

**Abstract of Doctoral Thesis**  
**Title: A Comprehensive Study of Yokomitsu Riichi's**  
**Experiences in Europe and Representation of Japan After His**  
**Return**

Doctoral Program : Major in Humanities  
Graduate School of Letters  
Ritsumeikan University

ナカイ ユウキ  
NAKAI Yuki

This essay focuses on the representation of Japan depicted in Yokomitsu Riichi's works created both during his experiences in Europe in 1936 and after his return, and explores the issue of Yokomitsu's arrival at the ideological state known as "Nihon kaiki" (return to Japan).

Previous research has frequently analyzed the changes in Yokomitsu's "Nihon kaiki" through analyses of Ryoshu, Yokomitsu's full-length novel based on his experiences in Europe, as well as its revision and the group of short stories known as "Kaji stories" written alongside Ryoshu at the same time. While this essay takes the results of these preceding studies into account, it attempts a more detailed analysis from the following two viewpoints.

1. Focus on Yokomitsu's experiences throughout Europe, not only in France (spatial viewpoint)

Perhaps it is because the first half of Ryoshu is mainly set in Paris, but preceding papers have tended to regard Yokomitsu's experiences in Europe as synonymous with his experiences in Paris. However, in 1936, when Yokomitsu was abroad, a wide variety of countries were politically and culturally struggling for dominance, such as France's flourishing Popular Front movement, Germany's Berlin Olympics and the strong influence of the Soviet Union. By regrasping his experiences as set in various countries and not focusing on France alone, it is possible to inspect Yokomitsu's experiences in Europe more minutely.

2. Focus on the specificity and continuous aspect of time periods including the pre-war, wartime, and post-war (temporal viewpoint)

Yokomitsu worked on Ryoshu for almost a decade, from 1937 to 1946. In other words, it was written from the pre-war through wartime and the post-war, a time when society, the political regime, and people's values were shifting dramatically. After the war, Ryoshu was to be condemned as a pro-war piece of writing that glorified Japan, but rather than denouncing the

problematic nature of *Ryoshu* from the post-war mark, this essay places importance on the conditions of the time period in question (pre-war conditions in pre-war times, wartime conditions in wartime). Superimposing the context of each time period enables more detailed consideration of how the themes presented in *Ryoshu* changed and how they became problematic.

This essay is composed of six sections. The first section addresses Yokomitsu's experiences of his passage to Europe, up through his arrival in Paris. With reference to the haiku at the five offshore haiku gatherings held during the sea voyage and Takahama Kyoshi's theory on tropical-themed seasonal haiku terminology, the section clarifies the circumstances in which Yokomitsu gradually came to deepen his interest in the relationship between language and topos. The second section addresses "Oshu Kiko," a piece of Yokomitsu's travel writing from his time abroad, and indicates how it depicts a Paris different from the one in the novel *Ryoshu*, written after Yokomitsu's return to Japan. The third section takes up Yokomitsu's experiences in Hungary, a country different from the great powers like France and Germany. By analyzing Yokomitsu's novel depicting his experiences in Budapest, *Keshi no Naka*, and taking into account the ideas of Turanism in Hungary, this section explains in detail the process in which Yokomitsu's experiences in Budapest were gradually rewritten from personal experience to experience as a Japanese. Moreover, the section grasps how sounds and words become key words in *Keshi no Naka*, and discusses the novel's relationship with *Ryoshu*. The fourth section studies Yokomitsu's experiences of the Berlin Olympics. It focuses on Yokomitsu's interpretation of Japanese athletes' poor Olympic performance as the fault of the weather, pointing out that Yokomitsu regarded the Japanese body as subject to the influence of the environment and the topos –plant-like, so to speak. Then the section clarifies how this view of the plant-like human body was continued in *Ryoshu*, written after Yokomitsu's return to Japan, as well. The fifth section focuses on Yashiro's experiences of "foreign language" and examines the continuity between the first and second parts of *Ryoshu* and its third part on. Through Yashiro's experiences of "foreign language" in Paris and his awareness of how his generation was already Westernized, the section clarifies the reasoning for Yashiro developing an interest in ancient Shinto after returning to Japan. The sixth section takes up Yokomitsu's novel *Bisho*, published after the war, and studies how – through *Bisho* – Yokomitsu, in response to the severe post-war criticism he received, tried to express an objection to the mocking post-war atmosphere.

Thus, through the analyses in all six sections, the following two points are made clear: that Yokomitsu's approach to the problem of "Nihon kaiki" was based only on concrete subject matter (for example, haiku, language, and the human body), and that, while aware of the dichotomy, he focused on elements omitted therefrom or able to nullify it (for example, the foreigners in Paris, the topos of Hungary, or the character Seiho in *Bisho*). Yokomitsu Riichi's ideological journey to "Nihon kaiki" was greatly influenced by language and the human body, both inextricable parts of the self, as well as by his experiences in Europe.