

The Impact of *Kindai shisô-sha* on the literary debates of the 1910's : Tradition, homeland, and the masses

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This dissertation is an exploration of the ideas of "tradition," "homeland," and "the masses" in the fiction, criticism, and literary debates of Japan in the 1910's. In particular, the focus is on the people involved with the magazine *Kindai shisô* (*Modern Thought*) who criticized the ideological foundation of these discourses—people such as Ôsugi Sakae, Arahata Kanson, and Yasunari Sadao.

The first chapter analyzes the relationship between "nature" and "civilization" within the literary theory of Shimamura Hôgetsu and Tayama Katai. The chapter continues to look at how the space of "homeland" is conceived within that relationship in the fiction of Miyazaki Koshoshi and Kunikida Doppo.

The second chapter is an inquiry into the way "art" is constructed as a domain within contemporary art theory. Writers such as Ishii Hakutei and Kinoshita Mokutarô focused on depicting "local color," whereas Takamura Kôtarô and Mushanokôji Saneatsu focused on the "expression of life."

The third chapter takes up the thought of Ôsugi Sakae. Ôsugi, through advocating "art by the people, for the people, and of the people," generated a critique of literary naturalism. As a result, he worked against the intellectuals and artists who strove to bring "culture" to the masses.

Chapter four discusses "bushido" or the way of the warrior—a capitalist ideology theorized by Nitobe Inazô and Fukuzawa Yukichi—and Yasunari Sadao's critique of "bushido."

Chapter five is an inquiry into the literary debates on traditionalism that emerged during World War I. French literature specialists at Tokyo University introduced French traditionalism—the idea that national identity is formed through ancestors and landscape—into the literary dialogue of the day. Soon thereafter, Japanese nationalists and naturalist writers at Waseda University joined in the discussion.

The sixth chapter examines how concepts of tradition and homeland shaped the thought of intellectuals through a detailed analysis of Shimazaki Tôson's 1919 novel *Shinsei* or *New Life*.

The final chapter returns to those involved in *Kindai shisô*. Arahata Kanson and Sôma Gyofû theorized the relationship between literature, daily life, and political activity. In their writings on art and practice, they used literature to resist ideological domination.