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Clarissa's Party in the House of the Sleeping Beauties
A Study of Memory and Time in Woolf's *Mrs. Dalloway* and Kawabata's *The House of the Sleeping Beauties*

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Abstract On the verge of death and in the Autumn of their lives, Clarissa Dalloway, in Woolf's *Mrs. Dalloway*, and Eguchi Yoshio, in Kawabata's *The House of the Sleeping Beauties*, find themselves facing the existential realization that life has been stripped out of them. The past is all that is left for them, but the present is all they have. They are haunted by the ticking of the cosmic clock, so they resort to their memories to shun death. The apparition of death, nevertheless, reveals itself for both protagonists at the zenith of their celebration of life, and this existential realization is carried out within a Modernist framework in which the narrative style gives meaning to the content of both works.

Keywords Time. Memory. Recollection. House of the Sleeping Beauties. Kawabata. Mrs. Dalloway. Virginia Woolf. Modernism. Neoperceptionists.

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1 Introduction

Imagine that Eguchi is invited to Clarissa's party; imagine that Clarissa is one of the sleeping beauties; or imagine that Virginia Woolf was the founder of the Neoperceptionist School or that Kawabata was a member of the Bloomsbury Group. The likes of these farfetched situations are intended to allude to the latent correspondence between *Mrs. Dalloway* and *The House of the Sleeping Beauties*. Both texts examine the aspects of recollection, awareness of time, life, and death. The aim of the two works is then the same: it is the disclosure of a philosophical view of existence. The path to reach this end transverses the cultural context of Modernism, the mechanism of memory, and the function of time. Along the same route, our discussion proceeds intending to unite Clarissa and Eguchi under one roof: that of life and death.

During the 1920s and 1930s, the literary group called the Neoperceptionist School was at its zenith. The name of the school, "*Shinkankaku-ha*" [1] in Japanese, was "coined by the author Chiba Kameo (1878–1935)" with reference to the writings published in the literary journal *Bungei jidai* ("Literary Times") (see Miller 2009, 87). This journal was founded by two of the most important figures of the Neoperceptionist School, i.e. Yokomitsu Riichi, and Kawabata Yasunari (Miller 2009, 88), but was short-lived, operating only for three years, between 1924 and 1927 (Shunji Chiba 2016, 630).

The general atmosphere in Japan played a major role in the emergence of the Neoperceptionst School. Two major incidents affected that literary milieu – the Japanese participation in World War I and the Great Kantō Earthquake in 1923 (Chiba 2016, 630). The impact of these catastrophes left the Japanese mindset in shock, for they "exhausted the faith", and "individual will and reason were left impotent in their wake" (Chiba 2016, 630). The situation, in other words, was fairly similar to that of Europe in the first two decades of the twentieth century. Similar circumstances, in this respect, led to a corresponding literary mode in both the West and the East, which also reflects the Western influence upon the Neoperceptionist School.

A general critical consensus confirms the Western impact upon the school under discussion. For example, Jokomucu wrote:

1 There are different translations for this name: Neoperceptionism (Miller 2009, 87-8 and Matson 1982, 24); New Sensationism (Chiba 2016, 630); New Sensationists (Keene 2003, 32); Neo-sensualism (Grubor 2019, 213; Rimer 1991, 155). For the sake of consistency, Neoperceptionist/Neoperceptionism is used throughout this article except for the quotations.

> I believe that futurism, stereo-school, symbolism, structuralism, modernism and part of factualism – all of these belong to neo-sensationalism. (Quoted in Grubor 2019, 215-16)

Svetlana Grubor develops this argument further, providing specific examples of the Western influence on Neoperceptionism:

> The source of neo-sensualists' inspiration was the work of European modernist writers, especially Paul Morand and his famous work "Open All Night", James Joyce and American writer Gertrude Stein. (2019, 217)

Chiba concurs with Grubor's perspective stating that the Neoperceptionist School was "inspired by the postwar literature of Europe" (2016, 630). Those critical views present strong evidence to support the interrelation between Western Modernist literature and that of Japan. However, in order to establish such an association between them an examination as well as a comparative study of their tenets is needed.

The first aspect of this comparison lies in the rejection of realism, for both literary traditions take a stand against it. The Neoperceptionist School endorses "the rejection of traditional I-Novel realism" (Miller 2009, 87-8).[2] This tenet can be equated with similar Modernist tendencies, for "the conventions of realism, for instance, were abandoned by Franz Kafka and other novelists" (Baldick 2004, 159). This aspect can be found in Kawabata's critical writings too. For example, Kawabata expresses his dissatisfaction with prosaic language when he says:

> If one man says, "Good morning" and another responds, "Good morning" it is boring. We are weary of literature unchanging as the sun that comes up from the east today exactly as it did yesterday. (Quoted in Keene 2003, 32-3)

Kawabata's intention is to criticize realist literature that reproduces everyday language rather than advocating literary innovation or favouring a totally new way of expression. That is the reason why he finds it more interesting to carry out a conversation this way:

> "The baby monkey walks along suspended from its mother's belly", and the other replies, "White herons really have long talons, don't they?" (Quoted in Keene 2003, 33)

2 The I-Novel is considered to be the result of the adoption of the Western literary trend of Naturalism into the fabric of Japanese literature in the early 20th century.

In this light, the argument advanced by Gray James Matson applies to the Neoperceptionist School. Matson considers that particular school as a reaction against "European models", especially "naturalism and proletarian literature", although the Neoperceptionists followed different versions of these models, "such as surrealism [,] for their 'new' language of the novel" (1982, 102). His view illustrates how Japanese literary models of language followed the example of European Modernism during the 1920s and 1930s.

Speaking of literary language and Kawabata's vision of it, Ljiljana Marković suggests another point of correspondence between Modernism and the Neoperceptionists. She describes the language of Kawabata's narrator and heroes as being an "unfinished, fragmentary language" attempting to find a new means of expression that would be "able to directly transmit and transpose a complex state of human thoughts, feelings and sensory experiences" (quoted in Grubor 2019, 218). A connection is established between this style and the tenets of the-stream-of-consciousness technique, according to which the "varied, disjointed, and illogical elements must find expression in a flow of words, images, and ideas similar to the unorganized flow of the mind" (Holman 1985, 429). Both 'languages' concentrate on elucidating the transient emotional state of the mind rather than on syntax and grammar.

Another point of resemblance can be found in the concentration on the individuals' expressions of their feelings, which is also related to the aspect of the 'subjective approach' to life in general. Yokomitsu Riichi establishes this association defining the quest of the Neoperceptionist School as a celebration of subjectivity:

> [M]an does not accept the outside world, but only his own understanding of that world, which means that art cannot represent objective reality, but only its subjective feeling. (Quoted in Grubor 2019, 215)

This line of thought resonates with the Western "fresh ways of looking at man's position and function in the universe" (Cuddon 1998, 516). The same perspective can be found in Kawabata's fiction. According to Masao Miyoshi, Kawabata aims to use a language that "would reflect immediately the inchoate state of a man's thoughts, feelings, and sensory experience [...] where the seer is not yet separated from the seen, the speaker from the spoken" (quoted in Matson 1982, 100). This shows how much Western literature and philosophy, followed by their Japanese counterparts, delved deep into the realms of the psyche basing on the idea that the subject's view of the world is the building block for further complex mindsets.

Thanks to that brief comparison, the influence of Modernism upon Kawabata can be appreciated. That influence was prominent al-

ready in the early stages of his literary career, when he was exposed to European literature in general, and to that of Modernism, in particular. His interests in the emotionally transient and individualistic literature of Modernism earned him the nickname, the "writer of the moon" (because of a "feminine sentimentality and wonderful sadness" in his style) (quoted in Grubor 2019, 215). Such an interest for the European literature of the turn of the twentieth century continued throughout Kawabata's life, for he was "profoundly influenced by [...] James Joyce and Virginia Woolf [and] remained true to his early ambitions" throughout his career (Lewell 1993, 151). Kawabata went on to read and study those writers' works in the original language. In fact, not only had he read "the Japanese translation of *Ulysses* but also had bought a copy of the English text and compared the two" (Keene 2003, 33). He also imitated Joyce's style in his unfinished short story entitled "Crystal Fantasies" ("Suishō gensō"), in which he experimented with "the stream-of-consciousness techniques" (Keene 2003, 33). The influence of Modernism on Kawabata's works is pervasive and considerable. They inhabit, and are peculiar to, his oeuvre in general, and to *The House of the Sleeping Beauties*, in particular.

2 A Comparison between *Mrs. Dalloway* and *The House of the Sleeping Beauties*

In point of fact, exploring the poetics of Kawabata's 'short' novella *The House of the Sleeping Beauties* (*Nemureru bijo* in Japanese, published in 1961; see Keene 2003, 41) makes it possible to find out the Modernist tenets in his work. Modernist poetics is also the base on which Kawabata's novella can be compared to Woolf's *Mrs. Dalloway* because the structure of both narratives is constructed upon the protagonists' subjective impressions and views. Eguchi and Clarissa are immersed in their emotions and reflections about their past, as well as in the resulting awareness of the inexorable passing of time. The consequence of this temporal experience is the philosophical realization of the struggle between life and death. However, in order to fully understand this cognitive process, a step back is needed that considers one's remembrance of the past.

Both *Mrs. Dalloway* and *The House of the Sleeping Beauties* can be described as works of *remembering things past*. Memory and recollection are often evoked in both texts. In Woolf's novel, the word "remember" is mentioned 66 times, which means that the same word is repeated almost every two pages.[3] In Kawabata's work, on the oth-

3 The Macmillan edition of *The Collected Novels of Virginia Woolf* is used in this essay. In it, *Mrs. Dalloway* occupies 141 pages (see Woolf 1992).

er hand, "remember" occurs 19 times, and "memory" is repeated 25 times. The result, in such a case, is a repetition of the former word every four pages, while the latter occurs every three pages.[4] This subtle and almost invisible linguistic similarity becomes more manifest on the level of the narrative. Woolf constructs the fabric of her novel in the form of interconnected recollections of various characters – the perspective of memories and thoughts rolls from one character to another during the scene of watching the airplane in the park, for instance. Woolf considers the communal sense of recollection, as A.N. Jeffares observes, as the external realization of the interconnected 'tunnels' leading to the characters' "series of caves [...] which are the past experiences or episodes in their lives" (2002, 188). The novel, as a network of the channels of one's experience and memory, is presented from the points of view of different people; yet there is a final, communal sense of focalization (see Baldick 2004, 98). Woolf produces a texture where every point of view and memory stands in complementarity to one another, for the past is also a communal aspect of the whole of mankind.

What Kawabata does, by analogy, is a narrowing down of the 'tunneling' technique to only one character, Eguchi. The novella is introduced and narrated according to Eguchi's perspective and memory, and most of its story is occupied by the protagonist's perceptions and remembrance of his own past in relation to other characters. The chain of memories is triggered by each encounter with the 'sleeping beauties' of the story. The system of 'channels', in this context, lies in the main character's memory that associates him with a number of different people. What starts as a memory of Eguchi's ends up in the complex web of the other characters' emotions and ideas; the protagonist's past is not only his own but a communal one in which a number of characters interact with him and with each other as well. Thus, the two 'versions' of focalization are used to prioritize the process of recollection both in *Mrs. Dalloway* and in *The House of the Sleeping Beauties*.

Behind the visual quality of the characters' memories, the mechanism of remembrance is activated by a stimulus or a catalyst. In *The House of the Sleeping Beauties*, Eguchi's journey through his memory is always provoked by the naked bodies that sleep next to him, more specifically by his sensory awareness of those bodies. On his first visit to the house of the sleeping beauties, the protagonist delves into his recollections after smelling the scent of milk emanating from the woman beside him. The sleeping beauty's smell, on his second visit, is also the catalyst behind the process of remembrance.

4 The Fontana edition of *The House of the Sleeping Beauties* is used in this essay. It consists of 80 pages (see Kawabata 1989).

In his third visit, however, Eguchi's memory is activated by probing the woman's tongue. From a psychological point of view, the concept of *modality effect* could be used to explain the relationship between the sensory stimulus and the process of recollection. 'Modality effect' is an "effect on perception or memory in which the sensory channel used to present the information has an effect on the processing of the information" (Matsumoto 2009, 312). Eguchi's senses, in this respect, affect his memory leading to his recollection of a past sensation. The scent and the recollection are then akin to a key and a locked room. One cannot enter that space without using the key. In other words, the mechanism of remembrance is a response to a certain stimulus.

Likewise, the gates to Clarissa Dalloway's recollections and thoughts are presented in the form of her perceptions of the world. For example, she enters the realm of her memories from the very first page of the novel through her admiration of the morning, "fresh as if issued to children on a beach", which in turn ushers the narrative to her sphere of recollections (Woolf 1992, 35). In Miss Pym's shop, as well, the scent and colors of the flowers lead to another wave of images (Woolf 1992, 42-3). Clarissa's sensations and perceptions are the sensory stimuli behind her memories. The same process is repeated with the other characters. Their perceptions of the world provoke numerous memories and thoughts. Rezia's contemplation of the fountain in the park, for instance, occasions her ideas and emotions about Septimus (Woolf 1992, 49). This means that the entrance to the characters' internal realm lies in the external physical stimuli. These catalysts, accordingly, are the 'tunnels' through which the various minds are interrelated. In other words, the 'modality effect' serves as an important element in Woolf's network of perceptions and recollections that form her specific version of the stream-of-consciousness technique.

The high frequency of recollections in the two texts under discussion creates a temporal demarcation between the realm of memories and its 'objective' counterpart. Time, in each of those two works, functions in a different manner. According to Jeffares, in *The House of the Sleeping Beauties* and *Mrs. Dalloway*, the 'objective time', "signaled by the striking of the clock", is linear it progresses as the narrative goes on (2002, 208). The realm of memories, on the contrary, stops and shows itself at certain moments in the characters' past, present, or future. Thus, the sequence of the narrative seems to freeze thanks to a 'description' in which the durational aspect is termed a "pause" (Manfred 2005, 54). Nevertheless, this temporal halt is always undercut by a direct interruption from a representation of the 'objective time'. For example, in *The House of the Sleeping Beauties*, three of Eguchi's five visits are interrupted and concluded by the hostess who wakes him up in the morning. The room

and the hero's sleeping beside the hypnotized beauties symbolize the process of delving into the realm of the subconscious, of his own tunnels. That means that the entrance of the hostess represents an interruption of the process of recollection through the introduction of the ordinary world.

In *Mrs. Dalloway*, time has a similar function. The striking of Big Ben, for instance, always marks the end of the characters' journey in their internal sphere. Jeffares considers it as "a constant background reminder of the material world" pulling the characters out of their recollections (2002, 209). A 'struggle' ensues, as a result, out of this dichotomy in which characters abscond from 'reality' into the realm of recollections. However, shunning the present and the future by cherishing the past is never a complete departure from reality and time. In other words, there is a continuing temporal struggle within the psyche of Mrs Dalloway and within that of Eguchi. A question arises here, as a consequence: why do these two almost-elderly characters experience such an inner struggle?

3 The Fearful Dilemma of Death, Anxiety, and Tranquillity, in the Existentialist Perspective

The act of seeking refuge in the past can be explained as an attempt to come to terms with the dilemma of fearing death. Trying to relive their respective past, both Eguchi and Clarissa resort to sensuality to escape from an immanent sense of death. In revisiting their own memories, those two protagonists experience a temporary state of temporal freezing. They become totally engulfed by the moment they are re-living. The sensory stimulus, when added to the process of recollection, leads therefore to a sensual experience of life. Clarissa's party and her admiration of the day blend with her memory and yield a beautified image of her life. Eguchi's experience is produced by the same images in which the naked bodies prompt his memory to re-delineate his past and avoid any possible encounter with death. Nevertheless, this attempt to elude death is futile, for the character's world is "a world where the past in the form of memories is disturbing and where only death awaits" (Napier 2005, 63).

A sense of loss lurks, in fact, in the protagonists' past and future. The death of Eguchi's mother and that of Clarissa's sister, Sylvia, contaminate the structure of their past. The two works' endings, which are marked by the death of a sleeping beauty in Kawabata's novella and the suicide of Septimus, in Woolf's novel, exemplify the inevitable end that is abhorred by the protagonists. Thus, the present is the only space left for them through which they try to live according to the maxim *carpe diem*, making "the best of the present moment" (Baldick 2004, 34). The reason behind Clarissa's party and Eguchi's

"pseudo-sexual adventures" in the house of the sleeping beauties lies here, in shunning the omnipresent idea of death. However, the final death of Septimus and that of 'the dark girl' demolish this illusion and compel the two protagonists to face reality. Death is ubiquitous in all the ups and downs of one's life. This is what the two characters actually face at the zenith of their ecstatic relishing of the moment of being. Thus, the final scenes in *The House of the Sleeping Beauties* and *Mrs. Dalloway* suggest a new understanding of life, which is not a mere enjoyment of the present, nor the fear of death. The two are combined in a formula whereby joy shall reach an end and where death lies at the heart of life. Past, present, and future all combine and produce the moment that is named life.

In the journey inside Clarissa's and Eguchi's memories, those characters' perceptions and conceptions about time, life, and death become evident. The two novels become, in other words, a journey through and about time. They are a celebration of life and a realization that death is always an expected company. And both novels implement corresponding techniques for shunning death. However, the similarities between them end here, and a major difference emerges towards the two novels' respective ends, that is, a different reaction towards the encounter with death.

Eguchi's view of death may be said to be rather negative. This becomes clear if we consider the brief description of his feelings after the death of the sleeping beauty next to him. He loses control of himself when the manageress of the house suggests that he should go back to sleep. He yells at her: "Do you expect me to sleep after this?" (Kawabata 1989, 79). However, his anger reveals much more, for his voice "was angry, but there was also fear in it" (Kawabata 1989, 79). This brief remark is a brisk representation of the protagonist's emotional and mental state when faced with death. What he does and says after his encounter with the sleeping beauty's death is summarized by that condensed statement. Eguchi recognizes the omnipresence of death yet he fails to come to terms with the existential realization of death's presence. The novella shows the negative impact of the apparition of death when it ends with the demise of 'the dark-skinned girl', and the reader is left with the protagonist's angry yet fearful voice.

The sense of anxiety is apparent here and derives from the cultural background of *The House of Sleeping Beauties*. This anxiety marks a difference between the Neoperceptionist School and Modernism, and we may call it 'time anxiety'. Neoperceptionists are troubled by death and by the limitations of human life. They seek to embrace the multifarious aspects of life, yet 'time anxiety' continues to haunt them. Grubor suggests, in this light, that "they could not understand the sheer severity of the 'time anxiety' issue; for them it was a symbol of the 'downfall of humanity'" (2019, 217). Eguchi's trepidation at

the death of the sleeping beauty, and Kawabata's choice of that moment to end his novella, can be understood considering that death represents for both the protagonist and the author a philosophically inexplicable dilemma.

On the contrary, Clarissa Dalloway manages to accept the inevitable presence of death despite her initial shock. The final pages of *Mrs. Dalloway* show the protagonist's troubled acknowledgment of the omnipresence of death because it ironically occurs at the climax of her celebration of life. This is why she feels that

> [s]omehow it was her disaster – her disgrace. It was her punishment to see sink and disappear here a man, there a woman, in this profound darkness, and she forced to stand here in her evening dress. (Woolf 1992, 169)

However, Clarissa ultimately reaches a positive attitude towards life out of her existential acknowledgment: "She felt glad that he had done it; thrown it away while they went on living" (Woolf 1992, 170). Death is the inevitable end of life, so Clarissa embraces life even more warmly because she acknowledges it. Such a positive mindset stems from a philosophical viewpoint: for an existential thinker, anxiety is not merely a negative force but rather a catalyst towards an awareness of man's intrinsic freedom. When faced by "anxiety in the face of death", the individual is shocked out of

> everyday complacency and allows it to understand itself as a "finite freedom", that is, as a power of choice that can be exercised only on the basis of the constraints of the situation. (Michelman 2008, 113)

This is indeed what Clarissa experiences, because Septimus's suicide awakens the awareness of her own limited being. Thus she comes to appreciate life even further instead of being devoured by mere anxiety. His suicide becomes a wake-up call for Clarissa that shows her that life should be led in a healthy and pleasant way. Gerri Kimber believes that Clarissa "can be glad for him [Septimus], since he has confronted his demons and moved on, while so many continue their precarious existence of fear and hatred" (2011, 1171). Facing death during her clearest celebration of life presents Clarissa with the two sides of the picture. She is freed from anxiety when she comes to the realization that living means doing the right thing. Otherwise, it is all metaphorical death.

4 Conclusion

From our analysis, it has become evident that sensory and subjective elements have great importance in both *Mrs. Dalloway* and *The House of the Sleeping Beauties*. Such a prioritization of impressions and feeleings serves to establish the existential dimension of the main characters in the two texts. They hinge on the perception of time-passage, with the resuling final anxiety it creates.

The theoretical and cultural frameworks backing the two works, which Woolf and Kawabata find in Modernism and in the Neoperceptionist School, are also similar. The influence of the former on the latter has been demonstrated; such an influence is responsible for the association between *Mrs. Dalloway* and *The House of the Sleeping Beauties* as well. In this respect, Woolf and Kawabata provided a similar representation of the individuals' inner thoughts and feelings in the face of death, humans' ultimate fear. What they do therefore comes as a validation of the saying "[I]n the midst of life we are in death" (McGovern 2005, 142).

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