April and August 1914, the novel depicts not only a shift from traditional to modern sensibilities, but also the underlying emotions and confusions that were felt underneath the banner of modernization and Westernization (McKinney, viii). Divided into three different parts, *Kokoro* gives voice to two main characters, the unnamed narrator ("Watakushi") and Sensei. What begins as an encounter between a university-student and an older man whom the former reveres quickly complicates as the narrator becomes increasingly aware of Sensei's mysterious past. Indeed, as many scholars have pointed out, at the heart of *Kokoro* is the depiction of the conflict between old morality and the modern ideals that came with the country's social progress (Fukuchi, 488).

This chapter argues that Soseki uses specific modernist literary techniques in *Kokoro* to portray the complexities of the Japanese identity in the Meiji era (1868-1914). On the one hand, Japan emerged in the 20th century as a globally-recognized modern nation with victories in wars such as the First Sino-Japanese War (1894-1895) and the Russo-Japanese War (1904-1905). The Russo-Japanese War in particular solidified the Japanese military strength as the first Eastern power to defeat a Western state (Jacob, 1). On the other hand, deep confusion emerges once the values of individualism, emerged through technological progress and standardization in industries, cause an alarming sense of cultural unrest (*Rediscovering*, 5). Soseki's narrative

techniques in *Kokoro* similarly reflect a modernist aesthetic which reveals a sense of mourning for the loss of identity as Japan changed. The novel indeed uses literary means to emphasize the sense of rupture in both the national and personal identity caused by the rapid changes of modernization. Similarly, the rupture in identity can also be traced back to the Russo-Japanese War's ruthless destructions.

Furthermore, an analysis of modernist techniques in *Kokoro* reveals the ethos of the modern individual at the time (*Rediscovering*, 5). With his life coinciding with the reign of Emperor Meiji (1868-1912), Soseki was witness to the rapid changes happening across all realms of Japanese life since Meiji Restoration (*Rediscovering*, 3). Japanese modernism, as seen in *Kokoro*, highlights the subject's search for meaning at a time characterized by increased individualism and alienation. In fact, the subject in *Kokoro* reveals a sense of anxiety caused by a loss of identity in the dilemma of having to choose between Western and Japanese ideals. On the one hand, modernization during the Meiji era meant the influx of "Western" influences, namely "individualism and the advances in technology and science" (Brodey, *Linearity,* 196). On the other hand, people saw these Western or "modern" imports as conflicting with the Japanese ideals of "ancient traditions, stable communities, and things spiritual or poetic" (*Linearity,* 196). The dichotomy between Western and Japanese values was furthermore visible in Meiji sayings such as "Eastern soul, Western technology" (*Linearity,* 196). In *Kokoro*, the tensions between East and West are not only happening at a public level, but they also influence the characters' internal psychology. Like *Mrs. Dalloway, Kokoro* suggests that the individual identity is ruptured by trauma from the country's involvement in war and the government's drive for military power.

Ultimately, I compare Soseki's use of modernism with Woolf's in order to reveal that their ideas on the conditions of the modern individual life both differ and coincide. On the one hand, I find that the main tenets of modernism defined by Weinstein present in *Mrs. Dalloway* also reveal themselves in *Kokoro*. Both novels use uncanny space, unbound time and the subject

as an other to emphasize respectively rupture in communication, rupture in subjective time due to trauma and the idea of peace as façade. However, I also notice that while the rupture in identity is connected to a *loss* of individualism for Woolf, it is to an *excess* of individualism for Soseki. Similarly, differences in Woolf and Soseki's use of language reveal unique beliefs about the aesthetics of the novel. While Woolf declares modernism as the most appropriate way to encompass the modern experience, Soseki reveals a subtle distrust of the novel form as part of the Japanese tradition of sequentiality. In spite of these differences in aesthetic preferences, both authors employ modernist techniques deriving from Freud's concept of the uncanny.

Soseki's Historical Context: Meiji and Post-war Life:

To understand *Kokoro,* one must understand the context in which Soseki created his works. Born a year before the Meiji Restoration (1868-1912), Soseki witnessed Japan's rapid transformation from a feudal nation to a modern state. The Meiji era, which lasted until emperor Meiji's death in 1912, was initiated with the overthrow of the old Tokugawa shogunate that was in power for 250 years (McKinney, vii). Within this change of government came a radical series of social transformations. During the Tokugawa era, Japan was characterized by a rigid and isolationist feudal system (McKinney, vii). Japan only began to open its doors to Western trade in 1853 due to aggressive pressure from expansionist Western nations, most famously with the arrival of U.S. squadron commander, Commodore Matthew Perry in 1853 (Fewster, 3). The forced initiation of trade with the West catalyzed a series of internal upheavals that consequently started the Japanese government's embrace of Western culture and technology (McKinney, vii). It is thus undeniable that the monumental transformations during the Meiji Era allowed for the beginning stages of today's modern Japan (McKinney, vii). In Soseki's novels, however, Japanese modernity is shown to be a double-edge sword, causing new problems for the increasingly "Westernized" individual: "isolation, alienation, egotism, and profound dislocation from cultural and moral inheritance" (McKinney, ix).

Besides revealing psychological struggles in modern Japan, *Kokoro* also reveals the problems in communication and identity crisis for a society whose modernization made way for the gruesome events of the Russo-Japanese War (1904-1905). Set in 1912, seven years after the end of the Russo-Japanese War, *Kokoro* portrays a society that is unquestionably characterized by a heightened sense of nationalism (Jacob, 46). In order to understand the context in which Soseki was writing, it is helpful to have an understanding of the imperialist, expansionist war that propelled Japan's drive for progress (Jacob, 16). Only through modernization and rapid industrialization did Japan have the adequate resources to engage in such an unprecedented military conflict (Jacob, 16). While Japan's victory in the war allowed the West to finally take Japan's military power seriously, a careful examination of the War reveals its brutal and traumatic nature, with over 220,000 Japanese dead or injured (Jacob, 46).

While technically a war fought over imperial interests in Manchuria, the war would later have monumental consequences, foreshadowing the catastrophe of the Great War (Jacob, 2). As mentioned in the introduction, the Russo-Japanese War changed the way wars would be fought forever as it was the "first technological war of the twentieth century" (Jacob, 3). Battles previously fought face-to-face now became exponentially deadlier with machine guns and other mass destructive weapons (Jacob, 4). In truth, while people at the time were in awe of the "will and stoicism" of the Japanese soldiers who fought and won against the "mighty" Russians, the destructiveness of war was felt in the reality of the "hill of corpses" and the "stream of blood" in battles (Jacob, 24). Similarly, by the end of the war when war resources were low, Japanese armies focused on this idea of the "superior Japanese spirit" to encourage soldiers' mass assaults as human bullets (Jacob, 24). The siege of Port Arthur, for instance, lasted for four months and 19 days, lasting across six separate assaults. The siege of Port Arthur was seen then as "one of the bloodiest contests the world has known" (Barry, 15; Jacob, 3). We will return to the Siege of Port Arthur in our analysis on General Nogi, the inspiration for Sensei's suicide.

When Japan won the war at Port Arthur, it marked a "wartershed in Japanese politics" (Duus, 47). For the first time, Japan was recognized for having an equal level of military prowess as the major Western powers (Jacob, 4). Nevertheless, beneath this victory was a deep sense of Japanese antigovernment sentiment in response to Russia's refusal to pay indemnity (Jacob, 99). Events like the Hibiya Riot were responses to what some called "the greatest humiliation of one thousand years" and the "great dissatisfaction of the nation" (Shimazu, 46). One must remember that the war effort for Japan "had cost 1.7 billion yen, involved more than a million soldiers and sailors and killed more than 80,000 of them" (Jacob, 35). Those most affected by the war, not surprisingly, were the low-income classes who experienced "serious social dislocations" (Shimazu, 43). Low-income families that relied on the labor of young men lost their principal breadwinners (Shimazu, 41). Similarly, in post-war society, the dissatisfied voices of the poor were commonly suppressed by the media, which collaborated with state institutions and commercial sector (Shimazu, 38). In *Kokoro,* Sensei's unhappiness reflects on the way the war affected people from all economic classes and not just the poor. The suicide of Nogi, a national war hero, furthermore, puts into question the sense of linear time embedded in the glamorized victory of the Russo-Japanese War.

Soseki's Literary Modernism:

Before becoming the iconic author of the Meiji era, Natsume Soseki spent time researching English literature in London between 1900 and 1902 (Flanagan, 10). In the city that inspired Woolf's modernism, Soseki wandered in the "foggy, murky" London, spending the majority of his time with his meager government stipend reading books on theories of English literature (Flanagan, 15). Soseki first came to London because he was chosen by the government intending to prepare him for a English literature professor position upon his return (Flanagan, 36). Spending most of his time reading in isolation, Soseki's experienced numerous breakdowns during his time in London (McKinney, xviii). While he wrote little during his time abroad, upon

his return, he wrote several memoirs and short fiction inspired by his two years in London, including his most famous story, "The Tower of London" (1906). In this short story, we notice Soseki's portrayal of the Tower of London as a symbol of the conflict between past and present England (Flanagan, 21). The story is an amalgam of myths, legends and ghosts, all of which Soseki saw as more "permanent" than the fleeting "rationality of the outer world" (Flanagan, 21). The idea of ghosts calls to mind Freudian ideas of the uncanny, which I use to analyze Soseki's modernist techniques. The portrayal of the dichotomy between rational and subjective time in "The Tower" marked an early attempt by Soseki to play with the interaction of ideas of old and new, tradition and modernity, all important themes that he would eventually use in his novels. In *Kokoro,* Soseki's mastery of modernist techniques depicts the particular condition of the modern Meiji individual as one struggling between the traditional Japanese Confucian ideals and the Western concepts of individualism and alienation.

Through an analysis of Weinstein's three modernist tenets in Soseki's work, I hope to shed light on the ways in which literary modernism reveals an inherent identity crisis caused by the rapid modernization of Meiji Japan. Japanese modernism was created from the cross-cultural development of modern Japanese literature. In fact, modern Japanese literature inspired by both the Japanese diary form and Western literary movements such as naturalism, seeks to emulate the Western novel while embracing the traditional Japanese aesthetic (Marcus, 21). The modern Japanese reader at the time was deeply interested in the author's "essential selfhood" who would be characterized by a sense of "spiritual elevation and integrity" (Marcus, 21). As mentioned in the introduction, I argue that Soseki was not only a writer of modern Japanese novels, but also of *modernist* ones, as shown in his use of the uncanny. In an age of rationality and increased mechanization, Japanese modernist authors such as Soseki, therefore, aim to make speak on the truths of living in a time of change while maintaining a sense of sincerity, seen through the use of confessions (Marcus, 8). Through the use of both traditional and Freudian narrative techniques,

one recognizes a heightening of the individual's subjective voice, which reveals an internal sense of turmoil. Additionally, in *Kokoro*, we recognize the idea of a "crisis of representation" integrated with the traditional Japanese narrative technique of "sequentiality." His talented merging of Japanese "sequentiality" with Western "linearity" makes *Kokoro* a complex and fascinating novel (*Linearity,* 196). In fact, Soseki's playful use of competing narrative structures represents in itself a sense of influence and counter-influence in aesthetics happening throughout the development of Japanese modernism in the early twentieth century.

I. Uncanny Space And The Curse of Individualism:

As in analysis of Woolf, I employ the Freudian concept of the uncanny in the study of space in *Kokoro*. My main focus is on the presence of the ghost of K in the present-day life of Sensei. K, Sensei's friend, commits suicide after finding out about the news of Sensei's proposal to Ojosan. In the third chapter, "Sensei's Testament," written as a letter in the voice of Sensei, we learn that, during his years as a university student, Sensei secretly asks to marry Ojosan, the woman whom Sensei knows K has also affections for. The death of K hits Sensei's strongly and begins his sense of disillusionment with modern life. Sensei's trauma due to his friend's death is therefore two-fold: not only did Sensei lose a close friend, but he also feels his own loss of soul in asking Ojosan for marriage behind K's back. Without sharing his tormented sense of guilt with anyone else, Sensei feels responsible for K's death. The death of K is particularly poignant for Sensei because K embodies a sense of pre-Meiji innocence. A Buddhist who has always been interested in developing a "toughness of will" (165), K represents the Buddhist and Confucian ideas that define the Japanese sense of tradition. Sensei, on the contrary, as the one who has managed to "win" in the triangle of love, is characterized as the epitome of the modern man who has taken pursued his "self-interest" and individualism to a fault (203). Through his manipulation of uncanny space, explored further below, I untangle the way Soseki portrays the particular rupture in communication for the characters in *Kokoro*.

a) Haunted space, Ghost of K and Rupture in Communication

Similar to Woolf, Soseki deftly uses uncanny space as a main tool to emphasize the loss of identity particular to his time. By representing a loss of orientation, uncanny space allows the depiction of one's troubled, even ruptured, identity. As space becomes uncanny, furthermore, this internal loss of identity is seen "bleeding out" into objective space. Like Woolf, Soseki's recurrent use of the uncanny plays with the thin line separating the familiar and unfamiliar. Unlike Woolf, however, Soseki doesn't focus on the technique of "tunneling" or of revealing the depths of a character's psychology at the "atomic" level ("The Diary," 272; "The Essays," 160). While Woolf's focus on the depths of her characters' consciousness and erratic uses of syntax unhinges the reader, Soseki puts the readers at ease in the Japanese tradition of emphasizing "sincerity," as in the Japanese "I-novel" form (Fowler, xvi). Nevertheless, Soseki's uncanny is omnipresent in the use of silence which permeates *Kokoro*. The silence is literal (people not saying what they think) and metaphorical (the silence of death and mourning). This silence that exists throughout his use of the uncanny emphasizes the deep sense of internal crisis, indeed an unexpressed wound. Meaning both "heart" and "mind," the title "*Kokoro*" in fact hints at Soseki's aim to reveal the loss of heart – soul – that afflicts the modern individual, who grapples with the contradictions of his time.

Within the first two chapters of the novel, "Sensei and I" and "My Parents and I," Watakashi learns the reclusive nature of Sensei. Through Watakashi's lenses, we learn for instance that Sensei leads an "idle life" which "puzzle[s]" the narrator (23). Watakushi finds Sensei's idleness strange as Sensei has "no occupation" even though he is a "university graduate" (24). The oddity of not having a job is particularly striking at the time since during the Meiji industrialization and standardization people were encouraged to benefit the nation through working (Fewster, 18). To Ojosan, Sensei's wife, Watakushi asks: "Why is it that Sensei always sits at home, studying and thinking, instead of finding a worthy position in the world?" (24).

Ojosan, the only person who knows Sensei well, suggests that Watakushi's reclusiveness is not a choice but rather a necessity (24). Pressed by Watakushi, Ojosan gives him a clue as to her husband's mysterious behavior: "He [Sensei] wasn't at all like this when he was young, you know. He was very different. He changed completely" (24). The change in Sensei's behavior from a dynamic individual to a recluse is not revealed to neither Watakushi nor the readers until the third chapter, "Sensei's Testament." As we learn in the third chapter, Sensei is traumatized by K's death. K's death continues to haunt Sensei until the present-day, when the memory of K exists as a ghost, rupturing Sensei's ability to communicate with those around him.

Soseki's use of the uncanny is particularly helpful in revealing the ghost of K as omnipresent in Sensei's life. For instance, there is a barrier between Sensei and Ojosan, both of whom struggle to communicate authentically. Ojosan reveals that she has attempted to confront Sensei about his despondency, to no avail: "I finally couldn't stand it anymore and said to him, 'If there's any fault in me, then please tell me honestly'" (38). Yet, rather than divulge his tormented guilt, Sensei chooses to answer only briefly: "You don't have any fault. The fault is in me" (38). The mysterious reason for Sensei's inability to connect to others only revealed in the final chapter traces his condition to the trauma of the death of his friend, whom we know as K. Most tragically and ironically, Sensei feels haunted by his dead friend particularly when Ojosan is present as she reminds him of his egoistic drive in the first place (223). The uncanniness is perhaps most striking in the contrast between Sensei's feeling of being "out of place" within his own household (where Ojosan also lives) whereas he feels more at home K's grave. As Watakushi learns, Sensei has a monthly habit of going alone to the cemetery: "Sensei clearly felt some profound connection with this grave" (32). This disembodied presence of Sensei would be analyzed in the final section of the chapter to reveal the destructive effects of gender performances.

Comparisons of *Kokoro* treatment of Sensei and *Mrs. Dalloway* of Septimus reveal insights on the ways uncanny space is used to convey the traumatized, modern individual. In the

same way that the ghost of Evans haunts Septimus, preventing him from communicating with

Reiza, the ghost of K haunts Sensei, who feels dislocated from Ojosan. Furthermore, in both

Kokoro and *Mrs. Dalloway,* we have a character who is a member of the military that is

dissatisfied with the war, namely General Nogi and Septimus. Similarly, both novels depict non-

veteran characters who are unable to communicate with others in their respective era of change.

Soseki emphasizes the tragedy of the alienated Meiji individual caught in two eras – Edo Japan

defined by Confucianism and Meiji Japan by the importation of Western individualism. While not

necessarily showing a conflict between two different international cultural ideals, the post-war

British individual according to Woolf also struggles to maintain a coherent identity when their

identity has been ruptured by trauma in war. Like Evans, the ghost of K ultimately represents the

much larger communication rupture. While rationality and progress, embodied by Sensei,

flourishes, the "deaths" of traditional principles (like Buddhism or Confucianism) are the ghosts

present in Meiji Japan.

b) Disembodied Presence, Embodied Absence, Rupture in Communication

Just like Sensei, Watakushi too experiences uncanny space, particularly through

disembodied presence and embodied absence. The differences in the way uncanny space is used

for each character are significant in contrasting the transitional, pre-Meiji man (Sensei) versus the

Meiji "modern" man (Watakushi). Rather than being haunted by Confucian ideals and the

"purity" of traditional Japanese values, Watakushi is instead shown moving away from tradition,

specifically his family, towards modernity. Specifically, his disembodied presence/embodied

absence reveals that Watakushi feels more "familiar" with Sensei rather than with his own father

and family. The second chapter, "My Parents and I," allows for Soseki to clearly reveal

Watakushi's disembodied presence. While taking care of his ill father in the countryside,

Watakushi keeps pondering about the reason behind Sensei's anguish: "any break in relations

with him [Sensei] would cause me anguish" (94). Mentally, Watakushi is therefore present in

Tokyo with Sensei. Similarly he thinks: "From time to time I forgot my father's illness and felt inclined to escape back to Tokyo early" (92). Watakushi is ultimately characterized as the prototypical Meiji man who benefits from his college education and becomes detached from his family. Watakushi's inability to be present with his family also shows his deteriorating Confucian beliefs by honoring someone outside the family above his parents.

The doubling between Sensei and Watakushi is inherent in the intense attraction that Watakushi has towards his older friend: "It would have felt no exaggeration to say that Sensei's strength seemed to have entered my body, and my very blood flowed with his life force. When I pondered the fact that my father was my real father, whereas Sensei was quite unrelated to me, I felt as astonished as if I had come upon a new and important truth" (48). Watakushi's expression of close intimacy with Sensei, a friend whom Watakushi first meets by chance, and of lack of intimacy with his own father reflects the larger sense of the Meiji individual who is unattached to traditional values of family or rigid social status. As part of the new generation inheriting the Meiji period, Watakushi, an overeager college student, desires to be intellectually closer to Sensei in order to learn life lessons from Sensei's "past" (66). However, because of Sensei's traumatic memory of K's death, communication between Sensei and Watakushi is almost always ruptured, except for the final chapter when Sensei reveals his secret about K. The use of doubling therefore emphasizes the isolation that permeates the condition of the individual modern Japan. Even in the relationships and friendships with so much potential for intimacy, the haunting presence of the past occludes communication. Unlike Woolf's characters who experiences disembodied presence/embodied presence within the expanded span of a single moment, Watakushi acknowledges the intensity of his disembodied presence. The contrast between the "real father" and the imagined father (Sensei), to whom Watakushi feels connected to as if through blood, reveals the rupture in communication between Watakushi and his family.

One recalls once more Woolf's emphasis on the interior monologue of her characters that can create an "impressionistic" feel (Goldman, 56). By revealing the telepathy-like linking of consciousness of her characters, Woolf shows the similar ways individuals experience unspoken grief in post-war London. Soseki's emphasis on the seeming "impossibility to speak" relies less on telepathic consciousness than on the fragmented structure of his narrative. As mentioned earlier, *Kokoro*'s use of both sequentiality and linearity, as well as his use of many different points of view, focuses on the way in which communication seems painful and difficult, even impossible. Soseki's decision to have Watakushi be the intermediary between the readers and Sensei allows the reader to get to know the tragic modern individual without getting the full scope of his suffering. Rather than reading the violence of Septimus' erratic thoughts on the page, the readers can only imagine the torturous thoughts of Sensei who is haunted by K's death.

In contrast to the reticent Sensei, who is unable to speak his truth, Watakushi shamelessly admits his slow displacement from his family unit. Noticing Soseki's depiction of the increasing solitary condition of the modern man, we are reminded of Soseki's own difficult childhood. Born late into the family, Soseki became adopted at a young age (McKinney, viii). The theme of adoption, featured importantly in K's own life, adds to the sense of tragic death of K's innocence as Soseki's adoption did not work out well. When the adopted family divorced, they gave Soseki back as a child to his birth parents. Thus, during his childhood, Soseki's felt "unloved, isolated and bitter" (McKineny, viii). Such a particularly difficult childhood made Soseki perhaps identifiable with Sensei whose "distrust of humanity" makes him unable to connect with others (McKinney, viii). It is therefore not a surprise to see family ties not only weakened but presented as a source of pain and suffering.

b) Suicide as Communication

Just as Woolf creates doubles with Septimus and Clarissa, Soseki uses Watakushi and Sensei as doubles. As mentioned above, the doubling between Septimus and Clarissa is accentuated by Woolf's "tunneling" technique, unifying characters' consciousness through repetitive motifs in time and space in London. Through doubling, furthermore, Woolf allows the lack of purpose in post-war life. In a similar fashion, but without Woolf's "tunnels," Soseki employs doubling to show the failures of Meiji modernization to become grounded in its changing society. Like *Mrs. Dalloway, Kokoro* suggests furthermore that suicide is perhaps the last tool for "sincere" communication. While words can be used to manipulate, as Sensei does with K, death seems in contrast a more noble outcome. In both *Mrs. Dalloway* and *Soseki*, the modern individual, often one who is male and emotional (thus unable to perform the traditional masculine gender role), will kill himself in order to preserve either his sense of authenticity or his moral idealism or both. Ultimately, both *Mrs. Dalloway* and *Kokoro* use suicide as a symbol for the greater sense of loss of identity in British and Japanese societies traumatized by bloody events of WWI and Russo-Japanese War respectively.

Soseki's doubling is paramount to his depiction of the psychological dilemma of the Meiji individual having to choose between traditional Confucian values on the one hand and Western, individualistic modern values on the other hand. The doubling for instances ties the fate of the pre-Meiji individual (Sensei) with the Meiji individual (Watakushi), implying that the issues of alienation and egotism that Sensei personally experiences will perpetuate in the younger Meiji generations. One can also see doubling in *Kokoro* as a symbol of a Buddhist karmic cycle in which the "sins" of egotism, and violence in war, will result in suffering for the following post-war generations. While initially considered naïve, full of "youthful candor" (Soseki, 9), Watakashi is not safe from the temptation of egotism that plagues Sensei. For instance, upon receiving his mentor's final letter, Watakushi quickly abandons his sick father for Tokyo, where Sensei intends to commit suicide. It is significant that Watakushi departs for Tokyo knowing that

his father is very soon going to die. As Watakashi takes the train, we feel the impending sense of rupture with his family, particularly his mother who says: "Who on earth would leave someone as ill as he [Sensei's father] is and take off to Tokyo, after all?" (100). Watakashi's choice to do exactly the opposite of what his mother thinks impossible reveals the narrator's loss of innocence, as he desperately, perhaps belatedly, searches for his guilt-ridden mentor.

Additionally, Soseki proves himself to be a master of doubles by creating parallels between more than just Sensei and Watakushi. By the end of *Kokoro*, Watakashi will have encountered two homes, two fathers and lastly, two corpses (the death of his father and Sensei). The intense repetitive doubling in *Kokoro* reflects Soseki's aim of representing the sense of rupture in identity caused by the particular *dilemma* of Meiji Japan identity crisis. It is interesting to note that doubling seems to permeate across all stages of one's life – even until death with the doubling of the corpses. In *Mrs. Dalloway*, there is also more than one doubling: besides Clarissa and Septimus, one sees the doubling of time (Big Ben and St. Margaret's) and the doubling of past memories of Sally and Evans. While the doubling in *Mrs. Dalloway* emphasizes the way Clarissa and Septimus are haunted by their past traumas, *Soseki* highlights how both Watakushi and Sensei are unable to escape the dilemmas of Meiji life. For Soseki, doubling conveys the future to be as problematic as the past. Woolf, on the other hand, uses doubling to create a sort of "moment frozen in time," as neither Clarissa nor Septimus is able to move past their paralysis; for Woolf's tragic protagonists, there is *no* future. One may think of Soseki as representing a dismal sense of life in post-war as circular, always ending with tragedy, while life depicted by Woolf seems to not be another version death itself disguised as life.

Death as communication through suicide similarly features in both *Mrs. Dalloway* and *Kokoro*. In the former, death as communication seems to be an affirmation of one's identity and authenticity; for the latter, suicide embodies the impossible desire to unite the traditional and the modern ideals for both the individual and the nation. Ultimately, *Kokoro* emphasizes Sensei's

view of suicide as the only solution for redemption. In order to move past his guilt, Sensei sees death as a release from his painful life. He speaks of the effect of K as a "strange and terrifying force within me [which] had paralyzed my heart with its open grip" (230). To de-paralyze or reanimate the heart, therefore, Sensei sees "death alone" as the only "exit route" (230). In fact, very much like Septimus, Sensei sees death as the *one* solution to his freedom from pain: "If I were to break this deadlock and move in any way, my steps could only carry me down that path" (230). Unlike Septimus, however, Sensei's suicide is also a way to prevent others from making the same mistakes, in this case specifically Watakushi. It is to his younger mentee that Sensei writes his testament and suicide note; Sensei wants Watakushi to "learn" "both the good and the bad" in life through knowing the truth about Sensei's agony (233). Sensei's attempt to explain his past to Watakushi reveals a deep desire to *break* the circle of fatal mistakes by egotism; however, as we have seen through doubling and Watakushi's decision to abandon his ailing father, Sensei's wishes to protect Watakushi may already be hopeless. In this age of modernity, Soseki seems to say, no one is able to consistently rise above the temptations of individualism and egotism.

The connection between death and communication is particularly strong in *Kokoro* as it stems from a Japanese tradition of prioritizing silence over speech. Unlike *Mrs. Dalloway,* moreover, *Kokoro* represents the actual act of writing as a form of torture, and the connection between writing/literature and death is crucial. As Masao Miyoshi argues in *Accomplices of Silence: The Modern Japanese Novel*: "I do not believe it an overstatement to say that writing in Japanese is always something of an act of defiance" (xv). She believes "to bring forth a written work to break this silence is thus often tantamount to the writer's sacrifice of himself, via defeat and exhaustion" (xv). One notices Sensei's admission of pain in the act of writing his testament. To the eager Watakushi, Sensei admits: "You were prepared to rip open my heart and drink at its warm fountain of blood" (124). The image of open communication as bloody and wounding suggests Sensei's pain in the very act of communicating; by sharing his past with others Sensei

risks both physical and emotional death by emotional "exhaustion." Soseki depicts the struggle, perhaps even impossibility, for the modern Meiji man to communicate openly. Without communication, the unavoidable fate of the Meiji man is alienation, which seems to imitate closely Soseki's own lived experiences. In fact, one recalls the title of the work "*Kokoro*," an ancient word that means "the thinking and feeling heart" (McKinney, xii). In other words, Sensei's difficulty in communicating his past, including the events surrounding K's death, can be tied back to the creation of a dichotomy between the mind and soul, a division that does not exist in the Japanese word "*kokoro*" – thus a *Western* division. At a national level, if were to look at Sensei's death as connected to General Nogi's suicide, *Kokoro* has a pattern of depicting the rippling of the sense of "loss of soul" that permeates everywhere in public life.

II. Unbound Time as Relevation of Unresolved Trauma

a) Linear Time And Its Nationalist Ideology

One of the most remarkable characteristics of *Kokoro* is the complex use of narrative time structures. On the one hand, the book is divided into three clear chapters. Each section of the book seems to serve a specific purpose. The first two chapters consist of Watakushi's relationship with Sensei and his family, respectively. The last chapter is Sensei's letter written shortly before his suicide. In the letter, Sensei addresses his past and refers to his guilt in K's death. While the narrative structure of the book into three chapters might appear as an attempt at constructing linearity, the portrayal of time in each section is often an attempt at looking *backwards* at the past. In fact, the first two chapters of the novel are written with Watakushi looking back at the early days of knowing Sensei. In these first two chapters narrated by Watakushi, the narrative is written after Sensei has committed suicide. One may conclude that the division of the narrative into three parts is Watakushi's imposition of order on a story characterized by fragmentation and a lack of order. With the imposition of a structure by Watakushi, Soseki perhaps wants to make

Watakushi more "realistic" and creating the illusion that the young student as the actual "author" of *Kokoro.*

In Woolf's *Mrs. Dalloway,* the conflicts between linearity and non-linearity are represented by the symbol of Big Ben and St. Margaret's, respectively. The repetition of the sounds of Big Ben provides an artificial structure to a narrative that breaks away from traditional Newtonian time constructs. In *Kokoro*, there is no similar object regulating time. One may notice that time is rarely, if ever, linear. By highlighting how subjective time is often ruptured, Soseki highlights the modern subject's loss of identity. Inherent in non-linear time is the theme of nostalgia which can be tied back to "the Myth of eternal return" in Meiji Japan. According to Karlin, this myth reveals a prevalent desire among many to escape the present modern-day Japan in order to bring back the values of tradition from an uncorrupted past (3). By formatting the novel with complex timelines that defy linearity, Soseki sets the tone of the novel to convey both public and personal senses of nostalgia.

Similarly, *Kokoro* emphasizes that time moves faster within modernized spaces like cities than in the countryside, where there are fewer technological developments. On the one hand, the city is associated with homogenous time, enforced by the usage of a Western, Gregorian-calendar. As Karlin paraphrases Benedict Anderson's theory on the creation of nation and time, the "birth of the nation as an imagined community is linked to the creation of time as a homogenous experience shared within a single community" (3). In the countryside, however, where modernization reaches more slowly, the linear sense of time of the modern Meiji state seems almost nonexistent; one sees remnants of more a flexible pre-modern sense of time. Conflicts of linear and non-linear time reflects the rising gap between "traditional" and "modern" society. When the narrator returns to the countryside, his family hopes to organize a celebration for his graduation. The narrator's father therefore tells him to "ask [his] mother to find an auspicious day in her almanac" (94). The detail of the almanac suggests a sense of backwardness

and underdevelopment that Meiji modernization seeks to eradicate. Soseki associates this sense of non-progressive time with the concept of family, which in Watakushi's case resides in the country. The idea of the lack of progress in the countryside is similarly explored in Watakushi's ironic voice: "In the backwater, where the mere sight of someone dressed in the Western style would set the dogs barking, even a telegram was a major event" (102). The association between backwards time and the concept of family illustrates the loss of the ideals of family in the increasingly "progressive" Meiji period.

More importantly, just like linear time in *Mrs. Dalloway,* linear time in *Kokoro* is intrinsically related to the sense of nationalism that first started warfare, particularly the Russo-Japanese War. As we know, the War was made possible only through the increase in national resources, a result of Japan's new industries created during the country's modernization (Jacob, 16). Furthermore, to gain support for the war, the government relied on the use of technologies developed during Japan's modernization, such as "pictorial magazines, panorama and Japanese prints (*nishikie*), photographs and films" (Shizu, 39). The publishing industry ironically flourished thanks to the war, since war coverage made selling newspaper very profitable (Shizu, 38). Images of a highly "patriotic" Japan furthermore constructed a "highly sanitized, uncritical views of the war" (Shizu, 39). Such depiction of the war also relied on the image of "virile" Japanese soldiers (Shizu, 38). Not unlike WWI, therefore, one can recognize the relationship between the machine of war, the performance of gender, and the artificiality of the war's sense of purpose. The linearity of time effective during the war similarly is present throughout post-war Japan, inherent in the continued goal of westernization and modernization. Yet, as we shall see with the unexpected death of General Nogi, there is a rupture in linear-time that reveals the sense of trauma from war.

b) Non-Linear Time, Rupture and Unresolved Trauma

Like Woolf, Soseki also uses the rupture of subjective time to show the notion of unbound time. Rather than moving linearly, the characters in *Kokoro* fail to move forward in time but are caught in limbo between past and present. For instance, the impact of General Nogi's death on Sensei's suicide reflects a rupture of subjective time. First and foremost, one should remember the complex context of General Nogi's *junshi*. General Nogi committed suicide on the same day as the Emperor Meiji's funeral on September 13, 1912. *Junshi* (which means "an act of ritual suicide to follow one's lord") is Nogi's attempt at proving his loyalty for Emperor Meiji (Bargen, 14). General Nogi's *junshi* marks a death deferred ever since he lost the national flag during the Satsuma Rebllion of 1877 (Bargen, 44). By the time Nogi committed *junshi*, he wanted to atone not only for the national embarrassment in Satsuma but also for his sense of failure in Russo-Japanese War, specifically at the Siege of Port Arthur, which Japan won but at great cost (Bargen, 58). The return from war to peacetime was particularly difficult for Nogi since he was forced to take on the role of "an official representative of Japan as a world power" (Bargen, 59). One can imagine the internal conflict in Nogi, who felt devastated by a victory that was stained by the disastrous number of casualties (Bargen, 56). Spurred by the war's ruthlessness and by the painful grief of losing two sons in battle, Nogi experienced emotional breakdowns during the last days of War (Bargen, 56). In his poem-letter addressed to the army minister, Nogi wrote about his gripping "anguish and humiliation" (Bargen, 57). Ultimately, Nogi's act of *junshi* was believed to bestow upon him a posthumous sense of honor as one of "Buddhism's unaffiliated dead" (69). Tied through his suicide to the Emperor, after his death, Nogi immortalized himself as a sacred figure, deserved to be revered by the whole nation (Bargen, 69). The public at the time, however, responded to the news of the General's suicide with both disdain and awe. Some felt confused by Nogi's *junshi* by seppuku ("disembowelment"), which was considered an anachronistic and an "outdated custom" in a "modernizing nation" (Bargen, 3). Others, however, viewed Nogi's suicide as a "reassertion of honor and loyalty in an increasingly Westernized Japan" (Bargen, 3).

By showing Sensei's suicide as inspired by Nogi's *junshi*, therefore, Soseki emphasizes a desire to expunge his guilt and egotism by taking his life in a death ritual that represents honor and loyalty. Two days later after learning about Nogi's *junshi*, Sensei makes the decision to take his own life, which he determines to execute upon finishing writing his letter to Watakashi. As we saw through the use of haunted space and the ghost of K, Sensei, like Nogi, has lived like a mummy ever since his sense of time was ruptured by K's death; Sensei is "resolved that [he] must live [his] life as if [he] was dead" (229). The choice to live like he's dead stems from Sensei's desire to atone for past sin; however, even living like a mummy ultimately becomes an inadequate tool to cope with his trauma. Struck by Nogi's anachronistic act, Sensei realizes that it is time for him to put an end to his "unbearable loneliness" (227). Seeing death a means for communicating his guilt, Sensei decides to commit suicide as an act of courage to steer away from "the agony that all cowards suffer" (122). Through doubling, Soseki suggests that Sensei's death can embody the sense of Buddhist sacrifice the way Nogi's *junshi* did. Ultimately, one sees Sensei's death as part of a desire to renounce his past mistakes, particularly his taking advantage of egotism, in order to return to a purer, more innocent past.

At the national level, the combination of Nogi and Sensei' deaths in *Kokoro* illustrates the sense of communal rupture of time that was caused by the Russo-Japanese war as well as the rapid shift from feudal to modern society. Soseki's use of Nogi's death as inspiration for Sensei's suicide points out the very prolific sense of silent national mourning associated with the huge losses of the Russo-Japanese War. Furthermore, Nogi's *junshi*, committed as an anachronistic act in a period known for "modernity," symbolizes the nation's sense of shame in knowing the cost it took to achieve the ideals of modernity and progress. The difficulty of "forgetting" the war is also present in *Mrs. Dalloway*. Both Woolf and Soseki indeed take advantage of the multifaceted nature of time in order to reveal the silent sufferings of Meiji individuals dealing with grief caused by the war. Furthermore, Sensei's trauma characterizes him as a "victim of a period of

change" who is haunted by his past mistake and feels unable to move forward past K's death (*Rediscovering,* 5). Unlike *Mrs. Dalloway*, *Kokoro* illustrates the danger of an excess of individualism, which leads to alienation and egotism. Last but not least, the secret presence of K's ghost, with K dead since the very first chapter, suggests the notion that Japan has lost its innocence ever since the beginning of modernization.

III. Incoherent Subject: Doubling, Critique of Gender Performance, Technology as Rupture

To understand the way Soseki and Woolf differentiate in their conception of the self requires an overview of the ways the novel functions differently in Japan and Britain. In *Accomplices of Silence,* Miyoshi argues that the Japanese novel or *shosetsu* at its core*,* while inspired by its Western counterpart, still holds on to the traditional distinct Japanese sensibility (ix). Unlike the Western novel's tradition of focusing on causal relationships, Japanese novels have traditionally "very little plot" (xiii). Ironically, this history of the Japanese prioritization of vagueness in literature would later be borrowed by the West in creating the Western conceptualization of modernism (Starrs, 17). As featured in the introduction, the cross-counter influences in modernism means that while Soseki's character portrayal varies in style from Woolf, these authors share similarity in their use of the uncanny.

Returning to Weinstein's definition of the "subject as other," we recall that how he defines the modernist subject: "things become unfamiliar; the subject immersed in them becomes unfamiliar as well" (2). Soseki depicts the subject at a distance with the exception of Watakushi, whose voice is used as an intermediary to understand Sensei's suffering. In understanding Soseki's particular choice of *not* showing Sensei's internal turmoil – as Woolf would have done – we remember the traditional Japanese dislike of the verbal (Miyoshi, xv). Regardless, without showing a Woolfian disjointed inner mind of the subject, Soseki focuses on the fragmented form of the narrative to emphasize the unfamiliarity of the subject's sense of self. Furthermore,

Soseki's use of ghosts and the uncanny allows the subject to be "unfamiliar" without giving readers an open access to every character's consciousness.

a) The Superficiality of Gender Performance

Like Woolf, Soseki uses the tools of disembodied presence/ embodied absence and repression to emphasize the superficiality of gender performance. One notices both Sensei and Ojosan's performance of traditional gender roles in their marriage. Sensei and Ojosan refrain from talking about the reason behind his inability to communicate openly about his trauma. Through the use of the disembodied presence/ embodied absence, we see that neither Sensei nor Ojosan is mentally present in their home, which symbolizes the superficiality of their marriage. For instance, we recall Sensei's admission that he commits to living as if he were dead in his letter; this re-emphasizes that Sensei could never truly be present in his relationship with Ojosan. Sensei's disembodied presence is connected in every way to his "dirty" secret. Traumatized by K's death, and wanting to atone his sin by punishing himself, Sensei admits that underneath his performance of the masculine fortitude, he is suffering:

> "I have only ever known one woman in my life. No one besides my wife has really ever appealed to me as a woman. And likewise for her, I am the only man. Given this, we should be the happiest of couples" (21).

Sensei's statement that he "should be" happily married reveals the tragedy of living in modernity and post-war society where gender performance is expected first before open, transparent communication. While Sensei performs the role of a dutiful but absent husband, Ojosan represses her anxiety and doubts regarding Sensei's abnormal behavior. She mentions only once to Watakushi that her husband makes her "unbearably sad" (38). At the same time, however, Soseki suggests that Ojosan rarely discloses her true dissatisfaction in her marriage to Sensei. After confessing to Watakushi the unstable nature of her marriage upon Sensei's return, "she rose to her

feet, all thoughts of me [Watakushi] and our conversation seeming instantly forgotten" (41). Like Woolf, Kokoro suggests that the performance of coherent gender identities often comes into the way of open communication. Gender performance for Sensei and Ojosan as for Clarissa is a convenient way of masking trauma.

Furthermore, Watakushi's intense obsession with Sensei may be a sign of repressed homosexuality. We saw signs of homoeroticism first of all from Watakushi's embodied absence in the countryside; instead, he feels instead mentally present with Sensei. We recall the passage: "'My mind' sounds too cool and detached—let me rather say 'my breast.' It would have felt no exaggeration to say that Sensei's strength seemed to have entered my body, and my very blood flowed with his life force" (48). The intensity of Watakushi's admiration and perhaps romantic affection for Sensei is emphasized by the idea of sharing "blood." Some scholars have pointed out Watakushi's attraction to Sensei as only a sign of of "intellectual eroticism" (McKinney, xi). Yet, there are many parts where Sensei's moments of "teaching" Watakushi reveal signs of homoeroticism repression. For instance, while admonishing Watakushi's hotheadedness, Sensei addresses Watakushi:

"'You came to me because of some lack you sensed, didn't you?'

'That may be so. But that isn't love.'

'It's a step in the direction of love. You had the impulse to find someone of the same sex as the first step toward embracing someone of the opposite sex'" (Soseki, 27).

Rather than admitting his reciprocal desire for Watakushi, Sensei presents Watukushi's homoeroticism as a precursor for love of "someone of the opposite sex." Similarly, one may argue that the rupture in communication between Sensei and Watakushi parallels the rupture in communication between Sensei and K. The possibility of potential homoeroticism between K and

Sensei would indeed explain the extent of the rupture in Sensei's experience of subjective time due to trauma.

b) Technology and Superficiality of Post-war Life

Similar to *Mrs. Dalloway, Kokoro* also depicts the paradox of living in the modern era characterized by a heightened sense of isolation and alienation in an era of "progress" including a rampant integration of technology into everyday life. Like *Mrs. Dalloway, Kokoro* features the use of technology at moments where communication is ironically ruptured. For instance, the narrator takes the train to visit his ill father. Rather than being concerned about his father's health, however, Watakushi is not present and instead has accepted the fact that his father death is inevitable (76). Similarly, while outwardly he presents himself as the dutiful son, the narrator realizes that he doesn't truly care about his father's state: "In the train, I pondered these contradictions, and I soon began to see myself as superficial and emotionally irresponsible" (76). On the one hand, technology allows for more convenient movement, which helped urbanization and unified the country; on the other hand, as shown in both *Mrs. Dalloway* and *Kokoro,* technologies cannot not help in curing the particular physiological ailments of the modern man.

Just like Woolf, Soseki represents the way in which technology overpowers human connections. Inherent in the contrast between the promise of technology and the reality of the suffering of individuals and societies post-war is a disillusionment in the benefits of modernization and westernization. The desire to create a "new civilization" that could merge the best ideals of East and West while seeming possible and beneficial, in practice causes a considerable sense of displacement for the individual (Eto, 603). Like Woolf's London, Soseki's Tokyo's population grew exponentially during the city's urbanization. The number of inhabitants increased from 650 thousand in 1869 to 1.1 million by 1884 (Karlin, 187). Nevertheless, as we saw in post-WWI London, an increase in population and a diversifying of the cityscape do not

guarantee easier ways for the individual to communicate with others. The modernist's breaking down of familiar space reveals the ways in which "civilized" space is haunted by the ghosts of war. One must not forget that this same notion of "civilization" propelled gruesome battles during the Russo-Japanese war sacrificing the lives of hundreds of thousands of men. Technology, ultimately, may be seen as helping create a façade of coherent identity during the Meiji period. Like Clarissa, Watakushi finds himself lost in a world that seems deeply broken in its ability to communicate; similarly, both *Mrs. Dalloway* and *Kokoro* reveal modernist subjects who seek to prove their authenticity in an age of gender performance

CONCLUSION:

An analysis of Soseki's representation of space, time and the subject in *Kokoro* emphasizes the portrayal of the modern Meiji subject as struggling with conflicted affinities for both traditional and modern ideals. Very much like *Mrs. Dalloway, Kokoro* emphasizes the way individuals in post-war struggle to communicate due to the rupture of their subjective times because of trauma. Similarly, like post-WWI Britain, the sense of grief and mourning exists beneath the façade of peace and coherent national identities in 1912 Japan. While Soseki and Woolf share similarities in the fact that their novels reflect the use of the uncanny, each author's writing reflects their particular national literary tradition.

As Japanese society undergoes rapid change, the modern individual feels tempted by egotism but yearns for the innocence of the traditional Japanese Confucian past. Indeed, Sensei embodies the prototype of a "victim of an age of change" (*Rediscovering*, 5) who feels torn between choosing the ideals of the "heart" or "mind." How Sensei relates to his past reveals deep insights on the complexities of the symbiotic, yet at times destructive conflict between choosing to act for one's self-interest versus for society as a whole. For *Kokoro,* the nature of the individual doomed to suffer the consequences of egotism reveals a circular view of life as inevitably

contributing to suffering. For *Mrs. Dalloway,* the individual lives in a constantly paralyzed society and there is little sign of change or life beyond the perpetual sense of mourning and grief.

At the national level, Japan's identity is also ruptured, caused by a sense of shame in light of the human and material cost in the horrific Russo-Japanese War. Like Woolf, Soseki shows that the linear time which allows for nationalism does not allow for proper mourning. Instead, by looking at the use of non-linear and subjective times, we see the individual's yearning for an appropriate way to communicate one's trauma and thus for the ability to grieve. Soseki particularly utilizes the fragmented narrative structure of the novel to reveal the ruptured identity at both the public and private level. Each chapter in *Kokoro* thus serves as a pained effort to seek authenticity and communication, against the appearance of peace and progress that has propelled the war machine. Ultimately, Soseki reflects a society that conceals issues regarding conflicted identities and ruptured communication under the appearance of coherent modernization. The national sense of failure beneath the appearance of peace, lastly, haunts the nation's understanding of itself, as it is caught too between the ability to grieve ("heart") and the desire for linear success ("mind").

Conclusion:

Eras of Change, Post-War Societies in Mourning

and the Uncanny "Repetition" of Wars

Both *Mrs. Dalloway* and *Kokoro* were written in an era of post-war modernity where rapid changes took place. These novels portray how modern societies, while defined by progress and technological changes, are nevertheless haunted by the past. The past punctures the lives of their characters who fail to embrace the standardization of a linear-minded post-war society. Similarly, these characters experience psychological difficulties in carrying on with post-war life. As I attempted to show, the individual struggles of the victims of the project of war and modernity reflect the larger, national crisis of identity. Just as Septimus and Sensei are constantly mourning of death of a friend, their countries respectively are portrayed mourning the deaths of millions in the brutal project of war. Similarly, both England post-WWI and Japan post-Russo-Japanese War were victorious nations who felt the burden of the price of victory. England post-war was pervaded by a real sense of threat to "civilization" (Froula, 122). The post-war Japanese, facing monumental losses, was no stranger to the sense of "anxiety" caused by the Portsmouth Peace treaty, which seemed to be yet another sign of belittlement by Western imperialists (*Rediscovering,* 15). The individual experience of uncertainty in post-war England and Japan implies that one should be weary of the concept of "victory." The expectation that peace could erase the trauma of war in both cases was proven to be naïve.

Both Woolf and Soseki brilliantly use the modernist novel to depict how their respective early 20th century post-war societies in England and Japan respectively were unable to move beyond the national trauma of war. The use of uncanny space in *Mrs. Dalloway* and *Kokoro* shows the modern subject as part of an uncertain and disorienting universe. As Weinstein argues,

the modernist project is really a turn away from the ideals of progress and enlightenment, which no longer apply in the world in crisis that the modernists inhabit (2).

If we apply the idea of the uncanny outside the literary realm, we notice the strange repetition of the Russo-Japanese War in WWI. The "rivulets" of blood in the Russo-Japanese War foreshadowed the grueling trench warfare of WWI (Jacob, 3). Furthermore, the Russo-Japanese War, also known as "World War Zero," was in many ways a precursor to the Great War (Jacob, 2). The political shifts that happened after the Russo-Japanese War in fact catalyzed a chain of events that would lead to WWI (Jacob, 7). After the Russo-Japanese War, with the Russian military no longer seen as frightening, Britain felt confident about its military prowess and future (Jacob, 6). The Japanese win in Russo-Japanese War had been in large part due to the Anglo-Japanese Alliance of 1902, preventing other European nations from going to war (Jacob, 7). Not coincidentally, post-Russo-Japanese War, Britain and France, an ally of Russia, both agreed to settle land disputes through diplomacy, thus avoiding the escalation of a European war (Jacob, 7). However, while these European politic dynamics shifted, Germany feared the growing double threat from the new alliance between France and Britain (Jacob, 7). In 1905, Germany signed the strategic "Schlieffen Plan," which gave away early signs of First World War (Jacob, 7).

In a sense therefore, the national sense of grief and identity crisis which we see in *Kokoro*'s Meiji Japan foreshadows the disillusionment of post-WWI Britain. Similarly, the loss of soul felt by Sensei in post-war Japan is undeniably connected to the rupture in identity experienced by Clarissa and Septimus.

Mrs. Dalloway and *Kokoro* through their use of the uncanny within their particular literary cultural moment allow readers to see the world of early 20th century Britain and Japan beyond the frame of nationalist, linear time. The presence of ghosts and hallucinations in these

novels permits a more subjective representation of the violent way the war continues to exist in the memory of post-war individuals. Septimus and Sensei, for instance, spend a large part of their time in post-war society to mourn the dead. Clearly, moving past war trauma, if such a thing is possible, is not simply a matter of improving one's health or social status. The transition from war to peace is fraught with many kinds of violence, whether in the performance of gender or the act of forgetting. By looking at the psychology of the individual in modernist literature, we get a glimpse of the painful ruptures caused by war.

The strange parallels between Woolf and Mrs. Dalloway and then between Soseki and Sensei have continued to fascinate contemporary readers. For instance, scholars have noticed Septimus as Woolf's double, Woolf being the "seventh/septimus" child in her family (Froula, 94). Similarly, it is easy to notice the similarities between Soseki and Sensei. Like Sensei, Soseki's life is marked by a sense of alienation; as someone born only a year before the start of the Meiji period and who was well-versed in classical Chinese literature and Confucian ideals, Soseki was himself a victim of change who felt the force of the mental tug between Eastern and Western values. As we consider the way Woolf and Soseki wrote about their respective post-war society in mourning, we recognize the irony in the fact that while modernism is frequently thought of in popular culture as too "experimental," many modernist works actually stick closer to true life experiences than we may expect.

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