

Introduction

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This is the fourth issue of *Correspondence: Hitotsubashi Journal of Arts and Literature*, an annual journal launched in 2016 by students and professors of the Graduate School of Language and Society. This issue invited submissions of essays that address questions concerning “post-war imagination.” It owes a great debt to the cooperation and support of the following people. Firstly, I would like to thank Professor Max Saunders, who willingly accepted the request to be a guest speaker at our one-day forum, held on 29th of September 2018 at Hitotsubashi. As well as delivering a thought-provoking keynote speech titled “Post-War Imagination and Narrative of (Future) History in *To-Day and To-Morrow* Book Series,” he gave insightful comments in response to the presentations of graduate students. His memory is inscribed in my mind alongside the record-breakingly powerful typhoon that hit Tokyo at the end of September 2018. I would also like to thank Professor Asako Nakai, without whose generous support it would have been impossible for us to organize the event and publish this issue. I am grateful to Miwa Aoyama for the cover design. My appreciation goes to Adrian Osbourne and Dr. Daniel Gerke, who supported us with their meticulous proofreading of our essays. Finally, I would like to express my gratitude to everyone who has encouraged us with their deep understanding of, and interest in, our project.

This issue consists of six essays and an interview, all of which analyze literary works and cultural phenomena in a range of post-war periods from a variety of perspectives. What they all share is an attempt to demonstrate and reconstruct the role played by cultural imagination following war. The essays by Eri Kai and Miwako Ashibe examine

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attempts at recovery from the aftermath of the First World War represented in the 1920s literature. Kai demonstrates how Vera Brittain's autobiographical novel *The Dark Tide* (1923) plays a crucial role in the author's overcoming of her war experiences. This essay argues that the two female protagonists, Daphne and Virginia, who return to their studies at Oxford after the war, are, respectively, embodiments of Brittain's past self as "a religious woman" and her present self as "a modern woman," divided by the war. By focusing on the relationship between these women and their failure to achieve solidarity, Kai suggests that this novel reveals Brittain's attempts to reunite her two selves, as well as her vision of feminism and "self-determination." Ashibe takes up C. E. Montague's short story "Action" (1928), in which a senior climber and archetypal First World War veteran, Christopher Bell, regains his will to live when, in the process of attempting a deliberately suicidal climb, he encounters and rescues a stricken couple. Ashibe contends that this story should be read as Montague's response to questions raised about the direction of post-war recovery in Britain by his prominent work *Disenchantment* (1922). While the unnamed female characters in "Action" reflect the struggle for the acknowledgement of women's contributions during and after the war, Ashibe highlights that their actions, such as wartime work and post-war mountain climbing, testify to the advancement of their position in society, and she argues that this short story foregrounds the vigor of such women, despite its seemingly male-centered narrative.

The issue at hand in the essays by Kaori Inuma and Satomi Isobe concerns the modes of understanding reality in post-war periods. Inuma focuses on press's reaction to the "Cottingley Fairies" photographs, which were taken by two girls, Elsie Wright and Frances Griffiths, between 1917 and 1920. These doctored images gave rise to a widespread controversy, with Arthur Conan Doyle playing a leading role. By analyzing 119 newspaper articles concerning this case, kept in

the Special Collections at the University of Leeds, Inuma uncovers the complicated nature of the contemporary media reactions, arguing that they cannot be reduced to simple “for or against” positions regarding the authenticity of the photographs that previous research has postulated. She argues that more than half of the articles merely report the “facts” without judgement, contributing to an accumulation of knowledge of fairies. Isobe takes up two novels categorized as “time-slip fantasy”—Lucy Boston’s *The Children of Green Knowe* (1954), and Philippa Pearce’s *Tom’s Midnight Garden* (1958)—to argue that questions of “place” are as important to their understanding as “time.” Relying on conceptualizations of place proposed by theorists such as Yi-Fu Tuan and Edward Relph, she explores how the child protagonists of the two novels accumulate a perception of place through their physical sensations and how this helps them to encounter the past of the place. Isobe clarifies that the interpretation of time-slip fantasy as literature of place is essential to understand that this genre sought to overcome the cleft of discontinuity between the pre-war and post-war period.

Kazuma Morita’s essay examines the narrator’s sense of community in Shohei Ooka’s *Taken Captive: A Japanese POW’s Story* (1952) to read this novel as a record of the narrator’s experience of post-war Japan, as well as his earlier life in an American prisoner-of-war camp during and just after the Asia Pacific War. Morita argues that the narrator not only interiorizes a nationalistic framework of mourning when he relates Japan’s surrender, but he also suggests the impossibility of completing his attempts to imagine a bounded community by showing that he cannot reject the interruption by others because of his corporeality afterward. Through this examination, Morita shows that *Taken Captive* forces the reader to reconsider the collaboration between U.S. and Japan.

In addition to the essays by graduate students, this issue includes

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Professor Max Saunders's speech from the one-day forum and an interview with him. In the speech, Professor Saunders discusses *To-Day and To-Morrow*, a series of 110 books published between 1923 and 1931. Written by a wide range of intellectuals, these books were speculative essays about future developments, according to the beliefs of each author. Despite important thinkers of the twentieth century contributing, such as J. B. S. Haldane and Bertrand Russell, these books have received little critical attention. Professor Saunders points out that while many of the books describe the destruction and devastation caused by the First World War, there is a strong note of optimism and utopianism that challenges the received account of the interwar period as one dominated by disenchantment and disillusion. He closes this speech by arguing that a study of this series can stimulate future thinking today. In the interview with Professor Saunders, conducted on 1st October 2018, two days after the forum, members of *Correspondence* asked him about the background of his research of modernism, particularly about how he got interested in life-writing, his main research interest along with the *To-Day and To-Morrow* series. In this interview, Professor Saunders presents his belief in a deep relationship between modernism and life-writing, which had often been considered as incompatible previously, and the ubiquitous problem of narrating the self in culture.

These articles, which offer different perspectives on the meaning of "post-war," are imbued with a strong sense of history. The documents they discuss are testaments to the existence of those who lived in the aftermath of massive destruction. Examining these objects allows us to picture the times that others lived through, which can call into question our own positions and privileges in virtue of which we can avoid endangering our integrity. I hope that this issue is radical enough to make us confront the question of who "we" are and what critical situation "we" live in now.