

**SHAME AND GUILT  
IN *SCANDAL* BY ENDO SHUSAKU**

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**ABSTRACT**

This thesis seeks to examine the notions of shame and guilt in the literary expression of these concepts in Endo Shusaku's novel, *Scandal* (1986). With an emphasis on analyzing shame and guilt in this fiction as key elements in the characters' psychological struggle, the thesis aims to determine how their interweaving reveals Endo's personal sense of identity in the context of post-war Japan. The thesis argues that, through his literary accounts, Endo has contributed to enriching this intellectual exploration of these two notions. Based on a detailed scrutiny of *Scandal*, the thesis also briefly reflects on previous theoretical paradigms of shame and guilt to point out Endo's position within the diverse flow of defining these concepts.

## INTRODUCTION

Endo Shusaku (1923-1996) is well-known for his fiction and non-fiction dealing with the inherent conflict between Western ideology and Japanese tradition. As one of the Japanese who “have come of age under wartime conditions” (Williams 1999, p.18) and as a writer in the post-war period (from 1950s), Endo can be considered a representative of a generation who were scarred by the fierce destruction of the war and the bitter defeat of Japan. Not only that, as a Catholic, he experienced being an outsider in Japanese tradition: “the Christian writer in Japan is an outsider’s outsider, an aberration among anomalies” (Gessel 1993, p.69). The lifelong conflict between these different sides of his identity, on the one hand, pushed Endo to a perpetual state of self-uncertainty; yet, it was also a great inspiration for his literary creativity. In fact, much literary research about Endo Shusaku focuses on his struggle with self-definition and his restlessness about the inner being of Japanese individuals.

The idea of studying shame and guilt in Endo’s novels derives from my observation of his tendency towards a gloomy perception of the individual’s existential state. This reflects to some extent his Japanese ideology as well as the influence he receives from the Christian worldview. However, on the ground of available resources about shame and guilt, Endo also develops his own theory of these moral concepts. Given that the discussion about shame and guilt has been an evolving process open to various debates and interpretations, through his literary accounts, Endo has contributed a valuable voice to the exploration of these two notions.

This thesis probes the literary expression of shame and guilt in Endo’s novel, *Scandal* (1986), aiming at explicating how the co-existence and entwinement of these notions reveal this author’s personal sense of identity in the context of post-war Japan. Endo’s self-examination in *Scandal* emphasizes the psychological shadows that are inevitably anchored in the unconscious and still veiled and mysterious to ego awareness. As compared to Endo’s other important novels which primarily deal with the

reconcilability between the West and the East, Christianity and Japanese-ness, *Scandal* seems to represent a radical turn towards psychological struggles. Nevertheless, this thematic deviation in itself still belongs to a “natural progression, building on the examination of the human composite so integral to the earlier novels” (Williams 2009, p.167). In the current thesis, the religious dilemma here becomes less of a concern than the personal perplexities of inner existence. It is in the context of individual psychology, rather than in the light of Christian connotations, that shame and guilt become the critical topics of our discussion about *Scandal*. From there, I wish to briefly reflect on other theoretical paradigms of shame and guilt to point out Endo’s position in the diverse flow of defining these concepts.

This thesis is divided into three main parts. The first introduces some major definitions of shame and guilt from psychological and anthropological perspectives. The second chapter elaborates on the ideological and literary context of post-war Japan. The last chapter provides an in-depth analysis of shame and guilt in *Scandal*. Due to the scope of the topic, the influence under which Endo develops his thought is not the main goal here; rather, I choose to approach these two notions as Endo’s *personal* conception of the self. I also do not have the ambition to evaluate how much shame and guilt in Endo’s novels reflect the Japanese identity in its relationship with Western ideology – this topic itself would make up a whole another study. As for methodology, I mainly use textual analysis as a tool to examine *Scandal* as well as other theoretical texts relating to the issues of shame and guilt. Along with thematic criticism as a literary method, I also apply psychological analysis to analyze different aspects in Endo’s *Scandal*.

## **1. Shame and guilt from theoretical views**

Shame and guilt have been discussed from various perspectives in different fields, such as theology, philosophy, psychology, sociology, anthropology, and literature. Here I will just concentrate on two main disciplines which show the closest relevance to my analysis of Endo's work: psychology and anthropology.

### **1.1. Shame and guilt as psychological constructs**

Shame and guilt appear in the academic context as concepts in psychology (and more specifically, in psychoanalysis) before being applied in anthropology or cultural studies. Early research of shame and guilt comes from Sigmund Freud, who looks at these notions as pathological mental phenomena in response to inner sexual impulses. Yet, while shame is just briefly defined as a defense against tendencies to sexual self-exposure, guilt attracts more attention from Freud, functioning as a psychic force indissolubly linked to the Oedipus complex (Westerink 2009, p.206). He regards guilt as an inevitable mechanism that lies in the tension between conscience (the superego) and the ego (Freud 1973, p.123). Although Freud does not offer a comprehensive comparison between shame and guilt, his model of the id, the ego, and the superego lays a foundation for several further investigations into their theoretical features that help distinguish one from the other (Tangney 2002, p.13).

Also from psychological perspective, Helen Merrell Lynd (1958) provides another view of shame and guilt, in which her consideration of the importance of shame over guilt is opposite to Freud's preference. What is interesting about her explanation is the semantic interpretation of the negative forms of these notions: "Guiltless is quite clearly an honorific term. To be guiltless is to be free from guilt, innocent, blameless. Shameless, however, is a term of opprobrium. To be shameless is to be insensible to one's self; it is to be lacking in shame, unblushing, brazen, incorrigible" (Lynd 1958, p.24). As a result, shame refers to an intimate part of inner existence which, more than the guilty feeling of wrongdoing, entails the participation of the whole self. Whereas guilt concerns conscious layers of

behavior, shame touches on a more basic condition of one's being in the world, and therefore becomes a crucial concept accounting for the sense of identity (Lynd 1958, p.49).

By drawing more attention to the self as a decisive factor distinguishing shame from guilt, H.M. Lynd's view finds resonance in later studies which specifically aim at dissecting the internal structures of the self when shame or guilt is evoked. One of the most important researchers in this direction is Helen Block Lewis (1971), who inherits the Freudian framework of the psyche to conceptualize shame and guilt as superego functions. H.B. Lewis determines the difference between guilt and shame based on the position of the self in relation to the core of the experience:

In guilt, moreover, the value system is likely to be the focal point of the person's awareness, rather than an awareness of himself in relation to the internalized "other." In shame, the internalized admired imago functions more visibly as the referent "in whose eyes" shame is experienced; a "shadow" of the imago falls on the self." (Lewis 1971, p.424)

In other words, the negative feeling of guilt focuses on the misbehavior and its consequence while shame provokes more painful experience of the self being divided into the observing and the observed. Although both concepts trigger animosity against the self, "guilt involves less experience of the self than shame" because "shame is about the self; guilt involves activity of the self" (Lewis 1971, p.425). This distinction has become classical and influential among subsequent psychological approaches to shame and guilt, inspiring an increasing interest in empirical studies. As a result, researchers have found abundant solid evidence for Lewis's distinction between these emotional experiences (Tangney 2002, p.20-24).

Along with that, academic attention tends to lean more towards shame due to the recognition of the psychological significance of this experience to personality. A noteworthy study conducted by Andrew Morrison (1981) analyzes the structure of shame from its relationship to the ego-ideal. Morrison aims at introducing shame from the internal

perspective of the ideal self: shame is “a response to failure in attaining the shape of the ideal self” (Morrison 1981, p.35-36). Besides, Michael Lewis (1992) developed a theory about relational factors that form shame and guilt as self-conscious emotions. He maintains that the difference between the two concepts is based on whether the individual’s evaluation of the self is global or specific: “Unlike shame, which is a melding of the self as subject and object, in guilt the self is differentiated from the object” (Lewis 1992, p.77). An interesting fact is that these studies are all in accord with H.B. Lewis’s analysis.

While guilt is the focal interest of earlier studies, researchers are becoming more attracted to shame over time. The diverse history of research in shame and guilt has generally come to a consensus about the nature of these notions in relation to the self. Psychologically considered as self-conscious emotions, shame and guilt both originate from reciprocal judgment, either of others or oneself. However, not only do these concepts operate as affective experiences of individual psychology, they also function on the collective level of cultural patterns.

### **1.2. Shame and guilt as cultural patterns: the Japanese case**

Speaking of the application of shame and guilt in anthropological studies, Ruth Benedict’s analysis of Japan, *The Chrysanthemum and the Sword* (1946/1989), stands out as one of the most iconic studies. Benedict’s model of Japanese cultural pattern first appeared in 1946, when the hostility between America and Japan was still intense. The war conditions did not allow her to do field work in Japan, so she had to as exhaustively as possible employ all written documents available and her interviews with Japanese immigrants to America (Vogel 1989, p.x). Appearing when the analyses of this issue were still at the early stage of research history, her definition of shame and guilt cultures introduces a situational view that lies outside the psychoanalytic circles (Tangney 2002, p.14).

In her book, Benedict takes an outsider’s perspective to look at Japanese culture and approaches guilt and shame from the comparison between American (or Western) culture

and Japanese culture. While “guilt cultures rely on an internalized conviction of sin,” “shame cultures rely on external sanctions for good behavior” (Benedict 1989, p.223). As a consequence, people of a guilt culture create their own internalized values which they persistently pursue, whereas those of a shame culture tend to orient themselves to outer observation and judgment of others. From that perspective, guilt is a more intimate experience in which people suffer from their own pricks of conscience. In contrast, shame wounds people through public exposure and open rejection when they fail to live up to others’ expectations. Benedict believes that society watching individual’s behavior makes Japan a shame culture, while the sense of personal conscience forming social standards of morality makes America a guilt culture (Benedict 1989, p.222). This opposition reflects not only the cultural distance between America and Japan but also the contrasting attitude that a Western anthropologist holds about an Eastern country.

Benedict’s binary model of guilt and shame has attracted a significant amount of criticism, much of which challenges the validity of her rigid distinction between the two cultural patterns. Her dichotomy is also questioned in regard to inherent biases towards guilt culture, which account for her allegedly Orientalist view against shame as an inferior pattern. Moreover, her distinction between shame and guilt based on external-internal value judgment also contains flaws because it cannot guarantee consistent understanding of the boundary between the two concepts. In response to this scrutiny of Japanese cultural character, critics attempt to contextualize and de-Orientalize shame and guilt by either examining the existence of Japanese guilt or reviewing the nature of shame as a state crucial to Japanese personality.

For example, Yanagita Kunio (1949) asserts that the Japanese sense of guilt emanates from the Buddhist idea of karma, while shame is the product of *bushi* (samurai) culture. Shame becomes the primary pattern in Japan because “Japanese have, since the Meiji period (1868-1912), too easily allowed the culture of the *bushi* to be passed off as the culture of the whole of Japan” (Pinnington 2001, p. 98). In addition, Sakuta Keiichi (1967) points out inadequacies in Benedict’s argument about the public nature of shame.

She affirms the existence of private shame ensuing from “the allocentric empathy with which the Japanese actor is prone to take the role of audience and to stare at his own action as if he were an object of attention” (Lebra 1983, p.195).

Another Japanese author who was strongly critical of Benedict’s ideas is Doi Takeo (1971), a psychiatrist who proposes the term *amae* to explain the socio-psychological aspects of Japanese mentality. Doi argues that the Japanese do have the sense of guilt, and it meets with the Western sense of guilt on the basis of the psychology of betrayal. However, different from the Western sense of guilt which is closely connected to the concept of God, the Japanese sense of guilt is engendered in the relationship with the group to which individuals belong. Doi also redefines the understanding of shame as a psychological state that is deeper and more basic than guilt because it relates to the whole of one’s inner existence when one feels exposed to the eyes of others (Doi 1971/1981, p.55) The co-existence of guilt and shame in the Japanese mind is a complex matter and does not necessarily exclude Western ideological influence.

Agreeing with the idea about the blend of shame and guilt in the Japanese mind, Takie Sugiyama Lebra (1971) attempts to look at shame and guilt as co-occurrent elements in the social mechanism of a single culture, or “as different phases of the individual’s psycho-social development” (Lebra 1971, p.242). She comes up with another means to distinguish shame and guilt based on two types of social structure named “reciprocity” and “asymmetry” (Lebra 1971, p.243). While guilt operates as an emotional consequence of the collapse of social reciprocity between debtor and creditor, shame results from the social status being overtly hurt and downgraded (Lebra 1971, p.246-247). Lebra disagrees with Benedict’s categorization of cultures into “shame culture” and “guilt culture” but rather perceives these two patterns as interconnected. Accordingly, a culture leaning more towards shame or guilt depends on which pattern is more generalized and which is more specific (Lebra 1971, p.252). As a result, Western culture with a monotheistic tradition induces guilt whereas Eastern culture with a collectivistic tradition promotes shame.

However, in the subsequent psycho-cultural study (1983), Lebra discovers the outward orientation of Japanese guilt, which goes against Benedict's view of guilt as a private emotion. More importantly, her empirical survey reveals that a significant group of Japanese tend to associate their misconduct or transgression with others' consequent annoyance, making up the so-called "relative primacy of guilt" (Lebra 1983, p.207). In other words, if the feeling of shame hurts the self, in guilt, one feels hurt as they see their mistake bother others. As a result, the Japanese version of guilt remains an observer of social morality, defining one's self-worth in relation to others' benefits. In certain situations, shame emotions can be transferred into guilt as the "guilt complex appears to overwhelm the shame complex" (Lebra 1983, p.207).

Among those reproaches against Benedict's paradigm is a comprehensive study by Millie R. Creighton (1990) which defends Benedict's attempts. Even though Benedict is usually censured for her dichotomy, Creighton argues that the objections to Benedict's cultural biases are ill-founded because she does not deny the co-existence of shame and guilt in a culture. What she intends to do is to focus on the pattern which Japanese or American cultures choose to mainly function. This idea converges with Adrian Pinnington (2001), who believes that most Japanese critics have misinterpreted Benedict's categorization of Japan as a shame culture as they project their country's failure of selfhood on her description (Pinnington 2001, p.98). Despite that, Creighton still opposes Benedict in terms of her external-internal distinction of shame and guilt as she believes that these experiences both have to be internalized as they operate. She employs psychoanalytic theory to develop her views of the two concepts, concurring with the explanation of shame as "the failure to achieve a wished-for self-image" and guilt as an emotion generated when "the boundaries of negative behavior, as established by the superego, are touched or transgressed" (Creighton 1990, p.285-286).

Additionally, in support of the existence of the Japanese guilt, Akiko Yamagishi (2014) develops a systematic model of four types of guilt based on two criteria: "whether there is direct interaction with others," and "whether one considers only his own acts

(unidirectional) or compares his behavior with the behavior of others and tries to keep a balance (reciprocal)” (Yamagishi 2014, p.216-217). She approaches guilt from cognitive rather than emotional aspect, referring to literary works as a channel of evidence for subtle expressions of guilt. As a result, she concludes that Japanese tend to experience the type that “results from disequilibrium in an interaction between one person and another” (Yamagishi 2014, p.213). In other words, a psychological sense of indebtedness causes guilt as one fails to recompense the grace he receives. We can notice that this view meets with Lebra’s interpretation of the typical Japanese guilt.

In the case of Japan, the development of shame and guilt in anthropology and cultural studies mostly revolves around the discussion of Ruth Benedict’s dichotomous distinction. Along with efforts to distinguish between shame and guilt, in reference to Japanese culture, anthropologists also pay as much attention to how these two concepts are conceived as interrelated and how Japanese people experience them integrally. As it generally turns out, anthropological interpretations of shame and guilt also utilize psychological terms and knowledge to explain social and cultural meanings of these notions. While the psychological approach focuses on the internal mechanism of shame and guilt as self-conscious experiences that regulate the individual’s thoughts and behavior, the anthropological approach tends to put those concepts into a specific social framework and attempts to explain their operation on the cultural level. In other words, psychologists try to answer the general question about the conceptual model of shame and guilt in the individual’s moral processes whereas anthropologists are more concerned about the cultural modes of shame and guilt that can vary among communities. That is, shame and guilt as self-evaluative emotions can occur in any individual regardless of his or her origin, but different cultures promoting different views of the self can develop discrete structures of shame and guilt in their members (Wong 2007, p.209). As a result, psychological definitions of shame and guilt function as a conceptual foundation for anthropological research, which in its turn can spark debates over previous arguments.

When addressing shame and guilt in the specific case of Japanese literature, there is a problem of framing these concepts' meanings into literary interpretation. In that process lies a potential danger: a predetermined model of shame and guilt can force our analysis in a strained direction which can distort the natural flow of the work. Yet, at the same time, without a general framework, it is impossible to form a foundation for exploring these concepts in literary narrative. Shame and guilt can occur in literature as either themes, characters' personalities, or narrative structures; in any case, they do not necessarily manifest as straightforward statements, but rather stay implicit in the work's construction. Moreover, the psycho-social context, the form or genre in which the work is developed, and the author's individual dispositions also contribute to the literary expression of shame and guilt. As we shall see in the next chapter, these self-conscious experiences take shape in the Japanese search for modern selfhood in early 20<sup>th</sup> century, the development of the Japanese autobiographical confession, and Endo's personal struggle with his dilemma of dualities.

As this thesis focuses on the conceptualization of shame and guilt in the novel *Scandal* by Endo Shusaku, it is important to note the key characteristics of shame and guilt for further literary discussion. First, whether operating on the individual or social level, shame and guilt are foremost self-processes in which the subject is, willingly or not, acutely conscious of himself. Second, there is reciprocal observation or interaction between different representations of the self or between the self and the other. Third, last but not least, the self is pushed into a place where its own values are threatened. The psychological framework of shame and guilt here functions as a principal basis for structural and conceptual analysis of Endo's novel, but it does not necessarily exclude cultural interpretations which to some extent also reflect the Japanese personality. The present thesis considers shame and guilt as thematic content integral to the narrative structure of *Scandal*. I will examine these notions as parts of Endo's philosophical thought on the moral and existential level of the individual's inner process, aiming at exploring how this author

contributes a distinct voice to the discussion of shame and guilt from the perspective of a literary confession.

## **2. Endo Shusaku in the Japanese context of modernity**

Endo Shusaku is a member of “Daisan no shinjin” (The Third Generation of New Writers), a group of authors who shared the painful experience of post-war traumas. These writers inherited two important properties from their pre-war predecessors: ideologically, the operation of the modern self or the individual will; and literarily, the narrative structure of *shishosetsu* (autobiographical confession literature usually translated as I-novel). However, the new situation after the war had infused a refreshing breath into these legacies, disclosing a disparate perception of reality which operated not so much as an echo than as an intellectual response to the traditional model. Along with other novels of the time, Endo’s *Scandal* takes on this new mode of *shishosetsu* with a parodic emphasis on the self which now, however, is filtered through a “vigorous sense of irony” (Gessel 1989, p.x) and a “fractured narrative perspective” (Williams 1999, p.4). In this thesis, I do not mean to examine *Scandal* as an embodiment of this genre; rather, I am more interested in Endo’s philosophical contemplation on shame and guilt in this novel as thematic concerns. Nevertheless, the expression of shame and guilt in *Scandal* has much to do with the new sense of the self which is rooted in the subtle yet radical transformation of *shishosetsu* in the post-war period. As a result, this chapter briefly addresses the contextual issues of Japanese modern selfhood and *shishosetsu* as a typical Japanese narrative genre (2.1). Especially, I pay more attention to a concrete aspect of post-war *shishosetsu*: how this renewed literary confessional form allows room for the manifestation of self-conscious experiences such as shame and guilt (2.2). Also, before proceeding to the specific case of *Scandal*, I will include an overall outline of critical approaches to Endo’s works (2.3). These explanations should provide a theoretical ground for my detailed analysis of *Scandal* in chapter 3.

## 2.1. The Japanese literary search for modern selfhood

The Japanese course of defining the modern self is believed to result from its interaction with Western ideology, which can be traced back to the Meiji era (1868-1912). However, the Japanese discovery of the self did not come from within itself as a psychologically internal motivation, but rather from the establishment of an outward system in the mid-1880s called *genbun itchi* (the unification of the written and spoken language) (Karatani 1993, p.69). This movement reflected how writers at the time strived to develop a new writing style which incorporated colloquial patterns into literary narrative. Karatani Kōjin in his influential study, *Origins of Modern Japanese Literature*, believes that the Japanese “discovery of interiority” takes root in the process of the language undergoing a thorough internalization to become transparent. In other words, subjectivity is fused with language to the extent that the distance between the subject and his words vanishes, and “man makes himself the word” (Karatani 1993, p.68). In that context, the self finds its substance in the literary form of confession, which promotes the “sense of the presence of one's own voice, to which one listens” (Karatani 1993, p.69). It is in this confessional form that writers developed their consciousness of the self and attempted to bring it to full expression in literature.

The formation of the self in Japan was marked by the influence of Christianity on a generation of those who were estranged from the Meiji Restoration, along with what Mark Williams (1999) calls a reaction to “official attempts to equate private interests with public responsibilities” (Williams 1999, p.6). Karatani notices that the Christian idea of submitting oneself to God produces a sense of subjectivity in these people who stayed at the periphery of the Japanese modernization (Karatani 1993, p.85). It is through this process of inversion from being socially abandoned to gaining the spiritual power in Christianity that individuality begins to germinate in the Japanese mind. The belief in monotheism, on the one hand, allows one to discover and nurture the independence of the self by suppressing the co-existence of polytheistic gods, and on the other hand, provides individuals with what Karatani calls “will to power” (Karatani 1993, p.89).

Why, for example, is it always the defeated who confess and not those in positions of power? It is because confession is itself a manifestation in twisted form of a will to power. Confession does not necessarily imply remorse. Behind a façade of weakness, the one who confesses seeks to become a master, to dominate. (Karatani 1993, p.86)

To Karatani, the self attains authority in a system of confession that enables writers to become holders of the truth that can be revealed through writing. Dennis Washburn (1995) also mentions this as the authorial dominance of ethical and artistic discernment: “The autobiographical confession attempts to forestall judgments about the narrator on either aesthetic or moral grounds” (Washburn 1995, p.153). What matters here is not so much how literarily the truth is narrated but rather how authentically. In literature, the honest expression of the self is most manifest in a confessional form called *shishosetsu* (usually translated as I-novel), a narrative mode which encourages interpretations of itself as a factual account. As a result, literary values are estimated corresponding to the truthfulness of the narrative in terms of its identification with the author’s real life. The appearance and culmination of *shishosetsu* in the early 20<sup>th</sup> century in Japan indicated not only a radical turn towards the sphere of interiority but also a deliberate self-contrast with the Western fiction, which inherently eulogizes individual imagination (Suzuki 1999, p.3).

Despite that, the concept of *shishosetsu* remains ambiguous among literary critics. Edward Fowler (1988) treats *shishosetsu* as a genre which has intrinsic features distinct from Western novels. While Western fiction aims to delineate the individual self in its constant contact with the social surroundings, *shishosetsu* reflects the self that is isolated from interpersonal interactions and more engaged with nature. Indeed, Fowler even locates the Japanese search for modern selfhood in its Buddhist tradition of “emptying the self” and staying detached from society (Fowler 1988, p.14). Accordingly, the self took shape in the alienation of individuals from society instead of their integration into it. Also, from the sociological perspective, *shishosetsu* assured a safe private zone for authors to express themselves when society tended to impose excessive rational restrictions on individuals.

That personal realm made sense to a limited literary circle of readers (*bundan*) who became engaged in the world of authorial self-disclosure, where the gap between lived experience and creative work was dismissed (Fowler 1988, p.xxvi).

In the confessional adventure to establish a modern self, Japanese writers faced a quandary over whether to leave off the past ideologies to build up a new identity or to exploit the settled legacy of the native culture to acclimate to the new change (Washburn 1995, p.139). Fowler claims that Japanese culture basically lacks an intellectual background of individualism and libertarianism to proceed to real modernity. Instead, what the Japanese did was to “apply traditional modes of thinking to contemporary social, economic, and political issues; selfhood, again paradoxically, is the state of separation from society that Japanese can attain” (Fowler 1988, p.77). In this view, Japanese modernity involved not the indigenization of Western ideology but the persistent adherence to the so-called native intellectual heritage, which ended up giving the Japanese self a typical scent of “uniqueness.” That is to say, modernity here is rather a domestic story of modern intellectuals moving away from Meiji Renovation than a journey of turning to ideological interaction with the West.

However, this explanation does not consider other relational factors apart from domestic inertia which contributed to shaping the Japanese modern self. Washburn argues that Fowler seems to ignore the fact that the Japanese understanding of modernity “was unquestionably determined in the Meiji period by the process of reading the West” (Washburn 1995, p.146). In other words, that the self being aloof from society does not necessarily demonstrate a continuity with the tradition of self-seclusion in the modern era but rather speaks to the indispensable reactions of individuals to the dramatic shift of ideology: “The sense of discontinuity and displacement that defines Meiji culture resulted from a shift from one dominant ideology to another, not from a specific ideology of the individual, either native or Western” (Washburn 1995, p.146). In this regard, the appearance of the modern self stirred up the quiet space of a traditional existence in which individuals did not have serious worries about defining and exposing one’s identity. So,

the sense of alienation emanated from the insecurity that writers experienced when being confronted with the possibility of self-exposure that Western culture introduced. Along with the increasing degree of subjectivity in literary narratives, the self gradually came to the center of the picture, where the illusion of sincerity was constructed by the fusion of the authorial voice and the narrative voice.

After the defeat of Japan in World War II, *shishosetsu*, as a discourse of self-isolation, was faced with an urge to wake up to the tension between individuals and society. Also, the question of the author's absolute sincerity arose even more dramatically when the sphere of interiority was then no longer limited to the immediate reality around the author. Authors of "Daisan no shinjin", those were born in 1920s and spending their whole youth through the destructive war, found themselves disoriented by the turbulent situation of uprooted-ness. The intimate circle of reality which used to embrace and protect their pre-war predecessors from the invasive foreignness of society now collapsed. Van C. Gessel (1989) in his study of Japanese post-war literature, *The Sting of Life*, has thoroughly examined this sense of deracination:

Rapid industrialization, increased social mobility, a weakening of the traditional family system, and the effects of a disciplined but increasingly dogmatic education tore these future writers loose from their roots. In their fiction there is a conspicuous loss of a sense of place, of a spiritual home from which they can derived solace or inspiration. (Gessel 1989, p.6)

The convulsions of the war destroyed the wholeness of the self, pulling apart its intactness and leading to piercing "uncertainties of existence" (Gessel 1989, p.22). Instead of appearing as a steadfast entity which found consoling strength in self-contained inner landscapes, the self was split into pieces and no longer reliable. Yet ironically enough, this unstable self was also the only source to which writers of "Daisan no shinjin" can turn for inspiration. As Yasuoka Shotaro, a member of the Third Generation, admits: "... even though I considered myself unreliable, I couldn't depend on anything outside myself either. I had no choice but to cling to my unreliability as long as I lived" (Gessel 1989, p.26).

However, that recourse to the self lacked the confidence usually found in pre-war selfhood. The previous immersion in the independent self was replaced by another state of the self, which was much less secure and more easily prone to fragmentation. The “will to power” that Karatani mentions as the vigor of confession was now threatened when the author lost the safe realm of privacy to a broader context of intrapersonal and interpersonal interactions. The exploration of the self not only did not guarantee an inversion into a more reassured condition but also disclosed dark sides of existence. Consequently, the narrator stopped performing as a ubiquitous voice and acknowledged the presence of an “‘other’ as existing, not as an alternative, independent individual, but as an integral part of their own complex being” (Williams 1999, p.22-23).

Moreover, the literary and ideological paradigm of *shishosetsu* fell into disgrace, at least on the phenomenal level, in the sense that readers had at this time turned to a new mode of reading in which there was no expectation of identification between literary narrative and the author’s factual life. In this second wave of *shishosetsu*, the return to the self differed from the pre-war self in its abdication of the so-called authorial sincerity to come up with a new perception of truth. The writers of “Daisan no shinjin” attempted to “move beyond recreations of reality and to remove the material drawn from real life to a new dimension – to create ‘truths’ that transcended these ‘facts’” (Williams 1999, p.20). That transcendence challenged the longtime assumption of the unilaterality of truth and at the same time opened doors to a multilayered world where the self was faced with a greater loss of outer and inner security.

This agonizing uncertainty of the self became the primary color in the works of the Third Generation authors, including Endo Shusaku. Although *shishosetsu* as a literary movement seemed to decline after the war, its style of resorting to autobiographical details for creative resources persistently remained. However, as Gessel observes, “the crucial question then becomes that of the perspective or ironic distance which these novelists choose to place between themselves and their materials” (Gessel, p.286). The constant condition of self-severance reflects a critical need for introspection and a gnawing desire

to scrutinize the mysterious psyche at a deeper level. As a result, the encounter with one's own self engendered self-conscious experiences, among which shame and guilt came up as important expressions of Japanese spirit.

## **2.2. Post-war confessional discourse of self-conscious experiences**

The consideration of *shishosetsu* in the context of shame and guilt brings up the question of how the autobiographical confession precipitates the literary expression of these concepts. This has to do first with the compatibility between the framework of the form and the structure of shame and guilt as self-conscious experiences. Even though I believe that *shishosetsu* in general provides favorable conditions for self-conscious emotions, due to the limit of the paper, here I will just focus mainly on post-war *shishosetsu*, which in fact revolves around the literary activities of “Daisan no shinjin”.

While pre-war *shishosetsu* authors believed that confession was the most direct means to communicate with the self, the self's loss of reliability after the war represented an ironic twist of individuality. The self remained its position as a protagonist, but no longer the sole actor on the stage. As mentioned above, its authenticity was challenged and downgraded by the appearance of an, either external or internal, “other” which turned the self upside down. This realization pushed the author to the state of self-degeneration and dismantlement, which in turn imposed discredit on the author-protagonist identification. As Gessel explains, “The Third Generation authors introduce personal experiences not so that they can be deified through uncritical codification but so that they can be demysticized through artistic intervention. [...] Even when the subject of the novel is a writer, there is a clear layer of irony separating the author from his storyteller” (Gessel 1989, p.67). It is this aesthetic distance between the author and his narrator that activates the observation of the self as an entity separate from the observer-writer, setting the foremost foundation for the display of self-conscious emotions.

The prerequisites for experiencing self-conscious emotions include self-awareness and self-representation (Tracy 2007, p.5). The ability to establish a solid kernel

personifying one's identity lies at the heart of these complex self-processes, resulting from the recognition of the boundaries between the independent self and the world. This awakening to the co-existence of others is vital; without it, the self would fail to reflect on its existence as relational to the un-self, leading to the "narcissistic delight" that Irmela Hijiya-Kirschner (1996) mentions in her work about (pre-war) *shishosetsu*: "... the structural element focus figure is in itself sufficient evidence of the egocentricity of the genre itself. It is typical of the narcissist to be incapable of relating to any other object and to be proud of his behavior" (Hijiya-Kirschner 1996, p.273). By contrast, post-war confessional form sacrifices the unity and fullness of the self to share the room with other characters, filling up the absolute absence of interpersonal concerns. Whether this is a choice or not, the loss of individual power ensuing the acknowledgment of outer forces breaks down the egocentricity and fosters the sense of inferiority in the protagonist. I would argue that this process of distancing himself from his narrator-protagonist significantly contributes to the formation of the author's self-representations, in terms of giving more space for the author to look at himself as an object. Gessel calls this phenomenon "self-severance" or "the dismantlement of the self," which basically is the dismissal of one's identity as a unique and independent entity. The detachment from one's own self actuates a new perspective in which the relative supersedes the absolute (Gessel 1989, p.69), creating the objectivity needed for one to consciously direct his attention to the representations into which his self was fragmented.

This does not necessarily mean that pre-war *shishosetsu* did not contain self-conscious experiences. It should be noted that if confession in general is a literary mode in which the author gives narrative of himself, it awakes the consciousness of the "true self": "To an extent that the confessional narrative is an act of telling about a literary self, it is also an act of self-creation" (Washburn 1995, p.143). However, in a time when confirming individuality *means* alienation from others, sincerity becomes critical to the authenticity of subjectivity. The framework of factuality does not allow contemplative processes because that would go against the criterion of spontaneity, which requires the author to directly

narrate the factual experiences without any recess of introspection. As Hijiya-Kirschnerreit puts it, what matters in confessional account is “not self-observation, self-criticism, the search for meaning, or the rational attempts to come to terms with oneself and the world but rather an emotional conception of the relationship between subject and empirical reality” (Hijiya-Kirschnerreit 1996, p.186). In other words, the self-absorbed narrator cannot step outside the territory of his subjective experiences, cannot look at himself from the outside, and therefore, represses self-conscious emotions.

However, the irony of pre-war *shishosetsu* lies in the act of writing (or confessing) itself: despite the effort to obscure the distinction between the author and the narrator, once the novelist starts to write down his autobiographical material, the self that is writing is immediately split from the self that is being described. Self-representations are produced through this process, which the author pretends to dissolve by deliberately confusing the boundaries between himself as the writing subject, his self as the writing object, and the other. In other words, even though the self depicted in the confession is the product of the self-observation, the author attempts to conceal the “dichronous nature of the double ego” (Hijiya-Kirschnerreit 1996, p.182) as much as possible. Therefore, self-consciousness in pre-war *shishosetsu* was hidden by the author’s myth of genuineness (as if the story is of the single unified self) while post-war authors tend to acknowledge this more openly.

In post-war *shishosetsu*, now that the inner wound is uncovered not through straightforward personal confession but through bitter conflicts with familial and social frameworks, the self is exposed to a strange hostile world where it could by no means locate itself. This state of exposure, combined with the distance between the author and his narrator-protagonist, creates a significant space for conscious self-reflection to occur. The self is forced into managing polyphonic voices which arise simultaneously in itself and in the external world. A danger inherently lies in this condition: the encounter with *unwanted identities* can damage the consistency of the initial self, pushing it to a whole new world of insecure possibilities. It is in this untoward ambivalence, when the inner integrity has fallen

apart, that the author finds himself engaged in the complex self-definition processes in which no single self-representation (or alternative self) prevails.

This high level of self-consciousness is encouraged by the projection of human condition into a specific case of the personal self. What happens to the self reflects a much broader interpersonal situation in which the *interaction* between the self and the other makes more sense than the fixed construction of either (Hutchinson 2006, p.5). As the post-war self now has to rely on a relational orientation rather than the isolated supremacy, there is a sensitivity to the reciprocal mirroring of the author's experience and others'. It reflects a process of internalization that is more complex than just honestly confessing one's private life. Unlike pre-war novelists, who from the beginning had chosen for themselves a segregated space, the author now is concerned about determining his position in the world. This world is depicted as something deeply connected to the existential condition of the protagonist, or, in many cases, as self-representations that the protagonist projects into the outward sphere. As a result, the self-processes in post-war *shishosetsu* go beyond the limit of subjective emotions, putting forward more sophisticated issues on psychological and spiritual level.

As we have seen, although post-war *shishosetsu* underwent a profound transformation into a refreshed confessional form, its new structure, in fact, has facilitated the expression of self-conscious emotions. This knowledge should pave the way for us to inquire into shame and guilt as intimate tones of self-consciousness in the literary works of Endo Shusaku, an author of "Daisan no shinjin". We shall see that Endo is also absorbed into the dichotomies between different identities, which has much to do with not only the tendency of the time but also his personal propensity. Before proceeding with our case study, it is necessary here to have a general look at available studies about Endo's dilemma.

### **2.3. Endo Shusaku in the dilemma of dualities**

Endo Shusaku belongs to a generation that survived the war and despondently struggled with adapting to peace. Moreover, being a Catholic in a non-Catholic country

added to his persistent sense of outsider-ness. As Gessel (1991) determines, “literature written by outsiders who do not feel integrated into the accepted monolith of the culture is by its very nature going to be subversive, attempting to attack the official, public versions of events by describing contradictory moments from individual experience” (Gessel 1991, p.199). This tension between the individual and society underpins Endo’s literary inspirations throughout his career, even though it appears on different levels as the author matures. Endo’s creative labor progresses on the thin line that is the convergence of three identities making up his lifelong dilemma: “As a Christian, a Japanese and an author, I am constantly concerned with the relationship and conflict created by these three tensions” (Endo, quoted in Williams 1999, p.33-34). On the adventure “towards reconciliation” (Williams 1999), Endo is primarily preoccupied with two dichotomic conflicts: the seeming irreconcilability between Christianity and Japanese mind, and the incongruity between inward forces within individual personality.

One notable point in the research of Endo Shusaku is that people tend to agree on a wide range of issues concerning his spiritual path. Even though Endo claimed not to be a theologian but a novelist, his fiction cannot be understood without referring to his religion. Also, his struggle to resolve the divergence between Christianity and Japanese-ness parallels the ideological clash between the West and the East. In order to find a suitable garment of Christianity that fits the Japanese mind, Endo seeks ways to adapt the rigid Western concept of Christ to the Japanese non-monotheistic tradition. He ends up creating in his famous novels, including *Silence* (1966), *A Life of Jesus* (1973), and *The Samurai* (1980), a maternal image of god who not only stands with the weak, suffers with the sufferers, but also becomes an eternal companion with her ill-willed and apostatized children (Matsuoka 1982; Gessel 1989; Wills 1992; Cohen 1993; Hagiwara 2000; Hoekema 2000; Mase-Hasegawa 2008; Inoue 2012; Bosco 2015; Galbraith 2015).

However, different approaches provide varying interpretations about the meaning of the East-West conflict in Endo’s novels. Gessel (1989) refuses the validity of reading *Silence* as “a rejection of Western-style Christianity and a call for a rethinking of the

religion in the Japanese context” (Gessel 1989, p.272). Instead, he believes what Endo is presenting through the contrasting views of the East and the West is the universal “need for human empathy” (Gessel 1989, p.272). On the other hand, Doron B. Cohen (1993) links the motherly aspect of Endo’s Christology to the psychological concept of *amae* (Cohen 1993, p.115), which refers to the Japanese tendency to self-indulgence and dependence. Meanwhile, Mark Bosco (2015) suggests the idea of *kenosis* to explain the placement of the divine power “among the poor and marginalized” (Bosco 2015, p.82), implying that this mystical compassion lies at the heart of Endo’s literary concerns. In his commitment to this spiritual journey, Endo comes to realize the intervention of the unconscious in his faith struggles; as a result, he turns to exploring the dark inner secrets of human psyche.

Focusing on the interiority which governs the religious experience, Endo is particularly attracted to the co-existence of pairs of oppositions inherent in human nature, such as strength and weakness, faith and doubt, good and evil, beauty and ugliness, self and alter self. Indeed, Mark Williams systematically analyzes this process of reconciliation as a crucial element that occurs throughout Endo’s literary creation. The inner examination, however, is most concentrated in *Scandal* (1986), where the idea about God’s omnipresent companionship with human sufferings turns into the idea about the division of the self (Gessel 1991; Williams 1999; Hoekema 2000). Gessel considers *Scandal* a striking difference to the religious framework in Endo’s previous novels, emphasizing the ironic parody aiming at the authorial self (Gessel 1991, p.211) whereas Williams puts this bitter confrontation with the alter self in the light of Jungian psychology and Keppler’s literary study of “the second self”<sup>1</sup> (Williams 1999, p.172-190). In fact, Williams’ analysis has provided a thorough examination of the complex relationship between the self and its double in individual psychology in *Scandal*. What remains unsaid is the emotional (or

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<sup>1</sup> Williams notes that Keppler’s analysis points out five characteristics of the relationship between the self and the second self: the antagonism between the two selves, the willed or unwilled “insistent preoccupation with each other,” the “intimate insight into each other’s mind,” their behavior to each other causing astonishment, and the active role of the second self in initiating the drama (Williams 1999, p.174-176).

spiritual) impulse that underpins the protagonist's condition and decides his behavior: we shall look into two patterns of it (shame and guilt) in the next chapter.

Even though Endo's novels have attracted a great amount of research, there is always space for further interpretations. Nevertheless, no matter which approach is in use, the framework of dilemma endures throughout Endo's writing career because, for Endo, to balance or single out either one side of the quandary is not an easy choice. It is also in that context that I choose to explore Endo's sense of shame and guilt in their constant dynamics, with no reassurance of either one prevailing over the other.

### 3. The tension between shame and guilt in *Scandal*

*Scandal* (1986) is Endo Shusaku's penultimate novel. It is structured as a detective adventure in which the protagonist, Suguro, struggles to explore the truth about his so-called imposter. As it turns out, the imposter is his shadow self<sup>2</sup>. *Scandal* is not an autobiographical account of Endo Shusaku's private life, but in this novel a significant number of details about the protagonist can be seen as adapted from Endo's actual experiences. Like Endo, Suguro is also an author who has received several awards for his literary works. They are both old, and desperately struggling with their identity as Christian novelists in Japanese culture. However, the resemblance between the story and Endo's *factual* life does not make as much sense as the intrinsic *truth* of the self implied in the figurative construction of *Scandal*. Also, the appearance of the other besides the self in *Scandal* corresponds to the ideological tendency at the time, reflecting a new form of post-war confessional narrative in which the writer relinquishes the rules of sincerity, factuality, and self-authority. What counts here is that while the other is usually defined as what we are not (Napier 2007, p.41), Endo introduces a new notion of the other as the *undiscovered* parts of who we are. In that light, *Scandal* is a challenging journey to affirm, rather than negate, the so-far-secretive aspects of the individual's inner existence.

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<sup>2</sup> More about the summary of details about important characters in *Scandal*, please refer to the Appendix.

In this chapter, I examine shame and guilt in *Scandal* as ongoing inner processes of the self. The first section (3.1) investigates the literary structures of shame and guilt in Suguro's dramatic encounter with the self; in this part, I approach shame and guilt respectively in order to scrutinize the narrative meaning of each concept more thoroughly. Meanwhile, the second section (3.2) focuses on the dynamics of shame and guilt as interrelated notions in the possibility of salvation for the individual.

### **3.1. Shame and guilt in the confrontation with the self**

#### **3.1.1. Shame and inner disintegration**

It is worth noting here that shame (*haji* 恥) is not an explicit topic in *Scandal*. However, when the self-processes wake the protagonist up to his inward darkness, it inevitably activates self-conscious emotions which otherwise would have remained silent. Although Endo does not present this experience openly, Suguro's inner struggle implies the typical symptom of shame: the harrowing experience of the self falling apart into the observer and the observed, the actor and the chaser. What is even more important, as I will argue, is that this sense of shame does not stay still as an emotional response to judgments of the others, but over time it moves away from the concern for "external sanctions" (Benedict 1989, p.223) and towards introspective contemplation.

Endo builds up the context of shame by introducing a gradual yet dramatic shift in the narrative structure. From the beginning of the novel, he constructs a reality in which interpersonal interactions and social-familial environments seem to ensure a logical and rational order. As a result, Suguro first interprets the appearance of his alter self as an imposter, which, at the time, is the only rationally understandable explanation for his existence. As one's presence in this place means his simultaneous absence in another place, Suguro's initial belief in his innocence is based on this common sense of physical reality: "That's absurd. There aren't two of me, you know. [...] It must be a look-alike. This imposter is pretending to be me, he's using my name and tramping around Shinjuku. Call

my wife and ask her. Ask her where I was night before last” (p.54)<sup>3</sup>. However, the narrative gradually develops into a fanciful structure where conventional sensibility surrenders to a deeper mechanism of the psyche. When Suguro encounters his double from the peep-hole in the hotel room, the current order of self-singularity crumbles. This move from the rational world to an irrational reality parallels the shift of Suguro’s attention from his practical worry of being exposed to the outer world to his spiritual commitment to the inner condition. Along with that, the self-consciousness takes a critical turn to an unpredictable adventure where the concern about other people’s judgment no longer weighs as much, and self-exposure, rather than self-defense, is more desirable.

Shame underlies Suguro’s self-processes as he experiences the dramatic separation from his own integrity. Shame arises not simply because the protagonist detects the presence of the alter self but more because that detection opens a whole new awareness of self-disintegration. This realization questions the validity and morality of the first self, putting it in a vulnerable position of a flawed, broken being. The discovery of an inside part over which the ego has absolutely no control exposes Suguro to a formidable state of mental bareness, threatening the confidence of his social persona. This resonates with Lebra’s observation of the Japanese shame as a dimension that occurs when an unwelcome affair generates “status incongruency” (Lebra 1971, p.246). That is, the acts of the so-called impersonator betray Suguro’s public image as a prestigious author, disclosing his intimate aspects that are not supposed to be socially visible.

As a result, the hallmark of shame surfaces in Suguro’s persistent denial of his unwanted identity. The first motivation for rejecting the double derives from the anxiety of being judged or degraded by other people. There is a continual awareness of social observation on the individual, especially when the self-values seem to be measured by his decent façade and influence over the public. Suguro, a celebrated author, actively participates in the promotion of his authorial prestige and is clearly conscious of protecting

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<sup>3</sup> All quotations of *Scandal* are derived from Endo Shusaku. *Scandal*, trans. Van C. Gessel. Tokyo: Charles E. Tuttle Company, Inc., 1988. For the frequency reason, I will just note the page from which the passages are cited.

his social esteem. However, even before the pursuit of his double becomes a serious concern, Suguro already notices the distance between his dignified appearance and his “fatigue-worn face” (p.77) in the mirror: “This is who you are. This is your face. Just how different is it from the face in the portrait? A voice deep inside him posed the question. It was directed at a man concerned solely with his public image, constantly aware of the eyes of his readers” (p.78). Additionally, Suguro’s marital relationship also reflects his unwillingness to be known by others, even the closest other that is his wife: “Ever since their wedding he had kept silent about any episode that might disturb the order they had established between them” (p.147). Moreover, Suguro does not dare to write down the details of the vulgar dream he has about the young girl Mitsu simply because he fears “the possibility that after his death some whimsical publisher might commit his diary to print” (p.38). This rigorous distinction between what to show and what to hide emphasizes the necessity for egoistic activity in terms of advance precaution against what may threaten the dominance of the ego, and to lessen the possibility of unexpected disclosure of secret shadow.

Furthermore, a deeper impetus is to protect the intactness of the self, because otherwise he has to face the breakdown of his solid personality upon which he has built his lifelong status as a person, a husband, and a writer. Just like the biblical myth of man desiring to cover his body as he realizes his nakedness, Suguro’s perception of the alter self induces an urgent need for concealment, this time, not so much from other people as from himself. That is why he keeps looking for a legitimate reason for what happens: “The figure he had seen from the lectern could have been a hallucination. If not a hallucination, then a vile prank perpetrated by the imposter. It had to be one or the other of these two options” (p.141). Suguro’s refusal to know the inner truth speaks to his deliberate estrangement from a part of himself that is desperately trying to call for his attention. The more contrary the double’s deeds are to the first self’s appearance, the more dramatic the call becomes. That the first self (or the ego) stubbornly disavows its responsibility for what the second self (or the shadow) does has much to do with his fear of losing the sense of

home, that is, the lasting assumption about his identity. As H.M. Lynd observes, the price of shame is the prospect in which “we have become strangers in a world where we thought we were at home. We experience anxiety in becoming aware that we cannot trust our answers to the questions Who am I? Where do I belong?” (Lynd 1958, p.46).

On the one hand, denial protects Suguro from shame, that is, from admitting the existential loss of wholeness, yet on the other hand, it covertly nurtures not a hope for an acquittal but an autonomic intuition about his involvement in the affair. Despite the repeated insistence on his decency, there is an inward voice that seems “to nudge him in some direction or other” (p.78). In that sense, Suguro declines to acknowledge the disintegration not because he firmly believes in his disengagement; quite conversely, his one-sided alienation from the double only divulges a lack of confidence in his professed innocence. In the secrecy of personal darkness already lies the implicit sense of self-suspicion which, regardless of the effort of rationalization, shatters Suguro’s conviction in his identity. We can notice this from the beginning of the novel, when Shiba, Suguro’s colleague, remarks on his work, “It doesn’t feel like the real thing” (p.10) and Suguro “could not refute Shiba’s assertions” (p.10). Not only that, his peculiar concern to the woman’s accusation at the reception of the prizegiving is the very first sign of his self-misgiving. We also see an ironic parallel between Suguro’s “external” effort to prove his innocence to others and his increasing internal sense of complicity. It is this gnawing incongruity between the outside and the inside that generates shame, that is when the individual notices that a part of his person grows inconsistent with who he supposes he is. If feeling shame means to take responsibility for the debasement and to include it as an integral part of his self, paradoxically, the delay of acknowledging the shadow only extends shame, in the sense that Suguro now comes to question not only his own integrity but also others’, and then, the general condition of being human.

In Suguro’s view, the forced detachment from the safe space of the maternal uterus is the beginning of the incessant slide into existential expulsion, where he has no other choice but to suffer the loss of origin. “He shivered with fear. [...] Even then he struggled

between a desire to return to the deep sleep he had enjoyed in the womb and the will to fight off that seductive pull” (p.229). Consequently, this disunion pulls the individual out of the universal connection, sentencing him to a life devoid of the sense of wholeness. Suguro looks at this unchangeable condition as a destined state that manipulates the individual’s inner forces. As Dietrich Bonhoeffer (1955/1995) notes, “Man is ashamed because he has lost something which is essential to his original character, to himself as a whole” (Bonhoeffer 1995, p.24). The pain of being an individual begins with not only the separation from the maternal origin but also the process of becoming an origin for himself, who from now on has to learn to survive out of the womb. This means to take full responsibility for how to live as an individual with all dark impulses and filthiness and inner ruptures. Instead of the connection with the mother’s womb, there develops mutual connection between individuals, who as human beings share the same potentials for good and evil, light and darkness, compassion and cruelty. “Was he (Suguro) any different from them and the murders they had participated? The same lusts lurked inside himself. Who was to say that he did not possess the same potential for slaughter?” (p.227). This sharing, unfortunately, does not help mitigate shame because, as impossible as it is to return to the maternal space, the possession of homogenous urges only accentuates the disunion of individuals (now in plural) from the origin. In that context, shame expands, rather than shrinks, as it touches on the basic state of what it means to be human.

### 3.1.2. Guilt and the evil instinct

Unlike shame, the presence of guilt seems to be clearer in *Scandal* with more direct references; yet at the same time, our analysis of guilt faces a semantic difficulty: the Japanese word Endo employs, *tsumi* 罪, can refer to either sin or guilt in English. The conceptual confusion between *tsumi*, sin, and guilt has to do with the connotations that these concepts contain in a specific semantic context. Whereas sin describes behavior that is (socially, religiously, or even personally) considered sinful, guilt demotes the negative emotion one holds against one’s own perpetration of sin. Meanwhile, Justyna Weronika

Kasza (2016) in her study of hermeneutics of evil in Endo's writing points out significant aspects of *tsumi*:

This Japanese notion within the Japanese language has in fact a wide spectrum of meanings including guilt, damnation, fault, reproach, offense, vice, blame, and less clearly defined concepts such as 'being burdened [within impurity, as a result of a forbidden act],' defilement, transgression/ trespassing, violation [of sacred areas/ law]. (Kasza 2016, p.199)

We can say *tsumi* has the meaning of both a sinful act and the feeling of guilt. Not only that, it also refers to the inevitable condition of filthiness and defilement that occurs to humans, as the Christian view on the original state of sinfulness (Kasza 2016, p.199). To make the situation more complicated, in *Scandal*, Endo does not solely discuss *tsumi* 罪, he juxtaposes it with a related term, *aku* 悪 (evil): "Sin and evil aren't the same thing" (p.137). As we shall see, the distinction between *tsumi* and *aku* brings up the problem of guilt as a self-conscious emotion: as opposed to *tsumi*, the ominous absence of guilt in *aku* augurs ill for the position of the self. If the arising of guilt implies the operation of an inbuilt judgment that decides the damnability of the misconduct, then the focal division between *tsumi* (sin) and *aku* (evil) should revolve around the role of the self as a subject responsible for making that judgement. While developing the topic of evil in comparison with sin in *Scandal*, Endo simultaneously deals with the question of why the appearance, or the lack, of guilt in sin and evil matters and whether the call for guilt is a promise of salvation.

The first divergence between sin and evil in *Scandal* lies in the levels of literary structure to which they are inscribed. While sin appears mostly on the surface of the narrative when the characters articulate it as a theoretical concept, evil penetrates further into the storyline. In his speech at the prizegiving, Kano analyzes sin as a characteristic of Suguro's novels; Suguro also forthrightly elaborates on sin twice, first when he attends a live interview on television, then when he gives a lecture at the publishing company. These three instances all occur in public, and the characters just discuss rather than personally

experience sin: “I think that sins of every variety are linked in one way or another to the unconscious” (p.94). In other words, statements about sin, instead of actual engagement in sin, make up the literary dimension of this concept in *Scandal* which, at the same time, creates an impression of contemplative conclusions on an already examined issue. On the contrary, evil functions as a current aporia which captures Suguro, Naruse, Toshio (Naruse’s husband), and Motoko – all those find themselves relentlessly submersed in the abyss of destructive energy. Endo’s attempt to define evil performs more on the figurative scale, where his characters are manipulated by the fierce power that goes beyond civilized humanity. “About a power in the heart that transcends rationality, a power that can change into rage or depravity. It’s a ferocious power that moral principles can never hope to subdue, and it drags us down into the depths of the pit” (p.190).

From the conceptual perspective, the demarcation between sin and evil does not rest on morality but rather on the existential possibility of redemption (Kasza 2016, p.195). These two concepts move towards opposite directions: while “a yearning for rebirth lies concealed within each act of sin” (p.13), the power of evil tends to “hurl us towards death” (p.190). Sin as an amendable deed contains a hope for transcendence, whereas evil as a pernicious force ends in itself. The perpetration of sin heads for a consequence which in turn can purge the individual from the state of sinfulness. In *Scandal*, Naruse implies Christian apostasy as a typical sin in Suguro’s writing: “... in reality all you’ve written about are men who have betrayed Jesus but then weep tears of regret after the cock crows three times” (p.209). There is always a way out for sin: those apostates can seek solace in their belief in the redeemability of their profanity and the unconditional compassion of God. On the contrary, evil operates for its own sake: no evil acts – the bloody massacre that Toshio commits, the sadomasochistic tendency in Naruse and Motoko, and Suguro’s attempt to strangle Mitsu – have room for the transformation of the self. The problem of evil here seems to reside outside the realm of human will because, unlike sin which allows absolution, evil does not leave any space for salvific intentions. In sin, the self functions as a judge-subject who condemns its own act and looks for remission; in evil, the self loses

its authority of judgment to the abysmal darkness of the unconscious. When the self-consciousness is blocked, there is no judgment, and hence no need for deliverance. As Naruse describes her feelings when she knows her husband has massacred several women and children in the war: “No, I never once had the slightest urge to criticize or scorn him. [...] Nor did I ever feel self-hatred for using his experience as a stimulus for my own passions” (p.124). This is neither forgiveness nor self-forgiveness, but an affirmation of the vanishing of the self: what remains is the so-called “love of death” (Fromm 1964, p.37).

Therefore, in Endo’s view, evil is the abdication of the self, or even, the ultimate surrender to the infernal force which divests the individual of his or her most basic impetus for survival. In that sense, masochism is a typical form of evil, because the participants lose themselves to the fatal whirlpool of demonic instincts to the extent that they become antagonistic towards their own vigor. That is where the twist of identity occurs: Naruse calls it a kind of “happiness” (p.191). Instead of bringing unconscious parts of the self to the conscious state of wholeness, masochists’ attempt to “blur the distinction between the conscious and unconscious realms” (Williams 1999, p.51) occurs in a converse direction: that is, as Tono says, to return “to an inanimate state” (p.131). The domain of destruction under the power of evil turns into something desirable: killing the self, instead of restoring the integrated self, becomes the goal of existence; and death becomes a perverted ecstasy of life.

In this realm, guilt as a self-conscious emotion does not exist because the self, or rather the sense of self, is completely dismissed. Conscience falls into silence because the subject loses its sovereignty to the unconscious. From that moment, the projections of the unconscious dominate the individual’s psyche and cause it to objectify the surrounding reality. That explains why Toshio and Naruse are indifferent to other people’s life and tend to aestheticize lethal devastation. Slaughtering women and children in the war, Toshio still “didn’t feel particularly guilty that first time, or the second time either. In fact, I was hypnotized by the beauty of the flames as they consumed the houses” (p.121). Similarly, Naruse remodels after her husband’s devilish compulsion: “If we truly abandon ourselves

to that power, can death too be filled with pleasure? I wanted to... observe that in Motoko” (p.191). The lack of guilt indicates not merely the moral decay, but more importantly, the abjuration of the self in the sense that one as inherently a subject is now reversed to an object of one’s own demon. One projects oneself as an object on other objects to actualize that evil force, which now becomes the subject, the master, and the host.

As a result, there is a transposition of destructive energy of one’s own to other thriving forms of life. When observing his double through the peep-hole, Suguro feels the urge to smear Mitsu’s naked body in an attempt to “transfer Mitsu’s life into his own body” (p.216). Yet, this act still remains in the sphere of sin because it initially aims at life, not death: “Suguro wanted to breathe in these sounds of life” (p.216). Only when Suguro’s desire for Mitsu’s vitality turns into an impulse to ruin her does he radically acquiesce to evil. In the moment of choking the young woman, Suguro “heard inside himself a sound different from the one he had heard before” (p.217): the sound of death. In lieu of yearning for life, his demonic shadow wants to drag life to death. It basically does not differ from Naruse’s act of encouraging Motoko to commit suicide so that she can observe that deadly power in Motoko, who now is no more than a projection of her own hellish lust. Likewise, Mitsu becomes a reflection of what is *lacking* in Suguro: from seeing what is present that is life, Suguro begins to see what is absent. What lies at heart of the picture is no longer the envy Suguro has *towards* Mitsu but rather the resentment *against* himself. It impels him to extinguish the self, or to project the abolition of his own self onto others.

Endo’s depiction of evil in *Scandal* gives an impression of a mysterious force in the psyche that surpasses the reach of individual free will. It goes in a direction opposite to sin because the sense of guilt caused by sin secures a prospect of liberation, while the verdict of evil is death. As Kasza observes, to Endo, evil does not manifest itself as “an independent entity” or a “substance” (Kasza 2016, p.193) but rather a “lack” ensuing from the radical elimination of living forms. In contrast to sin which is described by what it has, evil is defined by what it lacks: lack of conscience, lack of guilt, lack of will to life. This negation of life seems to resonate with the lasting self-denial that Suguro confronts in his

struggle with shame. These two experiences twist around each other, immersing the protagonist in the entanglement of self-loathing and irresistible coldness towards life. In the context that the shadow of death lingers from the beginning of the novel and never stops gnawing at Suguro, his inner struggle to cope with shame and evil (as an opposite orientation of guilt) inevitably leads to the encounter with death.

### **3.2. Shame and guilt towards salvation**

#### **3.2.1. Morality of death**

When it comes to salvation in *Scandal*, the puzzle at stake is how the individual resolves the relationship between the self-disintegration in shame and the self-destruction in evil. In contemplation about his inner forces, Suguro perceives two forms of death: “First when we exit the womb, again when we grow old and leave this world – twice we taste death...” (p.230). The first death occurs right at our moment of birth, when we have to leave the warm nest of the mother’s womb. The second death comes as an end to our worldly existence. In Suguro’s view, it is the tension between these two forms of death that generates his evil instinct of destroying life: “... knowing that death is taking me, have I been re-experiencing the terrors of the womb? Did the struggle between the desire to stay peacefully somnambulant in the womb and my urge to leave it manifest itself in the way I tried to strangle Mitsu?” (p.230). What is tricky here is that in the effort to resolve shame by finding ways back to the inanimate state, the individual may fall into the trap of evil that is self-destruction. As a result, shame and evil meet in the devastating outcome of death. Despite the differences, they share the same root: the negation of life. That is, Suguro refuses the dark sides of himself whereas they tend to ruin his self as a whole. This note on the specific or general level of the self is important: evil is *not* the self; it resides in an instinctual part of the self that so far remains noxiously unconscious, while avoiding acknowledging that evil part makes up shame. In other words, shame remains as long as the self is disintegrated through the denial of the evil shadow. However, integrating that evil side, which is an equivalent of death, into the self raises the problem of how one deals with death as either a dead-end or a passage towards salvation.

It is interesting to note that Suguro's dramatic confrontation with his alter self only occurs when his death is imminent. Suguro feels the approach of death from the beginning of the novel: "He had become so old... and death was getting closer" (p.35). This is not merely a biological death but also a trigger for re-examining the meaning of one's existence. As Suguro puts it, there is no liberation at the end of life, no reassurance of returning to God's country, no promise of reunion with the origin: instead, it is the turmoil of insecurities that ruthlessly attack the individual of old age. Writing a letter to his deceased friend Kano, Suguro notes: "Just before you died, I saw extraordinary weariness in your back. Is it possible, even though you never confessed it to me, that you felt this same confusion, that you were thrust into this same pit of uncertainty and struggled there?" (p.226). Suguro sees mental turbulence as a signal of upcoming death, or rather, the shadow of death brings up perplexities of identity that now become vital to the core of one's life. Therefore, before appearing as a consequence of either shame or evil, death already manifests itself as an impetus for Suguro to participate in his self-scrutiny.

Even though Suguro finds himself more involved in sadomasochistic practices over time, the contrast between his filthy urge and Motoko's suicidal tendency implies a significant relationship between evil and the self. A notable difference is that whereas Motoko desires to die in ecstasy, Suguro feels intimidated by impending death. In other words, Suguro lacks a will to death which strongly exists in Motoko. His condition is quite different: he resists death, but is simultaneously impotent in the face of its arrival. Suguro projects his deadly energy onto Mitsu, while Motoko projects that on herself. Additionally, if Motoko's masochistic appetite embodies a state of total submission to evil, in Suguro, there is still an intent to terminate the evil impulse: "I've had enough. It's time to put an end to this business" (p.203). That speaks to the specific level of evil in Suguro's self as compared to Motoko's self which is completely eaten up by evil, giving hope to the possibility of his "searching for evidence of salvation even within this filthiness" (p.221).

Another way to interpret this is to see those supporting characters, including Naruse, Toshio, Motoko, and Kobari, as projections of Suguro's psyche. In that sense, they all serve

as functional constructions whose existence is operated by Suguro's Soul and meant no more than to inform him of his inner truth. If Naruse is "the voice of Suguro's unconscious" (Williams 1999, p. 182), other characters are also reflective images of his inner world. Their fierce passion for causing death, either to themselves or others, indicates the potential of the unconscious to be destructive, that is, the capacity, as an ordinary human being, for the ultimate demonic compulsion. Suguro ends up seeing those characters as integral aspects of his personality and internalizing their devastating acts as his own behaviors: "You who set fire to the huts of women and children. You who cast stones at the frail, bloodied man who bore a cross. You who wrote the words 'Sensei, sometimes I horrify myself. I am repelled by myself'" (p.217). In that sense, the appearance of Suguro's double, his involvement in sadomasochistic tendency, or his evil attempt to strangle Mitsu are rather imaginal messages from the unconscious than actual facts. The arising of filthy urges at the end of Suguro's life is the symptom of an incomplete process of the self which needs to be accomplished so that liberation from shame and evil becomes accessible.

In either way of understanding, the brink of death, along with its harbinger of life destruction, also puts forward the need for self-knowledge as a decisive process of morality. Death itself is not a moral issue, but here it functions as a provocateur of self-consciousness, waking up the conscientious agent of the Soul which has long been repressed by the socialized image of the persona. In *Scandal*, it is not the social principles but the archetypal voice of the unconscious that determines the true values of one's life. In other words, rather than to avoid the self-disintegration or suppress the deathly power of evil, Suguro finds what makes the most sense of his existence: the active participation in his self-process, "... now his mind was made up. He had to meet his double" (p.204). Ironically, Suguro only comes to this resolute attitude after witnessing the funeral of his close friend Kano. Under the threat of death, conscience becomes the determination of getting to learn about oneself, rather than "presenting his pure and clear countenance to the world" (Williams 2009, p.182). However, what seems even more important here is Suguro's *readiness* to open himself to any possibilities the Soul may provide, even the worst picture of his own

ugliness. This awakening of conscience does not aim at reactivating guilt in place of evil as a suggestion for salvation. Rather, it turns Suguro's attitude from self-refusal as a way towards death, to willingness for self-knowledge as a preparation for the "rite of passage into the life to come" (p.226).

### **3.2.2. The affirmation of life**

In true Jungian fashion, it turns out for Suguro that the affirmation, rather than negation, of self-integrity that brings him back to life, in the sense that the acknowledgment of his own hideous shadow enables the inner transformation to occur. Yet, this process does not ensure a conversion from squalidness to purity; rather, it calls for the inclusion of even the most gruesome part into his being: "... after today he had to accept this filthiness as a part of himself. He had to begin searching for evidence of salvation even within this filthiness" (p.221). Suguro's movement from denial to acknowledgment, from passivity to activity, from blindness to awareness underlies the healing progression that accompanies his painful awakening to his real "portrayal." After the confrontation with his double in the hotel, Suguro once again faces "that man" on the street, but this time, in a special scene filled with snowflakes and a "profound light" (p.222). Williams provides a comprehensive understanding of this image:

The all-pervasive light envelops both Suguro and his double, and Suguro himself appears closer to an acceptance of this as an embracing of his entire being, Soul and body, conscious and unconscious. [...] The result, by the end of the novel, is the depiction of a man more ready than any Endo protagonists to accept the various dimensions of his being. (Williams 2009, p.184)

Turning back to the issue of shame, in this picture of the subject reaching that affirmative state, the idea of integration actualizes the reconciliation of those divergent forces which challenged his identity. As a result, rather than regressing to the pre-life state in the mother's womb, now Suguro chooses to progress towards any possibilities of his existence, even when death is right ahead. The collective memory of humans as unfortunate

creatures being pulled out of the womb turns into an individual resolution to live in the light, rather than in darkness. The frightening light “shining through the cervical opening” (p.229) when the fetus is about to be born becomes one with the sacred light which “had enveloped the myriad flakes of snow and embraced him” (p.230). Suguro now aims more at that light, which not only represents life after being pulled out of the womb but also life after death: “Was it a light that emanated from the world which lay just one step beyond him?” (p.231). In other words, Suguro moves from perceiving different forms of death to appreciating different forms of life. By the end, Suguro turns out standing on the side of his inner being, that is, to live with full consciousness of the monster inside. The pain of shame as a consequence of self-disintegration heals from this energy of affirming living forms, whether they are heavenly or hellish, without any delusion of being rescued.

As a result, this self-process is an ongoing journey which does not end with death. This continuity is epitomized by Suguro’s contemplation on the prospect of rebirth, which strongly resonates with his yearning for more life to come. The topic of rebirth already appears in the early part of the novel when Suguro articulates his belief that “the human hunger for rebirth lies within each sin we commit” (p.135). As we have discussed above, guilt caused by sin is redeemable because the sense of self-condemnation is justified by its orientation towards life. Meanwhile, evil is about death, in which the transformation of the self is blocked by the fall of the subject into the void. Despite that, here, the point is, to Suguro, the evil side does not have to be purified in order to be accepted. The novel ends with the image of a Suguro-monster in place of Suguro-prestigious author. It is in the *unconditional* acknowledgement of that inward darkness that Suguro reaches a new level of his existence. As dangerous as it may sound, the destructive energy of evil remains an unresolved force occupying every human’s heart. Yet, what makes the difference is that now it appears not so much as an impassable abyss than as signals of the self-process that is taking place. As Williams notices, “as the novel closes, Suguro is still being troubled by the unanswered telephone calls: the Soul has yet to finish its interrogation” (Williams 2009, p.184). The constant struggle with the deadly power of evil marks the incessant occurrence

of life, that is, life itself is affirmed not by the elimination of death out of life (or taking evil out of the self), but by the profound intertwinement between life and death.

Although it is fair to say that in *Scandal*, Endo has not yet fully developed the topic of rebirth, this idea of life embracing death in its eternal flow will find more depths in Endo's last novel, *Deep River*. However, we still see here his endeavor to resolve the intricate relationship between shame, guilt, and evil by extending them beyond the limit of morality and linking them to the existential issue of life and death. Until the end, the passage to salvation is never secured because the threats of complete destruction linger throughout the process of becoming re-connected with the Soul. What counts, however, is not the outcome of a finished self-integration but rather the continuity of the progression itself. The incompleteness of Suguro's self-exploration also expands the realm of the Soul to a much broader sphere of transcendent interconnection, not only between incarnations of individuals but also of universal energy as a whole.

## CONCLUDING REFLECTIONS

Although *Scandal* is not Endo Shusaku's most famous novel, it still presents an important stage of his oeuvre when his search for a resolution of the identity crisis grows into his examination of the unconscious. Especially, despite Endo's tendency to construct the protagonist based on his actual experiences and personal perspective, the ironic distance between himself and his literary hero allows space for self-observation and self-reflective emotions. Taking on the new form of post-war *shishosetsu* which discloses the dismantlement of inner wholeness, *Scandal* witnesses a rigorous journey towards the innermost truth where the appearance of the other not only diminishes the authority of the self but also mirrors its hidden darkness.

Endo's interpretation of shame and guilt in *Scandal* does not correspond with the prior mechanical distinction between the East as shame culture and the West as guilt culture. Rather, his view rests more on the psychological dimension of individual existence where the endeavor to define identity occurs through the conflict between different parts of one's self, which is not less perilous than the struggle with the outer world. In fact, the tension between shame and guilt in *Scandal* is complicated by the appearance of evil. While shame derives from self-disintegration and the separation from the maternal origin; guilt arises out of the self-judgment on the subject's sinful acts; and evil operates in the destructive process of self-abjuration. To Endo, guilt and evil move towards opposite directions: the former functions as a self-conscious condition which affirms the authority of the self whereas the latter appears as an instinctual impulse aiming at damaging the self. Meanwhile, shame has to do with the loss of inner integrity which deters the self from staying whole. What is important here is that shame, guilt, and evil never emerge as concepts that settle in separate territories of the emotional realm. In Endo's view, it is not just the moral feelings ensuing from the self-evaluative processes that decide the individual's sense of identity. In fact, these experiences are directly related to one's own vigor and will to life. That is, Endo's characters undergo the life-and-death situation in which the voice of the unconscious can determine the outcome of one's survival.

These characteristics of Endo's sense of shame and guilt enable a psychoanalytical approach, which in its turn opens doors to cultural observations. Even though it is hard to claim how much Endo can appear as a representative of Japanese personality – given his special identification as a Catholic writer, his literary framework in *Scandal* still reveals aspects of shame and guilt that may well have anthropological value. Endo's analysis of shame begins with the protagonist's agitation of being criticized by other people, which concurs with Benedict's paradigm. Accordingly, social judgment plays a prominent role in conditioning the individual's behavior and attitude towards himself and others. This gradually moves to an inward mode of observation where the subject is caught by a more basic concern about the nature of his being. Endo's sense of shame not only ends up refuting Benedict's definition which is based on "external sanctions" (Benedict 1989, p.223) but also tends to move beyond what Lebra (1971) addresses as the incompatibility between one's conduct and his social status. In *Scandal*, Endo develops shame in the individual psyche as an internalized state that inflicts condemnation on the self, corresponding well with H.B. Lewis's model where the self also stays at the center of the disgrace. However, Endo does not stop at describing shame on the individual level but turns out to associate it with the pain of being severed from maternal origin. This orientation of shame towards universal energy is what sets Endo apart from previous frames, in the sense that shame is now no longer individually affective but intimately linked with the source of life and, at the same time, the pernicious power of death.

Additionally, as Kasza comments, Endo's thoughts about guilt and evil are "strictly linked to the cultural context of the Christian world and to Western culture" (Kasza 2009, p.261). Yet, in *Scandal*, these experiences do not appear as the exclusive religious marks of Suguro, a Catholic, but rather as conscientious faculties that work on the general basis of human existence. While the proneness to guilt is initially considered a typical quality of Christianity, this experience ends up being injected with culturally specific nuance where the potential for transformation underlies not only the good but also the other side of the moral scale (p.97). Also, the idea of evil as an equivalent of death opens to a disparate zone

of psychic force where the characters, regardless of their faith, have to face their own diabolical sides. As we can see, while researchers such as Lebra and Yamagishi connect the Japanese guilt to the loss of reciprocity between one person and the other, Endo's interpretation of guilt and evil in *Scandal* exceeds the moral ground of the discussion and moves into the existential domain. In other words, to Endo, these notions are not merely about good or bad, rewardable or reproachable, but rather about whether they lead the individual to vitality or the extinction of vitality. Consequently, the concern about the equilibrium in the interaction with others (as in Lebra's explanation) subsides, giving room for an intensive introspection that takes place under the control of the unconscious.

This sense of syncretism in Endo's sense of shame, guilt, and evil proves to be a prelude to his deeper investigation into the topic of universal integrity in his next novel, *Deep River*. Until the end, the exit from shame, guilt, and evil does not reside in the dismissal of these experiences because they have become unavoidably inculcated into psychic development. Instead, what lies at heart of the resolution is the conscious choice to confront and integrate these painful processes into one's own soul with an utmost willingness and affirmation. Endo, by pushing these negative forms of energy to the very bottom of humanity, has expanded the boundaries of potential salvation to an extent that surpasses the individual's volition, where the endless flow of progression makes more sense than any finalized achievement.

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## APPENDIX

### Synopsis of major characters in *Scandal*

**Suguro:** Suguro is a middle-aged novelist who is celebrated as a Catholic author. While giving an acceptance speech in a ceremony in which he is given a literary award for one of his latest works, Suguro notices a man who is physically identical to him at the end of the auditorium. Suguro is involved in a scandal in which he is thought to participate in sadomasochistic activities in Kabuki-chō, a red-light district in Shinjuku, Tokyo. At first, Suguro believes that it is a mischievous hoax conducted by his imposter, but the more he attempts to investigate the truth, the more he comes to realize the inherent relationship between himself and this double. Eventually, Suguro encounters the so-called impostor in a hotel room, which makes him explicitly accept the existence of a filthy part inside of himself.

**Naruse:** Naruse appears as a character with a complicated personality. On the one hand, she works in the hospital as a volunteer devoted in taking care of children. On the other hand, she is obsessively interested in a sadomasochistic relationship with another woman named Motoko. It is also Naruse who introduces Suguro to the world of ugliness by sharing with him her contemplation about the contradictory aspects of human personality. As Suguro is struggling with investigating the rumor about himself, Naruse arranges a meeting in a hotel room for Suguro to confront his double.

**Toshio:** Toshio is Naruse's husband, who spends his youth in the war in China. During this time, he commits a crime of burning houses and massacring several women and children. Through Toshio, Naruse learns about the existence of the evil dark side in the human soul.

**Mitsu:** Mitsu is an innocent teenage girl that Suguro accidentally meets in a park. In order to provide Mitsu with some income, Suguro hires her as a maid. Suguro has sexual dreams about her at times. In the meeting with the impostor in the hotel room, Suguro sees his double take advantage of Mitsu who ends up attempting to strangle her.

**Motoko:** Motoko is a painter who is particularly interested in the “aesthetics of deformity” (p.43). She is also obsessed with masochistic practices and desperately desires to die. One night, she tells Naruse that she will commit suicide and Naruse agrees. The next day, people detect her dead body in her apartment.

**Kobari:** Kobari is a journalist who wants to expose Suguro’s scandal. He pursues Suguro and people around him, trying to extract information from them. He finally takes a picture of Suguro in Kabuki-chō, but the president of Suguro’s publisher purchases the photograph and the negative from Kobari and destroys them.