

KINKAKUJI: Reality and Betrayal

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Critics agree that *The Temple of the Golden Pavilion* is one of the most representative novels by Mishima Yukio and some argue that it is his best work. Yet critics like Nakamura Mitsuo and Kobayashi Hideo demur to such a suggestion. The bone of contention is the character development of the protagonist Mizoguchi. Nakamura and Kobayashi are unimpressed by the paucity of Mizoguchi's internal growth as it fails to convince the reader of the inevitability that Mizoguchi will reduce the six hundred year old temple to ashes. So far there has not been a detailed study of the character development of Mizoguchi—which this article proposes to analyse. There are two contradictory tracks of character development in Mizoguchi: one is a desire to embrace life and the other to seek revenge on it. Life force is represented by a series of women who attract and threaten Mizoguchi; while his father and the temple, his father's surrogate, signify a force away from life to permanence and beauty. An analysis of these forces indicate, on one level, that Mizoguchi moves toward life acceptance away from his idea of beauty, but suggests, on another level, that he gradually switches his approach to life to one which punishes life. Mizoguchi's conflicting desire to embrace life while unlearning his vengeance on it becomes clear as he increasingly gains proximity to women (who are more and more degraded). There is a contradiction in the famous last sentence of the work that intimates the protagonist's intent of wanting "to live as would a man who, after finishing a job, settles down for a smoke." Yet, no one makes such life or death decisions in the situation described. The contradiction inherent in the last line is emblematic of the internal conflict which Mizoguchi develops during the course of the narrative and which Mishima failed to resolve as he himself had such an ambivalence toward life.

Keywords: REVENGE, VENGEANCE, EMBRACING OF LIFE, PUNISHMENT OF LIFE.

It is widely known that Mishima Yukio used real events as the basis for his literary works on various different occasions and with varying degrees of success. His first work of this type, for example, *The Kind Machine* (*Shinsetsu na kikai*, 1949), was based upon a well publicized co-ed murder case in Kyoto, though in the novel, Mishima provided an imaginative twist by portraying the victim as the true instigator

of the murder. In 1950 Mishima became fascinated with news reports of a fast-living university student who gained and then quickly lost huge sums of money operating a shady finance company. Shortly after, he began work on *The Blue Times* (*Ao no jidai*, 1950), a novel centered around this enterprising youth, a figure who, for Mishima, epitomized the frenetic and confused state of postwar Japan. Again in *After the Banquet* (*Utage no ato*, 1960; tr., 1963), Mishima modelled the character of Noguchi Yuken on former Minister of Foreign Affairs, Arita Hachiro (1884-1965), who ran unsuccessfully in the Tokyo gubernatorial race; so closely did Noguchi resemble the Minister, in fact, that Arita sued Mishima for invasion of privacy, claiming that his personal and political life had been unlawfully compromised. And similarly, in *Silk and Insights* (*Kinu to meisatsu*, 1976) Mishima drew his basic material from a labour conflict which was occurring at Omikenshi, a spinning company in Hikone.

Among these "event-based" works, the most successful, and the one which many critics would rank as Mishima's masterpiece, is *The Temple of the Golden Pavilion* (*Kinkakuji*, 1956; tr., 1959). The novel is based on the true case of a young Zen acolyte, Hayashi Yoken who, on July 2, 1950, set fire to Kyoto's Kinkakuji and burnt it to the ground. According to newspaper accounts of the time, Hayashi started the fire with the intention of committing a "double suicide," hoping to destroy both the temple and himself in the blaze. Before his plan succeeded, however, he apparently lost courage and fled into the hills behind the temple. As he watched the temple burn from the hillside, he tried to kill himself with a knife and sleeping pills, but again his suicide attempts failed. As for the psychological motives behind the arson, Hayashi later gave two explanations: it was, he said, an act of revenge against the temple Superior who had frustrated his hopes for advancement to the status of master; it was rooted also in the intense jealousy he felt toward the beauty of the temple.

Detailed psychological studies¹ of Hayashi Yoken, along with comparisons² between Hayashi and Mishima's protagonist, Mizoguchi, indicate that the author researched the actual arsonist extensively while working on his novel, for one finds considerable psychological, physical, and circumstantial parallels between the real figure and Mishima's literary invention. What such comparisons also reveal is that the characters in Mishima's novel, such as Tsurukawa, Kashiwagi, and Uiko were purely Mishima's creations; further, while the external events in the novel may have corresponded to the actual burning of the temple, Mizoguchi's inner world has little to do with that of Hayashi. On the contrary, Mizoguchi's character seems closer to Mishima's own psyche.

It is for this reason, perhaps, that Miyoshi Yukio locates *Kinkakuji* in the same

1. Miura Arishige, "Kinkakuji hokajiken," *Nihon no seishin kantei*, Fukushima Akira, et al eds., Misuzu-shobo, Tokyo, 1973, pp.305-350. 三浦百重 (1973): 金閣寺放火事件. 福島章他編『日本の精神鑑定』みすず書房. pp.305-350. See also Kobayashi Junkyo, "Kinkaku hokaso no byoshi," *Hanzaigaku Zasshi*, Vol.26, No.4. 小林淳鏡: 金閣放火僧の病誌. 犯罪学雑誌.
2. Fukushima Akira, "Kinkakuji—Shi to jijitsu no aida." *Eureka*, Vol.8, No.11. 福島章 (1976): 「金閣寺」—詩と事実の間. ユリイカ.

group as Mishima's autobiographical novel, *Confessions of a Mask* (*Kamen no kokuhaku*, 1949; tr., 1958), in which the author offers confessions from behind a mask, rather than in the category of Mishima's "event-centered" works.³ Indeed, one could argue that Mishima found in the acolyte arsonist a persona which seemed to correspond closely to his own innermost thoughts and feelings. This argument could be used for other characters in Mishima's works as well, but it is clear that Hayashi's story and its various psychological components caused particularly deep stirrings in Mishima. That he was profoundly moved by the arsonist's reported reaction to the beauty of the temple is evident from the fact that he structured his narrative almost directly upon it: in the novel, just as in the real case, the protagonist progressively comes to resent the all-powerful beauty of the temple, though it is that same beauty which had initially constituted his very *raison d'être*.

Many critics agree that *Kinkakuji* is representative of Mishima's work; some rate it as the best of his novels, or even as one of the masterpieces of postwar Japanese literature. Whether one would accept these claims depends largely on how one views Mishima's characterization of the protagonist, and more specifically, his treatment of the motivating forces behind Mizoguchi's decision to burn the temple. Isoda Koichi, representative of those critics who see *Kinkakuji* as a great work, argues that one of Mizoguchi's most important motives in committing arson was a desire to "sacrifice himself to beauty by trying to die with the temple." Isoda then calls attention to an inherent paradox of the work when he says that in the novel, Mishima attempts to prove the existence of beauty by destroying it.⁴ Unlike Isoda, Nakamura Mitsuo is dissatisfied with the way Mishima presents Mizoguchi's motives, not because they are illogical, but because they lack any sense of real life.⁵ Nakamura claims that the author's excessive concern with ideas—his continual philosophizing about such issues as life, beauty, and eternity—has crowded the life out of Mizoguchi's character. As such, he sees the work as a *kannen shosetsu* (idea novel) which failed to reach the more sophisticated level of *shiso shosetsu* (thought novel) that Mishima had hoped to achieve. In terms of character development, Nakamura argues that Mizoguchi experiences no internal growth. This point is taken even further by Kobayashi Hideo, who, in his interview with Mishima, suggests that, insofar as Mizoguchi never goes beyond his own psychological walls and never forms any real relationships with the outside world, the work is best understood as a non-novel, or a lyrical poem.⁶

Nakamura and Kobayashi are considered among the most respected and influential literary critics in modern Japan, and their arguments concerning Mizogu-

3 Miyoshi Yukio, "Kinkakuji nitsuite—Sono kozo," *Nihon bungaku*, February, 1957. 三好行雄 (1957): 「金閣寺」について—その構造. 日本文学.

4 Isoda Koichi, "Kinkakuji o yomu," *Asahi Shinbun*, November 30, 1986. 磯田光一 (1986): 磯田光一さんと金閣寺をよむ. 朝日新聞.

5 Nakamura Mitsuo, "Kinkakuji nitsuite," *Bungei*, December, 1956. 中村光夫 (1956): 「金閣寺」について. 文藝.

6 Kobayashi Hideo and Mishima Yukio, "Bi no katachi," *Bungei*, January, 1957. 小林秀雄・三島由紀夫 (1957): 美のかたち. 文藝.

chi's character development (or rather his lack of it) have persisted in the work of subsequent critics, even if those critics do not always share Nakamura's reservations about the work itself. It would be difficult to counter Nakamura's charge that *The Temple of the Golden Pavilion* suffers from an excess of poorly formulated ideas, but I think it is going too far to say that Mishima's concern with philosophical issues in the novel has rendered the protagonist completely lifeless.

Instead, I would argue that, even if his notion of what constitutes a "relationship" is somewhat peculiar, Mizoguchi does form relationships with the people around him, and that these associations with the external world produce positive internal changes in his character, for he clearly progresses toward a greater acceptance of life through the novel. Though certainly positive on this level, *Kinkakuji* is at the same time an extremely "black" novel. Indeed, at a deeper level, it generates an intense, even morbid darkness not found in Mishima's other works. While a substantial amount of study has been devoted to *Kinkakuji* since its publication, few critics have commented on the kinds of patterns which govern the development of Mizoguchi's character. In what follows, I intend to discuss those patterns of development, one of which I see as positive and clearly manifest, and the other which is more negative and "subterranean." Such an analysis, I think, not only casts light on Mizoguchi's character but also illuminates the work as a whole.

It is possible to identify two basic forces which shape Mizoguchi's development. The first is a force represented by his father, an enfeebled priest of a remote, seaside temple. During Mizoguchi's youth, this cuckolded country priest, suffering from a severe case of tuberculosis, instills in his son a profound sense of what it means to fail as a man, and perhaps to compensate, an equally profound obsession with *Kinkakuji*. Although Mizoguchi's father dies early in the story, his weighty presence, in the form of *Kinkakuji*, is felt throughout the novel, for the "anti-life" force represented by the father is later passed on to the temple.

This function of the father is dramatically illustrated in one memorable episode from the beginning of the novel. Mizoguchi, still in his early teens, is about to witness his mother's infidelity inside the family mosquito net, where everyone, including a guest, is sleeping. The son is saved from the terrible vision when his father covers Mizoguchi's open eyes from behind with his hands:

... the memory of those hands is still alive within me. Incomparably large hands. Hands that had been put round me from behind, blotting out in one second the sight of that hell which I had seen. Hands from another world. Whether it was from love or compassion or shame, I do not know; but those hands had instantaneously cut off the terrifying world with which I was confronted and had buried it in darkness.⁷

7 Mishima Yukio, *The Temple of the Golden Pavilion*, tr. by Ivan Morris New York: Alfred A. Knopf, 1968, p.55. Hereafter the quotations from this volume will be specified in parentheses as (55).

By exaggerating elements of both, this episode clearly and eloquently reveals the two worlds which together constituted Mizoguchi's reality: the world of his mother and that of his father. The first is a terrifying hell, and the second is represented by a pair of "saving" hands from the other world.

However, as Mizoguchi is to learn, there was much more besides compassion to his father's hands, and later in the story, Mizoguchi is shown just what that other element is. Before his father dies, he takes Mizoguchi to Kinkakuji. With the moon rising from behind the nearby mountain, the temple is silhouetted, and shrouded in utter silence. Occasional cries of night birds are heard. Mizoguchi's father rests his hands on the boy's shoulders while the two stand gazing at the famous building. As Mizoguchi becomes conscious of the weight of the old man's emaciated hands on his shoulders, he suddenly sees "that in the moonlight Father's hand had turned into that of a skeleton." (29) At the time, Mizoguchi is unaware of the full import of what he has seen, though he rightly interprets the vision as a sign of his father's imminent death. What the vision also revealed, however, was the lifelessness inherent in those compassionate hands. Indeed, the hands which shield Mizoguchi from the forces of hell in his life are the same hands which can destroy vitality and create for him yet another variation of hell on earth. As we shall see, Mishima makes frequent use of such inorganic images as skeletons, stones, and rocks to describe both Mizoguchi's father and Kinkakuji, the father surrogate.

Along with this father/Kinkakuji force, there is one other formidable force which Mizoguchi wrestles with in the course of his development: this is the force represented by the mother whom he dreads and also by a series of other women he encounters in the novel, and whom he tries desperately, and with futility, to understand. Mishima makes it clear from the outset that Mizoguchi is a prisoner, albeit a willing one, of his father's aesthetics. One factor behind this preference may be Mizoguchi's stammer, which he says automatically separates him from life and aligns him with his father's world. Another factor that pushes him toward his father is the mosquito net incident, briefly touched upon before. He feels betrayed by his mother, and this betrayal seals an already natural alliance between him and his father. Mishima deliberately withholds information of Mizoguchi's mother until Chapter Three, at which point he introduces the mosquito net scene with Mizoguchi's words, "But ever since that incident occurred, I could not bring myself to forgive her." (54)

When the reader sees Mizoguchi and his mother together for the first time, his father has already died and Mizoguchi has been installed as an acolyte in Kinkakuji for some time. She visits her son at the temple and there ignites the ambition that may already have been smouldering in his mind, the ambition to possess Kinkakuji by succeeding the Superior. The mother's visit causes an intense turmoil within Mizoguchi, for her words disturb the felicitous tie he had established with the temple. Through his own brand of logic, he manages to convince himself that the possibility of his own and the temple's destruction in an air raid signifies a "bridge" between himself and the temple's beauty. During her visit, however, his mother tells him that there will not be an air raid on Kyoto and suggests that the war will be over before long. It is in this context that we see Mizoguchi face his mother and respond to the

version of reality she represents. This is how Mizoguchi feels about her:

Looking at Mother's sunburned face, I saw her small, cunning, hollow eyes. Only her lips were red and shiny, as though they possessed a life of their own; she had the strong, large teeth of a country woman. She was at an age when, if she had been a city-dweller, it would not have been strange to use heavy make-up. Mother had made her face look as ugly as possible. I was keenly aware that a fleshy quality remained somewhere in that face like a sediment; and I hated it. (59)

From this, it is clear that Mizoguchi is still suffering from a sense of "betrayal" and that he resents his mother's sexuality. I think it highly significant that he feels obliged to mention her strong, large teeth immediately after he describes her red and shiny lips. This suggests that behind his desire to distance himself from women by invoking Kinkakuji (though he claims the temple simply appears to him) is his fear of sexuality, symbolised by the "red lips." It should also be noted that he uses words such as cunning, ugly and sediment in reference to his mother. All these suggest the exact opposite of what his father and Kinkakuji stand for.

Later in this scene, in the darkening back-room of the temple, his mother whispers in Mizoguchi's ear, advising him that he should succeed the Superior. She moves so close to him that he can smell her perspiration, and the odour activates some very old memories:

... Distant memories of being nursed, memories of a swarthy breast—the images raced unpleasantly round my brain. In the flames of the lowly field fires there existed some sort of physical force and it was this that seemed to frighten me. As Mother's frizzy locks touched my cheek, I noticed a dragonfly resting its wings on the moss-grown stone basin in the dusky courtyard. The evening sky was reflected on the surface of the small, round patch of water in the basin. (60)

As in this passage, the images of female breasts recur regularly in scenes involving Mizoguchi's mother or other women, and as will become evident, such breast images may be seen as one of a large class of water images that correspond to the female as opposed to the father/Kinkakuji force in the novel. In the passage above, there are two discernible parts: the first part describes Mizoguchi's memories of his mother's breasts and their effect on him; the second part, though it appears to be an unrelated description of a natural scene—a dragonfly resting on a stone basin—is actually suggestive of a precarious balance which is being maintained among the three forces: Mizoguchi (the dragonfly), his mother (the water in the basin), and his father (the stone basin). Though any overly schematized analysis tends to detract from a full appreciation of the text, in this case it is called for since this scene constitutes an important turning point in the novel. This is where Mizoguchi, firmly allied with his father/Kinkakuji, is on the brink of taking his first step toward the side of reality represented by his mother: it is the moment when Mizoguchi is still maintaining a

delicate equilibrium, the moment just before the dragonfly flits off the basin.

A few seconds later Mizoguchi's mother breaks the balance when she tells her son that there will not be an air raid on Kyoto and that Kinkakuji will not be burned down. The psychological blow this disclosure delivers to Mizoguchi is subtly conveyed in a few sentences immediately after her pronouncement:

I did not reply. The darkening courtyard had become the color of the sea bed. The stones sank in the gloom, and from their form one might have thought they had been struggling fiercely with each other. (61)

By the time the reader has reached this point in the novel, Mishima has skillfully clued him in to the relationship between various inorganic images (such as stones) and images of water. The skeleton image which appeared earlier is one example of the kind of inorganic images Mishima employs. Another example occurs when Mizoguchi first encounters his fantasy woman, Uiko. When he dashes in front of her bicycle, he feels that he has "turned into stone," (11) and as she leaves him, she pedals away "as though she were avoiding a stone on the road." (12) In contrast to this, he later evokes a water image to describe Uiko's eyes, noting how they "... shone like water in the dark." (13) To Mizoguchi, Uiko is essentially soft, treacherous, and unfathomable, like water. He, on the other hand, is a bloodless stone estranged from reality and women, just like his own father. The mosquito net, which connotes his mother's betrayal, is similarly associated with a series of sea and lake images:

... A certain movement, which did not come from the wind was being transmitted to the mosquito net. A movement that was more subtle than wind's; a movement that spread like rippling waves along the whole length of the mosquito net, making the rough material contract spasmodically and causing the huge expanse of the net to look from the inside like the surface of a lake that is swollen with uneasiness. Was it the head of some wave crested by a ship as it plowed its way far off through the lake; or was it the distant reflection of a wave left in the wake of a ship that had already passed this place? (55)

Here, water is a source of uncertainty and even fear to Mizoguchi ("the surface of a lake that is swollen with uneasiness"), but it is also something which nourishes him, as suggested by the breast and milk imagery. In fact, toward the end of the novel, Mizoguchi finds it necessary to go to the sea in order to find the strength to burn down the temple. In any case, returning now to the scene of the dragonfly resting on the stone basin full of water, if we view it in relation to the stone and water images that recur throughout the novel, we can see that it is not the innocent nature description that it might seem to be at first glance, but rather a composite and carefully crafted image, signifying a precariously balanced tension between the opposing forces of stone/water, death/life, father/mother.

That balance is completely lost when Mizoguchi returns from the sea having made up his mind to destroy the temple. His mother is waiting for him in the temple, but

their relationship has undergone a drastic change. As he approaches the gate where she is standing, her body strangely grows smaller. Though not knowing why, he abruptly feels that he has been freed of her and that she no longer threatens him. This happens despite the fact that, ever since the dragonfly scene, he has been inching toward an acceptance of the force represented by his mother. Mizoguchi, it seems, has finally overcome the morbid fear he has had of his mother and her sexuality, and this ironically, he accomplishes by embracing life and reality.

However, in order to make this transition, he has had to go through a series of experiences with women, his friends, and his Superior. Let us backtrack to the beginning of the story and trace the process by which Mizoguchi comes to accept the life force, a process which is perhaps best described in the famous Zen passage from the *Rinsairoku* that Mizoguchi quotes in the end, "When ye meet the Buddha, kill the Buddha!"

The first of the women Mizoguchi encounters in his journey toward "life" is Uiko, a figure who appears and dies a violent death in the first chapter but who continues to haunt the protagonist throughout the novel. Uiko comes closest to Mizoguchi's ideal girl, but she proves to be elusive. He can exert no control over her in reality (his stammer turns him into a stone in front of her), and only in his fantasy does she come to have a life and reality of her own:

... Uiko's body, as though it were a coagulation of these thoughts of mine, became immersed in a gloomy shadow, which was both white and resilient; it came to congeal in the form of scented flesh. I used to think of the warmth that my fingers would feel when I touched that flesh. I thought, too, about the resilience which would meet my fingers and about the scent which would be like that of pollen. (10)

Mizoguchi practically wills Uiko's existence through his repeated fantasies; for this reason her physical death matters little to him, and she goes on living in his fantasy world.

As her name indicates, Uiko stands for changeability and inconsistency, and by extension, for betrayal (*ui* is Japanese for "the vicissitudes of life").⁸ During the short interval between her arrest and death, she betrays her lover and also Mizoguchi (according to his logic) more than once, thus establishing a pattern of uncertainty

8 Nakamura Mitsuo calls this work an "idea novel," meaning that the author makes his characters the agents of his ideas. Lest we miss his ideas, Mishima provides us with various clues, notably some blatantly obvious Chinese character combinations in personal names such as Mizoguchi (溝口 a gutter-mouth). Uiko (有為子) is such an unusual name that it simply demands our attention. It is clear that Mishima is screaming its meaning at us. I am not at all certain if we can apply this sort of name manipulation to other minor characters in the novel, however. This deciphering of clues can easily get out of hand. David Pollack in his essay "Action as Fitting Match to knowledge," *Monumenta Nipponica* 40: 4, after telling us that "Uiko" means a "girl who takes action", states:

which is repeated in the other women in the novel. Significantly, Mishima sets Uiko's drama against the backdrop of the Kongo (diamond) Hall which "gleamed pure white like a skeleton," thus bringing the water/stone opposition into play once more.

After Uiko's death, Mizoguchi keeps her alive in his fantasies and continues to find her in other women he encounters. Toward the end of the novel, he finally engages in sexual intercourse with a prostitute, his first such experience, but it proves to be far less than he expected. This is how he explains his disappointment:

... Even in the case of a physical act like this, I felt that at some time and at some place which I could no longer remember—perhaps with Uiko—I had known a more violent form of carnal joy, a sensuality that had made my entire body seem numb. This provided the source of all my later joys, and indeed those joys were merely tantamount to scooping out handfuls of water from the past. (229)

It is this kind of inwardness in Mizoguchi that has prompted some critics to claim that he does not relate to the outside world and that, as a consequence, he lacks internal development.

The year before the end of World War II is the most felicitous period of Mizoguchi's life. He is most intimate with Kinkakuji and utterly absorbed in its beauty because he feels that the common danger of the war has created a common bond between them. Kinkakuji is his. It is in this period that the second woman appears before him, giving him a highly satisfying visual experience. Mizoguchi and his then only friend, Tsurukawa, are strolling in the precincts of Nanzen Temple when they stumble upon a rare sight. They spy from the top of the Sammon Gate an unusual tea ceremony conducted by a brilliantly costumed young woman and a young army officer in the Tenju Hermitage across the road from the Gate.

The woman stood up and disappeared silently into the darkness of the corridor. After a time, she returned holding a teacup in her hands; her long sleeves swayed to and fro in the breeze. She knelt directly in front of the man and offered him tea. Having presented him with the teacup according to etiquette, she returned to her original place. The man said something. He still did not drink the tea. The moment that followed seemed strangely long and tense. The woman's head was deeply bowed.

It was then that the unbelievable thing happened. Still sitting absolutely

Darkness as a symbol is emphasized even in the name of his mother's relative, one Kurai 倉井 (whose name puns on the word for 'darkness'), who in a particularly repulsive scene stealthily enjoys sexual intercourse with Mizoguchi's mother ... (p.391)

Pollack also interprets Kashiwagi (栞木, oak tree) as meaning "deprived of lower limbs" (Kashi 下肢, lower limbs; hagi 剥 ← deprived of), that is, that Kashiwagi is "clubfooted" (p.395). Pollack issues a caveat about translating personal names, saying it is a "procedure that cannot always be recommended" (p.391).

straight, the woman suddenly loosened the collar of her kimono. I could almost hear the rustling of the silk as she pulled the material of her dress from under the stiff sash. Then I saw her white breasts. I held my breath. The woman took one of her full white breasts in her own hands. The officer held out the dark, deep-colored teacup, and knelt before her. The woman rubbed her breast with both hanys.

I cannot say that I saw it all, but I felt distinctly, as though it had all happened directly before my eyes, how the white warm milk gushed forth from her breast into the deep-green tea which foamed inside that cup, how it settled into the liquid, leaving white drops on the top, how the quiet surface of the tea was made turbid and foamy by that white breast.

The man held the cup to his mouth and drank every drop of that mysterious tea. The woman hid her full breast in the kimono. (51-2)

This is Mishima at his technical best. He is most skilled at depicting women from a distance, especially when they are framed as if in a picture or on stage. The distance and frame work to free the author and, in this case, also Mizoguchi from the fear of women. In this connection, it is relevant that when the two friends first glimpse the woman, Mizoguchi wonders if she is at all alive, and because she is so gorgeously attired, Tsurukawa takes her for a doll. With distance on his side, Mizoguchi is able to establish control, just as he controls Uiko in his fantasies. We are also reminded here of a similar scene where Uiko ascends the stone steps of the Diamond Hall to her death as Mizoguchi watches from a distance. Significantly, this is the moment he feels that she is his.

It is noteworthy that in the tea ceremony scene above, the woman's beauty and life are celebrated through the image of her full, white breast filling the teabowl with milk, and that she is being ritually worshipped by the man who drinks the milk. The women Mizoguchi meets in the chapters that follow are not idealized in this way. For instance, consider the contrast between this scene and Mizoguchi's description of his mother's "swarthy breast" which occurs in the next chapter. We recall that in that scene Mizoguchi is seated so close to his mother that he catches the smell of her perspiration. Furthermore, as we will see, when Mizoguchi later reencounters the lady from this mysterious tea ceremony at very close range, she is a much altered being, without her former beauty or life. In other words, the tea ceremony scene constitutes an extreme in Mizoguchi's experience of women; here the woman is most beautiful, but she is also the furthest away from Mizoguchi in terms of physical distance.

Mizoguchi's next encounter with a woman brings him an unexpected closeness to her, and to gain this proximity, he gets help from an unexpected source. The War is over, and tourists have begun to flock to the Temple. Among them are American soldiers. One cold morning Mizoguchi is pressed into service to act as a tour guide for a drunken American GI and his pregnant Japanese prostitute/girlfriend, and an extraordinary thing happens to him: he is forced by the American to step on the woman:

Unable to oppose him, I raised my booted foot. The American clapped me

on the shoulder. My foot descended and I stepped on something as soft as springtime mud. It was the girl's stomach. The girl shut her eyes and groaned.

'Keep on stepping on her! Keep it up!'

I lowered my foot onto the girl. The sense of discord that I had felt when I first stepped on her gave way now to a sort of bubbling joy. 'This is a woman's stomach,' I thought. 'This is her breast.' I had never imagined that another person's flesh could respond like this with such faithful resilience. (77-8)

The unbelievability of this episode is ameliorated to some degree by the author's use of a drunken American, for after the war Japanese readers on the whole were ready to accept almost anything extraordinary about Americans, as perhaps some are even today. A person of *any* country or culture practicing this type of abortion tends to strain one's credulity, but so far no critics have questioned the scene at all. In fact, Isoda Koichi has made the straight-faced comment that it reflects Mishima's attitude toward the American occupation.⁹

Be that as it may, Mishima needed an incident such as this to set in motion a series of events which would lead Mizoguchi to the final arson. This incident marks the beginning of his rift with the Superior and thus the end to his dream of succeeding him as head of the temple. Equally important, however, is that it functions further to reveal the negative side of Mizoguchi's nature in his relation to women. As he admits, what started as a forced act turns him into more than a willing accomplice in this act of violence. The joy he tastes while violating the woman's body is akin to that of rape. He later savors the sensation of his act and shudders to think that the Superior may be aware of what is going on in his mind:

But the feel of the girl's stomach against the sole of my rubber boot; the feel of her body that seemed to flatter me with its resilience; its groans; the way in which it felt like a crushed flower of flesh that is coming into bloom; that certain reeling or staggering of my senses; the sensation which passed at that moment like some mysterious lightening from the girl's body into my own--I cannot pretend that it was compulsion that had made me enjoy all these things. I still cannot forget the sweetness of that moment. And the Superior knew what I felt to the very core; he knew that sweetness to the core. (85)

Until this episode, Mizoguchi has not had a tactile encounter with a woman. He has only admired them from a distance. Albeit through the rubber boot (perhaps foretelling his first "condommed" intercourse with Mariko in the penultimate chapter), he makes direct contact with the GI's girlfriend, and the enjoyment it brings far exceeds his first experience of sexual intercourse later. What is at the core of his act? The sweetness of that moment, as he calls it, is perhaps the result of his violence against the woman. It smacks of revenge, and if indeed it is, what is the target of his

9 Isoda Koichi, *Asahi shinbun*. 磯田光一：朝日新聞。

revenge? I can only speculate that it is probably his mother, who “betrayed” him. I wonder if the fact that he aims his violence at the woman’s stomach and breasts holds any significance in this connection. Or, under the double protection of his rubber boots and the American, who ostensibly forces his act, is he overcoming his fear of the shiny, red lips that hide those large, strong teeth?

After his diabolical twin, the clubfooted Kashiwagi enters the narrative, Mizoguchi comes into contact with women more frequently than before. Kashiwagi seems at pains to “corrupt” the protagonist; he consistently pushes him toward reality, with all its attendant evils, and away from the purity of Kinkakuji. Not surprisingly, women figure prominently in Kashiwagi’s reality. In an early scene, for example, Kashiwagi demonstrates to Mizoguchi how to snare a woman by turning his physical handicap into an advantage. The incident—not very convincingly presented by Mishima—both frightens and attracts Mizoguchi, who flees to Kinkakuji for security. He prays to the temple: “If my life is to be like Kashiwagi’s, protect me. For I do not think that I could possibly bear it.” (111)

Protect him Kinkakuji certainly does. Later, on a double-date with Kashiwagi and two women, when Mizoguchi makes a gingerly advance toward his date, Kinkakuji suddenly appears before him, thus preventing him from touching reality:

The girl from the lodging house flew away into the distance like a tiny speck of dust. Inasmuch as the girl had been rejected by the Golden Temple, my efforts at finding life, too, were rejected. How could I possibly stretch out my hands towards life when I was thus enwrapped in beauty? (125)

Structurally, this is among the most crucial scenes of the novel, but ultimately it lacks authenticity and fails to convince the reader; what it imparts is only a kind of surface glitter, resulting from the author’s presentation of ideas. But compare this with the famous scene in Kawabata’s masterpiece where, equally incredibly, Shingo hears the sound of the mountain. In Kawabata’s work, *The Sound of the Mountain* (Yama no oto, 1954; tr., 1970), while the reader does not hear the sound, he can easily believe that Shingo has heard it. From this comparison, it is clear why Nakamura designates *Kinkakuji* as an idea novel.

The next time Kinkakuji appears to Mizoguchi is when he once again encounters the lady from the tea ceremony, now a roughened woman who has been degraded by Kashiwagi. Told of Mizoguchi’s previous excitement over seeing the tea ceremony, she volunteers to re-enact the scene for him, but when he fastens his eye on her exposed left breast, it suddenly turns into Kinkakuji. This time, when he returns to the temple, he curses it: “One day I shall surely rule you. Yes, one day I shall bring you under my sway, so that never again will you be able to get in my way.” (154)

When we survey the series of women that Mizoguchi meets through the novel, we see a clear pattern of progression. Most obviously, each time he encounters a new woman, he achieves a greater physical proximity to her. At first, there was merely a fantasy existence, then a doll-like figure on a stage, and then a woman who, while actually touched by Mizoguchi, was being forced by someone else to submit. This was

followed by Mizoguchi's first date and then by the woman who bared her breast only inches away from his eyes. At the same time that Mizoguchi becomes progressively closer to the women he meets, they increasingly lose their beauty and elegance. His first date is an ugly, obese girl ditched by his friend, and the last is a bitter woman who has gone to seed. Parallel to this progressive coming down to earth among the women he meets is Mizoguchi's own gradually declining status. For instance, when he is with the girl from the lodging house, she "simply let [his] hands gather on her own small, plump hands, like flies gathering on someone who is taking a nap." (124)

The most significant transition which takes place through all this, however, is in his relationship with Kinkakuji. Indeed, as the narrative progresses, Mizoguchi's fixation on Kinkakuji gradually decreases and gives way to a desire to embrace reality. His dread of the shiny, red lips with large teeth is replaced by a healthier, if still somewhat hesitant, interest in women. But before he can take the final step toward a woman, he must deal squarely with Kinkakuji, the powerful legacy of his father.

To do this, Mizoguchi returns to the seashore near where he grew up, for it is the sea which is to provide him with the strength he needs. It may seem puzzling that the protagonist should go to the sea to gather his courage to burn the temple, but this becomes more comprehensible if we consider Mishima's use of the sea and its significance in the structure of the novel. In Mishima's works the sea is often far more than just a natural backdrop; usually it is deeply tied to the themes of life and death, and to the interplay between the two forces. Sometimes it revitalizes a stagnant life by inflicting death on the protagonist as in "Death in Midsummer" (Manatsu no shi, 1952; tr., 1966). Other times, it functions to set the sacred against the profane as in *The Sailor Who Fell from Grace with the Sea* (*Gogo no eiko*, 1963; tr., 1966). In *Kinkakuji*, however, it is the dark, rough Japan Sea that pushes the protagonist over the edge and onto the course that eventually leads to the destruction of the unique national treasure. When Mizoguchi finally gets down to the beach, his reaction to the sea is most interesting:

Yes, this was really the coast of the Sea of Japan! Here was the source of all my unhappiness, of all my gloomy thoughts, the origin of all my ugliness and all my strength. It was a wild sea. The waves surged forward in an almost continuous mass, hardly letting one see the smooth, gray gulfs that lay between one wave and the next. . . . Behind the zinc-colored waters rose the purple-black mountains of the cape. Everything was imbued with agitation and immobility, with a dark, ever-moving force, with the coagulated feeling of metal. (190-91)

This passage is representative of Mizoguchi's mental landscape—a wild turmoil held within a coagulated, metallic surface. We have already observed the various water images connected with women, and the forces of life and reality they represent. We have also seen Mizoguchi's mother associated with ugliness and strength, as the sea is here. It seems that the protagonist has come to the very origin of his being in order to reach down to the sources of life. It is well to remember here that the sea,

with its ugliness, inconsistency, and agitation, stands opposed to everything Mizoguchi's father has embodied. More significantly, we recall that it was at a beach not too far from this one that his father was cremated, in one of the most memorable scenes in the work. It was, I think, the burning of his father on the sea that finalized Mizoguchi's decision to incinerate the famous temple.¹⁰

Mizoguchi seems to be a different person after his primordial contact with the Japan Sea. For one thing, he is far more relaxed than before and even frightens Kashiwagi. For another, he finally has his first experience of sexual intercourse with a prostitute named Mariko. Water images abound in the scene with Mariko: the air is wet, the whorehouse is given the name Otaki (Great Waterfalls), and Mizoguchi is called a "water drinker" by Mariko. Further, during the actual intercourse scene, Mishima relies heavily on water images to describe the sensation:

... the heat of a stranger's body and the cheap perfume on its skin combined to inundate me by slow degrees until I was completely immersed in it all. For the first time I saw that someone else's world could melt away like this. (227-28)

Having achieved something of a union with another human being, Mizoguchi then proceeds with his plan to burn the temple, which has for so long protected—and barred—him from life. In his journey toward freeing himself from Kinkakuji, obvious internal changes have taken place in Mizoguchi's character. There is a clear progression from fantasy to reality, and from a fear of women to an interest in them. In terms of the image-structure, we see a corresponding development from the stone-skeleton images predominant in the beginning to the more life-giving water images toward the end. Structurally, the novel suggests a similar movement from fear of life to an engagement with it. At first Kinkakuji protects Mizoguchi from life and its treacheries; then it comes to prevent him from tasting the nectar of life, and finally it is destroyed by the person it had once protected.

Given this progression, one might expect a tremendous sense of released energy and joy at the end of the work, especially when Mishima has Mizoguchi utter the often-quoted line, "I wanted to live." (262) But what we find is a remarkable lack of such life force and a remarkable absence of celebration. In fact, the work leaves a vapid aftertaste, and this, I believe, is an extremely significant point. For it indicates that at a deeper level, and running beneath the positive development I have just described, there is another pattern of development, this one a much more negative progression.

I have earlier hinted that as Mizoguchi moves progressively from fantasy to reality, his development takes on some ugly aspects. At one point his hands, as they rest on

10 Matsumoto Toru, "Mishima Yukio no sakuhin o yomu," *Kokubungaku*. Vol.26, No.9, p.21. Matsumoto says, "I don't understand why he makes up his mind by looking at the Japan Sea." 松本亨 (1981): 三島由紀夫の作品を読む。国文学一解釈と教材の研究。

the hands of a girl, are referred to as flies. These may be precursors to the fly that lights on Mariko's breast later. Mariko, he notices, does not seem to find it at all unpleasant when the insect crawls over her breast. The extent to which the female breast has been degraded from the tea ceremony scene to the whorehouse scene in the end is obvious, and from this we can see that there is not much for Mizoguchi to go back to after the destruction of Kinkakuji. Perhaps more ominous are Mizoguchi's feelings about Mariko's breasts, which he associates with the setting sun over Maizuru Bay. The association, he says, comes from the quickly changing quality of both. Then he adds, "And it comforted me to think that, like the evening sun which is presently buried in the many-layered clouds, the quivering flesh before my eyes would soon be lying deep in the night's dark grave." (228-29) This betrays the fact that the protagonist is still having trouble with the changing nature of life, and if his solution for this is the "grave," it is not much of an endorsement of life.

All this may be an echo of one serious incident that occurred earlier in the story between Mizoguchi and a friend. Tsurukawa is the only trusted friend Mizoguchi has. With his clear, simple heart, he is the exact opposite of the protagonist; as Mizoguchi says, "I was the negative of the picture; he was the positive." (57) For Mizoguchi, Tsurukawa provides an important link with reality, but eventually Mizoguchi discovers that his friend is not at all what he has seemed. Toward the end of the novel, Kashiwagi shows the protagonist a letter which he received from Tsurukawa suggesting that his death was self-inflicted. Throughout the story, Tsurukawa has repeatedly advised Mizoguchi to stay away from the evil friend, but Mizoguchi now finds that Tsurukawa himself has been keeping constant company with Kashiwagi. This leaves the protagonist feeling both jealous and betrayed. Thus, in the end reality takes from the protagonist the only positive memory he had—the memory of Tsurukawa with his clear, simple heart. This betrayal comes swiftly and with little warning.¹¹

I have already discussed the way in which Mizoguchi's mother represents the force of reality, but in terms of her relation to Kinkakuji there is another side to her. It is true that on one level Mizoguchi's mother stands in opposition to the father/Kinkakuji force, but it will also be recalled that it is the mother who advises her son to inherit the temple by succeeding the Superior. In this manner, she becomes tangled up with the temple midway, creating so much confusion and turmoil for the protagonist that he ends up with a red boil on his neck. When he returns to the temple after seeking strength and courage from the Japan Sea, he sees his mother at the temple and contemplates what it is that makes her look so ugly. A moment of insight comes:

... Then I understood. What made her ugly was—hope. Incurable hope, like an obstinate case of scabies, which lodges damp and reddish, in the infected skin, producing a constant itching, and refusing to yield to any outer force. (200)

11 Miyoshi Yukio, *Sakuhinron no kokoromi*, Tokyo: Shibundo, 1967, p.418. Miyoshi says that there is a warning for this but it is so feeble that the reader feels cheated in the end. 三好行雄 (1967): 作品論の試み, 至文堂.

The hope Mizoguchi is talking about is his mother's wish that he will one day succeed the Superior to inherit the temple. This raises an interesting question: has Mizoguchi burnt down the temple in order to live without its interference, or has he destroyed Kinkakuji in order to avenge himself on reality, the ugly reality that constantly betrays and hounds him? An investigation of his relationship with the temple Superior may clarify this issue.

The Superior, while undoubtedly a father figure for Mizoguchi, differs vastly from the protagonist's actual emaciated father, and this difference becomes a central element in Mizoguchi's estrangement from the Superior. While his own father is alienated from his physical self, the Superior is endowed with a wonderfully robust body. Mizoguchi thinks it strange that a Zen priest should have a body at all, so when he imagines the Superior in bed with a woman, it makes him uneasy. And yet it is important to remember that he makes a most ardent, if futile, effort to understand and to be understood by the Superior, something he attempts with no other character in the work. In the process, Mizoguchi assigns certain unrealistic attributes to the Superior, holds equally unrealistic expectations of him, and commits errors which will prove to be his undoing in the end.

The Superior emerges as a Zen priest lacking any spectacular qualities, either positive or negative. While enjoying a good life and being careful with his money and emotions, he is capable of demonstrating fairness, patience, and even magnanimity toward the straying acolyte. In contrast, Mizoguchi's behaviour often falls beneath ordinary standards. On one occasion, for example, he conceals a picture of a geisha he has seen his master with between some newspapers and hands it to the Superior. He then imagines a fairytale-like resolution:

Perhaps the Superior would suddenly burst into my room and forgive me. And if he forgave me, perhaps for the first time in my life I should reach that pure, bright state of feeling in which Tsurukawa had always lived. The Superior and I would embrace each other, and all that would remain thereafter would be our regret that we had not arrived sooner at a mutual understanding. (168)

It is significant that the protagonist sees his master as a bridge to the clear, bright, and positive reality represented by Tsurukawa, a role he has never dreamed of assigning his own father.

But as he often does with others, Mizoguchi overestimates the Superior's capacity to function as such a bridge. Earlier, when he stepped on the GI's girlfriend, he brought the Superior down to his own level by convincing himself that the Superior must have known what he was feeling. Mizoguchi assumes all these unrealistic capabilities in his Superior on extremely flimsy bases: first because he saw the Superior with a geisha and also because the Superior's face looks vital and full of life force, like a "pink cake." (27) However, after the Superior makes it clear to Mizoguchi that he is not to succeed him as the new Superior, Mizoguchi forms a

drastically changed view of the man:

Never before had I seen a human being's face that had so utterly deserted the present world. Never had I seen a man who, though he sullied his hands with money and women and every other detail of material life, so thoroughly despised the present world. I was filled with hatred, as if I were in the presence of a corpse that was still warm and of healthy complexion. (176)

While previously an important bridge to the real world, the Superior is now a corpse. This wild shift from one extreme to the other may stem from what Mizoguchi imagines is a betrayal by the Superior. This sense of betrayal is also evident when he accuses his Superior of falsehood and associates that deceitfulness with his soft, pink flesh:

Flesh that is replete with falsehood, flesh that trusts what deserves to be betrayed and that betrays what deserves to be trusted, flesh that is attacked by no corruption, warm, light pink flesh that propagates itself in silence. (219)

The Superior, who started as a father figure in Mizoguchi's mind, has now come to represent the treacherous reality associated with his mother. Thus all the while that Mizoguchi is approaching reality through a series of encounters with women on one level, he is at the same time developing an intense subterranean hatred against the very life force over which he has been desperately wanting—in vain—to exert his control. If killing the Superior will not alter reality, would not burning down Kinkakuji be a means to get even with that warm, pink flesh?

* * *

At the outset of the novel, the protagonist reveals his two childhood fantasies. One is to become a tyrant who at will can hang the people around him, the people who torment him, one by one. Another is to become a great artist, a veritable sovereign of the inner world. Mizoguchi calls these opposing wishes, but they are nevertheless tied by the common thread of control. Control is what Mizoguchi has lived all his life without, not because of his stammer, as the author would have us believe, but because he is incapable of understanding himself and his world, despite his occasional incisive observations and sophisticated formulations.

He cannot understand reality because he constantly tries to overcompensate for what he feels he is unfairly deprived of, and thus he is not willing to see reality *as* reality. When it is misread, reality takes an inevitable toll, but this Mizoguchi overrides by taking flight into his fantasies, be they fantasies of Uiko or Kinkakuji. Meanwhile reality keeps on exacting its toll, and the day of reckoning nears. Mizoguchi then decides to alter reality, but again he misreads it when he tries to change the world by eliminating an important national treasure from the face of the earth, for his action does not change the world. Mizoguchi contemplates how the

elimination of Kinkakuji will affect the world and concludes that it will have an educational value: "They will be imbued with a sense of uneasiness as they realize that the self-evident axiom which our survival has predicated on the temple can collapse from one day to another." (195) He goes further: the golden rules of life will be turned upside down, the train timetable will be thrown into utter confusion, and the laws will lose their influence. This bears a close resemblance to the image of a tyrant who has just unleashed his vengeance onto a world he has come to dislike.

Once he makes the decision to burn down the temple, Mizoguchi worries that nothing happen to prevent him from accomplishing his great mission, for the mission makes of him a "precious person." Here is a delightful description of the inner world of such a person who has just found a new identity and who prizes it like a newly bought toy:

The day before, when I had been sweeping, I had hurt my finger with a bamboo whisk from my broom and even this minute wound had been sufficient to make me uneasy. I recalled the poet whose death had resulted from pricking his finger with a rose thorn. The common people about me would never die from such causes. But I had become a precious person and there was no telling what fatefull death might not be in store for me. (222)

If in the West the quickest way for a Nobody to become a Somebody is to shoot a president or a famous rock musician, it may be that one way to become a "precious person" in Japan is to burn down a six-hundred-year-old temple. The young man who killed John Lennon reportedly said that he did it because he admired the singer and wanted to become him by shooting him. I wonder if Mizoguchi wanted to become Kinkakuji. In this regard, it is interesting to consider the suggestion made by Marguerite Yourcenar that Kinkakuji is Mizoguchi.¹²

The question is, then, did Mizoguchi burn the temple in order to participate in life or in order to get back at life? If I take the famous last line of the novel at face value, the former answer seems correct. If I am to trust the unpleasant aftertaste which the novel leaves, then the latter answer seems more correct. I must resist the temptation to say that his motives are inherently ambivalent and that he probably burned the temple to satisfy both these conflicting desires. I find it very easy to accept Mizoguchi when he says that his decision to burn down the temple "fitted me perfectly like a suit that has been carefully made to measure," (201) but I find it all too sudden and something of a "retrofit" when he says in the end, "I wanted to live." Indeed, there is something strange in the last sentence of the novel:

12 Marguerite Yourcenar, *Mishima ou la Vision du Vide*, Paris: Gallimard, 1980. I used a Japanese translation *Mishima aruiwa kukyo no bijon*, tr. by Shibusawa Tatsuhiko, Tokyo: Kawade Shobo Shinsha, 1982, p.40 渡沢龍彦 (1982): 三島あるいは空虚のヴィジョン, 河出書房新社.

... I felt like a man who settles down for a smoke after finishing a job of work.
I wanted to live. (262)

This looks fine in English, but in the original it does not go quite this way. In the original, there is no break between the two sentences quoted above. In my less stylish and literal translation, it runs as follows:

I wanted to live, as would a man who, after finishing a job, is settling down for a smoke.

A man settling down for a smoke after finishing a job does not often feel this way; certainly this is not a time when people usually make life or death decisions. This apparent incongruity may explain why the translator took the liberties he did to “improve” the original. I wonder if the inconsistency in the sentence is symptomatic of an inconsistency in the work. Some critics suggest that Mishima should have killed the arsonist.¹³

Mishima, I think, wrote this novel with the full intention of guiding the acolyte through many ordeals to a final acceptance of life, but inevitably something nihilistic in Mishima himself, combined with his knowledge of the actual arsonist’s desire to settle a score, became a force in the work, and dominated the story “from below.” There is a detectable shift in Mizoguchi from the end of the Chapter Six when he is prevented by Kinkakuji from achieving unity with life. His obsession with beauty begins to give way to a new interest in power and control. The destruction of Kinkakuji gives him an illusionary sense of power and in turn makes him feel that he is a “precious man.” The famous *Rinsairoku* counsels a student of Zen to “kill the Buddha” when he meets him and to do the same with his ancestors and parents. It is wise advice against any obsession. On one level, while Mizoguchi has followed this advice, on another he has only ended by enlarging his obsession with self. However, despite all this, or perhaps because of all this, in the midst of the darkness he creates, Mishima occasionally does generate an eerie shimmer.

13 Kobayashi Hideo and Matsumoto Toru, among others.

『金閣寺』現実と復讐

鶴田欣也

要旨：『金閣寺』は三島由紀夫の代表作のひとつだというのが一般の見方だが、これは彼の最高作品だという評価もある。しかし、中村光夫や小林秀雄はそういう評価には反対している。理由は主人公の溝口である。溝口の内部の発展に国宝金閣寺を焼かねばならないという必然性が認められないというのである。ただ、溝口の内部の発展を詳細に分析した研究はこれまでなかった。この論文は溝口の内的進展を分析してこの作品の深層に迫ろう

とするものである。

溝口には相反する発展の軌跡がある。ひとつは人生を受け入れ、生きていこうとする軌跡であり、もうひとつは人生に復讐しようとする軌跡である。生命の勢力は主人公を惹きつけると同時に脅かす数人の女性によって代表されている。一方、主人公の父親とその代理である金閣寺は生命の反対である永遠性と美を指向している。このような相反する勢力を分析してみると、ひとつのレベルでは溝口は美から離れ、人生を受け入れる方向に向かっているのだが、同時に、もうひとつのレベルでは人生に復讐しようとする方向にも動いていることが分かる。小説が進むにつれ、溝口は女性に次第に接近していくのだが、接近すればするほど、女性は美しさや品位を失なっていく。金閣寺の美から離れ、人生(女性)に近づくにつれ、人生がその輝きを失なっていくという矛盾である。この作品の最後に有名な一行がある。「仕事を終へて一服してゐる人がよくさう思ふやうに、生きようと私は思った。」ひと仕事終えて一服している人は「生きよう」などとは思わないものだ。この有名な文章に含まれた矛盾は作品の内部、とくに主人公の内部の矛盾——人生を受け入れると同時にそれを罰したいという——を象徴している。