

In The Shadow of Anxiety

The Detective Fiction of Akimitsu Takagi and Seichō Matsumoto and the Japanese
Post-war Experience

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Megan Elizabeth Katherine Negrych

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FACULTY OF GRADUATE STUDIES AND RESEARCH
SUPERVISORY AND EXAMINING COMMITTEE

Megan Elizabeth Katherine Negrych, candidate for the degree of Master of Arts in History, has presented a thesis titled, ***In the Shadow of Anxiety The Detective Fiction of Akimitsu Takagi and Seichō Matsumoto and the Japanese Post-war Experience***, in an oral examination held on June 27, 2014. The following committee members have found the thesis acceptable in form and content, and that the candidate demonstrated satisfactory knowledge of the subject material.

External Examiner: *Dr. Christina Stojanova, Department of Film

Supervisor: Dr. Philip Charrier, Department of History

Committee Member: Dr. Ian Germani, Department of History

Committee Member: **Dr. Robin Ganev, Department of History

Chair of Defense: Dr. Susanne Kuehling, Department of Anthropology

*via SKYPE

**Not present at defense

ABSTRACT

Japanese detective fiction released and written after World War II, and specifically between 1945 and 1961, offers an interesting reflection and insight into the social and historical anxieties which emerged as a result of having suffered total defeat. Emerging in the aftermath of Japan's defeat, the detective fiction of Akimitsu Takagi and Matsumoto Seichō captures the difficulties which not only they, but the whole of Japan, faced in the immediate post-war. Specifically, Takagi's *The Tattoo Murder Case* and Matsumoto's *Inspector Imanishi Investigates* are shaped by the rampant disassociation which characterized Japanese social and cultural identity. These novels, due to their documentary quality, provide a helpful supplement to other historical sources by providing insight to the hardships and difficult choices faced by ordinary Japanese citizens in extraordinary times. Since writers like Takagi and Matsumoto pay attention to the small details of every day life which occurs around them, they not only shed light on well-known existing themes, but also allow new and exciting themes, such as sexual politics, fears of continued and renewed destruction, and the concern of the recurring cycle of violence, to emerge. By examining the characters and plots within their novels, it will be shown that Japanese post-war detective fiction functions as a supplementary historical source.

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*Note on Abbreviations, names, and citations:

After the first mention of each novel in each chapter, the title will be shortened: Akimitsu Takagi's *The Tattoo Murder Case* will be referred to as *Tattoo*; and Seichō Matsumoto's *Inspector Imanishi Investigates* will be referred to as *Inspector Imanishi*.

Since *The Tattoo Murder Case* appears in two forms, the English text will be referred to as “Takagi & Boehm, *Tattoo*, while the Japanese text will be cited as “Takagi, *Tattoo*”

Since many of the sources utilized are written in English, names will be presented in the Western Format (First, Last); authors will be referred to by their last name, and characters from the novels by their first.

Passages from the Japanese language novel *Shisei Satsujin Jiken* by Akimitsu Takagi will appear first in their original Japanese, then as translated by the author of this paper.

INTRODUCTION

In the aftermath of the Pacific War the Japanese people experienced a fracturing of their identity, rooted in the total defeat of the nation in 1945 and the 'shame' of the succeeding American Occupation (1945-52).¹ Fiction writers struggled with the resulting anomie, as well as the heavy literary restrictions imposed by the Occupation authority.² Some novelists, like Dazai Osamu, famously destroyed themselves in the effort to overcome the trauma of the war and the uncertainties of the post-war order.³ Others, like Ibuse Masuji, won acclaim by writing about the worst of the war's horror.⁴ Japanese detective fiction, which had been suppressed by the militarist wartime government, re-emerged with a new vigour after 1945.⁵ It did so by becoming more ambitious and

1 John W. Dower's *Ways of Forgetting, Ways of Remembering*, focuses on the shattering of identity in civilians who experienced the atomic bombings of Hiroshima and Nagasaki. The dual identity of the Japanese in the postwar era, as victim and victimizer, challenged the reforging of the Japanese national identity.

John W. Dower, *Ways of Forgetting, Ways of Remembering: Japan in the Modern World* (New York: The New Press, 2012), 136-160.

2 The Occupation authority used censorship to forbid discussion of the following topics: destructive criticism of the Occupation Forces or any writing which might lead to resentment or distrust of those forces; mention of 'fraternization' (whether consensual or non-consensual) between Occupation soldiers and the Japanese; involvement of any soldiers involves or utilizing the black market; and overly negative depictions of the food shortages. All of these were at the discretion of the Allied censorship authority, who had complete power over what could be considered to violate the policies.

Jay Rubin, "From Wholesomeness to Decadence: The Censorship of Literature under the Allied Occupation," *Journal of Japanese Studies*, Vol. 11, No.1 (Winter, 1985), 85-86.

3 Dazai's personal demons became emblematic in his fiction, and reflected the social problems which Japan faced in the postwar years, including the complex and torturous negotiation between "old" and "new" Japan. One year after the publication of his 1947 novel *Shayou* (The Setting Sun) Dazai committed suicide.

John W. Dower, *Embracing Defeat: Japan in the Wake of World War II* (New York: The New Press, 1999), 158-161.

4 Ibuse's *Kuroi Ame* (*Black Rain*, 1965) is a semi-fictional work based on the diary of an individual who suffered from radiation poisoning after Hiroshima. It incorporate\s interviews with several *hibakusha* (atomic bombing survivors).

John W. Dower, *Way of Forgetting*, 149; 157.

5 John L. Apostolou, "Introduction." *Murder In Japan: Japanese Stories of Crime and Detection*. Eds. John L. Apostolou and Martin H. Greenberg (New York: Dembner Books, 1987), XI.

This re-emergence is characterized by the debate which surrounded the detective fiction genre, were some viewed it as as pure entertainment (inauthentic) , and others, like Edogawa Ranpo, saw it as an authentic literature. The 'authentic' school of detective fiction counted Takagi Akimitsu in its ranks.

Satomi Saito, *Culture and Authenticity: The Discursive Space of Japanese Detective Fiction and the Formation of National Imagery*, (PhD diss. University of Iowa, 2007), 148-152.

serious, engaging directly with Japan's post-war predicament. The focus shifted away from 'pure puzzle fiction'⁶ and *ero-guro-nansensu* (erotic grotesque nonsense)⁷ of the Taishō era towards such deeper and more complex issues as the trauma and social disorder created by total defeat, feelings of racial and sexual inferiority which arose during the war and subsequent Occupation, and the fine line that separated the Japanese victims of war from those who had victimized others. Shimpo Hirohisa, a reviewer who specializes in mysteries, says that the works of Seichō Matsumoto reflect post-war social change in Japan by turning away from the simple pre-war puzzle-solving approach, and focusing instead on the deep and complex individual and social ills that lead individuals to commit crimes.⁸ Matsumoto is said to reject the fantastic and adhere closely to reality, giving “expression to fears that beset everyday life.”⁹ Thus, while working solidly within the realm of popular fiction (*tsuzoku shosetsu*), post-war detective fiction authors sought to position themselves in the vanguard of writers who grappled meaningfully with the ethical and psychological consequences of Japan's wartime actions and shattering

6 The *Tantei* era defined detective fiction as being about puzzles solved through ingenuity. The *Suiri* era focuses on socially viable mysteries, which pay attention to societal crimes, instead of individual crimes.

Ellery Queen, “Introduction,” *Ellery Queen's Japanese Golden Dozen: The Detective Story World in Japan* (Vermont: Tuttle, 1978), 9.

7 *Ero-guro-nansensu* (Erotic Grotesque Nonsense) is defined by Jim Reichert as a “prewar, bourgeois cultural phenomenon that devoted itself to explorations of the deviant, the bizarre, and the ridiculous.” Jim Reichert, “Deviance and Social Darwinism in Edogawa Ranpo's Erotic-Grotesque Thriller *Koto no Ōni*,” *Journal of Japanese Studies*, Vol. 27, No. 1 (2001), 113–114.

8 Shimpo Hirohisa, “Parallel Lives of Japan's Master Detectives.” *Japan Quarterly*. Vol. 47 No. 4 (Oct./Dec. 2000), 55.

9 Kawataro Nakajima, “Detective Fiction in Japan,” *Japan Quarterly*, Vol. 9, No. 1 (Jan/Mar., 1962), 53-54.

defeat.¹⁰

Whether the contemporary Japanese detective fiction reader was staring out at the flattened ruins of Tokyo in 1947, as Kenzo Matsushita does in Akimitsu Takagi's (1920-1995) *The Tattoo Murder Case* (*Shisei Satsujin Jiken*), or attempting to recover the family register of an individual who lived in a bomb ravaged prefecture, as does Eitaro Imanishi in Seichō Matsumoto's (1909-1992) *Inspector Imanishi Investigates* (*Suna no Utsuwa*), the profound impact of Japan's total defeat is ingrained in post-war detective fiction. It is a familiar *mis-en-scène*: a cigarette dangles carelessly between the fingers of a disheartened post-war detective as he strives against the odds to prevent further chaos and destruction from adding to the post-war shadow of despair. Weary from the train voyages his investigation requires him to make up and down the Japanese archipelago, the detective reclines in his modest *kimono* and sips warm sake. His expression, caught between confusion and deep thought, suggests preoccupation with the difficult questions of 'who' and 'why' raised by the discovery of yet another mutilated corpse. In a country ravaged by widespread homelessness, soaring inflation, desperate food shortages, and overall exhaustion and despair, the questions and problems which faced the Japanese in the 1940s and 1950s weigh heavily on the shoulders of protagonists like Takagi's Kenzo Matsushita and Matsumoto's Eitaro Imanishi, whose role is to find solutions to near-insoluble problems.

10 In Medea Ai, Mameo Chiba is quoted as saying that popular fiction plays an important role in social history. Likewise, Joseph Yamagiwa states that the contemporary Japanese novel stems from the stresses and anxieties which emerged from the war.

Medea Ai, "The Development of Popular Fiction in the Late Taishō Era: Increasing Readership of Women's Magazines" in *Text in the City: Essays on Japanese Modernity*. Trans. Rebecca Copeland (Durham: Duke University Press, 2004), 188.

Joseph Yamagiwa, "Fiction in Post-War Japan," *The Far Eastern Quarterly*, Vol. 13, No. 1 (Nov., 1953), 22.

The post-war years in Japan were filled with deep uncertainties brought about by military defeat, the physical devastation of the country, occupation by a foreign power, and the stigma of wartime aggressiveness and criminal behaviour. Because of this, it can be argued that the 1945-1961 period was as much about reforging cultural and individual identity as about rebuilding homes, offices, landmarks, and physical infrastructure of the country. In his landmark study *Embracing Defeat: Japan in the Wake of World War II*, John W. Dower states that as the international and self-perceived losers of the war, the Japanese “wished both to forget the past and to transcend it.”¹¹ The detective fiction of Takagi and Matsumoto grapples with the desire to break free of the shackles of the immediate past by creating cautionary tales about individuals whose bad choices ultimately deny them the liberation they seek. In the stories of these early post-war writers, defeated Japan is a maze filled with false paths and doors leading to further death and suffering. Rather than a new dawn, the late 1940s and the 1950s come across as a delayed dawn in which the protagonists must work in near darkness to differentiate between the blind alleys and the true paths.

Two of the most prolific authors in the post-war period in Japan have been largely overlooked in the academic study of post-war fiction. Akimitsu Takagi and Seichō Matsumoto are regarded in Japan as masters of the genre, and their novels and stories have been translated into English. Both men lived through the violent and harsh wartime period, suffered the brutal post-war anxieties, dislocations, and deprivations, and their fiction is preoccupied with the social consequences of these experiences.¹² For example,

11 Dower, *Embracing Defeat*, 24.

12 During the war Takagi had been employed by Nakajima Aircraft, as his education had majored in metallurgy; after the end of the war he lost his job as the Occupation authority placed a ban on all military industries. Matsumoto spent the majority of the war in Korea, as a medical corpsman with the Imperial Army. Both men eventually ended up in Tokyo, and wrote prolifically up until their final years.

in both *Tattoo* and *Honeymoon to Nowhere*, Takagi positions the fracturing of post-war identity as stemming from the social malaise and the trauma of a dislocated social environment in Japan, products of the surrender and subsequent Occupation. With the physical and psychological ramifications of war trauma as a fixed backdrop, Takagi layers his narratives with socially and historically important information: the disappearance of people in the last fiery months of the war; changing relationships between men and women; and guilt about actions taken – or not taken – during the war.

Matsumoto's novels similarly reach back to the war in search of the roots of contemporary problems. *Inspector Imanishi (Suna no Utsuwa)*, for example, examines the loss of identity during the war and the problems which continue to arise long after the end of the occupation. It concerns itself with the idea of escaping the past and the reinvention of self in the post-war period, the pattern of continued exploitation to the point of destruction, and the fears of destruction wrought by developments in technology with ultra-destructive potential. It also addresses the victim/victimizer complex which resulted from the war experience, and the complex sexual politics associated with the anxiety of inferiority, and the reinvention of personal and cultural identity.

Takagi's style is more 'classic' than that of Matsumoto in the way that it harkens back to the aforementioned *ero-guro-nansensu* fiction of the Taishō period developed by such pioneers of the genre as Edogawa Ranpo (Rampo), Yumeno Kyusaku, and Jun'ichirō Tanizaki; Matsumoto, in contrast, all but eliminates gratuitous shock, creepiness, voyeurism, fetishism, and perversion from his stories. This marked a shift towards a more 'social' oriented approach, for which Matsumoto became best known. For Matsumoto the colour, whimsy, and kinkiness of Ranpo has been jettisoned and replaced by a grey,

linear, procedurally-focused approach to storytelling.¹³ Thematically, however, both Takagi and Matsumoto are comparable in their focus on the struggle of ordinary Japanese to overcome the heavy burden of their historical predicament.

In recent years detective fiction has become the subject of serious study by academics and journalists, and programs such as BBC Radio 4's *Foreign Bodies* have begun to look at mystery novels as serious cultural products that both reflect and define the times in which they are written.¹⁴ The academic study of Japanese detective fiction is in its infancy, and the few books and articles that have been published tend to focus either on the interwar period or on the emergence in the 1970s and 1980s of female writers of detective fiction and female characters in detective novels.¹⁵ In particular, they focus on the aforementioned pioneering Japanese detective fiction of Edogawa Ranpo.¹⁶ For the purpose of this thesis the scholarship of Sari Kawana is the most relevant, she has published and presented widely in the area of Japanese detective fiction, particularly on its evolution during the inter-war and war-time periods. However, since Kawana is almost exclusively focused on the interwar period of Japanese detective fiction, she does not

13 When speaking of Matsumoto's inclinations towards detective and mystery fiction Satomi Saito says that he was "interested in the realistic depiction of the rapidly changing postwar Japanese society and the crimes caused by the frictions in contesting layers of the society." Saito, *Culture and Authenticity*, 189.

14 Released by BBC Radio in 2012, this series investigates European and Scandinavian detective fiction authors, including iconic characters such as DCI Jane Tennisen, Lisbeth Salander, and Kurt Wallander. It examines how the fiction addresses political corruption, racism, terrorism, and the social-historical role of detective fiction.

15 While Manji Gonda's article "Crime Fiction with a Social Consciousness" looks at the evolution of Matsumoto's detective fiction, Sari Kawana's *Murder Most Modern* takes a broad look at Japanese detective fiction from the interwar period to the late 20th Century. Others, such as Amanda Seaman, Eileen Mikals-Adachi, and Rebecca Copeland focus on female characters or how the works of female authors of detective fiction reflect on the social realities for women in contemporary Japan.

16 Edogawa Ranpo's desire to be translated into English led to an increase in the translation of Japanese detective and mystery fiction into English. Ranpo wanted to boast about his own works and Japan's expanding body of mystery literature. Widely regarded as the father of Japanese mystery fiction, his works have drawn much scholarly attention in what might be regarded as the first wave of scholarship on such fiction.

Mark Schreiber, "Introduction," *The Black Lizard and Beast in the Shadows* (Fukuoka: Kurodahan Press, 2006), VII-XVIII.

address Takagi's contributions to the post-war detective fiction genre, and only briefly considers the works of Matsumoto. Accordingly there is the need for an in-depth and rigorous examination of the writing of Takagi and Matsumoto, and consideration of how the anxieties that emerged as a result of wartime destruction helped shape their detective fiction. Of particular thematic importance in the writing of Takagi and Matsumoto are: fears of further destruction arising from some kind of extension of the war, anxieties about the destabilization of Japanese masculinity fostered by the sexual politics of the Occupation, and moral confusion about the actions and experiences of ordinary Japanese during the war as framed by the Tokyo War Crimes Trials process and broader ideology of the Occupation. These constitute the principal themes of the thesis.

In order to explore these themes, one major translated work by each author will be subjected to close analysis. As the earliest novel published by either author, Takagi's *Tattoo* will be the main focus of this examination;¹⁷ its close proximity to total destruction, its direct commentary on the war and the soldier's experience, and its central focus on the psychological and social atmosphere in post-war Tokyo make it an ideal vehicle for investigating and understanding the extraordinary circumstances with which everyday Japanese were faced. Most prominently, Takagi's central protagonist, Kenzo Matsushita, is a former medical corps soldier, attempting to return to a normal life in the aftermath of military service during the war. Published six years after the Occupation in 1958, Matsumoto's *Inspector Imanishi*, will be analyzed in a parallel manner with *Tattoo*. Despite the fact that *Inspector Imanishi* was published a decade after Takagi's first novel,

17 Reviewer Dulcy Brainard states that, as the 1949 winner of the Japan Mystery Writers Club Award, this "novel paints an intriguing picture of postwar Japan." Dulcy Brainard "The Tattoo Murder Case" by Akimitsu Takagi and translated by Deborah Boliver Boehm is reviewed" in *Publishers Weekly*. Vol. 244 No. 52, (Dec. 22, 1997), 41.

the themes are very similar; the main villain is dogged by the legacy of the war, which indicates that the passage of time alone is not a means of escaping the psychological and social anxieties stemming from the war. In approaching suitable works for analysis, the main consideration was the degree to which they were concerned with issues arising from the war; both of these novels deal centrally with the post-war predicament. The other four novels, which consist of Takagi's *Honeymoon to Nowhere* and *The Informer*, and Matsumoto's *Points and Lines* and *Pro Bono*, provide support to the principle novels. While not as centrally concerned with the post-war predicament, certain characters and episodes are relevant to the central themes of this study. Even in 1965's *Honeymoon to Nowhere*, the latest dated novel by Takagi in translation, the war is still in the background, in the form of war-time familial actions and associations, hindering the ability of people like Yoshihiro Tsukemoto to find stability and happiness, as the shadow of war pursues them by means of social and historical realities. While not as socially complicated as Matsumoto's detective fiction, the sense of unease reflects the immediate post-war anxieties in a more straightforward manner. As the Occupation ends, so too does Takagi's use of mutilation and dismemberment, his focus shifting from the anxiety of total destruction to an anxiety over the legacy of war and its ability to perpetuate further destruction. This examination will be done by means of close reading,¹⁸ focusing primarily on individual characters, with additional close attention to selected plot developments and descriptive passages, and their reference to the historical and social

18 In defining close reading I refer to the examination of the striking features of a text, in this case direct mention of the Pacific War, fractured identity, body horror, and authorial voice. By closely examining the details of certain passages, and an investigation of the symbolism and connections between the characters as manifestations of social malaise and postwar anxiety, this thesis will prove that fictional works, such as detective and crime fiction, can be helpful supplementary materials in historical research.

atmosphere of post-war Japan. This character and descriptive passage centred lens allows for the documentary quality of the novels to be examined on the level of small details which are otherwise overlooked in the larger historical survey. This thesis will examine the behaviours, attitudes, and actions of individual characters in order to investigate the deeper social and psychological impact of post-war anxieties. It develops the argument that these novels, due to their documentary quality, provide a helpful supplement to other historical sources by providing insight to the hardships and difficult choices faced by ordinary Japanese citizens in extraordinary times. Since writers like Takagi and Matsumoto pay attention to the small details of every day life which occurs around them, they not only shed light on well-known existing themes, but also allow new and exciting themes, such as sexual politics, fears of continued and renewed destruction, and the concern of the recurring cycle of violence, to emerge.

The analysis is informed by Julia Kristeva's theoretical and philosophical writing on horror and melancholia, as well as by Freudian ideas on femininity, and the *unheimlich*, or the Uncanny.¹⁹ This theoretical material will be drawn upon as needed to help interpret the possible ways in which physical destruction and femininity reflect on social disorder and instability. There is little question that the cultural products of particular peoples, times, and places are shaped by the distinctive social realities of those contexts, and Kristeva theorizes about how tragic events of great magnitude, like wars, influence the kinds of narratives that people invent for themselves.²⁰ It is through this that

19 The *unheimlich* is central to Freud's work on the Uncanny, and refers to that which is the opposite of familiar, or that which is at once familiar and yet uncomfortably alien, and vice-versa. Sigmund Freud, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Volume XVII (1917-1919).

20 Julia Kristeva, *Black Sun: Depression and Melancholia*, trans. Leon S. Roudiez (New York: Columbia University Press, 1989), 3.

her theories on horror, abjection, and the resurgence of the repressed as examined in *Powers of Horror* become important in understanding the post-war Japanese anxieties.²¹ As such, Kristeva's philosophical theory will be employed with the examination of gender inferiority in Chapter Two, and the complex victim/victimizer identity in Chapter Three. In a similar manner, Freudian theory will be utilized in order to link the detective fiction of Takagi and Matsumoto with the psychological reality of post-war anxieties in Japan. Freud's theories, and Freudian scholarship on the Uncanny, shed light on the ways in which physical destruction and the use of the unknown as elements of psychological horror manifest, as will be examined in Chapter One. Additionally, they illuminate why guilt and the return to the cycle of destruction and victimizing behaviour are such a source of anxiety, as will be examined in Chapter Three.²²

The thesis consists of three major chapters. Chapter One, "Escape and Destruction", examines the theme of escaping the past, the cyclical return to chaos, and the fear of further destruction as manifested by the authors' thematic use of body and technology horror: the focus is placed on the destruction of the physical body and the landscape of Japan, the effects of which persisted long into the post-war era. Chapter Two, "Inferiority and Adaptability", examines: the crisis of male sexual identity instigated by the Occupation; the comparatively successful adaptability of Japanese women during the same period and the social consequences of this success; and the phenomenon of effeminate men and masculine women appearing on the landscape and acting to

21 Abjection will be more thoroughly examined in Chapter One, when examining the ways in which body and technology horror are influenced by the past, and yet re-emerge in new and terrifying ways in light of the post-war social anxieties experienced by the Japanese.

22 This is important because it has been noted that Japanese mystery, horror, and detective fiction focuses on instilling a psychological terror or unease in the reader. Ken Nakazawa, "Mystery Stories East and West," *Books Abroad*, Vol. 6, No. 2 (May 1990), 290.

destabilize historically-shaped notions of gender based identity. Chapter Three, “Victim and Victimizer”, looks at the ways in which Takagi and Matsumoto explore the complex issue of individual responsibility for the war, how that responsibility intersects with the widespread suffering of ordinary Japanese during and after the war, and how the cycle of destruction set in motion by the war might be effectively stopped.

1. CHAPTER ONE: ESCAPE AND DESTRUCTION

The collective war-time and Occupation experiences of the Japanese people led to the emergence of art and fiction that gave vent to deep malaise and what Bert Winther-Tamaki has termed “symptomatic social breakdown.”²³ Not surprisingly in this rubble-strewn post-war context, the wish to escape the past into a better post-war future is a central theme in two of the most successful detective fiction novels by Akimitsu Takagi and Seichō Matsumoto, *The Tattoo Murder Case* and *Inspector Imanishi Investigates*, respectively. However, both novels are critical of desires for escape and reinvention based upon denial of the past and/or the urge for blind escape from the difficulties of the present. Accordingly, they can be read as cautionary tales about the potential destructiveness of hell-bent imperatives of escape. More specifically, they confront the problems of post-war weariness and despair by warning that striving to deny or elide the crimes and horrors of Japan's '15-year war' is likely to cause the perpetuation of the wartime circle of violence and death.²⁴ The novels develop this theme by means of body horror²⁵ and technological horror that chillingly replicate the recent experiences of the

23 Bert Winther-Tamaki, “From Resplendent Signs to Heavy Hands: Japanese Painting in War and Defeat, 1937-1952,” in Thomas Rimer, ed. *Since Meiji: Perspective on the Japanese Visual Arts, 1868-2000*. Trans. Toshiko McCallum (Honolulu: University of Hawai'i Press, 2012), 140.

24 It is Steffen Hantke who states that “[t]he sense of compulsive repetition, an inability or unwillingness to abandon a topic, and a deep psychological investment in the process of repetition may indicate that the trauma is re-inscribed and reaffirmed with every repetition, rather than surmounted.”

Steffen Hantke, “Horror Film and the Historical Uncanny: The New Germany in Stefan Ruzowitzky's “Anatomie.”” *College Literature*. Vol. 31 No. 2 (Spring 2004), 136.

25 According to Laurence Bush, body horror is a “subdivision of horror culture dealing with disgust of the human body [. . .],” Additional, Clive Barker, a well-known horror author, states that body horror is the essence of horror ranging from the idea that the “human body ages and horribly decays,” to the more drastic transformations which appear in contemporary Japanese horror films such as *Tetsuo- the Iron Man* (1989).

Laurence C. Bush, “Body Horror,” in *Asian Horror Encyclopedia: Asian Horror Culture in Literature, Manga, and Folklore* (Lincoln: Writers Club Press, 2001), 23-24.

war,²⁶ and exploit the widespread anxiety of further destruction.²⁷ While violence and horror are components of most detective fiction, the ways in which they appear in post-war Japanese detective fiction, in particular *Tattoo* by Takagi and *Inspector Imanishi* by Matsumoto, are more insidious; rather than being isolated to a single instance, they are the norm within the world of the novel.²⁸ After providing an overview of each novel, and a brief historical summary, the following chapter will examine the motif of body horror in *Tattoo*, and consider how it impacts upon the thoughts and actions of the characters Kenzo Matsushita and Kinue Nomura. The focus will then shift to the related but different motif of technology horror as Eiryō Waga wields in *Inspector Imanishi*, and associated with Hisashi Mogami in *Tattoo*. It will conclude by considering the ways in which these characters become generators and vehicles for potential danger and the extension of the war experience into the post-war period, and how body and technology horror play on memories of the immediate past in order to generate new sources of horror.

1.1 Novel overview

Takagi's *Tattoo* takes place in 1947, and is set in bombed-out Tokyo. Kinue

26 Technological horror is characterized the use of technological or scientific discovery in a way which generates unease or fear. During the postwar years in Japan, this type of horror was exemplified by the morally ambiguous use of science, and focused on the fear generated people using science/technology in ways other than originally intended, in order to fulfill personal desires at the cost of the lives of others.

27 Sari Kawana refers to the fear generated in Japanese society by the idea of science being morally ambiguous. While such fear existed during the interwar period, it became more significant after the atomic bombings.

Kawana, *Murder Most Modern*, 145-146.

28 In *Tattoo*, Daiyu Matsumoto expects his brother to be unphased by the corpse in the bathtub simple because he has experienced the war firsthand. Similarly, in *Inspector Imanishi*, the body of Ken'ichi Miki is referred to causally as 'a tuna'. Author and reviewer J. Madison Davis, goes as far as to say that "the edginess of the violence and sex [in Japanese detective/crime fiction] can be startling for Western readers." He attributes this to the fact that much translated Japanese works are dreamlike, and this "sometimes obscures the strong realism of writers like Matsumoto."

J. Madison Davis, "The 10 Greatest Crime Novels of All Time? Some Candidates", *World Literature Today*, Vol. 81, No. 1 (Jan.-Feb., 2006), 7.

Nomura, “a striking-looking young woman with a long face, narrow eyes, and the delicate classical features of [a traditional] Japanese woodblock-print [beauty],”²⁹ bears one of three full-body tattoos that the infamous Dr. Hayakawa, a man obsessed with tattooed skin, desires to possess and preserve. It is important to note that the Meiji government had outlawed tattoos back in the late 19th Century, and while the Occupation government overturned those laws in 1948, tattooed skin was, and remains to this day, closely associated with criminality, the criminal underworld, and the periphery of society.

³⁰ As chance would have it, the war has made Kinue's tattoo even more precious to Hayakawa than it would otherwise be because the conflict is believed to have claimed the lives of the other two tattoo bearers – Kinue's brother and sister. The chief protagonist of the novel, Kenzo Matsushita, is a former medical corpsman and unambitious Ph.D. candidate, who is unable to fully acclimatize to the post-war world. He lives with his elder brother Daiyu Matsushita, a Detective Chief Inspector with the Tokyo Police. When Kenzo meets Kinue her beauty enthralled him, but he discovers that she is the common-law wife of Takezo Mogami. Kinue and Kenzo begin an illicit affair, which makes Kenzo feel alive and fills him with a sense of purpose for the first time since the war. When Kenzo receives a letter from Kinue, he rushes to her home only to discover that many men – broken like himself – lust after her. Furthermore, one of these appears to have murdered her, dismembered her body, and left parts of it locked in her bathroom. The clues are perplexing, and the scene horrifying: while the corpse's head resembles Kinue's, her easily identifiable tattooed torso, thighs, and upper arms are missing. In the end it is

29 Akimitsu Takagi, *The Tattoo Murder Case*, Trans. Deborah Boliver Boehm (New York: SohoPress, Inc., 1998), 2-3.

30 Margo Demello, *Encyclopedia of Body Adornment* (Westport: Greenwood Press, 2007), 168.

discovered that the corpse belongs to Kinue's younger sister, Tamae Nomura, who did not die in Hiroshima as previously believed. While Kenzo's brother Daiyu is officially assigned to the case, Kenzo begins his own search for the person responsible for murdering his love. His first two suspicions, Dr. Heishiro Hayakawa and Takezo Mogami, turn out to be dead-ends: Takezo ends up dead- his body is found in a disused warehouse after an apparent suicide. For his part Dr. Hayakawa, even with his compulsive obsession with Kinue's tattoo, has a solid alibi and is cleared of suspicion.

Kenzo's first break comes when he discovers that Tsunetaro Nomura, the third tattooed Nomura sibling, survived the Philippines and is apparently alive and well and living in Tokyo. This also turns out to be a dead end, quite literally, as someone kills Tsunetaro – and skins him – hours after he promises to reveal vital information. Kenzo's last hope comes when he hears that Tamae Nomura, Kinue's younger sister, managed to escape Hiroshima, and is rumoured to be working as a prostitute in Tokyo. Try as he might, Kenzo is unable to locate her. Months later, Kenzo contacts his old school friend Kyosuke Kamizu, who has only just finished recovering from his own war ordeal. Kyosuke possesses deductive reasoning skills beyond those of both Kenzo and Daiyu. In no time he reveals that Kinue was never the victim, but has been acting in concert with her lover, Hisashi Mogami, engaging in murder in the attempt to facilitate an escape from the difficulties and undesired social position they had entered as a result of the war. In the end Kinue is shot during the final confrontation, Hisashi is found guilty of the murders of Tamae Nomura, Takezo Mogami, and Tsunetaro Nomura, and hangs. All these events and revelations leave Kenzo feeling deceived and abandoned by the woman he loved, wondering if he could have saved her from her fate and thereby escaped the despair of his

war-cursed life.

Matsumoto's *Inspector Imanishi* is similarly preoccupied with the 'popular' desire for escape, and utilizes technological horror in order to investigate this theme. However, unlike Takagi's preoccupation with individual suffering and longing for freedom, Matsumoto addresses the broader social patterns and dysfunctions of post-war Japan, focusing on troubled relationships, corruption, and failures of public responsibility. Published in 1961, *Inspector Imanishi* opens with the discovery of an unidentified, and gruesomely mutilated male body.³¹ It is revealed much later that he is Ken'ichi Miki, a retired police officer. Eitaro Imanishi, the dedicated but “worn-out detective,”³² works tirelessly to follow each and every lead in an effort to catch the killer, but he is always one step behind. Just as the evidence leads him to a young woman, Rieko Naruse, who may have information about the case, they discover that she has committed suicide; however, through her Eitaro discovers a young man who might be of help. No sooner does the young man promise to come to the police station than he dies as well. Picking at strings, Eitaro discovers a connection between Rieko's suicide and the two mysterious deaths, which leads him to a group of successful young experimental artists, The Nouveau Group. One member of this group who is referred to as a “leader of the younger generation”³³ with the goal of destroying “the nature of conventional music,”³⁴ is particularly intriguing – Eiryō Waga's notoriety derives from the incorporation of technological devices and soundscapes that completely break from traditional musical

31 The corpse is described as follows: “if the train had started, the face would have been crushed and the hip joint severed by the wheels.” This creates another dismembered body, and yet the train operators are observant enough to notice the corpse before this occurs.

Seichō Matsumoto, *Inspector Imanishi Investigates*, trans. Beth Cary (New York: Soho Press, 1989), 3-4.

32 Ibid., 8.

33 Ibid., 40.

34 Ibid., 42.

methods. As it turns out, Eiryo has a connection to Ken'ichi Miki, and also to Hideo Motoura, a boy whom Ken'ichi had helped during the war. It turns out that 'Eiryo' is in fact a reinvented Hideo, a person desperate to disassociate himself from his wartime past. Since Ken'ichi is the only one who knows that 'Eiryo' is really the pitiable son of a leper, the ruthlessly ambitious Eiryo eliminates him in order to permanently 'erase' his past. He enlists his lover Rieko to help him conceal the crime, so that his engagement to another woman – the daughter of a prominent former cabinet minister – is not jeopardized. However, detective Eitaro ultimately discovers the truth, and order is restored.

1.2 Escape, destruction, and body horror

The fear that developed in post-war Japan, that of apocalyptic destruction of the Japanese home islands, was caused by the memory of aerial and fire bombardments during the closing years of the War. In 1944 and 1945 66 cities, not counting Hiroshima and Nagasaki, were laid to waste. Most of Japan's bombed cities were civilian centres of little strategic or military importance. They were turned to rubble, and the bodies of many Japanese citizens and others were mutilated, dismembered, burnt, or completely obliterated. In the wake of such destruction and the subsequent surrender of Japan, there was little that could be done to properly identify, mourn, and dispose of the massive number of corpses; it was not uncommon for bodies simply to be piled in the streets, and many were so damaged that identification was impossible. This horror was aggravated by another anxiety among the Japanese concerning the dead: Shintoist and Buddhist belief dictate that if a corpse is improperly mourned or handled, it has the power to bring harm

to those around it.³⁵ It can be said that while the bombings may have desensitized some to the body horror of the corpse, it is the fact that these massively mutilated corpses, reminiscent of the immediate wartime destruction, are paired with individual crimes. Thus it is interesting that Julia Kristeva states that “any crime, because it draws attention to the fragility of the law, is abject.”³⁶ In the case of these detective novels, the abject can be said to be that which is connotative of degradation, or a state of existence which leads to humiliation. It can also be said to relate to the difficulties in separating that which is the subject (the living body) from that which is object (the corpse). Like the food that will not stay down,³⁷ the cycle of destruction begins anew, and horror is bred from memories of destruction.

In addition to the reality and traumatic memory of widespread violent death in Japan, there were also anxieties associated with the countless deaths that occurred in the Chinese, Southeast Asian, and Pacific theatres of war. With so many men dying violently and away from home during the Sino-Japanese War of 1937-45 and the Pacific War, the collective sense of grief and loss was immense. Accordingly, it is instructive to look at how Takagi and Matsumoto present the anxiety of the corpse and of physical mutilation, and how this body-horror ties in with the theme of escaping the past.

It can be argued that detective fiction, specifically the type written by Takagi and

35 This statement is made in reference to the spiritual belief in Japan that until the spirit of the restless deceased is purified and pacified, it can cause harm to those around it. The restless spirit usually belongs to someone who died away from his/her family, or under traumatic circumstances, such as war or natural disaster.

Hikaru Suzuki, *The Price of Death: The Funeral Industry in Contemporary Japan* (California: Stanford University Press, 2000), 27-32.

36 Julia Kristeva, *Powers of Horror: An Essay on Abjection*, Trans. Leon S. Roudiez (New York: Columbia University Press, 1989.) 13.

37 Kristeva referred to the protection of vomiting up the poisoned or spoiled food, as the body seeks to reject that which is harmful to it, rather than incorporate it, *Ibid.*, 2-3.

Matsumoto in the post-war years, has the ability to confront the abject, in the form of the post-war Japanese experience of physical and psychological destruction and the lingering horror of death. Dower described the horrors that Japanese people routinely encountered in the final months of the Pacific War as follows, focusing especially on the horrors of wrought by the atomic bombs, which witnesses said:

monstrously mutilated people . . . unrecognized by neighbours and loved ones . . . a man holding his eyeball in his hand; birds with their wings burned off; live horses on fire; permanent white shadows on scorched walls where what had made the shadow [. . .] no longer existed; people standing like black statues, burned to a crisp but still seemingly engaged in a last energetic act; legs standing upright, without bodies; survivors as well as corpses with their hair literally standing on end; maggots swarming in the wounds of the living . . .³⁸

In the highly sensitive 1940s and 1950s, when memories of the war were still fresh, murder, along with the creation of new corpses, can be argued to serve as a way by which the war is extended into the post-war. Memories of past traumas fed the fear of further harm and destruction of the physical and national body; as a result, many writers in the post-war era thought that the flesh was all that remained real for the Japanese.³⁹ As such, by utilizing body and technology horror as narrative devices in their novels, Takagi and Matsumoto are striking at a frayed nerve. Both authors draw attention to memories of

38 Accounts of the horrors describe what could be witnessed: radiation caused the skin to slough off the body, and flesh from bones; people were blinded by the flash of the bombs; piles of charred and unidentifiable corpses are left in the streets, as there was no other means available for the people to deal with the sheer volume of dead.

Dower, *Ways of Forgetting*, 153.

In the aftermath of Nagasaki, a U.S. Marine noted the gruesome and macabre scenes: “The extraordinary temperatures caused brains to boil and skulls to explode, making remains very hard to identify. I showed [a] photograph to my orthopaedic surgeon. To my surprise he was not only able to identify the bones of an adult, but stated that there were remains of at least three people, one a child.”

Joe O'Donnell, *Japan 1945: A U.S. Marine's Photographs from Ground Zero*, (Nashville: Vanderbilt University Press 2005), 78.

39 Kawana, *Murder Most Modern*, 190;

Hisamatsu Sen'ichi as quoted in Joseph Yamagiwa, “Fiction in Post-war Japan,” *The Far East Quarterly*, Vol. 13, No. 1 (Nov., 1953), 14.

destruction which heightened anxiety, and the directly perceivable manifestations of these social anxieties (burned corpses, destroyed homes, etc.). In addition, they also highlight the mysterious or invisible factors which further fed these anxieties, such as the unforeseen fallout from the atomic bombs (which led to radiation poisoning, cancer, etc., and in turn informed the social stigmatization of *hibakusha*).⁴⁰ This remembered horror became the basis by which the idea of possible future horror was envisioned and utilized in the post-war detective fiction of Takagi and Matsumoto. By utilizing characters such as Kenzo, Kinue, and Eiryō to explore the theme of escaping the personal and collective wartime past, it can be said that Takagi and Matsumoto are presenting the reader with the potential future threat which exist when the past is not confronted and dealt with; as individuals attempt to escape their pasts, they inevitably create new destruction which becomes a new source of fear. In *Tattoo*, this connection between the anxiety of further destruction, body horror, and the desire to escape is explored through the interactions of Kenzo and Kinue.

It can be argued that Takagi and Matsumoto's utilization of body horror serves as both manifestation of and contributor to the social dislocation which is characteristic of the Japanese post-war years. It serves to extend the war into the post-war, and by doing so uses old fears to generate new fear. In both Takagi's *Tattoo* and Matsumoto's *Inspector Imanishi* attempts to flee the past generate downward spirals leading to death and possible mutilation. Looking at records presented in Dower's *Embracing Defeat*, it is noteworthy in this regard that major crimes declined in Japan during the war, but rose sharply afterwards: during the Occupation there was the belief that anyone could be the

⁴⁰ This term is used exclusively in regards to survivors of the Hiroshima and Nagasaki atomic bombings, further separating them from those who survived the fire bombing.

victim of violent crime.⁴¹ In the attempt to bring a measure of order back into a bleak atmosphere of instability, this chapter will present the idea that Japanese post-war detective fiction, due to its documentary qualities, has the power to simplify and make visible otherwise diffuse and confusing social realities. It also has the ability to draw attention to social difficulties, and to propose possible dangers and solutions which could arise as a result.

The most blatant element of body horror in Takagi's *Tattoo* is the violation of the integrity of the external body, either through dismemberment or other forms of mutilation. Takagi relates the physical devastation of Tokyo, as observed by his chief protagonist Kenzo, with the shocking mistreatment of the corpses of the tattooed beauty Kinue, of her sister, Hiroshima survivor Tamae, and finally of the 'last' Nomura sibling, Tsunetaro. Death by death, Kenzo guides the reader through the horror, as he experiences the extension of the war into the post-war years. The first corpse Kenzo encounters in the post-war, which is thought to be Kinue's, is described as “a severed head, and two soft white forearms, and two long legs from the knees down, all laid out on the tile floor, with the hideous cuts of the saw clearly visible . . . The long, luxuriant black hair on the bloated heads twined and floated in the water like an undulant knot of snakes.”⁴² It is later revealed that this corpse belongs to Kinue's younger sister, Tamae, whose death is engineered by Kinue and her secret lover Hisashi Mogami. The final corpse, aside from Kinue's, which Kenzo encounters belongs to the 'last' Nomura sibling, Tsunetaro, and is described as having “the skin removed from his torso, and his arms, and his thighs . . . laying face down on the dirt floor . . . wrapped in straw matting, with the head sticking

41 Dower, *Embracing Defeat*, 108-110.

42 Takagi & Boehm, *Tattoo*, 76.

out at one end.”⁴³ Both bodies are destroyed and robbed of their most distinguishing marks or, in Tamae's case, have their identity partially obscured by the absence or perceived absence of identifying marks. In this, it can be argued that the existence of Kinue's tattoo, as a singular and unique piece of art, permanently links her to her identity; it becomes an indelible record of who she is, and more damningly of what she has done. In this regard, Mechthild Fend makes an important observation in relation to the preservation and fetishism attached to tattoos, stating that “in fragmenting the body [the murderer] subverts the (ostensibly eternal) bond between a subject and its tattoo and at the same time the forensic obsession with tattoos as identity marks.”⁴⁴

While from the perspective of today's reader such examples of body horror might seem tame or unrelated, in late 1940's Japan they would have been considerably less unfamiliar. The American bombing campaigns of 1944-45 had brutalized ordinary Japanese bodies in every conceivable way. For more than a year following the end of hostilities, the streets were strewn and piled high with all manners of horror. It must be emphasized that Takagi's corpses would have been disturbing and frightening to contemporary readers, most notably in the way that they extended the most horrifying aspects of the war into the post-war. As such, how Takagi relates this body horror to the reader through Kenzo should be regarded as the potential threat that further physical destruction poses when one seeks to escape the immediate past with no regard to the possible consequences inherent in those patterns of destruction.

Reflection upon the 'detective' character of Kenzo, who discovers through painful

43 Ibid., 190-191.

44 Mechthild Fend, “Emblems of Durability: Tattoos, preserves and photographs” in *Performance Research: A Journal of the Performing Arts*. Vol. 14 No. 4, (2009), 45.

personal experience the dangers of seeking to flee or escape the past, it can be said he serves as the vehicle by which the war is extended into the post-war; despite his efforts to rectify his dislocation, he is nevertheless trapped in the impossibly difficult present. He tries to recover, but continually experiences setbacks as he muddles his way through post-war Tokyo. These setbacks are made concrete by the corpses he encounters, which are generated by the woman he loves. Eventually she becomes a dead body herself, and he manages to break the cycle of continued destruction. In the opening chapter of *Tattoo*, Takagi establishes the harsh reality of the Japanese situation in the short years between 1945 and 1948 – the year of the novel's publication. The lives of surviving Japanese people are full of confusion, and Tokyo is still a bombed out mess, with Takagi describing the destruction as a festering wound, oozing pus in the form of more ugly experiences.⁴⁵ It is through Kenzo's aimless wandering of “the ruined city . . . wrapped in the dark cloak of a moonless night,”⁴⁶ and his reflections on “the fire-bombing that reduced so much of Tokyo to rubble,”⁴⁷ that the post-war Tokyo experience becomes characterized as one filled with crime and rubble,⁴⁸ hardship, and desolation.⁴⁹ Takagi creates Kenzo in the

45 Translated from two passages in the opening of the 1999 pocketbook edition which do not appear in the English translation

そしてまもなく、すべての日本人の生活を空白にした大戦が、始まり、つづき、そして終わった。[...] 私はいま、自分の記憶になまなましい終戦一年後の東京を眼に思い浮かべている。この大都市はまだ敗戦の痛手から立ち直ることもできず、あらゆる傷口から、濃汁のような醜い事件の数々を滴らせていた。(Pretty soon, the great war which left blank the lives of [the] Japanese had begun, run its course, and ended. [...] I vividly remember the image of Tokyo one year after the war, [and] can call it to mind (literally eyelids) even now. The great city still could not recover, and from its wounds ugly incidents oozed out like pus.)

Takagi, *Tattoo*, 22-23.

46 Takagi & Boehm, *Tattoo*, 184.

47 Ibid., 67.

48 Tokyo is referred to as “東京は瓦礫と犯罪の街だった。” (Tokyo was a town of rubble and crime.) Takagi, *Tattoo*, 82.

49 Kenzo observes that 戦災の復興も、まだ遅々として進でいなかった。([and] the reconstruction of war damage, was still very slow and not advancing.)

mold of the archetypal *flâneur*; a casual strolling individual, who travels the urban environment with little ambition outside of passing time and observing urban life. The reader shares in this experience. S/he, in all likelihood, also recognizes and identifies with Kenzo's depression and sense of paralysis regarding the future. The young decommissioned soldier has returned home with wartime baggage, to a ruined city with its own difficulties. Desolation thus meets desolation, and Kenzo accordingly goes about the majority of his activities – aside from those involving Kinue – with a distinct lack of ambition and hope.⁵⁰ While he escaped the war without physical deformity or disfigurement, and as such is free of the stigma that many Japanese soldiers encountered following their return to Japan,⁵¹ Kenzo's invisible psychological turmoil deriving from the horrors he experienced in the Philippines connects with something similar among all Japanese of his generation. Each corpse that Kenzo discovers acts to deepen his despair.

While Kenzo is unable to escape his past with any success, he is continually drawn back to the cycle of destruction which occurs when others attempt to escape their own past. Similarly, Takagi continually returns to the destruction of the Tokyo cityscape as well as the destruction and mutilation of the human body in horrific and macabre ways, which are reminiscent of the bodily destruction experienced or witnessed by many

Ibid., 149.

The term utilized by photography Shōmei Tōmatsu was *genkokei*, or “the original scene”, meaning “the desolation that surrounded [Tōmatsu] in 1945, when he was fifteen and the cities of Japan had been so thoroughly destroyed that one could stand in the cold air in Ginza, the very centre of Tokyo, and enjoy an unhindered view of the distant sun setting behind Mount Fuji.”

Donald Richie, “Fuji from Ginza” as quoted in Leon Rubinfién “Shōmei Tōmatsu: The Skin of the Nation,” *Shōmei Tōmatsu: Skin of the Nation* (San Francisco: San Francisco Museum of Modern Art in association with Yale University Press, 2004.), 12.

50 “Desultorily” is used when referring to Kenzo's manner attitude, as surviving the war leaves him without real direction in life, save for attempting to return to his previous passions, which hold less appeal to him now.

Takagi & Boehm, *Tattoo*, 7.

51 Dower, *Embracing Defeat*, 48-64.

Japanese during the last months of the war. As such, in *Tattoo*, the destruction of the body, namely the mysterious passage from living entity to a dead one,⁵² and the further mutilation of the dead body, are a central motif, tied closely to the desire to escape and shaped by the memory of wartime horror as it threatens to burst forth once more. Takagi emphasizes the terrifying impact of the destruction of the body through Kenzo's reactions: though Kenzo was on the front lines of the Pacific War as a medical corpsman, and he believes he should be accustomed to the experience of mutilation and death, Kenzo finds himself unable to avoid shuddering when he examines what he believes to be Kinue's corpse⁵³. In the world of Takagi's post-war novel, even Kenzo, who expects himself to be desensitized to the destroyed human body, feels unease and horror at the extent of the destruction of the corpse. It can be said that Kenzo is unable to fully disassociate the subject (the living individual) from the object (the decomposing body).⁵⁴ The destroyed human body thus serves as more than a source of anxiety, it is a glaring reminder of total defeat suffered by Japan at the hands of the Americans, and a threatening and unsettling return to the physical realities of the Allied bombings and the

52 This idea of the human and the post-human, or that which is no longer human but still appears to be human, is an important manifestation of the uncanny in visual and literary arts.

Anneleen Masschelein, *The Unconcept: The Freudian Uncanny in Late-Twentieth-Century Theory* (Albany: State University of New York Press, 2011), 148.

53 Takagi's original passage reads: 医者でもあり、長年の従軍生活に大勢の戦死者を見られて、もう死体には不感症になっているはずだが、それも時と場合によりけりだった。 (“Kenzo was a doctor; he'd seen dozens of people dying in the army so you'd expect that corpses didn't faze him anymore, but even that depended on the situation.”)

Takagi, *Tattoo*, 103.

“He was a doctor, after all, and in his long years as a soldier in wartime he had seen enough dead and mutilated bodies to become injured to such things. This was different though. *Please*, he thought, *don't let it be Kinue. Don't take her away, just when we've found each other.*”

Takagi & Boehm, *Tattoo*, 71.

54 This is a key distinction, the failure to recognize the different between the subject and the object, and the ease with which one can be confused with the other create unease, and can lead to the creation of psychological tension, further escalating to horror depending on the degree to which one can attribute the indices of life (breath, movement, reaction) to an object (such as a corpse, mannequin, puppet, or doll.)

Masschelein, *The Unconcept*, 148-151.

war-time experience.⁵⁵

1.3 Escape, destruction, and technology horror

While the discovery of a corpse generates anxiety for Kenzo, it is nevertheless an affirmation of a life that was, suggestive of a process of causation, and allows for a certain sense of closure and finality. Far more sinister in the Japanese context were anxieties concerning the unknown, precipitated by the obliteration caused by the Atomic bombs. While corpses are unsettling on an individual level, technology horror becomes unsettling at the mass level. Technology horror removes one of two things: it removes the ability to determine the cause of death; or it completely removes the body, and thus the scope for proper mourning and spiritual rituals, as previously mentioned, and leaves behind a possible volatile spirit capable of causing further harm. Both body horror and technology horror serve to extend the war into the post-war in equally poignant ways, and it is therefore important to examine Takagi and Matsumoto's use of technology and scientific horror in addition to their use of body horror.

The anxiety created by scientific weapons of mass destruction, which not only end scores of lives but also destroy concrete physical evidence of those lives, is central to the detective fiction of Matsumoto and Takagi. Like body horror, the use of technology horror is informed heavily by the experience of the Pacific War. Both authors tend to return to the unknown by means of technology and science in two key ways: their destructiveness and the manner in which they corrupt those who develop them: Hisashi's difficult social situation as a 'kept person' drives him to use his knowledge of prussic acid to commit crimes, so that he can finance his research as an applied chemist; and Eiryō

⁵⁵ Kawana, *Murder Most Modern*, 190.

chooses to use the ultra-sonic technology he employs in his ground-breaking musical compositions as a weapon for murder in order to keep his past a secret. In both *Tattoo* and *Inspector Imanishi* the use of technology horror can be read as a reflection of the mysterious menace presented by the destruction of Japan by American technology. The anxiety of the unknown and the concern with the destructive nature of morally ambiguous technology was particularly strong immediately after the war, before full information about the effects of radiation and atomic fallout was made available to the Japanese people. Those who survived Hiroshima and Nagasaki, or who heard stories about what happened in those cities, were haunted by the further possibility of horrific death and suffering. This can be seen most readily in the post-Occupation emergence of the *kaiju*, or 'strange creature', phenomenon: scholars such as Susan J. Napier have examined the ways in which destructive technology present in films like *Gojira* (1954) are related to the anxieties experienced by the Japanese as a result of the Atomic Bombs and their after-effects.⁵⁶ In the detective fiction under investigation here, technological horror is explored through the characters Tamae in *Tattoo*, and Eiryō in *Inspector Imanishi*.

Like other characters in *Tattoo*, Tamae cannot escape the dead hand of the war. She is thought to have died during the bombing of Hiroshima; however, while Tamae manages to survive the initial experience of the atomic bomb, she falls victim to poisoning at the hands of Kinue and Hisashi, and is the first victim in their twisted plan to escape from their pasts and the respective burden of their identities. In *Tattoo*, Kinue

⁵⁶ Napier's study "Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*" explores this phenomenon in detail, and explores the Japanese anxiety of technological destruction, historical experience and future possibility.

Susan Napier, "Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*," *Journal of Japanese Studies*, Vol. 19, No. 2 (Summer, 1993), 327-351.

states that her sister Tamae was killed without any trace in Hiroshima;⁵⁷ and yet Tamae miraculously manages to survive. Her later death as a result of Hisashi's purposeful misuse of his skills as an applied chemist thus seems a tragic reaffirmation of the dangerous potential which is connected with the misuse of modern science and technology, and the possible threat it can pose; in the hands of those seeking to escape, it becomes another vehicle by which the cycle of destruction, violence, and horror can be re-engaged. Shaped by the nightmares of the past, this generates new fear based on all untested technology, which has equal potential to harm or benefit society, depending on who utilizes it and to what ends.

As new technologies emerge there is always the potential for unknown destruction, which is further complicated when those technologies are utilized for something other than their intended purposes. Following the theme of escape and destruction originating from technology, Matsumoto's Eiryo serves as an interesting counter to Takagi's Tamae and Kinue: Eiryo did not die during the bombings as Tamae was believed to have done. Rather, his *koseki* and his life as Hideo Motoura 'died'.⁵⁸ This technology occasioned 'death' provides Eiryo with both an opportunity (to change his identity), and a temptation (to use his knowledge of science to protect his new 'life'). Eiryo does not want to be held back by his 'reality', and thus embraces the opportunity to

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 ("As for Tamae?" "Luck was bad, and at the time the war ended she was in Hiroshima. [She] stood no chance against being hit by the atomic bomb. She was either blown away without a trace, or even if she managed to survive, she must have been badly hurt and would not have lived for long.)

Takagi, *Tattoo*, 40.

58 The *koseki* (戸籍): each Ward/Prefecture in Japan has an office where many families keep their 'Family Register', required by law. This document is the history of a given family, sometimes spanning back centuries. It includes records of marriage, birth, death, formal adoptions, paternity acknowledgement, divorces, and the registered familial residence. It can be requested for legal reasons.

sever ties with both family and place in order to shed his war experience. Eiryō is, at the core of his character, an opportunist, using all of the tools at his disposal, no matter how unorthodox, to improve his own position. While the ultra-sonic technology he incorporates as his music was initially developed for the mining industry and subsequently as a human deterrent,⁵⁹ it takes on a new and terrifying potential for destruction when Eiryō finds that he can use it in order to murder others without a trace, much like the Atomic bombs. Ultimately, he cannot completely divorce himself from his past, as if those marked by the trauma and horrors of war are unable to escape. The physical destruction of the *koseki* can be equated with Kinue's attempt to destroy her own identity through the perceived destruction of her tattoo. In a Japanese context, this destruction of the *koseki*, along with the lack of a physical corpse, allows 'Eiryō' to be created and thus frees Hideo from the burden of his past social status as the son of a poor leper. This disassociation from the past is what sets Eiryō apart from the other characters, and makes his use of unknown technology to facilitate his continued disassociation even more psychologically unsettling. In doing this, Matsumoto directly addresses the fears and anxieties which emerge from the development and use of technology and science, which was only beginning to be understood, and couples it with the moral ambiguity that is deeply associated with Eiryō's general behaviour. The frightening unknown is most poignantly related to the deadly radioactive fallout which lingered over Hiroshima and Nagasaki in the wake of the atomic bombings, a 'poison' that was beyond medical and

59 Inspector Imanishi finds an article called "Revolution in Boring Holes through Ultra Hard Metal Allow-Using Extra Strength Ultrasonics", which he initially finds uninteresting. Later, when he hears of the 'ultrasonic peddler repellent'. Eventually he links Eiryō's interest in unique electronics in his music with complaints from those who go to Eiryō's house and, as a result, feel sick.

scientific understanding at the time.⁶⁰ Due to strict publication sanctions enforced by the Occupation administration, the Japanese were not allowed to deal with the social or scientific implications of the experience with any real critical thought until years later.⁶¹ Informed by the knowledge of the prolonged suffering and widespread damage caused by the Atomic bombs, Eiryo's ultra-sonic device generates new fear because it leaves no overt evidence of its use. All the corpses which Inspector Eitaro encounters, aside from Ken'ichi, lead him to question the truth behind the observed cause of death, and he refuses to believe that the deaths are mere coincidence. While Ken'ichi's cause of death can easily be determined by the medical team as strangulation and savage physical beating,⁶² Eiryo's device is undetectable, causing the body to react to sound in a physical way. Both Eriko, who is Shigeo's mistress, and Kunio Miyata, an actor enlisted to help cover Eiryo's tracks, already have physical conditions, respectively pregnancy and a weak heart, and when they are exposed to the ultrasonic frequencies generated by Eiryo's device their systems could not handle it; their deaths are labeled as 'natural', because no outside cause can be found. It brings to mind the unease created by the unprecedented and long-lasting destruction caused by the nuclear fallout. The sanctions placed on many Japanese media outlets in relation to news about the atomic bombings and the radiation sickness that affected the survivors kept the Japanese public in the dark about mysterious and destructive matters that were of grave concern. Because of this, the fear of further

60 Dower looks at the post-bombing journal of a Hiroshima doctor, who reflects that there was “an emergence of inexplicable symptoms and unanticipated deaths. Patients who seemed to be improving suddenly worsen and die. People who appear to have escaped harm entirely are stricken and die.” Dower also notes that “from late 1945 until 1952 Japanese medical researchers were prohibited by U.S. Occupation authorities from publishing scientific articles on the effects of the atomic bombs.”

Dower, *Ways of Forgetting*, 166-67.

61 Ibid., 137-39.

62 Matsumoto, *Inspector Imanishi Investigates.*, 4-5.

destruction became an even larger source of social malaise and subsequent anxiety.⁶³

Eiryō's new use of ultra-sonic technology⁶⁴ can be considered frightening in the manner of the atomic fallout in that it has invisible but clearly devastating potential. This is an unsettling idea, considering that Eiryō utilizes the ultra-sonic technology in his ground breaking 'music concrete', where an entire audience is exposed to the potentially lethal frequencies. As no human testing had ever been carried out, no one knew what effects the radioactive waves had, making Japan the first true 'testing ground'. In Matsumoto's novel, the new technology holds promise and heralds a new age of human discovery in the same manner as atomic energy, but it ends up being used as a deadly weapon which can either take lives quickly, or do so at a torturously slow pace. Of such technology, Sari Kawana states that while pre-war detective and horror fiction had a penchant for the macabre mad-scientist in the vein of Frankenstein and Jekyll, the post-war use of technological destruction was based on a “vision of catastrophe [that] was actualized in the all-too-real terrors of the atomic bomb.”⁶⁵

Both the anxiety generated by the flayed and dismembered body and the lack of an apparent body can be read as reflective of the heightened fear among Japanese that their concept of self and culture would be erased. Kinue's tattoos, much like the Japanese *koseki*, are a familial identifier, a unique and irreplaceable link to identity. It can be said that Kinue's tattoo and desire to escape into anonymity are reminiscent of the lingering

63 According to the scholarship on Freud and the understanding of anxiety in the literary uncanny, “real anxiety is a reaction to the perception of danger, coming from the outside world or reality. At first sight a ratiōnal and efficient reaction, real anxiety is an expression of the drive to self-preservation.”

Masschelein, *The Unconcept*, 43.

64 “[Kunio Miyata was assumed to have been] shut up in that oval shaped studio and subjected to weird electronic music, which caused psychological confusion. Then when [Kunio Miyata] started to feel sick, he was given intermittent barrages of ultra-sonic waves . . . Waga killed him by utilizing electronic music and ultrasonic waves to cause a heart attack.”

Matsumoto, *Inspector Imanishi Investigates*, 309-310.

65 Kawana, *Murder Most Modern*, 145-146.

wounds not only on Japan's landscape, but on the bodies of its citizens. Kinue's body serves as a canvas for the experience. Much like Kinue's tattoo, the stain of war became an indelible mark on the physical landscape and the psychological mindset of Japan long after the war ended, creating a national identity which became difficult to surpass and recover from. These characters represent the potential horrors which are the result of attempting to escape the past; in the end the bid to escape leads only to a return to destruction reminiscent of that experienced during and immediately following the war. Kinue and Hisashi lead Kenzo, and other war survivors, to re-engage with memories of the immediate past, and thus extend the war into the post-war with devastating results. Similarly, Eiryō's obsessive need to destroy everything connected to his former identity can be seen as the returning cycle of destruction which is inevitably unavoidable for those attempting to escape an undesired past. It is important to note that there was no 'escape' for many Japanese during the Occupation, as travel outside of Japan was virtually impossible.⁶⁶

The desire to escape the past, which is regarded as dangerous, and the use of body and technology horror are linked as a result of collective memory. Those trying to escape end up generating further horror and destruction which the post-war Japanese reader was all too familiar with. The inability to come to terms with the past, and the subsequent desire to escape it is thus characterized by Takagi and Matsumoto as a dangerous cycle which cannot be escaped unless the past is confronted. The use of body horror in *Tattoo*

⁶⁶ In his introduction to *Embracing Defeat*, Dower lays out the reality that while Japan was politically and diplomatically deadlocked, relying solely on the United States and SCAP (Supreme Commander of the Allied Powers), the Japanese themselves were not allowed to travel outside of their country until the very end of the Occupation period. As such, the idea of immigrating to start a 'new life' was not possible.

Dower, *Embracing Defeat*, 23.

creates a very frightening re-emergence to the type of physical destruction that was still fresh in the minds of the Japanese people in 1948; this occurs to a lesser extent in *Inspector Imanishi*. Accordingly, the technology horror in the aforementioned novels is highly reflective of the fears and anxieties about destruction which were generated by the atomic bombing of Hiroshima and Nagasaki. Both the motifs of body and technological horror centre upon the theme of escape, and are aggravated by the anxiety of destruction, the abject, and the fear of returning to the immediate past that is generated by this disassociation of self from an established and experienced past. However, it is interesting to note that it is not the technology or science itself which is the source of anxiety, but rather what new technology is capable of when it is in the hands of those who are drawn to use it to solve their personal problems, rather than to benefit society as a whole. Caught in the cycle of destruction, Kenzo's recurring encounters with death and body horror make him the vehicle for relaying the post-war despair; he is reflective of his reader in that he has not yet found the way to move forward, but is aware of the potential threat posed by the temptation to escape. On the other hand Hisashi Mogami in *Tattoo* is able to briefly escape, only to be pulled back in disastrously, and with Kinue, generates new horrors. While he starts with the goal of making innovative and potentially life changing discoveries in applied chemistry,⁶⁷ Hisashi ultimately uses his studies with prussic acid to facilitate the destruction of evidence linking himself and Kinue to the murders of the Nomura siblings. Matsumoto's Eiryō initially has utilized his discovery of

⁶⁷ Due to drastic food shortages, otherwise easy to acquire materials become costly and difficult for Hisashi to obtain, as he is provided for by his brother Takezo. His experimental chemistry would seek to create amino acids and dextrose a project that would offer hope after so much destruction. This combination is actually connotative of a nutritional therapy for intravenous feeding for those experiencing renal/systems failures or with compromised gastrointestinal system Takagi and Boehm, *Tattoo*, 253; 266.

ultra-sonics to further his music career, but when confronted by the need to escape his past, he readily uses it in order to adversely affect individuals around him who threaten the security of his false identity. However, it is the detectives, actively engaged in the task of looking back, who are the tools through which this theme of escape is viewed, and through whom the destruction is most readily observed. Both authors wield body and technological horror in order to recall the immediate past, and shed light on the dangers which exist in seeking to escape the past instead of embracing and using it in order to inform future behaviour.

2. CHAPTER TWO: INFERIORITY AND ADAPTABILITY

Along with the anxiety of physical destruction experienced by Japanese people in the post-war era, Japanese men had to deal with the additional burden of having failed in their duty as 'warriors' to 'protect' Japan's women from foreign invasion. The consequences of this failure was their displacement by American G.I.'s who, for the duration of the Occupation, acted as 'top dogs' in Japan both politically and sexually. While the war offered Japanese men the opportunity to invoke the samurai tradition as part of the fulfillment of the national duty in the armed forces, the loss stripped them of that honour, causing men to appear child-like, or sexually immature in comparison to their American counterparts. They were often viewed as 'lesser men', even effeminate, as a result of having been upstaged by generally taller, bigger invading males.⁶⁸ This crisis of Japanese masculinity was aggravated by the fact that large numbers of Japanese women had become engaged in work outside of the home during the war years. In the process of standing in for the absent Japanese men in factories, fields, and also in the home, women had become stronger and more independent decision-makers. Additionally, those women who survived the American bombing campaign of 1944-45 generally emerged from the ordeal with greater tenacity and resilience. This shift in traditional female behaviour was seen with reservation by the Japanese males; while non-traditional behaviour among Japanese women became a way of surviving, what had been considered ideal male behaviour had arguably led the Japanese to total defeat. In addition to this failure of the Japanese male, the quality of adaptability allowed the Japanese women to

⁶⁸ Much of the American knowledge of the Japanese was biased. The post-war American occupation rhetoric often referred to the Japanese as little or lesser men, and largely regarded them as 'children'. Historically Americans had always regarded the Japanese men as more "feminine".
Dower, *Ways of Forgetting*, 44.

adjust more successfully to the drastically changed post-war environment in which foreign men called the shots. The success with which Japanese women embraced the new hierarchy, and their emergence as stronger and more capable in comparison to their male counterparts, further complicated the socio-sexual emasculation of Japanese males by the occupying G.I.s, and set the stage for non-traditional Japanese male behaviour to emerge as a further source of unsettling socio-sexual dislocation.

This chapter will examine how Takagi and Matsumoto portray and reflect upon the social and psychological effects of this emasculation of Japanese men, and furthermore consider the ways in which the quality of adaptability is treated as unsettling when manifested in Japanese males. It will be argued that this devitalization of the Japanese male figure in a heavily male-dominated culture served to deepen social anxieties in the post-war years, especially during the Occupation from 1945 to 1952. The chapter will begin by examining the inferiority experienced by more typical Japanese males, like the war-broken Kenzo Matsushita in *The Tattoo Murder Case*, in comparison to more 'Westernized' characters from that novel like Takezo Mogami. As mentioned in the introduction, Occupation censorship policy curtailed writers from directly criticizing the actions, behaviours, and practices of the Occupying forces, and thus severely limited the scope by which the comparative inferiority of Japanese males could be explored and expressed, authors like Takagi had to create Japanese characters who were representative of the qualities and behaviours of the Occupiers in order to meaningfully address the issue. As such, Takagi created Americanized Japanese characters like Takezo, who function as channels through which he safely expresses his contempt for policies, behaviours, and actions taken by the Americans during the Occupation. Next, this chapter

will examine the ways in which the pre-existing gender war in Japan was intensified by Japanese females acting on the ability to abandon their traditional domestic roles in order to adapt to the challenges and opportunities of the rapidly-changing post-war environment.⁶⁹ This will be done by looking at characters such as Kinue Nomura in *Tattoo*, and Kiriko Yanagida in Matsumoto's *Pro Bono*. Thirdly, this chapter will look at how adaptability to the post-war order can be suggestive of a social breakdown when it becomes characteristic of male behaviour, as happens with Hisashi Mogami in *Tattoo* and, to a lesser extent, Eiryō Waga in Matsumoto's *Inspector Imanishi Investigates*. Both novels partner these feminized, epicene male characters with quite 'masculine', dominant female accomplices, heightening the destabilizing impression of socio-sexual crisis centred upon the emasculated Japanese male. Finally, the chapter will offer a brief examination of more traditional Japanese male figures, such as Takagi's Daiyu Matsushita and Kyosuke Kamizu, as well as Matsumoto's Eitaro Imanishi, in order to provide a 'standard' against which to evaluate those men who deviate from it.

2.1 Comparatively inferior Japanese men

As a returning soldier, Kenzo falls into a common yet interesting role. Not only is he broken psychologically, but he is also reduced to a state of immaturity by his war

⁶⁹ Barbara Sato looks at how, in the interwar period, women were beginning to re-evaluate how they could live. Women's magazines gave rise to new ways for young Japanese women to look at independence and how a shift in the idea of marriage reshaped the social environment. This included the concept of the *moga* (modern girl), and how young women more concerned with self exploration and self discovery was seen as a dangerous prospect in the eyes of the intellectuals (men), who were losing control over how women should live their lives.

Barbara Sato, *The New Japanese Woman: Modernity, Media, and Women in Interwar Japan* (Durham: Duke University Press, 2003), 53; 91.

experience.⁷⁰ He is essentially a child once more, living under the care of his elder brother, Daiyu, wandering the streets of ruined Tokyo in a daze. Takagi constantly brings out Kenzo's shortcomings and weaknesses, comparing him to more successful survivors of the war. For example there is Takezo, a man who made his fortune working with the Japanese military during the war, and who is further enriching himself by engaging in questionable business activities in the post-war years. When Takezo is found dead, the individual who Kenzo and the reader perceive as the sexual rival is effectively eliminated, and yet Kenzo is no more dominant than he is while Takezo is alive. Compared to the 'winners', Takagi places Kenzo on the periphery of society; he is an echo of the past, a shattered warrior who is unfit for battle:

Kenzo felt one of his sudden mood-swings coming on. He has first experienced this disturbing phenomenon while stranded in the depths of the mountains of the Philippines, resigned to imminent death. It has been diagnosed as a post-traumatic nervous disorder [. . .] when he was depressed, though, he became convinced that his talents were mediocre, his existence worthless . . . the wisest thing [. . .] would be to throw himself under a train, because there was nothing for him to contribute, and no place in the world where he could ever feel at home.⁷¹

Kenzo can be read as a manifestation of the social difficulties which were encountered by those men who left Japan during the war as heroes and returned subsequently as failures. Made to feel inferior by their own countrymen and disregarded for the sacrifices they had made, demobilized and repatriated soldiers became targets of contempt.⁷² It is noteworthy

⁷⁰ In examining the American post-war veteran/detective, Sarah Trott states that “the struggle to comprehend the experiences of war is brought home with the veteran, and his attempt to make sense of his trauma in light of the society around him compounds [his] trouble further.”

Sarah Trott, “Recasting American Hard-Boiled Writing as a Literature of Traumatic War Experience,” *Men After War*. Eds. Stephen McVeigh and Nicola Cooper (New York: Routledge, 2013), 130.

⁷¹ Takagi & Boehm, *Tattoo*, 7-8.

The diagnosis in the Japanese text is 躁鬱症 (Manic-depressive disease/syndrome), which Kenzo is said to suffer from as a result of his time spent wandering in the Philippine mountains among death during the war.

Takagi, *Tattoo*, 46.

⁷² Herbert P. Bix, *Hirohito and the making of modern Japan* (New York: Perennial, 2001), 539-550.

in this regard that while Kenzo walks through a market to meet with Kinue, he “[feels] certain that [people milling about the market] were staring at him with suspicion and contempt.”⁷³

In the aftermath of the war, the role and identity of the Japanese male was complicated: where previously Japanese men had been 'masters of the house', the defeat removed that dominance, as they were dislocated by new 'masters'. The surrender pulled the carpet out from beneath their feet, forcing them to bend their knees and be subjugated by the once despised enemy. Japanese war propaganda had cast the Americans in a negative light in comparison to Japan's own soldiers, and depicted the Americans as both white-demons and barbarians who would rape Japanese women the moment they invaded. This falsehood made it more difficult for Japanese men to settle back into their traditional, superior position as the Americans, victors and occupiers, defied expectations and became established as models of civilization and enlightenment.⁷⁴

Takagi's main protagonist in *Tattoo*, Kenzo, is the lens through which all other characters and their behaviours are observed and understood; thus it is through his eyes that the 'antagonist' is largely defined. One of these antagonists is Takezo, whom Kenzo regards with jealousy and disdain. While Kenzo went overseas to fight a doomed war against the United States, Takezo stayed in Japan, working in concert with the Japanese military and amassing a personal fortune. Takezo is thriving in the midst of poverty, while Kenzo and Hisashi are struggling through on the charity and aid of their elder brothers.

⁷³ Takagi & Boehm, *Tattoo*, 66.

⁷⁴ This dehumanization of the Japanese male is prominent in Dower's chapter “Race, Language, and War in Two Cultures” in *Ways of Forgetting*. Reinforced by the atomic bombing and the Occupation, the Americans view of Japanese men as unmanly furthered social anxiety and perpetuating the inferiority that the Japanese experienced. Dower, *Ways of Forgetting*, 52; 28-64.

As previously stated, Occupation censorship regulations discouraged authors from openly criticizing the activities of American G.I.'s, Occupation policies, or the Occupation administration. As such it was difficult for authors to directly address the issue of Occupation-based unfairness and inequality. While many Japanese people struggled to survive after the war, with the questions of food, shelter, and simple survival taking precedence over the more daunting task of rebuilding the nation, the Occupying forces who arrived, and some privileged Japanese (i.e. those who supplied the black market) were living in comparative luxury: they were well-fed, well-clothed, and their personal well-being was all but assured.⁷⁵

In addition, Takezo has Kinue as his 'common-law' wife,⁷⁶ claiming a beautiful young woman as his own, though without the official acknowledgement of marriage.⁷⁷ This is a direct reflection of the relationship that existed between many American G.I.'s and Japanese women. Such female figures, often called *pan-pan* (street prostitutes who served the soldiers of the Allied forces),⁷⁸ became symbols of female sensuality, and subversively challenged the traditional role of women as 'Good Wife, Wise Mother'

75 Because of their own difficulties, "many Japanese had trouble recognizing Caucasian enemies as having been victim at all . . . they were well-fed, splendidly equipped, victorious Americans . . . they were obviously to be envied."

Ibid., 119.

76 In order to surmount this perceived inferiority after the Occupation, there was a trend that began about a decade after 1952 in which Japanese men sought to dominate white women, even if it was only through a staged photograph.

Emiko Ochiai, "Decent Housewives and Sensual White Women- Representations of Women in post-war Japanese Magazines" *Japan review*, No. 1 (1997), 158-166.

77 Occupation policy discouraged the fraternization of American G.I.'s and Japanese women, but did not stop them. Japanese authorities set up brothels staffed by volunteers, who were 'employed' as a front line defence, a sacrifice in order to preserve the reputations of other Japanese women who would become decent housewives, or fall into the eventual role of housewives in training.

Dower, *Embracing Defeat*, 124-131; 412.

78 Rumi Sakamoto, "Pan-pan Girls: Humiliating Liberation in Postwar Japanese Literature," *PORTAL Journal of Multidisciplinary International Studies*, Vol. 7 No. 2 (2010), 1.

figures in Japanese society.⁷⁹ The *pan-pan* served to change the manner in which the Americans viewed their Japanese counterparts, shifting the way they were perceived from child-like and brutish to feminine and compliant.⁸⁰ While fraternization was not forbidden between Japanese women and the American Occupiers, Occupation policy censored commentary on such cross-cultural associations.⁸¹ Takezo's relationship with Kinue is comparable to the common reality of fleeting American G.I.-Japanese woman pairings. In the early months after the war, such relationships were not unlike those that had existed between Japanese soldiers and the *ianfu* during the war;⁸² these women 'volunteered' to help deal with the perceived danger of widespread rape, often in exchange for food, clothing, an income, and a place to stay.⁸³ It can be said that their suffering, due to the widespread poverty, destruction, and food shortages was being exploited to serve the interest of the superior American males. As the post-war environment settled, American G.I.s tended to attract the attention of Japanese women who had turned to prostitution in

79 The word origin of the term *pan-pan* is unclear, though it is generally believed to have been a term picked up by the by US soldiers in the South Pacific in reference to 'available women. *Pan-pan* referred to women who became sexually involved with American G.I.'s, typically in the vein of 'call-girls' or 'escorts'. According to Dower, *pan-pan* were understood to represent the sexual submission of the conquered to the conqueror, which caused further social and sexual dislocation within Japanese society. Dower, *Embracing Defeat*, 132-138.

80 Dower makes an interesting observation that the *pan-pan* changed the way in which the Americans viewed the Japanese, changing them from bestial people who were not fit to live, into a malleable and compliant feminine body onto which their will could easily be imposed. *Ibid.*, 138.

81 Jay Rubin, "From Wholesomeness to Decadence," 85.

82 Some surviving documentation indicates that the Japanese military had established comfort stations (*ianjo*) and populated them with comfort women (*ianfu*), as early as 1932 in Shanghai. This remains a controversial topic. As mentioned in footnote 74, this type of institution appeared in the early post-war period in Japan.

Yuki Tanaka, "Introduction," in Maria Rosa Henson, *Comfort Women: A Filipina's Story of Prostitution and Slavery Under the Japanese Military* (Lanham: Rowman and Littlefield Publishers Inc., 1999), xi.

83 Bix, *Hirohito and the making of modern Japan*, 538.

order to survive the dire post-war economic situation.⁸⁴ In the context of an environment where otherwise 'good' women are being drawn into 'bad' relationships, there is little cause to question why Takezo's relationship with Kinue greatly angers and displeases Kenzo. Soon after encountering Kinue's dark and forbidden beauty, Kenzo notes that he “felt a twinge of jealousy at the thought of the tattooed beauty in bed with this corpulent crook.”⁸⁵ Like the American G.I.s who lorded their 'obscene' wealth over their defeated Japanese counterparts, Kenzo notes that his rival Takezo is “overfed” and that he takes advantage of his monetary power by 'acquiring' a beautiful woman who is significantly younger than himself.⁸⁶ When Kenzo is in Takezo's presence, he downplays his own strengths, as if it would be dangerous for him to be too confident in his own abilities, while internally he is unable to accept that a 'man' like Takezo could hope to hold the attention of an able and attractive woman like Kinue.

2.2 Adaptable women

While Japanese men were struggling to reclaim their dominant position within society, Japanese women had to adapt to the reality of post-war survival. As previously stated Japanese wartime propaganda had instilled in Japanese women the fear that they would be targets of sexual violence at the hands of the American soldiers. Both Japanese

84 Reasons for becoming prostitutes and *pan-pan* were many, though most often these women were either war orphans, without fathers or family and seeking to provide for themselves, or felt responsible for ensuring the well-being of their siblings, parents, and family members. Prostitution often paid far better than other jobs open to women, and there was no risk of being let go for economic reasons, as the market for sex and physical/emotional companionship did not suffer the same set backs as other economies (manufacturing, etc.), and was not dependant on the rebuilding of the destroyed Japanese cities,

Dower, *Embracing Defeat*, 132-134.

85 This sentiment is repeated when Kenzo goes to call on Kinue, which precipitates the physical beginning of their affair; Kenzo speaks to himself as he approaches Kinue's home, saying “ *Please, Kenzo prayed, let that fat capitalist pig be out of town.*”

Takagi & Boehm, *Tattoo*, 22; 34.

86 *Ibid.*, 22.

men and women were culturally and historically governed by a strict social code, which was characterized by principled behaviour and values in relationships between those of superior and inferior status.⁸⁷ However, in order to survive and navigate the dynamic social shift in post-war Japan, women were able to exploit the dislocation, and responded to new opportunities in the shattered post-war order. Thus, it is interesting that Takagi and Matsumoto tend to shape these adaptable women, these strong survivors, as more villainous. All of these women are intelligent and self-driven, their passion taking a back seat as they abandon moment-to-moment thinking patterns and adopt a more masculine (logical) approach. In *Tattoo*, Kinue is self driven and governed by a strong sense of individualism. Her subtle intelligence is a source of both unease and admiration. Matsumoto's Rieko Naruse in *Inspector Imanishi Investigates*, Kiriko Yanagida in *Pro Bono*, and Ryoko Yasuda in *Points and Lines* further generate anxiety through their cool rationality, and tend to be the masterminds, guiding 'weaker' males to their doom, and leaving chaos in their wake.⁸⁸ During the interwar period, it was not uncommon for the literary female criminal, or the femme fatale, to be driven by passion as women were equated with irrationality.⁸⁹ However, in the early post-war fiction of Takagi and

87 This principled behaviour can be derived from the pre-existing Japanese concept of *Bushido*, which governed the way the Japanese warrior class was to ideally behave; a strong emphasis on loyalty, respect, filial piety, and strict adherence to hierarchical relationships was further indoctrinated into young Japanese men through the ultra-nationalistic practices of State Shinto.

88 *Pro Bono's* Kiriko Yanagida exacts vengeance for the wrongs done to her brother by destroying the love life and career of Kinzo Otsuka; She lures him into a situation which results in his loss of credibility as a lawyer, and ultimately leaves him in a state of self loathing..

In *Sen to Ten*, Matsumoto's most popular piece of detective fiction, the fake double suicide plot is organized by Mrs. Yasuda; despite being gravely ill, her attention to detail and careful plotting is the basis on which the murder/suicide plot is built, both the X Ministry's disastrous scandal and the murders are derailed. She also engineeres the murder/suicide of herself and her husband, and avoids having to stand trial.

89 This idea is explored at length by Sari Kawana in *Murder Most Modern*, which examines the notions of female criminality, and examines it as it manifests in interwar and post-war Japanese detective fiction. Kawana, *Murder Most Modern*, 69-110.

Matsumoto, female criminals enter the domain of highly rational behaviour, which historically had been reserved for men.⁹⁰

According to Kristeva and Freud, the feminine, as an 'other' to the male, has always been perceived as a source of anxiety, abjection and possible horror;⁹¹ women are too unpredictable when they fall outside the culturally assigned normative roles. Additionally, in speaking of the role of women and their psychological state, Freud states that femininity, and thus females, has a preference for passive aims due to the way in which society has shaped them,⁹² which is at odds with the idea of a logical and rational female, who thinks and behaves in a way similar to her male counterparts. When women fail to behave as women, they step outside the rigid social definitions set forth by the 'masters' of their society, in this case the men. It can be argued that females, like Kinue in *Tattoo*, who are recognized as feminine and yet behave in the mode of cool and rational 'masculine' figures, and males, like Hisashi, who are overly dramatic, passionate, and constantly in flux, break the strict historical gender roles, making them a further source of unsettling anxiety in the unstable post-war environment.

The degradation of the Japanese male was further aggravated by the fact that the American occupying troops, who were initially feared as rapists who would “carry

90 Ibid., 82-83.

91 Kristeva argues that the feminine, the other sex, “becomes synonymous with a radical will that is to be suppressed,” and that the intelligent woman cannot escape connotations of the grotesque in male oriented societies.

Kristeva, *Power of Horror*, 70; 169.

92 Freud refers not to women as “the problem”, and that the more rational among them would understand his work only because they are more masculine”. This understanding of the woman as a less rational being, and the statement that only those who are more 'masculine' would be capable of understanding their own problem sets the stage for the unsettling idea that there are fundamental difference not just between the physical bodies of men and women, but within the way the mind functions and how psychology manifests.

Sigmund Freud, “Femininity,” in *On Freud's “Femininity”*, eds. Leticia Glocer Fiorini and Graciela Abeline-Sas Rose (London: Karnac Books, 2010), 10-16.

[Japanese women] off,”⁹³ instead turned out to be disciplined and surprisingly benevolent overseers. In light of this historical experience, the way that female characters are featured in Takagi and Matsumoto's fiction in the post-war years is very interesting on the basis of their ability to stand toe to toe and surpass their male 'superiors'. Because of their uncanny and unsettling ability to adapt in unprecedented ways, from being those who were exploited by socially superior males to being those who are able to exploit those Japanese males who would see themselves returning to their proper place in society, Japanese women could find means of surviving the post-war hardships that men could not. While the atmosphere was exploitative, it allowed for some Japanese women to creatively use their sexuality to insure their individual survival. Utilizing the fact that many American soldiers had been without meaningful female companionship for quite some time, and catering to the physical and emotional needs of the American men, the *pan-pan* were able to survive with relative ease in the disorder of post-war Japanese society, in essence using their bodies in order to provide financial and material stability, much like Takagi's Kinue, who latches on to Takezo and Hisashi to ensure her financial wellbeing in the post-war.⁹⁴ Kinue deceives both Kenzo and Takezo through sexual

93 This statement is made in response to a pamphlet issued in 1945 Sept//Oct. Which was headlined with “American Soldiers have come to carry us Japanese women off!” Which depicted Japanese women crying at the prospect of the American soldiers arriving.

Emiko Ochiai, “Decent Housewives and Sensual White Women- Representations of Women in Post-war Japanese Magazines,” *Japan Review*. No. 9, (1997), 152.

In order to deal with the fear of rape and violence which was widespread prior to the arrival of the Occupying troops, the government established Recreation and Amusement Association s (RAA), which in reality were very similar to the *ianjo* utilized by the Imperial Army, and called for the 'sacrifice' of young women of lower status in order to protect the rest of the female Japanese population from the possible overzealous American troops. While rape did occur during the Occupation, it was not as wide spread as the Japanese had feared in the beginning.

Bix, *Hirohito and the Making of Modern Japan*, 58-539.

94 Like the *pan-pan*, Kinue challenges the idea of the ideal female, stepping outside of the social norm in order to survive. She pairs with Takezo in order to ensure her ability to survive, despite the lack of actual love.

manipulation and by playing with their desire for physical comfort and re-affirmation of their status as males. By exploiting those over whom she has sexual power, she establishes a kind of superiority. As Kenzo observes of Kinue, her mysterious smile, as alluring as that of the Sphinx, causes the feelings of men to flare up, drawing them to behave in ways which serve her needs while convincing them that they are somehow the ones benefitting from the relationship.⁹⁵ Another such post-war femme fatale is Matsumoto's Kiriko in *Pro Bono*, a young woman who is made desperate after the wrongful imprisonment and death of her elder brother. Through careful manipulation of crime scene evidence and the exploitation of the male weakness and need for female companionship,⁹⁶ she manipulates the big-shot Tokyo lawyer who refuses to help her and her brother, in order to avenge him. While less ruthless than Kinue, Kiriko is a reflection of the persistent post-war concern over the relative inferiority of the male, and the unease generated by the use of female sexual power.

Female adaptability was unsettling, but necessary for survival. Japanese wartime policy assigned to women the chief duty of marriage, in order to strengthen the nation through strong familial and filial ties,⁹⁷ and while the new Japanese constitution of 1947 abolished this policy, the overall behaviour of Japanese women was slow to change. Despite the increase in prostitution after the war and the uncertainty of the economic situation, many Japanese women readily took on the role of housewife, and 'proper'

95 The way in which this passage is worded implies an involuntary reaction, unstoppable by the individual on the end of Kinue's mysterious smile.

スフィンクスのようななぞの微笑を浮かべながら、男の気持ちをげきはつするようきぬえ続けた。(Similar to the Sphinx, while [the] mysterious smile floated, Kinue continued so as to cause the outburst of men's feelings.)

Takagi, *Tattoo*, 71.

96 Yoko Ima-Izumi, "A Land Where Femmes Fatales Fear to Tread: Eroticism and Japanese Cinema," *Japan Review*, Vol. 10 (1998), 123..

97 Barbara Sato, *The New Japanese Woman*, 159-160.

women were labelled as 'housewives' or 'housewives in training', which reaffirmed the norm of the Meiji-era 'Good Wife, Wise Mother' figure after the war.⁹⁸ While such normative figures are present in Takagi and Matsumoto's detective fiction, they often play minor roles,⁹⁹ and there are enough female characters who do not follow this behaviour that it becomes a source of anxiety.

Takagi's subtle commentary on male sexual anxieties in the Occupation environment is given a further boost when the reader learns that both Takezo and Kenzo are being manipulated by a strong, rational female and her effeminate, 'hybrid' male partner Hisashi. Both Kenzo and Takezo are successfully used by Kinue and Hisashi, and are thus sexually levelled in their failure to act as strong males who are in control. Kinue's ability to manipulate the males around her can be read as a further manifestation of the anxiety concerning male inferiority: like the post-war women who turned away from the 'Good Wife, Wise Mother' path in order to seek employment in the growing urban centres, she is responding to the changed social dynamic and, by asserting her independence, becomes a threatening figure. As an unlikely murder suspect, by virtue of her beauty and perceived dependance, Kinue is reflective of the sudden danger that strong women present to the already weakened Japanese males. However, Kinue is not fully in control of her fate. Ultimately she cannot escape the cycle of destruction she had unleashed, opting instead to stay in Tokyo in order to make sure Hisashi sticks to their plan for restarting their lives together. Kinue's ability to manipulate is reminiscent of

98 Emiko Ochiai, "Decent Housewives and Sensual White Women-", 165-166.

99 Most notable of these figures are Takagi's Mariko Matsushita and Matsumoto's Yoshiko Imanishi; both are wives to the respective detectives and behave in a traditional fashion; Mariko pours Daiyu beer and sake, serves his meal and keeps the home in order; Yoshiko looks after Eitaro's son, prepares her husbands meals, and encourages his hobbies. They are both supportive of their husbands in conventional ways, and serve to give the detectives a sense of proper order in the demanding and often chaotic situations created by their work.

other post-war women who turned possible further tragedy into a means of survival, and thus represented a synthesis of the strategic opportunist and the tragic victim.

2.3 Unholy pairings

It can be argued that pairing a strong 'other' female with an effeminate, 'hybrid' male creates the proverbial 'unholy pairing'; both defy their gender specific roles and behaviours and create an acute level of social anxiety in an already chaotic environment. In an environment like that of post-war Japan, where the conventional Japanese male was being challenged in a variety of fundamental ways, the phenomenon of the 'unholy pairing' would have been read as further evidence that the long-established and venerable socio-sexual order was disintegrating. Rather than simply needing women as sexual play-things and for their reproductive capabilities, these men require women to do their thinking for them, and to give them direction. Takagi and Matsumoto place more focus on the anxiety and instability which occurs when an adaptable woman, who embodies the male characteristics of rationality and cool intellect, is partnered with a Japanese male who, through adopting feminine behaviour, has been rendered effeminate, and is thus perceived as a 'lesser' man. The purpose behind this pairing would seem to be to draw attention and attempt to examine the anxiety of inferiority generated by the drastic post-war shift in gender behaviour, and the problems raised by the fact that Japanese male dominance had been displaced by both the dominance of the American occupiers and Japanese women acting on their new ability to assert a type of social dominance through adaptation and survival. In the same way that more rational women are a source of anxiety in the post-war period, Japanese men who embody more traditional Japanese female traits are the other side of the coin.

In addition to creating female characters who break out of their conventional gender roles, Takagi and Matsumoto also introduce into their novels male characters who behave in the manner of women. These men, rather alarmingly, adjust their actions and behaviours to the needs of the moment, instead of allowing themselves to be guided by principle as a 'true man' should. Takagi's Hisashi in *Tattoo*, and Matsumoto's Eiryō in *Inspector Imanishi* are examples of such characters. Interestingly, these adaptable males partner with strong, adaptable women. It is noteworthy in this regard that Hisashi is the passionate killer, while Kinue is the mastermind behind the murder plot in *Tattoo*, leaving Hisashi to perform the dirty work of dismembering the corpses of their victims and disposing of the incriminating evidence. Hisashi has feminine qualities and a tendency for dramatics and overly emotional displays. Paired with these overly 'feminine' displays, the ease with which he adapts his behaviour from moment-to-moment in order to suit his needs becomes an additional source of anxiety. They are made all the more unsettling by Hisashi's very male exterior, which even Kenzo is envious of, making him a 'hybrid' figure.

In *Tattoo* the anxiety over inferiority and adaptability is two-fold: not only is Hisashi inferior to his elder brother Takezo, but he is also inferior to Kinue, who is a highly dominant female, capable of committing crimes in an unnervingly rational manner. Additionally, he is not acting on principle, as a proper male should. However, Hisashi's emasculated position casts him as something more unsettling than a simple murderer; it can be said that Kinue is cast as the feared 'femme' fatale, but her effeminate 'homme

fatale' is even more unsettling.¹⁰⁰ While his elder brother Takezo is a thriving capitalist, Hisashi is described as sensual; his appearance is likened to that of a made-up actor. Even Kenzo acknowledges that Hisashi is physically appealing, though Kenzo does not refer to him as being rugged or stalwart, adjectives typically reserved for Japanese males.¹⁰¹ When the reader is offered a glimpse of Hisashi with his public mask removed it is a rather stark comedown for a Japanese male of this era; he is weak and manipulated, his expertise exploited yet, like Kinue, he manipulates others, trapped in the mode of old masculine behaviours, in order to conceal his true agenda. Kinue adopts the role of the stronger, dominant male figure, while Hisashi takes on that of the weaker female figure:

“You have such a strong spirit, same as always” Hisashi sounded envious.

“Of course I do,” said [Kinue]. “I'm really surprised at you, though, falling apart like this. You're supposed to be the man, but you're snivelling like some spineless little coward. You're really useless like this, you know.” . . . Hisashi Mogami didn't attempt to defend himself; he just stood in silence . . . on rubbery legs.¹⁰²

Like Kinue, Hisashi is adaptable, and adjusts his approach to suit the needs of the moment rather than acting based on a strict set of principles; he shifts from carefully planned out crimes to bold, spur of the moment choices, which ultimately leads to their plot being discovered. What is equally important to examine is how Hisashi is involved in

100“Someone's death must result from a male protagonist's involvement with a femme fatale. It is often death of a third party but can be the death of the protagonist himself, or the femme fatale herself. The femme fatale and her prey may destroy one another. But she is not so complaisant as to consent to a double suicide; she would make him die alone or, if she is critically injured, would grab him into hell with her.”

Yoko Ima-Izumi. “A Land Where Femmes Fatales Fear to Tread”, 124.

101“ . . . [Hisashi's] sculpted, sensual lips were so naturally rosy that Kenzo wondered for a moment whether he might be an actor who had neglected to remove his stage makeup. The man had a long, well-shaped nose and a deep vertical furrow between his thick, straight brows. His brooding black eyes sparkled with intelligence, and his hair was combed straight back from his face. He had broad shoulders and an athletic build, and he carried himself with a self-assured, almost cocky air, as if he knew very well that he was the type that men found intimidating and women find irresistible.”

Takagi & Boehm, *Tattoo*, 15.

102 Ibid., 293.

the murders, especially that of Tamae Nomura. While Hisashi must resort to overtly violent means to kill both Takezo and Tsunetaro, so that their murders throw the police off his scent, Tamae's murder is a result of poisoning, which has been identified as a notoriously feminine method of killing, especially in the realm of historical and detective fiction. Whether this is Kinue's idea or Hisashi's is difficult to say, but it is Hisashi who provides the poison which kills Tamae, and then uses acid to dissolve the torso in his laboratory. It is interesting that both 'Japanese' characters, in this case Tamae and Tsunetaro Nomura, are killed by means of poisoning; while Tamae's murder is the most meticulously planned, and thus the most rational and calculated, Tsunetaro's is the most passionate. Takagi takes the time to address the fact that poisoning was, in fact, a very feminine way of administering death. For example, in one encounter Kenzo hears how the women's volunteer corps in military factories were in charge of distributing potassium-cyanide pills,¹⁰³ so that in the worse-case scenario a woman could take her own life and die with dignity, or to save herself from being raped or tortured. From killing and dismembering Tamae, to setting up a fake suicide, and finally to skinning his victim, Hisashi demonstrates an unsettling ability to fluidly adapt to the needs of the situation in a manner similar to that of Japanese women's actions in the challenging post-war environment; he is able to shift his principles to suit the needs of the moment in order to ensure his own survival. Hisashi's ability to shift from carefully pre-meditated crimes to spur-of-the-moment murders is unnerving; as previously stated, he becomes a 'hybrid'

103青酸カリか。戦争中には、軍の工場につとめている女子挺身隊、一人一人配ったくらいの薬品だ。(Or Potassium Cyanide. During [in the] the War, the Woman's volunteer corps that served in the army's factory, one by one were distributed [these] chemicals/drugs.)

Takagi, *Tattoo*, 116.

“Potassium Cyanide, huh. During the war the female volunteers in army factories were passing that chemical out to everyone, as a suicide pill, but you don't see it around much anymore.”

Takagi & Boehm, *Tattoo*, 80.

character, embodying at once the traditional traits of a Japanese male, while behaving in a decidedly unsettling female manner. It puts Hisashi directly at odds with other Japanese male figures in *Tattoo* such as Kyosuke and Daiyu who, largely characterized by their traditional 'male' behaviour, are governed by a strict set of behaviours and principles. By murdering his brother Takezo, Hisashi proves in the most primitive of ways that he is stronger, more capable, and more successful. In effect, Hisashi's victory over his brother seems to symbolize the victory of 'female' behaviour over the typical 'male' behaviour exhibited by Takezo. Even though Hisashi is eventually caught and made to face the repercussions of his crimes, his very existence lingers as a threat to established ideas about gender differences in Japan.

In a manner not dissimilar from Takagi's Hisashi, Matsumoto's Eiryō in *Inspector Imanishi* is characterized by his ability to adapt his principles to suit his needs – most notably when he is committing his crimes. Unlike the immediate post-war effeminate male figures, like Hisashi, Eiryō is not constrained by the anxiety of inferiority to other male figures, nor are his actions guided by a strong female character. Instead, he experiences a synthesis of the post-war female and traditional male: he is the picture of a quintessential Japanese male, on the road to being the head of a respectable household, successful in his business, in control of his life, and yet unsettlingly able to adapt to the needs of the moment. For example, where Hisashi's murders require a large degree of willingness to commit physical violence, it is only Eiryō's murder of former policeman Ken'ichi Miki that requires him to physically overpower his opponent. It can be said that Eiryō is more like Kinue, who keeps her hands relatively clean, and covers her tracks so as not to be connected to the murders. In this sense, Eiryō is more effeminate than

Hisashi; while all of Hisashi's victims are, to one extent or another, strong,¹⁰⁴ Eiryō's victims are somehow susceptible and weak in comparison to him; even the policeman Ken'ichi is many years his senior. Similar to the destructive relationship between Kinue and Hisashi, Matsumoto's Eiryō is the brains behind the sinister plot to efface his 'old' identity, enlisting accomplices, such as his mistress, Rieko Naruse, and the young actor Kunio Miyata who is secretly in love with Rieko, to dispose of evidence and lead the police away from him. Eiryō is a character with a dual nature, a true post-war 'hybrid' male; he embraces the same adaptability as exhibited by both Kinue and Hisashi. Where Kinue and Hisashi team up to becoming the 'unholy pairing' of female dominance and the effeminate male, Eiryō takes on both roles, finding a disturbingly easy balance between both male and female behaviour in order to accomplish his goals. As the historical division between genders becomes blurred in the post-war, so too do characters begin to cross into the dangerous territory of ambiguity.

2.4 Traditional male figures

While these 'feminized' men populate post-war literature as villains, the larger social anxiety over emasculated men is arguably not as pressing after the Occupation ends in 1952, when the American male dominance was removed, allowing for Japanese men to once more take up the role as 'top male'. Despite this shift, the anxiety of inferiority remained; there were still these women who stepped outside of the comfortably definitive socio-sexual boundaries, and still those 'losers'. While the old Japan was gone, the old rules for behaviour had not completely changed. The problem of

¹⁰⁴In Takagi's *The Tattoo Murder Case* Takezo was large in comparison to other males, Tsunetaro manages to survive the ordeal of war on the front-lines, and Tamae is lucky enough to survive Hiroshima, and then emotionally strong enough to put herself through the ordeal of working as a prostitute in order to survive in Tokyo after the war. All three present a challenge to Hisashi and Kinue, either through their physical strength or by their own cunning.

emasculated men loomed large well into the post-war years; characters like Takagi's Hisashi and Matsumoto's Eiryō deviate from the previously established ideal for Japanese male behaviour. There are also individuals who are reflective of older ideals of Japanese male behaviour.¹⁰⁵ Like the samurai of pre-modern Japanese history, they are stoic, driven by principle and honour, and guided by a strict sense of moral obligation to duty. However, they are not entirely capable of escaping the social and sexual dislocation of their era. Daiyu Matsushita and Kyosuke in *Tattoo*¹⁰⁶ and Eitaro Imanishi in *Inspector Imanishi* are excellent examples of such characters.¹⁰⁷ These figures are cast as the 'official' detectives, and characterized in almost perfect opposition to the aforementioned male criminals they seek: they are the picture of the traditional Japanese male, masculine and stoic in all regards. In *Tattoo*, it is Daiyu, Kenzo's older brother, who reflects the traditional societal ideal: he takes care of his younger brother, is ready to respond to his duty as a Detective Chief Inspector at the drop of a hat, and maintains a cordial relationship with his wife – though it is clear he is the head of the household. Despite his principled behaviour and the ideal he represents, Daiyu is unable to triumph in closing the

¹⁰⁵While the Meiji Restoration took much of the power away from the samurai, the rigid social hierarchy remained, imposed instead on employer/employee and superior/subordination figures, such as in the military. State Shinto before and during the war the ideal Japanese male was expected to behave in a way similar to the code of *bushido* (literally 'warrior's way' or 'path of the warrior'); this behaviour entailed honour and commitment to duty to the extent of dying being preferable to failure, veneration of the Emperor, and adherence to the natural hierarchy without question.

Trevor W. Harrison, *21st Century Japan* (Montreal: Black Rose Books, 2008), 5.

¹⁰⁶Daiyu's commitment to his duty and to his wife and brother are unquestionable. He is introduced as “a tall, bulky, crewcut man. He had a square-jawed face with a wide mouth, deep-set eyes, and a low, broad nose that had been flattened still further during his career as a collegiate judo champion at Nihon University. Daiyu had wanted to be a police detective since boyhood, and he spent almost every waking moment either doing his job or thinking about it.”

Takagi & Boehm, *Tattoo*, 63.

¹⁰⁷Matsumoto's protagonists are quite flat in comparison to Takagi's, and somewhat difficult to connect with due in part to the fact that Matsumoto puts more emphasis on creating a socially believable crime and motivation rather than on character development. It is Eitaro's actions and commitment to the case that define him: he keeps his work and his family as separate as possible, works late, sacrifices his own money in order to pursue leads, and refuses to give up, in his effort to bring closure to the case.

murder case on his own, despite the fact that similar figures would have arguably done so in the past.¹⁰⁸ As such, his ability to succeed as a figure of authority is diminished, making it apparent that the traditional values and behaviours must be re-evaluated.

In a similar manner, Matsumoto's Eitaro is the modern-day hold-over of the samurai male: he is stoic and reflective; his wife and child regard him with respect; and he writes traditional Japanese haiku, displaying a personal cultivation of the arts which was characteristic of the pre-modern samurai. Additionally, he is resilient in the face of the tragedy of the war in that his strong sense of self survives the transition intact. What is perhaps the most interesting aspect of these traditional male characters is that neither Daiyu nor Eitaro ultimately break the case on their own, and require help from a junior figure. While the expectation of these traditional male figures is that they will be able to solve the cases on their own, the reality is that they are unable to succeed. Daiyu is unable to match Kyosuke's ability to uncover the truth, though he is given large credit for closing the case. For his part Eitaro steps aside in order to allow his younger partner to take credit for the arrest.

While neither of these traditional samurai figures are able to solve the cases on their own, it is Takagi's Kyosuke who steps in to offer an alternative for possible successful male behaviour in the post-war. Kyosuke represents the Westernized genius and well-adjusted male war veteran, and can be seen as a modern alternative to the medieval samurai warrior.¹⁰⁹ Kyosuke does not come onto the scene until after the

108 In his article "Mystery Stories East and West" concerning pe-war mystery in Japan, Ken Nakazawa states that Japanese mystery fiction is less characterized by the fact that "criminals are caught, not so much through the activity of their fray matter, as through their agility and excellent swordsmanship;" yet Daiyu, for all his traditional 'samurai' characteristics, is unable to succeed.

Nakazawa, "Mystery Stories East and West," 289.

109 Jason G. Karlin, "The Gender of Nationalism: Competing Masculinities in Meiji Japan," *Journal of Japanese Studies*, Vol. 28, No. 1 (2000), 70.

predominant sexual struggle over Kinue is resolved by her apparent death, and thus he is not sexually threatening to the less successful males, like Kenzo. Kyosuke can be read as a socio-intellectual rival for Kenzo, and as a representation of a new ideal for Japanese male behaviour and social perception, which would lead to a re-stabilized post-war social order; he is quick-witted, congenial, non-aggressive, and willing to move on from the past while embracing it instead of hiding it. Like Kenzo, Kyosuke dutifully served his country during the war and suffered as a result. Despite the difficulties he faced after the war, he is able to reconnect positively with society. Unlike Kenzo, Kyosuke seems to have shed the dark cloud of despair and reforged his own identity, as if the war had only been a minor distraction from his normal life. He behaves as if the murder case is just another puzzle which his superior intellect and logical skills make simple to re-assemble. Despite spending months in a Kyoto hospital to recover from his ordeal after being repatriated to Japan in early 1947,¹¹⁰ Kyosuke appears to suffer no permanent physical or psychological injuries as a result of his experience. He is the kind of man Kenzo wishes to be, but he is unable to forge such an identity for himself in relation to his wartime baggage. It is not until Kyosuke Kamizu becomes engaged in solving the crimes that all of the pieces of the mystery begin to fall into place. It has been said by Shimpo Hirohisa that Kyosuke, as a genius detective, is a return to the interwar style of detective fiction.¹¹¹ Unlike the apparent 'golden boy' Kyosuke, who appears to be infallible, Kenzo, Daiyu, and Takezo are flawed, and despite their attempts to thrive, all three ultimately fail to do so. In contrast, Kyosuke emerges as a salvic figure, superior to the other male archetypes

110When Kyosuke first meets up with Kenzo he speaks very vaguely of his own horrific experience during the war, save to say that when he was eventually repatriated to Japan he was severely injured and required hospitalization and treatment for an extended period of time.

Takagi & Boehm, *Tattoo*, 210-11.

111 Hirohisa, "Parallel Lives of Japan's Master Detectives.", 55-6.

(defeated warrior, stoic samurai, and corrupt capitalist) and perhaps represents, for Takagi, the model for the successful re-establishment of Japanese superiority in the post-war era. Kyosuke notably succeeds where both Daiyu and Kenzo fail; he is able to see and surmount the social and sexual dislocation of post-war Japan with ease. Kyosuke is a picture perfect representation of the pre-war Meiji male ideal and a functional member of society in the post-war.¹¹² He is a genius detective who survives the horrors of war without permanent physical or psychological scarring. His ability to move past his difficulties through the acceptance of his wartime actions, and his reliance on reasoning and logic instead of brute force and luck place him in an ideal position to act as a guide for the resurgence of dominant Japanese males.

Through a close reading of these characters and their behaviour, it is apparent that both authors are suggesting that in order to stop chaos and end the cycle of destruction, the 'old' ideal for codified masculinity must be willing to either step aside or work in tandem with the 'new' ideal; there must be an acceptance and a conscious recognition of men's flaws and suffering. In addition, Matsumoto and Takagi seem to imply that the solution to the sexual dislocation and gender conflict in post-war Japan does not lie in a full return to discredited past ideals. Likewise, it also does not require a complete change to the traits which define the superior male, in the manner of those unconventional women who successfully navigated the post-war years. Both Daiyu and Eitaro are

¹¹²While there were competing masculine identities in Meiji Japan (Nationalistic vs. modernized/Western), the Meiji gentleman was often characterized as “men of talent, and identified by his fashionable Westernized attire, as being an educated individual in the service of the state, with a firm grasp of social etiquette and civility.

Karlin, “The Gender of Nationalism”, 44-6.

Kyosuke is the picture of the Westernized-Meiji male: deemed a genius who, at the drop of a hat, comes to Tokyo to help Kenzo without any ulterior motives aside from solving a true mystery, he is always perfectly dressed in a Western mode, and completely civil, choosing to conduct his investigation in the guise of social meetings rather than interrogations.

prepared to work with the new generation, to accept the need for change in certain attitudes and behaviour, while retaining the essential principle-based model of behaviour that historically defined Japanese masculinity. Similar to Kenzo, there must be an acceptance of the scars of war. There is a need to make way for new types of male characters who, in their sensitivity, psychological suffering, and search for balance and meaning in the post-war world, suggest that what Japan needs is not the old school samurai or the Meiji man, but men who have been forced by the circumstances of war and the post-war to adapt, to defeat Occupation standards and overcome the post-war social order. The examined novels also show the extent to which the anxiety over non-conventional women was connected to the blurring of historically structured ideas of gender and the subsequent shift in perceived dominance during the post-war era.

In post-war Japan the disruption of traditional structures of sexual power raised many concerns and became a source of anxiety. Where previously men had unquestionably been the dominant sexual and familial figures, the war upset that tradition. Japanese women took on roles outside of the household, and in the face of the harsh post-war conditions some women became prostitutes and companions for the occupying soldiers. Also they assumed the patriarchal role in the households where fathers and sons had been lost in the war, despite the re-emergence of the 'Good Wife, Wise Mother' ideal. Meanwhile, Japanese men had 'failed' in their role as warriors and protectors of the nation's security. In this atmosphere of sexual instability and change, 'effeminate men', or men who exhibited abnormal male behaviour, became sources of disquiet, and served to highlight the depth of social dislocation. While it was not possible

during the Occupation for authors to directly criticize or comment on all aspects of this crisis of masculinity, they nevertheless found ways of considering its varied manifestations and probing its possible societal implications. It can be said that Takagi and Matsumoto are showing that the gender landscape in the post-war era became more complicated, and thus a source of further anxiety. It was further complicated by aggressive, independent women, and the effeminate hybrid male. They disrupt the sexual order of postwar Japanese society, and are similarly non-traditional. By having the criminals reflect these complex gender characteristics, both authors are reflecting the social anxiety ingrained in their presence, with the ultimate source of anxiety being the unholy pairing. Additionally, the fact that classical males are not cast as the main protagonists or the ultimate heroes is a further comment on the need to change the ways in which masculinity and femininity are understood in the post-war era.

3. CHAPTER THREE: THE VICTIM AND THE VICTIMIZER

The third and final chapter of this thesis explores the conflicted identity of Japanese people in the early post-war era as represented in Takagi's *The Tattoo Murder Case* and Matsumoto's *Inspector Imanishi Investigates*. More specifically, it considers the problem of war survivors being at once blamed for Japan's various aggressive and injurious actions during the war, and portrayed as victims of that very same war. The confusing nature of these contradictory labels was further complicated by the fact that the balancing point between them shifted over time: the degree to which people were encouraged to understand themselves as 'victimizers' as compared to 'victims' decreased as Japan's post-war political situation evolved. During the Occupation, American programs and propaganda designed to demilitarize and democratize Japan placed emphasis on the evils of the recent past. The Tokyo War Crimes Trials of 1946-48, in particular, created an atmosphere of collective guilt in respect to Japanese wartime aggression in East and Southeast Asia. The burden of responsibility for ordinary Japanese people was made heavier by the fact that SCAP (Supreme Commander for the Allied Powers) strategically decided against holding the Japanese Emperor responsible for the war, despite his place of centrality in the nation's constitution and in Japanese wartime propaganda.¹¹³ Instead, Emperor Hirohito was ultimately deemed innocent of all war

113 With the oversight from Washinton, MacArthur and his administration did all that they could to shape the subsequent Tokyo trials to remove blame from Hirohito, and shift it on to other individuals, like General Hideki Tōjō. According to Herbert Bix, these efforts went as far as providing scripted testimony for those on trial.

Bix, *Hirohito and the Making of Modern Japan*, 583-586.

crimes.¹¹⁴ Such a choice and policy arguably pushed the bitter medicine downward, leading to broad-based internalization of shame and responsibility.¹¹⁵ This led to what photographer Shōmei Tōmatsu called “a never-ending post-war.”¹¹⁶

After the Occupation ended in 1952 and the strict censorship laws imposed by SCAP were lifted, a flood of first-hand civilian accounts highlighted Japanese suffering during the American bombardment of the home islands. This was especially true concerning the atomic bombings of Hiroshima and Nagasaki in August of 1945. Such accounts, along with the Japanese government's attempt to rebuild national cohesion and pride in relation to the experience of defeat, suggested that the American occupiers had opportunistically distorted the way in which the Japanese war experience was interpreted and represented. The question became: which narrative is the 'correct' one, and how might the ordinary Japanese person come to terms with his or her own role in the war and suffering on account of it? The detective fiction of Takagi and Matsumoto is replete with characters who are both victims and victimizers; this pattern of dissociative identity can be read as a kind of psychological trauma not unrelated to that experienced by Sophie

114 This was done to ensure stability, and to avoid further hostility. However, it has been stated by some that “if all Japanese, except for the militarists, were as innocent as their emperor, they were victims. And if the killing of civilians in China was a crime, then so were the bombings in Hiroshima and Nagasaki, or indeed Tokyo, Osaka, and all other Japanese cities.” Instead, Hirohito was used by the Americans as a mechanism for making their policies acceptable to the people, and as a beacon of stability in the turmoil of the post-war period.

Ian Buruma, *Inventing Japan: 1953-1964* (New York: The Modern Library, 2003), 136.

“Emperor's Imperial Rescript Denying his Divinity (1 Jan., 1946)”, *Religion & Society in Modern Japan*, eds. Mark R. Mullins, Shimazono Susumu, Paul L. Swanson (USA: Asian Humanities Press, 1993), 103-104.

115 Dower makes it clear that these attitudes were not imposed by the victors, but were exemplified by the drastic anti-military and anti-war mentality that swept the Japanese people in the Post-war period, and their ready compliance.

Dower, *Ways of Forgetting*, 130-133.

116 Shōmei Tōmatsu's work is evocative not only of the long lasting effects of the Atomic bombs, but of the long-lasting period of suffering which followed Japan's defeat; “ What I saw in Nagasaki were not only the scars of war, but a never-ending post-war. I, who had thought of ruins only as the transmutation of the cityscape, learned that ruins were within people as well.”

Shōmei Tōmatsu, “Nagasaki 11:00 1945 (1995)” in *Shōmei Tōmatsu: Skin of the Nation*, 121.

Zawistowski in William Styron's novel *Sophie's Choice*; where the Auschwitz survivor feels responsible for the death of her child Eva because she had the 'choice' to save her, she is simultaneously not responsible, as the choice that only one would live had already been made by those in the position of authority. For her part as a philosopher and theorist of melancholia, horror, and the abject, Kristeva interprets psychological processes of cyclical shift between opposite understandings of the self as a way by which repressed feelings of shame and guilt regularly burst forth to challenge the positive ideas about the 'self' that an individual has developed as a means of suppressing the negative ones. The 'new' and 'clean' are made 'filthy' and 'shameful' by such challenges.¹¹⁷ Somewhat paradoxically, what is shameful can also become a source of desire and fascination. In the case of the Japanese fiction referred to above, it will be argued that the dissociative identity that was the condition of many Japanese people because of the contradictory Occupation-Post Occupation narratives described above is reflected in characters who are literally caught between oppositional understandings of the self in relation to the war.¹¹⁸ For example, Kenzo Matsushita's love of Kinue Nomura, the first positive feelings he experiences after returning from the war, turn into a dirty secret he must keep from his brother. Similarly, Eiyro Waga's new identity and fascination with pushing the boundaries of conventional music become corrupt when his use of the ultra-sonic device comes to be regarded as a possible tool for murder. Subsequently, his shameful past emerges to

117While the abject is a source of unease; it has the ability attract and destroy. Things which were wholesome are made 'other', unclean and corrupt. This is amplified in things which have been suppressed.

Kristeva, *Powers of Horror*, 2-8.

118“‘The sense of compulsive repetition, an inability or unwillingness to abandon a topic, and a deep psychological investment in the process of repetition may indicate that the trauma is re-inscribed and reaffirmed with every repetition, rather than surmounted.’”

Hantke, “Horror Film and the Historical Uncanny”, 136.

overshadow his clean new life. In both cases, the Kristevan bursting forth of suppressed ideas and feelings connecting to the war generate renewed violence and suffering.

In order to thoroughly examine the victimizer/victim theme in Takagi and Matsumoto's detective fiction, as well as the associated idea of the internalization of war guilt and responsibility, this chapter will be broken into two sections: the first of these will look at how individuals burdened with the aforementioned dual victim/victimizer identity seek to break free from, or subvert, the cycle of destruction it can develop into. This will be done by looking at the struggles of Rieko Naruse and Kunio Miyata in *Inspector Imanishi*, and Kenzo in *Tattoo* to live 'normal' lives in post-war Japan. In particular it will consider how these characters seek to subvert the drive to extend victimizing patterns of the war in to the post-war. The second section will examine how other equally damaged and sympathetic characters – such as Kinue (*Tattoo*) and Eiryō (*Inspector Imanishi*) – move in the opposite direction by reactivating the cycle of violence and destruction of the 1937-45 period. As will be argued, such 'returns' of wartime cruelty and misbehaviour were a strong source of anxiety and potential horror in a traumatized society engaged in the difficult process of rebuilding and healing itself.

3.1 : Victimhood

In both *Tattoo* and *Inspector Imanishi* there are many victims, and both novels explore the legacies of wartime violence by showing how, even after the war ended, the processes it unleashed continued to create victimizing behaviour and, accordingly, victims. These victims can be separated into two distinct categories: victims, like Kenzo, who are general victims of a brutal and brutalizing war, and ones like Rieko and Kunio, who are victims by virtue of being led by a superior to commit crimes. Both types come

to bear the burden of responsibility for harmful actions they might have committed under the influence of evil leaders or of a corrupted system; fundamentally, they are 'slaves' to the desires of their 'masters'. While there are many interesting dimensions to the state of victimhood that these various individuals experience, they all eventually rise up to confront their past actions, and actively seek to break the cycle of harmful behaviour which could lead to fully fledged victimizing behaviour. The condition of victimhood in *Tattoo* and *Inspector Imanishi* will be examined first by exploring Kenzo's victim identity, and then by examining those of Rieko and Kunio.

Published at the height of the Occupation, *Tattoo* is steeped in the pervasive atmosphere of fear and instability that was characteristic of the difficult and confusing post-war experience. The Tokyo War Crimes Trials of 1946-48 intensified the broad-based sense of nervousness and tension without resolving, at a popular level, the extent to which ordinary Japanese soldiers like Kenzo shared the blame for their country's crimes. Kenzo and other characters in the novel repeatedly condemn the war as ridiculous,¹¹⁹ a pointless destruction of youth,¹²⁰ and a force by which the innocence of the world was taken,¹²¹ casting themselves as victims of the actions of others rather than as components

119 In the first conversation between Kenzo, Dr. Hayakawa and Kyosuke after the reunion, the war is called ridiculous, 「まあ、なんにせよ、生きていてくれよかった。こんなばかばかしい戦争で。。。」 (Well, anyway, it was good to be alive. In this ridiculous war . . .) Takagi, *Tattoo*, 295-296.

120 Kenzo, in both the original and the translation of the text makes note of the failure of war; he does not say that he went to war to become a man, he does observe that he “always knew with absolute certainty that the only thing the future held for those high-spirited young men was a fatal bullet from an enemy gun.”

Takagi & Boehm, *Tattoo*, 23.

どんなに元気に立ち満ちても、そういう兵士たちの前途に横たわっているものは、敵弾以外にはなかったのだ。(No matter how full of energy, what was lying ahead of such soldiers was only/nothing other than enemy bullets.)

Takagi, *Tattoo*, 59.

121 “It’s the damned war, [Kenzo] thought. It turned everyone’s lives upside down, and drained all the innocence out of the world [. . .] “War,” Kenzo muttered angrily. “What a lousy, rotten invention that was.”

Takagi & Boehm, *Tattoo*, 205- 208.

of a war machine that represented a collective national project.

It can be said that Kenzo represents the quintessential victim of the war: as a soldier in the Japanese Imperial Army he failed to win the war, probably committed 'crimes' that have tarnished Japan's international reputation, and comes home psychologically 'damaged' and therefore somewhat of a burden to his fellow Japanese. His state of victimhood is aggravated when Kinue and Hisashi dupe him into aiding and abetting their criminal activity. In these ways Kenzo can be read as the typical returned soldier who tragically bears the cross of the nation's wartime ills, but is also a potential danger to society in that he might prove incapable of reforging himself into a 'good', law-abiding citizen: the victim could very easily become the victimizer, as portrayed by the character of Yusa in Akira Kurosawa's post-war film *Nora Inu* (1949).¹²² Yusa and Kenzo are characters who, quite threatening because of their capacity for violence, become vehicles for extending the war into the post-war period.

In examining Kenzo, it is important to establish that he was potentially involved in aggressive actions during the war, though he turns his life to the pursuit of justice as “with his brother's help, Kenzo was planning eventually to join the police medical staff.”¹²³ As he seeks to unsuccessfully escape his past, he becomes entangled in Kinue's web and is dangerously drawn back into the ever present cycle of inescapable destruction that springs from aggressive actions. Kenzo's victim identity is complicated by the shadow of the victimizer, which Takagi hints at when mentioning Kenzo's war-time experience; Kenzo refers to his previous involvement with females as being merely “a few sordid,

¹²²Yusa is also a disillusioned war-veteran, driven to questionable behaviour in order to survive in post-war Tokyo.

¹²³Takagi & Boehm, *Tattoo*,7.

unsatisfactory wartime encounters.”¹²⁴ While not explicitly stated, this strongly implies that while Kenzo was stationed in the Philippines he likely utilized the *ianfu* (Comfort Women) and *Ianjo* (Comfort Stations) put in place by the Japanese Imperial Army: this was a system that systematically, and criminally, oppressed and victimized women, and is classified as one of the greatest atrocities committed by the Japanese during World War II. Many of the records concerning the experience of the *ianfu* have been lost, and those that survive are overwhelmingly shocking in their detail;¹²⁵ despite the gruesome reality of the system, there were some exceptional cases in which the women were treated with a degree of compassion and humanity, though they are few and far between.¹²⁶ Even if Kenzo was one of the very few Japanese soldiers who treated the Comfort Women he encountered with kindness, the very act of having engaged with the *ianjo* system would label him a victimizer. It is Kenzo's illicit relationship with Kinue, and his subsequent need to keep it a secret from his brother, Daiyu, that are reflective of this condition of being both victim and possible victimizer; his fragile psychological state and wartime experience colour how he experiences these relationships, and make it difficult for him to return to normal life in the unstable post-war period. It can be further argued that his experience of returning to Japan as a 'loser' and 'aggressor' contributes to his

124The full passage from Boehm's translation reads as such: “As for female companionship, there had been very little of that in Kenzo's life so far, aside from a few sordid, unsatisfactory wartime encounters.”
Ibid.

125 Yoshiaki Yoshimi, *Comfort Women: Sexual Slavery in the Japanese Military During World War II*. Trans. Suzanne O'Brien (New York: Columbia University Press, 1995) 200.

126 Though very few accounts by those who served as *ianfu* exist, due in part to the stigmatization and shame which the women experienced as a result, some do contain small indications that not all Japanese soldiers were ruthless and dehumanizing in their interactions with these individuals: in some instances the women state that one man “treated us okay”; another gave in to a woman's pleading, giving her money to travel and shipping her things to her; one woman was whisked away from the comfort station during the night by an officer, giving her the papers and means to go escape. In the first two cases the women even remember the name of the officer, a testament to the impact their actions had.

Comfort Women Speak: Testimony by Sex Slaves of the Japanese Military, ed. Sangmie Choi Schellstede. (New York: Holmes and Meier Publishers Inc., 2000), 12; 23, 77.

unwillingness to be forthcoming about his relationship with Kinue. It would seem that, despite Kenzo's open condemnation of the war and its atrocities, he himself is unable to escape a mild cycle of return to morally questionable or reprehensible behaviour, as if there is no other road available to him. Tragically, his position as a captive of the cycle leaves him even more emotionally scarred and socially disconnected. That said, Kenzo does not seek to escape his past, but seeks to challenge it by involving himself in the investigation, even in an unofficial capacity. As such, he can be understood to represent the post-war understanding of the dual relationship between victim and victimizer that is integral to the understanding of the post-war Japanese identity created by the Occupation. By engaging in a real relationship, one in which he can be and is rejected, Kenzo is returning to 'normal'. In developing this proper relationship with Kinue, despite it being largely sexual and illicit, he is forcing himself out of the war experience. Additionally, Kenzo does not knowingly enters into any relationships or agreements which would put him in a position where he could not be rejected.¹²⁷ He muddles through, and drops the baggage of the war by re-engaging with normal society and slowly overcoming the stigma of being a 'loser'. While he represents a potential threat at the beginning of the novel, Kenzo emerges relatively intact and without destroying others.

While Kenzo is the quintessential victim in *Tattoo*, it is interesting that *Inspector Imanishi* examines two more precise manifestations of victimhood in post-war Japanese society. Matsumoto's Rieko and Kunio are representative of the foot-soldiers of an 'evil'

¹²⁷In his pursuit of leads in Kinue's murder, Kenzo finds himself in one of the many post-war red light districts in Tokyo. Instead of engaging the service of these women, who arguably could not refuse him if he were to approach them for their services, least they chance missing the opportunity to provide for themselves, he seeks only information, and feels sadness and anger for what the war has caused, and what it had forced otherwise innocent women and girls to do in order to survive. Takagi & Boehm, *Tattoo*, 202-208.

regime, those who carry out orders faithfully as expected, and are later blamed for their obedience. However Rieko and Kunio handle the burden of guilt and their subsequent status as victims in different ways. While they engage in morally questionable activities, they are made victims of Eiryō's use of them as a means by which to accomplish his own goal of concealing his victimizing behaviour; both are also ultimately victims, in one way or another, of violence and mistreatment at the hands of Eiryō. Like the demobilized soldier tarred with the brush of having committed aggressive actions, they carry the dual identity of victim and victimizer by virtue of their involvement.

Rieko represents the victim identity of soldiers who followed orders unquestioningly out of a sense of loyalty influenced by the ultra-nationalistic ideologies present during the long war years in Japan, and were later held partially accountable for the 'bad' nature of the orders themselves. Drawn in by Eiryō, a charismatic individual, she is ultimately blinded by her desire to please him and becomes involved in concealing his crimes. This experience is reflective of that of the ordinary Japanese soldier who gave his loyalty and trust to his commanding officers and the larger Imperial and military organizations. Such men were accordingly instructed to carry out actions that would, after the war's end, come to be labeled as 'victimizing'. Herein lies the complicated task of assigning responsibility for wartime atrocities: does the blame belong to those who issued the orders, or to those who executed them? In this regard it is worth noting that military and wartime ideologies do not distinguish 'right' orders from 'wrong' ones; to follow an order is to do the correct thing, and to refuse the order denotes insubordination, which carried the possibility of harsh punishment. In a similar manner to the imperial soldier, it is Rieko's loyalty to Eiryō, shaped by her desire to gain his love, that leads her to follow

his instructions and dispose of the crucial evidence that ties him to Ken'ichi Miki's murder. Yet, in the end, her despair leads her to realize that all she will ever do for Eiryo is sacrifice herself, without ever gaining his love in return. Ultimately, Rieko finds that the only way she can deal with this is to take joy in her own death, since she believes that it will further protect Eiryo from being connected with Ken'ichi's murder. Though she does not leave a revelatory suicide note that connects her death to Eiryo's callousness, she does leave a journal entry which reflects upon the condition of having one's loyalty and devotion continually misused:

Our love had lasted for three years. Yet nothing has been built from this love. It will probably continue on in vain. Forever, he says. The futility of this love tastes empty and feels like grains of sand slipping through my fingers. At night, despair haunts my dreams. And yet I must be strong. I must believe in him. I must protect this lonely love. I must persuade myself to be content with this loneliness, to find happiness within it. I must cling to this hopeless thing. This love always demands sacrifices of me. I must feel the joy of a martyr as I make sacrifices. Forever, he says. As long as I live, he will continue to demand that I make sacrifices.¹²⁸

Like the despised Japanese war veterans who have been manipulated by a militarist regime which functioned through disguising oppression and servitude as loyalty,¹²⁹ Rieko is manipulated by her unrequited love and loyalty to Eiryo. Her act of loyalty (destroying and scattering Eiryo's bloodied shirt) leads her to become nothing but another sacrifice in Eiryo's bid to escape his past; this sacrifice is compounded by the fact that Eitaro

¹²⁸Matsumoto, *Inspector Imanishi Investigates*, 123.

¹²⁹Dower examines the plight of these Japanese veterans who, at the conclusion of the war, many of who were left feeling betrayed by their commanding officers, who had commanded their actions through fear rather than respect. He recounts how some of these soldiers spoke openly and contemptuously about their experience, and how they did not act out for fear of what might happen to their families at home. While this was unlikely to the view of every soldier in the Japanese Imperial Army, the recording of these sentiments serves as a basis on which to draw further connection between the ordinary Japanese soldier and figures like Rieko and Kunio.

Dower, *Embracing Defeat*, 58-59.

Imanishi notes a distinct lack of guilt on her part for the questionable actions she had committed,¹³⁰ including her betrayal of Kunio's affections by drawing him into Eiryo's victimizing behaviour. Thus Rieko is drawn back into the cycle of destruction, though instead of continuing down the road towards action which could be fully labeled as victimizing, she ends her life and thereby embraces her past instead of seeking to escape from it.

The idea of misguided or misplaced loyalty is also explored through the character of Kunio, a young actor in love with Rieko who leads the police on a wild goose chase away from Eiryo. While Rieko seeks to find meaning in her victimhood, to validate her sacrifice, Kunio, compelled by Rieko's suicide, confronts Eiryo about his involvement in concealing the murder, and is subsequently made a victim himself. Thus, Kunio can be said to represent the rebellious soldiers and citizens of Japan who, while initially complicit with the aggressive war-time attitudes of their leaders, subsequently found themselves morally objecting to those attributes and the commands that flowed from them.¹³¹ The difference between Rieko and Kunio is characterized in: how each addresses his/her own predicament; the sense of powerlessness they feel as a result of aiding and abetting the perpetration and concealment of crimes; and the choices they make as a result of their involvement in criminal activity. While Rieko commits suicide,¹³² Kunio

130 Eitaro reflects on Rieko's journal as he begins to close in on the crucial connecting evidence, and thinks that "She had no regrets about these acts that were against the law."

Matsumoto, *Inspector Imanishi Investigates*, 276.

131 Dower highlights the post-war sense of having been victimized by the war itself, and how many felt they had been brainwashed into their actions by their militarist leaders due to ignorance, and how those who failed to speak out against the war while it occurred, subsequently felt responsible for having contributed to the deaths of those who were close to them.

Dower, *Ways of Forgetting*, 130.

132 Matsumoto, *Inspector Imanishi Investigates*, 120.

takes steps in order to see that Eiryo is brought to justice.¹³³ By taking this risk, and by agreeing to help Eitaro unravel the truth behind the murder of Ken'ichi, Kunio knowingly challenges his 'superior', and is punished for it by death. His 'failure' is reinforced by the fact that he does not succeed in achieving justice for Rieko's death. As previously mentioned, Kunio's behaviour is reminiscent of the reluctant or insubordinate soldier who confronts the regime and, in doing so, seals his fate. His death does not redeem his criminal actions, but the courage he shows in challenging Eiryo and confronting his past actions does represent a kind of redemption. Accordingly, Kunio can be read as being representative of the many Japanese soldiers who unsuccessfully stood against the Japanese militarist regime and were crushed underfoot as a result.

While they represent different facets of the post-war understanding of victimhood related to wartime experiences or patterns of victimizing behaviour, Kenzo, Rieko, and Kunio all share a struggle to break with the past; they are victims of being made to act as victimizers by social 'masters', simply because duty, loyalty, and fear demanded dictated that they had to follow those orders. In the post-war literature of Takagi and Matsumoto the line which separates victim and victimizer is thin: victims are inevitably drawn into an ongoing cycle of destruction and thereby tempted to commit actions which could lead them to become fully fledged victimizers. However, each stops short and overcomes the cycle, through suicide, confrontation with a key victimizer, or a more general impulse to produce 'good'. It is interesting that of the 'victim figures' explored above only Kenzo manages to survive and truly emerge from the cycle of destruction. Perhaps it is because

¹³³When confronted by Eitaro in regards to Rieko and her journal entry, Kunio asks for time, saying that "it's very likely that I can help your investigation." It can be assumed that he wants to verify his knowledge before possibly causing further harm to Eitaro's investigation. Matsumoto, *Inspector Imanishi Investigates*, 131.

he seeks to surmount, instead of just confront, his past. His involvement in the search for justice, even on an amateur level, affords him some amnesty and protection from complete destruction.

3.2: Victimizers

Just as wartime cycles of violence can be broken or ended by victims who refuse to become victimizers in the post-war era, so too can they be extended into the post-war like an unstoppable firestorm. Kinue from *Tattoo* and Eiryō from *Inspector Imanishi* are such cases, characters who actively destroy and harm others in order to benefit their own goal; in essence, they become the 'masters' of the situations. Both are haunted and shaped by their wartime pasts, but somewhat paradoxically are unable to escape wartime patterns of violence and cruelty. As they wreak havoc on the fragile society that has emerged from the war they also poison its roots by drawing others into their harmful schemes, thus widening the circle of evil and tragedy.

As a victim of the war, Kinue's descent into the role of victimizer offers an interesting reflection on the nature of the disassociative identity problem that was characteristic of post-war Japanese society. She suffered in three distinct ways from the disruptions of the war, all of which contribute to her hell-bent drive to escape the past: first, she lost her family; her brother to the Japanese campaign in the Philippines; and her sister to the atomic bombing of Hiroshima. Second, post-war poverty and hardship require that she attach herself to an older man she does not love.¹³⁴ Third, as a woman

¹³⁴As part of the story she tells Kenzo, Kinue makes sure to say that “when the smoke [of the flaming nightmare of death and destruction, like a medieval image of hell] finally cleared, [she] was running a bar called Serpent in the Yurakucho area, and living with a fat, rich, insanely possessive man whom she didn't love a bit. Such are the compromises of life, [Kinue] told herself. But her heart and soul were dead.”

Takagi & Boehm, *Tattoo*, 41.

who is outside of the accepted 'Good Wife, Wise Mother' identity, she is a victim of social stigmatization; similar to the soldiers who returned to Japan and found that they were unwelcome by their countrymen, and the *pan-pan* who willingly attached themselves to affluent males based solely on the desire to survive. Kinue exists on the periphery of society, neither fully belonging to the 'norm' nor being fully excluded based on the socio-historical reality of post-war Japan.

It is from this desire to escape the status as victim that Kinue turns to victimizing behaviour. While she can be fundamentally understood as a tragic figure, her victimization of others firmly places her in the realm of those who re-engage the cycle of destruction in the post-war. Her harmful acts are made more insidious due to the fact that those who she victimizes are not only already victims, but her siblings who miraculously manage to survive their first encounters with destruction. First, Kinue lures her sister Tamae to her home, and proceeds to poison her, dismember her body with the help of Hisashi in order to fake her own death so that she might re-invent her identity. Tamae, a double victim herself, first as a *hibakusha* (explosion affected person) and then as a prostitute,¹³⁵ is nothing more than collateral damage to Kinue. Once she has blood on her hands it is impossible for Kinue to stop her victimizing behaviour: she also orchestrates the death of her brother, Tsunetaro, when it comes to light that he has managed to survive the war. Kinue's victimization of Tsunetaro acts as an insurance policy to her escape; she has already come to terms with the 'death' of her family during the war, and thus killing them can be seen as her attempt to cover her tracks. As Tsunetaro is the only remaining

135 Tamae falls victim to the desperate circumstances of survival in post-war Tokyo. In the months following the beginning of the Occupation, young women were encouraged by the Japanese government to "sacrifice themselves to save the chastity of others;" as a result, they were eventually blamed by Americans for the rise in cases of Syphilis and VD. Dower, *Embracing Defeat*, 130-138.

person who is able to differentiate Kinue from Tamae, he is the last obstacle which she and Hisashi must overcome if they are to escape. It is thus interesting that when dealing with Kenzo, and setting up the 'discovery' of her corpse, Kinue writes a letter which highlights her fear of death. It is as if she is recognizing that by setting out on the path of murder as a means of escape, she is actively extending the war into the post-war and re-igniting the anxiety of possible future destruction.¹³⁶

While Kinue turns to murder in the attempt to free herself from the negative social stigma attached to her tattoo, and to escape a controlling man she does not love, Eiryō does so to try to obliterate his connection to a father who suffered from leprosy. It is when this connections comes close to being revealed that he is driven to commit crimes. As a result he destroys everything and anyone who can connect him to his true identity; the more desperately he seeks to escape his past, the more victimizing his behaviour becomes.¹³⁷ This reemergence of the repressed past, as Kristeva characterizes it,¹³⁸

136兄さんも好きも、この戦争で死んでしまったし、わたしはどうか生きのびたけど、もう長いことはないような気がするの。(I also like my older brother, who died in this war, [but] I somehow survived, I feel that [it is not for long.]

Takagi, *Tattoo*, 73.

I feel that I am going to be killed very soon, {Kinue} wrote. A terrible death is stalking me, and I am terrified of what may lie in wait . . . I fear my days are numbered,"

Takagi & Boehm, *Tattoo*, 58.

137 After receiving a lead as to Ken'ichi Miki's reason for coming to Tokyo, Eitaro is informed of a young man who the former police offer had attempted to help, "but the boy, used to a traveling life with his father, was unable to respond to the care he received. One day he ran away without warning." This boy, as it turns out, would falsify his family records after the March 1945 bombings, and become Eiryō Waga, a man free from his past.

Matsumoto, *Inspector Imanishi Investigates*, 284.

138 Kristeva can be said to build off Freud's "classic conception of the uncanny [which] refers most broadly to that class of objects or experienced – initially very familiar – that return out of time and place to trouble the stable boundaries between subject and object (Eiryō as the subject, Hideo as the Object), interior and exterior."

Marilyn Ivy, *Discourses of the Vanishing: Modernity Phantasm, Japan* (Chicago: The University of Chicago Press, 1995), 84.

challenges Eiryo's potential success, and threatens to sully his 'clean' reputation.¹³⁹ Eiryo's destructive self-preservation is not unlike the post-war experience of those Japanese officers and commanders who had issued the morally questionable orders to both the Japanese soldiers and the Japanese civilians.

Eiryo's status as a victimizer is further reinforced through his manipulation of Rieko and Kunio, both of whom ultimately become victims of his race to escape the past. In this, Eiryo can be considered a reflection of some of the commanding officers in the Imperial Japanese Army, who made their soldiers commit aggressive acts, either by way of fear, or by playing upon the feelings of loyalty and duty instilled by the Japanese militaristic regime.¹⁴⁰ Eiryo uses Rieko to dispose of his bloodstained shirt, playing on her feelings of loyalty to him. Rieko's death serves as both a protest at her exploitation and an act of love that serves to remove a potential witness. Secondly, Eiryo kills Kunio when the latter decides to make a stand against his cruel and criminal ways. Though it is the first violent crime he commits, Eiryo's murder of Ken'ichi stands out as his most victimizing action, and that which returns him to the cycle of destruction; while it is uncertain whether or not Ken'ichi might expose Eiryo's true identity and past, Eiryo himself sees no other option but to end Ken'ichi's life in order to keep his secrets hidden. Like Kinue, Eiryo is collecting an insurance policy on the death of his old self; he is

139Apostolou has an interesting point on this drive to preserve a reputation through the use of violence: "The traditional importance of honour and the family is reflected in Japanese mystery. Murder and other crimes are often committed by characters attempting to protect their reputation . . . or to save their families from disgrace." While Eiryo is not seeking to protect his true familial reputation, he is attempting to protect the new identity he had created and earned through his post-war activities, and to keep them from being stained with his former status as a victim.

Apostolou, "Introduction", P, XIII.

140 The Japanese military during the long war years utilized the idea of *kokutai* (national body/ national polity), and used it to voice the idea that the nation must come first, and that loyalty and duty to the Emperor and Japan were the most important virtues of being 'Japanese.', W.G. Beasley, *The Rise of Modern Japan*, 3rd ed. (New York: St. Martin's Press, 2000), 187.

destroying anything that can uncover the truth of his identity, regardless of his innocence. He is removing potential threats, and thus making himself a real threat to the furthering of the war into the post-war. Finally, Eiryō is caught and brought to justice; ultimately he is unable to fully destroy the documented memory of his past, and cannot succeed in his attempt to escape. He has no guilt for his actions, only regret that he did not escape the repercussions.¹⁴¹

In summary, Kinue and Eiryō strive to be masters of their post-war destinies by setting fire to their pasts. They do this by enlisting the help of facilitators or 'slaves' who are given dirty work to complete. Through this pattern, Takagi and Matsumoto reproduce the wartime pattern in which Japan's military and civilian leaders acted as 'masters' who insisted on total obedience from the 'slaves'. Kinue and Eiryō evoke some sympathy from the reader as former 'slaves' themselves. But the ease with which they become 'masters' in the post-war, and the coldness with which they work to enslave others re-create them in the mould of victimizers, pulling the war into the post-war period, wreaking havoc all around them, and bringing further destruction to all those who come in contact with them. It is also important to note that, despite their actions, they remain sympathetic characters, and one cannot stop thinking of them as being victims as well as victimizers. They are not seeking to oppose individuals, but rather to oppose documented memory of their former lives. While victimizers during the war committed their actions in order to change the future, those who victimized others after the war, like Kinue and Eiryō, did so in order to try and change the past.

¹⁴¹As Eiryō is notified that his actions have been discovered, his reaction is subdued yet speaks volumes as to his lack of feeling guilty; “With trembling hands, Waga took the piece of paper and ran his eyes over its contents. It was a warrant for his arrest on suspicion of murder. The blood drained from Waga's face. His eyes stared vacantly off into space.”
Matsumoto, *Inspector Imanishi Investigates*, 312.

Both authors deal largely with the ideas of victim and victimizer responsibility. This occurs through the interesting mechanism by which individual responsibility for action, and the freedom to exert this responsibility, is pitted against personal loyalty to a leader or senior figure, such as Rieko and Kunio's relationship to Eiryo in Matsumoto's *Inspector Imanishi*. The behaviour of these characters is often not directly harmful to others, but by acting in compliance or in accordance with the instruction of the darker, more destructive character, they too become victimizers to a degree, before becoming victims of the cycle of destruction. This same relationship is seen with Kenzo in Takagi's *Tattoo*. There is a temptation to return to socially questionable behaviour, as if Kenzo is unable to fully escape the war even after the defeat.

Upon full examination of *Tattoo* and *Inspector Imanishi*, it can be said that neither Takagi nor Matsumoto are unsympathetic or unforgiving to those who return to victimizing behaviour, like Kinue or Eiryo; yet neither is saying that the role or identity of victim is enviable. The post-war environment in Japan was black for both victimizers and victims; both faced the same difficulties, and were viewed through the same lens by the victorious Americans. The post-war years between 1945 and 1952 were characterized by a bleak nihilism,¹⁴² reflective of the fact that there was no end in sight for the Occupation, and little evidence that Japan would ever escape the shadow of its degraded international identity. Such reflection on the dichotomy of victim and victimizer, as will be examined, was also seen in Akira Kurosawa's *Nora Inu (Stray Dog)*,¹⁴³ a police

142 Winther-Tamaki, "From Resplendent Signs to Heavy Hands", 141.

143 It is important to note that since its first release, *Nora Inu* has been remade twice; once in 1973, and again for television in 2013. Sari Kawana, in examining the interwar Japanese detective fiction noted that "blurring the boundaries between hero (detective) and villain (criminal), started early in the 20th Century, when those who were agents of science began to use what was supposed to be a force for good in order to commit acts of violent criminality.

Kawana, *Murder Most Modern*, 111.

procedural *film noir* released in 1949; the detective, Murakami, after having apprehended the criminal, reflects not only on what drove the man to commit his crimes, but on the similarities both men shared as they tried to survive in the bombed-out, post-war ruins of Tokyo. By the end of the Occupation in 1952, even though the economy was solidly on the rebound, it can be said that there remained a sense of apprehension and malaise.

Those who had objected to the war or had followed their orders out of a sense of loyalty to the nation were faulted for having not behaved in a different manner, for having not stood in strong objection to the militarist regime. Likewise, many of those who participated or were involved in the atrocities were guided by that same sense of duty and obedience. It can be said that figures like Kinue and Eiryō were driven to commit these acts of victimization in order to escape the re-emergence of the repressed, to keep the new and clean present free of the dirt and shame of the past; neither are successful as they are unable to outrun their own destruction. Likewise, Rieko and Kunio become victims, despite their choice not to escape their past, but rather to embrace and confront it. Like a living tattoo, the war experience hung over Japan like a shadow of despair, blurring the lines between these victims and victimizers. Victims and victimizers alike struggle under the burden of the war-time past, often being drawn into situations where they reproduce past patterns of behaviour. Characters like Kyosuke Kamizu and Eitaro are able to rise above the past in order to succeed in the present, moving closer to the acceptance and the creation of a reforged identity based on personal merit rather than cultural history. That being said, it is Kenzo who remains the most interesting character; while he is drawn back into the cycle of violence, he manages to emerge, further scarred by the experience but more aware of the dangers. The shadow of war which haunts him is unmoved but he,

unlike the others examined in this chapter, survives and is given the opportunity to try and surmount the past once more, to escape the temptation of victimizing behaviour. He represents a hope that, through putting itself on the correct path to overcoming the past, Japan will be able to find a way to deal with the anxieties and difficulties with which it is confronted.

CONCLUSION

The shadow of the devastating Pacific War and subsequent American Occupation, continued to pervade Japanese society into the 1960s, when the 'economic miracle' replaced it as the principal social reality. During this initial period of recovery, detective fiction by authors like Matsumoto and Takagi both reflected and probed the struggle of ordinary Japanese people to come to terms with their difficult predicament. In the novels covered in this thesis, detective figures like Kenzo Matsushita in *The Tattoo Murder Case* do not simply float above the morass of rubble, hardship, and villainy that is their field of activity. Like the criminals they pursue, they are also of that broken world: they have been 'damaged' by the war and the Occupation, and are struggling to find their feet in the 'new' Japan that is being shaped by American ideals. An important commonality among the novels studied for this thesis is that societal problems are represented and analyzed through consideration of the actions and choices of individuals, such as Kinue Nomura and Hisashi Mogami in *Tattoo* and Eiryō Waga in *Inspector Imanishi Investigates*, in relation to their wartime pasts. It is as if the war not only shattered the collective identity that gave purpose and meaning to the lives of individual Japanese citizens, but also burdened them with the responsibility of the wartime aggression and ultimate defeat.

Tattoo (1948), the earliest work by Takagi, is the most visceral commentary on the immediate post-war atmosphere. It lays bare the outright destruction of Japan and profound destabilization of the Japanese identity, as well as the uncertainty of the Occupation. Bleak and nihilistic, *Tattoo* brings into focus the fresh and festering wounds of the war experience, as experienced by a motley group of 'survivors' in bombed out Tokyo. For Kenzo the shadow of despair is inescapable, despite the fact that by the end of

the novel justice has been served, the threat of a widening circle of death has been averted, and the puzzle has been solved.

Although it was published more than a decade later in 1961, Matsumoto's *Inspector Imanishi* similarly focuses upon the aforementioned post-war anxieties and traumas, addressing the question of whether the war experience can ever truly be left behind. Matsumoto's vision of destruction is not as all-encompassing as that of Takagi, despite the fact that both choose Tokyo as their backdrop. His complicated and socially driven plots focus more narrowly upon the destruction of the Japanese psyche and the long term consequences of such an 'illness'.

Chapter One, "Escape and Destruction", addressed the question of how further destruction was aggravated by uncertainty, and informed by the body horror and technological horror of Japan's immediate past; it did this by examining how Takagi's flayed and destroyed bodies, as well as Matsumoto's untraceable device are indicative of what Shōmei Tōmatsu called 'the never-ending post-war', when the desire to escape the past only leads to a cyclical return of destruction. The authors' use of body and technology horror heightens the macabre nature of Japan's post-war reality, and provides further support to the enduring anxiety of destruction and death which was prevalent among the Japanese. The evidence demonstrated that both authors were concerned with the dangers inherent in the desire to escape an undesired past, and the very real fear that the destruction in the immediate past of Japan would return as a result of the perpetuation of the cycle of violence.

Chapter Two, "Inferiority and Adaptability", examined how the war cast Japanese males as inferior, not only to their American occupiers, but to both Japanese women, and

the further danger posed by those who stepped outside the historically codified gender roles. It did so by looking at how both were able to adapt their actions to the needs of the moment, abandoning historical and cultural gender roles, and even their principles, if it meant survival. As reflected in Kinue and Hisashi in *Tattoo* and mirrored by Eiryō in *Inspector Imanishi*, these epicene men and dominant women are rendered 'other', and thus further capable of creating destruction and instability. Through the evidence examined, it is apparent that the instability caused by the shift in historical gender norms within Japan was heightened by the loss of the war and the subsequent Occupation, and remained a source of instability and anxiety well into the post-war period. Both authors gravitate toward these reversed roles, and the tendency to pit protagonists with traditional gender-oriented behaviour against antagonists who challenge the historical constructs, thus capturing the anxiety of the moment within the construction of their narrative.

Finally, Chapter Three, "The Victim and the Victimizer", addressed the nature of the dichotomy of victim and victimizer identity; it did so by examining the characters of Kenzo, Kinue in *Tattoo*, and Eiryō, Kunio, and Rieko in *Inspector Imanishi*, and their subsequent behaviours in the complicated post-war social environment, and the ever present threat of returning to the cycle of destruction. The evidence demonstrated that the Japanese post-war experience was further complicated by the fact that both victim and victimizer could exist not only at the same time but within a single individual. The deep ethical and psychological issues dealt with by Takagi and Matsumoto indicated that negotiating the fine line between these two perceptions of identity remained a difficult hurdle for the Japanese well into the post-war period and beyond.

The themes explored in this thesis are perhaps best reviewed by revisiting the

final scene of *Tattoo* in which Kenzo, scarred war veteran and 'failed' amateur detective stands below his dead lover Kinue's skin, her tattoo and its tragic story on display. The atmosphere of the final chapter is that of the harsh aftermath of a disastrous turn of events. Like the war and Occupation, "it's as if the sorcerer Orochimaru depicted on Kinue's flayed skin had conjured up an ominous storm cloud, thereby asserting its superiority over ordinary Japanese mortals."¹⁴⁴ As a figure in Japanese folklore, Orochimaru is a force for evil and destruction, and thus utilized by Takagi as a symbol of the aggressive wartime actions of the Japanese; thus, the fact that the tattoo is preserved and displayed, instead of being destroyed, indicates that there is something to be gained for acknowledging and examining the immediate past, which could hopefully lead to avoiding a similar return to the cycle of destruction in the future. In a similar fashion the novels studied for this thesis ask the question of whether or not the post-war years will allow the Japanese to transcend the identity created by the war and subsequent defeat, or whether, like Kinue's tattoo, be left on display, an immovable tombstone, as a haunting and gruesome reminder of the past. Skin is like the war, dead but still powerful; Kinue's death and the truth of the murders are a kind of death for Kenzo; something is irretrievably lost, and Kenzo is victimized by his inability to assert control over the situation. By lying to his brother Daiyu, there is also the question of whether or not that sibling bond of trust can continue to exist; Kenzo's lie is not only dangerous to his brother, but to the execution of justice. This loss of trust is reflective of the Japanese civilian's and soldiers' post-war sense of confusion vis-a-vis proper behaviour and hierarchical relationships when confronted with a drastic shift in social order and

¹⁴⁴Takagi & Boehm, *Tattoo*, 323-324.

dominance. Though Kenzo strives to live a normal life in the post-war years, he struggles unsuccessfully to reforge himself anew. Similar to Kenzo in this regard is Matsumoto's Rieko, whose feelings of betrayal and frustration, emanating from her unrequited love despite her willingness to sacrifice for Eiryo, lead her to commit suicide. This reflects a more concrete sense of death, and is at once an inescapable end and a final release. Like Kenzo, Eiryo also wants to shake off the shackles of the past, but at every turn, it seems, his enterprise is undermined. Where *Tattoo's* final encounter between the protagonist and his antagonist is a moment of despair and release, the final moment in Matsumoto's *Inspector Imanishi* reflects an uplifting sense of hope: given the opportunity to step out from the shadows of his hard work, Eitaro moves humbly aside in order to allow his junior detective, Hiroshi Yoshimura, to take centre stage and arrest Eiryo.¹⁴⁵ It is as if Matsumoto is putting the future into the hands of the next generation, trusting it with the responsibility to learn from the mistakes of those who took Japan into war, and to carry justice forward with integrity. This trajectory, from the despair of Takagi's Occupation-based ending to the more hopeful 1960s era ending of Matsumoto's *Inspector Imanishi*, is representative of the direction both authors take as their writing becomes further distanced from the immediate post-war: Takagi's *Tattoo* (1947) culminates with a bleak sense of hopelessness and despair, as does Matsumoto's 1958 bestseller *Points and*

¹⁴⁵“It's been a long investigation.” Imanishi let out a sigh. “Hey,” he continued, “you show him the arrest warrant. Grab his arm forcefully.” “Imanishi-san . . .” Yoshimura protested. “Don't mind me. From now on, it's the era of you young people.”
Matsumoto, *Inspector Imanishi Investigates*, 311.

Lines.¹⁴⁶ Subsequently, in Takagi's *The Informer* (1965) and Matsumoto's *Pro Bono* (1961), the denouements are caught between complete despair and sunny optimism, and depict an equal amount of destruction of self and emerging from tragedy at the expense of others.¹⁴⁷ Finally, there is a sense of overt optimism and the beginning of a new chance at success greets the reader at the end of Takagi's *Honeymoon to Nowhere* (1965),¹⁴⁸ and Matsumoto's *Inspector Imanishi* (1961), which reflect the distancing from the immediate post-war anxieties, and a shift towards different social, ethical, and psychological issues.

Overall, both authors were strongly influenced by their own war-time experiences in Japan, and deeply concerned about the social and psychological consequences of the war. Additionally, Takagi and Matsumoto call upon similar issues, such as fear of destruction, gender instability as a result of the war, and victim/victimizer consciousness, in order to provide background and atmosphere for their detective fiction. The atmosphere of the earliest novels are bleak and nihilistic, but gradually both authors move towards providing an ending which reflects a certain amount of hope for a better future, where order and solving the murder result in closure instead of an uncertainty of how to

146As mentioned before, the novel ends with Kenzo standing below Kinue's flayed skin, reflecting on whether or not he could have done anything to save her from her fate, and giving little sense of whether he will be able to fully move on.

In Matsumoto's *Points and Lines*, the true criminals escape prosecution by committing suicide, while the corrupt X ministry is freed of its legal troubles: "Here again, there is nothing that we can do. The Yasuda's are dead. The whole case has left a bad taste in my mouth . . . I don't have the satisfaction I generally feel when a case is solved . . ."

Seicho Matsumoto, *Points and Lines*, Trans. Makiko Yamamoto and Paul C. Blum (New York: Kodansha International, 1986), 158-159.

147In Takagi's *The Informer*, those truly responsible for the chaos are eventually caught, and while State Prosecutor Saburo has a happy ending, the main protagonist has been ruined, his love and livelihood taken away from him. Similarly in Matsumoto's *Pro Bono*, where the lawyer Otsuka's career, reputation, and love-life have been destroyed, Kiriko Yanagida has accomplished her goals and vanished into the sunset, satisfied that 'justice' had finally been served.

148When finally [Etsuko] turned to Kyoko again, she was smiling. Kyoko took hold of Etsuko's hands and smiled with her. She knew it wouldn't be long before her friend's surname would change again. Akimitsu Takagi, *Honeymoon to Nowhere*, Trans. Sadako Mizuguch. (New York: Soho Press Inc., 1999.), 276-277.

proceed. The enduring popularity of these novels in Japan, speaks to their relevance and interest value as cultural products of the early post-war era.¹⁴⁹ The novels reveal that the cycle of violence initiated by Japan in the mid 1930s, escalating with the aggressive action of the Imperial Army and the involvement in World War II, did not end with the end of hostilities in 1945, but spilled over into the Occupation period and beyond. The characters they created and the scenarios they invented served as a means of understanding the causes of such troubles and mechanisms to propose possible solutions. By the 1960s the concerns of these novelists quickly moved on to other thematic material and the post-war moment in Japanese detective fiction passed.

149 For *Inspector Imanishi Investigates*, this enduring popularity is easily seen in the numerous film and television adaptations, the latest having emerged in 2011 as AsahiTV's *Suna no Utsuwa* changes the story drastically, casting the younger detective as the character with a dark past during the war. As for Takagi's *The Tattoo Murder Case*, while it may be older, new editions are still published, and an audio recording was released in the English language in 2011. In a recent review in The Japan Times Online, Stephan Mansfield said that "more than a mere novel, Takagi has left us a document of the times." Stephen Mansfield, "Books/Review: Essential Reading for Japanophiles The Tattoo Murder Case," *The Japan Times Online*, Feb. 1, 2014. <http://www.japantimes.co.jp/culture/2014/02/01/books/the-tattoo-murder-case/>

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APPENDIX A: CHARACTERS BY NOVEL

Shisei Satsujin Jiken / Tattoo Murder Case by Akimitsu Takagi

- Detective Akita: Policeman given the duty of tailing suspects, finds Gifu after the murder.
- Detective Ishikawa (Black Belt Ishikawa): tough officer under the command of Daiyu, tracks and finds Heishiro Hayakawa after the murder; recovers the photographic plate on Tame's temporary inked tattoo.
- Goto, Katsuo (Chokatsu): Tattooed fireman in Tokyo, through him and his wife, O-kane, Kenzo is connected to Tsunetaro.
- Goto, O-Kane: Wife of fireman Katsuo, is in the process of being tattooed by Tsunetaro.
- Hiroyasu: The Nomura Patriarch; married a 'villainous' woman; a famous tattoo artist, trained Tsunetaro and tattooed both Tsunetaro and Kinue. Dead at the time of the events in the novel.
- Hayashi, Sumiyo: The alias of first Tamae Nomura as a prostitute, and then Kinue Nomura.
- Hayakawa, Heishiro (Dr. Tattoo): Obsessed with the collection of tattooed skins; believes at one time to be responsible for the murders of Kinue and Tsunetaro Nomura. Found Innocent. Fascinated with Kinue's tattoo, speculated to perhaps have known she was still alive after the initial 'murder', but said nothing in order to ensure the safety of her tattoo.
- Mrs. Hayakawa: Wife of Heishiro Hayakawa, aunt to the Mogami brothers. Dutiful wife who has had herself tattooed at the behest of her husband, but has come to enjoy the experience as a guilty pleasure.
- Inazawa, Gifu: Manager of the Mogami Group; secretly in love with Kinue.
- Kamizu, Kyosuke (The Boy Genius): Young genius, very modern and European in his styling. Friend of Kenzo; served in China and Java, where he was imprisoned after the war. Spend months recovering in hospital back in Japan in Kyoto. Ultimately the only one able to solve the murder case and put everything together; uses Euclid thinking.
- Matsushita, Daiyu (Matsu the Demon): Elder brother to Kenzo Matsushita; Detective Chief Inspector with the Tokyo Metropolitan Police; a “man's man”, but unable to solve the crime, the same as his brother.
- Matsushita, Kenzo: Younger brother of Daiyu Matsushita; was a promising student prior to the war, wants to join the police department as medical staff member; working on Ph.D. Without any real ambition; 29 years old; served as medical corpse personnel in the Philippines, from where he was repatriated. Lives with his elder brother, rent free, and does little else but wander Tokyo, read mystery novels, and wile away the days. Has an affair with Kinue Nomura, becomes infatuated, and is pulled into her scheme to disappear, being the one to discover the 1st body. Attempts to find her murderer, but without success. Suffers from a trauma induced disorder, akin to PTSD. Long, shaggy hair, emotional, lost, unable to adjust to the new world with any real success.

- Matsushita, Mariko: Daiyu Matsushita's wife; classically trained pianist; exemplary wife.
- Mogami, Hisashi: The Murdered; younger brother of Takezo Mogami; middle-school friend of Kenzo Matsushita; 31-32 years old; Applied chemist, using prussic/sulphuric acid. In love and having an affair with his brother's common-law wife, Kinue Nomura.
Together they conspire to fake her death, murder his brother for the inheritance, and disappear to start a new life together, free from their past and their families. Came up with the plan. Ultimately is caught and convicted and sentenced to death by hanging.
- Mogami, Takezo: 2nd murder victim, though first believed to have committed suicide for having committed the murder of Kinue Nomura, suffered gunshot wound to the head. Head of the Mogami group, referred to by Kenzo Matsushita as a corpulent capitalist pig.
- Nomura, Kinue: The Femme Fatale; Believed to be the 1st murder victim; common-law wife of Takezo Mogami, lover of Kenzo Matsushita; daughter of Hiroyasu, a famous traditional tattoo artist, sister to both Tsunetaro Nomura and Tamae Nomura; bears the Orochimaru tattoo, the snake sorcerer. In the end she is revealed to be the major plotter behind the murders of Tamae Nomura, Takezo Mogami, and Tsunetaro Nomura, with the help of Hisashi Mogami, her lover.
- Nomura, Tamae: True 1st murder victim, poisoned by cyanide (or cyanide like solution), dismembered, her head and extremities planted at Kinue's house in a bathtub in a locked room. Was in Hiroshima when the bomb dropped, but managed to survive, came to Tokyo and became a prostitute, when Kinue found her and hatched the plan for the murders in order to escape her identity and live with her lover Hisashi Mogami.
- Nomura, Tsunetaro: 3rd murder victim. Eldest of the Nomura siblings, bears the Jiraiya, the toad sage, tattoo. Served in the war, shipped to the Philippines in 1943, and repatriated a few weeks before the events of the novel. He is found dead and skinned.
- Usui, Ryokichi: gangster ex-lover of Kinue, out of prison; sent her a threatening letter, which leads the police to think that perhaps he was responsible for her murder, but his alibi was solid. Kinue begged her father to tattoo her so that she could be with Ryokichi in his world.
- Yoshida, Fusako: Kinue's maid; was given the day off prior to the body being found in Kinue's home.

Mikkoku-sha /The Informer by Akimitsu Takagi

- Mrs. Araki: Wife of the head of Yoshihiro's department; adulteress.
- Higuchi, Tetsuya: Young lawyer, Mr. Ogata's choice for his daughter. Turns out to be an obsessive, but harmless, stalker after Etsuko marries. Voices his concern for Etsuko before the marriage, informing her partially of Yoshihiro's past and his family.

- Inspector Yoshioka: fast talking man, often paired with Saburo Kirishima, gets drunk and becomes terribly insightful into the cases he is assigned to.
- Kawaji, Tatsuo: a lecturer and friend of Yoshihiro, since the time they were students.
- Kikuchi: de-facto wife to Nobumasa, claims her baby was fathered by him; hostess at a bar. Their marriage is unregistered, but she comes around after his death to try and gain a cut of his estate. Has unideal marriage/ exemplifies a disastrous relationship by many standards.
- Kirishima, Kyoko: Etsuko's friend; the 'ideal' wife; married to Saburo Kirishima, the man Etsuko loved.
- Kirishima, Saburo: the man who was at the centre of Etsuko's unrequited love, married Kyoko; State prosecutor, and the 'detective' figure of the whole story.
- Kitahara: Saburo's clerk, his usual 2nd in command and organizer.
- Koike, Rieko: Shoichi's wife, not present often, possibly separated.
- Koike, Shoichi: lawyer and friend of the 'good' Tsukamoto brothers. Is uncovered to be the murderer, who wants to keep the wool pulled over Etsuko's eyes and rob her of money that she did not even know was hers by inheritance; using 'legal' methods he planned to funnel the patent profits into his own coffers
- Kumagaya, Sogo: Head of the branch of the radical party that the Tsukamoto's were connected to.
- Professor Kuwajima: Head of the department of Economics; wife is having an affair, or multiple affairs, with younger men.
- Ogata, Etsuko: The love-lorn 'protagonist'; her unrequited love (Saburo Kirishima) marries her close friend (Kyoko Kirishima). Her father wants her to marry Tetsuya Higuchi, but she falls in love with Yoshihiro Tsukamoto. Yoshihiro is murdered on their honeymoon, the night after they are married. She has an emotional breakdown, but ends up being the lynch pin to his accumulated fortune due to co-ownership of a scientific patent.
- Sanada, Renji: chief of the Criminal Affairs Division, gives cases to Saburo Kirishima.
- Tsukamoto, Nobumasa: 2nd murder victim; Yoshihiro's elder brother, brilliant chemist working on and holding patents in regard to highly polymerized compounds. Is killed so that, by default, Etsuko will also obtain the profits from his half of the patents, and thus they would also become open to Shoichi's 'legal' robbery.
- Tsukamoto, Shinnosuke: fanatical ultra-nationalist; friend with some of those (Shumeo Ookawa) deemed criminals during the Tokyo War Trials. Went into hiding following the union strikes. Died in prison. Father to Nobumasa, Yoshihiro, and Tadaaki; ruinous to his family's reputation.
- Tsukamoto, Yoshihiro: 1st murder victim; a quiet man, a professor of economics, was a young boy through the war years. He bears the scars and fears created from surviving two major fires, one during the war, and one in which a family friend (who is passed off as his delinquent brother) is killed. Is murdered on his honeymoon. Shares scientific patents with his elder brother. Linked to the dark

past of the Yasuda/Tsukamoto family, as they were political nationalists during and after the war.

- Watanabe, Hiroshi: Long-time friend of the Tsukamoto's; rescued Yoshihiro from the fires during the war. Dies during a fire at a hot spring, though his body is passed off as that of Tadaaki Yasuda, who then becomes Hiroshi.
- Yasuda, Tadaaki: the black sheep of the Tsukamoto brothers, adopted to escape the burden of the Tsukamoto name. Believed to have died in a hot spring fire, but has been living under the assumed identity of Hiroshi Watanabe. Wheedles money out of his siblings; a wanted fugitive; gambles and drinks to excess; attempting to leave Japan for good.

Zero no Mitsugetsu / Honeymoon to Nowhere by Akimitsu Takagi

- Fujita, Toshiyuki: Head of the Secretarial section of Shichiyo.
- Ms. Kagoshima: The OL (Office Lady) for Saki's fake operation.
- Kirishima, Saburo: State prosecutor, the detective figure.
- Kitahara: Saburo's clerk, his usual second in command and organizer.
- Kitano, Shinji: Legal sector friend of Toshiko, but it turns out that it is a false identity, and the man is actually Mikio Sakai.
- Kondo, Setsuko: Dr. Nishiwaki's lab assistant, young, not all that attractive (referred to as being somewhere between a man and a woman, because she has taken to a study in chemistry, typically a man's field). Is Shigeo's first target in an attempt to find out the needed information for his espionage assignment, ends up falling for him, thought they only date. Brings Shigeo's romantic entanglements to three over the course of the novel.
- Kurahasi: Shoichi family legal advisor.
- Kurosaka, Takuzo: Shichiyo managing director.
- Murozaki, Toshiko: Eiko's younger sister, has always been jealous because a) she is an illegitimate child, b) her sister has always been praised for being the proper lady. Together with Sakai she schemes to get rid of her sister, frame the man (Shigeo) who never paid attention to her romantic interests, and flee to New York or Paris with her inheritance.
- Dr. Nishiwaki: Brilliant and promising chemist working for Ogino at the company, married to Ogino Shoichi's younger sister, Sadako. Pairs with his wife and pressures Eiko to admit that she had something to do with her husband's murder.
- Okamura, Masanori: Shichiyo executive director.
- Sakai, Mikio: Part of the murdering duo, lover of Yoshiko Murozaki. Sets up the industrial espionage agency to frame Shigeo for the coming murders so that they can escape.
- Sanada, Renji: Intelligent and reflective when he drinks, often is paired with Saburo Kirishima on assignment.
- Segawa, Shigeo: failing stock broker pulled into the shady business of "industrial espionage", which turns out to be a false front for revenge and framing him for

murder. Plays the mole figure, reconnecting with an old friend and an old lover; is accused for the murder of Ogino Shoichi . Has multiple love connections, including an adulteress affair with Eiko Shoichi.

- Shoichi (Murozaki), Eiko: Married to Ogino, thought she once had a very intimate and serious relationship with Shigeo, but he broke it off due to his financial struggle. Still loves Shigeo, has an affair with him, facilitated by her younger sister as intermediary. She is upset by her husband's murder, but sees it as a stroke of luck, as she is now free to openly be with Shigeo Segawa. When Shigeo is imprisoned and accused of killing both Ogino and Kamizu, she has a complete breakdown and kills herself vis gas and sleeping pills.
- Shoichi, Ogino: 1st murder; Married to Eiko Murozaki, old school friend of Shigeo's. Company up-and-coming president, discovers the spy scheme and breaks ties with Shigeo. Head of the Shichiyo Chemical Company. Brother to Sadako Shoichi.
- Shoichi, Sadako: Wife of Dr. Nishiwaki and younger sister to Ogino Shoichi. Confronts Eiko after Ogino's murder and Eiko's emotional breakdown, accusing her of conspiring with Shigeo to kill Ogino, take the money, and run away as lovers. This confrontation, paired with Shigeo's false accusation drive Eiko to commit suicide
- Shozo, Ogushi: Leads Shigeo towards the espionage job when he is down on his luck. A stock broker who is doing well.
- Tatsuta, Kyoko: Saburo Kirishima's fiancée, proper and loyal. Example of the modern yet proper woman, the housewife in training.
- Yamaguchi, Kazumi: 2nd Murder victim. Old flame of Shigeo's, still cares for him, and they have an affair, even while he is sleeping with Eiko. Shigeo is framed and falsely accused of her murder.
- Yumida: A Private investigator who was employed to follow Eiko and Shigeo and discovers their affair. Unclear as to whether he was employed by Toshiko, Ogino, or Sadako.

Suna no Utsuwa / Inspector Imanishi Investigates by Seichō Matsumoto

- Imanishi, Eitaro: 45 years old; main protagonist and detective inspector; haiku poet and traditional man's man; worn-out but dedicated to his job, so much so that he will dip into his own funds in order to pursue a lead, feeling guilty if the department expends its small budget when he is unsure if the lead will be a dead-end.
- Imanishi, Yoshiko: Eitaro's wife; quiet, proper, soft, and feminine, the modern ideal wife who is there for her husband (Housewife); 37 years old.
- Imanishi, Taro: Eitaro's 10 year old son.
- Katzawa, Matsuo: Painter and member of the Nouveau Group.
- Professor Kawano: acquaintance of Murayama, hears the tale of the 'murder shirt confetti tossing' Rieko Naruse and writes about it, which Eitaro reads; connects Eitaro to Murayama and ultimately to a major break in the case.

- Kirihara, Kojuro: Knew Ken'ichi Miki's story and past; is a traditional man, living in his family's original estate; abacus company owner, haiku poet, a traditional man.
- Kurozaki, Hajime: Chief Inspector; Head of Eitaro Imanishi's department.
- Miki, Ken'ichi: 1st murder victim; was on a pilgrimage to Ise when he saw a news reel at the cinema, showing him the face of a man/boy who he had once helped, and decided to track him down before returning home; served as a well respected and helpful police officer before, during, and after the war until he decided to open a general store; tried to help Hideo when his father was admitted to the Sanitarium.
- Miki, Shokichi: Adopted son of Ken'ichi Miki; proprietor of a general goods store in Okayama.
- Mita, Kenzo: a well-known cultural critic.
- Miura, Eriko: 3rd murder victim; Hostess at Club Bonheur; in a secret relationship with Shigeo Sekigawa, becomes pregnant, and is killed as a result of Shigeo taking her to Eiryo's home and exposing her to the ultra-sonic device.
- Miyata, Kunio: 2nd murder victim; actor affiliated with the Avant-Guard theatre where Rieko Naruse worked; in love with Rieko thought she does not return his feelings; is brought into the plot as an accomplice to murder, posing as the decoy to lead the detectives far away from Eiryo Waga and the truth; has a heart condition and dies when he goes to Eiryo to hold him responsible for Rieko's suicide.
- Motoura, Chiyokichi: Hideo/Eiryo's father who suffered from tuberculosis, taking his son around on a shrine and temple pilgrimage hoping to cure his illness; ultimately is admitted to and died in a Sanatorium after the end of the war.
- Murayama: A young man, director of the arts section, who is witness to Rieko Naruse's disposal of evidence, of which he informs an acquaintance.
- Naruse, Rieko: Suicide; Works for the Avant-Guard theatre; having an affair with Eiryo Waga; becomes an accessory to murder by disposing of evidence when Eiryo asks it of her, and enlists Kunio to help her cover Eiryo's tracks and lead the detective far away from the truth; ultimately kills herself because she knows she will never actually be able to be with Waga openly, and that she will always have to make major sacrifices for him; is loved and pursued by Kunio, for who she has no real interest.
- Oyuki: Sister to Yoshiko Imanishi; landlord for an apartment building where both Rieko and later Eriko live, sets Eitaro on their tails by informing him, though she does not want to scare off renters by letting them know her brother-in-law is an inspector with the police.
- Sasamura, Ichiro: Stage director and member of the Nouveau Group.
- Sekigawa, Shigeo: Accessory to murder, perhaps even able to be charged with manslaughter; A critic and member of the Nouveau Group; has a secret relationship with Eriko Miura, where he has already pushed her to have one abortion in the past, to keep their affair secret as he has a public image and she is only a bar hostess; his drive to have her not keep their current pregnancy takes him to Eiryo's doorstep and his undetectable scientific way of killing, and thus

puts him in Eiryo's pocket.

- Tadokoro, Sachiko: Sculptor, daughter of former cabinet minister Shigeyoshi Tadokoro; engaged to Eiryo.
- Toyochiro, Takebe: Member of the Nouveau Group.
- Waga, Eiryo/ Motoura, Hideo: The murderer, in all cases, even indirectly; A member of the Nouveau Group; musical composure who uses strange new techniques; engaged to Sachiko Tadokoro; was having an affair with Rieko Naruse; concealing a secret past, as he was the son of a man who suffered from tuberculosis during the war, who was given a new but technically shady new start when his family register was destroyed in the bombing raids of the war. Really is Hideo Motoura.
- Yodogawa, Ryuta: Architect and member of the Nouveau Group.
- Yoshimura, Hiroshi: young detective; Eitaro plays against and off of him to expand his ideas regarding the case, and is enlightened by the 'new era of youth' to breakthroughs in his thinking about the case; the new generation that gives hope of someone being as tenacious as Eitaro, yet fresh and new age.

Ten to Sen / Points and Lines by Seichō Matsumoto

- Dr. Hasegawa: The doctor in Kamakura who checks on Ryoko Yasuda and informs her when or if she is well enough to travel, and helps mitigate the severity of her symptoms.
- Kaneko: Otoki's co-worker
- Inspector Kasai: Head of the 2nd detective division and Kiichi's superior.
- Kawanishi of Futaba Company: Meets a fake Tatsuo Yasuda at the ferry station and headquarters in Hokkaido, in order to establish an alibi for the time of the murders.
- Mihara, Kiichi: Assistant Inspector with the 2nd detective section; takes over the case from Torigai, as the junior relieving the senior.
- Otoko: Victim of the murder, meant to look like a lover's suicide; hostess at Koyuki; real name is Hideko Kuwayama; 26 years old.
- Sasaki, Kitaro: pretends to be Yasuda on the ferry and in Hokkaido, is a pawn in the plan (knowingly) in order to establish the alibi, while Tatsuo Yasuda flies back in time to help his wife with the murders.
- Sayama, Kenichi: 2nd murder victim; assistant section chief at X Ministry; set to testify in the scandal case and expose the level of internal corruption; is lured to the murder site by Ryoko and Tatsuo Yasuda, thought he had never met Otoko prior to the plot; assumes the name Taizo Sugawara.
- Sumiko: Jutarō Torigai's daughter, engaged to a man named Nitta; informs her father that if she were travelling with someone she would a) not dine alone, or b) not pay separately for their drinks or food items if they had a close relationship.
- Tamiko and Yaeko; Otoki's co-workers; present with Tatsuo when Otoki and Kenichi are spotted boarding the same train, set up to act as witnesses in order to re-enforce the idea that the crime was in fact a lover's suicide.

- Torigai, Jutarō: Senior inspector first put on the lover's suicide case, but later passes it off to a younger, fresher inspector (Kiichi Mihara); tired, worn, but observant.
- Yasuda, Ryoko: Tatsuo Yasuda's wife; seriously ill with tuberculosis, spends much of her times indoors in bed; reads current literary publications and books, and writes her own works, the one most important to this story is concerned with the meticulous and precise nature of train schedules; is the mastermind behind the murders, planning them out meticulously and involving her husband; allows her husband to have an affair (encouraged him to begin it) because she does not view herself as a full or 'true wife' because of the limitations imposed by her illness; ends up jealous of Otoki and thus involves her in the murder plot as a victim, doing away with the evidence of her inability to be a good wife; ultimately kills herself, and either convinces her husband to join her, or poisons him in a murder/suicide, in order to escape or atone for the responsibility they had in the criminal act, though it helped preserve the reputation of the X Ministry, to whom they owned a favour.
- Yasuda, Tatsuo: Murderer and murder/suicide or lover's suicide victim: president of the Yasuda Company, a precision tool and machinery firm; is in his mid-30s; married to Ryoko Yasuda; having an affair, at the behest of his wife, with Otoki. Ultimately does what he does for X Ministry, which invests heavily in his business; either commits suicide or is the victim of a murder/suicide with his wife, to atone for what they have done and to bring an end to the scandal investigation and trial of X Ministry, a samurai or sacrificing death, for criminal acts committed to uphold the integrity of another.

Kiri no Hata / Pro Bono by Seichō Matsumoto

- Abe, Keiichi: Young journalist who becomes somewhat enamoured with Kiriko Yanagida, and decides to look into the false accusation of her brother, and later brings his findings to the attention of Kinzo Otsuka, who really doesn't seem all that interested in justice, despite looking into the case.
- Hisaoka, Sutekichi: Keiichi Abe's whip smart co-worker.
- Kono, Michiko; successful restaurateur; is having an affair with Kinzo Otsuka, while also having an affair with the much younger Kenji Sugiura. She is falsely accused of murdering Kenji, due to the murder-scene tampering done by Kiriko Yanagida.
- Nobuko: Co-worker of Kiriko in Tokyo, has a thing for Kenji Sugiura.
- Otsuka, Kinzo: top-notch Tokyo lawyer; 52 years old, unconcerned with his practice, and does not take on Masao Yanagida's case; despite saying it he is not turning it down because she can't pay for it, he is greedy but denies it; married with children, but having an affair with Michiko Kono; becomes the target for Kiriko Yanagida's revenge, as she ruins his reputation first by outing his affair, ensuring a false accusation against Michiko, and seducing Kinzo into deflowering her in his despair; his career and reputation are destroyed, leaving him with no prospects, much like Masao Yanagida.

- Sugiura, Kenji: Murder victim; A young man who works at Michiko Kono's restaurant running the kitchen; an accomplice to the murder of Kiku Watanabe; having an affair with Michiko; is murdered by Yamagami, with a scene similar to the murder of Kiku.
- Tanimura: Keiichi Abe's editor in chief, tells him that the false accusation story likely won't get readers, but gives him the leeway to look into it.
- Tstui, Masuo: Public prosecutor; the man to who Masao retracted his forced/coerced confession.
- Section Chief Ueda: K-city police, headed up the Kiku Watanabe murder investigation, called the case the minute they connected Masao to the scene.
- Watanabe, Kiku: Murdered before the beginning of the novel, the murder for which Masao Yanagida is falsely accused; an old and tenacious loan shark, willing to go as far as emotional and physical harassment to get her money back. Though by her children to be a well respected, though tough, old woman.
- Yamagami: A left-handed hitter; gangster type man in his mid 20's, friends with Kenji Sugiura; Originally from Hakone in Kyushu; through never convicted, all evidence points to the fact that he (with Kenji Sugiura present) killed Kiku Watanabe, and also Kenji when it seemed he was going to be exposed as the real murderer.
- Yanagida, Kiriko: Younger sister of the falsely accused Masao Yanagida; 20 years old, works as a clerk before leaving K-City because of the stigma of having a criminal for a brother; works as a hostess in Tokyo; masterminds the plot to bring Kinzo Otsuka low after her refuses to take the case and clear her brother's name; sets the wheels in motion to have Michiko Kono falsely accused of murder and imprisoned.
- Yanagida, Masao: Kiriko's elder brother; took care of her after the death of their parents; a school-teacher, the last person anyone would have thought to commit murder; “confessed” under duress, but withdrew his statement; convicted and died in prison. Withdrew a high-interest loan from Kiku Watanabe, as the money he had amassed for a class trip went missing, and he did not want the children to suffer for his lapse.

Appendix B

A brief list of novels published by Takagi Akimitsu (* indicated works translated into English)

Tattoo Murder Case (1948) (刺青殺人事件) *
Noh Mask Murder Case (1949) (能面殺人事件)
House of Spell (1949) (呪縛の家)
Enchantress Lodge (1949) (妖婦の宿)
Crime in my Ichi-Ko days (1951) (我が一高時代の犯罪)
Why Has the Doll Been Killed (1955) (人形はなぜ殺される)
Mystery of Genghis Khan (1958) (成吉思汗の秘密)
People Gathering like Ants (1959) (人蟻)
Blind Spot in Broad Daylight (1960) (白昼の死角)
Destructive Justice (1961) (破戒裁判)
Prosecutor Saburo Kirishima (1964) (検事 霧島三郎)
The Informer (1965) (密告者) *
Honeymoon to Nowhere (1965) (ゼロの蜜月) *
Combined Fleet Has Won at Last (1971) (連合艦隊ついに勝つ)
Mystery of Yamataikoku (1973) (邪馬台国の秘密)
Mystery of the early Japanese Emperors (1986) (古代天皇の秘密)
Seven Lucky Gods Murder Case (1987) (七福神殺人事件)
Goodbye Mask (1988) (仮面よさらば)

The Mystery and Detective fiction of Seichō Matsumoto

(* Indicates works translated into English)

Matsumoto's works also include short stories, non-fiction works, and other genre novels.

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| • <i>Akuma ni motomeru onna</i> , (1955) | (Pro Bono, 2012) |
| • <i>Ten to sen</i> , (1958) | • <i>Koko satsujin jiken</i> , (1961) |
| (<i>Points and Lines</i> , 1970)* | • <i>Suna no utsuwa</i> , (1961) |
| • <i>Me no kabe</i> , (1958) | (<i>Inspector Imanishi Investigates</i> , 1989)* |
| • <i>Aoi byoten</i> , (1959) | • <i>Yuganda fukusha</i> , (1961) |
| • <i>Kiroi fudo</i> , (1959) | • <i>Warui yatsura</i> , (1961) |
| • <i>Zero no shoten</i> , (1959) | • <i>Kaze no shisen</i> , (1962) |
| • <i>Kuroi gashu</i> , (1959-1960) | • <i>Fuan na enso</i> , (1962) |
| • <i>Kuroi jukai</i> , (1960) | • <i>Renkan</i> , (1962) |
| • <i>Nami no to</i> , (1960) | • <i>Kami to yaju no hi</i> , (1963) |
| • <i>Kuroi fukuin</i> , (1961) | • <i>Hi no nawa</i> , (1963) |
| • <i>Kage no chitai</i> , (1961) | • <i>Rakusa</i> , (1963) |
| • <i>Kangaeru ha</i> , (1961) | • <i>Kemonomichi</i> , (1964) |
| • <i>Kiri no hata</i> , (1961) | |

- *Kenrantaru ryuri*, (1964)
- *Kajitsu no nai mori*, (1964)
- *Kita no shijin*, (1964)
- *Saimu*, (1964)
- *Kusa no ankoku*, (1965)
- *Aozameta reifuku*, (1966)
- *Oboredani*, (1966)
- *Kaei*, (1966)
- *Hanagoromo*, (1966)
- *Hansei no ki*, (1966)
- *Sabaku no shio*, (1967)
- *Niju yomyaku*, (1967)
- *D no fukugo*, (1968)
- *Shosetsu Tokyo teikoku daigaku*, (1969)
- *Bunri no jikan*, (1969)
- *Shomei*, (1970)
- *Ningen suiiki*, (1970)
- *Ikeru Pasukaru*, (1971)
- *Kikanakatta basho*, (1971)
- *Tsuyoki ari*, (1971)
- *Soshitsu no girei*, (1972)
- *Kokuso sezu*, (1973)
- *Kaze no iki*, (1974)
- *Jiko*, (1975)
- *Kuro no kairo*, (1976)
- *Shocho no sekkei*, 1(1976)
- *Watasareta bamen*, (1976)
- *Garasu no shiro*, (1976)
- *Uzu*, (1977)
- *Kussetsu kairo*, (1977)
- *Seisoku bunpu*, (1978)
- *Fumon*, (1978)
- *Mizu no hada*, (1978)
- *Shiro to kuro no kakumei*, (1979)
- *Tensaiga no onna*, (1979)
- *Kurogawa no techo*, (1980)
- *Hi no michi*, (1980)
- *Jumanbun no ichi no guzen*, (1981)
- *Yakoo no kaidan*, (1981)
- *Giwaku*, (1982)
- *Satsujingyo oku no hosomichi*, (1982)
- *Shi no hasso*, (1982)
- *Irodorigawa*, (1983) (2 vols.)
- *Kotei no kobo*, (1983)
- *Seiju hairitsu*, (1983)
- *Kazatta senmai*, (1984)
- *Ami*, (1984)
- *Nurareta hon*, (1984)
- *Atsui kinu*, (1985)
- *Kiri no kaigi*, (1987)
- *Akai hyoga ki*, (1989)
- *1952-nen Nikkoki "gekitsui" jiken*, (1992)
- *Hanzai no kaiso*, (1992)
- *Inka heigen*, (1993)
- *Kamigami no ranshin*, (1997)