Quaestiones Infinitae

Publications of the Department of Philosophy and Religious Studies

Utrecht University

Volume 93

ISBN 987-94-6103-053-5

Cover illustration: Ivo Smits

Printed by CPI Koninklijke Wöhrmann, Zutphen

Vicarious substitution in the literary work of Shūsaku Endō.

On fools, animals, objects and doubles

Plaatsbekleding in het literaire werk van Shūsaku Endō

Over dwazen, dieren, voorwerpen en dubbelgangers

(met een samenvatting in het Nederlands)

Proefschrift

ter verkrijging van de graad van doctor aan de Universiteit Utrecht op gezag van de rector magnificus, prof.dr. G.J. van der Zwaan, ingevolge het besluit van het college voor promoties in het openbaar te verdedigen op maandag 29 augustus 2016 des middags te 4.15 uur

door

Sigrid Coenradie

geboren op 12 oktober 1961

te Schiedam

Promotor: Prof.dr. J.F. Goud

Copromotor: Prof.dr. I.B. Smits

This study was partly financed by the Vera Gottschalk Frank Foundation.

Table of contents

Acknowledgements ..... p. 9

Chapter 1

Introduction

1.1. Vicarious substitution ..... p. 16

1.2. Stellvertretung in modern literature ..... p. 20

1.3. Research programme ..... p. 25

1.4. Methods of analysis ..... p. 30

Chapter 2

Shūsaku Endō (1923-1996) and his writing

Introduction ..... p. 41

2.1. Christianity in Japan ..... p. 43

2.2. *Shishōsetsu* ..... p. 52

2.3. *Daisan no shinjin* ..... p. 61

2.4. Endō as a Catholic and *shishōsetsu* author ..... p. 64

2.5. Main events of Endō's biography and the interchange between his life and his literary work ..... p. 70

2.6. *Shishōsetsu* and vicarious substitution ..... p. 73

Chapter 3

Self-sacrificial vicarious substitution in Endō's Christ and Christ-figures

Introduction ..... p. 85

3.1. *A Life of Jesus*: Endō's Christ as a vicarious substitute ..... p. 87

3.2. The Christ-figures in Endō's narratives ..... p. 90

3.3. Imitation and sacrifice ..... p. 100

3.4. The effect of the Christ-figures' self-sacrificial substitution on the place-givers ..... p. 108

3.5. Between self-sacrifice and self-annihilation ..... p. 121
3.6. Conclusions ..... p. 128

Chapter 4

Vicarious substitution as solidarity in suffering

Introduction ..... p. 131
4.1. The consoling Christ-figure Gaston ..... p. 134
4.2. The consoling function of a companion in Endō's historical novels ..... p. 138
4.3. Christ-like objects ..... p. 157
4.4. The suffering and the co-suffering companion ..... p. 165
4.5. The effect of the *dōhansha* on the place-givers: transformation ..... p. 173
4.6. Conclusions ..... p. 181

Chapter 5

Vicarious substitution in Endō's animal stories

Introduction ..... p. 183
5.1. 'The Case of Numada' ..... p. 185
5.2. Christ-like animals: dogs and birds ..... p. 188
5.3. The challenging function of birds' laughter in 'The Case of Numada' ..... p. 195
5.4. The effect of the animals' substitutive dying ..... p. 197
5.5. Animal substitution as a sacrifice ..... p. 208
5.6. Gift and "givenness" in Endō's animal stories ..... p. 211
5.7. Conclusions ..... p. 222

Chapter 6

The double as a vicarious substitute

Introduction ..... p. 225
6.1. The doppelgänger motif in literature ..... p. 227
6.2. The double in *Scandal* ..... p. 230
6.3. Coping with death ..... p. 234
6.4. The role of sin and evil in Endō's literary work ..... p. 238
6.5. The double as a vicarious substitute ..... p. 247
6.6. Conclusions ..... p. 257

Chapter 7

A typology of vicarious substitution in Endō's literary work

Towards a pattern of vicarious substitution?

Introduction ..... p. 259
7.1. Summary ..... p. 259
7.2. A typology of vicarious substitution and its functions ..... p. 262
7.3. The effect of vicarious substitution ..... p. 267
7.4. A pattern of vicarious substitution ..... p. 268

Appendix ..... p. 273
References ..... p. 285
Summary in Dutch ..... p. 303
Curriculum Vitae ..... p. 311

Acknowledgements

The very first time I read a novel by Shūsaku Endō from the local library, I could not imagine the impact his work would have on my life. I wept because of the tragical outcome; me, crying only when watching sentimental movies. The rest of Endō's translated oeuvre had an identical effect on me. I intended to investigate why his literary work raised such emotions. In the context of my graduation as a minister at the Remonstrant Seminary I wrote an essay, in which I compared the Christ-figures in the literary work of Shūsaku Endō to the Jesus in the Remonstrant creed. As a result, Johan Goud invited me to become his promovenda. Johan suggested that Endō's Christ-figures might have vicarious substitution in common. His idea turned out to be a very appropriate one to explore my fascination and intuition that what characterized Endō's Christ-figures might be at the centre of my personal belief, and a most interesting topic worth studying.

"Why Endō?", Johan asked during one of our first meetings. "Why do you choose the difficult path through a Japanese author, and not the Dutch author Willem Jan Otten?" When Otten's *De Vlek* [*The Strain*] appeared in 2011, I did have some regrets. However, before the day was over,I was convinced Endō's literary work to be more diverse and intriguing. Besides, I hope that my study, in the light of the forthcoming release of Martin Scorsese's movie *Silence*, after Shūsaku Endō's masterpiece, may contribute to Endō's fame in Europe.

Writing this dissertation I have experienced as a soloist activity. I thought constantly to be engaged in interesting conversations on a high intellectual level. Instead, I was mostly in discussion with thoughts others had committed to paper. Carrying out a research appeared to consist mainly of writing. So behind the desk of my computer I ended up writing a book. These activities were a pleasant counterpart to my work as a preacher, but also swallowed all my free hours. I have grossly neglected my friendships these years. Meanwhile, life just went on: divorce, illness, death of both parents, change of employer. Working on this research gave solace in difficult periods. For that reason, it was hard for me to put an end to it. The reason I succeeded in spite of difficult circumstances, is thanks to the following people.

My thanks go first and foremost to the Vera Gottschalk Frank Stichting, which this thesis partly has funded. I thank the Norbertine of 'The Essenburgh' and

the Sisters of the Abbey Koningsoord for their hospitality. It is wonderful to be able to alternately pray and work in a beautiful setting. I thank Anne-Marie Korte for her tips for a successful PhD program. I thank Martha Frederiks, who, in her role as dean, listened and encouraged me in difficult times. I thank Jeannette Boere and Suzanne van Vliet for their keen interest, administrative support and alertness. I would not have made it without my writing buddies from the shut-up-and-write group. Every month we worked steadily on our studies, sharing joys and sorrows. Monique Arkesteijn, Charlotte Emstede, Ria Hoentjen, Andries Temme, Hanneke Tuithof, thank you. Fortunately, a book and an article will follow, so you are not be rid of me yet.

From Canada, Yvonne Philpott meticulously corrected my English. Since she read Endō's books, she was able to ask smart questions that forced me to articulate some thoughts clearer. Linda Jansen also helped me in the final stage with the English language. I warmly thank Christien Franken for her invaluable help in structuring my research. We shared a remarkable literary fascination for the double.

I thank my promoter and co-promoter for the accuracy and enthusiasm with which they have guided my research. My co-promoter, Ivo Smits, very patiently introduced me in the Japanese culture and literature. Our conversations, always in another Leiden establishment, invariably took too long. I was captivated by the typical Japanese writing genre of *shishōsetsu*, and if money were available, I would like to study the relationship between autobiographical writing and vicarious substitution more thoroughly. And perhaps there is also a relationship between *reading* and vicarious substitution? I am grateful to Ivo Smits for drawing the picture that adorns the cover of this book. I thank my promoter, Johan Goud, who gave me freedom to conduct this study in my own way. I could not have done without his critical questioning and his unwavering faith in my abilities. And I will never forget the support he offered me after my mother’s death. Finally, I thank my daughter Fu Qi Coenradie, who is proud of her mother and never complained when I crawled back behind the computer; and my love, George Spangenberg, for his reassuring comments and his way to put this research in perspective. You were right dear; it all turned out well.

Sigrid Coenradie

Chapter 1

There was this teacher who asked us which of us
would want to die instead of Jesus.
I raised my hand. I could picture myself
on a large wooden cross on the slope of the Barneveld brook.
I did not think of the pain. I was thinking of the fact
that I would rise from the dead after three days
and that I would be a hero then.
Raising my hand was not the right answer.
The right answer was that Jesus was the only one
who would want that, who could do that,
who would do that for mankind.
(Tjitske Jansen)[1]

Introduction

This dissertation aims at a theological and philosophical analysis of the imagery of vicarious substitution (*Stellvertretung*) as found in the literary world of the Japanese author Shūsaku Endō (1923-1996). It analyzes Endō's short stories and novels as literary case studies for examining the concept of vicarious substitution. Used as a dogmatic-theological term, vicarious substitution primarily indicates the substitutive death of Christ for humankind. Used as an ethical-philosophical term, vicarious substitution refers to high moral standards of self-sacrificial behaviour. However, less dramatic, daily forms of vicarious substitution, as for instance the sacrifices that one can make taking care of disabled or elderly people, are insufficiently examined and conceptualised. In my opinion, a dogmatic-theological reflection on vicarious substitution as it occurs among human beings is missing. This research aims to fill that gap.

[1] Tjitske Jansen, *Koerikoeloem* (Amsterdam: Podium, 2007), 29: "Er was de juffrouw die aan ons vroeg wie van ons wel in Jezus' plaats had willen sterven. Ik stak mijn vinger op. Ik zag mezelf al. Op de helling van gras naast de Barneveldse beek. Aan een groot houten kruis. Ik dacht niet aan de pijn. Wel aan het feit dat ik na drie dagen weer uit de dood zou opstaan en dat ik dan een held was. Het opsteken van mijn vinger was niet het goede antwoord. Het goede antwoord was dat Jezus de enige was die dat zou willen, die dat kon, die dat voor de mensen overhad." Trans. from the Dutch SC.

Examples of such daily forms of vicarious substitution can be found in literature. Literature can justify the complexities, paradoxes and layering of meanings that are involved. Especially the narratives of Shūsaku Endō seem appropriate for my purpose, since his extensive oeuvre seems to cover a range of diverse meanings related to vicarious substitution. The Catholic Endō writes on Christ and Christ-figures in ways that extend/broaden vicarious substitution to acts that occur between people, between a man and his dog or his bird, and even to the encounter between a man and a picture of Christ. Endō's oeuvre offers far more possibilities of vicarious substitution than those that figure in the realm of dogmatic theology.

It is my aim to examine Shūsaku Endō's multiple narratives to enrich the traditional concepts of vicarious substitution. In this theological/philosophical study Endō's literary work will serve as a laboratory to recognize and analyse several forms of vicarious substitution. This study will result in a typology of vicarious substitution as described in Endō's literary work. It is my intention to increase our understanding of the various inter-human forms of vicarious substitution through a literary, theological, and philosophical analysis of Shūsaku Endō's work.

The Dutch theologian Nico Schreurs rightly states that real-life, inter-human forms of vicarious substitution should be included in a definition of the concept.[2] For example: many grown-up children care for their elderly parents on a daily basis. How would their position be described in the theological/philosophical reflection of vicarious substitution? While examples of inter-human vicarious substitution are described in literature, these examples tend to refer to exceptional situations. In Endō's literary work it frequently occurs that the main characters, for instance Mitsu, Gaston and Ōtsu, care for patients as hospital volunteers. Significantly, also less angel-like characters, such as Madame Naruse in *Scandal*, act vicariously in this role. An inter-human, not ordinary, example of vicarious substitution concerns the story of Maximilian Kolbe, which Shūsaku Endō incorporates in his short story 'Japanese in Warsaw'

[2] Nico Schreurs, *Werk maken van verzoening* (Budel: Damon, 2004), 173.

(1979).[3] Kolbe was a Polish Catholic priest who was martyred in Auschwitz after he volunteered to take the place of another man who had been selected to die. He had been a missionary in Japan from 1930-1936 and was officially listed as a saint in 1982.[4] Shūsaku Endō describes Kolbe's vicarious substitution as follows:

> "On the day the prisoner escaped, the commandant made all the prisoners stand outside through the night, and then he chose the ten who were to be punished. One of them was a man named Gajowniczek. When his name was called, Gajowniczek began to weep at the thought of his wife and children. Just then a man stepped forward. It was Father Kolbe. He stood before the commandant and asked to be placed in the hunger bunker in place of Gajowniczek. Unlike this man, he said, I am a priest, and I have no wife or children. The commandant granted his request". (p. 108)

In an essay written about his visit to Auschwitz, Endō argues: "(…) the example of Maximilian Kolbe shows that God exists and shows his actions through cases like that of Kolbe".[5] In Endō's short story 'Fuda-no-tsuji', a European monk, nicknamed "Mouse", is said to have died in place of another inmate in a Nazi concentration camp.[6] In this clear reference to Father Kolbe, however, "Mouse", in 'Fuda-no-tsuji', is described as a clumsy character[7], who shrinks from blood and violence and is intimidated by military officials in wartime Japan. In Endō's literary world acts of vicarious substitution are not restricted to hero-like figures of the past. As Endō comments in 'Fuda-no-tsuji':

> "The realization that Mouse had been in such a place filled the man with wonderment. And if, in fact, Mouse had died for a friend – for love – then that was not a tale from the long-gone days of the Edo period, but an incident that commanded a place in the man's own heart." (p. 68)

In the given examples the relation between the theological argument and the practice of vicarious substitution is obvious, since one might fairly conclude that Maximilian Kolbe, a Catholic priest, is imitating Christ by taking his fellow prisoner's place. However, in a tragic recent example of vicarious substitution the

---

[3] Shūsaku Endō, "Japanese in Warsaw" (1979), in *The Final Martyrs*, trans. Van C. Gessel (New York: New Directions, 1994), 97-113.

[4] Cf. E. Mase-Hasegawa, *Christ in Japanese Culture: Theological Themes in Shusaku Endo's Literary Works* (Leiden, Boston: Brill, 2008), 105-6 (note 18).

[5] Cf. S. Endō, "Aushuvittsu shūyōjo o mite". Cited in: A. Ascenso, *Transcultural Theodicy in the Fiction of Shūsaku Endō* (Roma: Università Gregoriana, 2009), 234.

[6] Shūsaku Endō, "Fuda-no-tsji," in *Stained Glass Elegies,* trans. Van C. Gessel (New York: Penguin, 1986), 56-69.

[7] Endō's description of "Mouse" is reminiscent of Gaston in Endō's *Wonderful Fool*, see Chapter 3.

evidence of such a connection is missing. This concerns the substitutive act of the 27-year-old teacher Victoria Soto, who died in the Sandy Hook Elementary School shooting on 14 December 2012, in Newtown, Connecticut, while trying to protect the children in her classroom from the rifle fire.[8]

Research question

I want to study the various substitutive characters in Endō's literary oeuvre to determine whether and how their qualities can contribute to a complete, multi-layered, and more universally acceptable understanding of vicarious substitution, which does justice to all kinds of substitutive relationships. Following the example of the theologian Karl-Heinz Menke, who in his study on *Stellvertretung* gives a theological typology in five variations[9], and Jan Bauke-Ruegg, who gives another typology in five variations of *Stellvertretung* in literary texts[10], I will explore the images of Christ in Shūsaku Endō's oeuvre. In contrast to Menke and Bauke-Ruegg, I will focus on the typology of Stellvertretung as it is elucidated in Endō's literary work. Questions that trigger me are: In what way do the images of Christ in Endō's narratives function as a vicarious substitute in the lives of others? Can general characteristics of their substitution be described? What is the effect of their substitution? Is their substitution temporary? And, last but not least, could the outcome of this exploration be of some significance for the ideas on vicarious substitution that figure in Christian dogmatic theology? These questions lead to the research question of this study:

[8] http://www.huffingtonpost.com/2012/12/16/victoria-soto-newtown-tea.

[9] Karl-Heinz Menke, *Stellvertretung: Schlüsselbegriff christlichen Lebens und theologische Grundkategorie* (Einsiedeln, Freiburg: Johannes-Verlag, 1991).

[10] Jan Bauke-Ruegg, "Stellvertretung in der (modernen) Literatur?," *Neue Zeitschrift für Systematische Theologie und Religionsphilosophie* 45, no. 3 (2003): 361-77. In this article, Bauke Ruegg distinguishes five types of Stellvertretung: "Ideelle Stellvertretung, existentielle Stellvertretung, schöpfungstheologische Stellvertretung, opfertheologische Stellvertretung, and semiotische Stellvertretung." In the last part (IV) of his article Bauke-Ruegg turns to the problem, how far literature itself can be named as a kind of representation.

What can an analysis of the imagery of vicarious substitution as found in Shūsaku Endō's literary works contribute to the current dogmatic-theological discourse on the concept of vicarious substitution?

Traditionally, the term vicarious substitution has been used to indicate the core of Christianity: Christ who substitutively died in our place. Since, nowadays, these dogmatic theological and ethical philosophical approaches have become problematic, I advocate an analysis of the concept of vicarious substitution. Such an analysis is required for anyone who seeks a better understanding of the human behaviour in which one person substitutes for another. I think that in the field of Christian theology, the relevant question is: how do inter-human substitutive relationships relate to Christ in a universally understandable way? It is my hypothesis that modern literature, and especially Shūsaku Endō's literary works, could provide some unique answers.[11] Subsequently, I want to know how a reflection on substitutive inter-human relationships as found in his literature, could add to a reframing of a theology on vicarious substitution.

I assume that the thoughts of philosophers on vicarious substitution, such as Girard's mimesis and scapegoating and Levinas' emphasis on the otherness of the other, might sharpen the discussion.

In the following I will proceed as follows. First, I will explore the term vicarious substitution and describe main issues concerning the concept. Secondly, literature as a means to study vicarious substitution is discussed. Thirdly, my focus will be on Shūsaku Endō's literature in particular as an appropriate way to study various types of vicarious substitution.

---

[11] Whereas conventional Western Christology has been comprised in a set of doctrines, nowadays it has become common to search for an anthropological starting point for doctrinal formulations. Many scholars think that art and literature are among the best means towards development of new insights in theology. Since they are capable of expressing emotions, poetry and fiction seem suitable for providing an anthropological basis for theological reflection. See e.g. Richard Kearney, *On Stories* (New York: Routledge, 2002), and John Caputo, who refers to James Joyce in "Mysticism and Transgression: Derrida and Meister Eckhart," in Hugh J. Silverman (ed.), *Continental Philosophy III: Derrida and Deconstruction* (New York: Routledge, 1989), 24-39.

1.1 Vicarious substitution

What is *Stellvertretung*?

The Oxford English Dictionary defines substitution as "the putting of one person or thing in the place of another". The concept of substitution in theology refers to the death of Jesus as substitutionary. According to dogmatic Western Christology, Jesus' suffering is redemptive and he becomes the Stellvertreter of humankind. Another way to describe substitution is by the word vicarious from the Latin word *vicarius*, which means "one in place of another". In this research I will use vicarious substitution as a translation of the German *Stellvertretung* and the Dutch *plaatsbekleding*.

In descriptions of vicarious substitution a wide diversity of meanings is represented. Some descriptions reflect the concepts of guilt and punishment. Anselm's classic work on atonement, *Cur Deus Homo*, is often read as a dramatic constellation in which God, in the face of human sin, had to be rendered in such a way that humans saw him as a punishing being.[12] Since sinful humanity could not fulfil its debt, God Himself in the person of Jesus Christ had to fulfil justice through his suffering and compensatory death on the cross. Consequently, God became human to overcome an inner-divine conflict: divine justice being in conflict with divine mercy. This interpretation leaves humanity out. Theological reflection on this exclusion has resulted in a variety of solutions to this problem.[13] However, in my view these dogmatic constructions only complicate the understanding of the concept. In Friedrich's description of the term as an echo of Anselm's focus on vicarious satisfaction we still read: "Substitution by Christ

[12] In his doctrine of vicarious substitution, Anselm (1033/34-1109) stated that the substitution was not to be seen as a ransom paid by God to the devil, but rather a debt that should be paid to God on behalf of sinners, a satisfaction of divine justice. In contrast to Anselm the Reformed tradition emphasized the penal suffering of Christ. In later views, Anselm's doctrine, expressing the feudal imagery of his time, was often presented as a caricature, in terms of a theory of "cosmic child abuse", committed by a "sadistic" and "bloodthirsty" God. (Rita Nakashima Brock, *Journeys by Heart: A Christology of Erotic Power* (New York: Crossroad, 1988), 56; Cynthia S.W. Crysdale, *Embracing Travail: Retrieving the Cross Today* (New York: Continuum, 1999), 115.

[13] Such formulations as: Christ is 100% human and 100% divine. Or: Christ is the representative of mankind with God and of God with mankind.

means that Christ by his death has undertaken our guilt and punishment and thereby has eliminated them."[14] Another description by Wilhelm Breuning reflects modern thoughts: "Substitution is to visit the failing person at the place where he, as the person he is, is at stake, and to be with him and to help him through compassion, where he is at his wit's end."[15] It is significant that a reference to Christianity or Christ is lacking in Breuning's description, which indicates a turn from the theological towards the ethical. To posit myself within the field of these descriptions, I will first give my provisional description of *Stellvertretung*: *Stellvertretung is a relationship between two or more persons wherein one takes the other's place in order to save him or her, which might remind one of Christ.*

Vicarious substitution is at the heart of Christology. The importance of vicarious substitution is echoed in the subtitle of Karl-Heinz Menke's monograph 'Stellvertretung', "keyword of Christian life and basic theological category".[16] The theologian Christoph Gestrich states that substitution is a grounding category in theology.[17] Furthermore, its significance is stressed by Karl Barth: "Wer von Jesus Christus redet, der redet von wirksamer Stellvertretung oder er redet nicht von ihm."[18] And Dietrich Bonhoeffer simply stated that 'Christianity is substitution'.[19]

Although *Stellvertretung* is among the central notions in Christology, one cannot deny that the term has become problematic. A short history of vicarious

---

[14] G. Friedrich, "*Die Verkündigung des Todes Jesu in Neuen Testament*" (BThSt 6), Neukirchen-Vluyn 1982/1985, 150f: "Stellvertretung Christi bedeutet, daß Christus mit seinem Tod unsere Schuld und Strafe auf sich genommen und sie damit beseitigt hat."

[15] W. Breuning, "Wie kann man heute von Sühne reden?." *Bibel und Kirche* 41 (1986): 76-82: Stellvertretung heißt den Versagenden an der Stelle aufzusuchen, wo es um ihn als ihn selbst, geht, um dort für ihn zu sein und ihm durch Mitleben zu helfen, wo er am Ende ist." Cited in: Bernd Janoskwi, *Stellvertretung: Alttestamentliche Studien zu einem theologischen Grundbegriff* (SBS 165), Stuttgart, 1997, 30 and in Nico F.M. Schreurs, *Werk maken van verzoening*, 134.

[16] K.-M. Menke, *Stellvertretung*: *Schlüßelbegriff christlichen Lebens.*

[17] Ch. Gestrich, *Christentum und Stellvertretung*: Religious philosophische Untersuchungen zum Heilsverständnis und zur Grundlegung der Theologie (Tübingen: Mohr Siebeck, 2001).

[18] K. Barth, *Humanismus*. Theologische Studien 28. (Zürich: Evangelischer Verlag Zollikon, 1958, 1950), 7.

[19] Quoted by C. Gestrich, *Die Wiederkehr des Glanzes in der Welt: Die christliche Lehre von der Sünde und ihrer Vergebung in gegenwärtiger Verantwortung.* (Tübingen: Mohr Siebeck, 1989), 326.

substitution shows a shift from Christ as the Stellvertreter of humankind towards focus on human beings who stand in for each other, thereby representing an absent God. In contrast to the exclusion of the participation of humanity in the process of 'Stellvertretung' in the eleventh century (Anselm), from the Enlightenment onwards, God tends to be more and more excluded. In the following, I will provide a brief history of the term, which illustrates the major changes in ideas about vicarious substitution. Since the two monographs on *Stellvertretung* by Menke and Gestrich elaborate extensively on the subject, there is no need for an in depth discussion of doctrinal aspects of vicarious substitution. I will mention only the highlights of its history, leading to the main questions in the current discourse on the subject.

A short history of vicarious substitution

in 1778/79, Seiler introduced the word 'Stellvertretung'. In 1793, Kant opposed the medieval models of vicarious substitution. He reacted to substitutive guilt in various examples of substitution. Kant argued that it is impossible to transfer guilt (moral debt) between persons in the same way as financial debts. Thereby he emphasized the uniqueness of human beings. In his view, intrinsic personal features could not be replaced. Besides ethical objections, from the time of the Enlightenment on, theological objections were raised. 1799 witnessed a return to the subject in theology (Schleiermacher, 1768-1834). Schleiermacher rejected the claim that the death of Christ is vicarious. He insisted that Christ did not die in the place of sinners, bearing the wrath of a righteous God. Instead, Christ's death and resurrection demonstrated God's love, so that human beings might love him. In his view, Jesus' humanity was emphasized and his divinity shifted to the background. Schleiermacher underlines Jesus' function as a teacher and as an example. This liberal view, however, was shattered by historical events at the beginning of the twentieth century, which gave reason to doubt the optimistic belief in humanity. In reaction to Schleiermacher and World War I, Karl Barth (1888-1968) introduces the concept of a totally different God. "God is the

"Wholly Other": transcendental and unknown. It is Jesus Christ who reveals God.[20]

The Dutch theologian Piet Schoonenberg (1911-1999), among others, stresses the role of the Spirit as a mediator between God and Christ. He gives a kenotic interpretation of vicarious substitution, emphasizing the divinity as well as the humanity of Jesus. He argues that both aspects of Jesus should not concur, but are united in the Spirit. Schoonenberg states that in the history of theology, Christology has increasingly become a Logos-Christology, based on the Prologue of the Gospel of John, while a Spirit-Christology has been theologically underexposed.[21]

The theology of Dorothee Sölle (1929-2003) stresses the human participation in vicarious substitution. Her ideas are based on Dietrich Bonhoeffer's thoughts on the theme. The subtitle of her work 'Stellvertretung, a chapter of theology after the death of God', pictures a hidden God, giving way to a maximum of human participation.

The history of vicarious substitution is closely related to the changing concept of the self. Like a leading principle running through the history of vicarious substitution, I see a development from Christ as the Stellvertreter par excellence to an ethical device. With the emphasis shifted from the divine to the human side of the vicarious substitutive relationship, debates on *Stellvertretung* give rise to related dilemmas, such as the questions of human freedom and

[20] In his dissertation, Johan F. Goud states that the thoughts of Levinas and Barth on the crisis in morality are grounded in their biographies. Levinas reacted to the horrors of the Second World War; Barth reacted to the ethical and practical failure of Church and Theology in the face of the First World War. Johan F. Goud, *Emmanuel Levinas und Karl Barth: Ein religionsphilosophisher und ethischer Vergleich*. Abhandlungen zur Philosophie, Psychologie and Pädagogik, Band 234. (Bonn, Berlin: Bouvier Verlag, 1992), 19-20. Important to my study is that Emmanuel Levinas' ethical concept of substitution reflects Auschwitz and its consequences. This reaction had its equivalent in the ethical-philosophical reaction to the Second World War of René Girard, whose thought on substitution is closely related to the restriction of violence.

[21] P. Schoonenberg*, De Geest, het Woord en de zoon: Theologische overdenkingen over Geest-christologie, Logos-christologie en drieëenheidsleer* (Averbode: Altoria; Kampen: Kok, 1991), 160-6.

autonomy, the limits of responsibility for the other and the possibility of an imitation of Christ in a sacrificial substitutive relationship.

How did theologians on vicarious substitution react to these issues? Throughout the modern era, there has been a tension between theological-dogmatic formulations, such as "Jesus died for our sins", and the human forms (experiences) of *Stellvertretung*. Christoph Gestrich, for instance, complains that *Stellvertretung* experiences are not considered in contemporary theology.[22] Some theologians, such as I. Dalferth, even opted for abandoning the term *Stellvertretung*.[23] Other theologians searched for alternatives. Feminist theologians, who had a hard time to identify with the patriarchal approach and the thought of sacrifice, turned to for instance the Goddess Movement.[24] In my study, I opt for a turn to modern literature.

1.2. *Stellvertretung* in literature

No one can literally die another person's death.[25] However, as the example of Kolbe shows, it is possible to relinquish one's life so that somebody else may live.

---

[22] Christoph Gestrich argues: "Gewiß ist es nicht verkehrt das Leben und Sterben Jesu als ein Stellvertretungsereignis zu deuten, durch welches uns sogar das *Wesen* aller Stellvertretung deutlich werden könnte. Nur müssten dann gerade auch die vielen Stellvertretungsereignisse in der Welt mit in den Blick kommen, sich unserer Wahrnehmung erschließen. An solchen Erschließungen mangelt es in der gegenwärtigen Theologie doch sehr." Christoph Gestrich, *Die Wiederkehr*, 343.

[23] Dalferth objects to a sacrificial interpretation of vicarious substitution. He denies that Christ, as the second person of God in Trinity, took the place of humanity. According to Dalferth, Christ is the place where God acts on behalf of humanity. Dalferth emphasizes the life of Christ instead of his death. Cf. I.U. Dalferth, "Christ died for us: reflections on the sacrificial language of salvation." In: S.W. Sykes, *Sacrifice and Redemption. Durham Essays in Theology* (Cambridge: Cambridge University Press, 2007), 299-325.

[24] E.g. Mary Daly, Merlin Stone, Rosemary Radford Ruether, Carol Christ.

[25] Cf. M. Heidegger: "*Keiner kann dem Anderen sein Sterben abnehmen*. Jemand kann wohl 'für einen Anderen in den Tod gehen'. Das besagt jedoch immer: für den Anderen sich opfern '*in einer bestimmten Sache*'. Solches Sterben für… kann aber nie bedeuten, daß dem Anderen damit sein Tod im geringsten abgenommen sei. Das Sterben muß jedes Dasein jeweilig selbst auf sich nehmen. Der Tob ist, sofern er 'ist', wesensmäßig je der meine." ["*No one can take the other's death away from him.* Someone can indeed 'go into death for another *in a particular situation*'. Such dying-for (…) can however never mean that thereby in the slightest sense the other's death is taken away from him. Each Dasein must always take dying upon himself. Death is, in so far as it 'is', essentially always my own."] M. Heidegger, *Sein und Zeit* (Tübingen: Max Niemeyer Verlag, 1979), 5th ed., 240. Italics in original. For Heidegger on death, see chapter 6.3.

In narratives, vicarious substitution is a metaphorical idea, a mental image formed in one's head. A process of creative imagination is required to concipiate the idea of vicarious substitution, in both religious or philosophical and literary texts. Through the metaphors and associative allusions which the authors offer in their description of the phenomenon, the reader can assemble the pieces that hint at vicarious substitution. Therefore, literature is an excellent way to study vicarious substitution. The reader's interpretation of the protagonists' substitutive acts is crucial to recognizing vicarious substitution. It takes imagination to see that persons can substitute for one another in difficult circumstances, such as war, sickness, and death.[26] The Dutch poet Marjoleine de Vos clearly expressed this key point, stating in commenting on the Dutch writer Willem Jan Otten's *The Stain*[27] that someone can only die another's death "on paper".[28] *The Stain* is a story about a priest who apparently dies instead of a musician. The first takes over the restlessness and agony of the latter, as it were. In the novel, the priest and the musician do not have any contact. Otten establishes their relationship through allusions to the vicarious death of Christ throughout the story.[29] A third person in the narrative, the all-knowing twin brother of the musician, acts as a

---

[26] The Dutch philosopher Cornelis Verhoeven, commenting in the context of vicarious substitution as a sacrifice, under extreme circumstances such as a shipwreck, states that "the relation between the voluntary death of one person and the possibility to prolong life for the other, has to be fantasized." ("het verband tussen de vrijwillige dood van de ene mens en de mogelijkheid om verder te leven van de andere mens moet gewoonlijk verzonnen worden.") In: C. Verhoeven, *Het leedwezen: beschouwingen over troost en verdriet, leven en dood.* [The sorrow: reflections on comfort and grief, life and death] (Baarn: Ambo, 1971), 101.

[27] Willem Jan Otten, *De Vlek: Een vertelling* (Amsterdam: Van Oorschot, 2011). [*The Stain: a story*]

The theme of dying another person's death can also be recognized in Francis Poulenc's opera *Dialogues des Carmélites* (1956), which is based on Georges Bernanos' play of the same name (1949). The source of Bernanos' play is a short novel, *Die Letzte am Schafott* (*The Last on the Scaffold*) by the German novelist Gertrud von Le Fort (1931). In scene three, the old Prioress dies in delirium and in pain. Soeur Constance remarks that perhaps she died a death that was meant for another, a weaker person, who in turn will die a death that is more profound. Gertrud Le Fort, *Die Letzte am Schafott*. (M. Beckstein, 1931).

[28] Cf. Marjoleine de Vos, "Andermans dood kun je niet sterven". A review of Willem Jan Otten's *De Vlek*. *NRC-Handelsblad*, February 28, 2012, 7 [One cannot die another person's death].

[29] Cf. Sigrid Coenradie, "Een Wonderlijk Vermoeden van een Vermoedelijk Wonder: Plaatsbekleding bij Willem Jan Otten en Shūsaku Endō," in *Het leven volgens Willem Jan Otten: Redenen van het hart*, ed. Johan Goud (Zoetermeer: Klement, 2013), 131-8 [On vicarious substitution in Willem Jan Otten and Shūsaku Endō].

bridge to the reader. The interpretation of the priest's death as substitutive through a witness, in the person of the brother, is crucial. In Endō's stories, the view of a witness, the protagonist in the narrative in which vicarious substitution is predominant, is indispensable. Through his or her eyes, the reader sees the substitutive relationships. I will elaborate on the variety of these relationships in Endō's stories of vicarious substitution.

Inspired by this example, I advocate a heuristic approach that enables me to explore the finer points of the relationships that constitute vicarious substitution. These relationships apparently figure between a place-taker, a place-giver and a witness. The place-giver is the one whose place is being taken by the place-taker. Consequently, the place-taker is the one who takes the place that is given by the place-giver. In the example of Otten's *The Stain*, the relationship between the place-giver (the musician) and the place-taker (the priest) is only registered by a witness (the musician's brother), which indicates a triangular relationship. Such an approach could do justice to the layering and ambivalence that characterize vicarious substitution in Endō's narratives.

What strikes me about literature addressing themes related to vicarious substitution, and especially about Shūsaku Endō's literary work, is the author's skill to express in a subtle way complex themes, such as self-sacrifice, shame, religious identity formation, and death. In general, novels and films could challenge common thinking on vicarious substitution in a stimulating way, by disturbing us, by upsetting us, and offering new insights. They show the (internal) tensions between the main characters. Characters resist abstractions and endure the ambiguities that belong to the theme of vicarious substitution. Narratives concerning the theme of *Stellvertretung* can do justice to the complexity of the term and to the nuances of the debates involved.

One could ask, however, whether the instances of vicarious substitution represented in these narratives can be considered as *Stellvertretung*? Clearly not when one limits the term to death on a cross and resurrection from a grave. Works of literature in which the reader can explicitly find the expression

Stellvertretung are rare.[30] One could bypass this difficulty by extending the notion of *Stellvertretung* to its equivalents, representation, vicarious substitution, doppelgänger, sacrifice and self-sacrifice.[31] When we select narratives that have these related subjects as their main topics, we could ask how the theological concept of *Stellvertretung* is dramatized in modern literature. What could an exploration of *Stellvertretung*-related themes in literature add to the current theological debate on *Stellvertretung*?

A literature of vicarious substitution

The theologian Karl-Heinz Menke suggests the possibility of a distinct modern literary genre, defined by the concept of vicarious substitution, a so-called 'Literatur der Stellvertretung'.[32] In modern literature, fictional characters that remind one of Christ are numerous.[33] The relationship between such figures and Christ is hinted at through symbols and metaphors. To this genre belong Fyodor Dostoevsky (1821-1881), Charles Péguy (1873-1914), Léon Bloy (1846-1917), Paul Claudel (1868-1955), George Bernanos (1888-1948), Gertrud von Le Fort (1876-1971), and the afore-mentioned Graham Greene (1904-1991).

Shūsaku Endō admired the work of Dostoevsky[34], and corresponded with Graham Greene and was even referred to as the 'Japanese Graham Greene'.[35] He

[30] E.g. the drama *Der Stellvertreter*. Hochhuth, Rolf. *Der Stellvertreter: ein christliches Trauerspiel*. Vol. 10997. (Rowohlt, 1967).

[31] Cf. Christoph Gestrich, *Christentum und Stellvertretung, Religionsphilosophische Untersuchungen zum Heilsverständnis und zur Grundlegung der Theologie* (Tübingen: Mohr Siebeck, 2001), 235: "Stellvertretung ist in der exakten Sprache noch genauer zu bezeichnen z.B. als Repräsentation, Vikariat, Substitution, Symbolwirkung, Statt- oder Platzhaltershaft und in einem weiteren Sinn auch z.B. als Opfer oder als Fürbitte."

[32] K.-M. Menke, *Stellvertretung*, 421f.

[33] See e.g. Jan Bauke-Ruegg, "*Stellvertretung*," 361-77.

[34] In *Scandal* (1986), Endō refers to Dostoevsky's novel *The Double*. Shūsaku Endō, *Scandal*, trans. Van C. Gessel (London and Chester Springs: Peter Owen, 2006).

[35] Cf. C.A. Link, "Bad Priests and the Valor of Pity: Shusaku Endo and Graham Greene on the Paradoxes of Christian Virtue," *Logos* 15, no. 4, (2012): 75-96.

studied Catholic French literature in France between 1950-1953 [36] and was a professor of French Literature at Sophia University in Tokyo during the year 1956. Therefore, he was acquainted with the work of French authors on *Stellvertretung*, Georges Bernanos' *Dialogues des Carmélites*[37] and Francois Mauriac's *Thérèse Desqueyroux.* He translated Mauriac's novel into Japanese. It is likely that Endō was also acquainted with Mauriac's essay 'Souffrances et bonheur du Chretien' and Mauriac's view that Christians who share in Christ's agony cooperate in the redemption of the world.[38] In his *Dark Angels* Mauriac seems to address the question of why one person's suffering benefits another - a question that is echoed in Endō's literary work. In *Deep River* (1993)[39] he explicitly refers to Mauriac's novel. However, both writers refrained from theology. For Mauriac, the novelist's task is not theodicy or theological explanation, but rather to present a convincing account of human life as he sees it. Analogous to Mauriac, and even though Endō aimed for an imagery of Christ in his literary work that could be convincing to his Japanese audience, he himself claimed to be a literary author, not a theologian.[40] He never wanted to design a Christology. It is important to bear this in mind. It has substantial interpretational consequences, since novels speak as literature and therefore cannot be analysed and assessed in the same way as theological arguments.

---

[36] Shūsaku Endō comments on his study in France: "During the first year of my studies (…) I devoted all my time to my subject of study, twentieth-century Christian authors (focusing in particular on some of the *grands écrivains* of French literature like Mauriac, Bernanos and Julien Green)". Shūsaku Endō in the Foreword to *Foreign Studies*, trans. Mark Williams (London and Chester Springs, PA, USA: Peter Owen, 1989). Or. Japanese *Ryugaku* (1965), 7. Italics in original.

[37] See also note 27.

[38] Mauriac's view is reminiscent of the Catholic mystic of suffering and the Jewish legend of the Lamed Vav, the thirty-six just men of every generation. The Lamed Vav are two letters in the Hebrew alphabet. Numerically, they represent thirty-six. Legends tell that in this world, there always live thirty-six men who are also called *Tzadikim Nistarim*, or the Hidden Just Men. They are usually poor, unknown, obscure, and no one guesses that they are the ones who bear all the sorrows and sins of the world. It is for their sake that God does not destroy the world.

[39] Shūsaku Endō, *Deep River*, trans. Van C. Gessel (New York: New Directions, 1994).

[40] In the preface to the American edition of *A Life of Jesus*, Endō writes: "My way of depicting Jesus is rooted in my being a Japanese novelist. (…) To express what is holy is impossible for a novelist". Shūsaku Endō, *A Life of Jesus*, trans. Richard A. Schuchert (New York: Paulist Press, 1978), 1-2.

Summing up, one can notice the issue of vicarious substitution in Endō's literary work partly through his allusions to the French catholic authors and their oeuvre. However, it would be insufficient to focus on this western influence on Endō alone, for his fictional oeuvre is characterized by a Japanese context and belongs to a specific Japanese literary genre, which will be elaborated on in the next chapter.

1.3. Research programme

My programme is as follows:

Firstly, I will summarize Shūsaku Endō's biography and describe the Japanese writing genre and particularity of his literary work. I will also investigate how his specific writing genre (*shishōsetsu*) can be related to the theme of vicarious substitution. Attention will be given to the autobiographical elements in his oeuvre, for the (partly) autobiographical parts of Endō's literary work are expected to be relevant to the theme of vicarious substitution. I will concentrate on the interfigural connections within his autobiographical fiction.

Secondly, I will search for vicarious substitutes in his literary work. Endō himself pointed out "Christ-figures" in the introduction to certain novels and interviews.[41] The characteristics of the Christ as described in Endō's *A Life of Jesus* will be compared to those of his Christ-figures. Thirdly, I will extend this study to namesakes of one of the Christ-figures in Endō's literary work and to situations in which vicarious substitution might be expected to occur, in situations of suffering. On the basis of the manifestations of vicarious substitution: self-sacrifice, sacrifice, and the doppelgänger, those novels and short stories of Endō's that can contribute to answering the research question, will be selected. These sub-themes will be systematically explored. Subsequently, I will focus on

[41] Douglas J. Hall was the first who referred to some of Endō's main characters as Christ-figures. Douglas J. Hall, "Rethinking Christ: Theological Reflections on Shusaku Endo's Silence," *Interpretation* 33, no. 3 (1979): 254-67.

the effect of vicarious substitution and the relationship between the place-takers and the place-givers within the substitution.

The final step is to raise a discussion regarding the types of vicarious substitution I expect to find in Shūsaku Endō's literary work with dogmatic-theological, ethical-philosophical, and, in case of the doppelgänger, psychological and psychoanalytical views on vicarious substitution. I will conclude my findings with a summary of the descriptions of the various types of vicarious substitution and their characteristics as found in the literary work of Shūsaku Endō. The core of my project consists of giving a typology of his narratives in which vicarious substitutes occur. In the concluding part of this thesis the results of the inquiry in the preceding chapters will be discussed in the light of the present discourse on vicarious substitution. Furthermore, I will add two remarks on previous studies of Endō's literary work, which are central to my own research.

Previous research on the literary work of Shūsaku Endō

To date, three monographs on the literary work of Shūsaku Endō have been published. In 1999 Mark B. Williams published a monograph about Endō's fiction: *Endō Shūsaku: A literature of Reconciliation*.[42] Williams analyses nine novels published between 1955 to 1993. His approach is one of literary criticism. Mark Williams considers the reconciliation between East and West as the focus of much of Endō's oeuvre. He concentrates on the psychological development of the protagonists in Endō's work. Although a theological dimension is missing in his research, his psycho-analytical interpretation of Endō's novel *Scandal* along the line of Jung, might be useful to my exploration of the theme of vicarious substitution in that novel.

[42] Mark Williams, *Endō Shūsaku: A Literature of Reconciliation* (London; New York: Routledge, 1999).

In 2008 Emi Mase-Hasegawa's study *Christ in Japanese Culture: Theological Themes in Shusaku Endo's Literary Works* was published.[43] Emi Mase-Hasegawa focuses on the role of *Shinto* in Endō's oeuvre, positioning his work in line with the pluralistic approach of religions of John Hick and mostly applying it to Endō's *Deep River*. She examines how Endō's literature gives way to a pluralistic understanding of religion. Her analysis is of value for my own research. However, in my view, she too exclusively focuses on religious pluralism by restricting her study primarily to *Silence* and *Deep River*.[44]

In 2009, *Transcultural Theodicy in the Fiction of Shusaku Endo* by Adelino Ascenso was published. His study concentrates on the Christian themes in Endō's work. His research explores a diversity of recurrent themes in Endō's fiction, such as betrayal, consciousness of sin, evil, the unknown blackness in the human heart, the salvation of the weak, the "maternal" sense of religion, a new image of Christ, suffering and redemption, and the universality of God as an active force.[45] My research differs from his in that it explicitly focuses on the theme of vicarious substitution in Endō's literary work. In contrast to Ascenso's research, the basis of my research methodology is literary analysis. In a way, my study can be viewed as a specification of his research. My research does benefit from his description of Endō's "Christology". It is significant that Ascenso mentions *Stellvertretung* as "a dimension that is recurrent in Endō's oeuvre"[46], which underlines my assumption that *Stellvertretung* is a useful perspective in studying Endō's literary work.

Shūsaku Endō on Christ

How does Ascenso depict Endō's "Christology"? He discovered that Endō's image of Christ is characterized as weak and powerless, as maternal, and as one's

[43] Emi Mase-Hasegawa, *Christ in Japanese Culture: Theological Themes in Shusaku Endo's Literary Work* (Leiden; Boston: Brill, 2008).

[44] Cf. Adelino Ascenso, *Transcultural Theodicy*, 10-1.

[45] Cf. Adelino Ascenso, *Transcultural Theodicy*, 13.

[46] Adelino Ascenso, *Transcultural Theodicy*, 213.

companion in life.[47] Emi Mase-Hasegawa mentions similar characteristics in her research: "Jesus in solidarity with the poor, Jesus as a mother, and Jesus as an ever-present companion".[48] These qualities of the Christ that Endō presents throughout his oeuvre will function as signposts in my own research. I am of the opinion, however, that Endō's imagery of Christ is much more layered and ambiguous.

In this section Shūsaku Endō is presented as a writer on Christ and Christ-figures. Apart from his fictional biography of Christ, he wrote various novels in which the main characters are imitating Christ, and narratives in which animals and pictures act as vicarious substitutes.

In most of Shūsaku Endō's literary work, Christ and Christianity play a predominant role. Because of this, he has been regarded as a Christian author. However, this preoccupation with Christianity in his narratives may be a surprise when knowing that the Japanese Endō felt reluctant towards Christianity. He was baptized as an eleven-year old, more or less against his will. As a Christian in Japan, Endō was an outsider. He studied French literature and was among the first students to study abroad after the war. He hoped that immersion in the culture of Catholicism in France would be a spiritual homecoming. During his stay in France between 1950-53, however, he was faced with the humiliation of being Japanese in post-war Europe.

> "When I fell ill as a student, I still retained the image in my mind that Christianity was a force that was oppressing me, strangling me. Just as Europe was oppressing me. No matter how much I studied about Europe, I could never understand it. Even though I studied very hard. Among these elements oppressing me was Christianity. European-style Christianity, that is." (p. 461 ESBZ[49])

In reaction to the European-style Christianity, which he experienced as oppressive, Shūsaku Endō presented a Japanese Christ and a Japanese

---

[47] Adelino Ascenso, *Transcultural Theodicy*, 204.

[48] See Emi Mase-Hasegawa, *Christ in Japanese Culture: Theological Themes in Shūsaku Endō's Literary Works* (Leiden/Boston: Brill, 2008), 137. The companionship as a distinctive element in Endō's Christianity was also stressed by Elizabeth Wills in "Christ as Eternal Companion: A Study in the Christology of Shusaku Endo," *Scottish Journal of Theology*, 45 (1992): 85-100.

[49] ESBZ: *Endō Shūsaku Bungaku Zenshū* [Complete Works of Shūsaku Endō] (Tokyo: Shinchosha, 1975). This collection consists in 15 volumes.

Christianity that have intrigued Western theologians ever since[50], for his image of Christ contrasts with the Western image in several ways. when at the climax of the book *Silence*, the main character, the priest Rodrigues, is about to step on the *fumie*[51], it says:

> "It was not a Christ whose face was filled with majesty and glory; neither was it a face made beautiful by endurance of pain; nor was it a face with the strength of a will that has repelled temptation. The face of the man who then lay at his feet was sunken and utterly exhausted." (pp. 175/176)

From the perspective of vicarious substitution, most of the images of Christ that Endō sketches in his fiction are in line with the images that figure in actual western Christian theology. Most of the main characters that populate his fiction are imitating Christ or refer to Christ. These Christ-figures in Endō's narratives reflect the same characteristics as Christ: a willingness to self-sacrifice and co-suffering. Whereas in most of Endō's novels Christ is understood as the one who has identified fully with the characters' suffering and acts as their companion, in some narratives, such as *Wonderful Fool* (1959)[52], Shūsaku Endō also depicts the Christ-figure as the one who, in his vulnerability and foolishness, challenges the characters to transform their lives. Especially in Endō's autobiographical fiction, other types of vicarious substitution pop up. These other types are significant to my study, since they offer an alternative view on vicarious substitution. As we will see in the following chapters, the strange ways in which Endō describes animals, objects and the doppelgänger in their substitutive character, are most intriguing.

In his animal-stories, elaborated on in chapter 5, the owners of Christ-like dogs and Christ-like birds are convinced that the animals died in their place. In his autobiographical fiction *Scandal*, the main character, Endō's alter ego Suguro, seems to be substituted by his double. The theme of the doppelgänger as a

---

[50] For example William Johnston, William T. Cavanaugh, Emi Mase-Hasegawa, Adelino Ascenso, Jacqueline A. Bussie, JinHyok Kim. In the Netherlands: Christa Anbeek, Martien Brinkman, Ilse Bulhof, Alle Hoekema.

[51] A *fumie* is a steppingstone, a wooden or copper plate with an image of Christ, used by the Japanese authorities during the persecution of Christians. By treading on the *fumie* one proved oneself a non-Christian.

[52] Shūsaku Endō, *Wonderful Fool*, trans. Francis Mathy (London: Quartet Books, 1979).

vicarious substitute will be addressed in chapter 6. Interestingly, these stories seem to provide another, less consoling and more challenging, type of vicarious substitution.

1.4. Methods of analysis

How do I recognize and interpret vicarious substitution in Endō's literary work? In this section I will briefly present my analyzing methods, by means of which I explore situations of vicarious substitution in Shūsaku Endō's literary work.

This dissertation is primarily a theological/philosophical one, examining the concept of vicarious substitution by applying literary models. Since Endō's literary oeuvre is replete not only with complex inter-human and human-animal relationships, but also with relationships between humans and their God, occasionally psychological and psycho-analytical theories will be part of the analysis of his literary work.

Shūsaku Endō's fiction is characterized by polyphony, dialogues and inner monologues. *The Samurai* (1980), for instance , is built on the juxtaposition of the perspectives of the main characters, Velasco and Hasekura. By implicitly questioning the validity of any single perspective, Endō draws his readers into his stories. His style is characterized by recurrent events, persons and thoughts. Endō frequently uses his short stories as a sketch for his later novels. Although Endō's short stories and novels can be read as individual units, his frequent references to autobiographical elements, as well as his other narratives on a similar theme and with similar main characters, challenge his readers to strive for a more complete and profound interpretation by understanding such related narratives as one continuing story. Through the open endings in his literary work one perceives that something may be missing that needs to be filled in. According to Wolfgang Iser's Reception Theory[53], the open endings, gaps and

[53] Cf. Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Part IV) (London and Henley: The Johns Hopkins University Press, 1978).

blanks ('Unbestimmtheiten', 'Leerstellen') in a literary text, appeal to the reader's imagination. These blanks act as signifiers that will stimulate the reader to give meaning to the text. Iser emphasizes the reader's activity in determining the indeterminacies in literary texts. I agree to Iser's arguing for the importance of the reader in the reception of the narrator's text, although critics of Iser[54] are right to state that his theory does not explain how the world of the text interacts with the world of the reader, thus oversimplifying the complicated process of reading. The openness of literary works takes on a range of possible interpretations. Generally speaking, literary texts are too ambiguous to be interpreted necessarily in the direction the author intended, and Endō's literary work is no exception. To Endō's disappointment, his masterpiece *Silence* (1966), providing an open, ambivalent ending, appeared to provide a clear example of the multi-interpretability of his narratives.[55]

The characters in his oeuvre often refer to characters in novels of other authors (interfigurality) or to his previous writings (intrafigurality)[56]. His autobiographical fiction can be characterized as *shishōsetsu*, a typical Japanese literary genre, which will be elaborated on in the next chapter. This genre is characterized by frequent references to autobiographical details. The autobiographical elements in Endō's literary work create a doubling of the main character and the author, particularly in stories in which the main character is an author, in 'The Case of Numada'. The recurrent theme of the author as a double in his oeuvre raises the question of how this double could act as a vicarious substitute?

Moreover, Endō's fictional oeuvre is full of images symbolizing Christ. In

---

[54] Cf. Hannelore Link,"Die Appellstruktur der Texte' und 'ein paradigmatsicher Wandel in der Literaturwissenschaft'?" *Schillerjahrbuch* 17, 532-83.

[55] Some critics, for instance Kasuya Kōichi, reproached him for praising apostasy. Cited in: Masamichi Inoue, "Reclaiming the Universal: Intercultural Subjectivity in the Life and Work of Endo Shusaku," *Southeast Review of Asian Studies* 34 (2012): 153-70 (158).

[56] The term interfigurality was coined by Müller. The word intrafigurality is my own adaptation of Müller's term. I will elaborate on the terms and present Müller's theory shortly in the following. I will apply his theory to analyze Endō's literary work on Christ-figures. Wolfgang G. Müller, "Interfigurality: A Study on the Interdependence of Literary Figures," in: *Intertextuality*, ed. Heinrich F. Plett (Berlin; New York: de Gruyter, 1991), 101-21.

referring to Christ, he employs three main literary tools: inner dialogues of his protagonists, intertextual and interfigural references, and metaphors. As stated above, interfigurality is a term to indicate the interrelations between characters of different authors and ages. As Endō applies them throughout his oeuvre, they seem to be a useful way to establish a connection between the protagonists who are characterized as Christ-figures and his description of Christ in *A Life of Jesus*.

An analysis of vicarious substitution in Endō's literary work requires the detection of this sort of intertextual and intratextual references, as well as metaphorical allusions, especially to Christ. While searching for the "inner truth" of each of his protagonists, the impact/effect of vicarious substitution does surface.

The playful way in which Endō alludes to Christ and Christ-figures, raises the question of the limits of interpretation. For instance, one could be inclined to see a Christ-figure in any of the animals that figure in Endō's narratives. According to the literary scholar Michael Riffaterre, a text on the one hand invites one to search for meaning by filling out the text gaps, and spells out its implications. Certain indices direct readers towards the specific and relevant intertexts. On the other hand, however, the text limits the possibilities of interpretation. Riffaterre argues that "only specific, specialized signs can at once stand for the intertext, point to its locus, and uncover its identity".[57] According to this theory, references such as to the recurring names in Endō's narratives act as signposts to detect intertexts. Riffaterre states that the process of interpretation takes place in two steps. The reader tries to understand a text as a description of a possible situation. Riffaterre refers to this first phase as the 'heuristic phase'. In this phase, an element can stand out from the text, a metaphor that does not coincide with a concrete situation. Riffaterre calls this an ungrammaticality. Such an ungrammaticality is the talking dog Blackie in Endō´s *Deep River* (1993). Before describing the talking dog, Endō introduces a talking bird, Pierrot, in the

[57] Michael Riffaterre, "Compulsory reader response: the intertextual drive", in *Intertextuality: Theories and practices, e*ds. Michael Worton and Judith Still (Manchester and New York: Manchester University Press, 1990), 57.

same story. Certain birds do actually talk, that is: they mimic human language by imitating sounds; dogs, however, don't. This extraordinary situation of the talking dog is reminiscent of another talking dog, figuring in Endō's *Wonderful Fool* (1959). The dog in *Wonderful Fool* refers to the loneliness of the main character, Gaston. The reader intrafigurally connects the loneliness of Gaston in *Wonderful Fool* with the loneliness of Numada, the main character in the story in *Deep River*. Furthermore, the dog in *Wonderful Fool* symbolizes Christ. Without its being mentioned explicitly, the reader might interpret the freeing of the bird out of his cage to the finding of spiritual liberty that Numada seeks beyond his solitude. Furthermore, the talking dog might draw the reader's attention to Endō's other animal stories in search of similar allusions and metaphorical connections to Christ.

The heuristic phase is followed by the hermeneutic phase. In the hermeneutic phase the interpretation of the text, with the help of the intertext, creates a `new` text. The interplay between the derivations in the texts create new meaning. Gradually, a pattern can be distinguished. Questions caused in the heuristic phase can be traced back to a key concept. This key concept Riffaterre calls a *matrix*. The *matrix* can be considered as an abstract summary of all ungrammaticalities, a kind of hidden basic motif underlining the texts. According to Riffaterre, an author builds his text on such a hidden key concept in all kinds of variations. In order to understand the text, the reader must try to interpret the variations of the matrix under one term. In the reading of Endō's works as proposed by this study, vicarious substitution acts as such a key matrix.

The importance of interfigurality and intra-figurality in Endō's literary work justifies a focus on these literary means. In interpreting Shūsaku Endō's narratives on vicarious substitution, I will use the inter- and intra-figural references as an interpretative means on several levels. First, it is my strategy to detect allusions to Christ and situations of vicarious substitution in his fiction. On a second level, intertextuality serves as a way of placing my analysis of Shūsaku Endō's narratives in the context of the related multi-disciplinary theories. For instance, the imagery of the doppelgänger in *Scandal* (1986) will be read in the

light of Rogers' study on the double in literature.[58] The third level is formed by reading the results of the analysis of Endō's imagery of vicarious substitution against the present theological and philosophical discourse on the concept.

In the context of Shūsaku Endō's literary work, an intertext can be defined as one or more texts, which the reader should know in order to understand the narrative in terms of an overall significance, as opposed to the meanings of its successive words, phrases and sentences.[59] The literary scholar Wolfgang Müller offered a theory on interfigurality, that I will apply to a discussion of Endō's narratives. The interfigurality in his oeuvre puts me on track of his Christ-figures. Since his literary world seems to be occupied by Christ-figures, his main characters are my focus of investigation. In Shūsaku Endō's writings *interfigurality* most obviously refers to the intertextual parts of characters or, reversely, to all manners of intertextual links manifesting through characters. Therefore, a literary study focussing on the characters would be helpful in analysing the Christ-figures in his oeuvre. Since recurring characters with Christ-like features are the most obvious form of interfigurality throughout his extended oeuvre, it seems appropiate to combine Müller's theory on interfigurality as a searching concept with the cognitive character theory by Aleid Fokkema (1991) as an analyzing tool. [60]

The Christ-figures in Endō's narratives can be distinguished by their inner monologues, mostly with Christ, as though in prayer. To reflect on these inner monologues I will apply Dorrit Cohn's theory on inner monologues, following Mark Williams in his study on Endō, but more extensively than he did.

As stated, Shūsaku Endō often seems to suggest a similarity between himself and a main character in his narratives, for example Numada was introduced as the writer in *Deep River*. When keeping in mind Endō's earlier-

---

[58] Robert Rogers, *A Psychoanalystic Study of The Double in Literature* (Detroit: Wayne State University Press, 1970), 9.

[59] Cf. Michael Riffaterre, "Compulsory reader response", 57.

[60] Aleid Fokkema, *Postmodern Characters: A Study of Characterization in British and American Postmodern Fiction* (Amsterdam and Atlanta: Rodopi, 1991).

mentioned self-reflective writing genre of *shishōsetsu*, which is characterized by a division between the self and 'another me', Ross Chambers' theory of the 'alter ego' structure of identity might be a useful instrument for interpretation.[61]

To summarize, I will use the following literary theories to ground my analysis: Müller's interfigurality, Fokkema's character theory, Cohn's theory on inner monologues, and Chambers' thoughts on the alter ego of the novelist. In the following these methods will be briefly presented.

Müller's theory of interfigurality illustrates how literary characters gain depth and resonance by sharing similar elements with characters in other writings. His theory is built upon the idea of intertextuality. This term was first coined by Julia Kristeva.[62] According to Kristeva, all texts could be claimed to be stitched together from several little borrowings and re-uses of other texts. In interfigurality characters are re-arranged in other texts or other media. Endō, however, not only refers to characters in other authors' narratives, but various characters reappear throughout his own extended oeuvre.

What is distinctive about Endō's use of interfigurality is his reference to characters within his oeuvre. Whereas interfigurality is a way of borrowing elements of characters of other writers' works, Endō recycles his protagonists from his own narratives. For instance the main character in *Wonderful Fool* (1959), Gaston, figures also in *Song of sadness* (1977), and *Deep River* (1993). In my opinion Endō's literary works are an example of fully re-staged figures. It seems his characters are intended to be perceived as reincarnations of specific characters in earlier narratives. The term intrafigurality or transfigurality seems

[61] Ross Chambers, "Alter ego: intertextuality, irony and the politics of reading," in: *Intertextuality: theories and practices,* eds. Michael Worton and Judith Still (Manchester: Manchester University Press, 1990),143-58.

[62] In the 1960s, Kristeva disclosed the work of Bakhtin to a Western audience. Bakhtin's heteroglossia or dialogism is what Kristeva christened intertextuality. Even before Kristeva's presentation of Bakhtin's work, Barthes was writing on cryptographie or cryptogram, which he describes as "a stubborn after-image, which comes from all the previous modes of writing and even from the past of my own, drowns the sound of my present words". (Roland Barthes, *Writing Degree Zero*, trans. Annette Lavers and Colin Smits (London: Jonathan Cape, 1967 (1953), 23.

appropriate to indicate this recurrence of characters within Endō's oeuvre. These terms do not imply a complete sameness and continuity, nor is a completely new and original character formed. In the re-casting of Endō's main characters, only small changes appear. The characters develop themselves in the course of Endō's narratives.

In the afterword to *The Final Martyrs*, Endō remarks on the development of the reappearing characters in his literary work:

> "(…) I have found that the best way to give concrete embodiment to my themes is to continue alternating between the writing of short stories and novels. Still, a good deal of time passes between the point when I drive the chisel into the block of ice and the moment when I can first sense that my characters have begun to move. When those characters begin to move, I write a short story about them in a different locale. This allows me to breathe a fuller life into them. As a result, I can only assume that the characters who appear in the short stories collected here must be living in some form or other in the longer works I am composing even now. Over the years I have forged intimate familial ties with these characters, who reflect portions of myself."

Fokkema's character theory

In the third chapter of this study, Christ-figures and figures with Christ-like features in Endō's oeuvre are central. How can I compare them? My focus is on Endō's descriptions of his main characters in their roles as imitators of Christ, not as protagonists with an extensively depicted psychological depth. In order to recognize Endō's characters in their intrafigural constellation, Aleid Fokkema's method of functional characters seems appropriate. Fokkema's research is about postmodern characters (personages), so it is suitable to apply her theory on Endō's characters, who can be regarded as allegories. I would characterize Endō's fiction as postmodern, for it challenges its reader to be an active co-creator of meaning rather than a passive consumer.[63] It requires an audience that asks ontological questions such as: What *is* fiction? Why do novelists write?

[63] Cf. Bran Nicol, *The Cambridge introduction to postmodern fiction*. Cambridge University Press, 2009.

Why do we read? Endō's writing style includes innovative elements, for instance fragments of diaries, letters, and official documents. Regarding his historical novels one can ask which worlds he is trying to interact? And his *Scandal* (1986) can be read as a novel on shifting identities.

Fokkema developed her theory to describe characters in post-modern literature through codes. I will use Fokkema's semiotic analyzing model, not to describe the main characters' psychology, but as an instrument to capture the way in which vicarious protagonists in his work stand out, in "codes".

Fokkema provides a systematic method to literary analysis of each character through six codes: a logical code, a biological code, a psychological code, a social code, a code of description, and a code of metaphor. The logical code avoids contradictions. It guarantees that one and the same character exists as a literary figure. The biological code ensures that a character is born of "real" parents and fulfils biological qualities such as eating and sleeping. It makes readers assume that a character has a body and a mind. The psychological code presents the character's "inner life". The social code gives a character a 'position' in society. It will, provide a character with a job, a family, and a certain social network. A code of description will generate the 'portrait' of the character and describe its physique, clothes, and mannerisms; it supplies the unnecessary, yet personal, typical details. The code of metaphor will invite corresponding significance to stormy nights, desolate landscapes and crowded houses, and attaches certain features of character X to those of character Y. These codes constitute a character. In the following I will apply them to decide to what extent Endō's characters are vicarious substitutes.

Remarkably, as observed before, Endō hardly gives direct access to the psyche of his characters. His characters' thoughts are frequently reflected through inner monologues. Therefore, a theory on inner monologues could be helpful in analyzing the struggling within, and the development of, Endō's characters.

Cohn's theory on inner monologues

The literary scholar Dorrit Cohn provides such a theory on inner monologues.[64] On presenting monologues, Cohn distinguishes three narrative techniques. According to Mark Williams, the following techniques are frequently used by Endō: psycho narration, quoted monologue and narrated monologue.[65] In psycho-narrations the author displays the unconscious feelings of the protagonist. The individual psyche of the protagonist, in search of his inner self, is at the core of the author's portrayal. The author frequently shifts from interpersonal to intrapersonal relationships. This position requires the presence of a narrator with a helicopter view. It is also used for the evocation of dreams in fiction.[66] Quoted monologues reflect the 'inner voice' that the main character hears. In chapters three and four examples of this 'inner voice' in Endō's literary work will be encountered. The technique of presenting the 'inner voice', along with attempts to repudiate it, is for instance present in Endō's staging of his Christ-figures. Narrated monologues shape the protagonist's reaction to his own feelings and the 'inner voice'. In contrast to the quoted monologues, the language of the narrated monologues is that of the character himself. These techniques enabled Endō to reproduce the internal 'dialogue' in the protagonist, thereby 'citing' the latter in his own language. Endō allows direct access to his characters' thoughts, while maintaining a third person's view. Linguistically, this third technique is the most complex of the three; like psycho-narration it retains third-person reference and the tense of narration, but like the quoted monologue it reproduces verbatim the character's own mental language. Especially in moments of despair and fear or in moments of life-changing decision making of his main characters, Endō gives an insight into their thoughts by using one of Cohn's techniques.

---

[64] Dorrit Cohn, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (New Jersey: Princeton University Press, 1978).

[65] Dorrit Cohn, *Transparent Minds*, 1978. Cited in: Williams, *Endō Shūsaku*, 40-2.

[66] Cohn, *Transparent Minds*, 51.

Since Endō's oeuvre consists of a considerable amount of autobiographical fiction, it is also worthwhile to find out to what extent Endō's vicarious figures include a substitution of the author himself. Therefore, a study of the author and his alter ego with the help of Ross Chambers' thoughts on this relationship[67] will be part of my study.

Ross Chambers

Chambers emphasizes that a text is always 'distanced' from its author. Ironically, a text refers to a not-I. He states that a text can only produce itself, or be produced, when having the ironic 'alter ego' structure. The relationship between a text and its author has to be mediated by a readership. Intertextuality depends on a reader who can process this in the act of perceiving the textual discourse as part of the literary system. However, Chambers refers to a complication in this triangular relationship: the reader is necessary for the acting of the ´alter ego´ relation that defines literature; but that same reader is at the same time the object of an active seduction. The textual function of a narrative is a manifestation of the uncontrollability of discourse. Chambers states that a text produces narrative content not as information but as figuration. Figurality is the discursive mode whose reception can occur only as interpretation, as reading.

As I will point out in chapter 2, this triangular structure of author, autobiographical fiction and reader, is characteristic for Shūsaku Endō's intra-figural writing style. In the next chapter I will elaborate on Endō's writing of *shishōsetsu*. The question whether autobiographical writing itself can be considered a type of vicarious substitution will be addressed in both chapters two and six of my study. However, a complete and thorough elaboration of this intriguing subject goes beyond the context of this study.[68]

---

[67] See note 61.

[68] And would be an excellent subject for further research.

Chapter 2

Shūsaku Endō (1923-1996) and his writing

> "As a Christian, a Japanese and an author, I am constantly concerned with the relationship and the conflict created by these three tensions. Unfortunately, I have yet to reconcile and create a certain unity between these three conditions in my mind and, for the most part, they continue to appear as contradictory."[69]

Introduction

Christianity is a recurrent theme throughout Shūsaku Endō's oeuvre. His narratives are replete with Christ-figures; therefore, his oeuvre seems very appropriate for an investigation of our subject of vicarious substitution. Before turning to this investigation (chapters three to six), we will provide an overview of his oeuvre, an overview of his biography and a few remarks on his writing style, to elaborate on the strong tension between Endō's being a Christian, a Japanese and an author.[70] He tried to reconcile these three characteristics, which formed his identity, by addressing the relationship between Japan and Christianity, especially in his historical novels, and by staging Christ-figures. Therefore, information about Christianity in Japan is essential when exploring his fiction.

Shūsaku Endō's writing is highly influenced by a typical Japanese literary genre called *shishōsetsu*. In *shishōsetsu* the author's autobiography plays a decisive role. As a result, much of Endō's own experiences with Christianity, as well as his critical thoughts on the Catholic Church, can be traced in his oeuvre.[71]

---

[69] S. Endō, "Nihonteki Kanjō no Soko ni aru Mono", 130. Cited in Mark Williams, "From Out of the Depths: The Japanese Literary Response to Christianity," in *Japan and Christianity: Impacts and Responses*, eds. John Breen and Mark Williams (London: MacMillan, 1996), 156-72.

[70] See the above quote.

[71] Although his historical novels might not seem to be as autobiographical as most of Endō's other literary work, Endō himself declared that *The Samurai* (1980) was "his personal form of *shishōsetsu*". In the postscript to the novel Van C. Gessel quotes Endō:

Since the autobiographical aspect is a major characteristic of *shishōsetsu*, information about Endō's biography is indispensable for my study. As will be explained, *shishōsetsu* can be considered a form of autobiographical, confessional writing.[72] Autobiography is self-reflective.[73] This self-critical, confessional mode of writing often refers to emotions of shame and guilt. It seeks to vindicate the self by addressing an audience, such as the reading public, or a God. In this way, a *shishōsetsu* text represents its author. There is a recurrent theme in Endō's narratives: the double, who is a novelist. Since the double is one of the forms in which vicarious substitution can be studied in literature, I expect Endō's autobiographical fiction will lend itself to examining the theme of vicarious substitution.

I will proceed as follows. First, I will address Christianity in Japan. (2.1) Secondly, the Japanese genre of *shishōsetsu* will be explored (2.2), with a focus on the *daisan no shinjin,* the so-called third generation of *shishōsetsu* authors, to which Endō belongs. (2.3) Thirdly, Shūsaku Endō as a Catholic, *shishōsetsu* author will be introduced. (2.4). Consequently, the main events of his biography[74], which are relevant to this study, will be highlighted (2.5). Finally, I

> "The Samurai is in some ways an autobiographical novel. I was the first Japanese to study abroad after the war, the first to travel to Europe. The thirty-five-day ocean voyage was absolutely agonizing. The descriptions of the ocean in this novel are based on my experiences then, and in the life of Hasekura and the manner of his death I have expressed my present state of mind." (p. 272)

Likewise, Endō's historical novel *Silence* (1966) contains an autobiographical element, which is embodied in the character of the traitor Kichijirō. Endō has stated that "Kichijiro is myself. The weakness he has is mine. I described Kichijiro with a deep affection." (From an interview at a symposium held at Johan Carroll University in Cleveland on 19 May 1991.)

[72] Cf. Adelino Ascenso, *Transcultural Theodicy*, 84.

[73] James Olney, "Autobiography and the Cultural Moment: A Thematic, Historical, and Biographical Introduction," in *Autobiography: Essays Theoretical and Critical*, ed. James Olney (New Jersey: Princeton University Press, 1980), 25.

[74] For extended biographies of Endō's life I refer to the study of Adelino Ascenso, who presents Endō's biography together with "theological themes that structured his experiences both as a Japanese man and as a Christian". *Transcultural Theodicy*, Chapter 1, 19-50. Emi Mase-Hasegawa's study provides a brief biography, with a chronological structure. *Christ in Japanese Culture* (197-216).

will explore the possible connection between the autobiographical, confessional nature of *shishōsetsu*, and the theme of vicarious substitution (2.6).

2.1. Christianity in Japan

There are two major periods of Christianity that can be distinguished in Japanese history, which I will sketch briefly. The description of the first period will serve to comprehend the background of Endō's historical narratives *Silence* and *The Samurai*, while Endō's *Kiku's Prayer* is placed in the second period.[75] The description of the turmoil of the second period also provides a historical background for the confessional aspect in writing *shishōsetsu* (see 2.2).

The first encounter between Christianity and Japan began in the mid-sixteenth century with the Roman Catholic mission to Japan. Jesuit missionaries accompanied the colonial expansion of Portuguese and Spanish traders in Asia, arriving in Japan in 1549. Thanks to the success of their mission their stay led to a 'Christian century'. However, their missionary activities were limited to introducing the basics of the Christian faith to the upper classes. By then, Japanese society was strategically organized in approximately 260 domains, ruled by *daimyō*. Their leader, the *shōgun*, was a member of the Tokugawa-clan. The function of *shōgun* passed through inheritance. As a rule *samurai* functioned in a vassal relationship to their lords, the *daimyō*. A literal translation of the Japanese word *samurai* is "servant". By serving the *daimyō*, the lord of the regional domain, the *samurai* secured certain privileges from his lord, land, food, or money. A *samurai* held to the highest standards of loyalty, moral principles and honor.[76] A *samurai*'s loyalty held for generations on end, and accumulated and inherited rights gave samurai their positions in society. Honor or *ichibun* (literally "one part", the core of a person's pride) was the most important value

[75] Shūsaku Endō, *Kiku's Prayer: a novel*, trans. Van C. Gessel (New York: Columbia University Press, 2013).

[76] Irwin Scheiner, *Christian converts and social protest in Meiji Japan* (Berkeley; Los Angeles: University of California Press, 1970), 3.

to a *samurai*. A moral conflict could lead to suicide, in order to preserve one's honor.

Christianity only affected those who were ranked higher in the Japanese society: the sons of *samurai* families. By conversion of the top stratum, the Jesuits aimed at expanding Christianity among the lower strata of society.[77] Around 1600 the *bakufu* government ceased to protect the *Kirishitan* (Christians), who were viewed as a hindrance to the government's stability.[78] In 1612, the first official ban on Christianity was proclaimed: *Bateren tsuihō no fumi*, which accused the *bateren* (Christian priests) of threatening local Japanese authority and disturbing Japanese law and order.[79] At first the *bakufu* tortured and killed only the Christian intellectual leaders to set an example. Gradually, however, they sensed that martyrdom only increased the popularity of Christianity. By then, they tried to make the *bateren* apostatise and confirm their rejection of Christianity by writing anti-Christian propaganda. In 1637-38, an uprising of farmers against the high land taxes, imposed by the *daimyō* of Shimabara, was viewed as a *Kirishitan* eruption of violence. This revolt led to a total ban of Christianity and a policy of isolation.[80] In 1640, an official Inquisition Office was established.[81] The European missionaries were expelled and the Japanese converts were systematically persecuted. In the mid-seventeenth century the first encounter ended with the Tokugawa government decrees on abolishing Christianity in Japan. However, the *kakure Kirishitan* ("hidden

[77] Valignano s.j. spells out the Jesuit ideas on education in the Regimen for the Seminaries of Japan (dated 28 June 1580): formal education is confined by design to the upper levels of society, those with access to their lord's chambers. Cited in: George Elison, *Deus Destroyed: The Image of Christianity in Early Modern Japan* (Cambridge Massashusetts, 1973), 65.

[78] Miyazaki Kentarō, "Roman Catholic Mission in Pre-modern Japan," in Mark R. Mullins (ed.), *Handbook of Christianity in Japan*. Vol. 10 (Leiden: Brill Academic Publishers, 2003), 12.

[79] Kiri Paramore, *Ideology and Christianity in Japan* (New York: Routledge, 2009), 56-7.

[80] George Elison, *Deus*, 217-8.

[81] Notto R. Thelle, *Buddhism and Christianity in Japan: From Conflict to Dialogue, 1854-1899* (Honolulu, University of Hawaii Press, 1987), 7-8.

Christians") survived in spite of the hostility against Christianity in the Tokugawa period (1600-1868).[82]

Towards the end of the Tokugawa period (1600-1868) the feudal order was disintegrating rapidly. The leading *shōguns* had been replaced by one central authority. The *samurai*, who had served the *shōguns*, had to find themselves a new individuality and a new social identity. Many former *samurai* were highly motivated to receive a western-oriented education. They hoped to regain their position in society, despite a shortage of jobs in the administration. Some of these ambitious young intellectuals felt an urge to write *shōsetsu* and *shishōsetsu.*

In the following era, the Meiji period (1868-1912), Western ideas, communication systems and literature influenced Japan and it rapidly became a modern state. In 1868 Japan still had a predominantly agrarian character, and was politically fragmented and militarily weak. By 1912, after an industrial revolution, Japan was a unified, economically dynamic country. The social changes in the early Meiji period were shattering the world of the educated classes, the former *samurai*. In the Tokugawa period all *samurai* had been members of the ruling elite since birth. In the bureaucratic and centralistic Meiji period, however, they were no longer needed. In Meiji, "the highest duty of all lay in merely obeying the orders of the government", Fukuzawa Yukichi notes ironically.[83] For many *samurai*, especially those from domains of which the landlords had chosen the losing side in the political conflict, the destruction of the

---

[82] After the Tokugawa period Japan abandoned its policy of isolation and re-established trade relations with the West. During more than two centuries Westerners had not been allowed in Japan, except for a small group of Dutch traders on the small island off Nagasaki. The *shōgunate* also strictly prohibited Japanese citizens from travelling abroad. One of the reasons for re-opening their country was the shock Japanese leaders experienced when China lost the opium-wars of 1839-1842 and 1856-1860. China no longer was an example of invincibility. Japanese leaders realized that any Asian society could easily be conquered, unless they initiated a modern development to meet Western standards. Another incentive for Japan to open its borders was the very realistic threat of the vessels of Commodore Perry who appeared before the port of Nagasaki in 1853.

[83] Maruyama Masao. "Chūsei to hangyaku" [Loyalty and treason], *Kindai Nihon shisōshi kōza* [Lectures on the history of modern Japanese thought]. Tokyo, *Showa* 35, Vol. VI, 41. Quoted in: Irwin Scheiner, *Christian converts*, 198.

domain and the elimination of its authority led to a doubting of their individual identity. During the first decades of Meiji Restoration, Christianity was seen as a solution to this problem.

The first decades of the Meiji period (1868-1912) were a time of confusion. A new social order was not immediately available. In this time of transition, the second encounter began with the arrival of the first Protestant missionaries and the return of the Roman Catholics. There are three ways in which the impact of the Protestant and Catholic influences deviate substantially. A first major difference concerns the numbers. In these years the Catholics significantly outnumbered the Protestants, due to the thousands of Kakure Kirishitians, who had been hidden since the first period. The legend of the encounter of these hidden Christians with the first priests who returned to Japan inspired Shūsaku Endō to write *Kiku's Prayer*. On 7 March 1865 the Urakami Christians came across one of the main characters of *Kiku's Prayer* near Nagasaki, the French Father Bernard Petitjean (1829-84).[84] Since the Edo period, in which Christianity was officially banned, the Urakami Catholics had been a stronghold for the oppressed believers, who adhered to their religion in secret. A second major difference is that Petitjean and his fellow-priests introduced the French language to rural Japan, whereas the Protestants lectured in the English language to the intellectual inhabitants of the cities.[85] A third difference was that the Catholic missionary work, in contrast to the Protestants, served the disadvantaged and the poor and the orphans. In the context of this study it is significant that Father Germain Léger Testevuide worked with the patients suffering from leprosy at Gotenba, where Endō's situated *The Girl I Left Behind*

[84] Father Petitjean was one of the MEP missionaries. The Paris Society for Foreign Missions (Société des missions étrangères du Paris, MEP), established in 1653, aimed at sending missionaries to Asia. Until 1904 they had the exclusive rights to Catholic Missionary in Japan. After his encounter with Japan's hidden Christians, Petitjean became Bishop of Japan.

[85] Cf. Kevin M. Doak (ed.), *Xavier's Legacies: Catholicism in Modern Japanese Culture* (Vancouver; Toronto: UBC Press, 2011), 4-13.

(1964)[86]. Compared to the 'Christian century', however, this second wave of Christian influence in Japan was even less successful.

Still, I will argue that the history of Christianity in the Meiji period is important for this study on vicarious substitution in the literary work of Shūsaku Endō, since Christianity deeply influenced the literary genre of *shishōsetsu*, to which Endō partly belongs. Christianity, and especially Puritan Protestantism, had a great impact on the concept of reflective self-investigation that was characteristic for *shishōsetsu* writers. Besides, Christianity in the Meiji period urged *shishōsetsu* writers to reflect on religion and ethics, which are considered major topics in Endō's literary work. I will elaborate on Christianity in the period of the second wave (1859-1945) in the following.

In his dissertation on Meiji Christianity, Yoshimoto Takaaki (1925) links the growth of Christianity to the concerns of those *samurai* who came from domains that had been loyal to the Tokugawa regime, and who felt somewhat estranged in the new political establishment.[87] Takaaki argued that deracinated *samurai* sought to restore their status by turning to Christianity. His concept was reflected by many Western scholars in their interpretation of Japanese Christianity, for instance by Irwin Scheiner in his book *Christian Converts and Social Protest in Meiji Japan* (1970)[88]. However, this is just one part of the history of the complicated relation between *shishōsetsu* and Christianity from the Meiji period until the postwar period. Christianity was met with mixed feelings in early Meiji Japan. On the one hand, it appealed to some of the former *samurai*; on the other hand, it led to a revival of anti-Christian discourse. I will turn to this paradox, starting with a description of the failure of Christianity in Meiji Japan. Then I will address the relative success of Christianity in the same period, which is significant for a proper understanding of Shūsaku Endō as a Japanese Christian writer.

---

[86] Shūsaku Endō, *The Girl I Left Behind*, trans. Mark Williams. (New York: New Directions, 1994, 1964).

[87] Notto R. Thelle, *Buddhism and Christianity in Japan: From Conflict to Dialogue, 1854-1899* (Honolulu: University of Hawaii Press, 1987), 164.

[88] Irwin Scheiner, *Christian converts and Social Protest in Meiji Japan* (1970).

As stated, the beginning of the second wave, from 1854 to 1873, was characterized by contradictory reactions.[89] After the arrival in 1859 of the first Protestant missionaries in Japan and the return of the Roman Catholics, the impact of the anti-Christian propaganda of the Tokugawa period did not disappear immediately. Anti-Christian and anti-foreign sentiments even increased. After the Restoration in 1868, the oppression of Christianity intensified. Thousands of *kakure Krishitans* from Nagasaki province were persecuted, arrested and deported to distant provinces.[90] Restrictions on the freedom of foreigners, including missionaries, to travel or reside beyond treaty ports remained until 1899.[91] Initially, the Meiji administration stimulated the study of Western ideology, which they considered the carrier of national identity and coherence in European countries. Gradually, however, they began to oppose Christianity, which they increasingly thought to be a major threat to the loyalty of their subjects.[92] This threat did not consist of military danger or fear of occupation; nor was it religious. Similar to the Tokugawa period, the administration's arguments were mostly political. Paradoxically, the modernization of Japan is built as much on rejecting the West as on accommodating it. The government's attempt to replicate Christianity as the basic ideology of social control was accompanied by anti-Christian ideas and discourses. This modern Japanese propaganda served the goal of defining a conception of Japan as religiously and ethically different from the West, and at the same time incorporating Western military, industrial, scientific, philosophical and political technologies.[93] In his study *Ideology and Christianity in Japan* (2009), Kiri Paramore argues that there is continuity in anti-Christian measures taken in early Tokugawa Japan and anti-Christian discourses in early Meiji Japan.

---

[89] Cf. Notto R. Thelle, *Buddhism and Christianity*, 2.

[90] Shūsaku Endō's *Kiku's Prayer* (1982, 2013) on the *kakure Krishitans* is set in these turbulent years of the transition from the shōgunate to the Meiji Restoration.

[91] Helen J. Ballhatchet, "The Modern Missionary Movement in Japan: Roman Catholic, Protestant, Orthodox," in Mark R. Mullins (ed.), *Handbook*, 36.

[92] Considering the importance of loyalty in the Japanese society until then, one can understand the Tokugawa Administration feared disloyalty of his subjects. Cf. George Elison, *Deus*, 2-3.

[93] Kiri Paramore, *Ideology*, 132.

Besides, there are some striking similarities, anti-Christian measures in both periods are nearly the same, except for the expulsions in the seventeenth century, and in both periods anti-Christian legislation emerged while the influence of Christianity was severely diminished.

After an initial phase of advocating Western education and faith, the atmosphere had become increasingly anti-Western and nationalistic by the late Meiji period.[94] One of the main concerns of the Meiji administration was the unification of the population under one Emperor. People's worship at shrines and organized Shinto were used to establish national unity in the face of the threat of Western influences, although there was no danger of invasion or occupation; the real threat was purely ideological, driven by the fear of undermining loyalty to the state and its emperor.[95] Analogous to the Tokugawa period, indigenous Japanese religious traditions and ideologies – Buddhism, Confucianism and Shinto – were used for registration of births, marriages and deaths and other attempts at social control. The Meiji administration announced the revival of *saisei itchi*, the principle of unity of rites and government.[96] The emperor was seen as the chief priest of these state rituals. In 1871, Shinto was defined as the state religion. Consequently, Buddhism and Buddhist priests were excluded, as were foreign Christian priests. Participation in the 'non-religious' rituals, performed by Shinto priests, was considered to be the 'patriotic' duty of all Japanese, regardless of personal religious convictions.[97] In 1911, schoolteachers were required to take pupils to local shrines to help "establish the foundations of

---

[94] Mark R. Mullins, "Indigenous Christian Movements," in Mark R. Mullins (ed.), *Handbook*, 149.

[95] Cf. Kiri Paramore, *Ideology*, 162.

[96] In 1868 all shrine priests were placed under the *Jingikan*, the Council of Kami Affairs. This institution methodically separated shrines from Buddhism. Buddhist temples and statutes were sold or destroyed. Buddhist priests were banned from all shrines and forced to return to lay life. They were replaced by state-appointed priests performing state rituals as local representatives of the emperor. Cf. John Breen and Mark Teeuwen, *A New History of Shinto* (Oxford: Wiley-Blackwell, 2010), 8-9.

[97] This administration system resembles the *danka seido*, a system operating during the Tokugawa period (1600-1868), in which Buddhist temples received state patronage in exchange for administering all residents of a domain. Every Japanese had to be registered at a Buddhist temple and received a temple certificate, which functioned as an identification card. Cf. Mark R. Mullins (ed.), *Handbook*, 7, 19 and Notto R. Thelle, *Buddhism and Christianity*, 7.

national morality".[98] In 1931 local shrine attendance was increasingly regarded by the military and the police as a litmus test of one's nationalism. Soon after the defeat of Japan in 1945, during the occupation, however, state Shinto was withdrawn.[99]

The other 'face' of early Meiji Christianity offers a different view. After 1873, when the Japanese government removed the notices proscribing Christianity, the second missionary period started to become more or less successful. Practically all Western Christian denominations were represented in mission schools, churches and seminaries. Christianity was closely identified with Western civilization. Christianity was considered a source of Western learning. It was especially attractive to former samurai, who had lost their sense of identity and usefulness.[100] These men thought that Western education could help them recapture their ideologically central status in the modernized world. Western Christians were invited to teach them. The mission schools and the former samurai made a great match. These young people were eager to be educated in Western beliefs and ideas. There was a general belief that for a modernization of Japan conform a Western model, the Western ethics offered by Christianity were necessary. In the mission schools Western learning was readily available at low cost. Some early Meiji Christians, mostly born of *samurai* stock, were strongly influenced by the Puritan morality of the early American Protestant missionaries.[101]

---

[98] Visits to military shrines of the fallen in the Russo-Japanese war of 1904-5 became a new social ritual for the military and schoolchildren. Cf. John Breen and Mark Teeuwen, *A New History*, 11.

[99] The term "state Shinto" was not invented until 1945 by the Allied Powers. It means the relationship of state patronage and advocacy that existed between the Japanese state and the religious practice of Shinto between 1868 and 1945. Until 1868 Shinto was dependent on Buddhist institutions and had no organized structure to unite the diversity of localized cults of community deities. To a certain extent Shinto was reinvented by the state for political reasons. By designating Shinto "the way of the gods" and "the indigenous religion of the Japanese people" the Meiji government provided a continuous history of Shinto from antiquity, in a successful attempt to unite a nation of 120 million persons in one cultural identity under one central power. Cf. Helen Hardacre, *Shintō and the State, 1868-1988*. (Princeton University Press, 1989), 5-6.

[100] Karatani, *Origins of modern Japanese literature* (Duke University Press, 1993), 84-5; Hijiya-Kirschnereit, *Rituals*, 17.

[101] Mark Williams, "From Out of the Depths," 160.

Japanese converts to Christianity, however, increasingly felt that their new faith was unnecessarily bound to Western organizational forms and Western mission traditions.[102] A number of these pupils soon started to create their own Japanese churches. Initially, missionaries welcomed the development of these independent national churches as evidence of genuine conversion. These missionaries undoubtedly hoped that Christianity would rapidly spread under the leadership of the déclassé samurai converts. Gradually, however, the animosity between their diverse denominations, and an increased attempt to control the indigenous forms of Christianity, undermined their position. Furthermore, these missionaries tended to emphasize the discontinuity between Christianity and traditional Japanese religious traditions, such as Buddhism and Shinto. Converts were taught to reject their traditional cultural and religious practices. The Christian denial of praying and caring for the dead family members played an important role in the increasing opposition after the 1890s.[103] The ancestral cult is a central feature of Japanese religious traditions. Most Japanese participated in annual religious and life-cycle rituals, performed by Buddhist or Shinto priests.[104] Refusal of the converted Christians to participate in ancestor veneration led to family conflicts.

To summarize: the strictness emphasized by early Protestant missionaries and their criticism of indigenous religious practices, along with their quarreling denominations, led to a diminished attraction of Protestant Christianity. Therefore, Protestant Christianity in the Meiji period did not take root, as the Jesuit Christianity of the sixteenth century had done.[105] Despite the failure of the

---

[102] Mark R. Mullins (ed.), *Christianity*, 36.

[103] Cf. Ballhatchet, "The Modern Missionary Movement," 37.

[104] Mark R. Mullins (ed.), *Christianity*, 168.

[105] The missionary strategy of the Jesuits had been to adapt local religious practices. Matteo Ricci (1552-1610), who celebrated Mass in China's imperial capital, donned in the Confucian scholar's robe, speaking Chinese, venerating the ancestors of China, is a famous example of this "indigenization policy". (Cf. Mark. R. Mullins, *Christianity*, 198-216. Instead, François Xavier, in Japan, used transliterated words from Latin and Portuguese. This difference cannot be explained by a lack of knowledge of the meaning of indigenous Japanese religious terminology, but reflects that the study of theology in Europe at the time of Xavier (1506-1552) depended very much on correct wording. The spirit of the Counter Reformation in Europe inspired the Jesuits in Japan to adhere tightly to the official teaching of the Church. (Cf. George Elison, *Deus*, 250). It is

second wave of Christianity in Japan, many former *samurai* were attracted to writing *shishōsetsu* in the mission schools. In the next section I will explore this typical Japanese writing genre.

2.2. *Shishōsetsu*

Shūsaku Endō can be regarded a third generation *shishōsetsu* author. Since this literary genre is tightly connected to the history of Christianity in Japan, I will address the relationship between *shishōsetsu* and Christianity as well. *Shishōsetsu* is a predominant genre in Japanese literature of 1906-1960. Its greatest flourishing was in the 1920s and 1930s. The term derives from *shōsetsu*, the Japanese equivalent of the novel.[106] *Shishōsetsu* is considered an autobiographical form of *shōsetsu.* As both genres focus on the self, this is a minor difference. Focusing on self-consciousness, it seems to be a modern form, although it is the product of an indigenous intellectual tradition.[107] *Shishōsetsu* is usually translated as "I novel". This seems, however, an inadequate term, for on the one hand a first-person singular voiced narration needs not to be a *shishōsetsu* novel; on the other hand, a *shishōsetsu* novel can also be told in the third person.[108]

Shishōsetsu was based on the assumption that realism in the novel can be founded only on authentic personal experience. The authors were preoccupied with the self, concentrated on narrating their own life and feelings. The titles of

---

illustrative that Xavier had great difficulty in translating the word God. First he intended to communicate Creator to the Japanese, using the term *Dainichi*, which was believed to be the origin of all beings. He soon came to realize that *Danichi* is a kind of energy that cannot have any substance. Then, he changed the name of God to the Latin *Deus*, which sounded like "*dai uso*" (big lie) in Japanese. Finally, the Jesuits used *Tenshu* (the lord of heaven) as an alternative. Cf. Norihisa Suzuki, "On the Translation of God: Part One," *Japanese Religions* 26, no. 2 (2000): 131-46.

[106] Edward Fowler, *The Rhetoric of Confession:* Shishōsetsu *in Early Twentieth-century Japanese Fiction* (Berkeley and Los Angeles: University of California Press, 1988), xvii. According to Fowler, there is discussion whether *shishōsetsu* can always be clearly distinguished from *shōsetsu*, as both genres concern "writing the self".

[107] Cf. Fowler, *Rhetoric*, xvi.

[108] Fowler, *Rhetoric*, 28.

the three main studies in English of the *shishōsetsu* - Edward Fowler's *The Rhetoric of Confession* (1988*)*, Irmela Hijiya-Kirschnereit's *Rituals of Self-Revelation* (1996, original in German 1981)[109], and Tomi Suzuki's *Narrating the Self* (1996)[110] - neatly illustrate how strongly the *shishōsetsu* narrative is grounded in the writer's lived experience. Their writing provides a structure to explore the self. It is significant that the words "rhetoric" and "rituals" in these titles refer to narrative strategies; the term "ritual" has a religious connotation as well, that alludes to a reconciliation after a confession. A second common feature in the titles emphasizes that *shishōsetsu* can be considered a literature of the *self*. [111]

A definitive definition of *shishōsetsu* is still to be formulated. However, the genre can be described clearly by its characteristics. The above-mentioned studies give the following characteristics of the genre: First, the focus on the self and the autobiographical character of the work. Secondly, the intimate relationship between the *shishōsetsu* author and *shishōsetsu* reader, embodied in the *bundan*, the literary establishment. Thirdly, the confessional aim of a *shishōsetsu* work. Lastly, the focus on inner monologues and the circular structure in the work. In the following, I will elaborate on these characteristics.

The focus on the self is the main characteristic of *shishōsetsu*. However, writers of *shishōsetsu* did not commit to paper anything that came to their mind without composition. In Tokugawa Japan (1600-1868) the notion of what constituted literature was different from the Western concept.[112] Fiction, as the

---

[109] Hijiya-Kirschnereit, Irmela. *Rituals of self-revelation: shishōsetsu as literary genre and socio-cultural phenomenon* (Harvard University Asia Center, 1996).

[110] Tomi Suzuki, *Narrating the Self: Fictions of Japanese modernity* (Stanford University Press, 1997).

[111] Kōjin Karatani states that as a result of the introduction of *shishōsetsu* as a new literary form, the 'self' in Japanese literature was discovered. He stresses a connection between the *genbun itchi* implantation, which resulted in the construction of a new, more phonocentric written language, and the urge to construct a Western-style civilization based allegedly on phonetic writing, proposing "it was the formation of the *genbun itchi* system that made possible the so-called "discovery of the self"". Kōjin Karatani, *Origins*, 45-6.

[112] Cf. Fowler, *Rethoric*, 23.

product of imagination, was associated with "mass" literature instead of "pure" literature, which was considered a higher level.[113] This primacy of non-fictional literature is characteristic for Japanese literature until the 19th century. The "popular" narratives were written in the language of the commoners to whom they appealed. The non-fictional histories and biographies, written in a more formal language, appealed to the ruling *samurai* class.

In a way, *shishōsetsu* can be considered realistic literature, which, according to the Japanese cultural code, requires that the reader can safely assume the events described in the novel are consistent with the facts. The described events should not be based on a hypothetical situation, but on the observation of actual life experiences. To the author, empirically obtained knowledge is what counts. Consequently, as stated above, fiction is valued very differently among European writers and modern Japanese authors. Unlike European novelists, Japanese literary authors were inclined to reject fiction for its being made-up. The Japanese critic Itō Sei (1905-1965) referred to his European colleagues as "masqueraders". According to Sei, fiction, that is, hiding yourself in your writing by making things up, must be avoided at all costs.[114] What is not "real" is not genuine, not true. What is invented is viewed as artificial. Consequently, *shishōsetsu* is not regarded as fiction.

The criterion to judge the quality of a *shishōsetsu* is whether the facts described are consistent with the author's life. The author must literally be an open book. His/her function is to pass through the preoccupying events of life, along with the thoughts and emotions these arouse, while withholding any reflection or conclusion. One could, however, ask how "real" accurate descriptions of reality are. The exploration of complex emotions, intimacy, by

[113] In 1935 two literary prizes were established: the Akutagawa Prize for pure literature and the Naoki Prize for mass literature. Although a firm distinction was made between the two types of literature, they are both appreciated in their own devices. Cf. Matthew C. Strecher, 'Purely Mass or Massively Pure?," *Monumenta Nipponica* 51, no. 3 (1996): 357-74.

[114] Tomi Suzuki, *Narrating the Self,* 60. In the introduction to his book Fowler argues that "unlike "pure literature" in the West, which calls to mind an author aloof from his writing after the manner of Flaubert or Joyce, "pure literature" in Japan (a category to which the *shishōsetsu* belongs) is considered inherently referential in nature: its meaning derives from an extra-literary source, namely, the author's life. Cf. Fowler, *Rhetoric*, xviii.

way of fiction can be far more "real", or contain more "truths". [115] Analogous to this, Endō claimed to be more interested in "truths" than in "facts":

> "I have no intention of writing down facts (*jijitsu*). If I did, the result would no longer be a novel. Rather, to write a novel is to record truths (*shinjitsu*), not facts. Thus, having examined those around me, I analyse them… and gradually the character germinates… The art of creating a novel is to use 'truths' to reconstruct 'facts': real 'facts' themselves are totally unimportant to the novelist".[116]

Since the facts described should be in correspondence with the lived facts, the intimate relationship between the *shishōsetsu* authors and *shishōsetsu* readers is a second characteristic of the genre. Japanese readers of *shishōsetsu* have tended to observe an author's life, not the written work, as the definitive "text" on which critical judgment ultimately rests. The readers are prepared to acknowledge the stories' 'truth'. They read them as private journals. In the ideal work of *shishōsetsu*, author, narrator and protagonist are considered one and the same. *Shishōsetsu* tends to be read as an unmediated expression of the author's self. Until the early twentieth century, critics and critical readers in Japan valued the author's personal life based upon the protagonist's thoughts and deeds. Literary works are read as concrete manifestations of the author's view on life. To compare and judge a work of *shishōsetsu*, readers and critics should have insight into the authors' lives.

---

[115] Such a knowledge is not restricted to Japanese literature. Imagination is often contrasted with reality. However, fiction can be more "real" than realism, for instance when it comes to exploring intimacy. The Dutch author Bouazza correctly states that imagination is part of reality. "I cannot see why the inner reality is less real than the physical context. All our images of self are a form of inner hallucinations." Cf. Hafid Bouazza, *Een beer in bontjas: autobiografische beschouwingen* (Amsterdam: Prometheus, 2004), 85, cited in: Henriëtte Louwerse, "PERSOONLIJK UNIVERSUM: Hafid Bouazza onttrekt zich aan de code," in: Johan Goud, *Ontworteld: De schrijver als nomade*, (Zoetermeer: Klement, 2015), 77-94 (84). According to another Dutch author, Arnon Grunberg, fiction can also be more adequate than realism in realistic circumstances, for instance in accounting soldiers' warzone experiences. Commenting on his own collection of eyewitness reports in *Taskforce Uruzgan*, Grunberg states that fiction is more adequate than journalism to account for warzone experiences, as imagination enables one to feel free to write about his or her actual thoughts and experiences. (Arnon Grunberg, *Kamermeisjes en soldaten: Arnon Grunberg onder de mensen; [reportages uit: Bagdad, Kabul, Pristina, Asunción, Lima, Beiroet, Tel Aviv, Berlijn, Zürich, Beieren, Kandahar, Guantánamo Bay]*. (Nijgh & Van Ditmar, 2009), 318. Cited in: Thomas Vaessens, "DE ROMANSCHRIJVER ALS JOURNALIST: Arnon Grunberg tussen fictie en non-fictie," in: Johan Goud (ed.), *Het levens volgens Arnon Grunberg: De wereld als poppenkast* (Kampen: Klement; Kapellen: Pelckmans, 2010), 39-64 (60).

[116] Cited in Williams, *Endō Shūsaku*, 20.

As Fowler explains, the multitude of writers who lived and worked in Tokyo bred familiarity on a social as well as professional level. The major literary magazines served as a network of information and gossip about writers and roundtable discussions between writers. Writers participating in the *bundan* were constantly in touch with one another and held few secrets. Fowler's conclusion is that the bundan critic, therefore, seldom failed to note the correspondences between the story and his knowledge of its author.[117] The *bundan* provided critics, fellow writers and journalists and interested readers an opportunity to check the autobiographical value of a *shishōsetsu* novel.[118] Therefore, this small isolated literary circle-guild, was crucial for the genre of *shishōsetsu*. On the one hand, the *shishōsetsu* novelist wrote with the expectation that the reader would know the protagonist's (that is: the author's) personal history, without explanations of his circumstances and position. The authors tried to establish a bond by addressing their audience directly by phrases like "As you know…" or "I don't have to tell you…". The *shishōsetsu* novelists talk to themselves, as it were, with a mind to be overheard; thereby creating a bond by casting their readers in the role of close companions.[119] On the other hand, the critic had to obtain the information from gossip about the author's life, current in literary circles, and by being familiar with the private life of the author/protagonist from previous texts. According to Honda and others, the test of any *shishōsetsu* writing lies in the readers' ability to recognize its author in the description of the main character.[120] The *bundan* had a function that was made possible by the audience's homogeneity and limited size. Readers of *shishōsetsu* in its heyday numbered only in the thousands.

This close relationship between a *shishōsetsu* author and the *bundan* has profound consequences for the reception of the literary work of *shishōsetsu*. As

[117] Fowler, *Rhetoric*, 33.

[118] In the days of Shūsaku Endō, during the time of the third generation *shishōsetsu* authors, the *bundan* might have functioned differently. Literary committees, nominations and prizes determined the public's preferences and reactions to new writers and thereby decided what literature is.

[119] Cf. Fowler, *Rhetoric*, 67.

[120] Fowler, *Rhetoric*, 66.

the *shishōsetsu* protagonist is not objectified by the author in relationship to society, it is up to the readers to contextualize the work. The readers thus construct the work themselves by supplying information about the author. In this way, the members of the *bundan* played a major role in 'completing' a work of *shishōsetsu*.[121] Therefore, Hijiya-Kirschnereit argues that *shishōsetsu* is not a genre, but a way of reading.[122]

Regarding the *bundan*, Fowler argues that, in a paradoxical way, this intimate relationship between authors and readers in the *bundan* is a complication to the aim of being sincerely honest. From a deconstructive, Western, point of view, Fowler describes how a double-sided play is operative in *shishōsetsu*: on the one hand, the authors are doing their utmost to conceal the fact that the described events are coloured and that they try to resist the temptation of embellishing the facts just a little bit. On the other hand, the readers of the genre are willing to "suspend their disbelief" in the author's presence in the text.[123] The *shishōsetsu* novelists are ambivalent, for they try to protect their private life, whilst they are showing it as well. While writing to cement a bond with the *bundan*, the author resembles an actor who plays himself. Paradoxically, his efforts to show his sincerity to a public leave him with a division between his self as a person and his self as a writer.[124] If the sincerity of the author has the purpose of avoiding falsehood to a public, is the author still being truly true to him- or herself? Sincerity then no longer proposes being true to one's self as an end, but only as a means.[125] Analyzing the highly autobiographical oeuvre of Naoya Shiga, Fowler convincingly argues that sincerity is a myth, a product of style.[126] To a certain extent, Shiga is playing the role of being himself, which succeeds with the help of the *bundan*, who are willing to

---

[121] Suzuki, *Narrating the Self*, 61.

[122] Cf. Hijiya-Kirschnereit, *Rituals*, 122.

[123] The term was first used by Samuel Taylor Coleridge in *Biographia Literaria* (1817).

[124] Cf. Williams, *Endō Shūsaku*, 21.

[125] Cf. Lionel Trilling, *Sincerity and Authenticity* (Cambridge, Massachusetss: Harvard University Press, 1972), 9.

[126] Fowler, *Rhetoric*, 68-9.

affirm his supposed sincerity. Fowler states that due to his mastery of the rhetoric (the intimate voice, ellipses, allusions, etc.) Shiga *sounds* sincere, disguising his literary techniques. The techniques used by *shishōsetsu* authors give the reader the illusion that he/she has actually come to meet with the real author. However, the *shishōsetsu* author usually displays a content-less self: a transparent main character with virtually no distinguishing traits of his own.[127] According to Fowler, Shiga, even by signing the texts he writes, paradoxically confirms his biographical absence from them.[128]

Thirdly, a *shishōsetsu* work is characterized by the wish to confess. To most *shishōsetsu* authors, writing is a kind of auto-therapy.[129] *Shishōsetsu* authors aim at describing the real-life events, thoughts and feelings as they occur in their own life and in their own mind and heart. They use the techniques of essay, diary, confession and other non-fiction forms to present their private situation, focalising on their main character, that is: seen from their own point of view. They make no attempt at synthesis and have little concern for overall narrative design.[130] Therefore, *shishōsetsu* authors mostly tell their highly subjective life-stories in a mixture of monologues and events as seen from one perspective and in chronological order. Consequently, in *shishōsetsu* literature a plot and a development of the characters is missing or very limited. Itō describes the artistic methods of the modern Japanese writers as experimenting with their lives by constructing themselves in such a way that they would be worthy of being described by themselves.[131] The novelist Naoya Shiga, for example, employed his

---

[127] Fowler, *Rhetoric*, 241.

[128] Fowler, *Rhetoric*, 51 Cf. Jacques Derrida: the signature under a text, claiming that the author is *in* the text, is at the same time precisely "proof" of the absence of the author. J. Derrida, "*Signature Event Context,"* in *Margins of Philosophy*, trans. Allan Bass. Chicago: Chicago University Press, 1982.

[129] Tomi Suzuki cites Hirano Ken (1907-78), who in 'Antinomy of the I-novel' divides *shishōsetsu* literature between the harmony-seeking 'state of mind' novel, characterized as the literature of salvation and the 'I-novel' as a disclosure of an un-resolvable crisis, the 'destructive type'. In: Suzuki, *Narrating the Self*, 62.

[130] Cf. Fowler, *Rhetoric*, xxviii.

[131] Through an analysis of their works Fowler gives multiple examples to demonstrate the *shishōsetsu* author's way of 'transforming experience into art'.

writing as a means to explore and vent his feelings about the bad relationship with his father. As a result of the writing, reconciliation between son and father could take place and be described. After the family had been reunited, however, the necessity of writing had stopped. Shiga had reached the emotional equilibrium he had been searching for and consequently stopped writing. The search for a harmonious unity between oneself and the world is the aim of the *shishōsetsu* author. Therefore, he is inclined to accept reality, not reshape it. Viewed in this way, one must add some nuance to the previously mentioned characteristic of *shishōsetsu* of lacking development. *Shishōsetsu* writers do develop themselves, but in a different direction than most Western authors' characters do. Writers like Shiga search for peace of mind by writing down their agonies. The passive attitude and fatalism that are predominant in *shishōsetsu*, can be explained by the above mentioned aim of confession.

Since *shishōsetsu* authors try to record events rather than to comment on them, inner dialogues are numerous. In these internal conversations, the protagonists do not spare themselves. Feelings like doubt, loyalty, anguish and shame are explored to contribute to the moral integrity of the *shishōsetsu* author. For instance, shame is presented not as the consequence of evaluation by an external authority, but as the result of internal conversations with one's imagined alter ego. Thus the individual is the ultimate source of moral judgment.[132] This judgment can have a permanent character. During the years of their authorship, *shishōsetsu* authors tend to recapitulate the themes that preoccupy them. This method of recurrence in the oeuvre and the novels' open endings invite the reader to engage in the author's search for integrity.

It is no coincidence that many former *samurai* had a great liking for *shishōsetsu* writing. The Puritan morality of the early Protestant American missionaries, in which the individual stands alone before God, met their need for reflection. This morality consequently characterized the first wave of "Christian

[132] The internal conversation to decide for oneself to defend one's honor was part of the samurai culture code. See the next paragraph. Cf. Eiko Ikegami, "*Shame and the Samurai: Institutions, Trustworthiness, and Autonomy in the Elite Honor Culture*," *Social Research* 70, no. 4 (2003): 1357.

authors" in Japan.[133] Furthermore, the former *samurai* welcomed Christianity as a moral mindset. Many *samurai* were attracted to this movement, for they had lost their former positions and the western-Christian ideal of being free and equal citizens appealed to them. According to the philosopher Kōjin Karatani, by converting to Christianity the former *samurai* re-secured for themselves an identity as warriors, although they did not fight during the feudal, but peaceful period of Tokugawa either. It is striking that some former *samurai shishōsetsu* authors speak of their conversion to Christianity in military terms. For instance, Tōkoku Kitamura (1868-94), who converted in 1886, called himself "a general of a vanquished army", and defined poets as "lofty soldiers" fighting with a "spiritual sword".[134] By accepting Christianity as an ethical code, they cultivated their conscience "as a weapon". Furthermore, Karatani argues that the honor of the former warrior class was saved by Christianity, which enabled a reversal: by giving up their status in the world, they could become a lonely "knight", fighting against a morally unjust society. According to Karatani, Christianity in this way satisfied, in an ironically inverted form, the "will to power" of the neglected ambitious young intellectuals.[135] Furthermore, Karatani argues that Christianity among the early Meiji *shishōsetsu* authors thus served as a system of confession, "producing" an identity, a "true self". However, one must bear in mind that this 'true self' is not the 'self' known in the individualistic Western societies.

Christianity primarily seemed to offer them an opportunity to become educated members of the new society.[136] Many former *samurai* converted to Christianity because they believed Western principles were useful in establishing an independent and strong Japan. In the words of Tamura Naoomi: "I had no

---

[133] Cf. Mark Williams, "Bridging the Divide: Writing Christian Faith (and Doubt) in Modern Japan". In: Mark R. Mullins (ed.), *Handbook*, 303.

[134] Quoted from a January 1888 letter to Ishizaku Mina. In: *Kitamura Tōkoku shū*, 300. Cited in Tomi Suzuki, *Narrating the Self*, 35.

[135] Cf. Tomi Suzuki, *Narrating the Self*, 35.

[136] Christianity offered a "window to the West" for the young elite of early modern Japan. Cf. Irmela Hijiya-Kirchnereit, "Hermes and Hermès: Otherness in modern Japanese literature," in: *Representing the other in modern Japanese literature*. Eds. Rachael Hutchinson and Mark Williams. Sheffield Centre for Japanese Studies (Routledge Series). (London: Routledge, 2006), 20.

specific reason to be baptized. I was still a nationalist and had not understood the spiritual meaning of Christianity. I was interested in Christianity simply because I thought that it was a religion in a civilized nation (…) Christianity could bring us the culture of Europe."[137])

After the period of adoption of Western culture and civilization, most *shishōsetsu* writers rejected Christianity to replace it with Marxism. During the Taishō period (1912-26) Marxism dominated literature. However, Christianity had had a profound influence on the *shishōsetsu* writings, including the work of Endō. After his return from France in 1953 Endō became a member of the so-called third generation of *shishōsetsu* authors, the *daisan no shinjin*.

2.3. *Daisan no shinjin*

Mark Williams classifies modern Japanese literature in three generations of *shishōsetsu* authors: Meiji writers, beginning in the 1890s, pre-war writers, from 1912-1940, and *daisan no shinjin*, a specification that was first used in 1953 for the so-called third generation of new writers, who debuted after the end of the war. The *daisan no shinjin* generation included such novelists as Shotaro Yasuoka, Nobuo Kojima, and Toshio Shimao. After his return from France in 1953, Endō joined in with the *daisan no shinjin*. During the 1950s, following the U.S. occupation of Japan, the *daisan no shinjin*, struck by the absurdity of war, question the *shishōsetsu* narrators' ability and authority to speak through their alter ego. The possibility of a comment had entered the author's inner dialogues. A division between the self and the "other" commenting self is central to the narrative design of the *Daisan no shinjin.* The 'voice of the narrator's doppelgänger' was welcomed by the readers, who no longer assumed that what they were reading represented factual accounts of the personal experiences of the author.[138] The introduction in *shishōsetsu* of an alternative perspective on

[137] Tamura Naoomi. *Shinkō go-jū nen* [My faith of fifty years]. Tokyo, 1926, 300. Quoted in: Irwin Scheiner, *Christian converts*, 46.

[138] Mark B. Williams, *Endō Shūsaku*, 20.

characters and events, allows Endō to let his protagonists struggle to come to terms with their inner selves. To Mark Williams, this relationship between thehju presented self and the inner self is the core of his study of the literary work of Endō. According to Williams, "(t)he Endo protagonists are engaged in a remorseless quest (…) not merely of the motivating force behind their seemingly impulsive behaviour, but, by extension, of the relationship between the conscious persona which they have traditionally presented to society and their unconscious being in which such actions appear rooted. Troubled by the malice they discern within themselves and obliged to acknowledge their powerlessness to exercise control over this realm increasingly dismissed as "unfathomable", they find themselves in direct confrontation with a *doppelgänger*, their own double whose very existence they struggle, in vain, to deny."[139] Williams states that this doppelgänger is frequently depicted by the *daisan no shinjin* authors in literary terms as protagonists who find themselves confronted by "*mo hitori no jibun*" (another "me"). The discovery of another "me" initially is painful to these authors; but in the end, the "double" is recognized as an integral part of their being.[140] Such a Jungian process of reconciliation with one's doppelgänger is the focus of Mark Williams' study of Endō's *Scandal*, and is reflected by the titling of Williams study of Endō's work as a "literature of reconciliation".[141] From a literary perspective, the moment of reconciliation is the moment of catharsis.

Consequently, the *daisan no shinjin* stories are told both in the voice of the narrator, who relates to his or her personal experience in a manner consistent with the pre-war *shishōsetsu* genre, and in the voice of the narrator's doppelgänger, who adds a critical, often painful, commentary to the texts, or provides an often ironic view of the narrated events.[142] According to Williams, these authors attempted to expose and settle the conflicts within the self. On the one hand, this self is in constant confrontation with an 'other' – inside or outside

---

[139] Mark Williams, "Into the Shadows: The Doppelganger in the Literature of Endo Shūsaku," *Kokusai Kirisutokyō Daigaku Gakuhō* III-A (1998), 1-17 (6).

[140] Williams, "Into the shadows," 6.

[141] Williams*, Endō Shūsaku, A Literature of Reconciliation.*

[142] Van C. Gessel, "The Voice of the Doppelganger," *Japan Quarterly* 38 (no. 2), 99.

the self. On the other hand, the 'other' urges the protagonist(s) to seek reconciliation.[143] To achieve the double-voiced speech in their narratives, the *daisan no shinjin* authors introduced a layer of novelistic duplicity, placing a barrier between themselves and their fictions. However, the meticulous descriptions of the self, characteristic for the *shishōsetsu* tradition, were not abandoned entirely. The authors continued to observe and depict their own minds. In this context, the doubling of the self in literature is an appropriate instrument to accompany, comment and judge the protagonist. As an interested spectator the double lives "out-side and beside" the protagonist.[144]

The generation of the *daisan no shinjin* authors, was characterized by Odagiri Hideo as a 'generation of emptiness'.[145] After World War II, the country had been devastated heavily and young people suffered from an inferiority complex with respect to the former Allied Western countries.[146] In case of the *daisan no shinjin* the confrontation with their own mortality during the war is reflected in their literary work. War and near-death are recurrent subjects in Shūsaku Endō's literary work, of which *The sea and poison* is an example.[147] During this period a revival of *shishōsetsu* was typical in Japanese literature. Confused and uncertain about a way to reconstruct an after-war positive self-definition, post-war *shishōsetsu* authors tended to shift their focus back to the tradition of writing about the events of their own small worlds.[148] Their main concern was everyday life in Japan shortly after the war.

---

[143] Williams, *Endō Shūsaku*, 28.

[144] Especially in Endō's novel *Scandal* (1986) this doubling comes to the fore. I will examine this theme in chapter 6.

[145] Cf. Odagin Hideo, *Japanese Literature in 1979*, 2. Cited in Irmela Hijiya-Kirchnereit, *Rituals*, 105.

[146] Rachael Hutchinson and Mark Williams (ed.), *Representing the Other,* 2.

[147] Shūsaku Endō, *The Sea and Poison* (London: Peter Owen, 1995). trans. Michael Gallagher, or. *Umi to Dokuyaku*, 1958.

[148] Cf. Van C. Gessel, *The Sting of Life: Four Contemporary Japanese Novelists* (New York: Columbia University Press, 1989), 27.

In his study of Endō, Mark Williams stressed the importance of locating Shūsaku Endō in this native tradition[149]. But to what extent Shūsaku Endō can be considered a *shishōsetsu* author? In contrast to Williams, who regards Endō a representative of the innovated post-war *shishōsetsu*[150], I will argue Endō's works of fiction are only partly *shishōsetsu* literature. I agree with Williams that, as for style and form, Endō can be considered as belonging to the *daisan no shinjin*. However, while comparing Endō's work to the features of the genre mentioned above, major differences are found.

2.4. Endō as a Catholic and *shishōsetsu* author

The influence of Christianity on Shūsaku Endō's literary work is twofold: through the *shishōsetsu* style as well as his study of French Catholic authors. In the following, I will elaborate on both sources.

First, I would like to investigate whether and to which extent the four main features of *shishōsetsu* (writing on the self, the *bundan*, confessional writing, and inner dialogues, see 2.2), are relevant to the understanding of Endō's literary work. In the foreword to *The Samurai*, Endō describes this work as his "own kind of shishōsetsu".[151] However, the extent to which Shūsaku Endō can be considered as belonging to the *shishōsetsu* writers is an arguable question. On the one hand, his style has been characterized as typical for *shishōsetsu* writers. On the other hand, it is difficult to see how a historical novel like *The Samurai* could be considered a work of *shishōsetsu*. Besides, to complicate things, writers who were not mainstream *shishōsetsu* authors were not necessarily immune to its characteristics.

The first of *shishōsetsu's* characteristics, the writing on the self, can be applied only partly to Shūsaku Endō's literature. His best-known literary works, *Silence* and *The Samurai,* are historical novels that do not seem autobiographical

[149] Williams, *Endō Shūsaku*, 1

[150] Mark B. Williams, *Endō Shūsaku*, 23.

[151] Shūsaku Endō, *The Samurai*, 8.

at all. They both describe the history of seventeenth century Christianity in Japan. What then could Endō have meant when he called *The Samurai* his "own kind of *shishōsetsu*" and "in some ways an autobiographical novel"?[152] According to Adelino Ascenso, *The Samurai* depicts the spiritual journey of Endō himself.[153] It is a journey starting from the Catholic faith imposed on him when he was baptized, to the doubtful, hesitant faith of the *samurai* from the novel's title. In this metaphorical sense, Shūsaku Endō could be counted among the *shishōsetsu* writers. However, in contrast to pre-war *shishōsetsu* literature, Endō's novels do not pretend to directly (unmediated) report the life, feelings and thoughts of their author, nor do they primarily describe events that occur in his own private world.

Scholars who count Shūsaku Endō among the *daisan no shinjin* authors, argue as follows: although his literary work is not autobiographical in a strict *shishōsetsu* way, the themes he addresses are highly personal dilemmas. The focus on the self in Endō's novels, they state, is clearly visible in the moral choices his characters have to make.

I agree that Endō depicts his protagonists as individuals who are torn between several conflicting loyalties, duties and circumstances that are reminiscent of the author's private life. Similar to his fellow *daisan no shinjin* authors, Endō offers a multi-perspective view on the moral conflicts of his protagonists. The techniques he uses to give expression to the various voices within his novels, range from diary extracts of Yoshioka and Mitsu in *The Girl I Left Behind* (1964) and letters of father Rodrigues in *Silence* (1966) to the carefully considered juxtaposition of the figures of father Velasco and Hasekura in *The Samurai* (1980). In *Silence*, Endō also uses the *shishōsetsu* authors' technique of adding fragments of the main character's fictional diary, that might contribute to the novel's credibility. However, only through an intra-figural approach of his literary work *shishōsetsu* comes most distinctively to the fore, as I will show when applying the confessional aspect of the genre to his work.

---

[152] Shūsaku Endō, *The Samurai*, 8 (see also note 32). In an interview published at the time of the book's appearance in Japan, Endō remarked in an interview: "The Samurai is in some ways an autobiographical novel." (Postscript *The Samurai*, 272).

[153] Adelino Ascenso, *Transcultural Theodicy*, 44 and 261.

Second characteristic: In the reception of Endō's literary oeuvre, the *bundan* did not function as intensely as in pre-war *shishōsetsu*-writing. Williams describes *Scandal* as a parody on the genre[154], and Doak reckons Endō's autobiographical fiction 'The Day Before' and 'Unzen' among the pseudo-*watakushi-shōsetsu*.[155] However, today's scholars who analyse Endō's literary work still try to interpret his fiction by referring to his biography.[156] In Endō's days, the international literary establishment did have an impact on his writing, especially where the reception of *Silence* in Japan and in the West is concerned. According to Van C. Gessel, *Silence* was recognized as a masterpiece in the West only after the recommendation of Graham Greene and John Updike.[157] Moreover, some translators of his oeuvre had their own agendas. For instance, the Jesuit William Johnston, who translated *Silence*, regarded his work as part of his task "to create an Asian theology".[158]

The third characteristic of *shishōsetsu* concerns the confessional character of this writing. Some major semi-autobiographical themes recur throughout Endō's oeuvre, each of them in a slightly different context. Most of his short stories seem to be a sketch, a preparation, for the book in which the same story is retold. For example, the main character in 'Uzen' (1965) is a preliminary sketch of the character of Kichijirō, who appears as a major protagonist in

---

[154] M.B. Williams, *Endō Shūsaku,* 168.

[155] Kevin M. Doak, "Before *Silence*: Stumbling Along with Rodrigues and Kichijiro," in eds. Mark M. Dennis and Darren J.N. Middleton, *Approaching* Silence*: New Perspectives on Shusaku Endo's Classic Novel* (New York, London, New Delhi, Sydney: Bloomsbury Academic, 2015), 15.

[156] See e.g. Emi Mase-Hasegawa, *Christ in Japanese Culture*. My own study is no exception to such interpretation.

[157] See Van C. Gessel, "*Silence* on Opposite Shores: Critical Reactions to the Novel in Japan and the West," in Approaching *Silence*, 25-41.

[158] Cited from the interview "Endo and Johnston Talk of Buddhism and Christianity". In: *America* 171.16 (November 19, 1994), 18-20.

Silence (1966).[159] Endō considered Kichijirō to be his fictional alter ego. Such an interchange between life and literary work is characteristic of the literary genre of *shishōsetsu*.

Moreover, in the course of his writing about the same autobiographical elements, Endō time and again seems to search for a mode of confession and reinterpretation. An intra-figural analysis of his narratives reveals this urge to confess. In 'The Day Before' (1963), Endō interweaves the story of the main character, who closely resembles Endō, and the story of a historical character, Tōgorō, who precedes both the main character in 'Unzen' and Kichijirō.[160] The need to confess is expressed by the main character Suguro in 'Unzen':

> "He was more than adequately aware of his own spiritual slovenliness and pusillanimity. (…) Suguro diligently searched the Christian histories for someone like himself. (…) Finally he had stumbled across the *Christian Confessions* one day in a second-hand bookshop, and (…) he had been moved by the account of a man whose name Collado had concealed. The man had the same feeble will and tattered integrity as Suguro." (p. 98)

This anonymous man had hidden his faith, renounced it publicly and confessed his apostasy to Father Collado. Suguro, whom Endō describes as his alter-ego, explicitly identifies himself with Kichijirō:

> "Suguro could almost see the look on Kichijirō's face as he stood at the back of the crowd, furtively watching his former companions with the tremulous gaze of a dog, then lowering his eyes in humiliation. The look was very like Suguro's own." (p. 102)

At the close of the story, as Suguro walks away from the scene, "his spine bent like Kichijirō's (…)". (p. 107).

The confessional aspect of *shishōsetsu* literature presumes the gaze of a witness, either external or internal, who is at our side when we look at ourselves in the mirror, and who values our judgments. Consequently, the role of the reader in interpreting Endō's literary work is considerable. It is up to the reader to notice and accept the intra-textual allusions as well as the vindication of the author

[159] Shūsaku Endō, "Unzen," in *Stained glass elegies*, 96-108. Endō called this short story a "prelude" to *Silence* in Kirishhitan jidai, 38, cited in: Kevin M. Doak, "Before *Silence*," 15.

[160] In the title story of Endō's *The Final Maryrs* short fiction collection another predecessor of Kichijirō is introduced under the name of Kisuke. See Chapter 4.5.

through his alter-ego.[161] However, as Chambers rightly argues, the gaze of witness can never be totally sufficient. He gives a clear example that underscores the reader's importance, as well as his limitation, in transmitting the narrative. While studying the diaries of the victims of AIDS, Chambers argued that in the act of reading two losses are being addressed: the first is the statement "I am dead", which refers to the "I" who has died. The author, while living, cannot make this statement. The reader, in turn, cannot say the words either. Where the 'I' is concerned, the statement transmits an impossible message. "The one comes too early, the other too late", writes Chambers.[162] His example points to the failure of witness, that is the impossibility of witness as an act of referentiality and the consequent constitution of witnessing as the passing on of the responsibility of witness. The account of the witness is a substitute for the story of the other. The story of the witness could be interpreted as an inscription of the trace of the other. Chambers rightly states that in reading the AIDS-diaries it is impossible not to betray the authors. The text can only be passed on as replicating its content to an audience that includes myself as a witness, by retransmitting the text. As I will argue, the reader's position as a witness to the alter-egos in Endō's literary work is crucial in interpreting vicarious substitution.[163]

Besides, since clear conclusions are missing in his work, it is to some extent up to the reader to make up the story. The endings of Endō's novels are

---

[161] Cf. Ross Chambers, "Alter ego". In: *Intertextuality: theories and practices*, ed. Michael Worton and Judith Still, Manchester University Press, 1990, 143-58.

[162] Ross Chambers, 'The Responsibility of Responsiveness: Criticism in an Age of Witness.' In: *Paroles Gelées*: Selected Proceedings from UCLA's French Department Graduate Students' Interdisciplinary Conference. 14.2.1996. In: Risk and Resolution: Literary Criticism at the End of the Millenium, Special Issue, 9-28.

[163] The most obvious examples of an alter ego in Shūsaku Endō's oeuvre are his semi-autobiographical narratives on authors: Numada in 'The Case of Numada' in the novel *Deep River*, and Suguro in Endō's *Scandal* (1986). In *Scandal* his alter ego appears to be an usurping double. However, as the novel develops the distinction between the other and the self becomes vague, analogous to the distinction between dream and reality. As the narrative recalls a period in the life of a famous Catholic author, who wrote a biography of Jesus, just like Endō did, and in the light of *shishōsetsu*, this sounds like a doubling of the author himself.

rarely conclusive. According to Adelino Ascendo, the circularity in Endō's literary work is recognizable in the process of the open ending[164].

In conclusion, it can be stated that although Endō, according to the features of the genre, is not a pure *shishōsetsu* author, the influence on form and content of his work is nevertheless undeniable. For this study the fourth aspect of *shishōsetsu* writing, the confessional aspect, appeared to be the most useful in studying vicarious substitution in his literary work.

Western Catholicism

The second source of Christian influence on Endō's authorship is due to his Catholic upbringing and his study in France during 1950-1953. In an oft-cited metaphor, Endō compares the Christianity that was forced upon him to a Western-style ill-fitted suit. To him, writing is a way of retailoring this suit into a Japanese one:

> "Because my attachment to my mother would not permit me to forsake Christianity, I made one decision. I wondered whether it was possible for me to reshape this western dress that my mother had given to me and make it fit the Japanese body; that is, whether it was possible to adapt Christianity to our mentality without distorting it. And I decided that I should make this problem the main theme of my novels!"[165]

Although Shūsaku Endō's aimed, according to the above quote, to search for and present a Japanese version of Christianity, he did not make use of literature as a vehicle of proselytization. Referring to François Mauriac, he reflects on the position of the Catholic author:

> "Catholic literature involves not a literary portrayal of God and angels, but must limit itself to scrutiny of human beings. Besides, the Catholic writer is neither a saint nor poet. The goal of the poet and saint is to focus all his attention on God and sing his praises. But the Catholic writer must remember not only that he is a writer, but also his duty to scrutinise the individual (…) If, for the sake of creating a truly 'Catholic literature', or for the purpose of preserving and propagating the Catholic doctrine, the personalities of the

[164] Adelino Ascenso, *Transcultural Theodicy*, 84-5.

[165] Ian Boyd, ed., "Christian Writers of Japan," *The Chesterton Review* 14, no. 3 (1988), 464.

> characters in a novel are subjected to artifice and distortion, then the work ceases to be literature in the true sense of the word."[166]

Like Graham Greene, a Christian writer to whom Endō was compared frequently, he did not deliberately write on Christianity. Graham Greene's well-known saying "I am not a Christian author. It is just that Catholic padres happen to populate the pages of my works" is echoed in Endō's arguing:

> "I don't seek Christian material as the basis for my novels: it is just that my environment and themes are Christian; the environment in which I was raised had a distinctly Christian flavour to it, and so, inevitably, I became embroiled with Christian material and themes."[167]

Moreover, Endō considered himself indebted to French Catholic authors, François Mauriac and Georges Bernanos, among others, whom he studied thoroughly during his years in Lyon. These French authors formed an example for the authors of *shishōsetsu*. Maupassant's naturalism, , aimed at an objective and conscientious description of facts, most often, scenes of daily life.[168] In contrast to his French colleagues, however, Endō places the spiritual dramas of his protagonists in a non-Christian context.

2.5. Main events of Endō's biography and the interchange between his life and literary work

Much of Shūsaku Endō's oeuvre is in some way autobiographical. Either similarities between his life and that of his protagonists are unmistakable, or his characters experience the same crises and clashes as he did. Although Mark Williams states that Endō's portrayals of protagonists are all too readily

---

[166] Shūsaku Endō, 'Katorikki sakka no mondai' [The problems confronting the Catholic author], in *Endō Shūsaku bangaku zenshū* ESBZ, vol. 10, 20-1. Also cited in Williams, *Endō Shūsaku*, 36.

[167] Shūsaku Endō, 'Watashi ni totte no kami' [God as I see Him]. *Seiki* 354 (1979): 62. Also cited in Mark Williams, *Endō Shūsaku*, 37.

[168] Naoki Inagaki, The Function of "Mediation": Images of the French in Tales of France (Furansu Monogatari, 1909) of Nagai Kafu (1879-1959). In: Meng Hua and Sukehiro Hirakawa (ed.), *Images of Westerners in Chinese and Japanese Literature. Volume 10 of the Proceedings of the xvth Congress of the International Comparative Literature Association "Literature as Cultural Memory", Leiden 16-22 August 1997.* Amsterdam; Atlanta, Rudopi, 2000, 181.

interpreted as self-portraits[169], it cannot be denied that Endō explicitly stated that some of his main characters were to be regarded as his alter ego. As stated in the previous section, Endō himself considered his protagonist Kichijirō as his alter ego. The following short overview of the highlights in Endō's life will serve to recognize the autobiographical elements in his narratives. Since these elements are intertwined with his literary work, this will be presented in relation to his biography.

Endō's biography

Shūsaku Endō was born on 27th March 1923 in Tokyo.[170] His brother Shōsuke was two years older. His father, who worked in a bank, was transferred in 1926 and the family moved to Dairen in Japanese-occupied Manchuria. When his parents divorced in 1933, Endō returned to Japan with his mother to live in her hometown of Kobe. He had to leave his friends from primary school and his dog *Kuro* (Blackie) behind. A great deal of his traumatic childhood experiences can be found in his narratives.[171] Back in Japan, his mother converted to Catholicism and raised the young Endō as a Catholic. He was baptized in 1935 at the age of twelve. Being a Christian was, and today still is, an exception in Japan, where Christians form less than one percent of the population. When entering secondary school, Endō discovered that his classmates associated his Catholic beliefs with the occupying Westerners.

In 1945, Endō entered the Department of French literature, after reading Sato Hajime's *A Rough Sketch of French Literature*.[172] He started to read

[169] Williams, *Endō Shūsaku*, 26.

[170] The biographical data presented here are obtained from previous studies of Shūsako Endō's work, based on interviews with the author and his widow, and on his essays and diaries, and his autobiographical notes in for- and afterwords in his novels.

[171] For instance in *Deep River* (1993), one of the main characters, Numada, is an author of children's literature. This fictional character Numada spent his life in Dalian, Manchuria, at the time of the Japanes occupation, as did Endō and his parents. When his parents divorced, he returned to Japan with his mother, leaving his dog *Kuro* behind.

[172] One month before he was due to enter the military, the war ended.

contemporary French Catholic writers, among others François Mauriac and Georges Bernanos. After graduation he got a part-time job at a publishing house until 1950. Endō was among the first Japanese students to study overseas after the war. He entered the University of Lyon where he studied French literature from 1950 until 1953. He was, however, disappointed to find that western Christianity was different from what he had imagined. In the short story 'Adieu' and the novel *Foreign studies* the alienation Endō felt while studying in France is reflected. Soon, he had to return home because he suffered from tuberculosis. In December 1953 his mother suddenly died at age fifty-eight years old.

In 1955, his first book *Shiroi Hito/Kiiroi Hito* [White Man/Yellow Man] was published. In September he married a fellow student, Junko Okada. In June 1956 their first son was born. With the publication of *The Sea and Poison* (1957) Endō confirmed his status as a novelist. In 1960 he returned to France to collect study materials on the Marquis de Sade. However, he suffered from pleurisy and was forced to return to Japan for a second time. He remained hospitalized for three years, during which he had three risky operations, which left him with one lung. Scenes depicting hospitalization and long surgeries are numerous in his literary work, especially in the short stories.[173] From 1962 on Endō slowly recovered. At the time, he could only write short essays and wrote in a comic genre, a picture diary called *Korian* about a fox and its lair. In 1964, *The Girl I Left Behind* was published. In a museum in Nagasaki he saw a *fumie* with a footprint left on it. This inspired him to write *Silence* (1966), which became a bestseller. His extended oeuvre consists of essays, children's books, plays, short stories and novels, in total some two hundred volumes.

Despite his poor health, Endō frequently travelled abroad. He visited Israel in 1969, 1970 and 1972, as a preparation for *A Life of Jesus* (1973). He visited America and Poland (including Warsaw and the Auschwitz concentration

[173] E.g. "A Forty-year-old Man" and "The Day Before," in Shūsaku Endō, *Stained Glass Elegies*, 11-27 and 70-80.

camp). In 1977, he became one of the screening members of the Akutagawa Prize committee. In May of the same year, his elder brother died at the age of fifty-six. In 1980, *The Samurai* appeared. In 1982, he translated François Mauriac's *Therese Desqueyroux*. In 1985, he was elected president of the Japan P.E.N. (Poets, Essayists and Novelists) club. In 1990 he travelled to India to collect material for the novel *Deep River* (1993). After finishing the first manuscript, he suffered from serious kidney problems. Shūsaku Endō died on 29th December 1996. Copies of *Silence*, which was his most famous novel, and *Deep River*, which was his last novel, were placed in his coffin according to his last wish. These works can be considered as a culmination of his literary oeuvre.

Autobiographical elements in Endō's work consist of scenes from his complicated youth (due to his parent's divorce), his period as a foreign student in France, his tuberculosis and the years in hospital, the relationship with his Catholic mother, the situation of the minority of Christians in Japan, and his fame as a Catholic writer.

2.6. *Shishōsetsu* and vicarious substitution

Finally, Shūsaku Endō's *shishōsetsu* writing genre, and especially the *daisan no shinjin* variant, of which he is a representative, calls for a reflection on the theme of the narrator and his alter ego. In this section, I will elaborate on the confessional relationship between writer, character and reader. My aim is to explore the possible connection between Shūsaku Endō's writing genre as a partly third generation *shishōsetsu* writer and the theme of vicarious substitution.

Autobiographical writing is a popular tradition in Japan. At school children are encouraged to write a diary. Through diary writing they are thought to develop abilities of self-discipline, conscientious observation and precise memory and awareness of the self and of the self in a group. The nation consists of devoted diary-writers. Newspapers and magazines organize writing contests and call for personal manuscripts, in memory of the 15th of August, the day of Japan's

defeat.[174]

After World War II the habit of private publication of personal memories became popular. There was a rush to publish, since the pressure exerted on authors by the military to write in support of the war, had ended. At a time when few other attractions were available to the public, literature was very popular. Post-war Japanese literature can be characterized as a literature of dual or multiple perspectives. Stories are told both in the voice of the narrator, analogous to the creators of *shishōsetsu*, the dominant genre before the war, and in the voice of the narrator's doppelgänger, whose commentary infuses the text and provides an often ironic perspective.[175] As stated, the multi-vocal post-war *shishōsetsu* writing introduced a new period of literary development in Japan (see section 2.3). Analogous to the pre-war *shishōsetsu* period, self-examination, confession and self-revelation form the motivation to write. But a separate voice is added, mocking the claims of authority and sincerity. Writers such as Endō questioned the author's reliability when speaking through their alter ego. In the words of Van G. Vessel:

> "Postwar Japanese writers could not, in a sense, any longer rely on themselves to be spokesmen of truth, even when it came to their own experiences. (…) When it became time to record the incidents of their lives from the war and the defeat, they could only speak in dual, contradictory voices that simultaneously related and refuted each and every experience."[176]

Endō's use of this literary technique shows both the defeat of the self-confident subject in pre-war Japan, and the related assumptions and constraints of pre-war *shishōsetsu.*

In the following, I will elaborate on aspects of the genre of autobiographical fiction in Endō's work. These aspects involve the techniques of

---

[174] Petra Buchholz, "*The Second World War and Autobiography in Japan: Tales of War and the "Movement for one's Own History" (Jibunshi),"* in: Arianne Baggerman, Rudolf Dekker & Michael Mascuch (eds.), *Controlling Time and Shaping the Self: Developments in Autobiographical Writing Since the Sixteenth Century.* (Leiden: Brill, 2011).

[175] Cf. Van C. Gessel, "Voices in the Wilderness: Japanese Christian Authors," *Monumenta Nipponica* 37, no. 4 (1982): 437-57.

[176] Van C. Gessel, "The Voice of the Doppelganger," 212.

intertextuality, interfigurality, confessional writing, and the double in writing autobiographical fiction. In conclusion, I venture some thoughts on presenting *shishōsetsu* as a form of vicarious substitution.

Intertextuality, interfigurality and confessional writing

The recurrence of autobiographical images in Shūsaku Endō's narratives characterizes his style and is reinforced by his, in part, using the *shishōsetsu* genre.

As shown in the previous section, self-revelation took the form of self-justification in the *shishōsetsu* period. The aim of confessing was to reveal one's behaviour and inner thoughts exactly in all the situations of one's life. The functions of autobiographical writing in the case of a confessional author, whether religious or not, are multiple. If a religious author writes about him- or herself, the work tends to function as a spiritual confession. In *shishōsetsu* the three functions of confession include: first, reducing guilt and shame; secondly, seeking social connection; thirdly, impression management, which, in the case of a religious author, can be extended with: fourthly, spiritual functions.

Psychological studies show that feelings of guilt are reduced through a confessional experience.[177] From a spiritual perspective, guilt is often associated with the concept of 'sin', defined as a violation of the sacred. The guilty feeling drives the transgressor to seek forgiveness and foster self-improvement. As has been stated in section 2.2., self-improvement is the main purpose of writing *shishōsetsu.* The experience of guilt, especially the idea that one has "sinned", can be painful and lead to isolation. To end the negative feelings a confessor seeks social alliance by expressing the personal 'sin'. The need to express forces a confessor to translate his or her complex feelings into language, providing coherence and structure. In conclusion, autobiographical writing provides the

[177] Aaron B. Murray-Swank, Kelly M. McConnell & Kenneth I. Pargament, "Understanding spiritual confession: A review and theoretical synthesis," *Mental Health, Religion & Culture* 10, no. 3 (2007): 275-91.

opportunity to know oneself and to receive a secular or religious absolution.

However, when authors of autobiography begin to acknowledge their faults, forbidden thoughts and misdeeds, they tend to allow room for the way the readers perceive their public confession. Writers can use the desire to understand to win complicity of the reader. They are tempted to produce favourable impressions in their audience (impression-management). In the hay-days of *shishōsetsu*, the authors of the genre went so far as to adjust their lives to the personality they created in their literary work, to provide for something "interesting" to write about.[178] They acted principally to provide themselves with material by which they could achieve some admiration of others.

In contrast to their pre-war *shishōsetsu* colleagues, the representatives of the *daisan no shinjin* generation thought of "life" in the work of each of them not as exterior and chronological, but as interior and dispersed, constituted in and by their present situation during the time of writing. In the process of writing, one's understanding of time is necessarily shifting. In this respect, the French philosopher Henri Bergson distinguished between *le temps*, as a spatial understanding of time in different linear episodes, and *la durée*, as unique events that constitute one's life.[179] In the latter understanding of time, not the measurable distance of time to the events is significant, but their experienced intensity and their presence. In Bergson's idea, time is linked to the memory of a personal identity. In the floating concept of identity, which is formed in the process of writing through the encounter with the reader or implied reader, the sequence of unique events constitutes the "I" as a narrative personality. The review of one's life is always a selective, subjective account. Consequently, viewed from a philosophical perspective, an autobiography can never tell the objective truth about the self.

[178] Cf. Chapter 2.1.

[179] H. Bergson, "Duration and simultaneity." (1965), or. *Durée et simultanéité*.

The double in writing autobiographical fiction

As Nietzsche stated, the subject is not a "given", but an "invention".[180] In autobiographical fiction-writing, Nietzsche's idea of subjectivity as a process is practiced. The purpose of autobiographical writing in general seems to be seeking meaning and coherence, in short to know oneself. However, writing to know oneself is a complex task. One could ask: which self? In literature, and especially in autobiography and autobiographical fiction, the relation between the self-as-author and the self-as-subject, at first sight obvious, turns out to be problematic. The self and his representation cannot clearly be distinguished, since in literature the self can exist only *as* a representation. To underline the intertwining between fiction and autobiography Max Saunders re-introduces the term "autobiografiction".[181] Fiction and autobiography are interdependent:

> Autobiography recognizes itself as having a fictional dimension. Fiction recognizes itself as having an autobiographical dimension. Autobiografiction is not only where these two recognitions coincide, but is also the recognition that they are inseparable; and that they have been since the beginning".[182]

According to Bakhtin, authors overcome themselves in writing. Although they write about themselves, they have no special, privileged, approach to themselves.[183] In this sense, the subject figuring in the text is "another" than the

---

[180] Friedrich Nietzsche, *The Will To Power* (New York: Vintage Books, 1968) (trans. Walter Kaufman and R.J. Hollingdale, ed. Water Kaufman), 267.

[181] The author Stephen Reynolds was the first to use the term in 1906 in an essay titled 'Autobiografiction'. In *Speaker*, new series, 15 / 366 (6-10-1906), 28-9.

[182] Max Saunders, *Self Impression: Life-Writing, Autobiografiction and the Forms of Modern Literature* (Oxford: University Press, 2010), 526. Saunders emphasizes that autobiografiction is a dynamic system that through its autographical form evokes an effect on the reader. His notion of autobiografiction as a system opens the possibility of integrating the outer text autobiographical effects, such as autobiographical information that the author presents in a talk show or in the introduction to their novels. In the case of Shūsaku Endō, who wrote about the process of writing and was a television personality, such effects have undoubtedly influenced the perception of his novels. In her article on the Dutch author Hafid Bouazza, Henriette Louwerse rightly suggests that the expectations of the reader might be a significant factor in Saunders' notion of autobiografiction as a dynamic system, (Henriette Louwerse, 'PERSOONLIJK UNIVERSUM: Hafid Bouazza onttrekt zich aan de code'. In: J.F. Goud (ed.), *Ontworteld*, 77-94). In Endō's autobiografiction *Scandal* (1986) the readers' expectations even seem to force the main character, the author Suguro, into an identity crisis.

[183] M.M. Bachtin, "Author and Hero in Aesthetic Activity," (ca. 1920-1923), In: Michael Holquist and Vadim Liapunov (eds.) *Art and answerability: early philosophical essays* (trans. and notes by Vadim Liapunov; supplement trans. by Kenneth Brostrom (University of Texas Press Slavic series; no. 9, 1990), 141-4.

one who writes the text. In the activity of writing a self is searching for a self "behind" the text. For an author like Rousseau an autobiographical writer was aiming at "unifying" himself with an absent self, whom he considered to be more "authentic". Since his "theme" is to know himself, the author has one eye on the story of his past and the other on the self who writes it. Coetzee describes this narrator's doubling as follows:

> "What was going on in the essay? In the present retrospect I see in it a submerged dialogue between two persons. One is a person I desired to be and was feeling my way toward. The other is more shadowy: let us call him the person I then was, though he may be the person I still am. The field of their debate is truth in autobiography." (Coetzee, *Doubling the Point*, p. 392)[184]

As a result, an autobiography is as much the expression of a present self as it is the representation of a past self.[185] [186] A doubling of the self seems to be inherent to the autobiographical genre.

Since the writer of autobiography aims at reconciliation with his own past self, which he cannot reach in the text, another person is required to reveal his past self. In order to discover his past self, to be liberated from the oppression of his memory, the author confesses his acts in writing. This role of a confessor can be fulfilled by another person, either the reader of the text, or a double of the author in the text itself. In the latter case, the theme of the doppelgänger comes to the fore, which I will explore in chapter 6.

In both ways, the writer needs to be honest with himself or herself while searching for the truth. However, the central argument of Coetzee's essay is the limitless withdrawal of truth in the process of autobiographical writing. In his essay *Doubling the Point*, in referring to Rousseau and Dostoevsky, Coetzee addresses the tension between the author's "will to confess by detecting behind it

---

[184] J.M. Coetzee, *Doubling the Point: Essays and Interviews*. Ed. David Attwell. Cambridge, Mass.: Harvard University Press, 1992. Coetzee refers to his essay 'Confession and Double Thoughts' in an interview with David Attwell. Both the essay and the interview are published in *Doubling the Point.*

[185] Cf. Genevieve Lloyd, "The Self as Fiction: Philosophy and Autobiography," *Philosophy and Literature* 10, no. 2 (1986): 168.

[186] This duplicity of the subject in the past and in the present comes to the fore in the recurrent story on the dog abandoned by Endō in his youth. In the fifth chapter of this study I will analyze this story with the help of the intrafigurality that is characteristic to Endō's way of writing.

a will to deceive, and behind the detection of this second motive a third motive (a wish to be admired for one's candor) and so on."[187] According to Coetzee, a pattern of repeating and extending the story generally reflects the process of confession.[188] The loop that Coetzee discovered in confessional writing might be one of Shūsaku Endō's motives for his continuously, intra-figural re-telling, which characterizes his autobiographical fiction.

The confessant's wish to search for the truth about himself, his awareness of possible self-deceit, and the confessor's role as a judge, play all a crucial part in the effort of autobiographical writing. In the following I want to examine the role of the reader more closely. As stated, an autobiography is a self-presentation to the reader. For instance, Rousseau is aware of his reader as the composer of his work. In his *Confessions* he deliberately writes down "everything that has happened to me, all my acts, thoughts and feelings" without structure. "(…) it is [the reader's] business to collect these shattered elements and to determine the being which is composed of them; the result must be his work". (Book IV, part I, p. 159)[189] The reader is the silent witness of the acts and thoughts, right or wrong, of the author. The reader is motivated by a desire to understand tales of confession partly by the pleasure of mastery, and partly by an obligation to understand, which is linked to such pleasure, for one cannot count on knowing oneself if one cannot give meaning to another. A confession puts the listener to work.[190] A confession involves a narrator disclosing secret knowledge to another. In the case of a confession, the reader is forced into the role of a judge. As stated before, in that a confessor speaks or writes from an awareness of guilt, he or she feels estranged from him- or herself and ultimately

[187] J. Coetzee, "Doubling the Point", 282-83.

[188] J. Coetzee, "Doubling the Point", 282.

[189] Cf. Barthes, Roland, "Roland Barthes: 'The Death of the Author'". *Image-Music-Text*. Trans. Stephan Heath. (New York: Hill and Wang, 1977), 142-8.

[190] Dennis A. Foster, *Confession and complicity in narrative* (Cambridge University Press, 1987), 4.

from God.[191] The feeling of alienation encourages the author to entrust his or her transgressions to a listening reader. Consequently, the confessor needs to be forgiven. A personal account of 'sin' seeks atonement through the medium of a narrative by the reader's interpretation of the texts. The writer's desire for a coherent, comprehensible ego meets the reader's desire to analyse the story for his or her own good. As Dennis A. Foster argues, the writer and the reader meet in a discourse, in which the writer attempts to perpetuate his or her discourse, and the reader attempts to appropriate it to his or her own uses.[192]

By assembling all of the main characters' self-manifestations in the literary work of Shūsaku Endō in a concrete whole, the reader interprets his life, which in the real fragmented events of the author's life is not possible. As Mikhail Bakhtin states, only in a work of art can the self-manifestations of a human being be given a truly coherent character. The author's organizing activity constitutes what Bakhtin calls an aesthetical moment. According to Bakhtin, the aesthetic whole of meaning is not something co-experienced, but something actively produced, both by the author and by the reader.[193] The reader's share, in his role of judge, is to provide for the ethical meaning of the work. However, viewed from the reader's side the project can only fail, as he or she adds personal reflections to the story, thereby crossing the line between author and reader. From the author's side it is an impossibility as well, as will be explained in the next paragraph.

Autobiographical writing promises to tell the truth about the author, but

---

[191] E.g. Augustine wrote his autobiography in believing that the "truth" of his life was already known by God to whom his work is addressed. Nevertheless, Augustine felt the need to write. Why? Or, more precisely, if God knows everything, why confess? The reason might be to present his singular and unique soul to himself and his readers. For Augustine, the shaping of the self requires a search for God: 'What then am I, my God? What is my nature? It is characterized by diversity, by life of many forms, utterly immeasurable". (St. Augustine, *Confessions*, trans. Henry Chadwick (Oxford: Oxford University Press, 1991), Book 10, Chapter 16, 194). Cited in: Joseph G. Kronick, "Philosophy as Autobiography: The Confessions of Jacques Derrida," *MLN* 115 (2000): 997-1018 (1009).

[192] Dennis A. Foster, *Confession*, 4.

[193] M. Bachtin, "Author and Hero", 67.

to do so, it takes making use of literature, which involves the possibility of fiction. A "truthful" rendering of the past will be fragmented, repetitious and full of gaps.[194] As Endō's dog-stories illustrate, the subject appears in a dialogue with earlier texts, represented in literary tropes and schemes.

The lifetime of the author is framed by the duration of the autobiography. Consequently, the author not just reports autobiographical data, but structures it, orders it, places it in a theoretical framework. As Coetzee reads in the *Confessions* of Rousseau, Rousseau's aim may have been to depict himself as a 'whole' and 'recovered'. In an attempt to reconstruct the lost "other", who underlies his autobiography, Rousseau minutely describes his life. However, in his attempt to unify himself with the lost, more authentic self, the reader finds there is no "self" to reanimate.[195] Rousseau's narrative *about* his past necessarily is a reconstruction, characterized by a belatedness. Coetzee points out that Rousseau's self-analysing autobiography can be characterized by the articulation of one truth with one voice ("consciously") while another truth speaks itself "unconsciously".[196] Since such a lack of consciousness is characteristic of all autobiographical writing, self-deception is hard to avoid.

In contrast with the unifying attempts of Rousseau, the autobiographical *Roland Barthes* by Roland Barthes (1977) tries to demonstrate that the "self" is shattered, and – in a text – always is a "fiction".[197] Barthes shows that language does not "mirror" the self, but rather "disappropriates" the self.[198] The distance between the "remembered" and the writing self can not be bridged:

> "I do not strive to put my present expression in the service of my previous truth (in the classical system, such an effort would have been sanctified under the name of authenticity), I abandon the exhausting pursuit of an old piece of myself, I do not restore myself (as we say of a monument). I do not say: "I am going to describe myself", but: "I am writing a text, and I call it R.B." (*Barthes*, p. 56)

---

[194] Paul L. Jay, "Being in the Text: Autobiography and the Problem of the Subject," in *MLN* 87, no. 5 (1982): 1045-1063 (1053).

[195] Cf. Paul L. Jay, "Being in the Text," 1057.

[196] J.M. Coetzee, *Doubling the Point*, o.c.

[197] Roland Barthes, *Roland Barthes*. Trans. Richard Howard (New York: Hill and Wang, 1977).

[198] Paul L. Jay, "Being in the Text," 1048.

Barthes affirms the distance between his own conception of his project and traditional ("classical") views of autobiography (as a self-portrait) by presenting "Barthes" in a group of fragments, arranged under various concepts. Likewise, Shūsaku Endō's *Scandal* (1986) could be read as a review of the shattered, collapsing ego of the main character.[199]

Moreover, in autobiographical fiction confession is in a strict sense a paradox. Derrida explained this paradox of writing autobiography and autobiographical fiction as follows: in disclosing a secret, the author necessarily withholds confidential elements, for it is impossible for language to constitute presence itself. As a result, the narrative as a confession is characterized by a simultaneous pursuit and evasion of meaning. This inherent inability of fully confessing is felt as a failure and motivates a drive to continued confessing. Derrida states that writing autobiography in this sense is sacrificial; it is the representation of the impossibility to write the self. Only death would enable the writing of the self without touching upon the self, that is, objectively. However, when a writer imagines or seeks to represent from a viewpoint of death, from an 'as it were' posthumous position, his or her "death" would be the death of another, which can never be a substitute for the writer's own death.[200] However, the author of autobiographical fiction might find himself caught between two different desires: those of creation and control. On the one hand the author desires to produce the text of his life that will recreate him repetitively, that is every time the book is read and interpreted; the author must write to outlive the reader. On the other hand, the reader's interpretation and judgment of that life is beyond the author's control. I will address the theme of writing autobiographical fiction in the light of the author's approaching death more closely referring to Shūsaku Endō's *Scandal* in chapter 6 of this study.

In conclusion, it can be stated that writing confessional, autobiographical fiction

[199] See Chapter 6 for a study of the double as a type of vicarious substitution in *Scandal*.

[200] Cf. Jacques Derrida, *Memoires for Paul de Man* (rev. ed., New York: Columbia University Press, 1989), 22.

can be considered identity-formation in progress. The writing process transforms the identity of the historical and the actual writing subject into something, or more precisely, someone, created by the subject and his or her audience. The main person, the "I", in autobiographical fiction is an aesthetic creation. The "self" on paper is always a non-self, a fiction.

Besides, the self is only accessible to introspection through the eyes of the other, the other being either the implied reader[201], or God. Likewise, Tolstoy described in his autobiography that the self does not change in the process of writing, but that rather a change takes place within the self. However: "When and how the change took place in me I could not say".[202]

Autobiographical confession is unique, and strictly personal. As Derrida states, to make confession swears one to secrecy. Even when the confessor makes the story of his or her life public, something remains secret, which is why no one can confess in my place. A confessing author is irreplaceable.[203] In this sense, autobiographical writing can be defined as the representation of a temporal creation of an alter ego.

Endō's most autobiographical fiction comes to the fore in chapter 5 of this study. It will be examined whether the themes of the doubling in autobiographical writing considered thus far, as well as the "loop" in confessional writing, can be recognized in his fiction. The ambiguity of the creating of another in autobiographical writing, together with the interpreting other who is required in confessional writing, who could provide a redemptive consolation, challenges me to examine the theme of *shishōsetsu* as a form of vicarious substitution (see

---

[201] In *The Act of Reading,* Wolfgang Iser describes his concept of "the implied reader" as: "If, then, we are to try and understand the effects caused and the responses elicited by literary works, we must allow for the reader's presence without in any way predetermining his character or his historical situation. We may call him, for want of a better term, the implied reader. He embodies all those predispositions necessary for a literary work to exercise its effect (…) the implied reader as a concept has his roots firmly planted in the structure of the text; he is a construct and in no way to be identified with any real reader". (p. 34) However, in emphasizing the impossibility of predetermining the reader's reaction, Iser shows the difficulty of his concept. The implied reader can only be the intended reader.

[202] Leo Tolstoy, *The Kreutzer Sonata and other stories* (Oxford University Press, USA, 1998), 14.

[203] Joseph G. Kronick, "Philosophy as Autobiography," 1009.

Chapter 6).

After this introductory chapter on Shūsaku Endō as a Japanese and Christian *shishōsetsu* author, I will now turn to the main item of this study, examining vicarious substitution in the literary work of Shūsaku Endō.

The appendix will provide the summaries of Endō's novels and short stories I examined. They are selected as possibly applicable to the purpose of this study, namely the search for the meaning of vicarious substitution today through the lens of Endō's literary work. Firstly, the novels featuring Christ-figures will be described: *A Wonderful Fool*, *The Girl I Left Behind*, and *Deep River*. Secondly, the novels and short stories on namesakes and predecessors of Endō's Christ-figures will be presented. Next, I selected Endō's fiction in which substitutive suffering is a major theme. Lastly, the stories in which autobiographical elements could enlighten aspects of vicarious substitution will be presented. The presentation is in a chronological sequence. The dating of Endō's literary work, however, is notoriously problematic since most of the works were published in journals in a serial form, often a year before the completed work was published in monograph form. My source for dates of publication is Emi Mase-Hasegawa's chronology.[204]

[204] Both Emi Mase-Hasegawa and Adelino Ascenso divide Endō's literary work in periods. Mase-Hasegawa presents a division into three periods: "The First Stage (1947-1965): Conflicts", "The Second Stage (1966-1980): Reconciliation", and "The Third Stage (1981-1993): Mutual Integration". Cf. E. Mase Hasegawa, *Christ in Japanese Culture*, 63-73. Ascenso presents a division into two phases with *Silence* (1966) as the theological axis of both periods. Cf. A. Ascenso, *Transcultural Theodicy*, 20. In this study no such division is preferred, due to the intrafigural character of Endō's literary work. The repetition of names and events is my argument for suggesting a cyclical reading of his oeuvre.

Chapter 3

Self-sacrificial vicarious substitution in Endō's Christ and Christ-figures

> "And one day among all the other days, His eyes happened to rest upon you and me and so we are called, each in his own particular way, according to the time, place and circumstance." Georges Bernanos, *The Diary of a Country Priest*, p. 203

> "After he was crucified in Jerusalem, he began to wander through many lands. Even today he roams through various countries. Through India and Vietnam, through China, Korea, Taiwan." Ōtsu in Endō's *Deep River*, p. 191

> "What is indisputable is that Christ left an indelible mark on those whose lives crossed His path…" Shūsaku Endō[205]

Introduction

After the introductory chapters, the following chapters will focus on examining vicarious substitution as read in Shūsaku Endō's literary work. However, literary works in which the reader can explicitly notice the expression *Stellvertretung* or vicarious substitution are few.[206] A way to bypass this difficulty is extending the notion of vicarious substitution to its equivalents, for instance representation, sacrifice, self-sacrifice and doppelgänger.[207] Although these words do not appear literally in all of Endō's novels the idea they refer to is clearly present in his texts. This extension might be helpful in reducing the limitations that the conceptualization of vicarious substitution has suffered from in dogmatics and ethical philosophy.

---

[205] S. Endō, *Kirisuto no tanjō* [The Birth of Christ], (Tokyo: Shinchōsha, 1978), 250.

[206] E.g. Rolf Hochhuth, *Der Stellvertreter: ein christliches Trauerspiel.* Vol. 10997. Rowohlt, 1967, see note 30.

[207] Cf. Christoph Gestrich, *Christentum und Stellvertretung, Religionsphilosophische Untersuchungen zum Heilsverständnis und zur Grundlegung der Theologie* (Tübingen: Mohr Siebeck, 2001), 235: "Stellvertretung ist in der exakten Sprache noch genauer zu bezeichnen z.B. als Repräsentation, Vikariat, Substitution, Symbolwirkung, Statt- oder Platzhaltershaft und in einem weiteren Sinn auch z.B. als Opfer oder als Fürbitte."

Christ-figures: Mitsu, Ōtsu and Gaston

In this chapter, the self-sacrificial vicarious substitution of the Christ and three Christ-figures in Endō's narratives will be explored. Apart from his biography of Jesus, *A Life of Jesus* (1973), Shūsaku Endō's literary work is replete with Christ-figures.[208] He made no secret of his intention to depict the characters Mitsu and Ōtsu as resembling Jesus. Mitsu is the main character in *The Girl I Left Behind* (1964) and Ōtsu is the main character in *Deep River* (1993). In the Afterword to *The Girl I Left Behind* Endō states that:

> "Mitsu can be seen as modelled on Jesus, abandoned by his own disciples, she is modelled on the Jesus whom all Christians are guilty of abandoning on a daily basis in their everyday lives. Mitsu has continued to live within me ever since and can be seen reincarnated in my most recent novel, *Deep River*, in the person of the protagonist, Ōtsu. It is my profound wish that my readers will acknowledge the connection between these two novels." (p. 194)

Endō has acknowledged that what he really sought to depict was "the Jesus I left behind", in that Mitsu embodies the values of self-abnegation and compassion, which one so easily abandons every day. Some thirty-five years after *The Girl I Left Behind*, he wrote about another Christ-figure: Ōtsu. Although Shūsaku Endō did not describe his main character Gaston as a Christ-figure in so many words, I will argue that Gaston can undoubtedly also be considered an image of Christ, because of his Christ-like behaviour in *Wonderful Fool* (1959). An additional argument for considering Gaston a Christ-figure is that he is a recurrent figure in Endō's *oeuvre*. In both *Song of Sadness* (1970) and in 'The Case of Kiguchi' (the fifth chapter of *Deep River*) a character named Gaston appears as a hospital volunteer. In these narratives Gaston has the same role as in *Wonderful Fool*, namely to stay at the side of a character who is desperate, and to offer companionship, thus relieving his or her loneliness.

The Christ-figures Mitsu, Ōtsu and Gaston share a sacrificial death at the close of the novels in which they appear. Self-sacrifice is undoubtedly the form of vicarious substitution that has been most valued in the tradition of Western

[208] The term Christ-figures for characters resembling Christ in Endō's literary work was introduced by Adelino Ascenso, *Transcultural Theodicy*, 123.

Christology. Western Christology was centred on the self-sacrifice of Jesus of Nazareth, as a redeeming substitute for mankind. In times of persecution martyrdom was set as an example. Since then, the term self-sacrifice was extended from offering one's life to a metaphor for moral action, "she was very self-sacrificial".[209] In this chapter, both meanings will be explored within the literary work of Shūsaku Endō. Giving one's self away for a greater goal, is nowadays still regarded as praise-worthy by Christians and non-Christians alike. The self-sacrificial acts of the main characters in Endō's *oeuvre* presented in this chapter are reminiscent of Jesus' life and death.

In examining this sacrificial type of vicarious substitution the leading questions are: Is the sacrificial attitude of the Christ-figures consistent with the image of Christ in Endō's biographical fiction, *A Life of Jesus*? If so, how does Endō connect his main characters to Christ? How do his Christ-figures imitate Christ? Should their self-sacrifice be a part of their imitation?

I will start by examining Endō's *A Life of Jesus* and describing his 'Christology' (3.1). Secondly, the self-sacrificial vicarious substitution of Endō's Christ-figures will be explored. Therefore, the literary strategies, which Endō uses to connect his Christ-figures to the Christ as portrayed in *A Life of Jesus,* will be studied (3.2). Thirdly, I will elaborate on their self-sacrifice. In my analysis I will draw upon Girard's thought on imitation and sacrifice, Kierkegaard's thoughts on pure sacrifice, and Levinas' thoughts on sacrificial substitution (3.3). Next I will turn to the effect of self-sacrificial vicarious substitution. By effect I mean the reaction of the place-givers to the place-takers' self-sacrifice (3.4). Critical remarks on sacrificial substitution as an imitation of Christ will conclude this section (3.5).

3.1 *A Life of Jesus* – Endō's Christ as a vicarious substitute

[209] This extension is echoed in The Oxford Dictionary definition of the term: self-sacrifice is the giving up of one's own interests or wishes in order to help others or advance a cause.

In this section I will elaborate on the image of Christ as it appears in Endō's *A Life of Jesus*. In this semi-biography Endō descibes Jesus as follows:

> "Jesus could not accomplish all the miracles the crowds pleaded for. In the towns by the lake he sat to wipe the sweat from a fever-wracked patient whom others had abandoned, and through the night he quietly held the hand of a mother who had lost her child, but micracles he could not do. That is why eventually the crowds called him a "do-nothing" and demanded that he get away from the lake country. Yet the greatest misfortune that Jesus found in the stricken people was their having no one to love them. At the center of all their unhappiness was the wretchedness, fouled with their own hopelessness and loneliness, for want of being loved. What they needed more than miraculous cures was love. Jesus knew the longing of human beings for changeless, enduring companionship. They needed a companion, the kind of a mother who could share their wretched suffering and weep together with them. He believed that God by his nature was not in the image of a stern father, but was more like a mother who shares the suffering of her children and weeps with them (…)" (p. 80).

This long citation pictures a Jesus who is weak and powerless, who is compassionate in suffering with humankind, and accompanies and forgives as a mother does. Whereas he is loyal towards others, he himself is betrayed and deserted. This sequence is repeated in a citation at the close of *A Life of Jesus*:

> "He was thin; he wasn't much. One thing about him, however - he was never known to desert other people if they had trouble. When women were in tears, he stayed by their side. When old folks were lonely, he sat with them quietly. It was nothing miraculous, but the sunken eyes overflowed with love more profound than a miracle. And regarding those who deserted him, those who betrayed him, not a word of resentment came to his lips. No matter what happened, he was the man of sorrows, and he prayed for nothing but their salvation." (p. 173)

Shūsaku Endō's "Christology"[210]

Endō's depiction of Jesus is original, for, as the above quote shows, in contrast to the main stream Western Christology, he introduces a Christ who is weak and afraid, betrayed and abandoned. From this position, he suffers with those who suffer. Endō's Christ is a loyal companion to people in need. Endō refers to Christ with the term *dōhansha* (companion). Christ is the companion who comprehends

[210] Christology is put between quotation marks, because, in a formal sense, Endō's writing on Christ cannot be called a Christology, for he regards himself as a literary author, not as a theologian. See note 40.

and walks with the sufferers. It is significant that Endō asserts that the so-called "consolation stories" are more effective than the so-called "miracle stories".[211] Similarly, he argues that Jesus' love is ineffective. In *Life of Jesus*, he writes:

> "(…) concealed in the very fact of Jesus being ineffectual and weak lies the mystery of genuine Christian teaching. The meaning of the resurrection (…) is unthinkable if separated from the fact of his being ineffectual and weak." (p. 145)
>
> "He was well aware of something also, namely, love's futility in the world of material values. He loved the unfortunate ones, yet he also understood that once even they came to know love's futility, they too would be turning against him. When all is said and done, the hard fact remains that human beings are on the lookout for practical and tangible results (…) Yet love is an act which in this visible world bears no direct correlation with tangible benefits. (p. 52)

Consistently, Endō compares Jesus to the weak and abandoned biblical figure of the Suffering Servant from Isaiah 53. He sketches Jesus as lonely, misunderstood, abandoned, forgotten, despised and rejected as was the Servant in Isaiah 53:

> "He was despised, the lowest of man:
>
> a man of pain, familiar with disease.
>
> One from whom men avert their gaze –
>
> despised, and we reckoned him as nothing." (p. 83)

Like the Passover lamb, Christ is sacrificed. However, his weakness and ineffectiveness, his rejected love and sacrificial death, are still seen as pointing to God:

> "He was there sharing their suffering with them, carrying their burden with them, becoming an eternal companion for them. That is why he desired to take all their pains upon himself and be slaughtered, like the Passover lamb of sacrifice. No love is greater than laying down one's life for one's friend – giving one's life for all mankind. Even if to some this sacrifice seems to be weakness, it still remains the most sublime of attestations to God's existence." (p. 85/86)

In this fragment Endō stresses the importance of Jesus' sacrificial death as that of an eternal companion to those who suffer. The eternity of Jesus' companionship is apparently linked to his sacrificial death and to God. In describing the Eucharist, Endō emphasizes that by instituting the sacrament "Jesus demonstrates his overwhelming desire to remain beyond his death and

[211] Shūsaku Endō, *A Life of Jesus*, 51.

forever be the inseparable companion of every human being." (p. 119)

Summarizing, the Christ in Shūsaku Endō's *A Life of Jesus* is weak and ineffective. His love has no "tangible benefits". His main characteristic is his loyal companionship. In the next section I will explore whether the same characteristic can be found in the Christ-like figures who populate Endō's literary work.

3.2. The Christ-figures in Endō's narratives

The previous section showed the image of Christ as described in the semi-biographical *A Life of Jesus*. In this section, I will examine the characteristics of the Christ-figures in Shūsaku Endō's literary work. Can the loyal companionship of Endō's Christ be recognized in Endō's Christ-figures? To answer this question I will examine three novels in his oeuvre, which include Christ-figures: Mitsu in *The Girl I left Behind*, Gaston in *Wonderful Fool* and Ōtsu in *Deep River.* I will start by showing how Endō connects these characters to Christ through various literary strategies, such as allusions, metaphors and inner dialogues. It is remarkable that Endō presents his Christ-figures through the eyes of the place-givers. Through the literary techniques of characterization and focalization Endō draws the attention to the place-givers, who discuss and comment on the Christ-figures' sacrificial substitution. For summaries of the novels I refer to the appendix.

Literary strategies: allusions, metaphors and inner dialogues

Shūsaku Endō applies several literary instruments to establish the connection between the main characters and the biblical Jesus he describes in *A Life of Jesus*. Through allusions, metaphors and inner dialogues he establishes a firm connection between his Christ and his Christ-figures. First, Endō's description of their odd appearance is reminiscent of Jesus' ugliness. Gaston is described as a "tramp with an idiotic smile on his horse-like face"[212], Mitsu as a "country

[212] Shūsaku Endō, *The Girl I Left Behind*, 54.

bumpkin"[213], and Ōtsu as "not the kind of man to stimulate the curiosity or interest of a young woman"[214]. Through allusions to biblical figures, religious objects, and biblical quotations, Endō connects his Christ-figures to Christ, for instance Mitsu wears a necklace with a cross, and she is baptized after her accident, which makes her a member of the Christian community. In the case of the expelled seminarian Gaston and the priest Ōtsu, Endō applies biblical citations to the main characters. The title *Wonderful Fool* alludes to the phenomenon of the Holy Fool[215], suggesting that Gaston could be considered a modern holy fool. Likewise, the chapter titles in *Deep River* allude to the Song of the Servant in Isaiah 53, suggesting that Ōtsu might be considered such a servant. In the New Testament the idea of the suffering servant taking someone else's place has been applied to Christ.[216] In another, more indirect, way Endō uses metaphors, both explicit (crosses, statues of Mother Dolorosa) and implicit (the image of a dog, which he applies to the Christ-figures and Christ alike[217]). The third way in which Endō establishes a firm connection consists of inner dialogues. In moments of despair, Gaston, Mitsu and Ōtsu hear a voice, which might be Jesus'. Next, I will focus on the three narratives to show these connections in detail.

---

[213] Shūsaku Endō, *Wonderful Fool*, 26.

[214] Shūsaku Endō, *Deep River*, 37.

[215] The term *Holy Fools* derives from Paul (e.g. 1 Cor. 4, 10). It refers to persons who deliberately flout society's conventions to serve a religious purpose. In Christianity the desert fathers and saints acted the part of Holy Fools; as have the *yurodivy* in Eastern Orthodoxism. The *yurodivy* is a minor character in Dostoevsky's *The Brothers Karamazov*. Holy Fools behave in a way "which is caused neither by mistake nor by feeble-mindedness, but is deliberately irritating, even provocative". See S. Ivanov, *Holy Fools in Byzantium and Beyond.* Oxford University Press, 2006.

Cf. also Benjamin Myers, who refers to the holy fool "as a figure celebrated by hagiographers and lovingly delineated by novelists like Dostoevsky, Graham Greene, and Shusaku Endo". Benjamin Myers, *Christ the Stranger: The Theology of Rowan Williams* (London; New York: T&T Clark, 2012), 77.

[216] Cf. Otfried Hofius, 'The Fourth Servant Song in the New Testament Letters'. In: *The Suffering Servant: Isaiah 53 in Jewish and Christian Sources*. Bernd Janowski and Peter Stuhlmacher (eds.), trans. Daniel P. Bailey (Grand Rapids, Michigan: William B. Eerdmans, 2004. Or. publ. as *Der leidende Gottesknecht* by Mohr Siebeck, 1996).

[217] In several narratives, Shūsaku Endō describes dogs and birds as Christ-figures. In Chapter 5 I will elaborate on this specific type of vicarious substitution they embody.

How does Mitsu, although she is not a Christian, resemble Christ? She gives away things, money, attention and finally herself, to persons in need. Mitsu embodies the values of self-abnegation and compassion, which are characteristic of Endō's Jesus. She not only resembles Jesus because she was abandoned like he was abandoned, she also represents Jesus by acting altruistically. She tries to reduce the loneliness of the slightly handicapped Yoshioka, to alleviate the poverty of her colleague and of the wife of her superior. She volunteers at the leprosarium, which is called The Hospital of Resurrection.[218] An explicit reference to Christianity is the crucifix that an old man from the Salvation Army gives her after she donated ten yen (p. 40). After her traffic accident, when she is in a coma, Sister Yamagata has her privately baptized by the priest of Gotenba. With this sacrament Mitsu in hindsight belongs to the community of Christians. In a subtler way Shūsaku Endō links the figure of Mitsu to the biblical Jesus by placing the main event of the novel on Christmas Eve. Metaphorically the eggs that Mitsu is trying to protect, when she is run over by a lorry, could be considered a symbol of the fertility of her love, bringing new life to the patients.

Throughout *Wonderful Fool*, Endō compares Gaston to Christ. When Gaston leaves Takamori and Tomoe for the first time, a biblical citation is applied to him: "Foxes have holes and the birds of the air have nests" (Mt. 8, 20, p. 74), suggesting that, like Jesus, Gaston has "nowhere to lay his head". Heading for his unknown role as a vicarious substitute, he chooses to become homeless, poor, disdained and persecuted as Jesus himself was. Analogous to Jesus, Gaston is left alone by a passive crowd when he is publicly maltreated. When beaten, he, like Jesus, resists reacting violently. Even after the criminal Endō has tried to attack him, Gaston, loyal as a dog, is trying to prevent him from committing another murder. As the reader only learns at the end of the story, Gaston came to Japan with the purpose of following Christ. His taking the blows, intended for others, on himself, which forms an unstated allusion to Jesus who is believed to have suffered and died on behalf of others.

[218] This name refers to an institution, which actually existed. The Hospital of Resurrection is mentioned in Kevin M. Doak's *Xavier's Legacies,* 211.

In 'The Case of Ōtsu', the main character's life events are explicitly bound to Jesus'. After his affirmative answer to the inner voice that invites him ("Come", p. 62), Ōtsu consciously imitates Christ. He carries the sick and the dead on his back "as shouldering a cross" (p. 162). In a prayer he explicitly refers to what Jesus did. He prays: "You carried the cross upon your back and climbed the hill to Golgotha. I now imitate that act…" (p. 193).[219] Furthermore, Endō binds the character of Ōtsu explicitly to the biblical figure of the Suffering Servant through the chapter titles in *Deep River*.[220]

Endō frequently applies inner dialogues as a strategy for associating his Christ-figures to Christ. At decisive moments in their lives, Mitsu and Ōtsu are addressed by a voice that might belong to Jesus.[221] The Christ-figures' substitutive acts seem to be 'recorded' in the inner dialogues. Such inner dialogues are characteristic of the sacrificial substitutes in both novels. The voices are being heard at times of personal, or moral, conflict. The Christ-figures seem to weigh the pros and cons of their choices in front of an inner *Altar*. Although Mitsu is not religiously motivated the inner voice urges her to act sacrificially. In this way, Shūsaku Endō emphasizes that she is to be considered a Christ-figure. Furthermore, it is significant that Ōtsu does not seem to know who is inviting him to "come", although for the reader it is obvious that the voice that addresses him is Christ's.

In the context of our study on vicarious substitution it is remarkable that, apart from their inner dialogues, we get to know the Christ-figures only indirectly, through the protagonists. Apparently, the Christ-figures need to keep their distance to fulfil their substitutive task properly. Endō consequently chooses his point of focalization with the place-givers. Applying Fokkema's character theory[222], one can argue that his Christ and his Christ-figures are flat characters. Fokkema's logical code, which guarantees that one and the same character is

[219] I will critically reflect on Ōtsu's imitation of Christ in the final section of this chapter.

[220] Chapter eleven is titled: Surely He Hath Borne Our Griefs. Chapter thirteen is titled: He Hath No Form Nor Comeliness.

[221] Cf. *The Girl I Left Behind*, 70 and *Deep River*, 62

[222] See chapter 1 of this study.

consistent and does not contradict himself, can successfully be applied to the Christ-figure Gaston. In the novels and short stories in which he figures, Gaston acts as a Christ-figure. According to the biological code, the Christ-figures are no real persons of flesh and blood. Nothing is revealed about their heritage, home, family and background. All that seems to matter is their resemblance to Christ. They remain strangers until their mysterious disappearance. Since the Christ-figures are described through the eyes of their antagonists, their inner life is not disclosed, which adds to their mysteriousness. The social code, however, gives plenty of room for identifying them as strangers. Gaston and Ōtsu are depicted as foreigners, who are unfamiliar with the social codes. The Frenchman Gaston is described as a total stranger, who does not speak Japanese well and embarrasses his hosts, both by his clumsy behaviour and strange appearance. Likewise, both in France and in India, the Japanese Ōtsu is a stranger as well. Their odd appearances and inappropriate behaviour are described extensively. Their strangeness intrigues their placegivers. In this way, the dispelled placetakers demand from the placegivers a going beyond themselves.[223] Fokkema's code of metaphor can be recognized throughout the novels in which the Christ–figures appear. The three of them are metaphorically referred to as loyal dogs, similar to the way Endō depicts Christ in *A Life of Jesus.*

Furthermore, Endō sharply contrasts the two main characters in his novels. For instance, in *The Girl I Left Behind*, Mitsu and Yoshioka are portrayed as opposites; she is a saint-like girl, the embodiment of naivety and innocence. "She has this habit of empathizing with anyone who appeared wretched or bitter," and "would do her utmost to comfort a person in need". (p. 52). Whereas Mitsu's empathy seems limitless, the antagonist Yoshioka, a selfish young man,

[223] Cf. Julia Kristeva, *Strangers to ourselves*, trans. Leon S. Roudiez (New York: Columbia University Press, 1991), 75-6. She argues that e.g. "[David's] ancensor Ruth the foreigner is there to remind those unable to read that the divine revelation often requires a lapse, the acceptance of radical otherness, the recognition of a foreigness that one might have tended at the very first to consider the degraded." Kristeva argues for a "constant quest for welcoming and going beyond the other in oneself". (p. 76) Interestingly, she states that the acceptance of radical otherness is often required for divine revelation.

who sexually takes advantage of her,[224] describes himself as "an evil person". (p. 52)

In *Wonderful Fool* the contrast, and consequently the tension, is established by opposing Gaston and the criminal Endō. 'Trust and suspicion', the title of the eighth chapter of *Wonderful Fool*, can be considered a dominant theme in their relationship. In this respect, Gaston and the criminal Endō are juxtaposed. For Gaston the primary objective during his stay in Japan is to trust people. "Even if he were deceived, he would try to keep on trusting. This was one of the tasks he had set himself to accomplish in Japan." (p. 90) In contrast, Endō is described as a man of distrust. "(…) he'd lost all faith in men, all faith in the world… he'd become a complete nihilist". (p. 98).

In 'The Case of Ōtsu', the Christ-figure Ōtsu is encountered through his antagonist Mitsuko. Whereas Ōtsu is described as imitating Christ, Mitsuko finds herself unable to truly love other persons. "From her own hunger for love, she cultivated the masochistic desire to engage in a make-believe charade of love." (p. 124) She feels as if her life were merely a kind of play-acting. Mitsuko feels captivated by female main characters in French literature. First, her friends name her after Moira, the main character in Julien Green's novel[225], who seduces a student. Likewise, she regards Ōtsu as her "prey" (p. 46). She compares herself with Eve, who seduced Adam, noting that: "within each woman lurked the impulsive drive to destroy herself". (p. 41) Later, she identifies herself with Thérèse Desqueyroux, the main character in Mauriac's famous novel. Thérèse marries a man, Bernard, whom she cannot love. Similarly, Mitsuko unsuccessfully tries to control the destructive side within her-self by marrying an uncomplicated husband. Endô presents Mitsuko as resembling Moira and Thérèse, while Ōtsu is presented as resembling Jesus. In spite of her initial revulsion for him, Mitsuko cannot forget Ōtsu.

---

[224] Thereby the couple Mitsu and Yoshiko are reminiscent of Sonia and Raskolnikov in Dostoevsky's *Crime and punishment*.

[225] In Julien Green's novel the young woman Moïra seduces the theology student Joseph, who rents a room in her family's house. What begins as a joke, results in Joseph's murder of Moïra at the novel's ending. Julien Green, *Moïra* (Paris: Plon, 1950).

> "While at the base of her heart she rejected everything Ōtsu stood for, she could not feel indifferent towards him. For whatever reason, even though she tried to obliterate him with an eraser, he would not go away." (p. 116)

Her fascination with the would-be priest is reminiscent of the attraction that Mitsu has to Yoshioka in *The Girl I Left Behind* and Gaston has to his hosts in *Wonderful Fool*. Although his letters to her (pp. 120-124), in which he explains his dispute with his teachers, leave her indifferent, Ōtsu has an inescapable influence on Mitsuko. Despite her revulsion, she searches for Ōtsu both in France and India. At the close of the novel she is a witness to his self-sacrifice.

In conclusion, the Christ-figures Gaston and Ōtsu can be considered as imitating Christ, whereas Mitsu, although she is no Christ-figure in her own eyes, is recognized as reminiscent of Christ by others. In the following section the placetakers' resemblance to Christ will be attended to more closely, with a focus on their self-sacrificial substitution.

Vicarious substitution in *The Girl I Left Behind*

The girl Mitsu feels responsible for all the others she meets, despite the fact that she is left behind by her date, looses her job and is (so she thinks) struck with an incurable illness. Mitsu's substitution takes various forms. Three or four moments of sacrificial substitution can be distinguished in the story. Mitsu gives her money to her superior's wife, who desperately needs it to feed her children. She sacrifices her job, innocently taking on the blame for the theft by her colleague, who stole the money to buy medicine for her sick brother. After her diagnosis of leprosy had proven to be false, she still sacrifices her freedom to spend her time with the suffering patients of the leprosarium in Gotenba. She also represents the patients in daily life by selling their eggs to earn money. One might regard the accident as a final act of self-sacrificial substitution. Comparing these moments of vicarious substitution in the novel, one can argue that Mitsu gradually develops an increasingly self-giving attitude. When she is asked to give away her money, she defends herself, stating it is not her responsibility. When she first enters the

leprosarium, she has feelings of revulsion.[226] Nevertheless, she still decides to help the other(s). Towards the end of the novel, however, Mitsu's helpful attitude has become spontaneous. Finally, it leads to her self-sacrificial death. Or is her accident to be interpreted otherwise? It is significant that in these last moments, Mitsu is unable to account for her action. In a split second she just acts. In contrast to the previous substitutive moments, this time no voice persuades her to sacrifice herself.

Vicarious substitution in *Wonderful Fool*

Gaston is described as a naïve stranger, who is a trustworthy companion to animals and men alike. Symbol of trust and subsequent loyalty in the novel is the stray dog Napoleon, who follows Gaston everywhere the latter is going, despite the fact that Gaston tried to shake him off. "More than just a dog, he had been his companion for these two days, sharing his life. In that ugly dog's eyes he had seen reflected the very sadness that he felt in himself. Without him how could the dog keep on living?" (p. 103) Gaston shares his food with the dog, which he addresses as a human being: "dog *san*".[227] He names the animal Napoleon, thus linking its existence to his own, since his family name is Bonaparte. The mongrel

---

[226] In Endō's short story 'Despicable Bastard', written in the same period (1959), the shame of this revulsion towards lepers is described without reserve. The protagonist Egi is a student who is persuaded to join a community service project at a leper hospital near the base of Mount Fuji. In a game of baseball between the students and the lepers the protagonist, who has a mortal dread of contamination, finds himself chased down and tagged by two lepers. Endō depicts the scene, in which Egi's fear overpowers his reason:

"The first baseman threw the ball to the second baseman. When he got a close up view of the second baseman's receding hairline and gnarled lips, Egi's body was no longer willing to respond to the promptings of his conscience. He stopped, hoping to be able to dodge his opponent, and looked nervously at the approaching patient. In the patient's eyes Egi saw a plaintive flicker, like the look in the eyes of an abused animal.

"Go ahead. I won't touch you", the patient said softly.

Egi felt like crying when he was finally by himself. He stared vacantly at the infirmary, which now looked somehow like a live-stock shed, and at the silver fields beneath the overcast sky. And he thought, "Thanks to my fear of physical pain, I'll probably go on betraying my own soul, betraying love, betraying others. I'm a good-for-nothing, a wretch… a base, cowardly, vile, despicable bastard."" (*Stained Glass Elegies*, 41-2).

[227] In Japan the suffix 'san' (mister) is placed behind a person's name to express politeness. To use 'san' behind the name of an animal is either ironic or childish.

dies after Gaston was forced to leave him. Since the dog symbolizes Christ[228], its death could be interpreted as a substitute for the criminal Endō, who suffers from tuberculosis.[229] The main character Gaston compares the dog's fate to that of Endō. He follows the criminal as a loyal dog. However, when Endō has beaten him severely on his head, Gaston cannot stay on the track of the criminal and is forced to leave him. What will become of Endō? Since Gaston left Napoleon, which resulted in the dog's tragic death, he is determined not to abandon the criminal, although Endō by that time made it very clear he does not appreciate Gaston's company at all and is prepared to kill him. Still, Gaston is on Endō's trail like a loyal dog. At the close of the novel, the man whom Endō wants to kill in revenge for his brother's death attacks him. Endō, who suffers from tuberculosis, is too weak to defend himself in the slippery swamp. However, it is Gaston who substitutively receives the blows and then mysteriously disappears.

Vicarious substitution in 'The Case of Ōtsu'

'The main character Ōtsu is introduced to the reader by his opposite character, the young girl Mitsuko Naruse. They both study at the same university; Mitsuko makes fun of the shy and serious Ōtsu by seducing him into abandoning his faith and becoming intimate with her. Soon after this incident she repudiates Ōtsu. In later years, however, she still wonders about what has become of Ōtsu. Ōtsu finishes school and decides to study in France to become a priest. During his study he is criticized and finally rejected by his teachers at the seminary. His superiors regard good and evil as distinct and "mutually incompatible" (p. 119), whereas for Ōtsu "God makes use not only of our good acts, but even of our sins in order to save us". (p. 118) Meanwhile, Mitsuko unhappily marries a man "in an

[228] The imaginary of the dog symbolizing Christ alludes to the title and related work of the Japanese Christian poet Yorifumi Yaguchi in *A Forlorn Dog* (1993), which title has been suggested as referring to Jesus. Cf. Wilbur Birky, "Yorifumi Yaguchi: International Mennonite poet and prophet of peace, "*The Mennonite quarterly review* 77, no. 4 (2003): 559-77, and Alle G. Hoekema, "The 'Christology' of the Japanese Novelist Shusaku Endo," *Exchange* 29, no. 1 (2000): 245, note 41. The vicarious substitution by animals in Endō's literary work will be examined in chapter 5.

[229] The suffering from tuberculosis is an autobiographical element throughout Endō's literary work.

attempt 'to wipe out' (…) the destructive force within her" (p. 52). During her honeymoon in France, she leaves her new husband in Paris and visits Lyon to meet with Ōtsu. When she asks him the reason for his entering the seminary Ōtsu confesses:

> "After you broke up with me, I fell to pieces,… I didn't know where to go or what to do. I couldn't think of anything else, so I went back to the Kultur Heim again, and as I was kneeling there, I heard (…) a voice, saying "Come to me. Come. I was rejected as you have been. So I will never abandon you" ".\"Who was it?" "I don't know. But I do know for certain that the voice told me to come". (p. 62)[230]

When, a few years after their encounter in Lyon, Mitsuko hears that Ōtsu lives in Varanasi, she signs up for the tour to India. She finds Ōtsu on the banks of the River Ganges. She discovers that Ōtsu had been expelled from the seminary in France, for his unorthodox, pluralistic views of religion. He now works as a volunteer among the Hindus, carrying the dying and the dead. To Hindus the River Ganges is sacred. As is explained in *Deep River*, "Hindus believe that once you enter this river, all of your past sins are washed away and you can be born into better circumstances in the next world". (p. 196) Therefore, the sick and old come to the river to die. Ōtsu carries the sick and the dead on his back "as shouldering a cross" (p. 162). In a prayer he explicitly refers to what Jesus did. He prays: "You carried the cross upon your back en climbed the hill to Golgotha. I now imitate that act…" (p. 193).[231]

At the close of the journey, a drama unfolds. Near the cremation grounds, Sanjō, a photographer and member of the fellowship of travellers to India, appears to be under attack. A furious crowd has turned against him, for he, despite several warnings not to do so, tried to take pictures of a funeral near the Ganges. However, Ōtsu flings himself in between, trying to prevent the crowd from harming Sanjō. Instead of him, the mob is now attacking Ōtsu, who deliberately made the crowd pay attention to him. During the fight Ōtsu breaks his neck. Endō's description of this scene suggests that Ōtsu is trampled to

[230] The Kultur Heim is an old chapel (*Deep River*, 38)

[231] I will critically reflect on Ōtsu's imitation of Christ in the final section of this chapter.

death, becoming literally the human embodiment of a *fumie.*[232] The last news from the hospital, where he has been taken, is not good. The open ending of the narrative suggests Ōtsu has sacrificed his life to rescue Sanjō, a man whom the readers have come to know as a selfish person.[233]

3.3. Imitation and sacrifice

In *A Life of Jesus,* Jesus' life is being sacrificed instead of that of his disciples. Endō refers to the high priest Caiaphas, who stated that it would be better for one man to die than a whole people.[234] In general, Endō's description of Christ is in line with the Christian ideas on vicarious substitution. At the end of the novel, however, Endō wonders why the disciples, who must have been utterly disappointed by the crucifixion and death of Jesus, started to imitate him. That question seems to be a guiding principle in his fiction. How could it be that his disciples started to imitate Christ? I will apply the thoughts of René Girard, who elaborated on the imitation of Christ in relation to the theme of sacrifice.

Mimetic desire and scapegoating

Girard states that humans develop themselves by imitating each other. They desire what the other desires, a phenomenon that Girard defines as mimetic desire. According to Girard's social theory, the rival mediates one's desire. Because two or more desire the same object, the mimetic desire incorporates imitation, envy and rivalry. In order to maintain the social order a sacrifice is necessary. To relieve the tension, a scapegoat is loaded with the guilt and

[232] Cf. Diane Long Hoeveler, "Shusaku Endo's *Deep River*: Trauma, Screen-Memories, and Autobiographical Confessions," *CEA Critic* (College English Association) 67 (2005): 28-40

[234] Shūsaku Endō, *A Life of Jesus*, 95. John. 11, 50.

responsibility for whatever disturbs and frightens the group.[235] [236] The scapegoat is made into a victim as a substitute for all the members of the community. The substitute serves as a point of canalization to protect the community from its own violence, which gives the group a sense of identity and a temporary relief of tension. The group has a single purpose in expelling and destroying the scapegoat.

Girard applies his approach to the sacrificial death of Christ. In this view it is clear that Jesus was perceived as a threat to the feeble equilibrium of the Jewish society under the Roman occupation. Girard emphasizes, however, that Jesus was an innocent victim of the scapegoating mechanism. He therefore states that Jesus' message of God's kingdom is both exposing the scapegoat mechanism, as well as providing an alternative. His crucifixion revealed the nature of sacrifice and therefore made the conception of his death as a sacrifice unworkable. In this sense it is significant that Jesus was believed to be innocent and that all his actions were non-violent.

Girard's thoughts are relevant to comprehending why Endō's Christ-figures, despite their love and companionship, are expelled - analogous to the scapegoat. However, the necessity of their sacrificial death has not been sufficiently explained yet. In the following, I will elaborate on this point, applying Kierkegaard's thoughts on self-sacrifice and Levinas' thoughts on vicarious substitution.

Between self-sacrifice and self-annihilation

[235] René Girard, *The Scapegoat* (Baltimore: The Johns Hopkins University Press, 1986). Or. *Le Bouc émssaire* (Paris: Bernard Grasset, 1982).

[236] The scapegoat is biblical in its origins. Once a year, the high priest took two goats, sacrificed one and symbolically placed upon the other's head the sins of the whole people of Israel. The last goat is substitutively sent into the desert. (Leviticus 16: 5-22). Keith Doubt defines a scapegoat as a sacrificial object, whether animal or human, through which a community seeks to purge itself of its sins. See Keith Doubt, "Social order without scapegoating," in Keith Doubt, *Understanding Evil: Lessons from Bosnia* (New York: Fordham University Press, 2006), 97.

In *The Works of Love* Kierkegaard distinguishes three aspects of love as self-sacrifice: self-denial, unselfishness and anonymity. The word 'love' used here can be characterized as *agape* instead of *eros*.[237] Consequently, sacrificial love does not depend on a quality or a characteristic of the place-giver. Nor does it diminish the otherness of the other. In self-denial, says Kierkegaard, the possessive "mine" disappears entirely, since it does not seek its own (p. 268). True self-sacrifice does not demand anything back. In contrast to the principle of giving-and-receiving in a reciprocal relationship, in self-denial one will not ask anything in return for a gift. The aspect of sacrifice consists precisely in the renunciation of a reward. Secondly, Kierkegaard refers to love as "self-sacrificing unselfishness" (p. 366). The sacrifice here consists of the renunciation of public approval and admiration. When one acts in a humble and self-denying manner in order to gain honour and applause, then, according to Kierkegaard, one's action is meaningless.

Lastly, Kierkegaard stresses anonymity in self-sacrificial acts. Kierkegaard underlines that the self-sacrificing individual must hide his steps from the person helped and must remain unnoticed as a helper. This entails self-sacrifice in the sense of self-denial, turning the helper into a non-entity. He states: "Unwilling to waste any time or energy on asserting himself, on being something for himself, in his self-sacrifice he is willing to perish, that is, he is completely and wholly transformed into simply being an active power in the hands of God".

I will apply these three elements to the Christ-figure Mitsu. Is Mitsu's sacrificial substitution "pure" in the sense of Kierkegaard? Or is she motivated by self-interest or personal gain? I will turn to the three earlier distinguished moments of substitution in *The Girl I Left Behind* to answer these questions. Until now, I have argued that Mitsu's gifts of self occur in asymmetric relationships. She lends money to her superior's wife without really expecting to receive something back. She substitutes for her colleague by taking the blame and the consequences of that colleague's stealing money. She voluntarily returns to the

[237] Cf. Anders Nygren, *Eros and Agape: The Christian Idea of Love.* Trans. Philip S. Watson (Chicago Press, 1982 (1930, 1936).

patients in the leprosarium to share their lives. Finally, she tries to earn money on behalf of the patients and sacrifices herself in an attempt to rescue their eggs. But are these actions "enough" viewed from Kierkegaard's ethical-philosophical perspective? The initial hesitation that accompanies Mitsu's self-giving actions contrasts with the self-denial proclaimed by Kierkegaard, since her return to the leprosarium is not free of personal gain. If she would continue her life in Tokyo "all that awaited her (…) was the same lonely existence. (…) The very thought of such a life was abhorrent to her" (p. 174). Her self-sacrificial act of returning to the hospital as a volunteer contains a selfish element. Only her pre-rational reflex to protect the eggs, which prevents her from jumping away from the approaching lorry, would, according to Kierkegaard's ethical standards, be such a "pure" act of self-sacrifice. It seems that only self-sacrificial acts wherein the life of the subject ends, are "pure" enough. This idea is acknowledged by Derrida. According to Derrida, self-sacrifice in its strongest sense means to die for another. What defines humanity is the ability to reject one's being, to "reserve" one's will to survive (p. 70).

Mitsu's first self-effacing act, giving her money away to her superior's wife instead of buying a cardigan to impress Yoshioka, cannot be characterized as an act of self-denial either. In her objections to the inner voice that persuades her to give her money away, the "possessive mine" can be heard. Furthermore, reciprocity might be intended, for Mitsu *lends* the money instead of giving it away, even though she does not expect it to be returned. Mitsuko also fails to meet Kierkegaard's third criterion, for in none of her self-sacrificial acts does Mitsuko show a "will to perish".

Although to Kierkegaard and Derrida sacrificial substitution seems impossible in situations other than self-sacrificing in the sense of giving up one's life, I will argue that vicarious substitution is nevertheless possible without a diminishing of the self, and a "willingness to perish". I will argue that Mitsu provides an example of self-sacrificial substitution, even more so than Ōtsu.

To elaborate on this point, I turn to the French philosopher Emmanuel Levinas. I am aware that at first sight this might not seem to be a logical choice,

as Levinas' theory of vicarious substitution has been described as "the traumatic election of an excessive responsibility". Furthermore, Levinas himself depicts vicarious substitution as an insistent demand beyond the subject's capacity to fulfil. Yet, his idea of vicarious substitution will prove to be helpful, since his thoughts on vicarious substitution changed the notion of subjectivity. Subjectivity has its roots 'elsewhere', in the suffering Other. The position of the victim[238] lies at the basis of subjectivity. The subject has to be reinterpreted as founded in the idea of the Infinite.[239] In this form of vicarious substitution identity is formed through the Other. In Levinas' view, the subject is not a singularity of a self-enclosed ego, but the ethical uniqueness of a responsible human being exposed beyond recall into an irreplaceable responsibility. Vicarious substitution thus constitutes a person's singularity; it defines a person as a unique, elected "me", who is captured by the impossibility of escaping the other's gaze.

In the following I will draw upon Levinas' thoughts of vicarious substitution to elaborate on Mitsu's acts. This will result in a critical reflection on the possibility of self-sacrifice without relinquishing one's life. Mitsu's self-sacrificial acts are reminiscent of Levinas' thoughts on substitution in multiple ways. To her boss' wife she gives material support, a clear example of Levinas' 'the bread from one's mouth'. She substitutes for her colleague by taking the blame for the theft, thus forming another clear example of Levinas' description of vicarious substitution. For, to put oneself in the place of another implies also to answer for her misdeeds in taking the punishment of the stealing colleague upon herself. Finally, the feeling of relief at her dismissal of the leprosy on the one hand ("I'll never come back", p. 165), and her feelings of guilt and betrayal at leaving on the other hand, can be read as an example of the double connotation of proximity and separation from one's "neighbour" that Levinas points out in his

[238] In French dé-position, literally: out of place. Levinas advocates a "disposition of sovereignty by the ego [as] the social relationship with the Other, the dis-inter-ested relation". Emmanuel Levinas, *Ethics and Infinity*, trans. Richard A. Cohen (Pittsburgh: Duquesne University Press, 1985), 52.

[239] Cf. Johan Frederik Goud, *God als raadsel: peilingen in het spoor van Levinas* (Kok: Agora, 1992), 25 [*God as an enigma*]

analysis of substitution.[240] The passivity that characterizes Mitsu's final act is analogous to the passivity that Levinas stresses. In this respect Levinas writes about responsibility for the other as "a passivity more passive than all passivity, an exposure to the other without this exposure being assumed, an exposure without holding back (…)" It is a passivity that is bearing, abiding, suffering. [241]

In Levinas' thoughts the concrete manifestation of the face can evoke either 'indifference' or 'non-indifférence', that is: rejection or vicarious substitution. In Endō's literary work the face has a similar metaphorical significance. For instance in *Silence* (1966) the transformation of the main character is reflected by the changing image of the face of Christ.[242] As Endō himself has stated, "To me the most meaningful thing in the novel is the change in the hero's image of Christ'.[243] Remarkably, also in *The Girl I Left Behind* the image of the face serves as a catalyst for Mitsu's self-sacrificial substitution. Mitsu recalls *the face* of the son of her chief's wife and *the faces* of the patients when she waits for the train back home. The metaphor of the face implies several aspects of substitution: singularity, asymmetry and the accusation in the eyes of the place-giver. I will elaborate on these three aspects. According to Levinas, vicarious substitution underlines one's uniqueness, for the eyes hold "me" responsible and no one else. The contact is direct, the rest of the world seems to be forgotten. While Freud stated that the ego is in defence against the other, the face is metaphorically defenceless. Furthermore, the relation between the other and the "I" is asymmetric, as the "I" is responsible for the other, even to the point of being responsible for the other's responsibility. The "I" is obsessed by the other, whose eyes demand an incessant answerability. Such vicarious substitution is encountered finally in accusation and persecution. According to Levinas, it is the eyes of the vulnerable and suffering other, which speak to us,

[240] In Levinas' view the other is near to me, in that I take on his or her suffering or even guilt; but he or she meanwhile remains a stranger.

[241] Levinas, *Otherwise Than Being Or Beyond Essence*, trans. Alphonso Lingis (Pittsburgh, Duquesne University Press, 2009 (1981), 15.

[242] See chapter 4.

[243] Cited by Philip Yancey, "Japan's Faithful Judas: Shusaku Endo's struggle to give his faith a Japanese Soul," *Books & Culture: A Christian Review* 2, no. 3 (1996): 6-7.

they command us, even when we turn away from their often unbearable burden.

As she stands on the platform at the railway station, the faces of the patients that Mitsu recalls function as an imperative that calls for her response. This "call" differs from the voices she previously heard trying to persuade her. It is not heard as the call of a religious or social order, or as the voice of a critical conscience. Mitsu responds to the imperative call of another in distress by putting herself in the other's place. Mitsu's self-sacrificial acts are not inspired by feelings, such as love, pity or compassion. Despite her initial aversion to the patients, Mitsu voluntarily shares their lives. Her attitude reflects an availability to others that can be characterized as a "here I am". William Edelglass has pointed out that the French "me voici" as employed by Levinas emphasizes the responsiveness connected to the obedience to the command of the call of the suffering person.[244] In this respect, Levinas refers to the Hebraic *hinneni,* "here I am, send me", Isaiah 6,8, that is: I am being called. The "me" stands in the accusative: as the one who is accused. This passivity indicates the subject as the one who undergoes, who is acted upon, who lets his or her life be interrupted. In this sense Mitsu is passive in the encounter with suffering, to the extreme immobility on the Gotenba station platform and in her protecting the eggs on Christmas Eve. She often seems more than struck by the suffering of others. She is sensitive and vulnerable to their pains and sorrows. In the leprosarium she seems not concerned about her own situation, but is affected by the suffering of the other patients. At first sight her angel-like attitude seems somewhat exaggerated. In the light of Levinas' theory of vicarious substitution it might nevertheless make sense.

It is significant that at moments of their life, the Christ-figures sacrificially substitute themselves in a spit second, without any reflection. This is in line with Levinas' statement that consciousness, knowing of oneself by oneself, the "I", is preceded by the subjective condition of the "me", which he calls the responsible self. In the accusative form of the "me" the other summons "me" to substitute

[244] W. Edelglass, "Levinas on suffering and compassion," *Sophia* 45, no. 2, (2006).

myself. Levinas argues that the subject as such is "called into being" only insofar as it is called into question, finding itself already indebted to and obsessed with its neighbour. Levinas describes the relationship with one's neighbour as "kinship outside of all biology, "against all logic"". It is not because the neighbour would be recognized as belonging to the same genus as me that he concerns me. He does so, precisely because he is other. The community with him begins in my obligation to him." (p. 87). By putting oneself in the place of another the relationship starts. Not self-love, but a radical otherness precedes this relationship.[245] Subsequently, the uniqueness of the self does not lie in one's identity, but is formed in the process of vicarious substitution. For no one can replace me in my substitution for the other. Paradoxically, I become unique and irreplaceable precisely to the extent that the strange proximity of the neighbour brings me to substitute myself for the other.[246] Therefore, Levinas argues, vicarious substitution is no diminishing of freedom, but is precisely that what makes the self unique and free.

Levinas uses the strong terminology of 'persecution', 'hostage' and 'obsession' to describe the haunting 'restlessness' that one's suffering inflicts upon the other. In line with his view one could argue that as a moral subject Mitsu is a unique individual, irreplaceable and responsible. When Sister Yamagata requests Mitsu to take care of the sick child Sōchan, she answers, "But I am the only one who can take care of Sōchan" (p. 188). The proximity of suffering others in her immediate circle disturbs her. Confronted with the poverty of her boss' wife she finds herself unable to buy the beautiful cardigan she longed for. Instead she gives away her hard-earned money. She lets herself be fired rather than reveal that her colleague stole the money to provide the necessary medicine for her brother. In covering up for her colleague she offers herself as a vicarious substitute. Her substituting culminates with her decision to return to the hospital

[245] Therefore, Levinas states that ethics takes priority over ontology. In his thought the Other is primary. For Levinas, responsibility to others gives meaning to self-identity, and the elementary exposition to the other's alternity, precedes a religious discourse. The other, for whom I am responsible, makes it possible to talk of God. Cf. Levinas, *Otherwise than Being*, 49.

[246] Cf. Kenneth Reinhard, "Kant with Sade, Lacan with Levinas," *MLN* 110, no. 4 (1995): 792.

to live with the patients, although she knows she is a healthy young girl. I conclude that Levinas' description of the moral subject as "I exist through the other and for the other"[247] can be applied to Mitsu.

This completes the section in which the place-taker's side of sacrificial substitution has been examined. In the next section the acceptance by the place-givers will be the central theme.

3.4. The effect of the Christ-figures' self-sacrificial substitution on the place-givers

To explore the effect of the Christ-figures' self-sacrifice it is necessary to distinguish between their self-sacrificing acts and the reception and interpretation of their acts by other protagonists. In other words, the Christ-figures in this type of vicarious substitution, the place-takers, are to be distinguished from the place-givers, who react to their sacrificial acts.

Yoshioka

Initially, Yoshioka's adventure with Mitsu appears to be no more than a casual encounter. During the course of the novel, however, Yoshioka feels that she has left 'indelible marks' on his life. The clear contrast between his own selfish use of people and her self-giving acts of love make him aware of the "evil" in himself. When they meet a second time, he admits to himself:

> " (…) for some reason her overwhelming concern evoked in me feelings of compassion and remorse that were totally out of character. I'm the lowest of the low. If I were to take advantage of her kindness for my own gratification now, that would place me beneath contempt." (p. 39)

At their second meeting Yoshioka manages to take her to an inn "offering a room for a hundred yen per couple". He overcomes her resistance by deliberately being pathetic about his slight limp brought on by childhood polio. He convinces her by telling her that he has never had success with women due to his handicap. The

[247] Levinas, *Otherwise Than Being*, 114.

reader is informed that ever since her childhood Mitsu "had been unable to endure the sight of someone looking sad".[248] Accordingly, she gives in in order to comfort him. After taking advantage of her and "using the kind of language you expect from a cheap gangster in a cheap movie", he loses all interest in her. "I had no particular reason for disliking this girl, but the thought of spending even one second with this 'country bumpkin' after our moment of passion was more than I could bear." (p. 54) Thirty minutes after they had sex, which disappointed him, he leaves Mitsu at the station. He confesses:

> "As the train slipped slowly out of the platform, I experienced a cruel sensation of joy and turned to face the doors. Mitsu was running along the platform, her mouth open in surprise and one hand slightly raised." (p. 55) [249]

When she desperately runs beside the train that moves Yoshioka out of her life, he enjoys looking at her despair. Her vulnerability seems an invitation to harming her. Levinas uses the words "temptation to murder" for such a situation. Yoshioka could be said to override the command 'Thou shalt not kill'. Despite the fact that he does not decline "the invitation to violence", Yoshioka is fully aware, and therefore ashamed, of the "cruel sensation of joy" he experiences. (p. 55) Mitsu's running after the train is reminiscent of the stray dog Napoleon, who ran after a car when left by Gaston in *Wonderful Fool*. In a situation of being left behind and betrayed, the vicarious substitutes seem to be defenceless. At the end of the book Yoshioka, the boy who took advantage of her, wonders "if the God in whom this nun believes truly exists, does He speak to us through these marks?" (p. 192). In hindsight he recalls Mitsu as being "a saint":

> "At that time I had no belief in God, but were such a God to exist, perhaps He would chose such insignificant and routine incidents in our everyday lives to reveal His existence. Nowadays, nobody believes in the concept of the ideal woman, but I still look upon that woman as a saint." (p. 22).

Takamori and Tomoe

[248] Shūsaku Endō, *The Girl I Left Behind*, 61.

[249] Such cruelty towards vulnerable persons is a recurrent theme in Endō's oeuvre. In most scenes, Endō combines cruelty with lust. I will attend to this theme in detail in chapter 6.

The effect of Gaston's vicarious substitution on his hosts is different. The *Wonderful Fool* of the title, the Frenchman Gaston, is hosted by the young siblings Takamori and Tomoe, who each have very different perspectives on their careers. Tomoe is aggressively ambitious, whereas Takamori subsists upon the least amount of effort possible. Tomoe fantasized that Gaston, Takamori's pen pall who was to be their guest, and was a descendant of Napoleon, would be a romantic Frenchman. However, he turns out to be a tall, ugly, horse-faced man. Tomoe's disappointment could not be greater. Soon after his arrival, she refers to Gaston as an "imbecile from abroad" (p. 48), a ridiculous person who suddenly enters their lives and disappears again abruptly, someone who embarrasses them in company. Sister and brother are ashamed of him and intrigued by him at the same time. On the one hand, the mysterious Gaston is as clumsy and annoying as one can image; on the other hand he is, in chapter 2, somewhat cynically described as a hero, which is exactly what he turns out to be towards the end of the novel. Takamori is the first to value the special qualities of Gaston. He blames his sister for "still not recognizing a real man". (p. 178)

> "But look here, Tomoe. Not all men are handsome and strong. There are some who are cowards from birth. There are some who are weak by nature. There are even some who cry easily. But for such a man, a man both weak and cowardly, to bear the burden of his weakness and struggle valiantly to live a beautiful life – that's what I call great. The reason I'm so fond of Gaston is not because he has a strong will or a good head. Rather it's because, weakling and coward that he is, he keeps on fighting in his own way. I feel much more drawn to Gaston than I would to a splendid saint or hero". (p. 187-8)

Gradually, their image of Gaston changes. The naive sympathy of Gaston first transforms Takamori's heart. He explains his desire to go to Yamagata to find Gaston to Tomoe in words indicating a strong personal attraction: "I somehow feel that to abandon Gaston now would be like throwing away the best part of myself"(p. 186). In the course of the novel, Tomoe thinks differently of Gaston as well. In her view Gaston is transformed into a man of extraordinary power (p. 179).

> "For the first time in her life Tomoe came to the realisation that there are fools and fools. A man who loves others with an open-hearted simplicity, who trusts others, no matter who they are, even if he is deceived or even betrayed – such a man in the present-day world is bound to be written off as a fool. And so he is. But not just an ordinary fool. He is a wonderful fool. He is a wonderful fool who will never allow the little light which he sheds along man's way to go out."

Throughout the novel the symbol of shining stars keeps appearing, like a prelude to the final disappearance of Gaston at the end of the novel. "He has only been with them a week, but they had come to feel as if he had tumbled down on them from some far-off blue sky."(p. 107) In the final chapter of *Wonderful Fool,* the author Endō offers the reader both clarity and ambiguity. Takamori's final reflection on Gaston mirrors a future perspective: "Gaston is still alive. One day he'll come lumbering down from that far-off azure country to take upon his back once more the sorrow of people like these." (p. 237) Although Gaston saves Endō's life, the novel remains inconclusive about the effect of his sacrifice on the murderer. Takamori and his sister Tomoe, however, are transformed by their encounter with Gaston.

Sanjō

On the photographer Sanjō, Ōtsu's sacrificial substitution has no effect. Sanjō seems not even aware that he owes his life to Ōtsu. After Ōtsu has been taken to hospital, the group encounters two young nuns, accompanied by two men who carry a litter, bending over an old lady. They do the same work as Ōtsu. "Those nuns work with Mother Teresa", the guide Enami informed the Japanese tourists. "I think you must have heard of them. These are the nuns who created the Home for the Dying here. They search out the fallen in Calcutta and care for them until they die". "That's pointless", Sanjō jeered. "That's not going to get rid of the poor and the beggars throughout India. Seems futile and stupid to me". Sanjō's comment ironically points out that he does not value Ōtsu's work. In a subtle way Shūsaku Endō informs the reader that Sanjō, the one who benefits from the sacrifice, the intended receiver of the substitute act, condemns the very aim of Ōtsu's sacrificial life.

In conclusion, the effect of the sacrificial substitution of the Christ-figures does not depend on their part. Especially from the example of Ōtsu, whose self-sacrifice has no effect on Sanjō, I conclude there is no straightforward relation to the sacrificial substitution of the place-taker on the place-giver. Strictly speaking,

there can be no vicarious substitution if there is no relationship between the place-taker and the place-giver. Still, Ōtsu's self-sacrifice does affect his antagonist Mitsuko. His final act induces indelible traces on her, similar to the effect that the Christ-figures Mitsu and Gaston had on their place-givers. In the following I will explore this effect, applying Derrida's thoughts on leaving traces.

Leaving indelible marks

In 'Shadows', Shūsaku Endō's main character, who is reminiscent of the author himself, writes an extensive letter to a Catholic missionary priest, who has disappointed him by marrying and leaving the priesthood. In this letter, which will never be sent, he says: "We never realize what sort of marks we leave upon the lives of another (…) Just as the wind twists the shape of a pine three planted on a sandy beach".[250] It is significant that the effect of the Christ-figures on their place-givers occurs in hindsight, analogous to the reaction of his disciples on Christ's death in Endō's *A Life of Jesus*. At the close of *A Life of Jesus* Endō wondered how the disciples came to imitate Jesus:

> "It is the problem of why one man, who had been so feckless in this world and who had met an utterly miserable death, came to be thought of as Christ the Savior by the same disciples who had deserted him". (…)"How did a man so ineffectual in this world, who had upset the dreams of his own disciples, come then to be divinized by these same disciples?" (p. 159)

In an attempt to answer his own question, Shūsaku Endō starts by referring to the prophet Elijah, whose spirit remained with his successor. "The spirit of Elijah rests on Elisha". In a second example, Endō refers to Mark's gospel in which King Herod, who murdered John the Baptist, recognizes Jesus as "this is John raised from the dead". Endō suggests that likewise "the convictions and the faith of Jesus come alive again in the disciples themselves". (p. 163) Endō thus interprets the resurrection of Christ in the sense of a breaking through of the insight into the meaning of vicarious substitution among the disciples.

[250] Shūsaku Endō, "Shadows," in *The Final Martyrs*, 28-57 (53-4).

In his literary work Endō stages Christ-figures to bear witness to this same procedure: his Christ-figures are loyal companions to the ones in need of love. Yet they are despised, left behind, betrayed, and cast away. Only after their sacrificial death are they recognized as Christ-like. In line with Endō's view that Jesus' disciples are shocked by their own abandonment and flight in his dying moments, Yoshioka, who acknowledges Mitsu's "sainthood" only after her violent death, realizes that he is guilty of having left her behind. They are "marked" by a trace of transcendence. In hindsight they become aware of the continuous influence of their place-takers on their lives. Analogous to their own feelings of shame and guilt in view of their betrayal of the Christ-figures, the place-givers experience a sensation of redemption. I expect to find a similar process in the relationship between place-givers and place-takers in vicarious substitution in general. This process will be examined more closely in the final chapter of this study. In his literary work, Endō refers to resurrection along this line. In *Deep River*, this thought is expressed by the Christ-figure Ōtsu. When asked how he reconciles the Hindu belief in reincarnation with Christianity, Ōtsu explains:

> "Every one of them [the disciples] had stayed alive by abandoning him [Jesus] and running away. He continued to love them even though they had betrayed him. As a result, he was etched into each of their guilty hearts. He died, but he was restored to life in their hearts". (p. 184-185)[251]

The traces that the disappearing vicarious substitutes in Endō's literary work leave on the protagonists seem to function similarly. As shown in the previous section, the self-sacrificial acts of the Christ-figures Mitsu and Gaston leave traces in the lives of the place-givers. Mitsu, at the end of the story, leaves an indelible mark on the patients, as well as on Yoshioka and Sister Yamagata. Gaston's sacrificial substitution throughout *Wonderful Fool* has a profound impact on Tomoe and Takamori. It is significant that, in contrast to Ōtsu in *Deep River*, neither Gaston in *Wonderful Fool*, nor Mitsu in *The Girl I left behind* refer to anything religious. Yet, the ones who are marked by their substitute behaviour connect these indelible marks to God. Characteristic for vicarious substitution as

found in Shūsaku Endō's literary work is that inter-human relations precede the notion of transcendence. A trace of what Yoshioka calls God only reveals itself within substitutive relationships. In the words of Emmanuel Levinas: "the inter-human relationships give the theological notion of substitution its *sole* signification".[252] The Infinite, as Levinas calls the notion of transcendence, is always recognized in hindsight, as a trace of something that has already passed by. The transcendent element might disturb the place-givers in Endō's world, challenging them to transform.

Diane Hoeveler rightly remarks that the traces, which the place-takers leave behind, the indelible marks left on the place-givers, can be compared to the physical scars left on the main characters of Shūsaku Endō's autobiographical fiction.[253] In 'A Forty-year-old Man' (1964) Endō tells the story of a middle-aged man who faces a long surgery.[254] In the hospital, this man realizes:

> "I don't want to die. No matter how painful this third operation is, I don't want to die yet. I still don't know what life means, what it is to be a human being. I'm idle and I'm lazy, and I go on deceiving myself. But, if nothing else, I have finally learned that when one person comes in contact with another, it is no simple encounter – there is always some sort of scar left behind." (p. 22)

The pain that human beings cause in their contact with each other leaves scars, like surgery or physical violence do. The scars, left behind by the Christ-figures in Endō's narratives, remind the place-givers of God. In *The Girl I Left Behind*, Yoshioko, muses to himself:

> "If Mitsu had taught me anything at all, it was that every single person with whom we cross paths during our journey through life leaves an indelible mark on us. (…) if (…) God (…) truly exists, does He speak to us through these marks? (p. 192)

In this sense, the indelible marks which Gaston leaves on the souls of his hosts, and which Mitsu leaves on the hearts of Yoshioka, Sister Yamagata and the patients, can be compared to the sacrament administered by a priest, in

---

[252] Levinas, *Totality et Infinity: An essay on exteriority*. Vol. 1. (Springer Science & Business Media, 1979), 73. In contrast to Kierkegaard, according to Levinas inter-human relationships are not derivative from the proper God-relation, but rather the other way around. B.T. Prossner elaborates on this major difference between Kierkegaard and Levinas. B.T. Prossner, "Conscientious subjectivity in Kierkegaard and Levinas," *Continental Philosophy Review* 35 (2002): 397-422.

[253] Diane Long Hoeveler, "Shusaku Endo's *Deep River,"* 30.

[254] Shūsaku Endō, "A Forty-year-old Man," in *Stained Glass Elegies*, 11-27.

whom God leaves an irrevocable "imprint", who then bears a "stamp" forever. In this type of vicarious substitution, however, the "mark" is placed on a subject by the vulnerability of a suffering human being. The marks seem to be characteristic for this type of vicarious substitution. The form of substitution they embody concerns an original intuition, which is recognized by Yoshioka: "if God exists, maybe he speaks to his creation through such incidents" (p. 192). And in Sister Yamagata's letter Mitsu is described as an embodiment of Christ. In the inter-human substitution God is recognized. In her daily life, Mitsu resembles and represents Christ, although she is not a Christian herself.

In Endō's literary world the role of shame and guilt is strongly tied to the traces the substitutes leave on the lives of others.[255] Only in hindsight do their place-givers recognize them as Christ-figures, analogous to the Christ in *A Life of Jesus*. Similar to Christ, the Christ-figures must disappear from their place-givers to provoke this insight. Their mysterious disappearance may be interpreted in this light.

A common feature of the vicarious substitutes who populate Endō's literary world is their disappearance. When they have completed their acts of sacrificial substitution, the Christ-figures clear the stage. Gaston mysteriously disappears into the Great Swamp, whereas Mitsu dies in a traffic accident, and Ōtsu is most likely to die as a consequence of his interference in the attack on the photographer Sanjō. Their tragic deaths in the place of another turn them into figures reminiscent of Jesus. Analogous to Christ, they are recognized as vicarious substitutes only in hindsight.

Their disappearances are in line with their vicarious acts, which demonstrate a sense of self-denial. The mystery that accompanies their disappearances underlines the unusual character and in fact the impossibility of vicarious substitution. I assume that the common disappearances of the Christ-figures are intended to provoke a certain reaction in their antagonists. To

[255] I will turn to the theme of shame and guilt in connection to vicarious substitution in chapter 5.

describe this more precisely, I turn to the close of *Wonderful Fool*, which might explain the significance of the disappearance of the vicarious substitute involved. Recalling a night he looked at the stars together with Gaston, Takamori describes him as "a man who had to disappear":

> "Suddenly he recalled the night he had stood with Gaston at their second-storey window, gazing at the stars. Gaston has disappeared, Takamori murmured in his heart, but that's as it should be. He was a man who had to disappear… Like the heroine of *The Tale of the Bamboo Cutter* he had come down from the heavens and had returned to them. This was more than mere fancy to Takamori. Somehow or other it best expressed for him the vocation of Gaston." (pp. 236-7)

In this fragment Takamori refers to an old Japanese story *The Tale of the Bamboo Cutter*, in which Princess Kaguya comes down to earth from the moon. At the end of the story she returns to the moon.[256] Takamori connects this ancient story to Gaston: "Hadn't Gaston, perhaps, come from the stars? Wouldn't he be returning there one day?"[257] Takamori recognizes Gaston as belonging to "the heavens", and acknowledges that his task of vicarious substitution is linked to this belonging. As he has learned from the note left behind in Gaston's luggage, Gaston's trip to Japan had been motivated by an exigency to do something 'priest-like'. Consequently, when his self-imposed task is ended, he leaves the stage.

From a philosophical viewpoint Gaston's disappearance may be read as "the fleeting" that is part of the trace that Gaston leaves in the lives of the other protagonists in *Wonderful Fool*. A description of such a fleeting trace can be found in Levinas:

> "It is through its ambivalence which always remains an enigma that infinity or the transcendent does not let itself be assembled (…) it leaves a trace of its impossible incarnation and its inordinateness in my proximity with the neighbour, where I state, in the autonomy of the voice of conscience, a responsibility, which could not have begun in me (…) The fleeting trace effacing itself and reappearing is like a question mark put before the scintillation of the ambiguity: an infinite responsibility of the one for the other, or the signification of the Infinite in responsibility." (*Otherwise than Being*, pp. 161-162)

---

[256] This 10th century tale is one of the oldest examples of Japanese prose fiction. As such it holds a special place in Japanese literary history.

[257] Shūsaku Endō, *Wonderful Fool*, 165.

A "trace" refers to the past. Analogous to time, that passes by "me", a trace is passing in "my proximity to the neighbour", it does not originate from "me". Since it is forever late, the substitute self always fails to meet its duty and is therewith accused.[258] Levinas connects this passing trace with the origin of creation, for a subject did not ask to be born, but was placed into the world without any initiative from his or her side. In his description of this "fleeting trace", which is "the signification of the Infinite", Levinas speaks of God. To Levinas God is the Absent One who has already passed by. He refers to the bible story of Moses, who does not get to see God face to face, but "from behind", that is after his passing by.[259] In this sense, the Christ-figures Gaston and Mitsu function as "witnesses" of the Infinite. [260]

It is significant that in Levinas' thoughts a trace has a fluid connotation; a trace has an open structure, it cannot be "occupied". In this respect, this type of vicarious substitution refers to a floating concept of identity. [261]

Evaluating the response to sacrificial substitution

In the previous section, it appeared that the effect of the Christ-figures' sacrificial substitution on the place-giver is not determined by its quality. The impact of Mitsu's and Gaston's self-sacrifice seems greater than the effect of Ōtsu's self-sacrifice. Does the response to vicarious substitution determine its value? Philosophers disagree upon this point. In Iris Murdoch's view the substitution has failed if it does not result in a change. According to Murdoch, the aim of

[258] Cf. Jeffrey L. Kosky, "After the Death of God: Emmanuel Levinas and the ethical possibility of God," *Journal of Religious Ethics* (1996): 235-59.

[259] Exodus 33, 18-23.

[260] in a way similar to that of Krzysztof Kieślowski's television film-series *The Decalogue* (1989). In the first parts of Kieślowski's short films on the Commandments, the parts concerning God, a silent witness is present, paradoxically referring to the absence of God.

[261] In the model of a suffering companion, presented in chapter 4, the notion of fluency is present as well. As we will see, one of the features of the companion as a vicarious substitute is that he or she is only recognized in hindsight, when he has already passed. Moreover, because of the open endings of Endō's narratives, his Christ-figures' self-sacrificial acts are ambivalent by nature, for they could have been mere accidents.

redemptive suffering is an "impressive lesson". Analogous to the idea Endō expresses in *A Life of Jesus*, Murdoch states that, "Contemplation of the suffering of the innocent can be redemptive when the spectator is moved by both guilt and love."[262]

In contrast, the philosophers Emmanuel Levinas and Jacques Derrida are inclined to underscore that positive or negative responses to self-sacrifice are not decisive; responses do not function as a criterion. In their view the highest ethical gesture rather is a self-sacrifice which expects no benefit whatsoever in return. They argue that a pure sacrifice is a gift, and the highest gift is giving one's life. Likewise, Ōtsu in *Deep River* seems to be prepared to lose himself for another by an unrewarded final sacrifice, regardless of the effect. As John Milbank argues, in the view of Levinas and Derrida death is the very circumstance that makes it possible to act ethically at all.[263] Against Heidegger[264], Levinas and Derrida both state that, since the relationship with the other plays a constitutive role in my existence, and since the other is also someone who is susceptible to death, the other is always with me as actually or potentially dead. In this sense "death is the without-response".[265] Levinas describes the self as the survivor of the death of the other. The dead other continues to constitute me as its survivor. Dying, as the dying of the other, affects my identity as Self. The non-response of the other does not relieve me of the responsibility for the other. However, as Derrida rightly states, a sincere neglect of the other's response, if at all possible, would paradoxically reject the other as other. Primo Levi, for instance, is well aware of the limitations of his substitutive writing on the horrors of Auschwitz. His accounts in, for instance, *The Drowned and the Saved*, can be regarded as a vicariously substitutive account of the horrors of the ones who were killed in Auschwitz.[266] Although Levi is a surviving eye-witness, he realises he cannot speak on their behalf. He insists

[262] Iris Murdoch, *Metaphysics as a Guide to Morals* (London: Penguin Books, 1992), 132.

[263] J. Milbank, "The Ethics of Self-Sacrifice," *First Things* 91, (1999): 33-8.

[264] See for Heidegger's thought on death chapter 6.3.

[265] E. Levinas, *La Mort et le temps. (*Paris: Editions de l'Herne. Livre de Poche, 1991), 10.

[266] Primo Levi, *The Drowned and the Saved*, trans. Raymond Rosenthal (London: Abacus, 1988).

that "we, the survivors, are not the true witnesses". (pp. 63-64), and when he describes the death of a child in Auschwitz, he comments that "he bears witness through these words of mine".[267] In the context of Ross Chambers' thoughts on the reader as a witness, one could state that in Levi's writing he acts as the child's alter-ego. In line with Chambers' thought of the reader in the triangle, I would argue that not only the author, Primo Levi, responds to the child's death as a responsible eye-witness, but that also the reader of Levi's narrative is involved vicariously.

My point is that the possibility of the other's death can make one vulnerable and open to engagement with the other. In the context of vicarious substitution, the possibility that one could sacrifice one's life for someone else implies that a vulnerable other can place an ethical demand on another person that transcends his or her own existence. Sacrificial death is thus presented as grounding the ethical. Moreover, the sacrificial death of a vicarious substitute has been presented as the essence of Christian tradition, thereby grounding the theological as well.

Can Murdoch's 'lesson' be learnt without a grounding in Christianity or the Infinite, or expectation of a better world after the place-taker's death? As shown in section 3.2, Shūsaku Endō made great efforts to connect his self-sacrificial main characters to Christ. Is a reference to Christ required to comprehend the concept of vicarious substitution, more precisely the self-sacrificial type? It is significant that the final self-sacrifices in Endō's novels follow the same pattern as described in *A Life of Jesus*. Analogous to the 'we' in the Song of the Suffering Servant, they are convinced that Jesus' self-sacrifice took place instead of them and consequently relieved them of their shame and remorse for their betrayal. This insight transforms them. The place-givers internalise the self-sacrificial acts as substitutive acts. They are invited and inspired to imitate the place-taker.

Endō's short story 'Mothers' can be interpreted along this line. In my opinion this autobiographical fiction provides a perfect illustration of Murdoch's

[267] Primo Levi, *The Reawakening: The companion volume to Survival in Auschwitz*, trans. Stuart Woolf (New York: Simon & Schuster, 1995), 25-6.

thoughts on redemptive suffering. In 'Mothers' the nameless main character, a schoolboy, disappoints his mother by befriending the son of a brothel owner. Secretly, the boy visits the movie theatre, cuts classes and Mass, and smokes. Eventually, this mother is informed about his absence from school. This is how she reacts:

> "When I opened the door, I was surprised to see my mother standing there. She stared at me without saying a word. Then slowly her face contorted, and tears trickled down her twisted cheeks. It seems she had found out everything through a phone call from my school. She wept softly in the room adjoining mine until late into the night. I stuck my fingers in my ears, trying to block out the sound, but somehow it insinuated itself into my eardrums. Thoughts of a convenient lie to get me out of the situation left me little room for remorse." [268]

His mother silently forgives him. The boy, however, secretly continues to betray his mother's expectations. He is seeing pornographic photos at his friend's house, thereby failing to be present at his mother's deathbed. Only when he stands next to her dead body, does he fully realise what he has done.

At first sight, this narrative might teach a lesson on vicarious substitution in the sense of Murdoch.[269] However, in this narrative elements can be noticed that force one to nuance Murdoch's view. In the remainder of the story the narrator compares his Christian mother to the image of the Mater Dolorosa,

> "At some point I must have blended together the look on my mother's face and the expression on that statue. At times the face of the Holy Mother of Sorrows seemed to resemble my mother's face when she died." (p. 131)

Moreover, Endō intertwines the story with the hidden Christians' betrayal of their faith in 17th century Japan. Together with the connection between the fictional mother of the main character and the Holy mother, he argues against the idea of skipping a notion of transcendence in the pattern of self-sacrificial substitution. In this context it is significant that Endō refers to the disciples after Jesus' death as children bereaved of their mother:

---

[268] Endō, "Mothers," in *Stained Glass Elegies,* 108-35 (121).

[269] Takao Hagiwara refers to the described pattern as the Ajase complex. The psychoanalyst Kosawa's Ajase model delineates an ambivalent mother-child bond. Kosawa based his theory on a Buddhist legend, in which the Prince Ajatasatru (Ajase in Japanese) seeks redemption for murderous impulses towards his parents. Cf. Takao Hagiwara, "Return to Japan: the Case of Endō Shūsaku," in *Comparative Literature Studies* 37, no. 2, (2000), 137.

> "Their state of mind was like the feeling of a child bereaved of its mother, when the child can still feel how the mother, even after her death, always remains close by." (*A Life of Jesus*, p. 174)

In this section the effect of sacrificial substitution was explored. Thereby, I concentrated on the place-givers. In the next section I will address the place-takers. The effect on the place-givers in 'The Case of Ōtsu' gives rise to a reflection on the difference between self-sacrifice and self-annihilation, and the limits of responsibility for the other. In the following, I will compare Mitsu and Ōtsu on this point.

3.5. Between self-sacrifice and self-annihilation

Whereas Mitsu is concerned with the wellbeing of others, Ōtsu seems also, and perhaps even more, interested in the Other behind the other. His servitude aims at his 'Onion'[270], at Christ, whom he tries to imitate by helping vulnerable others. In *Deep River*, however, these others remain unidentified. While Mitsu's substitute acting includes specific others, the dying and the dead in *Deep River* remain generalized others.[271] In self-sacrifice on behalf of an anonymous other John Milbank notices a problem, for a generalized other "is a totalized other, an other reduced to ourselves, since we can only imagine it by projecting our own subjectivity upon it."

Ethics requires that self-sacrifice is a response to the pain of another. One should respond with respect to the otherness of the other, that is, in the words of Levinas, without reducing the other to our understanding of him or her. Yet, in 'The Case of Ōtsu' his self-sacrifice on behalf of a to him unknown tourist paradoxically serves his own good. The point that Milbank stresses is that self-sacrifice is not in itself a good. It aims at a better world or the glory of the one sacrificing him- or her-self. Likewise, the self-sacrifice of Ōtsu serves a higher goal. His imitation is two-fold: "You [Lord] carried the sorrow of all men on your

[270] The main characters of *Deep River*, Mitsuko and Ōtsu, agree to call God, "the one who is more a force than existence", the "Onion". (p. 63-4)

[271] Cf. Maximilian Kolbe, who likewise acted as a substitute for a specific man: Galowniczek. Cf. Shūsaku Endō, "Japanese in Warsaw".

back and climbed the hill to Golgotha. I now imitate that act." (p. 193) On the one hand, Ōtsu's imitation of Jesus involves carrying the sick and the dead, on the other hand, he is imitating – or so he thinks – Christ' substitute death. At the close of the novel, when he is taken to a hospital with a broken neck, he reaffirms his choice to die as a sacrificial substitute. Lying on a bamboo litter used for corpses, he says to Mitsu: "Goodbye (…) this is how it should be. My life… this is how it should be." (p. 212). Ōtsu's attitude is consistent with the definition of self-sacrifice that contains two elements: giving up one's own interests or wishes in order to help others or advance a cause. However, in 'The Case of Ōtsu' the second part of the definition, in his case finding its cause in the perfection of the imitation of Christ, might be overruling the first part. Self-sacrifice might involve giving up the self, or life itself, for some other person(s) or good. However, sacrificial substitution does not necessarily entail self-annihilation.[272]

Self-sacrifice distinguishes itself from self-annihilation on the point of intention. As shown in the previous section, Ōtsu might be accused of deliberately seeking and longing for suffering.[273] What does his suffering lead to? On this point it might be useful to consider the difference between the non-Christian-motivated self-sacrifice of Mitsu in *The Girl I left Behind* and the self-sacrifice of Ōtsu in *Deep River*. At first sight, Christian-motivated self-sacrifice seems to be the stronger form of substitution.[274] Like self-sacrifice, self-giving implies a measure

---

[272] R. Groenhout, "Kenosis and Feminist Theory," in *Exploring Kenotic Christology*, ed. C.S. Evans (Oxford: Oxford University Press, 2006), 291-312 (306).

[273] Cf. Kitamori, *Pain of God*, 80.

[274] One could ask what motivates Ōtsu's sacrificial substitution and, in general, if it is how one's substitution is motivated. The close of *Deep River* might provide an answer. After Ōtsu's accident, Mitsuko encounters two nuns who work with Mother Theresa. They carry dying old men and women to the lodging-houses to care for them until they die. Sanjō, the photographer who owes his life to Ōtsu, judges their work as "pointless" and "stupid". Instead, Mitsuko wonders if their work has any meaning, "(…) how much good did it really do?" She inquires about the nuns' motivation.

> "'I'm a Japanese", Mitsuko spoke to the Caucasian nun. 'Can I ask why you're doing this?' (…) 'Because, except for this… there is nothing in this world we can believe in.' Mitsuko had a hard time hearing whether the nun had said 'except for this' or 'except for him'.[274] If she had said 'except for him', she would be talking about Ōtsu's Onion. The Onion had died many long years ago, but he had been reborn in the lives of other

of loss of self, though it leaves open the degree to which the self is given up. However, other than self-sacrifice, self-giving is directed to another, for to give of one's self is impossible unless there is a recipient.[275] Mitsu gives her body to Yoshioka, her money to her boss' wife, her time and loving care to the patients of the leprosarium in Gotenba, voluntary sharing their painful lives. Finally, she gives herself away, in a reflex to protect some eggs from breaking. Throughout the novel, Mitsu's attention is with others.

In case of Ōtsu's self-sacrifice, paradoxically, the other seems not necessarily required. Compared to the non-Christian Mitsu, Ōtsu is focussed upon his role as an imitator of Christ. In contrast to Mitsu, he is very much aware of his acting in the footsteps of Jesus. When he flings himself into the chaos of the crowd attacking Sanjō, he knowingly risks death, on the verge of choosing to end his life as Jesus did. But, analogous to the Servant in Isaiah 53, Jesus *was* sacrificed, whereas Ōtsu deliberately "imitates that act" by sacrificing himself.

In this light, the theologian Dalferth elaborates on this subtle but important difference by distinguishing altruistic self-sacrifice and unselfish love.[276] Self-sacrifice might serve some higher goal. Does Ōtsu's self-sacrifice serve his own self or that of another? In Ōtsu's case the ultimate goal seems to be the imitation of Jesus, including his resurrection or rebirth. In contrast to Mitsu, he uses his own life to reach an extrinsic end. Mitsu's death is a result of her capacity to substitutive self-sacrifice out of love, in the sense of agape for a specific other. It is the consequence of her substitutive way of life. She does not give up her life intentionally, on the contrary; she intends to improve the life of the patients.

> people. Even after nearly two thousand years had passed, he had been reborn in these nuns, and had been reborn in Ōtsu. And just as Ōtsu had been taken off to a hospital on a litter, the nuns likewise disappeared into the river of people." (p. 215)

It is significant that Mitsuko cannot hear the distinction between "this" or "him". *Him* refers to the Christ, whereas "this" indicates an extrinsic value. By not choosing between the words, Endō might indicate that to him motivation is not relevant in cases of vicarious substitution. Various philosophers, however, emphasize the need to distinguish between egoistically motivated self-sacrifice and altruistically motivated self-sacrifice. I will elaborate on this theme in section 3.5.

[275] Cf. Groenhout, "*Kenosis,*" 298.

[276] I.U. Dalferth, "*Self-sacrifice: From the act of violence to the passion of love," International Journal for Philosophy of Religion* 68 (2010): 77-94.

I conclude that, although self-sacrifice is not enhanced by a certain feeling, other than love in the sense of agape, it is grounded in the relationship between the place-giver and the place-taker. In my view, the missing relationship between Sanjō and Ōtsu reduces Ōtsu's self-sacrifice to his submission to a principle of imitation of Christ in the sense of an increasing conformity with the suffering and humiliated Christ. Seeking this imitation and identification with Christ, Ōtsu voluntarily stays with the poor daliths, masters his need for justice and self-esteem, practises self-denial and is increasingly willing to follow Christ unto death, to make a sacrifice for God's sake. Thereby Ōtsu is balancing on the thin line between self-sacrifice and self-annihilation.[277]

The limits of responsibility for the other

"There's something more important than responsibility." (*The Girl I Left Behind*, p. 70)

The self-annihilating substitution of Ōtsu might indicate the limits of responsibility and substitution. Ōtsu might be accused of glorifying suffering, thereby crossing the thin line between self-sacrifice and self-annihilation. Ōtsu's imitation might

---

[277] In a book review, the Buddhist Robert A. Jonas criticizes Ōtsu's imitation of Jesus in *Deep River*, expressing his disappointment that Ōtsu wants to copy Jesus' behaviour:

> "If there is any failing in *Deep River*, I would identify one small slip in Endo's assumptions about Ōtsu's and Christ's consciousness. (…) If Ōtsu is Endo's ideal of saintiless, then Endo is open to criticism from both Christian contemplative and most Buddhist spiritual teachers. Having achieved a unitive consciousness with their Jesus and their Buddha, saints in both these traditions no longer imitate anyone. They are no longer trying to be something other than what they most deeply are. For most Buddhists, neither Buddha nor Buddha-Nature are considered "other," as something to be imitated. Likewise, for Christians such as St. Paul, "now not I, but Christ in me," is the operative principle. In all their actions, true Christian saints simply manifest and, in a sense, are Christ-for-others. Both traditions speak of becoming the "True Self," in which comparative self-consciousness drops away. Up until this point in the story, Endo leads his readers to believe that Otsu has gradually dropped his ego and its self-referential concerns. But if Ōtsu is indeed lost in Christ's own consciousness, there is no longer any sense of comparison because there is nothing and no one to compare. Who carries the woman? Not Ōtsu imitating Jesus, but now God in Ōtsu-sacred awareness itself, bending down to bear our suffering. Endo would probably agree."

One might share some of Jonas' irritation that Ōtsu uncritically imitates Jesus' example by comparing himself to him. Thereby, argues Jonas, Ōtsu clings to his ego, which prevents the working of Christ-in-him (Philippians 2, 6 and Galatians 2, 20).

look sado-masochistic from Mitsuko's point of view. Apparently there are limits to responsibility as read in Endō's narratives on self-sacrificial substitution. This appears to be in contrast to the view of philosophers such as Kierkegaard and Levinas, who might be interpreted as stating that responsibility for the other is limitless.

To Levinas vicarious substitution and responsibility are equal terms.[278] The scope of his notion of substitution/responsibility seems without limits. The responsibility for the other has no end and includes everyone. Citing Dostoevski, Levinas states that "everyone is guilty for everything"[279] and "we are all responsible for all men before all, and I am more than all the others".[280] The self is responsible for every other, even for what the other is responsible for. Likewise, in the first situation mentioned above, Mitsu gives away her money, although she knows it is her boss who is responsible for his wife and children. In the third instance, however, the moment of her self-sacrifice unto death, no voice is heard. In this instance her possibility to choose, which by definition belongs to ethics, seems abolished. Mitsu's responsibility is un-transferable, no one can replace her. "Responsibility is what is incumbent on me exclusively", writes Levinas, "and what humanely, *I cannot refuse*"[281] (my emphasis). The impossibility to refuse responsibility renders substitution to a sphere beyond ethics. In the first moment of substitution, Mitsu chooses to answer to an unfamiliar voice. In the second act she chooses between conflicting voices within herself. In the last moment, however, she seems to have no choice. Here, her substitution seems to become a "pure" self-sacrificial act.

Self-sacrificial substitution can be regarded on a sliding scale of involvement. Mitsu's self-giving gradually shifts from giving material things, via offering herself as a substitute and taking the blame for a crime, to giving her life towards the end of the novel. To a certain degree dispossession, denial of

[278] E. Levinas, *Otherwise Than Being*, 161.

[279] F. Dostoevsky, *The Brothers Karamazov*, 221.

[280] F. Dostoevsky, *The Brothers Karamazov*, IV, i, beginning.

[281] E. Levinas, *Ethics and Infinity*, trans. Richard A. Cohen. (Pittsburgh: Duquesne University Press, 1985), 100.

property, spending one-self, sacrifice and death are not separable. It might be useful to regard self-sacrifice from a different view. Is Mitsu's self-giving a self-sacrifice or rather a gift-of-self? I want to emphasize that one cannot read the minds of the fictional characters in this sub-chapter. One might wonder if the cases of sacrificial substitution as read in Endō's literary work are examples of self-sacrificial substitution in a strict sense. The substitutes volunteer for their substitutive role. Their self-sacrifice is not intentional, nor freely chosen, since their (possible) deaths can be regarded as accidents. Levinas gives the example of a man who jumps in the sea to rescue a child and drowns. This man probably wants to save the child rather than sacrifice himself. Because he does not reflect on the consequences of his deed for himself *others* interpret his action as self-sacrifice. One might wonder whether the term *self*-sacrifice is valid in his case.[282] Mitsu's accident is an equivalent case. It is not her wish to die, but to save the eggs. In light of the case of Ōtsu, one wonders if the self-sacrificial substitution of Mitsu in *The Girl I Left Behind* is restricted by limitations as well. In the following I will critically reflect on the substitutive moments, asking if, and if so where, Mitsu's responsibility for the other ends.

Responsibility is troubled and becomes a question when a third party enters the place-giver – place-taker relationship. The entry of a third party demands "weighing, thought, objectification".[283] In his way the third party entails consciousness, which interferes with the pre-consciousness of the face-to-face relationship. The consequences are twofold. Justice is introduced to distinguish between the other and the third, fourth, fifth etc. party. And the "I' is turned into a "like the other(s)", which leads to general laws and principles to measure and control. The last consequence results in a concern for the "I" as though the "I" were another.

Here, I would like to bear in mind the third party, who is in a symbolic way present in an internal dialogue. The third party might be considered as the

[282] Cf. Claudia Welz, "Love as Gift and Self-Sacrifice," *Neue Zeitschrift für systematische Theologie und Religionsphilosophie* 50 (2008): 238-266 (244, note 5).

[283] E. Levinas, *Otherwise than Being*, 157.

limit of responsibility. It is tempting to connect the thought of care for the "I' to the inner voice that addresses the substitutes. Could the inner voice function as a third party, thereby limiting the endless responsibility? In Endō's narratives, the self-sacrificial substitution is initiated by a specific call, whether from the conscience of the substitute, or Jesus, or an unknown source. The substitution concerns a particular situation and occurs within a relationship. The voice addressing Mitsu says that "there is something more important than responsibility. The important thing in this life is to link your sadness to the sadness of others". Here, the word *responsibility* can be read as a traditional Kantian responsibility, as a moral imperative, obeying a general law. However, in the substitute moments of Mitsu's life, the girl does not follow a rule or an ideal. Her substitution is before all will-fullness; she finds herself before a defenceless face and answers to the need of a specific other. In contrast to Kant and Kierkegaard, Levinas does not intend to search for general moral standards or universal laws. Instead, Levinas aims to address the unique, the private and the concrete. Notwithstanding that a subject is morally responsible for a suffering other, Levinas rejects a demand of universality, which "would be to preach human sacrifice".[284]

In Endō's narratives, self-sacrificial substitution draws on the relationship between place-giver and place-taker, and on the relationship between the self and a voice that is distanced from the self. In the few cases, where self-sacrifice means the sacrifice of one's life, both relationships seem to have ended. However, the open endings of *Wonderful Fool* and *Deep River* suggest a continuation of the inner relationship. In the reaction of the place-giver to the place-taker's self-sacrifice for another, whether positive (Takamori and Tomoe, who are changed by Gaston's self-sacrifice for the criminal Endō) or negative (Mitsuko, who is angry and disappointed by Ōtsu's self-sacrifice for an unknown other), the relationship is not abolished either. In 'The Case of Ōtsu', who sacrifices himself consciously in front of Mitsuko, one can doubt if his self-sacrifice contains an element of showing his commitment to Christ in the

[284] E. Levinas, *Otherwise than Being*, 94.

presence of Mitsuko. His self-sacrifice seems all passivity and powerlessness. However, it is active and powerful in its potential to manipulate Mitsuko, who sees him acting in imitation of Christ. The self willingly subjected to suffering by itself paradoxically turns into imposing suffering on Mitsuko, who is supposed to care about him because of their old acquaintance, and who is furthermore a witness to his life and self-sacrifice.

3.6. Conclusions

The main characters in Endō's narratives, Mitsuko, Gaston and Ōtsu, refer to Christ. Summarizing, common characteristics of Christ-figures are: vulnerability, dog-like loyalty towards the place-takers, ambivalence about their disappearance (which could be regarded as an accident), inner dialogues, functioning in pairs, focussing on one particular opposite protagonist in a personal relationship (Mitsu and Yoshioka, Gaston and Endō, Ōtsu and Mitsuko). It is significant that, whenever sacrificial substitution occurs in Endō's literary work it is intertwined with, and contrasted to, situations of destitution. The total abandonment, a form of violence or murder, seems to be a stipulation for vicarious substitution. Christ-figures are left behind, beaten and betrayed, and not respected/valued in their own city. He or she is expelled, despised and rejected as Jesus was by his fellow citizens. Their vicarious substitution has multiple forms. It needs to be distinguished in self-sacrificial acts, such as giving away valued material things, or immaterial valued goods, on the one hand and self-sacrifice in the literal sense of relinquishing one's life. One paradox of self-sacrificial substitution in the literal sense is that it results in ending one's life, and consequently ends the act of substitution. More obvious in Endō's narratives on Christ-figures than in *A Life of Jesus*, it comes to the fore that self-sacrifice occurs within a relation between a place-giver and a place-taker. To the place-giver, who is a character within the novel, this type of vicarious substitution can appear as an indelible trace of transcendence. Although sacrificial substitution leaves the alterity of the other untouched, it can transform the lives of the place-givers. However, as the example of Ōtsu shows, there is no guarantee of a positive reaction.

After their sacrificial substitution the Christ-figures disappear. Their substitution is only recognized in hindsight. Therefore, the concept of self-sacrificial substitution is ambiguous. The self-sacrifices in Endō's literary work could be regarded as accidents as well. The effect of the self-sacrificial substitution on the place-giver can be positive or negative. Endō has taken great trouble to present his substitutive main characters as Christ-figures or figures who hear a voice that might belong to Christ. These voices function to invite the main characters to act self-sacrificially. It is significant that Christ in Endō's narratives ultimately does not function as an example (which would lead to high ethics, and a spurious imitation), but as a 'voice within', inviting one to act Christ-like. As the example of Mitsu shows, the substitutes need not be motivated by a wish to imitate Jesus; likewise the place-givers need not appreciate the sacrificial substitution.

Remarkably, the effect of this type of vicarious substitution is that it leaves the place-taker "out of place". Mitsu cannot evade her involvement or dispose of her responsibility. Consequently, claims of autonomy and freedom of choice seem to be suspended. Mitsu's autonomy is linked with the process of vicarious substitution, which *forms* her subjectivity. On this point, substitution is fundamentally ambiguous. In this disturbance Mitsu could illustrate Levinas' thoughts on the restlessness of vicarious substitution. The *a-topia*, that is part of substitution, stirs the desire for new moments of substitution by place-giver and place-taker alike. For instance Mitsu, who repeatedly gets involved in substitutive situations, and Gaston, who, according to Takamori, "is still alive. One day he'll come down again form that far-off azure country to take upon his back once more the sorrow of people like these." (p. 237)

In the next chapter, I will explore Endō's historical novels on the persecution of Christians in Japan in the seventeenth and eighteenth centuries. In the suffering of the Christians a companion, a Christ-like figure, functions as a vicarious substitute. This consoling form of vicarious substitution will be examined at length.

Chapter 4

Vicarious substitution as solidarity in suffering

> "When you suffer, I suffer with you. To the end I am close to you." (*Silence*, p. 161)

> "I suppose that somewhere in the hearts of men, there's a yearning for someone who will never betray you, never leave you – even if that someone is just a sick, mangy dog. That man became just such a miserable dog for the sake of mankind." (*The Samurai*, p. 245)

Introduction

In the previous chapter the self-sacrificial substitution of Endō's Christ-figures was examined. In this chapter the inquiry will be extended to vicarious substitution by religious objects, such as a *fumie*[285], and by characters who were not explicitly appointed as Christ-figures by the author. This extension serves a broader view on vicarious substitution. In this chapter the consoling aspect of vicarious substitution will be explored. In chapters five and six examination of the challenging aspect will follow.[286]

The central question of this chapter is:

Does the consoling aspect of vicarious substitution, that characterizes Endō's Christ-figures, also appear in his narratives on characters with Christ-like features, such as the namesakes of the Christ-figure Gaston, and also in religious objects, such as a *fumie* or a statue of Mother Mary? If so, what could an analysis of the consoling aspect of vicarious substitution in Endō's narratives add to a more contextualized and broadened conception of vicarious substitution in dogmatic theology and ethical philosophy?

---

[285] A *fumie* is a steppingstone with an image of Christ or of Mary. In the period of prohibition of Christianity in Japan, many Christians were forced to apostatize by trampling a *fumie*.

[286] Although one can distinguish these aspects, one cannot separate them. For instance in Endō's so-called animal-stories the companion can be sacrificied (left behind, neglected). In chapter 5 I will explore vicarious substitution in Shūsaku Endō's animal stories.

The consoling aspect of vicarious substitution

Throughout his oeuvre, Shūsaku Endō stresses the longing for "someone who will be with you throughout your life, someone who will never betray you, never leave you".[287] That longing for a companion is expressed in various narratives, in *The Girl I Left Behind*:

> "She wanted a mother-like figure who would support her head when she arrived home exhausted and lonely. Someone to listen to her wretched grievances (…) All she sought was a friend to remain with her for the rest of her life, a friend who would never leave her. (p. 174).

In *The Girl I Left Behind,* Christ was depicted as a co-suffering companion to the place-givers. To quote Sister Yamagata, "… when human beings suffer, our Lord suffers alongside us." (p. 261). In Endō's biographical fiction *A Life of Jesus* (1973), the crowds are described as having a similar desire:

> "They needed a companion, the kind of a mother who could share their wretched suffering and weep together with them. (…) God by his nature was not in the image of a stern father, but was more like a mother who shares the suffering of her children and weeps with them (…) p. 80.

And when describing the biblical story of the travellers to Emmaus[288], Endō writes,

> "What emerges clearly in that evening's touching story is the image of Jesus as *companion*." (p. 174, italics in original) [289]

The Christ-figures in Endō's work that were described in the previous chapter consciously or unconsciously functioned as companions to the place-

[287] Shūsaku Endō, *The Samurai*, 245.

[288] The story of the travelers to Emmaus (Luke 24, 13-53).

[289] A Japanese term for a companion is *dōhansha*. According to Emi Mase-Hasegawa, Endō's picture of the Christ-figures in his novels as an ever-present companion is related to his cultural background. In Japanese Buddhism the customs of pilgrimage are known, during which the pilgrims reflect on their inner selves. The pilgrims wear a straw hat, which has written on it: *dōgyō ni-nin*, "two of us". They sense another with them who shares their fate. The idea of companionship, and the experience of not being abandoned during hard times, is crucial to the pilgrimage. E. Mase-Hasegawa, *Christ in Japanese Culture*, 118. It is significant that the *dōhansha*, who figures in Endō's literary work, is always connected to Christ. Mark Williams refers to the term in relation to Christ as follows: "Here is Christ, the companion (*dōhansha*) figure so prominent in the author's work, a being who, resolved not to look down in judgement, chooses rather to share in the individuals' pain and anguish as his 'companion'. Williams, *Endō Shūsaku*, 122.

givers. Is this function to be found in the rest of his literary work as well? And how do we select the stories in which characters who share this consoling capacity appear? Shūsaku Endō's intra-figural writing style gives rise to a search for characters who allude to the consoling capacity of the Christ-figures in his oeuvre. A first clue could be provided by the allusion to certain names in Endō's narratives. It is remarkable that the name of the Christ-figure Gaston out of *Wonderful Fool* keeps recurring in Endō's literary oeuvre. It therefore seems a good starting point to explore the consoling capacity of Gaston's namesakes.

A second clue is provided by the theme itself. I expect the consoling aspect of vicarious substitution to feature in most of Shūsaku Endō's descriptions of human suffering. The theme of suffering comes prominently to the fore in his historical novels. Endō's historical novels concern the severe persecution of Christians in Japan in the late sixteenth and seventeenth centuries (*Silence* and *The Samurai*) and during the transition from the *shōgunate* to the Meiji Restoration in the nineteenth century (*Kiku's Prayer*), 1868 to 1890. I will attend to the first two novels at length.

An appropriate concept of suffering is needed in this context. It seems logical to apply the Japanese theologian Kitamori's theology of suffering as a hermeneutical tool for the reading of Endō's *Silence.* However, in contrast to other scholars[290], I doubt whether these theological thoughts are really helpful for a better understanding of Endō's most famous novel. I will evaluate the application of Kitamori's theory of suffering and, if necessary, search for an alternative.

This chapter is structured as follows. Firstly, I will intra-figurally explore the consoling function of the namesakes of the Christ-figure Gaston in Endō's literary work (4.1). Secondly, since suffering and co-suffering are abundant in Shūsaku Endō's historical novels, I will examine them in search of the consoling form of vicarious substitution (4.2). I will argue against applying Kitamori's thoughts on

[290] J.A. Bussie, *The Laughter of the Oppressed: Ethical and Theological Resistance in Wiesel, Morrison, and Endo* (New York, T&T Clark, 2007), 77-124, and A. Miyamoto, *Embodied Cross: Intercontextual Reading of Theologia Crucis*, (Eugene, Oregon: Wipf & Stock, 2010), 32-66. Also see Adelino Ascenso, *Transcultural Theodicy*, 243-5.

suffering as a hermeneutical basis for interpreting *Silence* (4.3). Next, I will examine how in these novels objects, such as a *fumie* (*Silence*), a portrait (*The Samurai*) and a statue (*Kiku's Prayer*), function as vicarious substitutes for the main protagonists. Winnicott's theory of transitional objects will serve as a theoretical frame (4.4). Finally, the effect of the consoling type of vicarious substitution on the place-givers will be attended to (4.5). Concluding remarks will close this chapter (4.6).

4.1. The consoling Gaston

In the previous chapter the Christ-figure Gaston of *Wonderful Fool* (1959) was found to have the following characteristics: foolishness, clumsiness, loyalty, compassion, self-sacrificial behaviour, incapability to respond to violence in an aggressive way, and being a stranger, a Frenchman. Do his namesakes share these features? Namesakes of Gaston figure in the following narratives: the novel *Song of Sadness* (1977[291]), 'The Case of Kiguchi' (the fifth chapter in *Deep River*, 1993), and the short story 'The Last Supper'.[292] Since the short story can be considered as a sketch for the chapter in the novel, I will analyse and interpret them together, with attention to their differences.

Gaston in *Song of Sadness*

In *Song of Sadness,* the main character Gaston is a companion to an old man, who is incurably ill. In order to collect money for this man's last wish (to buy a present for his granddaughter) he participates in a boxing match. He is paid to lose the fight. However, the Gaston in *Song of Sadness* has an aversion to violence. He wets his pants out of fear during the boxing match, even if it is fake. He shares his refusal to fight, and his ugly appearance ("stupid face", p. 180) with his namesake of *Wonderful Fool*. Similar to his double in *Wonderful Fool*, he

[291] Endō Shūsaku, *Song of Sadness*, Center for Japanese Studies, University of Michigan (Michigan Monograph Series in Japanese Studies. No. 47, trans. Teruyo Shimizu, (1977), 2003).

[292] Endō Shūsaku, "The Last Supper," in *The Final Martyrs*, 147-67.

is described as "a clown who roamed from village to village, town to town, merely to lift the clouds from a child's face" (p. 180). Analogous to the Christ-figures Mitsu and Ōtsu, Gaston is referred to as a dog, which links him to Christ, whom Endō metaphorically refers to as a dog in *A Life of Jesus*. "He gazed out into space with eyes like those of a dog abandoned by its master" (p. 196), and "Loyal as a dog, Gaston refused to leave Suguro until they got back to the clinic" (p. 197). This description of Gaston in *Song of Sadness* affirms that the image of the dog in Endō's oeuvre metaphorically stands for dog-like loyalty, subordination and ever-lasting companionship.[293] The dog-image is crucial to the understanding of the novel's closing:

When Gaston has fallen asleep, the murdering doctor Suguro[294], who, like his namesake in *The Sea and Poison* (1958) killed U.S. prisoners of war, succeeds in committing suicide. He is found by the milkman:

> " 'Ahh!', he cried as he drew closer: a man in a gray suit hung from the tree. (…) A dog sat beside the bench, beneath him. The milkman stared at the body from a distance, afraid. The dog wouldn't leave. He seemed to be guarding the dead man. Soaked to the skin, like the body above him, the dog stared back at the milkman sadly. It was as if he were speaking: *Can you begin to comprehend … this man's sadness*?" (p. 210, italics in original)

The dog that appears at the death of Suguro metaphorically reminds us of Gaston. In this sense, the dog can be considered a substitute for Gaston. From the perspective of the afore-mentioned Christological metaphor in *A Life of Jesus*, the dog in *Song of Sadness* can be seen as a substitute for Christ as well.

Gaston in 'The Case of Kiguchi'

In 'The Case of Kiguchi', Gaston is a hospital volunteer, who cares for a dying war veteran. The story is told from the perspective of Kiguchi. The characters in *Deep River* are members of a Japanese group, who travel to Idia. Kiguchi joins the tour to India to honour his comrades in World War II, who died along the

[293] In Chapter 5 vicarious substitution through dogs and birds will be attended to.

[294] In an intrafigural reading of Shūsaku Endō's literary work it is remarkable that Suguro is the name of the murdering doctors in both *The Sea and Poison* and *Song of Sadness*, as well as the name of the main character in the autobiographical novel *Scandal.*

Burma Road. At the banks of the River Ganges, he wants to make a personal memorial service to his war comrades, in particular in remembrance of his friend Tsukada who once saved him during the war. Kiguchi and Tsukada were part of the retreating Japanese army in Burma, along the notorious "Highway of Death", in the autumn of 1944. Some ten years after the war they meet again. Tsukada has become an alcoholic and ends up in hospital. His heavy drinking is due to his attempt to repress a horrible memory. When Kiguchi had a malarial fever during their march through the jungles and swamps, he could not keep up with their regiment. Tsukada stayed behind with him and went in search for something to eat. He meets two fellow soldiers. "Then one of them mumbled something about being able to buy lizard meat from the Burmese for ten yen". (p. 97) Only after he had bought and eaten the meat, did he find out that it was the flesh of a dead comrade. Without telling him the origin, Tsukada offered Kiguchi meat of their fallen comrade, private Minamikawa, hoping it would enable him to survive. Kiguchi was too weak to eat it, but Tsukada did and carried Kiguchi into safety. However, Tsukada did feel guilty ever since and turned to drinking in a desperate attempt to forget his cannibalism. After the war he visited the dead soldier's family and found that the soldier's son had his father's eyes.

> 'The child was a boy. His wife said he was born after Minamikawa died…. The kid stared at me with eyes just like Minamikawa's. (…) I still can't forget those eyes. It's as if… as if Minamikawa will go on looking at me with those eyes for the rest of my life. I can never get away from those eyes unless I drink myself blind". (p. 98)

As a result of his heavy drinking to numb the painful memory, Tsukada is hospitalized. His old comrade Kiguchi visits him regularly and a young French Catholic volunteer named Gaston, cares for him. Dying from alcohol poisoning, he finally tells his story to Kiguchi and Gaston. Gaston comforts the dying Tsukada by telling the similar story of a plane crash in October 1972 in the Andes. The surviving passengers ate their deceased friends to stay alive until they were rescued two months later.[295] The dying man in this case encourages his fellow passengers to eat his body after his death.

[295] The short story 'The Last Supper' was based on a historical event. A plane carrying young men from a Uruguayan rugby team, crashed high in the Andes. Faced with starvation and radio news reports that the search for them had been abandoned, the survivors fed on the dead passengers

> "A man was in that airplane. Like you, he very much likes to drink, and in plane he only gets drunk and sleeps. When plane has accident in Andes mountains, drunk man hits back and chest, is much badly hurt.'(…) The drunken man said to the survivors who had cared for him over the course of three days: 'You have noting left to eat, do you? After I die, you must eat the flesh of my body. You must eat it whether you want or not. Help will surely come.'". (p. 102)

Two days later Tsukada dies in peace. "Gaston was nowhere to be found when Tsukada died. The nurses had no idea where he had gone". (p. 103)

In 'The Case of Kiguchi' the hospital volunteer Gaston is described as a "horse-faced foreigner" (p. 93) "(…) Gaston taught at the Berlitz Language School in Shibuya, and (…) on his days off he came to work at the hospital. There was something engaging about the man, and many patients felt close to him because he was so clumsy that he seemed to have no co-ordination whatever". (p. 95) "At this hospital, he performed the role of the pierrot in a circus". (p. 99) Discussing Gaston, Tsukada tells Kiguchi:

> "'I asked Gaston if he'd come to Japan because he's lost his job, and he couldn't come up with an answer. And then the fellow makes this strange gesture before he eats the sweetmeats I offer him'.
>
> 'There's nothing unusual about that. It's called crossing yourself, and it's something all the Amen types do'. (p. 95)

The Gaston out of 'The Case of Kiguchi' has the following characteristics in common with the Christ-figure Gaston in *Wonderful Fool*. They are both foreigners, described as having horse-like faces. They are laughed at for their attempts to speak Japanese in order to comfort the sick and the dying. Both are clumsy, and referred to as a "pierrot". They share their capacity to be a loyal companion to the stories' place-givers. At the end of the narratives both mysteriously disappear.

Gaston in 'The Last Supper'

---

whose bodies had been preserved in the snow. Rescuers did not learn of the survivors until 72 days after the crash.

The story of eating the soldiers' flesh alludes to Endō's narrative 'The Last Supper' (1984).[296] This narrative can be regarded as a sketch for 'The Case of Kiguchi'. In the following, I will emphasize the main differences between both stories: the main character's name and their different endings.

In 'The Last Supper' the character of Gaston can be clearly recognized, although he has a different name. His Latin-American name Echeñique might be more persuasive in the context of The Last Supper's story than 'Gaston' would have been. The latter story can be considered a reprise of 'The Case of Kiguchi' in another "couleur locale". In this respect Endō himself remarks in the Afterword of *The Final Martyrs*:

> "(…) I have found that the best way to give concrete embodiment to my themes is to continue alternating between the writing of short stories and novels. (…) When those characters begin to move, I write a short story about them in a different locale. This allows me to breathe a fuller life into them. (…) "

Whereas the last sentence of 'The Case of Kiguchi' alludes to the ending of *Wonderful Fool*, staging the disappearance of Gaston, the last sentence of 'Last Supper' points to the evil side of consuming human flesh: "'A former university student, who was convicted of shooting to death a female classmate in Paris and then eating her flesh, returned to Japan today…'" (p.167).[297]

Summarizing, one can conclude that the development, which Gaston has made in the reprise of the initial story, indicates he has become a typical Christ-like companion. The namesakes of Gaston of *Wonderful Fool* reinforce the impression of Gaston as a loyal companion, whose self-chosen mission is to care for people who suffer, either physically or mentally. Reminiscent of Christ, the namesakes comfort the place-givers by listening to their stories, trying to make them feel at ease and help them reconcile with their past.

4.2. The consoling function of a companion in Endō's historical novels

[296] Shūsaku Endō, "The Last Supper," in *The Final Martyrs*, 147-67

[297] Such a disquieting ending is characteristic of Endō's literary work; cf. *Scandal*, and *Silence*.

After an introduction to Endō's historical novels, I will first address the literary strategies he applies in these novels. Next, the theme of vicarious substitution in *Silence*[298] and *The Samurai*[299] will be extensively explored. Additionally, *Kiku's Prayer*[300], which has recently been translated will be addressed. For a summary of these novels I refer to the appendix.

Introduction

In this introduction, I will briefly sketch the setting of Endō's historical novels. This enables one to read his novels in their context of time and place, since the main characters in *Silence*, *The Samurai* and *Kiku's Prayer* are based on historical figures. For the historical sources referred to, I draw upon the translator's preface to *Silence* (pp. vii-xviii) by William Johnston and the translator's postscript to *The Samurai* (pp. 268-272) by Van C. Gessel, as well as C.R. Boxer's *The Christian Century in Japan 1549-1650* (1967)[301], and Michael Cooper's *Rodrigues The Interpreter: An Early Jesuit in Japan and China* (1974).[302] The last two sources seem likely to have been used by Endō as well.

The setting of the novels *Silence*, *The Samurai* and *Kiku's Prayer* is the time when Japan broke with its foreign missionaries. A short review of that period will help to understand their context. The Jesuit Francis Xavier had brought Christianity to Japan in 1549. The missionary work started in the Sengoku Period,

---

[298] Shūsaku Endō, *Silence*, trans. William Johnston (New York: Taplinger, 1979).

[299] Shūsaku Endō, *The Samurai*, trans. Van C. Gessel (New York: Penguin, 1986).

[300] Shūsaku Endō, *Kiku's Prayer*, trans. Van C. Gessel (New York: Columbia University Press, 2013).

[301] Charles Ralph Boxer, *The Christian Century in Japan: 1549-1650*. (University of California Press, 1951).

[302] Cooper describes the life of Joao Rodrigues, who sailed from Portugal to Japan in 1577, where he was ordained priest. In 1591 he became the missionaries' spokesman in dealings with Japanese authorities. He was expelled from the country in 1610. Rodrigues spent the rest of his life in Macao and the interior of China. He published a Portuguese grammar of the Japanese language and he composed two books on various aspects of Japanese life: geography, customs, science, architecture, art, and the tea ceremony. In this way he contributed to the understanding of Japanese life and culture in the early-17th-century. He died in 1633. Cf. Michael Cooper, *Rodrigues the interpreter: An early Jesuit in Japan and China*. Weatherhill, Incorporated, 1974.

when Japan had no strong central government. Mission and trade went hand in hand and for decades the padres had a privileged position. This ended for various reasons: quarrels between the various religious Orders, the competition between the English and Dutch tradesmen who had appeared on the market after the Portuguese, and the unification of Japan under the Tokugawa regime. The Christians, a community of about 150,000 believers, were persecuted, which culminated in an edict to expel all foreign missionaries in 1614. In an attempt to eradicate Christianity Christians were tortured, but this made them into martyrs and actually increased the popularity of Christianity. Thereupon the authorities forced Christian priests to a public renunciation of faith by torturing them and their flock. Christianity went underground, but the government tried to ferret them out. Among the most effective practices to detect those who concealed their faith, was the *fumie*. Suspected persons had to tread upon the picture of a cross or Christ or Mary to prove they were not Christians. Some refused and were killed as martyrs. Most trampled on the *fumie* in public, but secretly kept practicing their faith. They were the Kakure Kirishitan (Hidden Christians).

The Nagasaki community of Hidden Christians makes up the setting of *Kiku's Prayer* (1981). This is Endō's third historical novel and is set in the turbulent period between the fall of the *shōgunate* and the Meiji Restoration (1868-1912). At that moment Japan was reaching out to modernity, amidst a period of great uncertainty. At the start of this book the Japanese Christians are tolerated. As long as they keep a low profile there seems to be a tacit agreement to let things be. However, after the arrival of Father Petitjean, a French priest, who searched for any native Christian followers left from the last purges, the local government reacted by haunting and arresting them. The priest finally located a village of hidden Christians or *Kuros,* who want the priest to say mass and to perform the rituals of their Catholic faith. Not long thereafter, however, the hidden Christians are being exiled from their village and tortured. The authorities thereby attempt to pressure them into renouncing their faith. After protests from abroad the prosecution of Christians in Japan finally ended.

Using these historical events[303] as a narrative context[304], Shūsaku Endō depicts the dilemmas Christians faced during the period of persecution. The

---

[303] The main character of *Silence*, the priest Sebastião Rodrigues, is modelled on the real-life apostate Giuseppe Chiara (1602-1685). The journey in *The Samurai* made by a Japanese trading group to the West, has a historical background in the convoy that headed for a diplomatic mission to Rome between 1613 and 1620, travelling through New Spain (Mexico) and visiting various ports in Europe. The ship, the San Juan Baptista, docked in Acapulco on 28 January 1614, ironically almost the same day of the promulgation of the edict of expulsion, that initiated the prosecution of Christians and the ending of missionary activities in Japan.

The main characters of *The Samurai* are modelled on the samurai Hasekura Rokuemon (1571-1622), who was a master over a relatively insignificant estate in north-eastern Japan, and the priest Luis Sotelo (1574-1624). In 2005, Michael Cooper's *The Japanese Mission to Europe, 1582-1590: The Journey of Four Samurai Boys Through Portugal, Spain and Italy* was published, which was based on historical events. Cooper describes an eight years' journey of four young boys from the island of Kyushu to Europe and back. It is interesting to focus on the differences between the journey as described by Endō and Cooper. According to the latter, the aim of the organizer of the delegation, the Italian Alessandro Valignano, S.J. was twofold: on the one hand Valignano wanted to secure financial aid and renew the Jesuit´s monopoly in Japan by demonstrating to King Philip II of Spain and Pope Gregory XIII the achievements of the Jesuits in Japan. On the other hand he tried to impress the samurai with the splendour and richness of the European courts, for the Jesuits complained that the Japanese, who did not understand the meaning of their missionary work, thought they had fled out of Europe to Japan, to escape a poor life. In contrast to the samurai in Endō´s novel, the boys in Cooper´s novel all had been brought up in the Christian faith. In Cooper´s novels their names are Mancio Itō, Michael Chijiwa, Martin Hara, and Julian Nakaura. They toured Portugal, Spain and Italy for twenty months in 1584-1585, on a journey lasting eight years and five months from Nagasaki and back. Valignano´s aims were not accomplished, owing partly on the changed political situation in Japan and growing hostility towards the Christian faith. Cf. Cooper, *The Japanese Mission to Europe, 1582-1590: The Journey of Four Samurai Boys Through Portugal, Spain and Italy* (Kent: Global Oriental, 2005).

The historical records about the samurai Hasekura after his return to Japan, and about the priest Giuseppe Chiara after his apostasy, ended abruptly, which aroused Endō's curiosity and creative imagination.

The main character in *Kiku's Prayer*, Father Petitjean, is a historical figure. In 1983, two French priests from the Société des Missions Étrangères, Fathers Louis Furet and Bernard Petitjean, landed in Nagasaki with the purpose of building a church in honour of the twenty-six martyrs of Japan, who were killed in 1597 under Yoyotomi Hideyoshi. On March 17, 1865, shortly after the completion of the church, Father Petitjean encountered Kakure Christians from the nearby village of Urakami. A white marble statue of the Virgin Mary was imported from France and placed in the church to commemorate this discovery. (Cf. Dallas Finn, *Meiji Revisited: The Sites of Victorian Japan* (New York: Weatherhill, 1995), 12-3.

[304] In an interview Shūsaku Endō stated: "With *The Samurai*, I had no intention of writing a historical novel. I was inspired by the biography of Hasekura and have referred to that, but this is my 'I-novel' (*shishōsetsu*). It is a reconstruction effected within my inner being and is thus far from a historical novel in the strict sense of the word". Endō and Kaga Otohiko, 'Taidan: *Samurai* ni tsuite', *Bungakkai*, 34, no. 8 (1980), 201-2. Cited in: Williams, *Endō Shūsaku*, 143.

impulse for writing these historical novels was a *fumie* Endō once saw when he visited the National History Museum in Nagasaki. Intrigued by the history of the *Kakure* (Hidden) Christians[305], he decided to reveal their painful efforts to maintain their faith under severe oppression. Remarkably, Endō writes his historical novels from the perspective of the apostates instead of the martyrs. He emphasizes the complexity of the apostate's situation, for he realises that "if [the *Kakure* Christians] were to be divided into the weak and the strong, I would be among the former" (…) "History knows their sufferings: I believed it was the task of a novelist to listen to their sufferings."[306]

Shūsaku Endō explains his curiosity about the Hidden Christians as follows:

> "I am interested in the *Kakure* for only one reason – because they are the offspring of apostates. Like their ancestors, they cannot utterly abandon their faith… sometimes I catch a glimpse of myself in these Kakure, people who have had to lead lives of duplicity, lying to the world and never revealing their true feelings to anyone."[307]

Endō's literary work can be characterised by an ongoing interrogation of the word "betrayal". Except for his fascination for the Hidden Christians' history, the betrayal that he might have felt in his life can be recognized in, for instance, 'Shadows', 'Life', and 'A Forty-year-old Man'. In 'Shadows' (1968) [308] the main character writes a French Jesuit a (never actually sent) letter. The priest is described as the one who was sent as an example by the main characters' mother. Her son becoming a priest was a cherished dream of his mother (p. 40), but he disappointed her: "Do you think you can become like the Father if you

---

[305] Among the historical studies on the hidden Christians in Japan are Stephen Turnball, *The Kakure Kirishitan of Japan: A Study of Their Development, Beliefs and Rituals to the Present Day*. Taylor & Francis, 1988, Ann M. Harrington, *Japan's Hidden Christians* (Chicago: Loyola University Press), 1993 and P. Nosco, "Secrecy and The Transmission of Tradition: Issues in the Study of the "Underground" Christians," *Japanese Journal of Religious Studies* 20, no. 1 (1993): 3-29.

[306] Shūsaku Endō, "Concerning the novel *Silence*", *Japan Christian Quarterly* 36 (no. 2 Spring), 1970: 102. Cf. M. Williams, *Endō Shūsaku*, 106.

[307] Shūsaku Endo, "Mothers," 126.

[308] Shūsaku Endō, "Shadows," in *The Final Martyrs*, 28-57.

behave like that?" (p. 36). For the main character the priest is like a stern father:

> "One day you apparently told my aunt and my mother (…) to punish me when my grades remained at the same low level during the third term, you ordered my mother to get rid of my dog. (…) one day when I returned home from school, my beloved pet was gone (…) one reason I bring up such trifling matters here is because they seem so typical for you." (p. 37)

The main character is placed in the dormitory involuntarily, where the priest was serving as a dorm master. After ten months, the main character leaves to live with his father. After his mother died, the priest and the adolescent boy corresponded until they loose contact because of the war. When, many years later, the priest is about to perform his wedding service in church, the main character's fiancée

> "(…) pushes open the door to your office to announce our arrival, you were just separating your body from that of the pale woman we had once met at your doorway (…) my fiancée left without a word, leaving the door open (…) After we were married, I frequently reproached my wife when her face twisted at the memory of that morning. 'Do you who doubt the man my mother trusted more than anyone else?' And my wife would shake her head. But if, in fact, what she told me was true, it meant that the one pure ceremony of marriage she would ever experience had been performed by a priest with filthy hands. That would have been just too cruel. (…) three months later, I heard the definitive news that you had left the seminary."

The main character never saw the priest again, until one day he sees him from a distance in a restaurant, which is the reason to write him the letter, which ends like this:

> "I think of you as a man whose eyes are now no different from the sad eyes of a dog. As a result, even if you did betray me, my bitterness over that has diminished. In fact, I even think that the person you once believed in came here for just such a purpose. Or perhaps you already know that. Because in that restaurant (..) you quickly and inconspicuously crossed yourself after the waitress delivered your food. That's all I really understand about you now." (pp. 56/57)

In turn, Endō, as a young man, felt like betraying his mother. He was not present when his mother died. At the moment of her passing away, he was watching pornographic pictures with a friend. In his view he betrayed his mother, and by writing down the incident he seems to beg the audience (his readers) for forgiveness. A third case of betrayal in his life might have been his engagement with Françoise Pastre. Endō fell in love with her when she was a student of

Philosophy at the University of Lyon. In 1953 his tuberculosis and repatriation forced him to leave her behind. In 1966 she followed him to Japan, although she knew by then Endō was married and had a son. Before her death from breast cancer in 1971, Françoise gave her sister a record of her version of the love affair with Endō. This account was published in 2003.[309] Although Endō never explicitly mentions his relationship with Pastre in his narratives, the book title of *The Girl I Left Behind* and the short stories 'Life' and 'A Forty-year-old Man' might, in hindsight, refer to what he might have felt as a betrayal.

Literary strategies in *Silence* and *The Samurai*

Endō composed both *Silence* and *The Samurai* around a series of polarities, such as betrayal and loyalty, the weak and the strong, and the collision of different cultures: "West" and "East". Both novels are composed in diverse literary styles. *Silence* opens with the letters of Father Rodrigues to someone at home, written on the ship to Japan and ends with the diary of an officer at the Christian residence in Edo (present-day Tokyo). At the moment of Rodrigues' arrest the novel switches from first-person narration to third-person narration, and later to "reports" by unknown officials. Characteristic of both novels are the frequent dialogues. The literary method of presenting dialogues and inner dialogues provides Endō with a tool to expose the psychological pressure on the main characters in *Silence* and *The Samurai*.[310] Apart from the debates between the inquisitor and the priest, different voices within Rodrigues express his spiritual crisis.

> "From the deepest core of my being yet another voice made itself heard in a whisper. Supposing God does not exist." (p. 117) "What is happening to you?, he asked himself. Are you beginning to lose your faith?, said the voice from the depths of his being. Yet this voice filled him with disgust." (p. 157)

---

[309] Sumie Okada, "Shusaku Endo (1923-1996): His Japanese Context and Its Importance in the Analysis of His Relationship with Françoise Pastre (1930-1971)," in *Japanese Writers and the West*. (New York: Palgrave, 2003), 75-132.

[310] The dialogical method is most fully employed in Endō's play that proceeds a period before *Silence*, but was written later in time, *The Golden Country.* Cf. Shūsaku Endō, *The Golden Country: A Play about Christian Martyrs in Japan*, trans. Francis Mathy, 1970 (Boston: Tuttle Publishing, 2003).

Likewise, in *The Samurai* "a voice sounded in Velasco's ears",

> "What you are trying to do now? To baptize men who do not believe in the Lord, for your own benefit, is a blasphemy and a profanation. It is an act of arrogance, and through the sacrament of baptism you heap the sins of unbelievers upon the Lord." (p. 146)

The inner dialogues, that belong to the genre of the letter and the diary, provide one with a deeper insight into the main character's transformation.

The dialogues in both novels frequently discuss the suitability of Christianity for Japan and the desirability of forcing the foreign religion on the Japanese.[311] They represent the different positions of the missionaries and the inquisitors. Consequently, these novels can be characterized as polyphone[312]. This enables each character to pronounce his own vision on the situation and his own worldview, which might be conflicting with that of other characters in the book. Especially in the collision between the various protagonists' different cultures the technique of polyphony serves to express the drama without any judgment on the part of the author.[313]

---

[311] To indicate the barrenness of Japan as unfruitful to the new religion of Christianity, Endō frequently uses the metaphor of Japan as a mud-swamp. In *Silence* and *The Samurai* the image of the mud-swamp indicates the inaccessibility of Japan for the foreign religion. As in several of his novels, Endō in *The Sea and Poison* refers to this moral malaise by the metaphor of Japan as a mud-swamp. Cf. John T. Netland, "From Cultural Alterity to the Habitations of Grace: The Evolving Moral Topography of Endo's Mudswamp Trope," *Christianity and Literature* 59, no. 1 (2009): 27-48. The metaphor stands for a three fold indifference: an insensitivity towards sin, an insensitivity towards God and a insensitivity towards death. Cf. Francis Mathy, "Shusaku Endo: Japanese Catholic Novelist," *Thought* 42 (1967): 585-614.

[312] The polyphonic character of Endō's novels is expressed in his alternating the various protagonists' perspectives. For instance in *The Samurai* the scenes, in which Hasekura's perspective is presented alternately with sections drawn from the diary of Velasco.

[313] One could ask how this literary technique of polyphony is related to Endō's genre of *shishōsetsu*? The *shishōsetsu* quality of especially *The Samurai* lies in the analogy with Shūsaku Endō's own life story. *The Samurai* can be considered a work of autobiographical fiction, a piece of *shishōsetsu* literature. The story of the Japanese Christians in the late sixteenth and seventeenth centuries has striking parallels with Shūsaku Endō's own life story, echoing an obtruded faith (baptism), and a journey to Europe and back. Analogous are the changing perspectives on Christianity. During his youth Endō was bullied because of his Christian faith, but during his study in Christian France just after World War II, the young Japanese did not feel welcome either. Shūsaku Endō describes his troubled stay in France from 1950 until 1953 in *Foreign Studies*, a collection of three linked stories. He had to return to Japan due to a near fatal pulmonary illness.

In the following, I will explore the novels *Silence* and *The Samurai* separately along the theme connected to the consoling function of vicarious substitution, embodied in a co-suffering companion as well as in Christ-like objects. I will first examine the Christ-like persons, and subsequently the Christ-like objects.

Vicarious substitution in *Silence*[314]

The novel is structured by the tension in the various relationships between the protagonists. At the start of *Silence* the relationship between the Portuguese priest Rodrigues and the Japanese farmer/fisherman Kichijirō, who ultimately betrays him, and at the close the relationship between the priests Rodrigues and Ferreira, and the inquisitors, contribute to a thrilling plot. In my analysis I will focus on this structure and emphasize the theme of the strong versus the weak. Thereby I will concentrate on the development in Rodrigues' perspective, which results in a different manifestation of Christ. Thus, the face of Christ, which appears to Rodrigues to be suffering instead of him and the Japanese Christians in prison, metaphorically alters in the course of the novel. Remarkably, the companionship that characterizes this type of vicarious substitution seems to be embodied in both an object and a person.

---

[314] According to most scholars, the title of *Silence* refers to the silence of God. Rodrigues reproaches God for remaining silent when the Japanese Christians suffer persecution and torture. The theme of the silence of God in the face of suffering has inspired many other authors, examples of which can be found in Marjo Korpel and Johannes de Moor, *The Silent God* (Leiden: Brill, 2011). One example is Samuel Beckett's play *En attendant Godot* (*Waiting for Godot,* 1954, which consists of dialogues between two tramps who are waiting for a person, called Godot, who never appears, never speaks and does nothing. Throughout the play, the tramps are tossed to and fro between doubt and hope that Godot will arrive some day. In line with their persistence, despite their desperation, the main character in *Silence*, the priest Rodrigues, despite his frequent moments of doubt, never ceases to address God and expect an answer. In his prayers he begs God to intervene with a mighty act to deliver the Christians from their agony. The closer he is confronted with the tortures, the more he urges God to stop the violence with a powerful action. But the God who would interfere *deus ex machina* is indeed silent.

In Van C. Gessel's view, however, God does not remain silent, for Jesus speaks from the *fumie.* Instead, Gessel relates the silence to Rodrigues, who is "silenced" as the novel enfolds itself. Cf. Van C. Gessel, "*Silence* on Opposite Shores: Critical Reactions to the Novel in Japan and the West," in Approaching *Silence*, 26-41 (36).

The novel starts with a letter of Sebastian Rodrigues, describing his mission in Japan.

> "In that stricken land the Christians have lost their priests and are like a flock of sheep without a shepherd. Someone must go to give them courage and to ensure that the tiny flame of faith does not die out". (p. 14)

On his way to Japan, Rodrigues' self-image as a priest is one of full confidence in his mission. As a Jesuit, he is trained in envisioning Jesus' life in line with Ignatius of Loyola's *Spiritual Exercises*[315]. He parallels his situation with that of the Lord in Psalm 23, who is described as a shepherd, caring for his flock.[316] He looks upon the hidden Japanese Christians as sheep without someone to lead, instruct and comfort them. He counts himself among the strong, who must support the weak. Soon after his arrival in Japan, however, the priest is betrayed and captured. Gradually, he starts to doubt his mission. In light of the tortures which the hidden Christians undergo, the distinction between strength and weakness seems to blur. Towards the end of the novel, Rodrigues agrees with Kichijirō in claiming: "There are neither the strong nor the weak. Can anyone say that the weak do not suffer more than the strong?" (p. 191) In this context, the martyrs are the strong and the apostates are the weak. The tension increases after Rodrigues is captured. Rodrigues' strength is severely put to the test during the interrogation by the inquisitor. When Rodrigues watches the Japanese Christians forcibly being drowned, he notes the disparity between a glorious martyr's death and reality. "I had long read about martyrdom in the lives of saints (…) but the martyrdom of the Japanese Christians I now describe to you was no such glorious thing." (p. 60) His relationship to Kichijirō is ambivalent, since the latter functions as Rodrigues' guide, hider, loyal companion, and as one of the priests' anguished "sheep", as well as Rodrigues' betrayer and stalker. He sells the priest to the inquisition for money, like Judas sold Jesus. Afterwards, he, like Judas, feels remorse: he secretly follows Rodrigues, begging him for

[315] The Spiritual Exercises of St. Ignatius of Loyola offer a plan of contemplation to be carried out over about a month. They are a central part of the first year of training of Jesuit novitiates. St. Ignatius of Loyola (1419-1556) was the founder of the Jesuits; he published *Spiritual Exercises* in 1548.

[316] See Mark 6,34 and John. 11, 14-16.

forgiveness. Not able to overcome his disgust towards his betrayer, Rodrigues grants Kichijirō absolution in his role as an ordained priest, whereas in his heart he cannot forgive him. Although his interpreter assures Rodrigues that trampling the *fumie* is only a formality, which he can perform with a mental reservation, his upbringing and preparation for martyrdom prevent him from seeing the trampling otherwise than a betrayal of everything he stands for. As a Jesuit he is trained in a systematic approach to prayer and meditation, and rigorous self-examination. For him, just to perform the motion without the emotion is not an option.

Furthermore, since his identity is formed by his vocation as a priest, his betrayal involves a self-betrayal. On the ship to Japan, Rodrigues had envisaged a glorious martyr's death. He could not believe that Ferreira had apostatized, and when he found out, he had pitied Ferreira for his weakness. Likewise, he detested Kichijirō for being a weak coward. At the same time Rodrigues struggles with his shame about his contempt for Kichijirō, who once trampled the *fumie.* At the supreme moment, when Rodrigues is placed before the *fumie*, he hears a voice:

> "Trample! Trample! I more than anyone know of the pain in your foot. Trample! It was to be trampled on by men that I was born into this world. It was to share men's pain that I carried my cross." (p. 171)

The priest placed his foot on the *fumie*. Only after he has apostatized himself, and he has heard a voice speaking to him from the *fumie*, is Rodrigues able to forgive Kichijirō wholeheartedly. By then, he has officially renounced his faith, is being forced to marry a Japanese woman, and is excommunicated from the church. In other words, he has ceased to be a priest.[317] He is stationed in Edo (Tokyo) and forced to help the authorities in persecuting Christians. Kichijirō functions as his assistant. Paradoxically, in the closing pages before the appendix, the fallen priest is able to continue his life, even as a priest. For one day he is visited by Kichijirō, who, for the third time, begs Rodrigues to forgive

[317] It is, however, significant that Rodrigues' forgiveness, although not permitted by the Church, is nevertheless valid. Through the principle of *ex opere, operato* not the one who administers the sacrament is important, but the one who stands for the sacrament: Christ. (St. Augustine argued in this line against the Donatists.) In this sense, the priest can be considered a substitute of Christ. With this additional knowledge of Roman-Catholic church law in mind, the notes that were found on Kichijirō possibly point to the ongoing work by Rodrigues and to the validity of the sacrament of forgiveness.

him. "Please hear my confession. If even the Apostate Paul has the power to hear confessions, please give me absolution for my sins". After having begged for forgiveness three times, Rodrigues, in his identity as priest, is asked by his betrayer for absolution once again. However, this time their roles have changed. By now they are both betrayers of their faith, therefore despised and victims of history. Remarkably, his betrayer is the only one left to address the priest as a priest, at the same time acknowledging his position as one who, like Kichijirō, still believes. They both seem to believe in secrecy, analogous to the Hidden Christians. At the close of the novel, the reader is informed that Rodrigues, like Kichijirō, turns into a traitor. He is given a new identity as Okada San'emon, the name of a Japanese who died. He is given the late man's wife as well. In his new identity, he helps the authorities to unmask hidden Christians.

Scholars of *Silence* have interpreted the close of the novel in different ways. Adelino Ascenso, for instance, states that it seems that in hindsight his trampling on a *fumie* enables Rodrigues to continue his life's purpose by suggesting that a sacrifice of his ideals is required of him.[318] Akiko Yamagishi, in his study on guilt, neglects the appendix, stating that "Priests [Rodrigues and Ferreira] who seek to behave according to a universal value, a high level of morality, throw away that value and choose to behave according to the expectations of others, even if their behaviour seems to be a betrayal of God."[319] In Yamane's view, Kichijirō is as one who finally comes home to the Catholic Church[320], a view that Doak supports by underlining the pattern of return in the

[318] Adelino Ascenso refers to Rodrigues' statement that he loves Christ in a different way than before. "Everything that had taken place until now had been necessary to bring him to this love. "Even now I am the last priest in this land. But Our Lord was not silent. Even if he had been silent, my life until this day would have spoken of him." (Endō, *Silence*, 298). Ascenso comments on this fragment as follows: "Everything in his existence was necessary for that painful if ambiguous conversion. Being aware of such a transformation in his heart, a new life is going to bloom: the real life of the one who experienced the profound *kenosis* and who finally had a personal encounter with the *real* Jesus Christ."(Adelino Ascenso, *Transcultural Theodicy*, 266, italics in the original).

[319] Akiko Yamagishi, "Four Types of Guilt and Guilt in the Japanese'," *The Japanese Journal of Personality* 22, no. 3 (2013): 219.

[320] Michihiro Yamane: "in a word, *Kichijirō's* soul has now been freed from the darkness of solitude and has had a conversion of faith that has deeply attached him to the love of Christ," in

Kichijirō prototype in Endō's earlier narratives: "Will he [Kichijirō] apostatize again? Or will he persevere to martyrdom this time? Endō leaves the question open. I tend to think the evidence suggests that he will not give up the faith this time."[321] In this extreme case, it seems that while being disloyal to his church and God, Rodrigues maintains his fidelity to the Japanese Christians, and thereby saves his moral integrity. The fact that the official in his report in the appendix does not call Rodrigues San'emon but "the priest", is an argument in favour of such a view, suggesting that Rodrigues had become a priest of a different sort.[322] Rodrigues' hearing Kichijirō's confession, and administering the sacrament that only the priest can administer, can be viewed as an affirmation of his renewed position as a priest and a Christian. (p. 91)

However, I do not support such optimistic interpretations. In contrast to Ascenso and other interpreters of the story's ending, I would underline Rodrigues' betrayal of the Hidden Christians, of which the appendix reports. His main task is to help the Japanese authorities to identify Christian religious objects to enable them to arrest Japanese Christians. I would stress the tragedy of Rodrigues' fate, which is illustrated by his continuous betrayal of the Hidden Christians, whose position is similar to his. In this sense, his suffering seems to continue. Against Yamane and Doak, I state that precisely the pattern of apostasy and searching for forgiveness that characterizes Kichijirō's predecessors Kisuke and Tōgorō, provides a convincing argument for an interpretation of the close of *Silence* as an ambivalent, open ending.

Vicarious substitution in *The Samurai*

The story is told from the perspectives of the main characters, the samurai Hasekura, who is made into a scapegoat by a regime intent on protecting Japan

---

Endō Shūsaku: sono jinsei to Chinmoku no shinjitsu (Tokyo: Chōbunsha, 2005), 220. Cited in: Kevin Doak, "Before Silence," 17.

[321] Kevin Doak, "Before Silence," 18.

[322] In this respect, Rodrigues could been compared to Graham Green's whiskey priest in *The Power and the Glory*.

from foreign contamination, and Velasco, the ambitious Catholic priest, who aims to become Bishop of Japan. Velasco has a zealous desire to spread the Gospel by 'strategy and diplomacy'. (p. 42) Both take part in a mission with the ostensible goal to secure trading rights for the local feudal lord Shiraishi. Only at the close of the novel, is Hasekura informed of the hidden agenda of their voyage, "to find out how to build and sail the great ships". (p. 236)

The opposing main characters, Velasco and Hasekura, respectively represent the West versus the East, the Christian faith versus ancestor worship, and, in another context, the powerful Church of the beautiful-faced Christ versus the powerless ugly face of the suffering Christ. The protagonists' journey turns into a drama, which is carefully built up. Endō prepares the readers for the events deteriorating towards the worst. Their four years' travel brings them to Nueva España and Europe, but they fail to convince the Western powers of Japan's suitability as a trading partner. The more Velasco tries to persuade the envoys to convert to Christianity, the more they are repulsed by the totally foreign faith. One of the samurai refuses and drowns himself. Hasukura, however, has himself baptized in order to return home earlier. Soon after, however, they are informed about the changes in the political situation in Japan. The news of the Christian persecutions renders their mission futile and turns their journey into a failure. Under the new policy Hasekura's baptism is considered a betrayal of his country. Ironically, however, Hasekura, who was sceptical about Christianity at the time of his baptism, seems more and more captured by the ugly and emaciated face of the suffering Christ, that he encountered on the crucifixes in the churches of Mexico and Spain. The Japanese monk working amongst the poor Indians in Mexico, explains why this Christ is *his* Christ:

> "He knew all there was to know about the sorrows of this world. He could not close His eyes to the grief and agony of mankind. That is what made Him emaciated and ugly. (…) He understands the hearts of the wretched, because His entire life was wretched. He knows the agonies of those who die a miserable death, because He died in misery". (p. 220)

Hasekura compares "that man" to "a sick, mangy dog". (p. 245) On his return, the samurai is disappointed in his Lord and the Council of Elders, whom

he had trusted. His Lord does nothing to protect his life, his dignity, his family and his ancestors' land.

> "The samurai raised his head and stared into Lord Ishida's face. In that seemingly gentle voice, that seemingly gentle face, he sensed a lie. There were still more lies in the old man's expression, in his wheezing nasal voice and in his deliberate sighs. This man understood none of his resentment, none of his remorse. He merely pretended to understand." (p. 261)

In contrast the samurai recognizes a dog-like loyalty and humility in his servant Yozō, who acts as his companion. When his Lord invites him to commit suicide to save his honour, the samurai is comforted by his servant, who refers to Christ: As the plot unfolds, Endō contrasts the disloyalty of Lord Ishida, who falsely tries to assure the samurai that "this old man here understands your pain better than anyone else" (p. 260), but even so sentences him to death, with the silent understanding of his servant Yozō. While he realizes that Lord Ishida does not understand him, his servant's understanding consoles him:

> "Beyond the roof the samurai could see snow falling. The swirling flakes seemed like the white swans of the marshland. Birds of passage which came to the marshland from a distant country and then departed for a distant country. Birds which had seen many countries, many cities. They were he himself. And now, he was setting off for another unknown land…
>
> 'From now on… He will be beside you'.
>
> Suddenly he heard Yozō's strained voice behind him.
>
> 'From now on… He will attend you'.
>
> The samurai stopped, looked back, and nodded his head emphatically. Then he set off down the cold, glistening corridor towards the end of his journey. (p. 262)

In this respect, the novel's title is significant. In the samurai society, suffering to the point of self-sacrifice on behalf of one's Lord was regarded as a virtue. In Endō's novel the samurai commits suicide as a sign of ultimate loyalty to his *daimyō*, believing to be accompanied by Christ as a *dōhansha* (companion) even in death.[323]

---

[323] According to Emi Mase-Hasegawa "Endō presents Jesus Christ as a *samurai*, an ever-present companion who steadily and modestly follows each person's life.[323] I can only agree to her description. However, although I state that the Christ in Endō's literary work has *samurai*-

The vicarious substitutes in *The Samurai* are depicted as reminiscent of Christ in a subtle way. The renegade monk is described as a companion: he goes with the Indians wherever they go, for they need someone "to wipe off their sweat when they are ill" and "to hold their hands at the moment of death" (p. 121).[324] Hasekura only recognizes his servant Yozō as a companion shortly before his death.

> "From time to time the samurai turned in his saddle and looked back at his servant, following silently behind. (…) Now, just as on their journey, Yozō never left his master's side."(p. 260)

Analogous to the transformation of the priest Rodrigues in *Silence*, both Velasco and Hasekura are deeply changed by their unfortunate journey. At the end of the novel, in the face of the suffering, Velasco gradually recognizes that "a priest lives to serve others in the world, not for his own sake". (p. 215) However, this change was initiated also during the journey in his solidarity with the samurai. In a juxtaposition to Rodrigues and Kichijirō at the end of *Silence*, on the return to Japan, Velasco writes in his diary,

> "It was as though a friendship had at last been forged between the betrayed and the forsaken – a mutual sympathy and a mutual licking of wounds. I felt an affinity with those Japanese that I cannot describe. It was as if a firm bond of solidarity that I had never felt before had formed between the envoys and myself. To be honest, I had employed many stratagems up until then, dragging them about by the nose to achieve my own private purposes and taking advantage of their weaknesses. (…) For their part, they had shrewdly attempted to use me to accomplish their mission." (p. 186)

Similar to this colleague in *Silence*, Velasco has obtained a different image of Christ towards the end of the novel. During his last days the priest Velasco functions as a companion to the frightened monk Luis Sasada, with whom he shares his cell, waiting to be executed.

---

qualities, I object to the comparison Jesus-*samurai*, for, as I argued in chapter 3, Endō's literary work does not promote self-sacrifice as a suitable way of imitation of Christ. Emi Mase-Hasegawa, *Christ in Japanese Culture*, 109.

[324] Cf. Adelino Ascenso, *Transcultural Theodicy*, 171.

Summarizing, one can conclude that *Silence* and *The Samurai* are similarly structured. In both narratives the themes of loyalty verses apostasy and betrayal play a predominant role. And in both novels priests are the main characters.[325] Furthermore, I would argue that these novels mirror each other. Whereas in *Silence* a Western missionary is travelling to Japan, in *The Samurai* a samurai is travelling to South-America and Europe. In both cases the persecutions of the Christians in Japan provide a crisis in which the main characters encounter a Christ-figure through the mediation of an object. The picture of Jesus' face on a copper plate, or on a painting, functions as their eternal companion, who suffers alongside them. It is remarkable that in both stories the co-suffering is embodied in human beings and also presented in objects.[326]

However, the Christ-like persons in Endō's historical novels differ from the Christ-like objects in the period of their companionship. In contrast to the temporal companionship of their human companions, the Christ-like objects symbolize an *eternal* companionship. In chapter 3, the vicarious substitution of the Christ-figures in Endō's novels did last, since their effect on the place-givers could be described as an indelible mark. However, the alternation of vicarious substitution, between Rodrigues and Kichijirō in *Silence*, lacks such a sense of eternity, whereas Christ in his *A Life of Jesus* was depicted as an *eternal*

[325] Remarkably, the priests in Endō's historical novels fail to embody the role of vicarious substitutes. Endō's autobiographical fiction, also tells of his disappointment in priests. E.g. Father Inoue in 'The Day Before', who is unable to explain why Jesus would have forgiven Judas, and the anonymous priest in 'Shadows', the "dynamic missionary brimming with confidence and conviction", who had buried his mother and ministered his marriage, but was expelled from the priesthood for getting married. Middleton views the multifaceted depiction of the weakness, betrayal and guilt of Rodrigues in the light of Endō's troubled connection to the Jesuit priest who baptized him, who resembles the priest described in 'Shadows'. This priest, named Fr. Peter Herzog, was a rector of Tokyo's Sophia University. He scandalized his superiors by leaving the priesthood to marry. Cf. Darren J.N. Middleton, "Endo and Greene's Literary Theology." In: Mark M. Dennis and Darren J.N. Middleton (ed.), *Approaching* Silence*: New Perspectives on Shusaku Endo's Classic Novel* (New York; London; New Delhi; Sydney: Bloomsbury Academic), 2015, 61-92 (66).

[326] For a study in the field of material religion, see Birgit Meyer. She states that a materialized study of religion starts with the assumption that objects, their use, their valuation, and their appeal are not something added to a religion, but rather an inextricable part of it. Cf. Birgit Meyer et al, "The Origin and Mission of Material Religion," *Religion* 40 (2010): 207-11.

companion.[327] To illustrate this difference, I cite Endō's description of Jesus' companionship in *A Life of Jesus*[328]:

> "One thing about him, however – he was never known to desert other people if they had trouble. When women were in tears, he stayed by their side. When old folks were lonely, he sat with them quietly. It was nothing miraculous, but the sunken eyes overflowed with love more profound than a miracle. And regarding those who betrayed him, not a word of resentment came to his lips. No matter what happened, he was a man of sorrows, and he prayed for nothing but their salvation". (p. 173)

In contrast to the vicarious substitutes who populate the literary work of Shūsaku Endō, the companionship of the Jesus in *A Life of Jesus* is, according to the above quote, no partnership of shifting positions, but a one-sided forgiveness. Apparently, Shūsaku Endō associates the biblical Jesus with an exceptional self-giving divine love towards even the worst of his enemies, which has a lasting impact on his disciples.[329] In contrast to his literary work, Endō's biography of Jesus seems much more a product of theological reflection, bound to his Christian tradition and his goal to retell the New Testament, than of literary imagination. In *A life of Jesus* Endō depicts Jesus as divine, whereas the Christ-figures in his fictional *oeuvre* are only human. Furthermore, *A Life of Jesus* is univocal, while his fictional writing is polyphonic and consequently full of ambiguity.[330]

---

[327] In terms of Ian Ramsey (1915-1972) the word *eternal* can be seen as a qualifier, indicating a reference to God. Ramsey states that religious language is a unique language. Language about God differs from language about an object. He developed a system of reference to what he termed "models and qualifiers". If we say that God is good, the model is the word *goodness*. E.g. "Mother Theresa was a good woman." When said about God, the model needs an adaptation. By recognizing that God cannot be literally 'good', as that concept is generally used, a qualification of the statement "God is good" needs to be added, e.g. the qualifier *infinitely*. The statement then reads: "God is infinitely good". Ian T. Ramsey, *Christian discourse: some logical explorations*. No. 35. Oxford University Press, 1965. Likewise, a *dōhansha* can be considered an *eternal* companion.

[328] In the light of the discussion of the weak and the strong it is significant that the translation of *Shikai no hotori* is *The Powerless Savior* instead of the English title *A Life of Jesus*.

[329] In this line, Endō states that it "(…) is by instituting the sacrament of the Eucharist that Jesus demonstrates his overwhelming desire to remain beyond his death and forever *the inseparable companion of every human being*. (Shūsaku Endō, *A Life of Jesus*, 119).

[330] This difference between religion and literature is explained by Salman Rushdie:

> " (…) whereas religion seeks to privilege one language above all others, one set of values above all others, one text above all others, the novel has always been about the way in

The companion as a *Bodhisattva*

Endō's image of the companion is analogous to that of the Buddhist *Bodhisattva.* In *A Life of Jesus*, Endō writes: "He [Jesus] believed that God by his nature was not in the image of a stern father, but was more like a mother who shares the suffering of her children and weeps with them." (p. 80)[331] The priest Rodrigues in *Silence* is troubled to find that the hidden Christians are more drawn to mother Mary than to Christ:

> "And with this the order was given that they should spit on the crucifix and declare that the Blessed Virgin was a whore. Only afterwards did I hear that this was a plan thought out by Inoue, the man whom Valignano had spoken of as being the most dangerous of all. This Inoue, who had at one time received baptism to get advancement in the world, knew well that these poor peasants honored the Virgin above all. Indeed, I myself since coming to Tomogi have been a little worried seeing that the peasants sometimes seem to honor Mary rather than Christ." (p. 56)

While in *Silence* and *The Samurai* the image of the punishing father overlaps the image of the European missionaries and the way of martyrdom, these motherly characteristics of Christ were embodied in the figure of Maria *Kannon*. Maria *Kannon* was understood as the Goddess of Mercy and worshipped by the *Kakure Kirishitans*. These Hidden Christians could only survive during the persecution because they were apostates, living a double life. They stepped the *fumie* each year and pretended to be Buddhists. Many kept a *Kannon* statue, which had a cross on the back or inside, on a Buddhist altar and called it Virgin Mary.[332] The statues originated from China and were imported to Japan. During the two centuries of proscription of Christianity, the local communities of hidden Christians became more segregated from each other and each community

---

> which different languages, values and narratives quarrel, and about the shifting relations between them, which are relations of power. The novel does not seek to establish a privileged language, but it insists upon the freedom to portray and analyse the struggle between the different contestants for such privileges." Salman Rushdie, "Is Nothing Sacred?" Herbert Read Memorial Lecture. *Granta* 31 (1990), 102-3.

[331] In Japan the "father" image of God usually has negative connotations. Cf. Yukiko Wakui-Khaw, "Who do you say that I am?: A Japanese response to the person and the work of Christ," *Stimulus: The New Zealand Journal of Christian Thought and Practice* 21, no. 3 (2014): 14.

[332] Cf. Emi Mase-Hasegawa, *Christ in Japanese Culture*, 51.

developed its own interpretation of Catholicism and rituals and cults that appeared fusions of Buddhism, Confucianism and Christianity. The historian Junhyoung Michael Shin explains how the symbol of one religion came to be the symbol of another.[333] Statues of the female Kannon enabled the hidden Christians to worship Maria. Maria could easily be regarded one of the thirty three manifestations of Kannon. Significant of my study is that the conflation of the two images, who were similar in gender and as a symbol of compassion, led to the idea of vicarious substitution.

Kannon is described as a *Bodhisattva*. The principal of delaying one's becoming the Buddha until all others are saved, is characteristic of a *Bodhisattva*. In a footnote, Emi Mase-Hasekaga says that out of compassion, *Kanzeon Bosatsu Fumon* (*Kannon bodhisattva*) manifests himself anywhere in the world to save people from danger or suffering.[334] Similar to the companion, who embodies the consoling, co-suffering Christ, the *Bodhisattva* embodies the compassionate *Kannon*. In contrast to the concept of the *Bodhisattva*, however, Endō's concept of the companion is full of ambiguity. The open ending of *Silence*, for instance, is not so much indicating a form of vicarious substitution as a comforting eternal companionship, but rather points at the disturbing possibility of a continuous vulnerability and self-deception of the main characters.[335] This challenging aspect of vicarious substitution in Endō's literary work will be explored in chapter 5 and 6 of this study.

4.3. Christ-like objects

[333] Junhyoung Michael Shin, "Ávalokiteśvara's Manifestation as the Virgin Mary: The Jesuit Adaption and the Visual Conflation in Japanese Catholicism after 1614," *Church History* 80, no. 1 (2011): 13-4.

[334] Emi Mase-Hasegawa, *Christ in Japanese Culture*, 51. She refers to the *Lotus Sutra*, Chapter 25.

[335] Cf. JinHyok Kim, "The Wounded Grace: Memory, Body and Salvation in Endo Shusaku and Rowan Williams," *The Expository Times*, January 2013.

Remarkably, in Endō's historical novels the function of vicarious substitution can be fulfilled by persons and objects alike. [336] In *Silence*, as well as in *The Samurai*, the vicarious substitute is embodied in a person. In *Silence*, Kichijirō, who follows the priest to Edo (Tokyo), functions as a companion to Rodrigues and vice versa. In *The Samurai* the loyal servant Yozō is a companion to Hasekura. However, Christ's face on the *fumie*, or on the portrait, or Mother Mary's face on the statue, can be considered as co-suffering, permanent, companions. The objects function as a catalyst for the transformation within the main characters.

In the following I will explore the consoling function of the Christ-like objects. Next to the companions Kichijirō and Rodrigues in *Silence* and Yozō in *The Samurai,* Shūsaku Endō introduces objects that symbolize Christ: a *fumie* (in *Silence*, 1966), a crucifix, and a painting of Christ (in *The Samurai*, 1980) and a statue of the Holy Mother (in *Kiku's Prayer*, 1981[337]). The compassion (in the sense of "suffering with") of the place-takers enables the main characters to transform and embrace their fate. But how can objects substitute for persons and act as companion*s*? Winnicott's theory of the transitional object will serve as a theoretical frame.

Winnicott's research[338] shows that objects, such as puppets and toy-pets, replace the absent primary caregiver. He discovered that children need to retain a mental image of their absent primary caregiver to feel secure. Young children, however, are not sufficiently cognitively developed to hold on to such an image for a long period. Instead, they use transitional objects as surrogate attachment figures. These objects temporarily represent the mother- or father figure in the child's mind. The objects are called 'transitional', indicating that they mediate between a real parent and a mental image. They form the transition between having a primary caregiver present and just having a mental image of him or her.

---

[336] Or by Christ-like animals (see chapter 5).

[337] *Kiku's Prayer* was not translated into English until 2013.

[338] D.W. Winnicott, "Transitional objects and transitional phenomena. "*The International journal of psycho-analysis"* 34 (1953): 89-97.

The closeness and intimacy of the image on the *fumie* in *Silence* are functionally comparable to this role of transitional objects in the development of children. It seems both to relieve Rodrigues' fear, and to offer him companionship:

> "From childhood the face of Christ had been for him the fulfilment of his every dream and ideal (…) Even in its moments of terrible torture this face had never lost its beauty. (…) When the vision of this face came before him, fear and trembling seemed to vanish like the tiny ripples that are quietly sucked up by the sand of the sea-shore." (p. 103)
>
> (…)
>
> "Now in the darkness, that face seemed close beside him. At first it was silent, but pierced him with a glance that was filled with sorrow. And then it seemed to speak to him: 'When you suffer, I suffer with you. To the end I am close to you". (p. 161)

The memory of Christ's face on the *fumie* functions as a personal companion to the main character, who is in distress. I argue that, in line with Winnicott's transitional objects, the Christ-like objects in Endō's literary work function as mother- or father figures, who comfort their children when they are in pain, just by being present.[339] At first sight, the soft teddy bear-like objects of Winnicott's research seem to contrast with the wooden and stony *fumie*, portrait and statue in Endō's historical novels. These objects, however, fulfil the main characters' needs for comfort. The *fumie* in *Silence* and the statue in *Kiku's Prayer* "speak" and are turned to with much affection. At the close of *Kiku's Prayer*, when she is about to die under the statue, it says:

> "Tears poured from Kiku's eyes as she railed at the statue. (…) Translucent tears just like those of Kiku welled up in the large eyes of the Blessed Mother. The tears spilled down her cheeks and dampened her robes. She wept for Kiku, who lay facedown, motionless; she wept for this woman who had loved one man with everything she had; she wept for Kiku, who had given all for her lover, even to the point of defiling her own body. (…) In response to Kiku's moan filled with such sorrow and pain, the weeping

[339] In this respect, is remarkably that Endō connects the face of his mother and the face of a statue representing the Holy Mother. In the autobiographical fiction "Mothers" (1969), he writes: "I superimposed on her face that of a statue of 'Mater Dolorosa', the Holy Mother of Sorrows, which my mother used to own. (…) the statue of Mary was burned in an air raid in the winter of 1945. (…) I reached into the still warm ashes with my hand and pulled out the broken upper half of that stutue. The plaster was badly scorched, an the plain face was even uglier than before. (…) At some point I must have blended together the look on my mother's face and the expression on that statue. At times the face of the Holy Mother of Sorrows seemed to resemble my mother's face when she died." (Shūsaku Endō, "Mothers," 130-1).

> Blessed Mother [answers] *You lived in this world in order to love, just as my son did*. (pp. 285-286, italics in original)

In later years the transitional objects that represent the missing mother- or father-figure can be replaced by others. The possibility of a shifting form of companionship gives me reason to wonder if in Endō's narratives the companionship might shift from person to object as well as from person to person.

With regard to the object of the *fumie*, Jeff Keuss states that Endō's use of the object in *Silence* provokes a reading of Jean-Luc Marion's distinction between idol and icon. Marion defines the idol as the first visible; it depends upon seeing. The idol mirrors the sight and lets it reflect upon itself. This mirroring marks the intentionality of the gaze. "The idol fascinates and captivates the sight precisely because there is nothing in it that would not expose itself to the sight, attract it, fill it and retain it".[340] In Marion's view the idol closes the horizon and captures seeing with reflection and self-reflection. The idol determines the seeing according to the exigencies of thinking and the one who thinks. Instead the icon opens the sight and ruptures the pattern of reflection. The icon cannot be measured by sight and remains impenetrable to the subject's gaze. The icon is visible, but the "seeing" of the icon must be defined beyond subjectivity, as primarily "being seen". The subject is exposed to the icon, which takes the initiative of seeing. The icon is defined by being seen by and exposed to the other.

In his article on *Silence*,[341] Keuss convincingly shows how Marion's thoughts can be helpful in explaining the *fumie's* evocative function. As Marion states at the beginning of *God Without Being*, the idol presents itself to the human gaze as an attempt to represent the Sacred and thus proposes to offer knowledge pertaining to its otherwise invisible referent. Basically, the idol depends upon seeing, it is, strictly speaking, created by sight. In its intentionality, the gaze reduces the other to its own restricted sight. In its being

[340] Marion, *Dieu sans l'être* (Paris: Fayard, 1982), 18.

[341] Jeff Keuss, "The Lenten Face of Christ in Shusaku Endo's *Silence* and *Life of Jesus*," *Expository Times* 118, no. 6 (2007): 273-9.

represented by the I, the other inevitably no longer remains other. Marion argues that, in contrast to the idol, the icon is not the result of the subject's seeing, or the subjects' self-reflecting movement of thoughts. The face of the other ruptures the patterns of reflection. Marion argues that the icon is not constituted within the gaze of the other, and is not the result of a vision of the divine, but instead provokes one. The icon teaches the gaze to proceed beyond the visible, rebounding upon the visible into a gaze of the infinite. As Keuss rightly states, the summons of the icon in *Silence* comes from a number of clashes of opposites, such as the nature of silence as the silent 'voice' of God, and the depicting of Christ as a maternal figure. These conflicting visual-verbal signs provoke a constant tension that ultimately brings Rodrigues to step on the *fumie*, after "hearing" the inviting voice. Yancey's comment on *Silence* amounts to Keuss' view, emphasizing the vision above the hearing. According to Yancey, Endō locates the theme of the novel in the transformation of the face of Jesus, not the transformation of the characters.[342] And, as Yancey cited Endō himself: "To me the most meaningful thing in the novel is the change in the hero's image of Christ".[343]

Shifting companionship

It is significant that in Endō's historical novels the concept of the companion is in turn embodied by persons and represented by objects. Moreover, the vicarious substitutive function was found to be shifting within the relationship between the place-taker and the place-giver. In this section, I will explore the *dōhansha's* dynamic, shifting function as a vicarious substitute.

In *Silence*, even the traitor Kichijirō is functioning as a companion, who reminds one of Christ. Endō refers to him as a loyal dog, a metaphor we recognize as symbolizing Christ in for instance *Wonderful Fool*. Kichijirō is

[342] Philip Yancey, *Soul Survivor: How Thirteen Unlikely Mentors Helped My Faith Survive the Church*. (New York: Doubleday; Colorado Springs, CO: Water Brook Press, 2003).

[343] Philip Yancey, "Japan's Faithful Judas," *Books & Culture* (January/February 1996): 6.

following Rodrigues from the moment of his first encounter with Japan up to the last pages of the novel. The example of Kichijirō as a *dōhansha* shows that a *dōhansha* is not necessarily perfect or lasting. Yet, Kichijirō is described as a Christ-figure, as the embodiment of loyal companionship. The closeness of Kichijirō forms the sole consolation for the priest Rodrigues, after his excommunication. They share their psychological pain of being a traitor and their social pain of being expelled from a community.

The example of Rodrigues and Kichijirō in *Silence* shows that the role of the vicarious substitute varies with the configuration of relationships. The place-giver and the place-taker may change roles. In the following, I will explore this idea. Therefore, it first needs to be clarified that both Rodrigues and Kichijirō can be considered Christ-figures.

By what stylistic and narrative means does Shūsaku Endō connect his main characters, Rodrigues and Kichijirō, to Christ? Endō emphasizes that Rodrigues' situation is reminiscent of Jesus' by comparing scenes in *Silence* to biblical scenes. Throughout the novel Endō depicts the priest reflecting on the biblical narrative in respect to his own reality. After being betrayed by Kichijirō in exchange for money, Rodrigues concludes that,

> "This case was just like his own. He had been sold by Kichijirō as Christ had been sold by Judas; and like Christ he was now judged by the powerful ones of this world. Yes, his fate and that of Christ were quite alike: and at this thought on the rainy night a tingling sensation of joy welled up within his breast. This was the joy of the Christian who relishes the truth that he is united to the Son of God. On the other hand, he had tasted none of the physical suffering that Christ had known; and this thought made him uneasy." (p. 203)

Analogous to Christ, Rodrigues is set on the back of a horse and jeered at by the crowd. To emphasize the analogy to Christ, Shūsaku Endō adds: "Rather than a horse, it looked like a thin and starved donkey." (p. 156) While Jesus was interrogated by Pilate, Rodrigues is cross-examined by the magistrate Inoue. "In his imagination every day he [Rodrigues] had dramatically pictured the scene as being like the meeting of Pilate and Christ… Christ standing silent." (p. 107) Endō stresses the fact that Rodrigues is an apostate by adding the detail of the cock crowing after Rodrigues has trampled the *fumie*, thus relating him to the disciple

Peter, who denied that he knew Jesus. In the biblical story the cock crows three times, which is significant in the light of Rodrigues' refusal to give absolution to his betrayer Kichijirō, three times at row. In finally forgiving his betrayer, Rodrigues resembles Christ, who forgave Peter's denial three times. The number three has a biblical connotation and is repeated throughout the novel. Three times Rodrigues feels a sense of joy (in realizing the difference from his betrayer (p. 114), in the thought of soon being "united with Garrpe, united with that man nailed on the cross" in the face of death (p. 159), and finally in trampling on the *fumie* (p. 190). Three times Ferreira says that Christ would have apostatized Himself to save the tortured Japanese Christians. Three times the voice of Jesus urges Rodrigues to trample. When Kichijirō visits him in prison, he three times explicitly asks "Father, forgive me".

At the close of the narrative, when Rodrigues lives as a Japanese, children nickname him "Apostate Paul" (p. 174), which might suggest that he is transformed in the sense of the biblical Paul. This would be in line with the thoughts of the Japanese theologian Yagi, who refers to the conversion of Paul to illustrate the essence of Christianity as he understands it. In Paul's words, "the life I now live is not my life, but the life which Christ lives in me" (Gal. 2, 19-20). Also, like the change of Saul into Paul in Acts, Rodrigues' new Japanese name might suggest his transformation. The real subject, the real "I" is established anew in Christ. Christ is present and real, not only as the incarnation of the eternal Logos in Jesus, but also as "the life which Christ lives in me". Likewise, the suffering Christ that Rodrigues encounters in Japan is more real to him than the magnificent glorious Christ of his Church. In Yagi's Christology the "Christ in me" can well be compared to the concept of Buddha-hood.[344] However, in my view, Yagi's theology is not fully applicable to the case of Rodrigues. In contrast to St. Paul, Rodrigues' position after his apostasy is full of ambiguity. In line with Luther's doctrine of "simul justus et peccator" one is both sinful and righteous. Similar to Ferreira, Rodrigues is both apostate and convert, both betrayed and

[344] Cf. Seiichi Yagi, "A bridge from Buddhist to Christian thinking: The 'Front-Structure'," in: Seiichi Yagi and Leonard Swindler, *A Bridge to Buddhist-Christian Dialogue* (Mahwah, NJ: Paulist Press, 1990), 144.

betrayer.[345] In contrast to the conversion of Paul, the transformation of Rodrigues is no source of joy. While St. Paul exchanges his Jewish faith for Christianity, Rodrigues is not converted in a strict sense.[346] The tragedy of being bereft of his identity as a Western priest, who can never return home, is weighing on him for the rest of his life. In the appendix at the close of the novel, both Rodrigues and Kichijirō are said to have renounced their apostasy and yet apostatize again. Endō stresses these two different positions by comparing Rodrigues both to Christ (as the betrayed one) and to St. Peter (as the betrayer).

The shifting positions also illustrate the ambivalence that characterizes vicarious substitution in *Silence*. It is ambiguous that God would have spoken through the image of Christ on the *fumie*. The novel's character Inoue suggests that Rodrigues may have been in a state of anguish, which aroused his imagination. He might have heard what he most desired. During his conversation with Rodrigues, the magistrate Inoue hints at this possibility: "I have been told that you said to Ferreira that the Christ of the *fumie* told you to trample – and that that was why you did so. But isn't this just your self-deception? just a cloak of your weakness? I, Inoue, cannot believe that these are truly Christian words". (p. 187).[347] In this respect, it is significant that the novel does not end after Rodrigues' apostasy. The closing chapters provide scenes of Rodrigues' life in Nagasaki and Edo, in the years following his apostasy. He had been excommunicated from his Order. He resents the judgment of his superiors in Macao, and tries to dismiss it by leaving himself to God's judgment. Still, he is unable, in the end, to justify himself, for he recognizes that any excuse or self-

[345] Cf. Dennis Washburn, "The poetics of conversion and the problem of translation in Endō Shūsaku's *Silence*," in *Converting Cultures: Religion, Ideology and Transformations of Modernity*, ed. Dennis Washburn and A. Kevin Reinhart (Leiden, Netherlands: Brill Publications, 2007), 345-63.

[346] Dennis Washburn applies the term *conversion* to Rodrigues. In my view, however, Rodrigues' transformation cannot be referred to as a conversion in the strict sense, for he still is a Christian, although "of another kind". Dennis Washburn, "The poetics of conversion," 346.

[347] Cf. Sartre, who comments on the biblical story of Abraham who was willing to sacrifice his son in obedience to the voice of God, 'voices' and 'visions' should be questioned at all times. "If an angel appears to me, what is the proof that it is an angel; or, if I hear voices, who can prove that they proceed from heaven and not from hell, or from my own sub consciousness or some pathological condition?" Jean-Paul and Arlette Elkaïm-Sartre, *Existentialism is a Humanism*. Yale University Press, 2007 (1996), 30-1.

defence he makes could be a cover for his weakness.

> "I fell. But Lord, you alone know that I did not renounce my faith. The clergy will ask themselves why I fell. Was it because the torture of the pit was unendurable? Yes. I could not endure the moaning of those peasants suspended in the pit. As Ferreira spoke his tempting words to me, I thought that if I apostatized, those miserable peasants would be saved. Yes, that was it. And yet, in the last analysis, I wonder if all this talk about love is not, after all, just an excuse to justify my own weakness?
>
> I acknowledge this. I am not concealing my weakness. I wonder if there is any difference between Kichijiro and myself. And yet, rather than this I know that my Lord is different from the God that is preached in the churches." (p. 175)

On the basis of Rodrigues' doubt and the permanently alternating of apostasy and confession, I conclude that this shifting indicates that the Christ-like object embodies a dynamic representative function. Despite the permanent ambivalence, vicarious substitution in Endō's historical novels has a consoling function. In the next section, I will turn to the co-suffering aspect of this type of vicarious substitution. How can the co-suffering of the vicarious substitute, either in the form of a Christ-figure or a Christ-like object, be helpful?

4.4. The suffering and the co-suffering companion

In this section, I will examine the theme of suffering and co-suffering, which are predominant in Shūsaku Endō's historical novels. I turn to them to understand the consoling form of vicarious substitution. The *dōhansha'*s presented in both *Silence* and *The Samurai* seem to be powerless characters. They cannot remove the evil done to, or done by, the victims. In this respect, their co-suffering provides no effective solution. Besides, the protagonists' situation seems beyond help. They can be considered victims of history, in a state of severe anguish, and often facing death. How can the suffering of someone else be of any assistance?

According to the Dutch theologian Marcel Sarot, the beneficial effect of co-suffering lies not in the shared emotion, but "in the fact that it shows that the suffering person *matters* to the co-suffering person".[348] The personal relationship

between the sufferer and his or her companion enables its functioning. A companion denies the de-humanizing aspect which the suffering has in the sufferer's own eyes. In sharing the humiliation and the shame, the *dōhansha* empowers the sufferer. To Rodrigues, the silence of God in the midst of the tortures of the Christians is transformed in the co-suffering of Christ's face on the *fumie*, culminating in his invitation to trample, which acknowledges Rodrigues' exhaustion and anguish. Likewise, in *The Samurai*, the self-respect of Hasekura is reinforced by the loyalty of his servant. His servant's loyalty and willingness to suffer alongside the samurai reduces the compromising character of his suffering. His suffering is transformed from something shameful into something that can be shared in a relationship. As Sarot writes: "If Jesus came to be trampled on, he thereby rendered being trampled on less harmful".[349]

> "'Trample!', said those compassionate eyes. 'Trample! Your foot suffers in pain; it must suffer like all the feet that have stepped on this plaque. But that pain alone is enough. I understand your pain and your suffering. It is for that reason that I am here'". (p. 190)

The personal relationship between the vicarious substitute as a *dōhansha* and the sufferer is crucial here. Likewise, in *The Samurai* the renegade monk at Tecali refers to the co-suffering Christ as "my *own* Jesus" (p. 120, italics SC).[350]

Since suffering is a predominant theme in Endō's historical books, a reflection on a theology of suffering might be helpful to deepen the understanding of this particular type of vicarious substitution. Many studies on the suffering in Endō's novels draw from the thoughts of the Japanese Protestant theologian Kazoh Kitamori (1916-1998) as described in his *Theology of the pain of God* (1946).

In *Silence*, Endō does not glorify martyrdom in the sense of co-suffering in line with Christ. In that case, the novel would probably have concentrated on the issue of the contrast between the two Portuguese priests: Garrpe, who dies

---

[349] M. Sarot, "Divine compassion and the meaning of life," *Scottish journal of theology* 48, no. 2 (1995): 155-68.

[350] Endō's description of the co-suffering Jesus is consistent with this idea. In *A Life of Jesus*, Endō asserts that the "consolation stories" are far more effective than the "miracle stories", for the former picture Jesus spending time with suffering men and women to whom others paid no attention. (p. 51).

with the Japanese Christians as a martyr, and Rodrigues, who tramples the *fumie,* as an apostate. Instead, Endō emphasizes another diametrical opposition: the complex and ever-changing relationship between Rodrigues and Kichijirō. Both men suffer from their own weakness. They betray and console each other in turn. Their vicarious substitution is full of ambiguity, as both their positions remain tragic. Their suffering has not been taken over by the *dōhansha*, nor rendered into something praiseworthy.

The suffering as described in *Silence* is raw and ugly and painful. As Marcel Sarot points out, suffering de-humanizes a victim. Suffering humiliates, and if continued for a long time, runs the risk of becoming internalized. The sufferer might in a paradoxical way contribute to his or her own suffering, by feeling disgust, contempt and guilt. Both Rodrigues in *Silence* and Hasekura in *The Samurai* are embarrassed by, and ashamed of their own suffering and their own betrayal, as well as their inability to change fate. Rodrigues is forced to be a prisoner in a foreign country and to live under a false identity, whereas Hasekura is forced to commit *seppuku.* Although their vicarious substitutes do not change the tragedy of their situation, they are reassured by their *dohansha's* involvement.

Does the interpretation of the co-suffering substitute in *Silence* and *The Samurai* imply some theology of suffering? Do these novels have some value for those who want to develop such a theology? In her study of *Silence*, Jacqueline de Bussie proposes the relevancy of Kazoh Kitamori's Japanese theology of the cross for the interpretation of Endō's *Silence*: "In all likelihood, Kitamori's work influenced Endo's own thought, given the two thinkers' cultural proximity and similar theological positions."[351] Likewise, Arata Miyamoto and Adelino Ascenso both elaborate on the relevance of Kitamori's theology in relation to Endō's literary work.[352] In contrast, I would like to argue against the application of

[351] J.A. Bussie, *The Laughter of the Oppressed*, 115.

[352] Arata Miyamoto, *Embodied Cross: Intercontextual Reading of Theologia Crucis* (Eugene, Oregon: Wipf & Stock, 2010), 32-66. Also see Adelino Ascenso, *Transcultural Theodicy*, 243-5.

Kitamori's theology to the co-suffering companion. I will first introduce his theory of suffering.

Kitamori was critical of the mainstream tradition in theology in his time, that embraced the impassibility of God, stating that God is above all suffering. He wrote about the silent suffering of God in the context of Isa 53, 7-9; 42, 3, as one of the characteristics of the 'Servant of the Lord' is his silence during sufferings. "The pain of God – Who is suffering alongside the suffering of men – is a "redemptive suffering (…) borne only in silence".[353] Kitamori describes the pain of God's 'servant' as a fruitful suffering, a practical sacrifice. Pain, in God's service, shall lead men to glory. It is the 'highest and holiest' reality of all, for in his pain man is united with God.

In Kitamori's view the pain of God is a synthesis of the wrath of God as the reaction to the sin of men, as well as the love of God for men. In her comment on Kitamori's theology, Arata Miyamoto points out that the foundation of the concept of Kitamori's God is "not compassion but the Trinitarian decision from eternity that the Father let the Son die on the cross".[354] The centre of Kitamori's Christology is not only the redemptive love of Christ, but also his function as a lightning rod for the wrath of God. I agree to Miyamoto's critical remark, since in this respect, Kitamori's theology resembles Anselm's model of atonement, combining the wrath of God the Father towards the sins of mankind with the love of God the Son. In Kitamori's words, possibly inspired by Luther's theology: "God who must sentence sinners to death fought with God who wishes to love them. The fact that this fighting does not concern two different gods, but the same God, causes his pain. Here heart is opposed to heart within God."[355] God is both loving and wrathful towards his sinful creature, hence his pain. Kitamori writes: "The 'pain' of God reflects his will to love the object of his

[353] K. Kitamori, *The Theology of the Pain of God*, 1965, 69. Trans. M. E. Bratcher (Eugene, Oregon: Wipf and Stock: 2005), Fifth revised edition of 1965, 21. McWilliams treats of Kitamori's theology in *Passion*, 99-118. Cf. Adelino Ascenso, *Transcultural Theodicy,* 234.

[354] Arata Miyamoto, *Embodied Cross*, 55.

[355] Kazoh Kitamori, *Pain Of God*, 21.

wrath."[356] Significantly, pain in the heart of God is not accidental to the divine nature but essential to it. Pain "belongs to his *eternal being*."[357]

Kitamori's theology of the pain of God also bears witness to his Japanese cultural debts, for he sees in Japanese tragedy (for instance in the traditional *kabuki* theatre) a key idea for understanding the divine pain. The idea is that of *tsurasa* (pain, sorrow, bitterness), which is realized "when one dies or sacrifices his beloved son in order to save another's life. But in this case the one saved is most precious to the one making the sacrifice".[358] For Kitamori, in other words, "pain" is pain triggered by a ruptured relationship or by seeing a loved one suffer. He emphasizes that the death of the Son of God is a real death. On the cross "God has died."[359]. God himself had to enter the world of real sin in order to bear responsibility of real sin'[360]. As Kitamori states: "The whole life of Jesus was a way of pain (*via dolorosa*)."[361] Furthermore he argues: "The personification of God's pain is Jesus Christ."[362]

At first sight, Kitamori's theology of pain seems applicable to the co-suffering substitutes in Endō's literary work, especially for his attempts to find meaning in the midst of suffering. However, Kitamori places Jesus' substitute suffering within the Trinity (God, Jesus and the Holy Ghost), thereby distinguishing between God the Father and God the Son.[363] In his Trinitarian view, identifying the suffering of Christ with the suffering of God, God is simultaneously a co-sufferer as well as the *cause* of pain. "The wrath of God is

---

[356] Kazoh Kitamori, *Pain of God*, 21.

[357] Kazoh Kitamori, *Pain of God*, 45.

[358] The translator provides this note: 'The sense of *tsurasa* is best expressed by the Latin phrase *lacrimae rerum*. It is the feeling of inevitable fate and sorrow that overhangs human life. Star crossed lovers, parting never to meet again, feel *tsurasa* in their destiny.' Kazoh Kitamori, *Pain of God*, 177, endnote 9.

[359] Kazoh Kitamori, *Pain of God*, 44.

[360] Kazoh Kitamori, *Pain of God*, 35.

[361] Kazoh Kitamori, *Pain of God*, 43.

[362] Kazoh Kitamori, *Pain of God*, 167.

[363] Trinity is defined here as God's threeness in terms of relations within the Godhead.

the *means* of revealing his love", writes Kitamori, which implies that God is the author of suffering.

The problem of applying his thoughts to Endō's *Silence* are in line with the central complaint of both *Silence*'s main characters, Rodrigues and Kichijirō, namely: Where is God in the midst of human suffering? They both expect that God will end the torture of the Japanese Christians, initially being blind to the image of the suffering Christ. To bridge the distance between the pain of God and the pain of human beings, Kitamori addresses the concept of the suffering Servant of the Lord in Deutero-Isaiah. Following the example of the suffering Servant, human pain is to be seen as the representation and the actualization of God's pain. In Kitamori's view, human suffering is an earthly reflection of God's pain. In this sense, Kitamori seems to see human suffering as in a sense beneficial, for God uses human suffering as testimony to his own pain (p. 52). In the analogy of pain, says Kitamori, man's pain serves God's pain. According to Kitamori, the participation of suffering humans in the suffering of Christ/God is redemptive. "In this respect, we are serving God's suffering in serving the world's suffering."[364]

I agree to applying Kitamori's theology to explain the suffering in Endō's literature in that the Jesus figure and the Christ-figures in his oeuvre choose to suffer with humanity. Contrary to Kitamori's theology, however, I argue that in the literary work of Endō the suffering of Christ cannot be equated with the suffering of God. Furthermore, Kitamori's thoughts on the relationship between the suffering Christ and the suffering of humanity differ from those found in Endō's narratives. I would like to draw my arguments from Endō's *Silence*. In Endō's novels God apparently remains silent in the face of terrible human suffering, as the title of *Silence* clearly indicates. It is the face of *Jesus* that can be seen in the midst of *human* suffering. In *Silence* and *The Samurai*, the image of Christ as a vicarious substitute is depicted more as an expression of the compassion of the servant who suffers in solidarity with those who suffer, than a vicarious substitute as a representative, suffering for the cleansing of the sins of

[364] Cf. K. Kitamori, *Pain of God*, 99. See also Adelino Ascenso, *Transcultural Theodicy*, 244.

others.[365] Rodrigues and Hasekura both see the worn-out face of Christ in the midst of the reality of their own rejection. Furthermore, they do not suffer to glorify God. A major point in *Silence* is precisely the change of thought of Rodrigues: from longing for martyrdom to betraying the face of Christ. Rodrigues is not suffering in solidarity with Christ, as Kitamori probably would have it, but Christ is suffering in solidarity with Rodrigues, despite and even through Rodrigues' betrayal. In my view, the essence of *Silence* is that Rodrigues' sacrificial suffering is not required. Whereas, according to Kitamori, humanity should co-suffer with *God*, I read in Endō's literary work that vicarious substitutes who can remind one of Christ are co-suffering with *humanity*.

An additional argument might be that, in contrast to the wrathful God of Kitamori's theology of suffering, whose nature is that of a stern father, the image of God in Endō's literary work has motherly features.[366] In 'Mothers' (1969) Endō unfolds his idea of a motherly god. The main character visits a village of hidden Christians. These people worship an ancient painting of the Virgin Mary; they have forgotten about God, the Father. The main character explains: "The teachings of God the Father were gradually replaced by a yearning after a Mother – a yearning which lies at the very heart of Japanese religion."[367] He associates the god mother with his own mother, and continues: "I thought of my own mother. She stood again at my side, as an ashen-colored shadow. She stood gazing at me with a touch of sorrow in her eyes. (…) I superimposed on [my mother's] face that of a statue of 'Mater Dolorosa', the Holy Mother of Sorrows, which my mother used to own. (…) Once my mother was dead, I took those few precious things with me in a box every time I moved from one lodging-house to another". However, the statue was damaged when the house is bombed during the war, which renders it even more ugly than it was before. Its ugliness links

[365] Cf. Adelino Ascenso, *Transcultural Theodicy*, 243

[366] Shūsaku Endō, "Mothers," 130.

[367] The Japanese religion is characterized by a frequent alternation between the various religions. For instance, one could prefer a Christian wedding and be buried in a Buddhist shrine.

the statue to the ugly statue of Chamunda, the old Hindu Goddess figuring in *Deep River*. This suffering mother, beaten and bloody, still feeds her children milk from her withered breasts. In *Deep River*, the mother figures in the Christian, Hindu and Buddhist religions merge with the image of Endō's own mother. The match of the mother images consists of their suffering alongside their children. Although Endō's motherly god is a suffering god, in his description there is no aspect of wrath whatsoever. Therefore, I do not regard Kitamori's theology of the pain of God helpful in understanding the essence of co-suffering.[368]

Viewed from the perspective of Kitamori's theology the place-takers in Endō's *Silence* would be willing to suffer to participate in Christ's suffering. However, given the ambiguity of the presence of Christ on the *fumie* and the shifting positions, both of the shifting roles of the place-givers and their changing position from apostate to place-giver and vice versa, I conclude that the co-suffering in Endō does not provoke a co-suffering of the place-givers. Instead, the effect of the co-suffering *dōhansha* in *Silence* might be more ambivalent and

[368] Critique on Kitamori's theology of suffering comes from different sides. He has been blamed for applying his thoughts of a suffering God exclusively to the people of Japan in 1946, while remaining silent about the pain of Asian-Pacific countries due to Japanese invasion during the war. (See e.g. Jun Chul Min, "The Core Pain of God," *Pacific Science Review* 13, no. 4 (2011): 313-9). Kitamori was also criticized by feminist theologians and liberations theologians. The first object to the proclaiming of suffering as if imitation of Christ is first and foremost obedient willingness to endure pain. (Cf. Joanne Carlson Brown and Rebecca Parker, "For God So Loved the World?," in: Joanne Carlson Brown and Carole R. Bohn (eds.), *Christianity, Patriarchy, and Abuse: A Feminist Critique*. (New York: Pilgrim Press, 1989), 4). They secondly reproach Kitamori about the passivity of his theology. Feminist theologians have pointed at the disadvantages of the theology of suffering. They emphasized that the notion of suffering and liberation can be used in an exclusively spiritualistic sense to imply that Christians suffer to endure pain and Christian liberation should be interpreted as liberation from self and pride. The qualities Christianity idealizes are those of a victim: passive acceptance of suffering, humility and sacrificial love. By glorifying suffering an atonement model such as Kitamori's could reinforce the scapegoat syndrome for women. (Cf. Mary Daly, *Beyond God the Father: Towards a Philosophy of Women's Liberation.* (Boston: Beacon press, 1973), 77.) In this theology especially women are encouraged to passively accept suffering. Parker and Brock provide examples of women who by the "spiritualizing of suffering" as God's way to "edify or purify human beings" were prevented from resisting abusive or unjust situations. (Cf. Rita Brock-Nakashima and Rebecca Ann Parker, *Proverbs of Ashes: Violence, Redemptive Suffering, and the Search for What Saves Us.* (Boston: Beacon, 2001), 44). Liberation theologians also point at the inactive attitude that Kitamori's theology seems to promote. The sufferer is reconciled with the suffering; the cause of suffering is not removed. In the light of Christ's suffering, suffering might be rendered into an aesthetic and enviable experience.

yet more profound than Kitamori would have it. I will explore the effect of vicarious substitution in the next section.

4.5. The effect of the *dōhansha* on the place-givers: transformation

As shown before, due to vicarious substitution, a transformation gradually takes place in the main characters of Endō's historical novels. This transformation comes to the fore only through an intrafigural reading of his literary work. In the following, I will address this transformation to which the religious objects function as a catalyst. What intrigues me is that in both novels the apostasy of the place-givers is the pivotal event in the process of their transformation. First, I turn to *Silence*, then, briefly, also to *The Samurai*.

In *Silence*, the voice of the Christ in bronze in *Silence* seems to invite Rodrigues to apostatize. This invitation raises the question of whether Rodrigues can be compared to Judas in *A Life of Jesus*. In *A Life of Jesus* Endō elaborates on the position of Judas, to whom Christ says: '"Do quickly what you have to do."(p. 119) An interfigural research in Endō's short story 'The Day Before' might reveal how the betrayal of Judas could shed light on the invitation in *Silence*.

The transformation of Rodrigues is obvious. From a young priest, eager to become a martyr, he turns into an apostate. He, who recommends others to trample on the *fumie*, sets a high moral standard where his own behaviour is concerned. Although he is willing to die as a martyr, in the end he follows the example of Ferreira in trampling on the *fumie*. When he raised his foot, he heard a voice urging him to trample. As he reflects on this moment, Rodrigues feels a "tremendous onrush of joy" (p. 190). Recalling his act of apostasy, Rodrigues enters into an inner dialogue with the Christ on the *fumie*:

> "Trample! Your foot suffers in pain; it must suffer like all the feet that have stepped on this plaque. But that pain alone is enough. I understand your pain and your suffering. It is for that reason that I am here."
>
> "Lord, I resented your silence."
>
> "I was not silent. I suffered beside you".
>
> "But you told Judas to go away: What thou dost do quickly. What happened to Judas?"

> "I did not say that. Just as I told you to step on the plaque, so I told Judas to do what he was going to do. For Judas was in anguish as you are now". (p. 190) [369]

Before his apostasy, Rodrigues had thought that Christ would have rejected Judas for betraying him. (p. 75, p. 100 and p. 114) He is asking God to forgive Ferreira, for he regarded him a sinner in line with Judas. Contemplating on the difference between the strong and the weak and comparing his own position to that of Ferreira, Rodrigues felt "some self-respect and satisfaction – and he was able quietly to laugh" (p. 153). Only after his apostasy Rodrigues has the insight that Christ would have forgiven Judas. Furthermore, when he raised his foot to trample, Rodrigues heard the moans of the tortured peasants and saw a vision of the suffering face of Christ. Thereby the suggestion is made that Rodrigues combines the suffering of the Japanese Christians in the pit with the suffering face of Christ. What Ferreira has told him three times, that Christ himself would have apostatized for them, to help men, for love, might in the end be true for Rodrigues. After he too has trampled on the *fumie*, Rodrigues shares the same weakness with his betrayer. As a result, the priest is finally able to forgive Kichijirō. Remarkably, at the close of the novel Kichijirō is the only one who acknowledges the priest for what he is not, by begging for absolution after the priest has been ex-communicated. Through Kichijirō, Rodrigues regains his priestly dignity. When Kichijirō begs Rodrigues to hear his confession, at first he

[369] The voice of the suffering Christ on the *fumie* allowing Rodrigues to proceed, leads him to the conclusion that it is Christ's wish as a companion to be trampled on by others in order to save them. In contrast to the translation of '*Fumu ga ii*" in 'Trample', 'Trample' by the translator of *Silence*, William Johnston (p. 171), Mark Williams translates 'You should trample', thereby suggesting a command or an obligation (p. 115, note 15). Emi Mase-Hasegawa, on the other hand translates 'You may trample' (p. 99) and 'You may step on me' (p. 113), rendering the imperative form in a more permissive form. Cf. also Adelino Ascenso, *Transcultural Theodicy*, 138. Ascenso writes: 'Some persons criticized the "You may trample" of *Chinmoku* [*Silence*] as a kind of approval from the side of Jesus. Others said also that this phrase should appear after Rodrigo had trampled, because, by putting the phrase before, it would appear as a kind of self-justification." In contrast, I argue that the timing is perfect. For a better understanding of the role of the substitute in this context, the 'approval' of Jesus is most important. I interpret the words 'Trample', 'Trample' in the line of Jesus' words to Judas "what thou dost do quickly". More than a permission, these words entail an encouragement. One could state that Rodrigues is invited to trample to ease his unbearable tension and mental pain. Cf. also Brett Dewey, "Suffering the Patient Victory of God: Shusaku Endo and the Lessons of a Japanese Catholic." *Quodibet Journal* 6, no.1 (2004).

rejects him: "I'm no longer 'father' (…) Go away quickly. You'll pay for it if they find you here". (…) I'm a fallen priest". (p. 189) However, when Kichijirō insists, Rodrigues recalls that Jesus did not send away Judas either. After he has forgiven Kichijirō, Rodrigues reflects that:

> "No doubt his fellow priests would condemn his act as sacrilege; but even if he was betraying them, he was not betraying his Lord. He loved him now in a different way from before. Everything that had taken place until now had been necessary to bring him to this love." (p. 191)

Rodrigues' inner monologue marks his reversed transformation, his profound change from priest to apostate, from confidence to doubt, from despising the betrayer to joining the betrayer. The tragedy is that Rodrigues betrays what he loves best, seems to be broken in the process, is forgiven and yet, betrays again.

Judas, the man of sorrow, forgiveness in advance?

Endō depicts Judas as the one who knew Jesus best. In *A Life of Jesus* Endō reflects on the role of Judas, the betrayer, indicating that among the disciples only Judas showed "an odd understanding of Jesus" (p. 97).[370] Judas who challenges Jesus openly by commenting on the anointment of Jesus' feet with costly perfume oil in Bethany ("Why was not this perfume sold for three hundred denarii and the money given to the poor?")[371] points according to Endō to Judas' insight into Jesus' mission: "that Jesus will never become the messiah that everybody seeks". (p. 100) On the same page Endō writes "(…) there must have occurred a painful struggle in the soul of Judas, once he perceived the true intent

[370] Cf. Walter Jens*, Ich, ein Jud. Verteidigungsrede des Judas Ischarioth*. Bugart-Presse, 2004 and Amos Oz, *Judas*. Translated by Hilde Pach. Amsterdam/Antwerpen, De Bezige Bij, 2015. The way Oz turns Judas from traitor to hero is by fabricating an alternative motivation for Judas' betrayal. Judas who first infiltrated Jesus' inner circle as a Sadducee spy became one of his most loyal and devout disciples. Oz' main character Sjmoeel explains: "Judas Iscariot became Judah the Nazarene - he was the first person in the world who wholeheartedly believed in the divinity of Jesus." It was Judas who orchestrated the crucifixion and persuaded Jesus to accept his fate convinced that he will be able to get off the cross unharmed. Jesus' death as a mere mortal was so devastating for this believer that he went and hanged himself and "so died the first Christian. The last Christian. The only Christian." (p. 194, transl. from the Dutch SC).

[371] Here Endō alludes to Marc, 14, 3.

of Jesus which none of the others had yet been able to grasp". In the words of Judas, complaining about the extravagant spending of the oil, Endō reads Judas' last warning to Jesus: "Master, you have resolved to meet death in order to become the eternal companion of all mankind. The people's demand, however, is different." In Endō's view Judas' feelings towards Jesus are ambivalent: hatred and love at once. (p. 112)[372] When Jesus said "Do quickly what you have to do", according to Endō, his words are not loaded with hatred for Judas. (p. 119) Neither did Jesus send Judas away. ("I didn't say that", *Silence*, p. 190) "Jesus was being insulted and condemned by the people now. But Judas himself would be condemned by the whole human race forever. What Jesus suffered today was for Judas to suffer forever." Therefore, Endō entitles his chapter on Judas, "Judas the Dolorous Man". According to Endō Jesus understood the suffering of Judas. "By means of his own death Jesus poured out his love even on the man who betrayed him". (p. 128)[373]

In *Silence*, a similarly ambivalent attitude is attributed to the betrayer Kichijirō. From the start, Garrpe and Rodrigues are afraid Kichijirō will betray them like Judas betrayed Jesus. When Kichijirō informs Rodrigues the magistrate will give a reward of three hundred pieces of silver for a priest, he reflects: "Judas sold Our Lord for thirty pieces of silver; I am worth ten times as much". (p. 73) His bitter thoughts remind him of the words Jesus addressed to Judas: "What thou dost, do quickly". (John 13: 27) He never fully understood these words. He wonders what Jesus felt when he spoke them. Anger? Resentment? Or love?

---

[372] Analogous, Endō, in *A Life of Jesus*, phrase his fascination for the disciples' transformation: "(…) after Jesus died, how did they manage to wake up, to regain their footing, to realize for the first time the true merit of Jesus? How where they able to bring off this interior conversion, changing themselves from mere disciples into apostles? (p. 158).

[373] In the short story 'Three Versions of Judas' Jorge Luis Borges provides the reader with an intriguing thought on Judas. The story recalls the work of a theologian, Nils Runeberg, who reasons as follows: Since God is in all things perfect, he would have been perfectly abject when he lowered himself to the status of the betrayer. Based on this argument, Runeberg concludes that "He [God] could have Alexander or Phythagoras or Rurik or Jesus; He chose the vilest destiny of all: He was Judas." In the ultimate abjectness there is some saving consolation for Jesus was likewise left alone. J.L. Borges, *Labyrinths* (New York: New Directions, 1964), 95-100. Also cited by Dennis Washburn, *Poetics*, 349-50, note 3.

After he did betray them like Judas betrayed Jesus for silver coins, Rodrigues is unable to forgive Kichijirō. After he has been arrested, a desperate Kichijirō asks his forgiveness and absolution a second time. Kichijirō raises a fuss, demanding he should be locked up as well, but Rodrigues again is incapable of forgiveness:

> "The priest closed his eyes and began to recite the Credo. He felt a sense of joy in being able to abandon the whimpering fellow in the rain. Even though Christ prayed, Judas had hanged himself in the field of blood – and had Christ prayed for Judas? There was nothing about that in the Scriptures; and even if there was, he could not put himself into such a frame of mind as to be able to do likewise. In any case, to what extent could the fellow be trusted? He was looking for pardon; but this perhaps was no more than a passing moment of excitement." (p. 114)

Whereas Endō depicts Rodrigues as Christ-like, he likewise presents Kichijirō as the opposing Judas-like figure. In the course of the narrative, however, their positions gradually change. Initially, Rodrigues felt that "Judas was no more than the unfortunate puppet for the glory of that drama which was the life and death of Christ". (p. 128) After his apostasy he can imagine that Judas in his betrayal of Jesus must have been equally anguished himself. As a consequence, when Kichijirō is visiting him after his apostasy, the fallen priest considers they are both traitors. Now he is able to see Kichijirō and himself as equals: "There are neither the strong nor the weak. Can anyone say that the weak do not suffer more than the strong?" (p. 191)

Summarizing, the confrontation forces Rodrigues to acknowledge that he is capable of betraying Christ, and furthermore reveals Rodrigues' initial inability to love his neighbour, in this case his fellow sufferers who hang upside down in the pit. Still, it is not yet explained why Rodrigues' double betrayal seems to be forgiven, even before it is committed. Here, an intra-figural analysis of Endō's narratives might be helpful.

Bearing Rodrigues' resemblance to Judas in mind, one could ask how far the consolation by involvement of a substituting imitator of Christ in Endō's literary work extends. In *Silence* it seems that the silence is finally broken by an invitation to tread on the *fumie*. The apostasy seems to be forgiven even *before*

it is committed. Although the betrayal seems to be forgiven a priori, the pain involved in the apostasy is not prevented or substituted for. One of Endō's short stories emphasizes this point. In 'The Day Before' a patient, who has to undergo a risky surgery the next day, is visited by a priest, Father Inoue. The two men enter into a discussion on the last supper:

> "I asked Father Inoue about the Last Supper scene in the Gospel of St. John. This was a passage that had troubled me for some time. I could not understand the remark Christ made when he handed the sop to the traitor Judas. 'And when he had dipped the sop, he gave it to Judas Iscariot, the son of Simon… Then said Jesus unto him "That thou doest, do quickly…"'.
>
> That thou doest, do quickly. Obviously referring to Judas' betrayal of Him. But why didn't Christ restrain Judas? Had Jesus really cast the traitor off with such callousness? That was what I wanted to know."… (pp. 78/79)
>
> (…)
>
> "It's like He's saying, 'You're going to do this anyway. I can't stop you, so go ahead and do it.' Isn't that what He meant when He said, 'My cross is for that purpose' and spoke of the cross He had to bear? Christ knew all the desperate acts of men". (p. 79)

Throughout Endō's literary work the theme of betrayal is closely connected to the theme of forgiveness. As Endō states in *A Life of Jesus*, the disciples are provoked to a radical switch by "the cry of love coming from Jesus in his dying moments". (p. 172) "(H)e prayed for nothing but their salvation." (p.173) In 'The Day Before' the main character does not agree with the visiting priest who interprets Jesus' words as if they "revealed the human side of Christ. He loved Judas, but with a traitor seated at the same table, He could not suppress His hatred." According to the main character, however, Jesus understood the suffering of Judas. 'The Day Before' is carefully interwoven with the story of Tōgorō, a Kichijirō-like character, who left his fellow prisoners, afraid to be tortured. However, on second thought he joins them again. This is how his return is explained:

> "He had come here because he had heard a voice. He had most certainly heard a voice. It had instructed him to go just once more to be with the others. 'Go to them in Tsuyama. And if you fear the tortures, you can run away again. Go to Tsuyama,' the tearful, pleading voice had said." (p. 77)

Endō connects the voice to the face on the *fumie*. Like the voice pleads the frightened apostate to return and run away again if the anguish is too much to

bear, Christ's face on the *fumie* invites him to trample. In both cases, the compassion with the apostates' suffering is leading, and consequently betrayal might enhance a revelation. Endō seems to indicate that the story of Judas can be interpreted in the same way. The main character in 'The Day Before' reflects:

> "I think I understand the sort of pain Tōgorō felt in his foot as he trod on it. The pain of many such men was transmitted to the copperplate Christ. And He, unable to endure the sufferings of men, was overwhelmed with compassion and whispered, 'That thou doest, do quickly'. He whose face was trodden upon and he who trod upon it were still alive today, in the same juxtaposition. (p. 79)

In 'The Day Before' the protagonist connects the Christ at the last supper to the Christ on the *fumie*, trodden by the Japanese traitors in the seventeenth century. He suggests that Christ meant to say to Judas: "Go and betray me, for my cross is for that purpose". Analogous to the pain of the betrayers who trod on the *fumie*, which was, according to the main character, "transmitted to the copperplate Christ", Jesus would have been willing to bear the pain Judas felt after his betrayal.

The theme of vicarious substitution as forgiveness in anticipation can also be found in the title-story 'The final martyrs' of the collected short stories under the same title. The Japanese who have remained faithful after the expulsion of the missionaries, are captured and tortured. Although the remaining Christians are told they will be set free if they abandon their faith, most of them do not give in. They undergo the humiliations and the pain and wait until they die of exhaustion. However, Endō's story does not focus on these martyrs. Instead, the reader's attention is drawn to Kisuke[374], a clumsy weakling. After Kisuke has trodden on the *fumie*, he cannot leave his suffering fellow villagers. He visits them in jail, saying:

> "There are two types of people – those born with strong hearts and courage, and those who are craven and clumsy (…) Because I was born like that, even though I want to believe in the Lord Jesus' teachings, in no way can I put up with torture." (p. 26)

However, in the end Kisuke returns to his comrades to join them, for he seemed to hear Jesus speak to him:

[374] The main figure Kisuke in "The final martyrs" can be considered a predecessor of Kichijirō.

> "If you are tortured again and you become afraid, it's all right to run away. It's all right to betray me. But go and follow the others." (p. 27)

Will Kisuke be a martyr or an apostate? The story has an open ending. Likewise, *Silence* has an ambiguous ending, which is reinforced by the report on Rodrigues' life as Okada San'emon.

In *The Samurai*, the priest Velasco is transformed in a similar way. At the start of his journey he is convinced that he will be a Bishop of a glorious, Christianized Japan. At the end of the novel, awaiting his death in prison, Velasco watches a fellow prisoner, a colleague Dominican priest being tortured to death. He comments:

> "As I watched the scene – I had a flash like a revelation of Heaven. This was reality. No matter how much we try to camouflage or idealise it, the real world is as wretched as the dirt-stained, mud-caked corpse of Father Vasquez. And the Lord did not avoid this reality. For even the Lord died covered in sweat and dirt. And through his death, He cast a sudden light upon the realities of this world." (p. 254)

This insight sheds a light on Velasco's, otherwise incomprehensible, own death, which he had chosen. The image of a co-suffering Christ has struck his mind. After his mission has failed, he sees that he is not left alone despite the harshness and tragedy of the changed reality. Velasco seems to conclude that Christ did not avoid suffering, but shared "the miserable reality" of the priests. In the same strange way Velasco's death could be seen as a form of substitution for the death of Hasekura.[375]

[375] His freely chosen death alludes to that of Blanche, one of the main characters in Gertrud von le Fort's *Die Letzte am Schafott*, München, 1931, of which Georges Bernanos wrote a film script: "Dialogues des Carmélites" (1961). The story is based on the history of Carmelite sisters who resisted the confiscation of their convent during the French revolution and who are condemned to death on the guillotine. Initially, one of them, Blanche, leaves her convent out of love of life. On the moment of their death her fellow sisters are singing a hymn. Blanche is amidst the watching crowd. When the singing voices cease, her voice takes over. Consequently, she is beaten to death by the raging mob. (See Marcel J.H.M. Poorthuis on self-sacrifice in Le Fort's novel, "Self-sacrifice between constraint and redemption," in *Sacrifice in Modernity: Community, Ritual, Identity. From Nationalism and Nonviolence to Health Care and Harry Potter*, eds. J. Duijndam, A.J.A.C.M. Korte, M.J.H.M. Poorthuis. (Leiden, Brill, 2016, forthcoming).

4.6. Conclusions

The consoling type of vicarious substitution is embodied in a companion. The Japanese term for such a companion is a *dōhansha*. The prototype of the *dōhansha* in Endō's literary work is the Christ-figure Gaston, who appears in multiple short stories. In Endō's historical novels, which address the theme of suffering, the *dōhansha* was likely to be found as well. In *Silence* (1966), the priest Rodrigues and the apostate Kichijirō appeared to fulfil the function of the companion for each other in turn. In *The Samurai* (1980), the servant Yozō serves as a vicarious substitute. In *Kiku's Prayer* (1982), however, the function of the companion appeared to be fulfilled by an object, in this case the statue of Mother Mary. In this novel the statue speaks consoling words to the dying Kiku. The object functions as a *dōhansha*. It is remarkable that in *Silence* and *The Samurai*, the consolation appears to be provided by persons and through religious objects alike. With the help of Winnicott's theory on transitional objects the *fumie*, the portrait of Christ and the statue of Mary can be recognized as functioning as a *dōhansha*. In conclusion, the objects can be considered a catalyst for the place-giver's transformation.

The examples of Rodrigues and Kichijiō in *Silence*, and, to a lesser extent, Velasco and Hasekura in *The Samurai*, show a shifting of positions, which indicates that the role of the vicarious substitute is changing with the configuration of relationships. I conclude that this role, or function, can be fulfilled by Christ-like figures, by Christ-like objects, or by Christ-like animals (see chapter 5). I state that the literary style of Endō's historical novels is consistent with this shifting of positions of the vicarious substitutes. In *Silence*, for instance, the shifts of perspective enhanced by the changing genres: of letter, diary, debate and reports, help one to see a changing locus of vicarious substitution. The diverse media within the novel inform that, on the one hand, the one who expected himself to be loyal, is betrayed, and, in turn, betrays, on the other hand, however, the one who betrays is loyal to the one he has betrayed.

In contrast to scholars who draw on Kitamori's theory on suffering to examine the theme of suffering in Endō's *Silence*, I do not think that his theory can be helpful for a better understanding of the meaning of suffering in the novel. As I argued, the co-suffering of the individual in Kitamori's perspective serves a different goal compared to the co-suffering of the companion in *Silence*.

In addition to the momentary acts of co-suffering, which the Christ-figures in Endō's historical novels offer to their place-givers, the Christ-like objects distinguish themselves by their continuous companionship and their a priori forgiveness. In the next chapter the images of the dog and the bird, which refer to Christ, are examined more thoroughly. It seems that Endō even stages Christ-like animals, which function as sacrificial substitutes. These animals appear to embody both a consoling and challenging form of vicarious substitution.

Chapter 5

Vicarious substitution in Endō's animal-stories

"Even today, the moist grieving eyes of dogs somehow remind me of the eyes of Christ."
(Shūsaku Endō, 'Shadows', p. 36)

Introduction

Another place to find vicarious substitution might be where Shūsaku Endō's stories involve animals. In his so-called animal-stories a dog or a bird could be seen as dying in place of a person. 'The Case of Numada', which is a chapter in *Deep River* (1993) will serve as a source-text to examine this form of vicarious substitution. Leading questions in this examination are: Why would dogs and birds in Endō's narratives be Christ-like? In other words, what allusions does Endō use to connect these animals to Christ? What is their function? I assume that the animals in Endō's narratives function in the same way as the objects in his historical novels do (see chapter 3). It is intriguing that Shūsaku Endō seems to introduce not only religious objects, such as a painting of Christ or a *fumie*[376], but even animals, as vicarious substitutes. In chapter 3 it was argued, with the help of D.W. Winnicott's theory of transitional objects, that religious objects in Endō's historical novels function as vicarious substitutes. Could the animals in Shūsaku Endō's literary work likewise be regarded as transitional objects? Again, I will use thoughts based on Winnicott's theory[377] in answering this question.

Special attention will be given to the effect of this type of vicarious substitution on the place-givers and the witnesses. By effect I mean the reaction of the place-giver and the bystanders to the substitutive act of the place-taker. The previous chapters showed that inter-human vicarious substitution is a relationship

[376] See chapter 4.

[377] Sandra Triebenbacher Lookabaugh, "Pets as transitional objects: Their role in children's emotional development," *Psychological Reports* 82, no. 1 (1998): 191-200.

between a place-giver and a place-taker, who may exchange places in the course of their relationship. In the case of animals as vicarious substitutes, the receptiveness of the place-givers might play an important role. In the previous chapter, it was argued that the place-givers have to be personally involved in the process. In the case of the animal-stories, the importance of their personal involvement in establishing the relationship can be questioned. In the animal stories about a dog, the comforting aspect of vicarious substitution is predominant, while in the animal stories about a bird the challenging aspect of vicarious substitution comes to the fore. Both aspects will be examined. Is the effect on the place-givers and the bystanders different?

One could think of the effect of vicarious substitution on the place-taker as well. However, as was concluded in chapter 2, one of the characteristics of the vicarious substitutes in Shūsaku Endō's narratives is that they actually disappear or die in the process. Furthermore, since the place-takers, in this case animals, do not talk, the focus in the animal stories is entirely on the place-givers' and bystanders' side of the process, which makes them appropriate subjects for examining this effect closely.

I will proceed as follows. First, 'The Case of Numada' will be analyzed. As a psychological frame, David Winnicott's theory on the transitional object might enlighten both the comforting and the challenging roles of the animals in this story. (5.1) Secondly, the animals as Christ-like figures in the whole of Endō's oeuvre will be examined. Since I assume that their function is different, I will distinguish between dogs and birds. (5.2) Thirdly, I will focus on the function of the bird's challenging laughter. (5.3) Next, in Endō's oeuvre on the place-givers and the bystanders will be explored. (5.4) This exploration will give rise to the thought that vicarious substitution in Shūsaku Endō's animal stories can be considered a sacrifice or a gift. To elaborate on the theme of sacrifice I will return to René Girard's thoughts on substitution[378], using his anthropological and

[378] Girard's thoughts on sacrifice were applied to vicarious substitution in the form of self-sacrifice in chapter 3 of this research.

philosophical thoughts on sacrifice, which he developed by analyzing literary works. (5.5) With regard to the theme of vicarious substitution as a gift, I will reflect on the philosophical discourse on sacrifice as a gift, applying the thoughts of Jacques Derrida on exchange and relating them to Jean-Luc Marion's thoughts on gift and "givenness". (5.6) The conclusion will contribute to the theological and philosophical reflection on the challenging aspect of animal sacrifice as a type of vicarious substitution. (5.7)

5.1. 'The Case of Numada'

In this section I will analyze and interpret Endō's 'The Case of Numada' (the fourth chapter of *Deep River*). The story's title can be explained as follows. *Deep River* is composed around a trip made by five people to visit Buddhist holy places. To each of these individuals a chapter is dedicated. In 'The Case of Numada' the animals, a dog and a bird, both function as vicarious substitutes in various ways. In the beginning of the story, the dog serves as a loyal companion, patiently listening to the complaints of the main character Numada, who then is only a boy. At the end of the story, the bird serves as a substitute for the grown-up Numada, who is very ill at that time. For the summary of the story I refer to the Appendix.

'The Case of Numada' is an example of autobiographical fiction. The main character Numada is a writer of children's books. He uses dogs and birds as main characters in his books, since his first dog Blackie had taught him "that animals can converse with humans" and "he had also learned that they can be companions who understand your sorrows".[379] From these quotations it is obvious that the dog functioned as a companion to Numada during his youth. Since family life was difficult due to the frequent periods of tension and silence between his parents, and finally their divorce, the boy naturally turned to the dog.

[379] Shūsaku Endō, *Deep River*, 74. It is significant that Shūsaku Endō himself wrote popular children's stories on a fox.

> ‘I don’t want to go home.’ Numada could talk only to Blackie. The pain from home engorging his heart that he could not discuss with the teachers or schoolmates he conveyed only to Blackie. (…) *Can’t be helped. That’s what life’s all about*, Blackie would answer. When Numada himself grew older and thought back on those days, he was certain that Blackie had spoken to him. (…) Blackie had been the one who understood his sorrow in those days, the only living thing who would listen to his complaints: his companion.” (p. 73, italics in original)

In Endō’s oeuvre this story functions as a key-narrative. An analysis of Endō’s intra-figural transformation of this story reveals his gradual confession. He re-tells the episode of his youth and his first dog three times in three different ways. The retelling of the highly autobiographical fiction might underline that dogs play a central role in comforting the lonely child that Endō describes.

Similarly, the hornbill and the myna bird bring comfort to the grown-up Numada, even though they annoy his wife. The myna is at his side during the long nights in the hospital before his third lung operation. The bird seems to listen to his anguish and sorrows; it would “silently take it all in”.[380] However, the function of the hornbill and the myna differs from that of the dog, in that, apart from being a *dōhansha,* the birds laugh at Numada, thus challenging, as well as comforting him.

> “Numada spoke to the bird the words he could not say to his wife. ‘If I have another operation, I’m sure to haemorrhage a lot. The doctors are afraid of that. But I can’t stand the thought of spending the rest of my life in bed. I want to have that operation, no matter what. You understand how I feel, don’t you?’ The myna cocked its head a bit and leaped from perch to perch. And then, mimicking a human voice, it laughed, ‘Ha, ha!’. Each evening, he divulged his agony and his regrets to the bird. Just as he had complained of his loneliness as a child to Blackie: ‘I don’t want to cause my wife any more distress. You’re the only one I can talk to this way…. I’m scared of dying. I want to live and write even better stories. I’m worried, if I die, how my wife and children will live…. What should I do?’
>
> ’What should I do?’ – the echo of those words seemed so theatrical that Numada was embarrassed. But that was how he honestly felt. ‘Ha ha! Ha, ha!’. The myna chortled. The laugh seemed at once to mock his cowardice and to offer encouragement.” (p. 81)

In the following, I will search for a psychological explanation of the comforting as well as the challenging function of the animals.

[380] Shūsaku Endō, *Deep River*, 80.

The animal's function as an imaginary companion: some psychological data

In the previous chapter we already encountered David Winnicott's theory on the transitional object. Winnicott analyzed the well-known habit of children to talk to and treat their pet toys or their dolls as living creatures. He argued that toy-pets replace the absent primary caretaker. He believed that children need to retain a mental image of their absent primary caretaker to feel secure. Young children, however, are not sufficiently cognitively developed to hold on to such an image for a long period. Instead, they use transitional objects as surrogate attachment figures. These objects temporarily represent the mother- or father figure in the child's mind. The objects are called 'transitional', indicating that they mediate alternately between a real parent and a mental image. They form the transition between having a primary caretaker present and just having a mental image of him or her. Nagera states that feelings of loneliness, neglect, and rejection frequently motivate the child to create imaginary companions.[381] The lonely boy's dog in 'The Case of Numada' could have fulfilled the role of such an imaginary friend. Winnicott suggests that the psychological meanings of a transitional object used in childhood are mediated during the entire life cycle through imagination, playfulness, creativity, art and religion.

Could the little boy's dog in 'The Case of Numada' be considered such a transitional object? Psychological research on the significance of pets for young children[382] shows that eighty-eight percent of the children with pets consider their pets important family members. They state that their pets know when they are sick, sad and/or upset. They think that their pets console them by lying down by them, sitting close, and listening to them. These results support the hypothesis that pets lend themselves to the role of a transitional object. The

[381] Nagera, Humberto, "The Imaginary Companion: Its significance for ego development and conflict solution," *The Psychoanalytic Study of the Child* 24 (1969): 182.

[382] Sandra Triebenbacher Lookabaugh, "Pets".

comforting role that Blackie fulfils in the young Numada's life by listening and sharing his desperate feelings ("it can't be helped") is reminiscent of that of a *dōhansha*. The transitional object's fate is that it loses its attraction as the child grows up: the comforting role gradually diminishes until the child starts primary school. In 'The Case of Numada', however, Blackie's function in his childhood seems to be taken over by the hornbill Pierrot.

Could it be that Numada in his *Case* extrapolates the companionship he had as a lonely child towards adulthood? Further research should address the role of pets serving as transitional objects for adolescents and adults. Research from 2009 indicates that the use of a transitional object is not restricted to the childhood period, but also common in adolescence.[383] This research furthermore shows a connection between the existence of a transitional object and depressive symptoms. Prolonged use of a transitional object into adolescence and adulthood may indicate a low self-esteem and sadness and/or a borderline personality disorder. The use of a transitional object by adults is similar to that in childhood, as a defence against anxiety, and especially separation.

In 'The Case of Numada' dogs and birds seem to function as transitional objects. They reassure their owners. Endō associates these animals with Christ, which seem to reinforce their consoling, *dōhansha*-like function. In the next section, these allusions to Christ will be examined.

5.2. Christ-like animals: dogs and birds

In this section I will examine the references of the Christ-figures to dogs and birds and vice versa. In Endō's highly autobiographical short story 'Shadows'[384],

[383] Ritva Erkolahti, Marjaana Nyström, "The prevalence of transitional object use in adolescence: is there a connection between the existence of a transitional object and depressive symptoms?," *European child & adolescent psychiatry* 18, no. 7 (2009): 400-6.

[384] Shūsaku Endō, "Shadows". In: *The Final Martyrs*, 28-57.

the main character writes explicitly about the meaning (significance) of dogs and birds in his life.

> "I had a dog then. He was a mongrel I got from the eel-shop owner in our neighbourhood. Without any siblings, and having no friends with whom I could share my sorrows over the complicated rift between my parents, I showered affection on this dim-witted dog. Dogs and little birds still appear frequently in my fiction, but they are no mere decorations. In those days the only one I felt really understood my inexpressible loneliness was this mongrel. Even today, the moist grieving eyes of dogs somehow remind me of the eyes of Christ. This Christ I speak of is, of course, not the Christ filled with assurance of his own way of life (…). It is the weary Christ of the *fumie*, trampled upon by men and looking up at them from beneath their feet". (p. 36)

Dogs and birds do not frequent Endō's narratives as "mere decorations", but metaphorically point to Christ. In the above quotation, Shūsaku Endō relates the dog's eyes to the eyes of Christ. In 'The Case of Numada' the main character relates his conversations with animals to those with God.

> "Numada turned out the light in his room and felt that the only real conversations he had had in his life had been with dogs and birds. He didn't know anything about God, but if God was someone humans could talk to from the heart, then for him that was, by turns, Blackie, the hornbill and this myna." (p. 81)

In the following I will address such literary techniques as allusions and metaphors that Endō uses to connect the dogs and birds in his literary work to Christ. I will address the vicarious appearance and function of dogs and birds in Endō's fiction separately, for I assume that the dogs represent the comforting aspect of vicarious substitution, whereas the birds also challenge their place-givers.

Dogs

The dogs that populate Shūsaku Endō's literary world are described as sick, emaciated, weak and ugly. The reader cannot miss the resemblance to the way Endō describes Jesus in *A Life of Jesus* (1973) and the portrait of Jesus in *The Samurai* (1980).[385] Here, Jesus is depicted as a dog,

> "I suppose that somewhere in the hearts of men, there's a yearning for someone who will never betray you, never leave you – even if that someone is just a sick, mangy dog. That man became just such a miserable dog for the sake of mankind." (*The Samurai*, p. 245)

Through such allusions the attention is drawn to dogs resembling Christ. For instance in *Wonderful Fool*, the vulnerability and fate of the dog Napoleon is reminiscent of those of Jesus in Endō's *A Life of Jesus*. In *Life of Jesus* Endō describes how Jesus' fate turned at the end of his life. In public opinion he "changed from wonder-worker to feckless has-been" (p. 152). "No one of the disciples came to assist him; and the crowd (…) now went to the other extreme of deluging the powerless man with catcalls and derision. (…) there was even that occasion when they tried to kill him by shoving him over the precipice in Nazareth." (p. 144). However, he "uttered no sign of protest about the whiplashes from the soldiers or the mockery and spittle from the crowd."(p. 145). Likewise "(T)he old dog had undoubtedly been pelted with rocks, and chased by everyone".[386] The vulnerability, ugliness[387], and silent forgiveness are characteristics of the dogs that frequent Endō's stories.

The traumatic autobiographical scene of the young Endō, who was forced to leave his dog behind in Manchuria after the divorce of his parents, as described in 'The Case of Numada', runs not only through his animal stories, but throughout the whole of his oeuvre. In chapter 3 of this research the Christ-figures were already shown to be metaphorically bound to Christ by the image of a dog. For the Christ-figures Mitsu and Otsu this connection is obvious. In *The Girl I Left Behind*, Mitsu is referred to as a puppy. In *Deep River*, Ōtsu, at the time of the tour, is living in an Indian ashram together with a group of Hindus, who "had taken him in like an abandoned dog" (p. 183). What about the Christ-figure Gaston? In *Wonderful Fool* there is no direct reference to Gaston as a dog. A detour of intra-textual reading is required to designate Gaston as a Christ-figure. In *Wonderful Fool* the main character Gaston leaves the mongrel Napoleon behind, while the dog is desperately running after the car. The situation is reminiscent both of a scene described in 'The Case of Numada', in which Shūsaku Endō leaves his dog Blackie behind, and the scene in *The Girl I Left Behind*,

[386] Shūsaku Endō*, Wonderful Fool*, 73.

[387] In *The Samurai* the monk at Tecali describes Christ as a figure of misery: "Because He was ugly and emaciated. He knew all there was to know about the sorrows of this world. He could not close His eyes to the grief and agony of mankind. That is what made Him emaciated and ugly." (p. 220)

depicting Mitsu running after the train when Yoshioka abandons her. By giving the old sick dog a name (Napoleon), Gaston associates the animal with himself, as his family name is Bonaparte. Besides, there is an ironic contrast between the dog being an underdog and its name, indicating mighty power. The dog imagery in Endō's work refers to Christ. For instance in 'Shadows' he states: "Even today, the moist, grieving eyes of dogs somehow remind me of the eyes of Christ". (p. 36)[388] Gaston can be considered connected to Christ through the eyes of the dog.[389] Furthermore, an intra-figural reading of several stories in which a figure named Gaston acts as the Christ-like main character, might reveal him to be as dog-like as Mitsu and Ōtsu. In *Song of Sadness* (1977) the main character Gaston is first directly compared to a dog, "He gazed out into space with eyes like those of a dog abandoned by its master" (p. 196), and "Loyal as a dog, Gaston refused to leave Suguro until they got back to the clinic" (p. 197). The dog image refers to both the oppression of the Christ-like figures, and to their loyalty.

Another example of the dog's, and via the dog, of Christ's, loyalty is the following scene in *Song of Sadness*. When the main character Gaston has fallen asleep, doctor Suguro, who, like his namesake in *The Sea and Poison*, killed U.S. war prisoners, succeeds in committing suicide. The next day, his dead body is found by the milkman:

> " 'Ahh!', he cried as he drew closer: a man in a gray suit hung from the tree. (…) A dog sat beside the bench, beneath him. The milkman stared at the body from a distance, afraid. The dog wouldn't leave. He seemed to be guarding the dead man. Soaked to the skin, like the body above him, the dog stared back at the milkman sadly. It was as if he were speaking: *Can you begin to comprehend … this man's sadness*?" (p. 210, italics in original)

Summarizing, the dog's function can be described as a vicarious substitute similar to that of a *dōhansha.* The dogs function as a replacement of a missing parent, and a missing companion in general. They are the main character's only source of consolation. In 'The Case of Numada' the dog

[388] Shūsaku Endō, "Shadows," in *The Final Martyrs*, 28-57.

[389] Cf. Adelino Ascenso, *Transcultural Theodicy,* 22, 42, 175.

furthermore serves as a vicarious substitute by dying in place of the main character.

The dogs have their substitutive living, suffering and dying in common with the birds in Endō's animal stories. The birds and dogs in his narratives share a consoling function. In contrast to the dogs, however, the birds challenge their place-givers by their laughter. In the following section, this laughter and its function will be examined.

Birds

Analogous to the dogs, the birds in Endō's oeuvre allude to Christ. In a few steps Endō connects the birds to Christ. First, we are told that the hornbill resembles Rouault's paintings of Pierrot faces. Similar to the bird, the Pierrot figure is both tragic and comic, provoking compassion as well as laughter. Secondly, we are informed that the hornbill tamed by Numada is named Pierrot by Numada's children (p. 75). This name sounds familiar. One of the main characters of *Deep River*, the Christ-figure Ōtsu, is called Pierrot, as is the foreign volunteer worker Gaston in the fifth chapter. In the next step we learn that for painter Rouault these Pierrots were a symbol of Christ. The similarity between the hornbill, which had to be returned to the pet shop when Numada ended up in the hospital, and the myna bird, which accompanies Numada in its place, is the last step. These allusions lead to the suggestion that the bird dies a substitutive death, analogous to the vicarious death of Christ.

> "There was no question that this bird with the odd face was as big an annoyance and nuisance to Numada's wife, who had to tend to the house, as Jesus had been to the rabbis of his day. It is a strange metaphor to compare such a bird with Jesus, but Numada had his reasons for doing so. Numada had taken a liking to Rouault's paintings, and there was something about the many Pierrot faces he portrayed in his works that resembled this hornbill. He knew that for Rouault clowns were a symbol of Christ. There was no reason to expect that his wife could understand the spiritual exchanges that took place between Numada, as he worked late into the night, and this bird, which studied his every move." (p. 77)

At first glance, the birds in 'The Case of Numada' and other animal stories serve as companions for the main characters. However, the hornbill and the myna bird in Endō's animal stories distinguish themselves from the dogs by their

voice, sounding like laughter. They laugh at the ones they substitute for, thus challenging them.

> "(…) Numada heard a strange voice call 'Ha, ha!' from inside the birdcage. It was the bird's first song. 'Ha, ha!' was not this bird's native song. After he thought about it for a moment, Numada realized it was the sound of laughter." (p. 80)

In a subtle way, through the allusion of their names, Endō establishes a connection between Numada's first dog and his bird:

> "He went back into his study and let Pierrot out of his cage. As always, Pierrot walked over to the window and stared at the Tanzawa mountain range, bathed the colour of wine in the evening sun.
>
> 'Sayonara.' His hands thrust into his pockets, Numada looked down at the bird and muttered. Suddenly he thought of the day in his youth when he had said 'Sayonara' to Blackie. Then, too, incontestable circumstances had forced him and Blackie apart. And now once again an unforeseen situation was obliging him to part with Pierrot, who had brought such consolation to his nights." (p. 78)

In Shūsaku Endō's work reference of the dogs to Christ also applies to the acts of the birds, which in his stories fulfil the same role of silent listeners and vicarious substitutes. In 'The Case of Numada', the author within the story, Numada, comments on his own metaphorically connecting the bird to Christ:

> "It is a strange metaphor to compare such a bird with Jesus, but Numada had his reasons for doing so. Numada had taken a liking to Rouault's paintings, and there was something about the many Pierrot faces he portrayed in his works that resembled this hornbill. He knew that for Rouault clowns were a symbol of Christ". (p. 77)

Analogous to Rouault, Endō depicts Christ as a tragicomic, nearly ridiculous figure. In *A Life of Jesus* he portrays Jesus as betrayed, spat upon by the crowd. The idea in his literary work of suffering as absurd reality is closely related to the suffering of Jesus as redeemer, viewed by many as "foolishness", for a God who suffers can be regarded as "foolish" (1 Cor. 1,23).[390] The idea of Christ as a

[390] See also the title of Endō's Christ-like figure Gaston Bonaparte: *Wonderful Fool* (1959), who is nicknamed Pierrot.

The difference between the image of Jesus as "King" and Jesus as "Wonderful Fool" is a main theme of Shūsaku Endō's *Silence* (1966). In *Deep River* the theme of a suffering God is embodied in the Hindu goddess Chamunda. This theme is referred to in chapter 3.

pierrot can also be found in Harvey Cox' *Feast of Fools* (1969).[391] The theologian Cox elaborated on Christ as a harlequinesque tragical figure. A clown, writes Cox, is a "handy butt of our own fears and insecurities". (p. 140) The clown is constantly defeated, humiliated, and vulnerable. He is, however, never finally defeated. Likewise, the birds in Endō's narratives are, as it were, pointing to resurrection, as I will argue below.

In 'The Case of Numada' the bird alludes to Christ in being sacrificed instead of the main character. An additional argument for the thought of the bird's vicarious dying is found through an intra-textual reading of several of Endō's animal stories. One could relate the hornbill and the myna in 'The Case of Numada' to other birds in Endō's literary work, for instance the white egret in *Wonderful Fool*. The egret symbolises Gaston after his disappearance in the Great Swamp, suggesting that Gaston is on his last journey. Just before he lost consciousness, the criminal Endō saw "a lone egret, flapping snow-white wings", heading for a cloudless blue sky. (*Wonderful Fool*, p. 232). The following day, on his way home, Takamori sees an egret as well. "A lonely egret was flying across the rice fields, and slowly and gracefully climbing into the blue sky. 'Gas san, goodbye', Takamori whispered in a low voice to the bird." (*Wonderful Fool*, p. 233) The swans in *The Samurai* fulfil a similar function in the life of the samurai. At the close of the novel, just before he has a final encounter with Lord Ishida, who requests him to commit suicide, the samurai reflects on the role that birds play in his life.

> "The samurai summoned Kanzaburō and scolded him. 'I told you not to shoot the white swans.' He thought of the times on his journey when the swans and himself had merged into one in his dreams. The body of the swan was already stiff and had begun to smell. When he picked it up two, then three of the white feathers from its breast floated to the ground like flakes of snow. Its long neck, stained with dark blood and mud, dangled lifelessly from the samurai's arms like the head of *that man*. A grey film veiled its eyes. For some reason the samurai thought again of his own ill fate." (*The Samurai*, p. 259, italics SC)

[391] Harvey Gallagher Cox, *The Feast of Fools: A Theological Essay on Festivity and Fantasy*. Vol. 212. (Harvard University Press, 1970), 139.

In this fragment the shot swan, Christ's death and the samurai's ill fate seem to be connected. When the samurai is about to take his own life, birds are present again:

> "Beyond the roof the samurai could see snow falling. The swirling flakes seemed like the white swans of the marshland. Birds of passage which came to the marshland from a distant country and then departed for a distant country. Birds which had seen many countries, many cities. They were he himself. And now, he was setting off for another unknown land…." (*The Samurai*, p. 262)

Analogous to the white egret in *Wonderful Fool*, the white swans in *The Samurai* refer to Christ or a Christ-figure. The colour white in Endō's oeuvre seems to be a metaphor for God's grace.[392] In addition to the comforting and reassuring function of the other birds in Endō's oeuvre, the birds in his animal stories seem to provoke the main characters through their laughter.

5.3. The challenging function of birds' laughter in 'The Case of Numada'

In this section I will explore the bird's challenging laughter in 'The Case of Numada'. So far, the birds in the animal stories, in their listening and consoling function, as well as in their substitutive dying, could be recognized as Christ-like. But why does Numada feel as if he is being laughed at and mocked by his Christ-like birds? The scholar Jacqueline Bussie explored the function of laughter in extreme cases by analysing the works of Wiesel, Morrison and Endō.[393] In her research on the laughter of the oppressed, she distinguishes the following functions of laughter: expressing paradoxical feelings, offering encouragement, downplaying the seriousness of the situation, and challenging.[394] The last

---

[392] Cf. Emi Mase-Hasegawa, *Christ in Japanese Culture*, 164. The white light at the close of *Deep River* and *Scandal* has an equal meaning.

[393] Jacqueline Bussie, *The Laughter of the Oppressed,* 77-123. Although in her examples, the protagonists are the ones who, when finding themselves in an oppressed situation, utter their frustration by laughter, her analysis of the functions of laughter can be applied to The Case of Numada. It is significant that Bussie develops her thoughts on laughter based, among others, on the situation of the priest Rodrigues in Endō's novel *Silence*.

[394] S. Dresden gives examples of laughter in similar, extreme, situations, e.g. a play in Auschwitz in autumn 1944, amidst the destructions of the Holocaust. A drunken man rises on the stage, dressed in black, carrying funeral wreath. His first sentence: "I just buried one man, just one."

function applied to the substitute challenging the main character is significant to this research.

The hospitalized Numada cries to a bird during the lonely nights: "I'm scared of dying. I want to live and write even better stories. I'm worried, if I die, how my wife and children will live… What should I do?" "Ha, ha! Ha ha!", answers the myna. In line with Bussie, its laughter could be interpreted as giving expression to the absurdity of Numada's situation. (p. 81) On this point the thought of Bataille could again provide a meaningful interpretation. Bataille defines laughter in extreme circumstances as *jouissance*. Laughter appears in his work in the same way as sacrifice and eroticism. It bursts out only at moments of inconceivable loss and on the verge of risking death. In contrast to meaning and its subject, *jouissance* is exposing nothingness. In this sense, laughter is a form of presence to the self rather than knowledge. As such it is an articulation of what Bataille calls *Un-Knowing*: that which escapes reason and understanding.[395] Numada's anguish in the face of the surgery pushes him to the limit, and the bird substitutively exposes the absurdity that is beyond discourse and reason. At the same time, the laughter of the bird is offering encouragement by downplaying the situation. Its humoristic walk and laughter seem to invite Numada to laugh at his own situation.

A further intra-figural reading of Shūsaku Endō's narratives might reinforce the thought that with the help of humour, the seriousness of a life-threatening situation can be put in perspective. The laughter of the bird in 'The Case of Numada' finds its equal in another short story concerning a same topic of a risky operation, Endō's 'The Day Before' (1961)[396]. In this story the main

---

The audience bursts out laughing. In the midst of the daily and mechanical destroying of Jews in large numbers, the funeral of just one man is being felt as ridiculous. In: S. Dresden, *Vervolging, vernietiging, literatuur* [*Persecution, destruction, literature*] (Amsterdam: Meulenhoff, 1991), 246.

[395] Georges Bataille and Annette Michelson, "Un-Knowing: Laughter and Tears," *October* 36 (1986): 89-102. Georges Bataille, Rosalind Krauss, and Allen S. Weiss, *Writings on Laughter, Sacrifice, Nietzsche, Un-Knowing* (MIT Press, 1986).

[396] Shūsaku Endō, "The Day Before," in *Stained Glass Elegies*, 70-80. The year of publishing might be 1961, the year that Shūsaku Endō, after three years of hospitalization, had a risky lung operation.

character, who will be operated on the next day, is waiting for a befriended priest who has promised to visit him. Instead of the priest, however, a pedlar selling pornographic pictures, enters his room:

> "'A few days back, the old boy in Room H took a look at these shots before his operation, and he says, "Ah, now I can die happy".' I laughed. This pedlar was a more welcome visitor today than the relatives who tiptoe through hospital-room doors with pained looks on their faces. (…) For some reason I felt in high spirits. This pedlar had come instead of Father. Bringing pornographic pictures in place of a *fumie.* Today should have been a day for me to think about many things, to put various affairs in order. (…) Today I had intended to put on a face so bland it would seem that cellophane had been stretched over it, but that porn pedlar had nipped that plan in the bud. But, after all, those murky photographs with their sallow images were proof of God's existence." (p. 72)

Humour in anxious situations can relieve the tension and strangely both console the patient as well as challenge him to trust himself to an unknown future. In this sense, the timing of the pedlar's visit, selling his pornographic pictures, which, in the eyes of the main character, refer to God, is extraordinary.

Summarizing, the bird's laughter emphasizes the disquiet, discomfort and absurdity of the main character's situation. The laughing bird offers him a temporary relief of his anxiety and fear of death. However, the bird not only comforts him by listening, he challenges Numada as well by laughing at the anguish and sorrows of its owner. Finally, the bird's mocking sound can be interpreted as provocative.

5.4. The effect of the animals' substitutive dying

The effect of the animal's substitutive dying comes to the fore most clearly in an intra-figural reading of the autobiographical fiction in his so-called birthday works ('A Forty-year old Man', 'A Fifty-year-old Man' and 'A Sixty-year-old Man')[397], and his animal stories. 'The Case of Numada' is replete with autobiographical elements, which are retold several times in slightly different ways. It will be examined whether the themes of the doubling in autobiographical writing, and the "loop" in confessional writing, which were explored in chapter 2 of this study,

[397] Cf. Kevin M. Doak, "Before *Silence*," 12.

can be recognized in Endō's autobiographical fiction. But why does he tell the same story three times in three different ways? According to Coetzee, in general a pattern of repeating and extending the story reflects the process of confession.[398] Applied to Endō's "dog-stories", the reader can trace the development of confession by composing an entire story out of the autobiographical fiction in the various forms. The first tale, in *Wonderful Fool*, emphasizes that the young Endō, as a victim of deplorable circumstances, could not help abandoning his dog. But between the lines the reader can sense the shock that struck the boy. Had he thought about the departure earlier, he might have found a new home for Blackie. However, his feelings of guilt about his share in the abandonment of the dog interfere with his feelings of guilt of abandoning his mother for not telling her about the secret affair of his father. The second tale in 'A Fifty-year-old Man' does in a sense make up for his failure and betrayal towards Blackie, as the main character Chiba cares for the old mongrel Whitey as if it were his brother. The tale in 'The Case of Numada' nearly tells the whole story, which only in combination with 'Life' reveals the main character's need to confess. An analysis of Endō's intra-figural writing, especially of his autobiographical fiction, reveals his gradual confession.

In her article on Endō's *Deep River* Diane Hoeveler explains the retelling of the story with the help of Freud's notion of the screen-memory. I will use her article to explore this re-writing in relation to vicarious substitution in Endō's animal stories.

As observed before, the story of the boy who was separated from his companion dog more than once appears in Endō's autobiographical fiction. With every version the focus alters slightly. I assume that these alterations will serve a more profound interpretation of the substitute death of the bird in 'The Case of Numada', which is not directly obvious in the story. Therefore, I will analyse the story in the context of Endō's other animal-stories. These are 'A Forty-year-old Man' (1959)[399] and 'A Fifty-year-old Man' (1973)[400]. These stories can be read

[398] John M. Coetzee and David Atwell, *Doubling the point.*

[399] Shūsaku Endō, "A Forty-year-old Man," in *Stained Glass Elegies*, 11-27.

together with another story, 'A Sixty-year-old Man' (1983)[401], as a sequence of three related narratives. The character Numada has his alter ego in the main characters of these older short stories. Therefore, these narratives can all be considered autobiographical fiction.

A Forty-year-old Man

In 'A Forty-year-old Man', the main character is Suguro. A few days before his third operation, Suguro is visited by a priest, who tells him that Jesus died for the sins of us all. To Suguro his "sins" are obvious. However, he does not confess them to the priest, but to his myna bird. Soon after, Suguro is visited by Yasuko, who is his wife's niece. With this woman with he has had a secret sexual relationship.[402] This happened several years previously, during two weeks, while Suguro's wife Yoshiko was in the maternity ward of the same hospital before delivering their baby. Yasuko became pregnant and had an abortion. Although they never discussed the event, Suguro has the strong impression that his wife knows everything. The conversation at the hospital bed, during a visit of Yasuko and her husband to Suguro and his wife, conceals the past, although Yasuko's husband is the only one who is unaware of the past events. "They all behaved as though nothing had happened", although "there were thorns and private meanings concealed beneath each of their remarks."[403] "Everyone is covering up for everyone else."[404]The painful issue is avoided.[405] On the day of the surgery, Suguro asks to say goodbye to the bird. "You're the only one who knows what I could not tell the old priest in the confessional," he says. "You listened to me,

---

[400] Shūsaku Endō, "A Fifty-year-old Man," in *The Final Martyrs*, 58-73.

[401] Shūsaku Endō, "A Sixty-year-old Man," in *The Final Martyrs*, 128-46.

[402] This might be an autobiographical element referring to Endō's love affair with Françoise Pastre. See for the relationship Sumie Okada, 'Shusaku Endo (1923-96): His Relationship wth Françoise Pastre (1930-71)". In: *Japanese Writers and the West* (New York: Palgrave, 2003), 75-132.

[403] Shūsaku Endō, "A Forty-year-old Man," 21.

[404] Shūsaku Endō, "A Forty-year-old Man," 22.

[405] Cf. Erich Auerbach, *Mimesis*: *The Representation of Reality in Western Literature*, trans. Willard R. Trask (Princeton, New Jersey: Princeton University Press, 1953), 11.

without even knowing what any of it meant."[406] The operation succeeds. When Suguro asks about the bird, Yoshiko tells him how it died. "The nurses didn't have time to look after it. Neither did I. We fed it, but one really cold night we forgot to bring it back into the room. We shouldn't have left it out on the veranda all night." Suguro remains silent. "I'm sorry", continues Yoshiko, "but I feel as though it took your place (…) I buried it at home in the garden."[407] In this story, as in 'The Case of Numada', the bird functions as a substitute in many ways: for the priest and for the wife, to whom the main character cannot express his feelings, and for Suguro himself. It is significant that, analogous to 'The Case of Numada', the wife of the main character is the one drawing the conclusion that the bird died in place of her husband. She is also the one who leaves the bird on the roof or veranda. It is as if she unwittingly sacrifices the bird, so that her husband will live. Viewed from the perspective of Suguro, the bird died to let him live.

A Fifty-year-old Man

Nearly ten years later, Endō revisited this theme once again. In 'A Fifty-year-old Man' the relationship between the giving and receiving parties is ambiguous too. In this short story the animal is a dog, named Whitey (instead of the former Blackie), the main character is Chiba, and the dying person is the protagonist's brother. The dancing classes that Chiba attends make him feel old and ashamed. The participants of the classes are in their twenties, whereas Chiba is over fifty. When he dances with a young partner, he images having sexual intercourse with her as he secretly inhales her sweat, undiluted by perfume. The story suggests a vague relationship between the behaviour of Chiba and the death of Whitey. The dog is an old mongrel, whose eyes remind Chiba of a dog which stared at him in Dalian many years ago, when he was forced to leave that dog behind. As his brother is in hospital in a critical situation, the condition of the dog deteriorates.

[406] Shūsaku Endō, "A Forty-year-old Man," 26.

[407] Shūsaku Endō, "A Forty-year-old Man," 27.

The main character is troubled by having to divide his attention between his brother and his dog. He cannot be with both of them at the same time. Chiba stays in the hospital, watching over his brother, who undergoes an operation, which is successful. The next morning he returns home just in time to be by the side of his dying dog. Again, it is the wife of the protagonist who concludes: "He died in place of your brother."

The lack of communication or miscommunication between Numada and Chiba and their wives is somehow compensated for by the sacrifice of the animals. Seen from the perspective of the men the animals were sacrificed to account for their wrongdoings. In the story of Chiba the name of the dog, Whitey, instead of the Manchurian dog Blackie, might stress how much Chiba cared for the former dog, while he was forced to leave Blackie behind. He does everything within his power to take the dog to the veterinarian and feels torn when he has to abandon the sick old Whitey to be near his sick brother in hospital. With the choice of the dog's name and the description of the inverted behaviour of his main character, who seems to be his alter-ego, towards the dog, Endō might have attempted to make up for what he felt as a betrayal in his youth.

A Sixty-year-old Man

In 'A Sixty-year-old Man' the theme of secret relationships with young women occurs once more. The story's main character is a writer, who is working on the draft of a book called *Life of Jesus,* a rewrite of *A Life of Jesus*, which he wrote fifteen years earlier. The autobiographical element is scarcely hidden, for Shūsaku Endō wrote his fictional biography of Christ under the same title in 1973. The anonymous main character secretly frequents a coffee shop on Sundays, where he meets a high-school girl, named Namiko. He compares himself to Stavrogin in Dostoevsky's *The Possessed*, who assaults the twelve-

year-old girl Matryosha.[408] Especially the way Namiko raises her fist against her friends when debating with them, reminds him of the way in which Matryosha shakes her fist at Stavrogin in a menacing gesture after he had raped her. (p. 137) He buys her a coke and asks her whether she would have sex with him if he bought her a record and some clothes. She silently smiles and he reflects:

> "'Then I'll give you the money. In exchange, come out with me twice a month'. A simple statement like that might ultimately cause this girl to lose all faith in men and in love. I, a sixty-year-old man, and a seventeen-year-old high-school girl. She still had a long life ahead of her. I have very little remaining. Yet it would be possible for me to leave the very first fingerprint on this child's life. The sense of pleasure and control was so strong that I impulsively began to say the words to her". (p. 143)

In that moment the main character remembers Stravrogin and he leaves the girl all of a sudden. Although he just stole glances at the girl, afterwards, he, the catholic sixty-year-old author of a biography of Jesus, feels guilty and shameful for his dreams in which he wants to ravage her.[409]

The theme of guilt felt over one's shortcomings recurs in all three stories of a man of a certain age. The aspect of guilt does not seem prominent in 'The Case of Numada'. However, an interfigural reading of the following three stories reveals the aspect of guilt: 'Life"[410,] 'The Case of Numada', and 'A Sixty-year-old Man'. 'Life' might give additional information regarding the theft of Li in 'The Case of Numada'. In 'The Case of Numada' the Chinese houseboy Li is sent away on suspicion of stealing coal. In 'Life', however, the reader learns about another reason for Li being fired. In this autobiographical story, the main character is an eleven-year-old boy, who is so bored by his depressed mother, who is grieving about the bad relationship with the boy's father, that he steals her ring and sells it. Li, the houseboy, is accused instead and sent away. An intra-figural analysis of Endō's short stories on the topic of the forthcoming operation indicate that the main character might feel guilty about for instance cheating his wife, his secret meetings with a minor girl, and the theft of his mother's ring and subsequent

---

[408] F. Dostoevsky, *The Possessed* (or: *Demons,* or *The Devils*), trans. Pevear and Volokhonsky (New York: Vintage Classics, 1995), first published in *The Russian Messenger* (1871-2).

[409] In this sense "A Sixty-year-old Man" can be regarded as a precursor of *Scandal* (1986, see Chapter 6 of this research) Shūsaku Endō, "A Sixty-year-old Man," in *The Final Martyrs*, 128-46.

[410] Shūsaku Endō, "Life," in *The Final Martyrs*, 114-27.

firing of Li. He confesses his wrongdoings to the bird beside his bed. The laughter of the bird challenges Numada to persevere and have the risky surgery. Then the bird dies "as though in his stead." (p. 203).

For an interpretation of Endō's repeatedly retelling of the story, a Freudian understanding of memory as a screen-discourse as suggested by Hoeveler can be helpful.[411] Freud pointed at the conflict between the need to provide a record of a past experience and the psyche's resistance to record that, often painful, memory. A 'screen-memory' is not so much a record of what happened, but rather revealing the history of its remembrance and re-remembrance. Freud noted that screen memories may be actual memories or imagined fantasies of for instance some childhood desire. By readdressing the guilt he might has felt as a child, a man of forty, and a man of sixty, Endō might have tried to repress feelings of rejection, remorse and frustration. As Freud stated, screen memories function by putting a substitutive memory in place of the original memory. By repeatedly rewriting the story, Shūsaku Endō might be confessing the sins of his youth in order to be given absolution by his reading public. That would be consistent with the *shishōsetsu* genre of writing. The laughter of the birds seem to encourage the main character Numada to confess his guilt, in particular his shortcomings towards beloved others, and the fact that he shares his anguish and sorrow with the animal instead of his family. The theme of experienced guilt and shame as an effect of vicarious substitution will be considered more closely in the forthcoming chapter 6. For now, I will once more return to the effect of the bird's laughter on Numada.

The effect of vicarious substitution in 'The Case of Numada'

In this section I will explore the effect of vicarious substitution on Numada. Since the story is a chapter in a sequence of "cases" described in *Deep River*, I will intra-figurally examine Numada's case in relation to the other cases. Shūsaku Endō completed *Deep River* at the end of his life, during three years of frequent

[411] Diane Hoeveler, "Shusaku Endo's *Deep River"*, 31.

hospitalizations. Consequently, reflections on life and death and life after death are recurring topics in *Deep River*. Since in his last novel previous themes that occupied Endō can be noticed, it is considered a compilation of his literary work.[412] Consequently, diverse types of vicarious substitution can be recognized in *Deep River*. Therefore, a detour of analyzing 'The Case of Numada' in the context of the other Cases in *Deep River* is required. For a summary of *Deep River* I refer to the Appendix.

Kenotic plots

In 'The Case of Numada', the effect of the dying animal on the main character results in his voyage to India and his writing on dogs and birds in his children's books. Examining the effect that binds the main characters in *Deep River*, their life stories seem to follow the same pattern. They all worry about something in their past. They seem to share an unconscious longing for a turning point in their lives. At the end of the novel the main figures undergo a transition from a stuck situation in their past. The recurring structure in the 'cases', as summarized above, is reminiscent of the master plot that Luiz Fernando Valente introduced in his article on the kenotic hero in literature.[413] In Tolstoy's *The Death of Ivan Ilych* and Guimarães Rosa's *Augusto Matraga's Hour and Turn*, Valente recognized what he names a kenotic plot, which consists of the following basic elements. Faced with death, a character becomes aware of the futility of his degraded, selfish lifestyle; this new awareness leads to the character's subsequent fundamental change; this change is reached through a process involving moral, and at times physical, pain. "This process often takes the form of a psychomachy, that is, an inner debate between body and soul; a redemption occurs in the end."

Applying a variation of Valente's kenotic plot, I see the following basic elements in the lives of the fellowship in *Deep River*. Amidst a crisis, such as the loss of a partner or a friend, a serious illness, or a sense of nihilism, the

[412] Cf. Adelino Ascenso, *Transcultural Theodicy*, 183.

[413] Luiz Fernando Valente, "Variations on the kenotic hero: Tolstoy's Ivan Ilych and Guimarães Rosa's Augusto Matraga's Hour and Turn," *Symposium* 45, no. 2 (1991): 126-38.

character feels guilty and ashamed of a previous period in his or her life. By the interference of a vicarious substitute, such as a *dōhansha*, or dog or a bird, the character, faced with loss and death, involving moral, and in 'The Case of Numada' also physical, pain, is led to a kind of redemption, which metaphorically takes place near the banks of the River Ganges, both symbol of motherhood and cleansing.

As shown in for instance *Silence* in the previous chapter, in Endō's literary work the process leading to this change can take the form of a character's inner debate. Initiated by vicarious substitution a feeling of relief occurs in the end. Then the vicarious substitute disappears. In religious terms the change might be rephrased as conversion and the vicarious substitution as kenosis.[414] Although Valente starts his article with an introduction of kenosis in the biblical sense, as a noun that refers to "the belief that Christ performed the ultimate act of humbleness when he emptied himself' of his divine prerogatives, took a human body, and accepted death on the cross for the redemption of humanity" (p. 126), a vicarious substitute is missing in his description of the kenotic plot. However, when he applies his notion of the kenotic plot to the case of Ivan Ilych and Augusto, these main characters happen to be transformed by the loyalty of vicarious substitutes. The severely wounded Augusto is rescued by a black couple who nurse him back to health, while Ivan Ilych's servant Gerásim has the same function as the couple, according to Valente's own words. (p.131) In Chapter 6 I will elaborate on such a supposed plot and pattern in Shūsaku Endō's narratives.

In her study of Endō, Emi Mase-Hasegawa interprets the Cases in *Deep River* as stories of rebirth.[415] In line with the multi-religious approach of her investigation, she states that Christ is 'reborn' in the Christ-figure Ōtsu, the Christ-figure Gaston is 'reborn' in the war veteran Kiguchi, and Keiko, Isobe's wife, who asked her to find her after she has died, is 'reborn' in his heart. I agree

[414] Sarah Coakley describes Christ's kenosis as a gradual process of self-emptiness. Sarah Coakley, "Does Kenosis Rest on a Mistake? Three Kenotic Models in Patristic Exegesis." In C. Stephen Evans, *Exploring Kenotic Christology: The Self-Emptying of God* (Oxford University Press, 2006): 246-64 (257).

[415] Emi Mase-Hasegawa, *Christ in Japanese Culture*, 153-5.

with her view for two reasons. Her view is consistent with what Endō states in his Afterword in *The Girl I Left Behind*: "Mitsu (…) is modelled on Jesus (...) and can be seen reincarnated in my most recent novel, *Deep River*, in the person of the protagonist, Ōtsu." (p. 192). Furthermore, Mase-Hasegawa's reading is intrafigural, which is a fruitful way to analyse Endō's literary work. How can 'The Case of Numada' be interpreted along this line?

In chapter twelve of *Deep River*, called 'Rebirth', Numada reflects on the release of the Indian myna. The Indian myna is a substitute for the myna that died in his place. Numada reacts to the bird's vicarious substitution in a creative way. He subscribes to the tour to India to visit a bird sanctuary to buy and free a bird, in recognition of the former myna bird, with which he shared his anxiety and desperation about the forthcoming surgery. On the verge of opening the cage to free the Indian bird, he says:

> "Do you remember those nights?" (p. 203) … "Watching its laughable movements from behind, Numada felt as though the heavy burden he had carried on his back for many years had been removed. He felt as though he had been able to make a faint gesture of gratitude towards the myna that had died for him that snowy day." (p. 204).

At the same time, however, Numada labels his own reaction as a foolish sentimentality. Soon after releasing the myna bird he

> " (…) suddenly took note of his own foolishness. The feelings he had just absorbed were of no marketable value in the world of human affairs. What foolishness to give himself over to these feelings despite that knowledge. The smell of death was thick in the city of Varanasi. And in Tokyo as well. And yet the birds blissfully sang their songs. To escape from that contradiction, he had created a world of children's fables, and when he returned home, he would most certainly write stories with birds and animals as their heroes once again." (p. 204)

Set within this framework of tales of death and resurrection, 'The Case of Numada' sounds like a narrative of rebirth as well. Numada discovers that his life was saved through the vicarious substitution of a myna, who died on the same day of his third and risky lung operation. In hindsight he perceives the animal as a life-bringing gift. Sitting by the River Ganges, "the river of rebirth" (p. 200), Numada recalls a children's story he wrote, in which dead people are being reborn as fish. (p. 154) In this light the children's books Numada wrote are a

tribute to the animal that died in his stead. The animals he abandoned during his life, are being "reborn" in his stories.

The effect of the vicarious substitution on the protagonists in Endō's animal stories, as well as the main characters in *Deep River*, is similar to the effect of Jesus' death on the disciples as described in Endō's *A Life of Jesus*. According to Endō, Christ continued to live in the hearts of his disciples. Such a scheme of a main character in an extreme situation of for instance anguish, remorse, guilt, or mourning, who is saved by the place-takers' vicarious substitution, and reacts by feelings and actions of gratitude, seems to be characteristic for Shūsaku Endō's narratives. In all Cases in *Deep River*, the effect of the vicarious substitution on the main character can be described as a positive change in their lives following on an emotional processing of a tragic loss. In this sense, the endings of *Wonderful Fool*, *The Samurai*, *Scandal* and *Deep River* share the same rebirth or resurrection theme.[416] In the following subsection, I will elaborate on such a plot.

Sacrifice or gift

Is the effect of vicarious substitution on the bystanders different from that on the main characters? In 'The Case of Numada' the simultaneous deaths of the bird and the man could be looked upon differently by the main character and his wife. Numada's wife bought him a myna bird and took it to hospital, where it died instead of her husband. From a religious point of view, her act could be interpreted as a bird offered as a sacrifice in a temple: as a prayer for a good outcome of his surgery. For Numada, however, the bird can be considered a gift in multiple ways: as a companion in hospital, as an interlocutor and confessor, and as a substitute for his life. From his wife's perspective the bird could be regarded an unwitting sacrifice for the life of her husband, whereas from

[416] Interestingly, Mase-Hasegawa states that Shūsaku Endō neither used the Buddhist term *tensho* (*samsara*/reincarnation) nor the Christian term *fakkatsu* (resurrection), but *umare-kawari* (reborn), stating that it says in his diary: "I do not distinguish between reincarnation and resurrection". Mase-Hasegawa, *Christ in Japanese Culture*, 153 (note 36).

Numada's perspective the bird's death could be interpreted as a most precious gift, which requires a reaction. Both positions will be explored in the next sections.

5.5 Animal substitution as a sacrifice

Is the effect of the animal's substitutive death in Endō's animal stories to be understood as a sacrifice or as a gift? To answer this question, I will turn to a philosophical point of view. In this section I will apply René Girard's thoughts on sacrifice to Endō's animal stories.[417]

In the light of René Girard's philosophy one could state that the animals in Endō's animal stories function as scapegoats, who carry away the wrongdoings of the place-givers.[418] According to Girard at the heart of the scapegoat mechanism is the instantaneous conversion of the war of all against all (Hobbes) into the war of all against one. Violence is inherent to living together. One of the mechanisms to repress and control violence in society is the necessity of scapegoats. Girard elaborates on the scapegoat mechanism in culture-critical and social-philosophical texts, as well as in his analyses of intimate relationships. Girard's background is that of literary criticism, in which field he explored for instance the complex relationships in Flaubert's *Madame Bovary* and Dostoevski's *The Idiot*. The tension between man and wife is taken up by the substitute animal, which prevents an escalation. When Numada got his lung-disease his original confessor, the hornbill, had to be returned to the pet-shop. Numada's wife sensitively bought him a substitute in the form of the myna. In line with Girard's theory one could interpret the replacement of the birds as the original scapegoat that has to be replaced by another in repetition. The future victims are substitutes for the original one. If the system of scapegoating for whatever reason fails to engender the desired effects, a new original victim has to take his

[417] For a description of Girard's thoughts on sacrifice in the context of vicarious substitution I refer to chapter 3.

[418] The scapegoat is so called because it symbolically takes on the sins of human beings in order to bear them away as it is sent into the desert. Cf. Lev. 16, 10. The figurative meaning of the word, is "one who is blamed or punished for the sins of others". (Oxford English Dictionary).

or her place and in return would require a new ritual duplication. The voyage to India enables Numada to fulfil the ritual by replacing the dead myna with a new one. The sequence of stories on animal sacrifice, with slightly differing information and other animal substitutes in a row, could be interpreted as the continuation of the surrogate victimization and its ritual duplication, which are at the heart of Girard's philosophy. Girard states that the scapegoat mechanism will in various forms continue until it will be substituted by an ethical system no longer based upon sacrificial substitution. In 'The Case of Numada' such a new system could be discovered in his writing in which birds and dogs are the main characters.[419] In line with the function of narratives as channelling the scapegoat mechanism, one could reflect on the process of reading itself as a substitute for sacrifice.

In line with Girard, the dog's death in 'The Case of Numada' and 'A-Fifty-year old Man' can be seen as a sacrifice, and in Endō's *Wonderful Fool* the dog's death can be seen as in exchange for the life of the criminal Endō. The stories' main characters, Numada, Chiba and Gaston, interpret the sacrifice of the animal as being in exchange for a human life. However, in both stories, as well as in 'The Case of Numada', it remains unclear who is the one who sacrifices the animals. They could be thought of as being unconsciously sacrificed by the protagonists' wife or the protagonist, respectively by Gaston.

In the following, I will explore if the animal's sacrificial substitution could be termed a "reversed" sacrifice in exchange for the life of the place-giver and as a gift from an unknown giver. To define these connected, yet different terms helps to distinguish them. An exchange is characterized by a compensation of similar value for a thing or a deed that is passed from one person to another. A gift is characterized by giving up a possession in the hope that it will be accepted. A sacrifice is an abandonment of a (symbolic) thing by dispossession, or exposure or destruction, intending that a supposedly superior other (god or human) will accept it and give something in return. The term 'sacrifice' focuses on losing something valuable, whereas the term 'gift' accentuates the reception

[419] I am aware that Girard offers a social theory, which I apply in the case of an individual.

of something positive. In all three cases, the exchange, gift and sacrifice aim at reciprocity. [420] However, in case of a gift and a sacrifice the giver or the one making the sacrifice gives something up without knowing whether it will be accepted. A reversed sacrifice I would define as a sacrifice made by a god or by an unknown giver in exchange for the life of the intended recipient.

In the next section I will elaborate on the animal sacrifice or gift and compare some of Endō's stories in which this type of vicarious substitution is a predominant theme.

Sacrifice in Endō's animal stories

What could be the function of the sacrificial substitution in these stories? I will argue that the death of the bird serves to reframe Numada's recovery in terms of a willed act made possible through a sacrifice. To explain what I mean by reframing I turn to an example given by Kathryn McClymond, a scholar in the field of religion, and an expert in the field of sacrifice. McClymond states that sacrifice is about storytelling.[421] She analyses the execution of Saddam Hussein as an example to underline her statement. Saddam's death was seen as a sacrifice and connected to the ritual of animal sacrifice in Islam, partly due to Saddam Hussein's own efforts to present his death in the media as a sacrifice. By presenting his execution as a sacrifice made for his people, his death became meaningful. Likewise, Numada rephrased the death of the animal in 'The Case of Numada' as a substitute death, a sacrifice made to save his life.

Animal sacrifice is the ritual killing of an animal as part of a religious practice.[422] It is found in many religions as a means of appeasing a god or gods, or to change the course of nature. The identity of the maker of the sacrifice is

[420] Cf. Jean-Luc Marion, "Sketch of a Phenomenological Concept of Sacrifice," in *The Reason of the Gift*, trans. Stephen E. Lewis. (Charlottesville; London: University of Virginia Press, 2011): 69-90 (74-5).

[421] Kathryn McClymond, "Saddam's Execution as Sacrifice," in *Sacrifice Between Life and Death*, ed. Walter Schweidler (Berlin: Sankt Augustin, 2009), 247-70.

[422] The destruction of the animal does not belong to the essence of sacrifice. It is the giving up of the animal that counts.

symbolically transferred to the sacrificial animal, which gives milk for food and excreta for fuel, or suffers death on his behalf. Animal sacrifices were well known in the Old Testament, for instance in Genesis 22, where Abraham sacrifices a ram instead of his son Isaac. Elsewhere I have argued that the sacrifice of the ram or bird is a *reversal* of the substitution in the biblical sense of sacrifice, since the intended receiver –in Genesis 22: God– is also the one who actually provides the animal.[423]

In 'The Case of Numada' one could say that the animal is unintentionally sacrificed by the one who would benefit from the sacrifice. Numada's wife has a strong feeling that her husband recovered from illness as a result of the substitute death of the myna bird. By sharing his secrets with the silent bird, whose only response is laughter, the protagonist feels a sense of affinity with the animal. In hospital he feels like his former hornbill, lonely in a cage far from its home in Africa. The bond between Numada and the hornbill Pierrot encourages Numada to think of the death of the myna bird in terms of sacrificial substitution.

The result of reframing Numada's recovery in terms of a substitution is twofold. It reduces the sense of guilt, caused by the neglect from which the animal died. The second outcome is that the recovery can be seen as something extraordinary, namely as mediated by a gift from an unknown giver. I will address this point in the next section.

5.6. Gift and "givenness" in Endō's animal stories

The theme of giving is dominant in 'The Case of Numada' from the start, when Numada buys his wife a gift. The hornbill is forced upon the writer as a gift. His wife buys him a myna and finally Numada gives freedom to a similar myna in

[423] S. Coenradie, "Animal Substitution as a Reversed Sacrifice: An intertextual Reading of Genesis 22 and the Animal Stories of Shusaku Endo," in: *Sacrifice in Modernity: Community, Ritual, Identity*. *From Nationalism and Nonviolence to Health Care and Harry Potter,* edited by Joachim Duijndam, Anne-Marie Korte, Marcel Poorthuis. Leiden: Brill, 2016, forthcoming.

India. Although God is absent in Endō's animal stories, the characters in the stories experience that the death of the animals goes beyond mere coincidence. They have a strong feeling that the animals died a substitute death. In 'The Case of Numada' the substitute death of the myna bird results in Numada's decision to write about animals and make his trip to India. Apparently, Numada sees the substitute death of the myna as a gift - for which he is grateful.

In the following, the nature of this gift is considered. The Dutch philosopher Theo van Velthoven rightly remarks that a gift can only be a gift if there is someone who actively and consciously receives.[424] The gift must be recognized as such. At first sight it may seem that the giver is the active one, whereas the receiver remains passive. However, the receiver has a very active part in the act of receiving. A person can be willing to give, and act accordingly, but has to wait and see how his or her gift will be received. A gift implies the reception of the gift, however it is only the receiver who can accept it.[425] This reduces the difference between the giver and the receiver, for the acceptance is in itself a gift, intended and hoped for by the giver. By expecting that the gift will be accepted, the giver is expressing his or her hope for future inter-subjectivity. The act of giving and receiving assumes a bond between the one who gives and the one who receives.

Derrida's thoughts on giving are less harmonious. According to Derrida, giving a gift in the strict meaning of the word is "impossible". As soon as we give something to someone, we put that person in our debt, thus taking, not giving. The gift has become a measure to reach another aim, a form of calculation. Derrida states that a gift cannot be given without creating an economy of

---

[424] Theo van Velthoven, "*Ontvangen als intersubjectieve act,"* in *De intersubjectiviteit van het zijn* (Kampen: Kok Agora, 1988), 65-82.

[425] Katherine Rupp shows how in the Japanese context a gift can be experienced as an offense to a receiver. In Japan, gift-giving functions as a major means of social mobility. The giving of gifts is especially important in patronage. Summer- and winter gifts are given to bosses and doctors and teachers of one's children. On a macro-economic level, politicians receive donations from industry and they in turn intercede with bureaucracy. The gift-giving of humans to deities reflects the gift-giving among humans. The making of offerings is thought to reinforce the cosmological hierarchy between humans and deities. Cf. Katherine Rupp, *Gift-giving in Japan: Cash, connections, cosmologies* (Stanford University Press, 2003).

calculation and exchange. By such a system the gift aspect is destroyed. Derrida argues that the true gift is extravagant; exceeding what is strictly required, expecting no reciprocity. In this form, gifts resemble sacrifices.

As an example Derrida refers to Genesis 22. This is a clear example of a gift without receiving anything in return. Abraham had to sacrifice his youngest son, to give Isaac to God, without expecting any reward. "The gift of death … has been accomplished without any hope of exchange, reward, circulation or communication."[426] For a gift to be a gift, the donor or recipient must not perceive or receive the gift as such, or have no consciousness of it, and furthermore he or she must also forget it right away.[427] A true gift forgets itself as a gift that has been given. All one could know of the gift would be the trace of its having already passed. The gift can only be known by way of a trace. The true gift cannot take place between human subjects. Then, who could meet the conditions of giving of a gift? According to Derrida, the gift that avoids the manipulative *do ut des* principle, that is the 'pure gift', is, strictly speaking, "not of this world".[428] In *Rethinking God as Gift* Robyn Horner suggests that Derrida's interpretation of the pure gift "precludes any possibility of belief that God is giver".[429]

Derrida notices a contradiction that the conditions that are required for a gift to be a pure gift, such as forgetfulness, destroy the whole idea of the gift. According to Marion the paradox of the gift can be applied to the sacrifice as well. This might enlighten the idea of reversed substitution in Endō's stories on dying animals.

If the substitute death of the animal can be seen as a gift, one can

---

[426] Jacques Derrida, *The Gift of Death & Literature in Secret*. (University of Chicago Press, 2008), 81.

[427] Jacques Derrida, *Given Time: 1. Counterfeit Money* (Chicago; London: The University of Chicago Press, 1992), 16.

[428] Derrida, from "On the Gift: A Discussion between Jacques Derrida and Jean-Luc Marion", in *God, The Gift and Postmodernism*, ed. John D. Caputo and Michael J. Scanlon (Bloomington: Indiana University Press, 1999), 59.

[429] Robyn Horner, *Rethinking God as Gift: Marion, Derrida and the Limits of Phenomenology* (New York, Fordham University Press, 2001), 197.

elaborate on the nature of that sacrificial gift, for there are some remarkable points. The first point is the lacking of an object. The substitute animals seem to give themselves. The bird and the dog give their lives in exchange for the life of the protagonist, casu quo his brother. However, as animals cannot decide to sacrifice themselves, a god or a human being must have been willing to sacrifice them. But who could that be? Is he or she absent? So a second point is the anonymity of the giver. The last point concerns the reaction of the recipient. How can one thank an absent giver? I will turn to the thoughts on gift and "givenness" of Jean-Luc Marion to answer these three questions.

In *Being Given* Jean-Luc Marion elaborates on the phenomenon of giving. He distinguishes between a gift, a giver and a "givee" (recipient) and the phenomenon of giving; in Marion's term "givenness".[430] His aim is to transgress the economic interpretation of the gift as if it were an exchange. His method is to reduce the gift to *givenness.* Instead of the object, Marion emphasizes the process that precedes the act of giving. In *God without being*, he argues that when the Biblical god announces his name in Exodus, "I am who I am", what matters is not primarily that he gives his *name* to Moses, but that he *gives* it.[431] The *givenness* as such is not available; it is the self-hiding dynamic process that makes the giving possible. Marion stresses the dynamism in the process. He states that an act of giving consists of a gift, a giver, and a givee or recipient. However, not all elements are necessary for a gift to be recognized as such. The gift does not imply an object to be a gift. The giver can be bracketed, as can the givee. In the following the three elements will be placed in the context of Endō's stories on substitute animals. Marion's threefold reduction of the gift to *givenness* is applied to Endō's stories on substitute animals.

A. A gift without an object.

---

[430] J.-L. Marion, *Being Given: Toward a phenomenology of givenness*, trans. Jeffrey L. Kosky (Stanford, Stanford University Press, 2002).

[431] J.-L. Marion, *God without being: hors-texte,* trans. Thomas A. Carlson (Chicago: University of Chicago Press, 1991) Or. publ. *Dieu sans l'ê'tre: hors-texte*, 1982.

One could wonder if there is a gift in Endō's stories involving animals. The substitute deaths of the birds in 'The Case of Numada' and 'A Forty-year-old man' and the death of the dog in 'A Fifty-year-old Man' might as well be interpreted as a strange coincidence or a mere accident. The gift-character of the animals is not self-evident. Apparently the protagonists see the death of their animals as a substitute, as a gift. As argued above, the protagonists see their surviving the risky operation in connection with the simultaneous death of their animals. They also interpret this as forgiveness of their previous 'sins'. The gift they receive is not embodied in an object. As Marion points out in the case of love or power, or when someone gives his or her word, no object is required. Likewise, in case of the reversed sacrificial animals no object is involved. In contrast to a given object, the life of the animals is given without a possibility of repayment. Time, love, power and life are "things" that can never be returned to the giver. Instead Numada can be seen as accepting the sacrifice of the animal by passing it on. The anonymity of the giver prevents him from returning a gift, however he finds himself "paying back" by writing children books in which birds and dogs are the main characters. In this way the gift is forwarded. The gratefulness that Numada felt towards the birds and dogs in his life is, one could say, transformed into the joy that the children experience while reading his books.

B. The unknown giver

But what about the giver? Can the giver also be bracketed? In Shūsaku Endō's stories on substituting animals it seems there has to be a giver, for animals have no free will to decide to sacrifice themselves. However, the existence of a giver in Numada's case is questionable. Marion uses the example of inheritance to enlighten situations of giving without a giver. When one inherits, the gift is defined by the absence of the giver. In case of inheritance, without the death of the giver there would be no gift at all. Likewise, the gift in 'The Case of Numada' is only recognized as such in the absence of a giver.

In 'The Case of Numada' the author participates in the journey to India to give form to his gratitude towards the bird by releasing another myna bird. As the birds are not the same, the release of the latter bird can be interpreted as a sign of gratitude to an unknown giver. Because the giver withdraws, the *givee* is set in a free space where he or she can consider a response, as no authority weighs on it any longer.[432] However, one could ask if there is not any giver to be recognized. The substitutes are given by an unknown, unidentified, unnamed giver. Therefore the *givee* (recipient) can decide to identify the one who gives. Numada chooses to bestow his gratitude on to another myna bird, by setting it free, and transmit the joy that animals give him to children through his writing. If he would be asked to name a source, it would probably be nature. If a giver must be given a name, the naming is reserved for the responding party.[433] In *Deep River* the naming of the source of giving life seems to be as diverse as can be: nature, Buddha, God, the Onion, or symbolized in the flowing River Ganges, that "embraces everything about mankind" (p. 199). The function of the animals sacrificed as substitutes is not to name the giver, but to evoke a response. In 'The Case of Numada' that is precisely the effect of the sacrifice on the *receiver*. In this sense the anonymity of the giver all the more emphasizes the gift itself. Besides the gift, the *recipient* is given the freedom to react, or not. In this context it is remarkable that most of the vicarious substitutes in Endō's literary world disappear after having fulfilled their substitutive acts. Marion argues that the departure of Christ after his substitute death fulfils a similar function.[434]

However, against Marion, one could counter-argue that a gift without any giver no longer presents a process of *givenness*, as it is alien to what is given in it. If it

[432] Cf. J.-L. Marion, *Being Given*, 101.

[433] Marion interprets the name of God in the sense of the anonymous giver, "the highest name of God (…) [is] an empty tautology – I am who I am – which opens the field to the endless litany of all the names. (…) The Name gives itself only in saying itself without any name, therefore in all. (*Being Given*, 297)

[434] J.-L. Marion says that it is beneficial to humanity that Christ departed, for the withdrawal of Christ permits "the least of [his] brethren" to come forward and expose himself to the gift as a face of the givee" (*Being Given*, 92).

does not represent a giver it consequently loses its status as a gift. However, in Endō's narrative on animal substitution, the presence of a giver, if there ever was one, is ambiguous. In the context of the multi-religious spiritual journey of the protagonists in *Deep River*, one could argue that the River Ganges, as a metaphor of life and death, gives and takes. Also the goddess Chamunda could fulfil the role of the giver, or the Onion, as an anonymous God, or nature. In 'The Case of Numada', as well as in Endō's previous stories on animal substitution the giver remains anonymous. The giver's anonymity is reminiscent of a Kyoto school Zen-Buddhist view on religion, which fits into the boundaries of Endō's cultural context. In this view the term 'God' refers to the ultimate reality. What God essentially is cannot be expressed. Hence the Japanese philosopher Keiji Nishitani argues that God is both personal and impersonal, immanent and transcendent, one and many.[435] As I argued before with respect to the *fumie* in *Silence*, it is precisely the clashing opposites which destabilize horizons of meaning. Despite the anonymity of the giver, recognition of the gift somehow involves access to a giver, that is to the lacking giver of the known gift. In Endō's stories the recognition of the gift involves a debt. The main character is indebted by his realisation that he owes his life to he knows not whom or what. In this sense the substitutive bird in 'The Case of Numada' is reminiscent of the *fumie* in *Silence*. The fact that the receiver cannot tell whether the bird actually died instead of him, or whether the *fumie* actually did speak, in other words the ambivalence of the giver, amounts to its provocation. The demand of the gift, once recognized by the receiver, summons one to engage in the ultimate invisibility as such. To recognize the giver without acknowledging him or her involves the risk of love. As Marion argues, this is no small matter as one has temporarily to abandon the principle "I don't owe anything to anybody", which is, he claims, to renounce the current model of subjectivity. Apparently the anonymity of the giver does not prevent Numada from expressing his gratitude. In terms of Emmanuel Levinas, one might argue that the reversed sacrifice of the animals functions as a call to which one cannot but respond. While Levinas states that the face of the other can

[435] Keije Nishitani, *Religion and Nothingness*, trans. Jan van Bragt (Berkeley: University of California Press, 1982), 61.

confront one up to the point of turning the "I" into a "me", that is the accusative mode[436], Marion adds that the one who receives the substitution is set in the dative mode.[437] He or she is aware of the *givenness* provoked by the substitution by the Other.

In recognizing that he may live despite his 'sins' the consciousness of the main character in Endō's substitutive animal stories becomes self-consciousness. In 'The Case of Numada' the consciousness of owing oneself to the missing giver makes the self, the debt to the other, and the awareness of the shortcomings towards the others, all coincide. The self as such, receives itself as a gift. In *Deep River* the river Ganges can be regarded as symbolising this fundamental *givenness*. To Ōtsu the river Ganges is like God, accepting all, not rejecting anyone,

> "Every time I look at the River Ganges, I think of my Onion [God]. The Ganges swallows up the ashes of every person as it flows along, rejecting neither the beggar woman who stretches out her fingerless hands nor the murdered prime minister, Gandhi. The river of love that is my Onion flows past, accepting all, rejecting neither the ugliest of men nor the filthiest." [438]

C. The acceptance of the givee

When both the gift and the giver can be absent, the question arises whether the givee can be absent as well. As mentioned before, according to Van Velthoven, a gift is defined by the presence of a givee, one who receives. Marion, however, argues that the givee can be at least anonymous. Marion compares the absence of a givee to charity. In giving to charity one does not know who the recipient is, which in Marion's view makes the gift more properly a gift. In giving to charity, one gives to an anonymous givee. But what happens when the givee can be identified but is absent in the sense that he does not respond?

---

[436] In line with Levinas one could add: to the point of substitution.

[437] J.-L. Marion, *Being Given*, 269.

[438] Shūsaku Endō*, Deep River*, 319. In the discussions between Ōtsu and Mitsu God is referred to as 'Onion'. "God is not so much an existence as a force. This Onion is an entity that performs the labours of love", (*Deep River*, 64). On other pages Ōtsu refers to Christ as "Onion", "When the Onion was killed (…) the disciples who remained finally understood his love and what it meant." (*Deep River*, 184)

The situation of a non-conscious and consequently non-accepting givee occurs in the last chapter of *Deep River*. One of the participants in the journey to India is the photographer Sanjō. He is determined to make a forbidden picture of a Hindu funeral near the river Ganges. Despite several warnings he takes what he thinks will be a prize-winning photo. The moment is ill-chosen, as the prime minister, Indira Gandhi, has been assassinated the previous day. When a furious crowd is about to attack him, the main character Ōtsu jumps in front of Sanjō, receiving the blows as a substitute. As a result his neck is broken. The novel has an open ending, i.e. it does not reveal whether Ōtsu dies. One can assume his death, as his role as a sacrificial substitute is fulfilled. Sanjō, who is pulled aside, remains totally unaware of the sacrifice being made for him. Viewed from the perspective of the *givee* Ōtsu's sacrifice seems inadequate. One could ask if in this case Ōtsu's sacrifice can still be interpreted as a gift. Or is his death simply a tragic loss? In *Deep River* Endō challenges the reader to interpret the novel's end through a shifting in focus. Ōtsu, realising his neck is broken, seems somehow content with his situation. He says to Mitsu: "My outcast friends… will carry me (…) I'm still alive, but they'll carry me on a litter used for the dead. (…) This… this is how it should be. My life… this is how it should be". In contrast, Mitsu's first reaction to Ōtsu's self-sacrificial act seems to be a rejection, "You're a fool". However, when Ōtsu is carried away to the hospital, Mitsu's thoughts turn to the theme of the start of the novel, rebirth: "The Onion had died many long years ago, but he had been reborn in the lives of other people. Even after nearly two thousand years had passed, he had been reborn in (…) Ōtsu" (p. 215).[439]

The effect of the vicarious substitution on Numada is in stark contrast to the effect on Sanjō. Instead of the photographer Sanjō, Numada is aware of the "gift" and accepts the fact that his life is being given to him by the other. His creative reaction consists of fostering new life by releasing a similar myna bird in India and by making birds and dogs the main characters in his children's books.

[439] In chapter 3, I have elaborated on the borders of sacrifice and giving in respect to the self-sacrificial attitude of Ōtsu.

The reaction to the substitute gift is a major theme in Endō's biography of Jesus, which he wrote in 1973[440]. In this novel, Shūsaku Endō stresses the need for acceptance of the substitute gift of Jesus by his disciples. According to Endō the point of the Gospel story of Jesus as a vicarious substitute is not in the story itself, but in the life of those who recognize him as Christ.

In *A Life of Jesus*, Shūsaku Endō time and again emphasizes the misunderstanding of Jesus by his pupils. He pictures Jesus as a motherly figure[441], constantly involved and moved by others, especially by those who are looked down upon by others, such as the sick and the poor. Jesus' empathy for, and suffering next to these persons is remarkable, for he himself suffers as a result of misunderstandings by friends and foes alike and experiences the consequent loneliness. At the end of his life he is abandoned by his disciples, who had earlier promised him their loyalty. He is delivered to the authorities by the betrayal of one of his friends with a kiss, on unclear charges condemned to death as a criminal, and marched to his death in the midst of jeers and spittle from the crowd. Only after Jesus' death do his disciples, who fled during his execution, realize the depth of meaning of Jesus' message of love. In *Deep River* Endō again addresses this point. He has his main character Ōtsu say:

> "When the Onion was killed (…) the disciples who remained finally understood his love and what it meant. Every one of them had stayed alive by abandoning him and running away. He continued to love them even though they had betrayed him. As a result, he was etched into each of their guilty hearts, and they were never able to forget him. The disciples set out for distant lands to tell others the story of his life." (p. 185)

The question Shūsaku Endō raises throughout the book is how this change within the disciples' hearts and minds was possible. "After Jesus died, how did they manage to wake up, to regain their footing, to realize for the first time the

---

[440] Shūsaku Endō, *A Life of Jesus,* trans. Richard A. Schuchert (New York: Paulist Press, 1978).

[441] Shūsaku Endō explains the Japanese preference for a forgiving, motherly God instead of a stern, fatherly God by pointing to the Japanese history of oppression of Christians. He argues that under 250 years of strict prohibition of Christianity during the Edo era the hidden Christians were consoled from the memory of their betrayal by Mother god, who is eager to embrace sinners with all their weaknesses, instead of Father God, who is ready to condemn apostasy. Cf. 'Haha Naru Mono' ['Motherliness'] (Tokyo: Shincho, 1975), 55. Cited in: Atsuhiro Asano, 'Motherliness of God: A Search for Maternal Aspects in Paul's Theology'. In: *The Trinity among the Nations: The Doctrine of God in the Majority World* (ed. Gene L. Green, Stephen T. Pardue, K.K. Yeo). (Grand Rapids, Michigan: William B. Eerdmans Publishing, 2015), chapter 7.

true merit of Jesus? How were they able to bring off this interior conversion, changing themselves from mere disciples into apostles? The New Testament does not discuss the why and how."[442] Then, on the next page, he comes up with an even more puzzling question: "How did a man so ineffectual in this world, who had upset the dreams of his own disciples, come then to be divinized by these same disciples?" It is significant that only in hindsight they recognized him as a substitute, as did the Roman soldier near the cross. Only in hindsight the substitute is recognized. This is consistent with Marion's idea of *givenness*, for if one were conscious of the sacrifice beforehand, it would emerge as 'economy' and could never function as a pure gift.

Vicarious substitute for a trespass or a pure gift?

Three of Endō's stories describe a character who reflects on his past misbehaviour towards both God and his wife. All three stories suggest that the protagonists somehow deserve to be punished for their secret misconduct.[443] However, instead of punishment, awareness of their wrongdoings seems to be enough. Or, in other words, seen from the perspective of the main characters, it is their worrying that seems to be the punishment. This thought is consonant with the conception of evil in the work of Shūsaku Endō. According to Endō's main character in *Deep River*, Ōtsu, good and evil are not separate and mutually incompatible. "God makes use not only of our good acts, but even of our sins in order to save us." (p. 118) The worry of the main characters about their neglect of personal relationships and their subsequent shameful confessions to the substitute animals form a punishment and at the same time bring a sense of relief. This thought is familiar to the Buddhist conception of good-evil and its principle of "dependent origination" with good and evil being "completely

[442] Shūsaku Endō, *A Life of Jesus*, 158.

[443] Shūsaku Endō, *A Life of Jesus*, 159.

dependent on one another".[444] Sin in Endō's view is a state of infidelity in a relationship.[445] Therefore, restoration of that relationship cannot occur without participation of the parties involved. Seen from this perspective it is significant that the men and women both participate in those of Endō's stories which involve animal sacrifice. From the stories preceding 'The Case of Numada', as well as from 'The Case of Numada' itself, it becomes clear that the relationship between the man and woman also benefits from the sacrifice of the substitute animal. In the airplane to India, Numada buys perfume to thank his wife. 'A Forty-year-old Man' ends by Yoshiko saying: "Everything will be all right now" and the wife of Chiba in 'A Fifty-year-old Man', despite her distaste for Whitney, "plucked several cosmos flowers" to lay on the dead dog's head.

5.7. Conclusions

The dogs and birds in Shūsaku Endō's animal stories were found to be serving as vicarious substitutes. On the basis of Winnicott's theory of transitional objects they appeared to function in a similar way as the religious objects in Endō's historical novels.[446] Through allusions and metaphors, Endō connects these dogs and birds to Christ. Through an intra-figural interpretation of Endō's narratives their function as a confessor was revealed. Both dogs and birds comfort their place-givers, but in contrast to the dogs the birds also challenge their place-givers through their laughter. The effect of the birds' provocative laughter on the main character, the writer Numada, is twofold. It results in his travelling to India, to ritually release a similar bird, as well as in his writing children's book, figuring dogs and birds.[447] In the light of similar stories with a kenotic plot, his actions

[444] See e.g. Masao Abe, "The problem of evil," in: *Buddhist-Christian dialogue: mutual renewal and* transformation, ed. Paul O. Ingram and Frederick J. Streng (Hawaii: University of Hawaii Press, 1986), 146.

[445] Cf. Adelino Ascenso, *Transcultural Theodicy*, 234.

[446] See chapter 3.

[447] The practice of releasing a bird is actually a fairly common Buddhist practice across Asia. Cf. Christal Whelan, "The Catholic Shift East: The Case of Japan," in Approaching *Silence*, 109-24 (118).

were interpreted as a resurrection of the original myna bird that died instead of him. In the context of similar "Cases" in *Deep River*, they could be interpreted as a rebirth of the substitutive bird.

The themes of sacrifice and gift in Shūsaku Endō's animal stories turned out to be intertwined. The animals are sacrificed, as well as received as a gift. Numada accepts the hornbill, which is offered to him on his doorstep, and he is touched by his wife's present of the myna bird. Although his wife has neglected the bird, causing its death, she interprets its death as if it were a substitute. From her point of view the bird can be seen as a sacrifice. Its life has been given as if in exchange for the life of Numada. Numada recognizes its death as a gift. This gift results in an effect. As a sign of his gratitude towards the bird, he joins a trip to India to release a similar bird from a sanctuary.

By comparing several short stories of Shūsako Endō to 'The Case of Numada', the 'reversed' sacrifice in the story was illuminated. As a result the following characteristics have emerged: an unknown giver provides the sacrificial animal. The animal sacrifice serves as a substitute. By the substitute death of the animals the incomprehensibility of God, *casu quo* the paradoxical situation, is solved and the protagonists' lives are saved. In 'The Case of Numada', and the previous sketches for the story, the substitute animal has an additional function as a laughing, yet silent witness to the main character's confession. In Endō's animal stories the animal sacrifice is performed without witnesses or priests, but not without a ritual, yet sometimes without the protagonists being aware of it. The vicarious substitution is recognized as a gift only *in hindsight*. The animal dies in loneliness, at the moment that the protagonists should have died. Characteristic of the animal substitutes is their weakness, their clumsiness; they are tragicomical figures. Their laughter functions to downplay the seriousness of the situation, and endure its paradox, but also challenges the place-giver. The substitute animal sacrifice enables a new future for the protagonists and in 'The Case of Numada' hence provokes a response.

In applying the thoughts of Marion, it appeared that each of the three involving elements, giver, gift, *givee* can be reduced or brackened. In its triple

bracketing the gift is no longer understood in terms of gift, giver and *givee*, but rather in *givenness*. *Givenness* was found to be an adequate term to refer to this type of vicarious substitution. While Marion ultimately refers to God as the unknown giver, in Shūsaku Endō's narratives it remains an open question who is the giver, what is the gift, who is the *givee* and even whether there is a particular gift. This type of vicarious substitution can now be redefined as a dynamic process in which one receives one's self from an unknowable giver through the gift of a reversed sacrifice. His life, his place, his self, is a gift given by an anonymous other. *Givenness* structures one's life and at the same time puts it at risk.[448]

Having focussed on the place-giver's side and the effect of vicarious substitution, one could ask more specifically what the role of evil in situations of vicarious substitution in Endō's literary work might be. Therefore, I turn to his most autobiographic fictional work *Scandal* (1986) in the next chapter.

[448] Cf. Marc De Kesel, *Niets dan liefde: het vileine wonder van de gift* (Amsterdam: Sjibbolet, 2012), 113, 119 [Nothing but love: the villainous miracle of the gift]

Chapter 6

The double as a vicarious substitute

This curious child was very fond of pretending to be two people.

(Lewis Carroll, *Alice in Wonderland*)

The Devil! He's taken to visiting me. He's an imposter (…) But he is me, Alyosha, me! All that is base, rotten, and contemptible in me! (Dostoevsky, *The Brothers Karamazov*)

Introduction

The double is one of the phenomena of vicarious substitution.[449] In this chapter, vicarious substitution in the manifestation of a double will be explored. Until now I have distinguished and examined three different types of vicarious substitution in Shūsaku Endō's literary work. I started with an investigation into vicarious substitution through selfless giving and self-sacrificial acts of Endō's Christ-figures. Secondly, vicarious substitution through solidarity in suffering by a so-called *dōhansha* was explored. In the previous chapter I examined vicarious substitution through dogs and birds as a sacrifice or a gift. These three types are in line with the concept of vicarious substitution that is familiar in Christian dogmatic theology and ethical philosophy. The double, however, seems to be a deviant form of vicarious substitution. At first glance, it is not obvious how a terrifying double could function as a vicarious substitute. The double decomposes the individual, and therefore he often is defined as evil, as in the citation of Dostoevsky above. He is attached to death, for he reminds the individual of her or his mortality. Whereas the self-sacrificing and the guardian angel-like vicarious substitutes are easily accepted, the double in this function is likely to be rejected. I will state that the doppelgänger and the *dōhansha* type of vicarious substitution can be considered a dichotomy. A thorough, intertextual and intrafigural analysis is required to persuade one to recognize the double as a vicarious substitute.

[449] Cf. Chapter 1.

The theme of the double comes to the fore explicitly in Endō's *Scandal* (1986). The main character of *Scandal* is the successful, Catholic, novelist Suguro, who is on the brink of retirement.[450] For a summary of *Scandal* I refer to the appendix. On the basis of the novel's open ending, I assume that a metaphorical and intra-figural approach will be helpful to gain more insight into the double's unique substitutive function.

This chapter is structured as follows. First, because of Endō's allusions to other works that involve a double, I will sketch a short historical development of the double in literature, focussing on examples of terrifying doubles. As a theoretical background, I will use research into the double in literature, especially Robert Rogers' study.[451] A parallel to the comic strip Casper and Hobbes will serve to investigate the threatening aspect in the relationship between a place-taker and a place-giver (6.1). Secondly, I will explore the double in *Scandal* (6.2). Thirdly, I will address the related theme of coping with death. The existential philosopher Heidegger's thoughts on death will inform the theoretical background of this section (6.3). Next, since evil and sin are recurrent topics throughout the novel, their role in relation to vicarious substitution will be examined (6.4). Finally, an analysis of the double as a vicarious substitute (6.5) will lead to the conclusion that this type is indispensable for a complete perception of vicarious substitution (6.6).

---

[450] According to Mark Williams, *Scandal* functions as a "thinly disguised autobiographical confession". (Williams, *Endō Shūsaku*, 168) Here, the theme of identity in autobiographical fiction, which is characteristic in the *shishōsetsu* genre of writing, recurs. An additional reason to explore the theme of the double in Endō's literary work is the assumption that his autobiographical fiction could in itself be considered a type of vicarious substitution. (see chapter 2).

[451] Robert Rogers, *A Psychoanalytic Study of The Double in Literature* (Detroit: Wayne State University Press, 1970).

6.1. The doppelgänger motif in literature

The central premise of the doppelgänger motif is the paradox of encountering oneself as another. Since human beings are capable of reflecting on their own existence, situation and behaviour, the phenomenon of a double is a common one. Thinking about oneself, one doubles oneself, as if looking in a mirror. A double can be the inner image that one has of oneself, but can have an outer form as well.

From Dostoevsky's *The Double*[452] to the comic strip *Calvin and Hobbes,* the doppelgänger in literature balances on the verge of fiction and reality, thus expressing the complex phenomenon of doubling.[453] In *Calvin and Hobbes*, the pet tiger Hobbes functions as a transitional object to the little boy Calvin.[454] In the eyes of Calvin's parents, his teacher and other ordinary people, the tiger is just a toy. To Calvin, however, the tiger is a double with two faces: sometimes the toy is his best friend, sometimes his enemy, who frightens him to death. Calvin meets his double in (day)-dreams. In his fantasy, the tiger protects him, takes the blame for taking food out the kitchen without asking, etc. Most of the time Hobbes is supporting Calvin. In situations in which moral decisions have to be made, however, Hobbes is terrifying Calvin, threatening to attack and eat the boy as a real tiger would. As will be shown, these two versions of the double can be found in Endō's literary work as well.

The appearance of the double as a stranger, an outsider, a foreigner, forms a possible disturbance to the familiar and known. It indicates a character is alienated from his or her own wishes, desires and fears. Therefore, the theme of the double in modern fiction reveals and explores the intra-personal relationship. The doppelgänger motif enables the writer to focus on a transformation in the

[452] Dostoevsky, Fyodor (1846). *The Double* (Dover; Courier: Dover Publications, 1997, 1847).

[453] *Calvin and Hobbes* is a daily comic strip that was written and illustrated by Bill Watterson, and syndicated from November 1985 to December 1995. It follows the humorous antics of Calvin, a six-year-old boy, and Hobbes, his stuffed tiger. The pair are named after John Calvin, a 16th-century French Reformation theologian, and Thomas Hobbes, a 17th-century English political philosopher. Hobbes' dual nature is a defining motif for the strip: to Calvin, Hobbes is a live anthropomorphic tiger; all the other characters see him as an inanimate stuffed toy.

[454] See note 337.

intra-psychic condition of the character. The double provides a multi-layered, diverse picture. Whether an imagined figure, a soul, a ghost, or a mirror reflection, the double exists as a second self of the original, as the other and the self at the same time. This ambivalence creates a tension that renders the genre attractive.

The German term *doppelgänger* was first used by the novelist Jean Paul Richter in 1796, in his novel *Die Siebenkas.* He defined the word in a footnote: "So people who see themselves are called".[455] Originating in the early nineteenth century, the doppelgänger is a product of a fascination with twins, werewolves and witches. In Freud's opinion the ancestry of the doppelgänger motif in modern literature can be traced back to mythical thinking in antiquity. The archaic appearance of the double was originally a "Versicherung gegen den Untergang des Ichs", an insurance against the destruction of the ego. The double was thought to embody the immortality of the imaginary soul.[456] Otto Rank in a chapter entitled "The Double as Immortal Self" in his *Beyond Psychology* refers to an inversion in literature of the double concerning the theme of death. Compared to the ancient conceptions of the dual soul in myths, its modern manifestations in the literature of the double show a "decisive change of emphasis, amounting to a moralistic interpretation of the old soul belief. Originally conceived of as a guardian angel, assuring immortal survival to the self, the double eventually appears as precisely the opposite, a reminder of the individual's mortality, indeed, the announcer of death itself.[457] Thus, from a symbol of eternal life in the primitive civilizations, the double developed into an omen of death in the self-conscious individual of the modern one".[458] In terms of this investigation, one can state that the focus in Endō's literary work turned from the consolation of the

[455] Jean Paul Richter, 'Siebenkas', Werke. (München: Carl Hansen Verlag, 1959), 242. See Encyclopedia Britannica (11th ed.), Cambridge University Press, 1911.

[456] Sigmund Freud, "Das Unheimliche," in *Psychologische Schriften*. Studienausgabe, Band IV. (Frankfurt am Main: S. Ficher, 1919): 241-74.

[457] In this respect is of note that both birth and death are associated with doubles. Any man who saw his double was believed to die soon. Cf. Robert Rogers, *A Psychoanalystic Study,* 9.

[458] Cf. Otto Rank, *Beyond Psychology* (New York: Dover, 1958), 74.

dōhansha into the threatening double. An example of the double in the form of a *dōhansha* is given in section 6.5.

Generally, in literature the focus turned to the inner psyche of the main character, because the threatening aspect of the double scatters his or her identity. It is no coincidence that the fascination with doubles occurs during the Enlightenment, along with the interest in the subject and his identity.

Identity

"Who am I?", the theme of identity, is the central question in literature featuring a double. The motif, more than in either theology or philosophy, presents a detailed account of duality and incompleteness, decomposition as well as a character's attempts to achieve integration. It is my aim to investigate whether such an integration is enhanced by the substitutive function of the double.

Since a human being is capable of reflection on his or her own existence, situation and behaviour, the phenomenon of a double is common. The doppelgänger motif in literature places this normal situation under a magnifying glass. Moreover, doubling is a generative principle of narrative, especially in the genre of *shishōsetsu*, since literary works can be self-contemplating, engendering the author's inner reflections. Three manifestations of the double in literature can be distinguished. The manifest double in fiction is the visual manifestation of the physical self, for instance the younger version of Golyadkin, the main character in Dostoevski's *The Double*. In *Scandal* the man in the audience and the portrait of Suguro at the exhibition is an example. Another form of doubling is the phenomenon of dissociation or splitting of the personality, resulting in a dual or multiple personality. In this form the double is completing the main character's identity. The classic example in literature is Stevenson's *Dr. Jekyll and Mr. Hyde*. In *Scandal* the dual personality of Madame Naruse is an example. Finally, there is the subjective double, who is hallucinatory and who has no independent existence apart from the associated main character. The double in 'The Case of Kiguchi' is an example.

Literary doubles may be represented by the main character's icons: shadows, portraits, reflections, statues, and other persons who are physically similar to him or her.[459] Manifestations of the double in literature's history include vampires, robots and twins. Twins, especially royal twins as Romulus and Remus, formed a problem to succession. In some African societies they were killed to ward off bad luck.[460] Margaret Atwood suggests that perhaps the exact replication strikes one as a denial of one's own uniqueness. One twin is regarded as the 'original', whereas the other seems to be a copy. The double, however, is more than a twin or sibling. He or she is *you.*[461] It's as if the double is stealing one's very identity, which confronts one with repressed wishes, desires and anxieties.

6.2. The double in *Scandal*

The problem of identity is central to *Scandal*. The question of identity is given particular prominence in the relationship of Suguro and his double. The main character of *Scandal* is the sixty-five-year old writer Suguro. At the start of the novel he receives a prestigious literary award. During his speech thanking for this prize, Suguro discovers a look-alike amidst the crowd. From that time on, he suffers from delusions of persecution, believing that a doppelgänger is involved in a conspiracy against him. The author Suguro is depicted as a paranoid older man, who is incomprehensible to himself. His second self, who is inaccessible and over whom he has no control, seems to transact dubious business in his likeness. In the course of the novel, Suguro's self-concept is slowly deforming. His recurrent question becomes more urgent. "Who am I?", an irreproachable Catholic writer or a murderer in disguise? Driven by a desperate desire to reverse

[459] Cf. Laurence M. Porter, "The Devil as Double in Nineteenth-Century Literature: Goethe, Dostoevsky, and Flaubert," *Comparative Literature Studies* 15, no. 3 (1978), 318.

[460] M. Atwood, *Negotiating with the Dead: A Writer on Writing* (Cambridge University Press, 2002), 39.

[461] M. Atwood, *Negotiating*, 40.

the process of alienation and aging, Suguro is determined to unmask his double.[462]

> Something had intruded itself into Suguro's life on the night of the prizegiving and the internal machinery that had run in smooth synchronization up until then abuptly ran amok. In his only refuge – his tiny study – Suguro lay his head down on his desk and lectured himself over and over again: It's nothing. You're exaggerating the whole thing. (…) Images floated before his eyes. The face identical to his own that he had seen at the prizegiving. Superimposed on that was the portrait hanging in the gallery. The base, loathsome, sneering smile was the same in both images. Sometimes when his wife was not there he would go into the bathroom at his office and stare at his face in the mirror. A fatigue-worn face. (…) The face of a sixty-five-year-old man. (…) This is who you are. This is your face. Just how different is it from the face in the portrait? A voice deep inside him posed the question. It was directed at a man concerned solely with his public image, constantly aware of the eyes of his readers. (pp. 77, 78)

This fragment illustrates how the double forms an obsession to Suguro. The double seems to destroy his social life as a respected celebrity, and therefore undermines his self-confidence.

In the course of the novel he meets a woman, Mitsu Naruse, who leads a double life: in the daytime she is the hospital volunteer who is adored by the children she nurses, and at night she is the sadomasochistic mistress.[463]

Although in *Scandal* Endō abundantly uses multiple manifestations of doubling, mirrors, shadows, thick fog, portraits, paranoid hallucinations and look-alikes, his focus is on the ambiguity of identity. As a special element of the manifest double that symbolises the awakening anxiety, Endō introduces a sound. In *Scandal*, a repeatedly jangling telephone functions as a metaphor of the unconscious voice of the double.[464] Occasionally the telephone rings at night, with no one at the other end:

---

[463] The evil in Shūsaku Endō's *Scandal* concerns sexual lust mixed with a pleasure in cruelty, connected with transcendence. Cf. George Bataille's *Madame Edwarda* (1937).

[464] Susan Napier describes the telephone's jangling as "a voice from outside consensus reality insisting that the dark side of the self can be neither escaped nor ignored". Susan J. Napier, *The Fantastic in Modern Japanese Literature: the subversion of modernity*. Nissan Institute. Japanese Studies Series. (London; New York: Routledge, 1996), 225.

> "Late in the middle of that night he woke up to the ringing of the telephone. Who could that be? At this time of night? His wife too had been awakened. 'Would you like me to answer it?' 'No, I'll get it'. He left the bedroom and turned on the hallway light. He brought the receiver to his ear, and in a voice that even he recognized as angry said, 'Hello. Hello?' The caller did not respond. Whoever it was seemed to be listening to his reaction. Eventually the line went dead. Suguro had the feeling it was not a mere hoax, and for a while he stood motionless in the darkness, scarcely even breathing." (p. 78)

Summarizing, the double is the central theme of *Scandal* in multiple ways: The main character encounters his double, who is a threat to his social and individual existence. To Suguro, the existence of his double gradually turns into an obsession. At the close of the book he discovers that the double might be his substitute self. By choosing a main character that could resemble himself, Endō toys with the suggestion of confessional autobiography.[465] His protagonist Suguro is haunted in two ways: inwardly by his double and outwardly by a tabloid reporter, whom he, in turn, follows. Consequently, Suguro is both the pursuer of the double and pursued by him. Finally, one of the main characters, Madame Naruse, appears to lead a double life.

Besides these main manifestations of the double in Endō's novel, the phenomenon of doubling in *Scandal* recurs in the slightest details. To name only a few examples: when, at one point in the novel, Suguro appears in a television-interview, Kobari detects that the man he wants to defame has two differently-sized eyes, which might indicate an evil side.

> "Eyes of differing size. Kobari couldn't be sure that this was a mark of double-dealing, but he could detect a some-what turbid cloud over Suguro's face. He could not find words to describe just what that murkiness signified, but to Kobari the cloudy shadow was the secret part of this writer which no one had yet uncovered." (p. 95)

A second example is the statement that the artist who has painted a portrait of Suguro or his look-alike belongs to a group who attempt to paint the inner part of a person: how a person really is, without his or her social mask. (p. 159) As a third example of doubling might serve that Suguro states that his next novel entitled *Scandal* will be a book concerning evil. Furthermore, the phenomenon of

[465] I elaborated on the relationship between confessional writing and doubling in chapter 2.

the double is addressed in the novel. At a conference about evil Suguro encounters Dr. Tōno, a psychiatrist whom he consults on the phenomenon of the double. The doctor explains the phenomenon of the double to the writer:

> (…) there've been two or three reports of the phenomenon at medical conferences. One patient, who was suffering from tympanitis, became neurotic and began to experience auditory hallucinations. He saw himself lying before him, as I understand it. He reported clearly remembering that the corpse was dressed exactly like him, even down to the grey trousers.'
>
> 'Are the patients who see these *doppelgängers* always suffering from neuroses?' 'Usually they are. They seem to be accompanied by fairly extended spells of agnosia, and loss of mental faculties… But… why are you interested in this sort of thing?'
>
> 'Oh, I was… just thinking of using the experience in a novel'. (p. 139, italics in original)

These mirroring effects in *Scandal* increase the alienation the reader feels. While the reader will tend to identify with Suguro on a conscious level, he or she will at the same time unknowingly associate him- or herself with his double, who is the transgressor. It is precisely the doubling in *Scandal*, which allows the reader to involve him- or herself relatively anxiety-free with a character like Suguro, who might be capable of murder.[466]

Suguro desperately wants Tōno to label the phenomenon of the double as a hallucination, evoked by "a mild depression brought on by his advancing age". (p. 141) Seen from a psychoanalytic perspective, the recurrent themes of retirement, old age, and death in *Scandal* indicate that Suguro fantasizes about returning to the early stages of identity-formation. Freud distinguished between three overlapping stages of identity development. The first stage of primary narcissism gives way to the second stage of attachment to objects outside the self, which eventually leads to the third stage of accepting laws and rules. Between the first and second stage a transition from self-love to love for others occurs. In this stage the self is recognized as separate, as an object in the eyes of others. The establishment of identity inevitably involves a sense of loss and anxiety. Between the second and third stage the individual's task is to submit to

[466] Cf. Joseph Conrad, "The Secret Sharer," (1910) in *Heart of Darkness and The Secret Sharer* (New York: Penguin Group, 1997).

the order of the community. In Freud's terms the developing *Ich* (Ego) has to finds itself a place between the *Es* (Id) and the *Über-Ich* (Superego).[467]

Interestingly, Lacan has termed the second stage the "mirror" stage, stressing the "other's" look.[468] The mirror reflects a second self, a double. The relationship between self and the Ideal-I is characterized by hostility and resentment, with the superego watching, controlling and judging.[469] In this view, the double can be understood as an attempt to evade the eyes of the superego. However, the double in its transgression, confronts the "I" with all the desires that were repressed in the third stage of his development.

To Suguro his double in the mirror, which is in the public during his speech and in the portrait at the exhibition, is both familiar and unfamiliar. The double in *Scandal*, who haunts Suguro, acts as a repressed source of internal awareness of failure, shame and guilt. The hidden desires which Suguro refused to recognize or rejected in himself are projected in his double. In Suguro's double his tabooed desires, which were excluded in the third stage of social formation, become manifest. This projection can be understood as a defence of the first stage of primary narcissism, as a secret wish to return to the undivided state of union with the mother. In this way, Suguro's dream of his birth at the closing of the novel might be symbolic. The birth against his will is related to his fear of death. In the next section I will turn to this recurrent theme in *Scandal*.

6.3 Coping with death

[467] Sigmund Freud, *Das Ich und das Es* (1923), GW XIII (1992).

[468] Jacques Lacan, "The Mirror-phase as formative of the function of the I," *New Left Review* 51 (Sept. 1968): 71.

[469] Doubling in literature forms an excellent technique to represent these aspects of one's personality. E.g. in Stevenson's classic, the protagonist's names signify their functions: Jekyll means I kill, and Hyde, all that is hidden. Jekyll functions as the superego whose "evil" side is concealed in his respectable role and embodied in Hyde, who functions as the Id. Likewise, the respectable Catholic writer in *Scandal* tries to murder "that man".

The main character of *Scandal*, the author Suguro, is in the declining years of his life. In an introduction to *Scandal*, Damian Flanagan quotes Shūsaku Endō, who remarks on his protagonist:

> "If he[Suguro] had my real age of sixty-two it would feel like he was still in his prime. So I made the protagonist sixty-five. Of course, for the last four or five years, and I can say this now, my body was really weak and I had a fear of death. This is old age, I thought.
>
> This thing called old age is not a beautiful maturity but something loathsome and painful, with lots of ugly aspects to it. If asked why it is loathsome and ugly, I would say that it is because it is a rite of passage, a preparation for going to the next world. A rite of passage involves having to undergo ordeals. That is one of the themes of the novel".

His approaching death is central to Suguro from the start of the novel. Right at the beginning of *Scandal*, Suguro visits his doctor, who is urging him to work less, warning him of cancer. The sixty-five years old Suguro has just written his magnum opus, thereby ending his career as a writer. His colleague Kanō, who gives a speech at the prize-giving, has an equally deteriorating health and dies a few weeks later. Suguro interprets his friends' passing away as a foreboding of his own approaching death. Suguro himself is writing a story about old age called *His Declining Years*. In two nightmares Suguro dreams he is haunted by death (pp. 167-168 and 228-229).

Since this theme seems to be important, the aspect of fear of death will be examined. From the nineteenth century on, the doppelgänger motif in literature derived from a superstitious belief that seeing one's double is an omen of death. In twentieth-century psychology the doppelgänger is recognized as the disavowal of the immutability of death. According to Carp the fear of the doppelgänger symbolizes the fear (angst) of death, in *The Double* of Dostovesky.[470] In the double the protagonist is threatened and confronted with his inescapable death.

A metaphor of the obsession with oneself connected to death is the ancient Greek myth of Narcissus. Narcissism can be defined as an unhealthy

[470] E.A.D.E. Carp, *De dubbelganger*: *beschouwingen over dood en leven*. (Antwerpen: Het Spectrum, Aula-boeken, 1964). [*The double: essays on death and life*]

preoccupation of the individual with his own essence. Narcissus sees his double in the form of his own image reflected in a pool. A sign of morbidity in Narcissus' behaviour is the trouble he has to discriminate between the "me" and the "not-me". He cannot decide whether he is the lover or the beloved. His self-love, in the sense that he loves himself as if he were another, results in his desire to possess himself sexually in a literal way, symbolized by his attempt to kiss his image in the water. His self on the other side of the watery mirror lures him to his death.[471]

According to Margaret Atwood, "all writing of the narrative kind, and perhaps all writing, is motivated, deep down, by a fear of and a fascination with mortality – by desire to make the risky trip to the Underworld, and to bring something or someone back from the dead"[472] (p. 156). However, instead of bringing another back from the dead, in *Scandal* the nearing mortality of the author seems to be the focus. I will illustrate this point by referring to Heidegger's thoughts on death.

Heidegger on death

In Heidegger's discussion of death he differentiates between the they-self, and the authentic self. The they-self represents the self of everydayness, das Man, the they. The they-self treats death as an actuality, an event. To Suguro the death of Kanō is such an event. Although he realizes through the death of his friend that his own death is nearing, he is not able to conceive of his own death. According to Heidegger, death cannot be conceived of as the ending of oneself. Dying cannot be understood in the sense of an ending, since this concept would regard humans as something present-at-hand or ready-to-hand, which they are not. Heidegger states that as long there is Dasein, there is a "not yet" which is constantly "outstanding". This "not yet" belongs to Being itself. The "coming-to-an-end" of "what-is-not-yet-at-an-end" has the character of "no-longer-Dasein"

[471] M. Atwood, *Negotiating with the Dead*: A Writer on Writing (Cambridge: Cambridge University Press, 2002), 43.

[472] M. Atwood, *Negotiating with the Dead*, 156.

(p. 242). Consequently, the Dasein cannot be represented by someone else in "coming-to-an-end". Through temptation, tranquillization and alienation, however, the they-self try to convince humans that death is not really their own. Death, however, cannot be shared with others. Death is one's own-most, is non-relational. Therefore, the they-self tempt human beings into flight in the face of death. The they-self alienate human beings from their authentic self by concealing death. Being-towards-death has the mode of evasion in the face of it. The evasion manoeuvres understand death as an event experienced by others. They are distinguishing marks of the kind of Being Heidegger calls 'falling' in the sense of fleeing.[473] The tendency to exist in the they-self prevents human beings from existing with death-awareness. The mood that reveals this death-awareness is anxiety. Existence, facticity and falling characterize Being-towards-death and are therefore constitutive for the existential conception of death. According to Heidegger, the in-authenticity of human's being-towards-death consisting of the seduction to convince themselves that death is not their own, the tranquillization of death-awareness and the alienation from their authentic selves by concealing death, is based on the possibility of authentic being-towards-death.

This rather consoling view can be applied to *Scandal*. Through the encounter with his double Suguro is forced to change his self-image as a praiseworthy and sincere Catholic author. Thereby his double forces upon Suguro a form of self-dispossession which prepares him for an authentic way of coping with death. According to Heidegger, the anticipation of the phenomenon of death reveals authentic Being. The anxiety finally makes room for death as a possibility, for freedom towards death, the freedom to grasp fully that "I", as a human being, am capable of being non-being. The significant point is that Heidegger interprets death as a phenomenon of life that reveals to a human being the meaning of his or her life. Authentic being-towards-death is to live life with death as a possible companion. Likewise, Suguro in the confrontation with

[473] M. Heidegger, *Sein and Zeit*, 245. Heidegger distinguishes two kinds of falling (Verfallen). The first consists in the tendency of human existence to get absorbed in the world and to interpret itself in its terms. The second kind of falling is more fundamental: the human existence is alienated from itself to begin with.

his double, is forced to face death as an aspect of his own life. Remarkably, being-towards-death and being-towards-others turn out to be aspects of the same condition. I will elaborate on this point in the next, concluding, chapter.

6.4. The role of sin and evil in Endō's literary work

In his speech at the prize-winning, Kanō, who is Suguro's colleague writer and friend, reflects on Suguro's literature:

> 'The uniqueness of Suguro's literature lies in his discovery of a new meaning and value for what religion refers to as sin. (…) Suguro began to assert that a yearning for rebirth lies concealed within each act of sin. Within every sin, he suggests, lurks the desire of men to find a way of escaping from the suffocating lives we lead today.' (p. 13)

The new meaning that Kanō refers to might be that within sin the longing for salvation is embedded. Throughout his literary oeuvre, Endō addresses this thought. in *Silence* (1966) and *The Samurai* (1980) treachery and apostasy are depicted as paradoxical expressions of human desire and hope for "salvation".

In the last chapter of *Scandal*, Suguro has a nightmare of being born against his will. This scene can be interpreted as a rebirth, a return from death to the world he had already left.[474] In this sense, the narrative is reminiscent of the biblical story of the raising of Lazarus from the tomb (John 11, 1-44). In his dream Suguro is at work in his study. He associates his dark warm study, where the clock on his desk ticks regularly, with his mother's womb. In the ticking clock he hears his own heartbeat. Then his wife calls him to wake up for he is going to be born. He initially resists, but finally wakes up. The dream still vividly on his mind, Suguro wonders if, knowing that death is stalking him, he has been re-experiencing the terrors of birth. In his view, men taste death twice: first when exiting the womb, again when growing old and leaving this world. (p. 230) In this context the statements of the author Suguro made during his television-interview on sin as a desire for rebirth can be understood. The interviewer remarks that the

[474] This scene is in line with Margaret Atwood's description of the aim of the double in relation to death of bringing back someone from the Underworld.

heroes in all of Suguro's novels seem to be people who are suffocated by the lives they lead. They writhe in agony in that stifling condition until they end up committing sin. The sources of sin lie in one's unconscious mind.

While the womb of sin is the unconscious mind, in a final analysis the sins that men commit are a manifestation of their yearning for rebirth. "Can that be called salvation?", the interviewer asks. "Maybe it can't be styled salvation, but the potential for salvation is contained within the sin", is Suguro's response. Although the interviewer suggests that these ideas either belong to Christianity or to Buddhism[475], Suguro stresses that he obtained this idea while writing. (pp. 95/96)

In *Scandal* the double in his role of tempting devil forces the place-giver to look into his "evil" side. Thereby the place-giver becomes aware of his fear of death, his fascination, and yet fear, with harming the innocent, and the absence of a consoling other in his life. The close of the novel reveals, however, that the relationship between the place-giver and the place-taker, in this case in the form of Suguro and his double, is more complex.

To be able to view the double as a vicarious substitute, it is important to bear in mind that in Endō's literary work the difference between sin and evil is only one of degree. Initially, Endō's characters[476] differentiate between sin and evil, considering the latter in relation to salvation and the former to human nature.[477] The Japanese word for sin is *tsumi*, which is related to dirtiness, impurity and illness. The opposite of *tsumi* was originally the sense of purity,

---

[475] In Japanese philosophy, sin basically is an act of unconsciousness and related to transcendence. As Kitaro Nishida (1870-1945) states: "The relation between God and our individual consciousness is the relation between the entirety of consciousness and one part of it." (K. Nishida, *An Inquiry into the Good*, New Haven/London, Yale University Press, 1987, transl. by M. Abe and C. Ives, or. 1921).

[476] The author Shūsaku Endō also differentiates between sin and evil whereas Jesus as a substitute is concerned: "Jesus did not die for humans sins. It was necessary for Jesus to die if it was not something more fearful than sin. Evil can be called a "black-hole" that humans cannot resist falling into, that Jesus died to save us from". In: *Endo Shusaku to Kataru – Nihonjin to Kirisuto-kyo* (Talk with Endo Shusaku – Japanese and Christianity), 1988. Quoted from Emi Mase-Hasegawa, *Christ in Japanese Culture*, 69 (228).

[477] Cf. A. Ascenso, *Transcultural Theodicy*, 233.

cleanliness (*seijō*).[478] Whereas sin can be turned into something good, evil seems to be beyond reach. Sin can be cleansed, washed away.[479] Evil is another realm. There are "limitations to sin" (p. 2), whereas evil is connected with the endless rage that Suguro had felt as he, or his double, attempted to strangle Mitsu. In this context it is significant that in *Scandal* his double accuses Suguro of failing to distinguish between sin and evil. During a public lecture, Suguro is interrupted by his, to others invisible and inaudible, double in the audience,

> " 'Sin and evil aren't the same thing. It's evil that you've ignored.' " (p. 137).

Through his encounter with Madame Naruse, however, Suguro does realize the difference. His reproduction of her story of day-dreams of wartime atrocities against helpless women and children, is "not an account of sin like those he had written over the years, but a tale of evil" (p. 192).

Through his double Suguro is compelled to see into his "evil side". A clue of the murderous capacity of Suguro is given through an intra-figural analysis of Endō's literary works. It is significant that he uses the name Suguro for a character in two of his earlier novels *The Sea and Poison* (1958) and *Song of Sadness* (1977). In *The Sea and Poison* the young intern named Suguro collaborates in brutal laboratory experiments on American prisoners of war. In later years he is haunted by the secret now submerged in his heart. The allusion to the shame-ridden doctor of his earlier novels suggests a dark side to the novelist himself and alerts the readers to a major theme of *Scandal*: an author's retrospective judgment of his own work. In naming his own look-alike after the protagonist of *The Sea and Poison* and *Song of Sadness*, Endō evokes an identification between author and character. A last example of doubling is Endō's

---

[478] A. Ascenso, *Transcultural Theodicy*, 330.

[479] In *Shikaino Hotori* (By the Dead Sea, 1973) Endō presents an image of Jesus who washes away people's sorrows like soap. The main character, a novelist, remembers his acquaintance nick-named Nezumi (Mouse), a victim of the Nazi's producing soap out of human bodies: " 'Yes' – I would have said to Christ if He were here – 'You became soap Yourself, I know. Is that why You had my Nezumi become a bar of soap too?'" (p.347). He continues: "(…) Despite your powerlessness, You squeezed out from Your own body the oil of suffering, and with it, You willed to wash away the sorrow of so many people." Cf. Miho Yamaguchi, *George MacDonald's Challenging Theology of Atonement, Suffering and Death* (Tucson: Wheatmark, 2007), 107.

rather humoristic remark when starting his writing of *Scandal*. He cautioned a literary critic: "My next book will be about sin. You and my other readers will not like me any more after you see it."[480]

> "The potential for salvation is contained within the sin." (…) "Perhaps "salvation" is too strong a word – the sins that men commit are a manifestation of their yearning for rebirth." (*Scandal*, p. 96)

The way in which Endō described sin in his literary work developed in time. Initially, Endō had portrayed sin as a moral weakness.[481] In his earlier literary works, he related sin to an assumed lack of consciousness in Japanese culture. According to Adrian Pinnington, Endō's views on the differences between Europeans and Japanese, especially in respect to sin, guilt and shame, reflect the debate on *Nihonbunkaron*, theories of Japanese culture in post-war Japan.[482] In those theories Ruth Benedict's novel *The Chrysanthemum and the Sword* (1946), which emphasized the idea of a difference between Western guilt-culture and Japanese shame-culture, was taken as a starting point.[483] Benedict distinguished shame- and guilt cultures: "True shame cultures rely on external sanctions for good behaviour, not, as true guilt cultures do, on an internalized conviction of sin. Shame is a reaction to other people's criticism." Benedict's description of Japanese culture was interpreted in terms of post-war critique of Japanese culture as pre-modern by Europeans and Americans, and Japanese alike. The presumed lack of feelings of guilt among the Japanese was connected to the idea that the Japanese had failed to develop a modern self. Where Europeans were to

---

[480] Quoted in the *Anglican Theological Review*, Book reviews. By Jean Higgins, Spring 1992. Vol. 74, Issue 2.

[481] At the start of his career, Shūsaku Endō repeatedly described a lack of consciousness of sin of his Japanese main characters, e.g. in *White Man - Yellow Man* (1955), *The Sea and Poison* (1957), *Volcano* (1959) and *Wonderful Fool* (1959).

[482] Yoshimitsu A. Pinnington, "Benedict, Endō: guilt, shame and the post-war idea of Japan," *Japan Forum* 13 no. 1 (2001), 91-105.

[483] R. Benedict, *The Chrysanthemum and the Sword : Patterns of Japanese Culture*, with a Foreword by I. Buruma. Cleveland 1946, Boston; New York 2005, p. 223. After the ending of World War II, Ruth Benedict was unable to visit Japan for her anthropological study. Instead she studied the Japanese war prisoners and Japanese immigrants in the United States, Japanese films and literature. The aim of her study-at-a-distance was to aid the United States and its allies in World War II by attempting to understand the Japanese cultural patterns and behavior.

be thought to stand before a court, constantly reflecting within themselves upon what they were doing in the face of a Western God, Japanese were thought to lack such an internal value judgment.[484]

In line with the Japanese reception of Benedict's novel, Endō draws a strong contrast between European and Japanese sensibilities in his early literary work, starting with *White Man – Yellow Man* (1955). In *Yellow Man*, the protagonist Chiba is confessing his inability to feel his sins as sins to a European priest:

> "You white men, you turn life into a tragedy or a comedy. But for me there is no drama. I didn't understand sin at all. Or rather, I had no sense of sin. I repeat, a yellow man like me lacks your consciousness of sin or vanity; we lack any such profound or exaggerated feeling. All I have is tiredness, a deep tiredness, a sense of fatigue which is muddied, damp, heavy like the colour of my yellowish skin." [485]

Analogous to *Yellow Man*, in *The Sea and Poison* a contrast in attitude towards sin between Europeans and Japans is stressed. The implicit link between Western Christianity and an independent moral self, capable of resisting social pressure is illustrated by Endō's protagonist Hilda in *The Sea and Poison*. Hilda, the German wife of a Japanese senior doctor, is appalled by the nurse Ueda's attempt to speed up the death of a patient. She cries out:

> "Even though a person is going to die, no one has the right to murder him. You're not afraid of God? You don't believe in the punishment of God?" (p. 98).

The Sea and Poison depicts the process whereby the various members of a medical team find themselves agreeing to participate in an experiment of vivisection on American prisoners of war. They are not morally strong enough to oppose their superiors. Two protagonists, the young intern Suguro and his colleague Toda, complain of a lack of feeling towards the crimes they commit.

---

[484] In this context Endō frequently refers to Japan as a mud-swamp. Cf. John T. Netland, "From Cultural Alterity to the Habitations of Grace: The Evolving Moral Topography of Endo's Mudswamp Trope," *Christianity and Literature* 59, no. 1 (2009): 27-48. The metaphor of the mud-swamp stands for a three-fold indifference: an insensitivity towards sin, an insensitivity towards God and a insensitivity towards death. Cf. F. Mathy, "Shusaku Endo: Japanese Catholic Novelist," *Thought: A Review of Culture and Idea* 42 (Winter 1967): 585-614.

[485] Shūsaku Endō, *Yellow Man*, 1955, 86-7.

They show a weakness or lassitude that prevents them from opposing their superiors. Endō seems to show that they are not so afraid of their own lacking conscience, but merely fear the punishment of society.

According to Pinnington, especially Shūsaku Endō's "long description of Toda's childhood and upbringing, and his excessive concern for how he will appear in the eyes of others, seems almost designed to illustrate the difference between a shame and a guilt culture". (pp. 113–114)[486] However, unlike the other two characters, who take part in the vivisections, the intern Toda and the nurse Nobu Ueda, the main character Suguro does not seem to have a reason to commit violence against innocent men. Paradoxically enough, his motivation to co-operate in the vivisections is precisely his wish to experience emotions. Afterwards, he is wondering why he is lacking a feeling of remorse, although at the same time he is blaming himself for not interfering to prevent his colleagues from murdering. Even this longing for a feeling of empathy during or after committing sins, however, seems not to be enough to reach "salvation". It seems all the more difficult to find some relief of guilt and shame in evil.

However, there seems to be a change in Endō's literary work regarding this self-critique which concentrates on an assumed racial difference in moral attitudes.[487] In his later novels, Endō describes sin in connection to disturbed humans relations, caused by egoism and selfishness. Endō's presentation of sin in human relationships is then connected with betrayal and infidelity, in *The Girl I left Behind* (1964).[488] In the later literary work of Shūsaku Endō good and evil are not diametrically opposed. In *Deep River* (1993), the protagonist Ōtsu explains that he left the seminary in France when he was told that "good and evil are distinct and mutually incompatible". (p. 119) In contrast, in Japanese philosophy good and evil mutually depend on each other. Endō's contemporary, the Buddhist philosopher Masao Abe, states that in Buddhism good and evil are

[486] Pinnington, "Benedict," 97.

[487] Related to the theme of sin, guilt and shame is a profound connection between the *shishōsetsu* genre of literature, Protestant confession, and the creation or expression of a 'modern' self. I elaborated on these items in chapter 2.

[488] See chapter 4.

completely interdependent.[489] In the words of Adelino Ascenso, who thereby neglects the difference between sin and evil, "Good carries evil within it and evil can be transformed into good. This means that the existence of evil has a meaning."[490] However, in the light of the earlier-mentioned distinction between sin and evil, and in light of Heidegger's notion of authentic-being-towards-death, one cannot accomplish the transformation from *evil* to *sin* and from *sin* to *good* without the help of a vicarious substitute.

Endō's literary work, especially *Scandal*, seems to indicate that a vicarious substitute is needed to accomplish both transformations. In *Scandal*, the doppelgänger forces the protagonist to acknowledge the evil within himself, which leads him into an existential crisis, resulting in his 'rebirth'.

In *Deep River*, the main character Ōtsu in a letter to Mitsuko, compares sin to quinine:

> "Quinine produces high fevers if you drink it when you are well, but it becomes an indispensable drug for a malaria sufferer. I think sin is very much like quinine." (p. 120)

This quote suggests that the Japanese, who might suffer from insensitivity towards sin, can be "cured" by sin itself. According to Ōtsu, "God makes use not only of our good acts, but even of our sins in order to save us". (p. 118) In this view, the unconscious seems both the source of sin as well as the source of salvation. But what about evil?

Evil

In contrast to sin, evil seems to be beyond repair. As said before, in Endō's literary work sin has a limit and is longing for "salvation", while evil has no limit. Evil can enhance a desire to fall down as has been shown by the example of the

[489] M. Abe, "The problem of Evil in Christianity and Buddhism," 145-7: "Good and evil are inseparably related to one another. Therefore, what the Buddhist is concerned with is not how to overcome evil by good, but how to transcend the good-evil duality."

[490] Adelino Ascenso, *Transcultural Theodicy*, 236.

mob longing to stone Jesus, as well as by the example of the self-destruction of Motoko Itoi in *Scandal*. Therefore, the question is whether there is "salvation" to be found in *evil*.

As shown above, in *The Sea and Poison*, the protagonist Suguro *does* become aware that his complying with the vivisections on American POW's is evil. However, he seems to be too morally weak to resist.[491] The Suguro in *Scandal*, however, is forced by his double to acknowledge his capacity to murder.

According to Adelino Ascenso, Endō's characters are "only capable of salvation through the awareness of such evil lurking within man, as he [Endō] exposed in *Kazan* [*Volcano*][492] and in *Sukyandaru* [*Scandal*].[493] In *Volcano* (1959), however, the main characters Suda and Durand, although not entirely ignorant of the evil inside them, are probably not "saved", that is rescued from death.[494] In contrast, in *Scandal* Suguro is led into the light by his double. Precisely on the basis of this difference I argue that a double in his function of vicarious substitute seems indispensable. In *Scandal*, a vicarious substitute in the form of a double is needed to warn and wake one up to recognize evil within him- or herself and acknowledge one's own failing which urges one to surrender to the transcendent.

The theme of the unconscious connected to evil has precursors in Endō's study *Hontō no watashi o motomete* (In Search of the Real Me, 1985) and in the De Maupassant's short story 'The Horla', a story about a vampire double, that is

---

[491] M. Williams, *Endō Shūsaku*, 84-5. Hannah Arendt has convincingly shown that this kind of moral apathy easily results in evil deeds. Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (New York: Viking Press, 1963).

[492] Shūsaku Endō, *Volcano*. Trans. Richard A. Schuchert (London: Peter Owen, 1978).

[493] A. Ascenso*, Transcultural Theodicy*, 233.

[494] *Volcano* starts with Jinpei Suda's retirement day from his job at the Weather Bureau on Kyushu Island. Reluctantly releasing his life's work, he wishes to realize his dream of publishing his research on Mount Akadaké, despite his lack of a formal education. The volcano has been at the centre of his working life. In order to finance his publication, he finds himself providing professional assurance to city councilman Aiba, a business man intent on building a hotel on Mount Akadaké to generate tourism and profit. As it tallies with his belief that Mount Akadaké is no longer active, this deal seems perfectly suitable to Suda. However, at a meeting with the businessman, Suda suddenly has a stroke and is hospitalized. As his physical health crumbles, he slowly sees the cracks in his family life, his career and finally the realization that his many years of volcanic research could not prevent an outburst.

likely to have been known to Shūsaku Endō, since he was a teacher of French literature. The most prominent in this respect is the work on Marquis de Sade, whose work Endō studied in France to write his biography. De Sade's fascination with lust, sex and murder might have encouraged Endō to write a totally different novel after the historical novel *The Samurai* (1980). In *Scandal*, Suguro announces his new book, also titled *Scandal*, as a novel that will "shake the foundations of the literature I have built up over the years, to find out whether the whole thing will collapse or not" (p. 205). In a 1988 interview Endō states that:

> "Man is a splendid and beautiful being, and, at the same time, man is a terrible being as we recognised in Auschwitz – God knows well this monstrous dual quality of man".[495]

Elsewhere, Endō stated that:

> "The mind is the first dimension, the unconscious behind the mind is the second dimension. And to describe man's inner self, we must probe further to the third dimension… the territory of demons. One cannot describe man's inner being completely unless one closes in on this demonic part."[496]

But how is it that Suguro comes to an awareness of this "demonic part" within himself, and how does he respond when he is confronted with it? The protagonist is forced to acknowledge what the double represents, and at the same time struggles against it.

In Mark Williams' psychological reading of *Scandal* the double is metaphorical for the unconscious.[497] Williams frequently refers to Carl Keppler who explains: "Often the conscious mind tries to deny its unconscious through the mechanism of "projection", attributing its own unconscious content (a murderous impulse, for example) to a real person in the world outside; at times it even creates an external hallucination in the image of this content".[498] The 'split' personality of Madame Naruse is a special form of the double whereby the

---

[495] "Deep Insight of Man," *Chesterton Review* 14, no. 3 (1988), 499. Cited in Mark Williams, *Endō Shūsaku*, 27.

[496] Shūsaku Endō, "The anguish of an alien," *Japan Christian Quarterly* 40, no. 4 (1974): 179-85 (184). Also cited in: Mark Williams, "Inner Horizons: Towards Reconciliation in Endō Shūsaku's *The Samurai," The Japan Christian Review* 62 (1996), 74-96.

[497] Williams, *Endō Shūsaku*, 166-90.

[498] C.F. Keppler, *The Literature of the Second Self* (Tucson: University of Arizona Press, 1972), 25

secret and hidden wishes are not projected on another, but are realized by the transformation of the subject into two personalities.

In Williams' interpretation of *Scandal*, the ultimate outcome of the novel is a reconciliation between Suguro and his unconscious part. In my view Williams' interpretation is too harmonious. Unlike other tales of the double, in which the 'evil' part is murdered, or, as Williams would have it, assimilated, or seen as illusory, *Scandal* insists on holding the tension. The ringing telephone at the end of the novel indicates a refusal of closure. Its annoying sound suggests a continuation of the haunting and the obsession. What remains refers to a radical open-endedness of being. In the next section, I will reflect on the doubling in *Scandal* in relation to evil from the viewpoint of vicarious substitution.

6.5. The double as a vicarious substitute

The doppelgänger as a Christ-figure

In contrast to the previously discussed types of vicarious substitution in Endō's literary work, it is not obvious if and how the doppelgänger in *Scandal* can be regarded a Christ-figure. Therefore, I have to turn to an intra-figural reading of *Deep River* (1993). In the story of the veteran soldier Kiguchi, his double urges him to continue his march on the Highway of Death:

> "As they dragged their legs along in utter exhaustion, they lost track of whether they were dreaming or awake. Kiguchi had seen an exact replica of himself walking alongside him. 'Walk! You must keep walking!' His double, or perhaps the Kiguchi who was about to collapse physically, had bellowed at him. 'Walk! Keep walking!' Even after he returned home alive, Kiguchi could not bring himself to believe that this had been an apparition. He was certain that his exact duplicate had stood at his side, berating him." (p. 87)

In this story, the "exact replica", that is: the doppelgänger, functions as a *dōhansha*.[499] In terms of Freud this double might be considered the angel-like version of a mythic double. In the typology of Rogers[500], Kiguchi's double would be a projected wish-fulfilment. In the following, I will argue that in terms of this research, the double in *Scandal* can be seen as a reversed *dōhansha*.

Whereas the double in *Deep River* (1993) is the double in the form of a companion, consistent with the angel-like figure that occurs in the ancients myths, consoling the character, the double in *Scandal* appears as a devilish figure. He threatens the main character and reveals his hidden "evil" side. Suguro's double seems capable of strangling a young girl, and this evil part of himself[501] finds his example in the evil side of Madame Naruse, who connects her sexual life to daydreams of murder. She provides Suguro with books on Gilles de Rais[502] and Marquise Batholy[503], both notorious child murderers.

Typically a doppelgänger story climaxes with a confrontation of the protagonist and his double, usually a fight to the death. The death or

---

[499] The scene has its predecessor in Endō's *Near the Dead Sea*. In this narrative Endō depicts Christ as a companion. The scene describes a Jew in a Nazi concentration camp, named Kobarsky, who is about to be handed over for execution. The narrator says: "I looked at Kobarsky as he waddled along accompanied by a German guard on his left. For a moment – just a flash – I saw with my own eyes another man waddling along beside Kobarsky, a person who was dragging his feet just like the prisoner. The man on the right also wore the same prison garb and like Kobarsky had a stream of urine dripping to the ground behind him." Cited in: Teruo Kuribayashi, "Recorvering Jesus for Outcasts in Japan," in Dwight N. Hopkins and Marjorie Lewis (eds.), *Another world is possible*; *Spiritualities and Religions of Global Darker Peoples* (London: Equinox, 2009), 44.

[500] Robert Rogers, *A Psychoanalytic Study of the Double in Literature* (Detroit: Wayne State University Press, 1970).

[501] It is significant that Takamori, the young man in *Wonderful Fool*, refers to the Christ-figure Gaston as his "best part". Shūsaku Endō, *Wonderful Fool*, 186.

[502] The 15th century French nobleman Gilles de Rais was a soldier who fought alongside Joan of Arc and served as the equivalent of France's military chief of staff. At the time, he was one of the wealthiest men in France. History recalls that Gilles has hidden a dark and sinister side for many years, during which he kidnapped, tortured and murdered hundreds of peasant children (mostly young boys). He was condemned to death and hanged on 26 October 1440. See *Scandal* p. 185. Gilles de Rais' life is the subject of several modern novels, e.g. Georges Bataille, *The Trial of Gilles de Rais*, trans. Richard Robinson (Los Angeles: Amok, 1991), and the *Bluebeard* stories, Jack Vance's science fiction novella *Rumfuddle* (1973), and several movies, e.g. León Klimovsky's *El Mariscal del Infierno* (1974) (*The Marshall from Hell*, also known as *Devil's Possessed*).

[503] Marquise de Bartholy was a Hungarian noblewoman, who tortured six hundred young girls to death in her house in Vienna. See *Scandal*, 143.

disappearance of the doppelgänger can signify the successful repression of the impulses and represent a reconciliation between the "I" and the "non-I". The struggle leaves the protagonist sadder and wiser about humanity and about him- or herself. However, the close of *Scandal* differs from this general scheme.

By playing with the above-mentioned ambiguity of self and other, reality and fiction, consciousness and dream, the protagonist's position can gradually be moved. This ambivalence prevents the character Suguro from simply deciding his experiences are due to hallucinations or actions of his physical double. The narrative eludes any definitive interpretation by suggesting that it is both and neither. The unanswered question of reality versus fiction allows Suguro to be confronted, and at the end of the book consoled, by his doppelgänger, which opens up possibilities for change. The double is essential for Suguro to confront the hitherto unconscious potential for evil within himself.

The function of the double is to draw the place-giver into a crisis. He forces the place-giver to recognize his capacity to do evil.

In literature studies such a crisis of the main character that enhances a catharsis is a recurrent theme. In the partly autobiographical *Scandal* and historical plays and novels such as *The Golden Country* (1970), *Silence* and *The Samurai*, the crisis of the protagonist functions as a turning point. In *Scandal* the crisis of the protagonist is catalyzed by the appearance of his double in various ways: as his look-alike in the crowd, in a portrait, and finally in pictures taken by a journalist. The esteem and integrity of the internationally rewarded Suguro are threatened by increasingly concrete "evidence".

The disturbing presence of his double forces Suguro to reflect on his personality. Confronted by his "evil" part, Suguro wonders how he can reconcile the two different parts of his authorship. On the one hand he is known as the author of *A Life of Christ*, who is fascinated by the suffering innocence of Jesus, as well as with the tortures endured by the seventeenth century Japanese

Christians[504] and stories of war atrocities. He studied the work of Marquis de Sade with special attention. On the other hand he is the author of whom Mother Teresa had said: "The Lord will bless you through the things that you write" (p. 186). How is he to reconcile his image as a Catholic writer with his recently discovered inferior desires?

The final conclusion that he himself might be guilty of the scandalous conduct of his "double", drives Suguro into an existential crisis. Both his identity as a famous writer and his personal identity are threatened. Could this crisis benefit him in the end? I will ascertain the redemptive transformation that occurs after Suguro's downfall by means of theological thoughts.

The close of *Scandal* seen from a theological perspective

> "The imposter (…) had been no stranger, no pretender. It had been Suguro himself. It had been another side of himself, a separate self altogether. He could no longer conceal that part of himself, no longer deny its existence." (p. 221).

At the climax of *Scandal*, Suguro discovers that he (or his double?) has violated the girl Mitsu (in reality or in a dream?). Suguro, feeling filthy, leaves the hotel, together with the girl, who does not remember what happened to her. Walking with the girl at night in search of a taxi, Suguro is recognized by Kobari, who takes some compromising pictures. "I'm going to write about you. About you and your scandal". Suguro, fearing for his reputation as a respected writer, and not wanting the girl to overhear Kobari, puts Mitsu in a taxi. On the verge of despair, at night in the snow, in the streets of the red-light district, Suguro "called out like a madman" (p. 222). Immediately after his lonely moment of panic, a final encounter with his double results in a moment of mercy. In the street-lights and

[504] In *Scandal* Suguro and his wife visit Unzen, a site where seventeenth-century Japanese Christians were tortured. Endō wrote a short story titled 'Unzen', published in Shūsaku Endō, *Stained Glass Elegies*, 96-107. Vice versa in the short story 'Unzen' Endō is portraying a writer, Suguro, working on a book on Christian martyrs in the 1870th, searching in their history for "someone like himself". Shūsaku Endō, "Unzen," in *Stained Glass Elegies*, 98-9.

the falling snow, he suddenly sees "that man" some fifty metres before him. It appears to be his own back, walking ahead of him. The chapter ends as follows:

> "A myriad white flecks hit by streetlight whirled ahead of him. The thin flakes of snow seemed to emit a profound light. The light was filled with love and compassion, and with a maternal tenderness it seemed to envelop the figure of the man. His image vanished. He [Suguro] felt a rush of vertigo. He peered into the space where the man had disappeared. The light increased in intensity and began to wrap itself around Suguro; within its rays the snowflakes sparkled silver as they brushed his face, stroked his cheeks and melted on his shoulders. 'O Lord, have mercy'. The words fell from his lips. 'Have mercy on us whose minds are deranged.' (…) 'In the eyes of Thou who knowest why we exist and why we were created – are we monsters?'[505]

From a dramaturgical perspective the light in the snow can be interpreted as a moment of catharsis. In a more religious or theological reading, however, the light Suguro experienced in the snow can be viewed as a token of God's presence.[506] The conversation between Suguro and his wife on the near-death experiences of the patients also point to divine manifestation:

> "One of the women who was restored to life said she knew for certain while she was within the light that she was deeply, deeply loved". "By whom?" "By God, who dwelt within the light." (p. 224)

---

[505] The prayer is from Baudelaire (1821-1867). (*Scandal*, 222). Endō has probably read the prayer in François Mauriac's *Thérèse Desqueroux*, that he translated into Japanese. In a sort of foreword Mauriac quotes a passage from Baudelaire: "La vie fourmille de monstres innocent! – Seigneur, mon Dieu! Vous, le Créateur, vous, le Maître; (…) qui avez peut-être mis dans mon esprit le gout de l'horreur pour convertir mon Coeur (…) Seigneur, ayez pitié, ayez pitié des fous et des folles! O Créateur! peut-il exister des monstres aux yeux de Celui-là seul qui sait pourquoi ils existent, comment ils se sont faits, et comment ils auraient pu ne pas se faire…". Mauriac repeats the last sentences, which I quote in English: "Lord, have mercy, have mercy on madmen and madwomen. O Creator! Can monsters exist in His eyes, who alone knows why they exist, how they have made themselves like that, and how they could have chosen not to have made themselves like that…" Mauriac does not answer the question. Suguro would probably answer: Yes, he is a monster, capable of inflicting the worst evil upon others.

Quoted from: Rush Rhees, Dewi Zephaniah Phillips, and Mario Von der Ruhr. *Rush Rhees on Religion and Philosophy* (Cambridge University Press, 1997), 306. The Mauriac reference is: François Mauriac, 'Thérèse Desqueroux' in: *Oeuvres Romanesque et théatrales complètes* (Paris: Laffont, 1980), 208.

[506] The light is preceded by the light occurring during the other prayer by Suguro: "There was not a trace of menace or condemnation in the light that enfolded him in its arms. It was the incarnation of tenderness. 'Come unto me… for I am meek and lowly in heart.'" (p. 168). Here the light is connected with Christ. In *Deep River* (1993) Endō often uses the light metaphor to indicate God. Describing Ōtsu, carrying the dead to the River Ganges, Endō writes: "He began to walk. By now the morning light had begun to trickle into the city, as if to suggest that God had finally noticed the sufferings of man." Shūsaku Endō, *Deep River*, 314. Cf. E. Mase-Hasegawa, *Christ in Japanese Culture,* 164.

For a theological interpretation it is significant that the scene of the near-strangling of Mitsu takes place on Good Friday, the day that Christ was executed. Madame Naruse wonders if the pleasure the crowd had in throwing stones and reviling him can be compared to her own sexual pleasure at recalling the burning women and children. The name of the innocent girl, Mitsu might support this thought, as Mitsu is also the name of the main character and Christ-figure in Shūsaku Endō's *The Girl I Left Behind* (1964).[507] The innocence and purity of Jesus' suffering might have aroused feelings of hate. In the words of Madame Naruse:

> "Jesus was too blameless, too unblemished … so much that they wanted to destroy him … That feeling is shared by all of us (…). But no one wants to stare it in the face. (…) Sensei. Even in your novels (…) You've always avoided writing about the mob, intoxicated with pleasure as they hurled stones at him." (p. 209)

On the Sunday after Easter, Suguro goes to church with his wife. He wonders if he himself could not have thrown stones at Jesus and taken delight in his agony. Shūsaku Endō's protagonist must finally understand that the feelings of the mob lynching Christ live in his own heart (p. 235).[508]

However, *Scandal* has an open ending. Suguro's story does not end with the light experience. He still visits the hospital to encounter Madame Naruse and her protégée Mitsu. As the novel closes, the telephone still rings mysteriously in the middle of the night, as though summoning him to be alert to the evil within himself. The evil in his own heart cannot be removed or overpowered by reason or own efforts. The point here is that a vicarious substitute is needed to make the protagonist aware of the evil within himself, thus rendering evil into sin.

---

[507] See chapter 3.

[508] At the end of 'A Sixty-year-old Man' the leading character is also a writer who contemplates a review of *A Life of Jesus* in this line: "Amidst the crowd mocking the captured Jesus, I locate the figure of one old man. Jesus is meekly led away, covered with grime and blood. He offers no resistance. His eyes are downcast. But when He stands before the old man, He lifts his head. The eyes that gaze on the old man are clear, as clear as the eyes of a young girl. The old man flinches when faced with one whose purity will never diminish. That provokes the old man's envy. Without thinking, he spits upon Jesus. Just as I had done in my dream, attempting to defile at least the physical manifestation of that purity." (Shūsaku Endō, "A Sixty-year-old Man," 145).

The transformation that the double enhanced is closely related to Suguro's new insight into death. In the last chapter of *Scandal* Suguro's wife recalls a story of terminal patients at the hospital where she is a volunteer. Just before their near-death, suffering severe pain, they suddenly feel themselves separated from their bodies as if they were seeing themselves from an outsiders' perspective.

> "After that, though, they said they were shrouded in an indescribable orange light. They could feel themselves being embraced by this light. They described it as a very gentle light." (p. 224)

The light which the near-death patients in *Scandal* experience is fore-shadowed by a similar experience of Suguro's. From a religious point of view the light can be considered a sort of grace experience, connected with Christ as the Light of the World. (John 8,12), which moves Suguro to pray an "old man's prayer". Prayer is a recurrent theme in *Scandal*. Endō initially intended to call the novel *An Old Man's Prayer*. To his regret, his editor changed it into *Scandal*. Endō comments: "However, I really just wanted to call it *An Old Man's Prayer*, so I had the protagonist say 'I actually wanted this title'" (introduction). At one point in the novel, when he is rather desperate, Suguro recalls a speech of King Lear: "Pray, do not mock me / I am a very foolish fond old man" (p. 166). In a following nightmare Suguro hears his doctor say "You've got cancer of the liver" and his haunting double shouting "I'm going to expose you for what you really are". Thereafter

> "Suguro felt a chill and realized sweat was coursing down his back. Pray, do not mock me: he directed the words, like those of a prayer, towards the top of the hill. Threesome and upward, not an hour more or less. I don't want to die in darkness any thicker than this. I want to bring some kind of resolution to my life.
>
> Just then he noticed a faint light beginning to flicker through the fog. (…) he felt an indescribable peace within all his senses. (…) The heavy weights that had burdened his mind were gone. (…) Ah, this is death. Suguro was steeped in an immense pool of joy as he wondered if this was what death was really like. He was amazed to find that death had a visage utterly unlike the fearsome aspect he had long dreaded. " (pp. 167-8)

At the moment of his darkness and despair the light comforts him, which Suguro associates with a peaceful death. The prayer refers to God where he might be thought to be most absent – in the midst of human despair.

Writing as a form of vicarious substitution

In *Scandal* the dividing line between autobiography and parody is thin. As described in chapter 2, post-war literature in Japan can be characterized as a literature of dual perspectives. The univocal pre-war genre of *shishōsetsu* is amplified with a second voice, the voice of a double, who comments on the events, thus speaking as the narrator's doppelgänger. Since the theme of the double in *Scandal* concerns the position of the author, who writes about himself, the novel seems to question the narrator's reliability and authority to speak through his own alter ego.[509] This novelistic duplicity is studied by Margaret Atwood.

In her essay on writing and death[510], Margaret Atwood argues that writing is a negotiation with the dead; that is: with dead writers and with figures (real ancestors, deep-seated fears, powerful images) who tempt and haunt the author's imagination. To undertake this negotiation, the writer must enter the dark underworld, to learn the secrets of the dead. Endō, I think, would have agreed. In an essay he explains that as a writer he

> "has a duty to expose human nature, sullied as it is by sin. But, in the depths beyond this sin exists something in which the Christian places implicit trust. This is another ray of light that purifies and sanctifies the sin before the author's own sceptical gaze. The author should bear witness to his light".[511]

In Endō's view a writer has to return from the Underworld. His view is consistent with Atwood's statement that the aim of the literature of the double in relation to death is to bring someone back from the Underworld. *Scandal*

[509] Cf. Van C. Gessel, "The Voice of the Dopperganger," 199.

[510] Margaret Atwood, *Negociating with the Dead*.

[511] Shūsaku Endō, '*Katorikku sakka no mondai'*, [The problems confronting the Catholic author], ESBZ. Vol. 10, 25. Quoted in Williams, *Endo Shusaku*, 49.

illustrates his point. Endō comments on this recurrent scheme in his literature by connecting evil and faith:

> "Evil and faith are similar … Take lust, for example. In structural terms, there is no difference between the psychology of lust and the psychology of faith. They are locked in a relationship of interdependence, as two sides of a coin. And it is in the search for some link between the two that religion and literature come together. (…) In other words, in keeping with the principle that 'all roads lead to Rome', I have come to view all evil as a perverted image of the search of Christ." [512]

The mixture in this quote of lust and faith, together with the sadomasochistic desires to violate and defile the purity of Suguro in *Scandal*, seem to be Endō's version of Georges Bataille's concept of the holy as realized through the tension between taboo and its violation. In his first novel *White man* (1955), Endō describes the faces of members of the Resistance, as they are being tortured by the Gestapo:

> "But when they clenched their teeth, when they groaned in unbearable pain, often their faces looked quite beautiful. (p. 49)[513]

In another partly autobiographical story, 'Mothers' (1969), the I-figure relates the image of his mother, which is connected to his image of Christ as a forgiving, motherly figure[514], to his characters' sexual lust. When his mother died, the main character was visiting a friend, looking at pornographic pictures in one of which the "dark figure of a man was stretched out on top of the white body of a woman. She had a look as though of pain on her face".[515] At his mother's death, the protagonist notices that:

> "Mother's face was white as milk. A shadow of pain still lingered between her brows. Her expression reminded me of the look on the face of the women in the photographs I had just been examining. Only then did I realize what I had done, and I wept". (p. 125)

The relief of the tears achieved through betrayal, defilement of the pure and innocent and the violation of taboo, expressed through fiction, point to a kind of

---

[512] Shūsaku Endō, *Watashi no aishita shōsetsu* [A Novel I have Loved] (Tokyo: Shinchōsha, 1985), 176-7. Quoted in Mark Williams, *Endō Shūsaku*, 49.

[513] Shūsaku Endō, *White Man, Yellow Man: Two Novellas*, trans. Teruyo Shimizu (New York; Mahwah, NJ, Paulist Press, 2014), Originally published *Shiroi hito*, 1955.

[514] See chapter 1.

[515] Shūsaku Endō, "Mothers", 124.

aesthetical downfall, that also is characteristic to Georges Bataille's concept of transgression. According to Bataille, the sacred can be found in boundary situations like death.[516]

The Japanese theologian Kenzō Tagawa severely criticizes Shūsaku Endō's version of Christ as powerless, motherly, compassionate and forgiving as expressed in 'Mothers' and *A Life of Jesus*.[517] Tagawa, writing from a Marxist perspective, reproaches Endō for legitimizing a status quo in social relations rather than trying to change them.[518] In defence of Endō in this respect, I emphasize the multiple types of vicarious substitution in his literary work. The vicarious substitute of the doppelgänger can be considered the other side of the coin of the *dōhansha* (see chapter 4). While the *dōhansha* is consoling, the doppelgänger is disturbing the place-giver, urging one to reconcile with oneself. Although their function is different, the estrangement of the other (double) and the proximity of the other (*dōhansha)* are in line with each other. Whereas the *dōhansha* functions as the loyal companion of the one who has been forsaken and betrayed, the doppelgänger functions as the threatening opponent, provoking the protagonist, forcing the place-giver to look into his or her "evil" side. In *Scandal*, although the double is finally leading the protagonist into the

---

[516] Georges Bataille, *Inner Experience*, trans. Leslie Anne Boldt (New York: State University of New York Press, 1988). Originally published: *L'expérience intérieure* (Paris, Gallimard, 1943). In *Inner experience* Bataille explores the experience of excess, expressed in sacrifice, death, eroticism, laughter and tears. Cf. Maarten van Buuren, "Verlangen naar extase," in *De innerlijke ervaring: essays over waarneming, beeld en geheugen* (Groningen: Historische Uitgeverij, 2007), 32-42. See also Laurens ten Kate, *De lege plaats: revoltes tegen het instrumentele leven in Batailles atheologie. Een studie over ervaring, gemeenschap en sacraliteit in De innerlijke ervaring* (Kampen: Kok Agora, 1994),

[517] The powerless image of Endō's Christ is reminiscent of Bonhoeffer's image of a powerless God. It is significant that in a sense God is absent in Bonhoeffer's Christology. In *Letters and Papers from Prison* (1944) Bonhoeffer writes, "God lets himself be pushed out of the world on to the cross. He is weak and powerless in the world, and that is precisely the way, the only way, in which he is with us and helps us. Matt. 8: 17 makes it quite clear that Christ helps us, not by virtue of his omnipotence, but by virtue of his weakness and suffering". (D. Bonhoeffer, *Letters and Papers from Prison*, London: Collins, 1970, pp. 360-361 (or. *Widerstand und Ergebung*, ed. Eberhard Bethge). Bonhoeffer's image of Christ as the disappearing God seems to be similar to Endō's disappearing Christ-figures. I wonder what results an application of Bonhoeffer's thoughts would generate, but that is outside the scope of my present research.

[518] Kenzō Tagawa, *What is Religion?* Shūkyō to wa nani ka), Yamatoshobō, 1984: 170-236. Cited in: Takao Hagiwara, "Return to Japan," 144.

light, still up to the last page he summons him to recognize the evil inside himself, for which the ringing telephone is a metaphor.

In this sense, it is interesting to bear in mind that the aim of the conventional *shishōsetsu* genre of writing is to overcome the distinction between the I-figure and his double, an example of which is described at the close of *Scandal.* Consistently, Endō's main character, who is an old Japanese Catholic man and the author of books with titles that only slightly differ from the novels, plays and short stories of Shūsaku Endō[519], has trouble with his new novel, which he hopes will achieve a breakthrough in the notion of sin (p. 223). Recalling the double of the protagonist Suguro and the author Endō, one might conclude that Endō, by writing *Scandal* was a vicarious substitute to himself.

6.6. Conclusions

In this chapter the doppelgänger as a threatening aspect of a vicarious substitute was examined. The double appears to be an ambiguity. In Endō's *Scandal*, on the one hand the double does compromising things that force the main character Suguro into a crisis. On the other hand, at the close of the novel, the main character is able to accept his fate. That fate is inseparably connected to the anguish over the scattered reputation of the main character, who is on the brink of retirement. In this respect, *Scandal* can be considered a piece of autobiographical fiction. In a state of despair Suguro recognizes his "evil" part, which might be himself: the protagonist appears to be both similar to and different from the antagonist. The compelled confrontation and subsequent recognition finally result in a dream-like encounter between Suguro and his vicarious substitute. His double enables him to live his life by accepting that he has an evil side, and that his approaching death is inescapable. Despite the double's subversive function as a catalyst to introspection into one's "evil" side,

[519] In *A Life of Christ* and *The Emissary* the titles *A Life of Jesus* and *The Samurai* are easily recognized. Cf. *Scandal*, 212.

he is also the one who places Suguro into the light. In the context of Easter, in which Endō stages the final climax of *Scandal*, this light refers to Christ. Therefore, the double can be considered a reversed *dōhansha*: the diabolical counterpart of the angel-like companion. I conclude that the double, in both manifestations, functions as a vicarious substitute. Still, the open ending of *Scandal* suggests ambiguity. Suguro's experience under the street lamp light results in a redemption, while the ringing telephone continues to pursue him. Therefore, the redemption at the close of *Scandal*, cannot be interpreted as referring to an ultimately positive meaning of sin and evil in Endō's literary work. Endō continues to be a master of ambiguity.[520]

I would further argue that awareness of sin seems not to be enough. As Endō's literary work shows, a vicarious substitute is required to make a person aware of the evil he inflicts upon others and to lead him into the light of grace (the double in *Scandal*). The interference of a vicarious substitute appears to be needed to point a way out of the passive indifference, embodied in the metaphor of the mud-swamp.[521]

The type of vicarious substitution as read in *Scandal* appeared to be quite unconventional and exceptional in comparison with the types in the previous chapters. I will reflect on the significance of the double as a vicarious substitute in the next, concluding chapter.

---

[520] Some critics of Endō's literary work state that his characters never receive grace. "Maar hoe graag zijn personages het ook zouden willen, genade is er voor hen nooit – ook niet voor de gerenommeerde Japanse katholieke romancier die in *Het Schandaal* (1986) te maken krijgt met een sadistisch alter ego. Pieter Steinz*, Gids voor wereldliteratuur in 416 schrijvers, 104 meesterwerken, 26 one-book wonders, 52 boekwebben, 26 thema's, 26 quizzen en 52 landkaarten* (Amsterdam: Nieuw Amsterdam, 2015), 148.

[521] Cf. Gaston, who, in *Wonderful Fool*, saves the criminal Endō in The Big Swamp.

Chapter 7

A typology of vicarious substitution in Endō's literary work

Towards a pattern of vicarious substitution?

> 'When the Onion was killed', Ōtsu muttered, staring at the ground, as though speaking only to himself, 'the disciples who remained finally understood his love and what it meant. Every one of them had stayed alive by abandoning him and running away. He continued to love them even though they had betrayed him. As a result, he was etched into each of their guilty hearts, and they were never able to forget him. The disciples set out for distant lands to tell others the story of his life. (…) After that, he continued to live in the hearts of his disciples. He died, but he was restored to life in their hearts.' (…) 'Look at me – he's alive even inside a man like me.' (*Deep River*, pp. 184, 185)

Introduction

In this concluding chapter I will first summarize my findings (7.1). Secondly, I will elaborate on the four types of vicarious substitution as described in Endō's literary work (7.2). Thirdly, I will distinguish four possible effects of vicarious substitution, and draw conclusions from them (7.3). Next, I will argue that, apart form a typology of vicarious substitution, this research has revealed a pattern of vicarious substitution that explains how inter-human vicarious substitution functions, as seen from a theological-philosophical perspective (7.4). This study ends with suggestions for further research (7.5).

7.1. Summary

In the previous chapters of this study, I systematically examined the theme of vicarious substitution in Shūsaku Endō's literary work. After an introductory chapter, in which I presented the main question as well as the aims and methods of this research, I introduced Shūsaku Endō and his writing in chapter 2, elaborating on the three aspects of his personality that he has tried to reconcile

in his work: being a Christian, a Japanese, and an author.[522] Christianity was shown to have influenced his oeuvre, both in form and content. I argued that Endō's work partly is representative of the Japanese genre of *shishōsetsu.* I elaborated on *shishōsetsu* and Endō's writing skills in general, emphasizing his use of metaphors, intra-figural allusions and inner dialogues. Chapter 2 offered an inquiry into Shūsaku Endō's biography. The theme of vicarious substitution appeared to be narrowly connected to Endō's writing. In chapter 2 I argued that the autobiographical, confessional way of writing as found in Endō's writing genre of *shishōsetsu* itself could be considered as a way of meeting one's double. Therefore, writing can be regarded as a kind of vicarious substitution. To be of significance stories of vicarious substitution have to be created and re-told endlessly in contemporary settings.[523]

In chapter 3, I compared the characteristics of Christ as described in Endō's *A Life of Jesus* (1973) to those of the Christ-figures in his oeuvre. Endō was seen to use the literary instruments of metaphors, allusions and inner dialogues to connect the two. It appeared that the Christ-figures function in line with Christ as depicted in Endō's fictional biography. Their main characteristics showed weakness, companionship, and a motherly compassion. In addition to the features that they shared with Christ, the Christ-figures exposed vulnerability and dog-like loyalty. In contrast to the Christ of *A Life of Jesus*, they appeared to be functioning in pairs, focussing on one particular opposite protagonist in a personal relationship: Mitsu and Yoshioka in *The Girl I Left Behind*, Gaston and Endō in *Wonderful Fool*, and Ōtsu and Mitsuko in *Deep River*. To distinguish the two components in this relationship, I named the vicarious substitutes the place-takers and the ones whose places were taken the place-givers. At the end of the narratives the place-takers mysteriously disappeared. The ambivalence of their disappearance is remarkable, for their self-sacrificial deaths could also be

[522] See the quote at the beginning of Chapter 2.

[523] Shūsaku Endō's intrafigural writing style can be considered as a permanent re-telling of stories on vicarious substitution.

regarded as accidents. If there was any effect on their place-givers, it appeared to be twofold: consoling and challenging.

In chapter 4, I concentrated on Endō's narratives which reveal the consoling aspect of vicarious substitution. I extended my study on vicarious substitutes to namesakes of the Christ-figure Gaston. Since I assumed the consoling function of the vicarious substitutes might be found in Endō's historical novels, I examined *Silence* and *The Samurai*. These novels describe the persecution of the Christians in Japan and explore the theme of suffering. In Endō's historical novels objects, such as a *fumie*, a portrait, or a statue, referred to Christ. With the help of Winnicott's theory on transitional objects, these objects could be recognized as fulfilling the function of a vicarious substitute. Their function could be described as co-suffering. The co-suffering vicarious substitution in these novels was also embodied in persons who served as a *dōhansha*, a loyal companion. From the analysis of the co-suffering type of vicarious substitution in Endō's *Silence*, it could be concluded that vicarious substitution is a dynamic process, since the place-taker and place-giver appeared to change places.

I examined Endō's animal stories in chapter 5, focussing on narratives in which animals seem to die in place of a person. In the examined animal stories, the consoling aspect of vicarious substitution was embodied by the dogs, whereas the challenging aspect came to the fore in the laughter of the birds. An intrafigural analysis of the animal stories cast light on the role of confession and shame and guilt, and revealed vicarious substitution as a process. I claim that an original pattern can be detected in the functioning of vicarious substitution in Endō's literary work at the end of chapter 5.

This pattern of how various substitution 'works' was examined more closely in chapter 6, emphasizing its religious embedding. In this chapter, the threatening aspect of vicarious substitution was examined. An intra-figural analysis showed how the doppelgänger in Endō's work can be considered a vicarious substitute. Since the main character in the analysed novel *Scandal* is an author who seems to be Endō's double, the theme of authorship as a form of

vicarious substitution, that was addressed in chapter 2, was attended to once more.

7.2. A typology of vicarious substitution and its functions

Vicarious substitution appeared to be the underlying motif of Endō's ongoing literary imagination.[524] Summarizing, four types of vicarious substitution can be distinguished in Shūsaku Endō's literary work: the self-sacrifice of Christ-figures, leaving indelible marks on the place-givers; the consoling companion, the *dōhansha*; the sacrificial substitution by the animals, which is partly consoling (dogs) and partly challenging (birds); the threatening doppelgänger.

This typology of vicarious substitution in Endō oeuvre, especially the challenging and threatening type, announces a break in the current dogmatic thinking on Christ. To date, several Western scholars have interpreted Endō's writing as if Endō were presenting Christ as a more "Asian" messiah, one whose humanity, motherly features and spirit of self-giving love were emphasized.[525] In the chapters 3, 4 and part of chapter 5 these images were affirmed. However, the consoling Christ-figure of Gaston also seemed to be able to challenge the protagonists. Likewise, the laughter of the substituting birds in Endō's animal stories, confronted the place-givers. In the double as a vicarious substitute, which is presented in *Scandal*, this discomforting characteristic was maximized. The type of vicarious substitution in *Scandal*, which I elaborated on in chapter 6, forces me to correct previous studies in which the interpretation of lovable images of Christ-figures in Endō's literary work are being demonstrated. The

[524] Cf. Mark Bosco, S.J., "Charting Endo's Catholic Literary Aesthetic," in: Mark M. Dennis and Darren J.N. Middleton (ed.), Approaching *Silence*, 82.

[525] Cf. Martien Brinkman, "Endo's Japanse 'theologie'," in *De niet-westerse Jezus: Jezus als bodhisattva, avatara, goeroe, profeet, voorouder en genezer* (Zoetermeer: Meinema, 2007), 149-56 and Leith Morton, 'The Image of Christ in the Fiction of Endō Shūsaku', *Working Papers in Japanese Studies 8*. Melbourne: Japanese Studies Centre, 1994, p. 13: "In Endō's fictions we apprehend a grand dream, a dream of a Japanese Christ, more feminine than masculine, a Christ reminding us more of a Mother than a Father. Such a dream may frighten us or fascinate us, but its source surely derives from the same desire that rests within us, within all people, a desire profoundly spiritual that looks to the divine, to the good".

double in *Scandal*, but also Gaston in *Wonderful Fool*, present a troubling aspect of Endō's Christ-figures. They are disturbing and annoying the protagonists. The double as a vicarious substitute is a thorn in the side of the place-giver.[526]

In each of the four types of vicarious substitution in Shūsaku Endō's world a different function of the substitution is presented:

1. Self-sacrificial substitution, leaving indelible marks;
2. Co-suffering *dōhansha*, offering comfort leading to acceptance of one's fate (*amor fati*);
3. Animal substitution, evoking gratitude and imitation;
4. The threatening doppelgänger, evoking a process leading to redemption.

The first type of self-sacrificial substitution revealed that, whenever sacrificial substitution occurs in Endō's literary work, it is intertwined with, and contrasted to, situations of destitution. Situations of total abandonment, violence or murder, seem to be a stipulation for vicarious substitution. Analogous to the Christ in *A Life of Jesus*, the powerlessness and innocence of the Christ-figures in Endō's narratives seem to provoke violence. The selfless acts performed by the main characters leave traces on the life of others. I argued that, after their disappearance, the "resurrection" of the self-sacrificing substitutes in Endō's stories may be found in the traces left on the lives of others. Through their self-sacrifice and selfless giving they remind their counter-characters that one's life can never be completely self-contained.

The second type (the *dōhansha*) came to the fore in narratives in which Gaston figured as a main character and in Endō's historical novels. The consoling companionship appeared to be transmitted by persons and religious objects alike. In *Silence* (1966) the *fumie* functions as a vicarious substitute, as well as the pair

[526] The two-sided picture of the Christ-figures in Endō's literary work finds its equivalent in the double image of the motherly feminine goddess presented in *Deep River* (1993). The Hindu goddess Chamunda, whom Endō mentiones in *Deep River*, has a double structure as the protector and the destroyer.

Rodrigues/Kichijirō, who fulfil the function of the *dōhansha* for each other in turn. In *The Samurai* (1980) the portrait of Christ and the servant Yozō embody the vicarious substitute. In *Kiku's Prayer* (1982), the statue of Mother Mary is the *dōhansha*-figure. In conclusion, the objects can be considered a catalyst to the place-giver's transformations. The examples of Rodrigues and Kichijirō in *Silence*, showed a shifting of positions, which might indicate that the role of the vicarious substitute is changing with the configuration of relationships. The possibility of a changing role renders the concept of vicarious substitution more fluent.

The third type (animal substitution) appeared to be the most mysterious. Dogs and birds in Shūsaku Endō's animal stories were found to serve as vicarious substitutes in a way similar to the religious objects in his historical novels.[527] Through allusions and metaphors, Endō connects dogs and birds to Christ. Through an intra-figural interpretation of Endō's narratives their function as a confessor was discovered. Whereas both dogs and birds comfort their place-givers, the birds, in contrast to the dogs, also challenge their place-givers through their laughter. The effect of the birds' provocative laughter on the main character consists of encouragement that results in imitation.

The themes of sacrifice and gift in Shūsaku Endō's animal stories appeared to be intertwined. The animals are sacrificed, but also received as a gift. The ambiguity of the gift and the absence of the giver point to infinity. As a sign of his gratitude towards the sacrificed bird, the main character joins a trip to India to release a similar bird from a sanctuary. Remarkably, the vicarious substitution is recognized as a gift only *in hindsight*. The animal dies in loneliness, at the moment in which the protagonists should have died. Characteristic of the animal substitutes are their weakness, their clumsiness; they are tragicomic figures. Their laughter functions to downplay the seriousness of the main character's situation, and to endure its paradox, but also challenges the place-giver. The substitute animal sacrifice enables a new future for the protagonists.

These first three typologies are in line with the figuring thoughts on

[527] See Chapter 3.

vicarious substitution in Christian dogmatics and ethical philosophy. They can be read as illustrations of the canonised texts of the Christian 'tradition' of vicarious substitution and its related themes. The last type, however, appeared to be the most deviant.

This type (the threatening double) was examined in Endō's *Scandal* (1986). In his double the protagonist recognizes his "evil" part, which might be himself. In this sense, the double is an ambiguity: the protagonist is both similar to and different from the antagonist. Their confrontation results in the main character's crisis of identity. In line with the theme of the doppelgänger it is significant that one of Levinas' main thoughts consists in following up the recurrence of the subject "to the point of breakup, fission, openness". What is split in this break-up might, in the core of the self, be identical. Consequently, Levinas' *fission* can be viewed as a deconstruction of the idea of identity. It paves the way to a condition that is more crucial than oneself: that of being hostage, of being caught in a responsibility from which there is no release. Despite the double's subversive function as a catalyst of introspection into one's "evil" side, he is the one who ultimately rescues the main character. Therefore, the double can be considered a reversed *dōhansha*: the devilish counterpart of the angel. I concluded that the double could be considered a type of vicarious substitution. Nevertheless, the open ending of *Scandal* suggests that the double will continue to pursue him. Endō's novel showed that a vicarious substitute is required to make a person aware of the evil he inflicts upon others and to lead him to redemption. Compared to the first three types, this last type of vicarious substitution as described in *Scandal* appeared to be quite unconventional and exceptional.

An intra-disciplinary analysis of these four types of vicarious substitution led to the following conclusions:

Vicarious substitution can be characterized as a relationship between a place-giver and a place-taker. The substitution is Christ-inspired, and as such reflecting the relationship between the individual and Jesus. The transcendental

element can be recognized by the place-taker and the place-giver, by either the place-taker or the place-giver, or by neither of them, which would leave the reader to establish the connection (chapter 3). The disappearance of the substitutes at the end of the narratives points to the fact that vicarious substitution might be meant to be temporal. Vicarious substitution can affect the place-giver, the place-taker, and one or more witnesses. The witnesses might include the writer and the reader of narratives on vicarious substitution (Chapter 2).

Vicarious substitution is not bound to certain figures, as it is a function of a relationship (place-giver and place-taker can change positions). It can be described as a function of a dynamic relationship between two figures. Vicarious substitution is the process of establishing subjectivity by in turn resisting and embracing one's fate (*amor fati*) (Chapter 4).

Vicarious substitution in Shūsaku Endō's literary work can be either comforting or challenging. Vicarious substitution can be human, non-human or divine. Vicarious substitution as a sacrifice can be distinguished from substitution as a gift (chapter 5). The latter evokes gratitude. Vicarious substitution is all about imaginary. It can only be imagined and is only represented in narratives. Especially in chapter 5 of the study (given animals) it became clear that vicarious substitution has a profound imaginative character. That vicarious substitution occurs in fiction and on paper, and can be detected by intertextual and intra-figural reading, points to the fact that vicarious substitution is a relationship that is established in one's mind.[528] Moreover, vicarious substitution occurs in situations of crisis and failure, where a person's identity is at stake. The challenging and threatening types of vicarious substitution do not aim at reconciliation, but at freeing the subject. This function is in accordance with Endō's view on evil as the ultimate instrument to reach the good.

[528] Cf. Harry Potter in the film Harry Potter and the Deathly Hollows, part two. Harry asks: "Professor, is this all real, or is it just happening inside my head?" Dumbledore (the professor) replies: "Of course it is happening inside your head, Harry. Why should that mean that it is not real?" (https://www.youtube.com/watch?v=jM3dRKpRots).

7.3. The effects of vicarious substitution

Throughout this study, I explored the effect of vicarious substitution on the place-givers. The effect of a challenging vicarious substitute might be similar to the effect of Christ's vicarious substitution in Endō's fictional biography of Jesus. In *A Life of Jesus*, the effect of Christ's sacrificial substitution on the disciples was initiated by their surprise that he forgave them, although they had betrayed him and deserted him. Through feelings of guilt and shame they were able in hindsight to notice and value his self-sacrifice. The challenging aspect of vicarious substitution ran through a process of provocation, recognition, confession and redemption.

Summarizing, four positions in the effect of vicarious substitution can be distinguished. Either the place-taker is imitating Christ and the vicarious substitution is recognized by the place-giver, leaving marks on his or her life, Gaston in *Wonderful Fool*, or the vicarious substitution consists of imitating Christ and is not recognized, Ōtsu in *Deep River*. Either the place-taker is unaware of the source of the inviting voice and the vicarious substitution is appreciated by the place-giver, Mitsu in *The Girl I Left Behind*, or the place-taker is equally unaware of a call and the vicarious substitution is not appreciated. The last position is embodied in the Gaston who figures in *Song of Sadness*, who functions as a companion towards the dying grandfather of Kiki-chan, but fails to function as a place-taker for Suguro.

Remarkably, the effects of the vicarious substitution appeared not to be dependent on the place-taker's acts. Neither was the personal relationship between the place-taker and the place-giver found to be decisive. As the example of Ōtsu in *Deep River* revealed, there is no guarantee of a positive response. Although according to ethical philosophers, such as Kierkegaard, Levinas and Derrida, there is no limit to the place-taker's responsibility, my interpretation of Endō's narratives shows that the effect of the vicarious substitution does not

depend on the place-taker's attitude. It is significant that in Endō's narratives vicarious substitution retains its full ambiguity. The effects of vicarious substitution leave the place-taker "out of place", literally in a foreign country. The *a-topia*, which is part of vicarious substitution, stirs the desire for new moments of vicarious substitution by the place-taker.[529] Vicarious substitution in Endō's literature reveals a process of annoyance, shame and remorse, which might lead to the place-giver's redemption. Such a process is initiated by the place-taker's disappearance. The vicarious substitution leaves an indelible mark that, in hindsight, refers to Christ.

7.4. A pattern of vicarious substitution

A specification of the effect of vicarious substitution was found in analyzing the fourth type, which appeared to be the most interesting. The threatening aspect of vicarious substitution, as came to the fore in Endō's autobiographical fiction *Scandal*, is the most aberrant form. In analysing this fourth type, staging the doppelgänger, who embodies the threatening aspect of vicarious substitution, I detected an effect that could best be described as a pattern. In reaction to the substitutive act(s) and disappearance of the place-takers, the place-givers are in shock and feel ashamed. Then they realize that they have a priori been forgiven; subsequently they act gratefully. In hindsight, this pattern is also present towards the end of Endō's *A Life of Jesus.*

It is significant that Endō there focuses on the disciples' reaction to Christ's characteristics. He wonders how it can be that the disciples, who recently abandoned Jesus, are so changed through his death. Since Christ's vicarious substitution is considered to be the core of Christianity[530], it is crucial that the disciples, in their role as place-givers, recognized vicarious substitution in their own lives. Without their taking notice, Christ's self-sacrifice would not have resulted in a possitive effect.

---

[529] The Christ-figure Mitsu in *The Girl I Left Behind* is an obvious example.

[530] See Chapter 1.

In *A Life of Jesus*, the disciples are impressed by the *dōhansha* features of Christ, his co-suffering with the poor and the suffering and self-sacrifice of the one who was so dear to them. Analogous to the 'we' in the Song of the Suffering Servant, they are convinced that he sacrificed himself instead of them and consequently relieved them of punishment for their betrayal and abandonment of him. The mysterious disappearance or the death of the vicarious substitute is essential to this pattern. After his disappearance, their shame about their betrayal transforms them. The place-givers internalise the self-sacrificial acts as substitutive. Thereby they are invited and inspired to imitate the place-taker.

A specific structure can be found in *Silence* (see chapter 4), in 'The Case of Numada' (see chapter 5), in *Scandal* (see chapter 6), and elsewhere in Endō's literary work. It is remarkable that the same structure can be found in a story stressing the more consoling aspect, as well in a story that stresses the more challenging aspect of vicarious substitution. The structure recurs so frequently in Endō's oeuvre, that I assume the following pattern: annoyance, shock, shame, recognition of one's own betrayal, confession, the remembrance of a forgiveness a priori, redemption, gratitude, imitation.

Our understanding of the effect of vicarious substitution on the disciples in *A Life of Jesus* and on the place-givers in Endō's narratives examined in this research, was deepened when intrafigurally read against the results of the analysis of the role of shame and guilt in the short story 'Mothers' (see chapter 6). Read in their intra-figurality, Endō's narratives, in which the narrator compares his Christian mother to the image of Mater Dolorosa, revealed a positive effect of shame. At the same time the shame transforms the main character by affirming what has to be protected. According to Paul van Tongeren, there are two possible reactions to shame: denial and change.[531] Either one can hide oneself, or never talk of the shameful situation again, or accept the feeling by changing it into something positive. By recalling the shameful situation repeatedly, one can gradually start to change. Shame arises when one both

[531] Paul van Tongeren, *Levenskunst: Over morele ervaring, deugdenethiek en levenskunst* (Zoetermeer: Klement Pelckmans, 2012), 213-4

transgresses and honours one's limits. As is the case with evil, shame in Endō's narratives is a positive factor, which can initiate transformation. Through shame one realises other persons do have a different view of one. The discovery that the person is but a *persona*, a mask, illustrates that one cannot fully comprehend oneself. Although one may feel powerless before others, this realization might lead to a change.[532] In response to a vicarious sacrificial act, the liberating effect of vicarious substitution can be passed through, for instance in Numada's releasing of a myna bird in India.

This learning-through-shame narrative does not teach a lesson on vicarious substitution in the sense of Murdoch (as claimed in chapter 3). In 'Mothers' elements can be noticed that force me to nuance Murdoch's view.[533] Endō intertwines the story with the hidden Christians' betrayal of their faith in seventeenth-century Japan. Together with the link between the fictional mother of the main character and the Holy Mother, this connection argues against the idea of skipping a notion of transcendence in the pattern of self-sacrificial vicarious substitution. Nevertheless, 'Mothers' provides a perfect illustration of Murdoch's thoughts on redemptive suffering (see chapter 3).

However, here a distinction between Endō's semi-biography of Jesus and his novels should be made. Whereas in the ending of *A Life of Jesus* a pattern of sin, redemption and gratitude can be discovered, the endings of *Silence* and *Scandal* are more ambivalent. These novels show not so much how to achieve redeeming transformation, but how to get on without transformation. The interference of the vicarious substitute in these novels points to the possibility of redemption.

The overall conclusion of this research is that vicarious substitution as found in Endō's literary work offers a more nuanced view on the theme than it does in

[532] Takao Hagiwara names the described pattern the Ajase complex. See note 259.

[533] Shūsaku Endō, "Mothers," in *Stained Glass Elegies*, 108-135

systematic-dogmatic Christian theology and ethical philosophy. I suggest that on the basis of my study, the challenging, threatening type of vicarious substitution should be added to the conceptualization of the theme. The element of endurance faced in the lack of redeeming transformation should somehow be integrated as well.

At the close of this study I return to my provisional definition of vicarious substitution. In the first chapter it was formulated as: *Stellvertretung is a relationship between two or more persons wherein one takes the other's place in order to save him or her, which might remind one of Christ.*

At the end of this study, I suggest that this formulation be extended both with elements of the pattern as found in Endō's *A Life of Jesus*, and nuanced to adjust to the ambiguity that characterizes vicarious substitution as described in Endō's *Silence* and *Scandal*.

A description of vicarious substitution in systematic-dogmatic Christian theology should bear in mind that vicarious substitution is a relationship between a place-taker and a place-giver, who in hindsight can be associated with Christ. That relationship can have various forms. It is a dynamic process, that is full of ambiguity. In the case of sacrificial substitution imagination is required to recognize this process. The element of challenge, even threat, should be part of the description.

A description of vicarious substitution in ethical philosophy should include the effect of the vicarious substitution. The effect is not only the responsibility of the place-taker. The effect depends on a process within the place-taker, running through shock, shame, and forgiveness to a possible imitation or an endurance of the absurdity of life.

APPENDIX

Summaries of Shūsaku Endō's short stories used in this research

Wonderful Fool (1959)

Set twelve years after the end of World War II, *Wonderful Fool* tells the story of Gaston (Gas) Bonaparte, a Frenchman who arrives in Japan and stays with his pen-pal Takamori and his sister Tomoe. The horse-faced Gaston, a self-styled descendant of Napoleon, appears to speak only poor Japanese, and his clumsiness in a restaurant on the way home from the shipyard, however well-intentioned, offends his hosts. Nevertheless, Takamori and Tomoe are intrigued by their foolish, yet friendly guest. After a stay of a few days at their home, Gaston decides to move on. He immediately befriends a stray dog (which he initially calls *Mr. Dog*, but later renames *Napoleon*), who follows him for most of the story. He ends up checking into a Love hotel in Shibuya with his dog, attracting some strange looks from the owner. During the night Gaston manages to help a thieving prostitute escape (though mainly through misunderstanding the situation), which gets him kicked out of the hotel in the middle of the night. The prostitute, however, gets him food and introduces him to an old fortune teller, who makes Gaston his assistant. Soon Gaston is kidnapped by a gangster who is scheming to murder two old army officers as an act of revenge. Gaston tries to talk the man (Endō) out of his violent plans. When he doesn't succeed, he simply takes the bullets from Endō's gun, thus enabling the victim to run away. Endō knocks Gaston out and flees.

In Gaston's absence, however, the dog Napoleon is eventually captured by the dog catcher and killed. Gaston has a strong feeling that he must prevent Endō from being killed as well. He manages to track down the criminal's next victim and, finds Endō once again, outside his house. The former is not very pleased to see him, but figures that he could use some help with digging up some silver the army officer has stolen during the war. In the mountain swamp where the treasure is supposed to be hidden, Endō and the army officer get into a fight.

Gaston gets between them, saving Endō's life by catching the blows instead of him. The wounded Endō is later found by a fisherman and brought to a hospital.

Gaston disappears, never to be found again. Takamori and Tomoe discover his diary among his luggage. All that is written is a scrawl about his failure in passing the missionary exam. It says that he still must go to Japan. Gaston's visit has led the main characters to reassess their lives: Takamori begins to look at the less fortunate in Tokyo for the first time and Tomoe has a date with the colleague she used to despise.

The Girl I Left Behind **(1964)**

Yoshioka is a young student who is caught up in the monotonous routine of student life. Out of pure boredom he one day responds to an advertisement in a 'lonely hearts' column in the newspaper. He dates a factory girl, Mitsu, whom he addresses as being a 'country bumpkin'. He spends the evening with her, determined to take advantage of her innocence. A palmist warns her that she is too sensitive and caring and will easily be exploited by men. Yoshioka appeals to her vulnerability by telling her he has no success with women because of his slightly limp, thus trying to persuade her to sleep with him. As far as Yoshioka is concerned, it is just a one-night stand. Mitsu, however, intends to impress him with a beautiful cardigan. She puts in overwork to be able to buy it. On the factory's payday, however, she encounters the wife of her boss who is financially strapped because of her husband's excesses. Mitsu gives her the hard-earned money she had saved for the cardigan. When she gets to Yoshioka's apartment, it is revealed that he does not live there anymore.

Mitsu loses her job by taking the blame for her colleague's stealing money from the factory. Her colleague was in desperate need of money to buy medicine for her ill brother. When Mitsu works in a bar, Yoshioka and she accidentally meet again. Mitsu tells Yoshioka that she has a spot on her wrist and is being sent to a hospital in the countryside.

The spot is a signal that Mitsu is struck with leprosy and she is sent to Gotenba, a hospital run by nuns. She gradually adapts to the life in the leprosarium. One day she is informed that she was misdiagnosed and that she is free to go. At the station, however, she finds herself unable to board the train. She returns to the leprosarium and begs the nuns to let her stay as a volunteer. She is happy caring for the patients. In the meantime Yoshioka has married his boss's niece and is busy developing a career in the company. He sends Mitsu a New Year's greeting card. After a while he receives a letter of Sister Yamagata, a nun working at the leprosarium. It recounts the tragic accident that has struck Mitsu. On Christmas Eve, she was going to sell some eggs on behalf of the patients at the local market. On the way, she was crashed into by a lorry. Mitsu could have escaped the lorry if only she had dropped the patients' precious eggs. She immediately fell into a coma, from which she never recovered. Her last words were: "Goodby Yoshioka-san". Yoshioka recognizes that Mitsu leaves indelible marks on his life. If God exists, he states, perhaps He speaks through people like Mitsu.

***Silence* (1966)**

Silence is a historical novel, telling the story of a Jesuit missionary to Japan who becomes an apostate. Main character is the young Portuguese priest Sebastião Rodrigues. He travels to Japan in the company of his colleague Garrpe in order to investigate the rumours that the Jesuit provincial Cristóvão Ferreira has apostatised under torture. Upon arrival in Japan, Rodrigues is full of confidence and ready to face torture for the sake of his faith, and eventually to become a martyr. Kichijirô, a fisherman and farmer, is their Japanese guide. Together they roam the countryside, trying to avoid getting captured as long as possible. Their presence is a threat to the Christians who harbour them. By day Garrpe and Rodrigues stay in their hut; at night they offer Mass, preach, hear confessions and baptize. When the persecution of Christians increases, Garrpe and Rodrigues split up. Before long, Kichijirō betrays Rodrigues for a few pieces of silver, and Rodrigues is captured by the authorities. He is cross-examined by the samurai

Inoue, who tries to convince him that by one "pro forma" step on the *fumie* his life and the lives of the Japanese Christians who are being tortured, will be saved. In the meantime, his colleague Garrpe is captured as well. Garrpe, however, chooses to die with the three believers who are drowned in an attempt to force him to apostatise. Rodrigues finds he cannot bear the monotonous sound of the sea, which reminds him of the silence of God. "Behind the depressing silence of this sea, the silence of God … the feeling that while men raise their voices in anguish God remains with folded arms, silent." (p. 61)

Rodrigues is granted a Portuguese-speaking interpreter, who informs him that five peasants will be suspended upside down in a pit for several days unless he will apostatise. Rodrigues is shocked to hear that five priests, including Ferreira, have apostatized after Inoue's cross-examination. He is told that Father Ferreira now lives under a Japanese name in Nagasaki with a wife.

One afternoon, Kichijirō appears outside the prison. He tells the guards he is a Christian and pleads to be put in prison. To Rodrigues, he screams, "One who has trod on the sacred image has his say too". Merely because he lives in a time of persecution, Kichijirō claims, he is despised as an apostate. Is it reasonable for God, who made him weak, to ask him to imitate the strong? "Do you think I trampled on it willingly?" he asks. "My feet ached with the pain." (p. 113) As an answer to the complaint of his betrayer Rodrigues turns his back on him. "He felt a sense of joy in being able to abandon this whimpering fellow in the rain." (p. 114)

When the Japanese Christians are asked to trample on the *fumie*, one of them, Juan, refuses and is executed, while Kichijirō places his foot on the *fumie* and runs away. "Why are you silent?" Rodrigues asks God. Rodrigues cannot understand the stillness of the courtyard, the song of the cicada, the buzzing of the fly. He wonders, "On the day of my death, too, will the world go relentlessly on its ways, indifferent just as now?"

In the depth of his misery, Father Ferreira appears and confirms the rumours about his own apostasy. Like Inoue, Ferreira is trying to persuade

Rodrigues to follow his action, without result. Ferreira insists, stating that twenty years of missionary work have taught him that the Japanese have never accepted the God of Christianity. But in these words, Rodrigues only hears the self-deception of a defeated man. (p. 147) He despises the weakness of his former mentor and prays: "Lord, will you not save him? Turning to Judas you said, 'What thou dost, do quickly'. Will you number this man, too, among the abandoned sheep?"

One day, the interpreter tells Rodrigues that Inoue has predicted that "tonight, you will apostatize". Rodrigues finds joy in the thought that he will soon be united with the Japanese martyrs, with Garrpe, and with Christ crucified. He is placed in a dark cell. As he finds his way around, his fingers discover the words *Laudete Eum* carved into the wall. In the darkness, the face of Jesus, filled with sorrow, appears to be very close to him, as if saying: "When you suffer, I suffer with you. To the end I am close to you." (p. 161) When he vainly tries to pray, he hears a voice shouting: "Let me meet the Father. Let me meet the Father". For the third time, Kichijirō begs for absolution. Although he whispers the words of absolution for Kichijirō, the priest's heart is not into it. He feels a sense of joy in being able to turn his back on his betrayer.

A sound of snoring drives Rodrigues to laughter. He pictures the cruel face of the snoring guard, bloated and heavy with sake. Suddenly he is filled with rage that such a vile noise should disturb the most important night of his life. He begins to beat wildly on the wall. It is Ferreira who enlightens him: "That's not snoring. That is the moaning of Christians hanging in the pit." (p. 166) The interpreter informs him that the men in the pit cannot escape torture by apostatizing. They are waiting for the priest to do that for them. They will be released as soon as Rodrigues tramples the *fumie*. Ferreira informs him that it was he who carved the words *Laudete Eum* on the wall when he was in the prison cell before him. He had heard the "snoring" too and consequently apostatized. Rodrigues is bewildered. While they were in agony, he had not thought about them, not prayed for them; he had laughed instead.

When Rodrigues is about to step on the *fumie*, he hears the Christ on the plate speak to him, telling him that he may trample. As he tramples, the dawn breaks. A cock crows in the distance. After his apostasy, the authorities provide Rodrigues with a house, a Japanese name and a Japanese wife. Again Kichijirō visits Rodrigues, asking for forgiveness. This time the priest is able to hear his confession wholeheartedly. The last Chapter of *Silence* consists of excerpts from the diary of a Dutch clerk at Dejima who has contacted the fallen priest, recording that Okada San'emon lived in Nagasaki and Edo (Tokyo) under guard for thirty years. During those years he assists the authorities to recognize Christian artefacts; he is twice forced to write a renouncement of Christianity. Kichijirō followed him to Edo and was among his attendants. Rodrigues died of an illness at the age of sixty-four.

***The Samurai* (1980)**

Rokuemon Tsunenaga Hasekura is a historical figure around whom Endō composed his novel *The Samurai*. Hasekura (1571-1622) was a Japanese samurai and retainer of Date Masamune, the *daimyō* of Sendai. Between 1613 and 1620, Hasekura headed a diplomatic mission to Rome, travelling through New Spain (Mexico) and visiting various ports in Europe. Although Hasakura's embassy received a cordial welcome in Europe, it occurred at a time when Japan was moving toward suppression of Christianity. Because word of the persecutions spread in Europe during Hasekura's visit, European monarchs such as the king of Spain refused the trade agreements Hasekura wished to conclude. As a result, the mission failed. 1620 Hasekura returned to Japan, where after one year he died of illness. Most of his descendants and servants, who were Christians, refused to recant their faith under torture and died. The privileges of the Hasekura family were abolished by the Sendai fief, and their property and belongings were seized. Around fifty Christian artefacts were found in Hasekura's estate. Today they are presented in the Sendai City Museum.

In *The Samurai*, the central figure, samurai Hasekura, is selected by his *daimyō* as an envoy to a trade mission to Mexico. In 1613 he boards the ship in the company of three fellow samurai and the expedition leader, the Franciscan missionary Velasco. Velasco's ambition is to become the first Bishop of Japan and to expel the Jesuit colleagues from the country. During the two months voyage Velasco tries to convert the passengers, as a means of demonstrating the church authorities that Japan is open to evangelism. On the way to Veracruz, Hasekura pays a visit to a renegade Japanese monk living with the Indians in the village of Tecali. The monk testifies of a Christ different from the Christ of the priests. Furthermore, Hasekura sees a picture of Jesus on the cross, which puzzles him.

Several of the merchants receive baptism, convinced this will help to establish lucrative trading contacts. The four samurai, however, refuse. Velasco is disappointed and convinces them to set course for Spain, to meet the Spanish king. One of the samurai, Matsuki, leaves the mission and returns to Japan. Finally Hasekura agrees to be baptised, for he thinks this will accelerate his return to his homelands. Shortly after, they learn about the persecutions of Christians in Japan. This news turns their mission into a failure. In a last attempt to save their mission, they decide to make an appeal to the pope in Rome, who cannot help them either. One of the three samurais, Tanaka, commits suicide by *seppuku*. After four years of travelling, Hasekura finally returns to Japan where Christian persecution has spread widely. The fact that he had received baptism, if only for the sake of the mission, is heavily criticised. As a punishment, Hasekura is requested to commit *seppuku*. He realizes the picture of the suffering Christ he saw in Mexico is still on his mind. His loyal servant Yozō, who also converted, says: "from now on … He will be beside you (…) He will attend you", p. 262. The priest Velasco, who stayed in Manila, returns to Japan, is arrested and executed, sharing the fate of the samurai.

***Scandal* (1986)**

The main character Suguro (aged 65) is a Japanese Catholic writer who is nearing the end of his career, and who has just won a precious literary award. He is respected and adored by people who consider his themes enlightening. On the opening page of *Scandal* Suguro is visiting his doctor for liver-problems. The doctor warns him that he might develop cancer if he continues to work too hard. While giving his speech at the reception to honour him for winning the award, Suguro discovers his look-alike among the public. A few seconds later, however, the man seems to have disappeared. At the award ceremony, the distinguished novelist finds himself confronted by a leering, tipsy woman, who insists she knows him from Shinjuku, Tokyo's red-light district. She claims she saw his portrait hanging in a gallery there. Gradually obsessed by the possibility of a shadowy double, Suguro is determined to try to track down his doppelgänger. The more he knows about this 'imposter', the more his fascination for this man increases. Suguro feels repulsed and intrigued at the same time. His efforts lead him to the dark side of Tokyo's Kabuki-chō district.

He is followed by the tabloid journalist Kobari, who hates his novels for their "odor of religiosity" and regards his whereabouts in the red light district as an opportunity to damage Suguro's reputation.[534]

Suguro meets a young girl, Mitsu, who tells him about *enjo kōsai* ("compensated dating", that is: girls date older man for sweets and clothes), and Suguro decides to hire her as an assistant to help relieve his rheumatic wife from such activities. As time passes he starts to dream about this young girl.

On his wanderings, Suguro encounters the elegant Madame Naruse. By day this woman is a dedicated volunteer in a children's hospital ward. She takes care of children with leukemia. She confesses to Suguro that she is begging God from the bottom of her heart "to be allowed to die in their place" (p. 125) when these children are being given blood transfusions. By night, however, Madame Naruse is involved in masochism. The shared memories of the war atrocities committed by her late husband serve to excite the couple sexually. She is a friend of

[534] Kobari's name appropriately means a tiny needle. Cf. Van C. Gessel, 'The Voice of the Doppelgänger' *Quarterly*, April-June 1991.

Motoko Itoi, the painter of the portrait that resembles Suguro. Motoko Itoi, also a masochist, dies when being strangled during sexual intercourse. Madame Naruse wonders if death can be filled with pleasure if one abandons oneself to ultimate sexual lust (p. 191). Madame Naruse introduces Suguro into the world of prostitution. She arranges a meeting with Suguro's double in a hotel room. While watching through a peep-hole Suguru sees to his astonishment his double taking advantage of Mitsu, the high school girl whom Suguro recently hired as a maid. She lies on the bed, drugged, naked, and unconscious. Through the peephole of the room he watches his double defile Mitsu.

At this point the line between reality and illusion blurs. The double, is that Suguro himself? Is his sexual lust merging with an impulse to murder? When confronted with his doppelgänger, Suguro is horrified at his own monstrous potential. He also has a feeling of protectiveness towards the young girl. When Suguro hears the telephone ringing in his head and the cry of Mitsu urging to stop his double, he "came to his senses like one who comes around after being unconscious". At first, the sensations experienced by the double were communicated to Suguro as if they were another person's. At this moment, however, Suguro seems to become one with "that man".

The following day, his ever-supportive publisher Kurimoto tells Suguro he has purchased and destroyed some scandalous and potentially career-ruining photographs. These pictures were taken by the reporter Kobari; they show Suguro and Mitsu the previous night in the hotel. Although on the one hand, these pictures seem to provide undeniable evidence for the existence of a double, on the other hand it remains mysterious if the double is more than a shared fantasy. His double eventually leads Suguro into the peaceful light of a streetlamp while the snow falls. On the last page Suguro is attending the Easter Mass in the company of his wife. All seems well. However, in the middle of the night Suguro awakes to the jangling sound of the telephone ringing again. This time his wife suggests letting it ring.

***Kiku's Prayer* (1982)**

Like Endō's more famous works *Silence* and *The Samurai*, *Kiku's Prayer* is a historical novel, based on actual historical events. *Kiku's Prayer* unfolds in the middle of the 19th century, an era of transition and uncertainty. Catholic missionaries have returned under the Ansei Treaties of 1858. With this agreement Christian ministers were allowed to come to Japan, although only to be of service to Western residents. Roughly 50,000 Catholic Japanese had survived underground during two centuries of persecution that began in the early 17th century. On March 17, 1865, one of them—Isabella Sugimoto—approached Father Petitjean in the Church of the Twenty-Six Martyrs in Nagasaki to announce that she and her movement had "hearts identical to yours." Sugimoto had hoped for openness. The *shōgunate*, however, renewed its persecution of the now visible Japanese Catholic community with unexpected vehemence.[535]

The fictional story is told through the eyes of Kiku, a self-assured, non-Christian young woman from a rural Japanese village who falls in love with Seikichi, a devoted Catholic man. Practicing a faith still banned by the government at the time, Seikichi is imprisoned but even under torture refuses to recant. Kiku is being exploited by a man who claims to have connections with staff members in prison. Kiku hands over all her money and eventually prostitutes herself in exchange for goods that are said to be delivered to Seikichi in prison camp. She tries to reconcile her dislike for Seikichi's religion with her sacrifices to free him. She frequents church and talks to the statue of Mary for comfort. One day the priest finds her dead near the statue . Before long, after the fall of the *shōgunate* in 1868, and under foreign political pressure, the hidden Christians are released.

Endō's *Kiku's Prayer* was not published until December 2012. The work was first serialized between November 1980 and June 1981 in the *Asahi Shimbun*, and published by Asahi as a book titled *Onna no issho: Kiku no baai* (*A Woman's Life: The Case of Kiku*) in 1982. Presented as a two-part work; the

[535] In January 1870, 3460 Catholic Japanese were deported to concentration camps in twenty different l across the country. *Kiku's Prayer* deals with one particularly cruel camp in Tsuwano.

second part of *A Woman's Life* (*The Case of Sachiko*) is yet to be translated into English.

***Deep River* (1993)**

Deep river (1993) is about a tour of a group of Japanese to holy Buddhist places in India. On this journey the main characters each search to accomplish a private goal. Mitsuko, a young woman working as a volunteer in a hospital, wants to find her former fellow student Ōtsu. Isobe is looking for the reincarnation of his deceased wife. An author of children's books, Numada, has successfully recovered from a life-threatening operation. He wants to release a bird as a token of gratitude for the myna bird that died "in his stead". Another member of the group, Kiguchi, has travelled to India to honour his comrades in World War II, who died along the Burma Road. Finally, the tour includes a honeymooning couple. The new husband Sanjō is a photographer who wants to take some prize-winning photographs of a Hindu funeral near the River Ganges, although it is forbidden to take such pictures.

The novel concentrates on the relationship between Mitsuko and Ōtsu. When she first acquainted him she was a student of French literature and he was a student of theology at the same university. Her friends suggest she could make fun of the shy and serious Ōtsu and his God. So she invites him for a drink and tries to seduce him. However, Ōtsu, who never drank before, gets ill. The next day she waits for Ōtsu in the chapel of the campus, which he often visits to pray. On the pew there is a bible which is opened at the fragment of Isaiah 53, 2-4, the Fourth Song of the Servant. When Ōtsu arrives, she acts along the "destructive force in her heart" and this time succeeds in seducing him. She makes him promise not to go to mass next Sunday. Soon after her victory, however, she repudiates Ōtsu.

Many years later, Mitsuko learns Ōtsu is living near the River Ganges in India, helping the dying to make it to the River, and she decides to participate in the tour. In the final scene, the photographer Sanjō is stealing a shot of a Hindu funeral, despite of frequent warnings not to do so. In his attempt to prevent the

angry crowd of attacking Sanjō, Ōtsu is hurt and transported to hospital. At the Calcutta airport, ready to return home, the group leader Enami phones the hospital only to hear his condition "took a sudden turn for the worse", p. 216.

The Case of Numada

The fourth chapter of *Deep River* tells the story of Numada. This story is a piece of autobiographical fiction. Numada is a writer, who – like Endō himself - spent the days of his youth in Dalian, Manchuria, which at that time had been colonized by Japan, together with Blackie, his dog. When, after the divorce of his parents, the boy Numada – like Endō himself – moves to Japan with his mother, Blackie has to stay behind. The dog desperately runs after the carriage that brings mother and son to the Dalian harbour. "Blackie was the first dog to teach him that animals can converse with humans. Not just conversing – he had also learned they can be companions who understand your sorrows", Endō writes (*Deep River*, p. 74).

Being an author of children's books, Numada shares his workroom with Pierrot, a hornbill, a bird from Africa. Like Endō, Numada suffers from tuberculosis in later years. Two operations fail to cure him. In hospital, while waiting to be operated on for a third time, Numada askes his wife to buy him a myra bird. He shares his anguish and sorrows with the animal. Finally, the day of the operation has come. Numada's chances of survive are fifty-fifty. The bird is placed on the hospitals' roof and is completely forgotten, and dies. Numada recovers. He has a strong feeling the bird has died in his place.

Selected Bibliography

Primary List of References

Literature by Shūsaku Endō

- "The anguish of an alien," *Japan Christian Quarterly* 40, no. 4 (1974): 179-85.

- "Concerning the Novel 'Silence'." *Japan Christian Quarterly* 36 (1970): 100-3.

- "The Day Before." In *Stained Glass Elegies*: *Stories by Shusaku Endo.* Translated by Van C. Gessel. 70-80. New York: Penguin Books, 1985.

- *Deep River*. Translated by Van C. Gessel. London and Chester Springs, PA, USA: Peter Owen, 1994.

- "Despicable Bastard*".* In: *Stained Glass Elegies*: *Stories by Shusaku Endo.* Translated by Van C. Gessel. 28-42. New York: Penguin Books, 1985.

- "The Final Martyrs." In *The Final Martyrs.* Translated by Van C. Gessel. 9-27. New York: New Directions, 1994.

- *Foreign Studies*. Translated by Mark Williams from the original Japanese *Ryugaku* (1965). London and Chester Springs, PA, USA: Peter Owen, 1989.

- "A Fifty-year-old Man." In *The Final Martyrs*. Translated by Van C. Gessel. 58-73. New York: New Directions, 1994.

- "A Forty-year-old Man." In *Stained Glass Elegies: Stories by Shusaku Endo.* Translated by Van C. Gessel. 11-27. New York: Penguin, 1986.

- "Fuda-no-tsji." In *Stained Glass Elegies: Stories by Shusaku Endo.* Translated by Van C. Gessel. 56-69. New York: Penguin, 1986.

- *The Girl I Left Behind.* Translated by Mark Williams from the original Japanese *Watashi ga suteta onna* (1964). New York: New Directions, 1994.

- *The Golden Country: A Play about Christian Martyrs in Japan*. Translated by Francis Mathy. Boston: Tuttle Publishing, 2003.

- "Japanese in Warsaw." In *The Final Martyrs*. Translated by Van C. Gessel. 97-113. New York: New Directions, 1994.

- *Kiku's Prayer: a novel*. Translated by Van C. Gessel. New York: Columbia University Press, 2013.

- *'Katorikki sakka no mondai'* [The problems confronting the Catholic author], in *Endō Shūsaku bangaku zenshū* ESBZ 10, 20-1.

- "The Last Supper." In *The Final Martyrs.* Translated by Van C. Gessel. 147-67. New York: New Directions, 1994.

- "Life". In *The Final Martyrs*. Translated by Van C. Gessel. 114-127. New York: New Directions, 1994.

- *A Life of Jesus*. Translated by Richard A. Schuchert. New York: Paulist Press, 1978.

- "Mothers." In *Stained Glass Elegies*: *Stories by Shusaku Endo*. 108-135. New York: Penguin Books, 1985. Originally published by Peter Owen, 1984.

- *The Samurai*. Translated by Van C. Gessel. New York: Penguin Books, 1983 (1980).

- *Scandal.* Translated by Van C. Gessel. London and Chester Springs: Peter Owen, 2006 (1986).

- *The Sea and Poison.* Translated by Michael Gallagher. London: Peter Owen, 1995 (1958).

- "Shadows." In *The Final Martyrs*. Translated by Van C. Gessel. 28-57. New York: New Directions, 1994.

- *Silence*. Translated by William Johnston. New York: Taplinger Publishing Company, 1979 (1966).

- *Song of Sadness*. Translated by Teruyo Shimizu. Center for Japanese Studies, Michigan Monograph Series in Japanese Studies 47. Ann Arbor: University of Michigan, 2003.

- "A Sixty-year-old Man." In *The Final Martyrs*. Translated by Van C. Gessel. 128-146. New York: New Directions, 1994.

- "Unzen," in *Stained glass elegies*. Translated by Van C. Gessel. 96-108. New York: Penguin, 1986.

- *Volcano.* Translated by Richard A. Schuchert. London: Peter Owen, 1978.

- 'Watashi ni totte no kami' [God as I see Him]. *Seiki* 354 (1979).

- *White Man, Yellow Man: Two Novellas*. Translated by Teruyo Shimizu. New York; Mahwah, NJ: Paulist Press, 2014. Originally published *Shiroi hito*, 1955.

- *Wonderful Fool.* Translated by Francis Mathy. London, Melbourne, New York: Quartet Books, 1979. Originally published *Obaka San*, 1959.

Secondary List of References

Abe, Masao. "The problem of Evil in Christianity and Buddhism." *Buddhist-Christian dialogue* (1986): 139-154.

Arendt, Hannah. *Eichmann in Jerusalem: A Report on the Banality of Evil*. New York: Viking Press, 1963.

Asano, Atsuhiro. "Motherliness of God: A Search for Maternal Aspects in Paul's Theology". In *The Trinity among the Nations: The Doctrine of God in the Majority World*, edited by Gene L. Green, Stephen T. Pardue and K.K. Yeo. Grand Rapids, Michigan: William B. Eerdmans Publishing, 2015.

Atwood, M. *Negotiating with the Dead: A Writer on Writing*. Cambridge: Cambridge University Press, 2002.

Auerbach, Erich. *Mimesis*: *The Representation of Reality in Western Literature.* Translated by Willard R. Trask. Princeton, New Jersey: Princeton University Press, 1953.

Bachtin, M.M. "Author and Hero in Aesthetic Activity." (ca. 1920-1923) In: *Art and answerability: early philosophical essays*. Edited by Michael Holquist and Vadim

Liapunov; translated and notes by Vadim Liapunov; supplement translated by Kenneth Brostrom. University of Texas Press Slavic series; no. 9, 1990.

Ballhatchet, Helen J. "The Modern Missionary Movement in Japan: Roman Catholic, Protestant, Orthodox." In *Handbook of Christianity in Japan*, edited by Mark R. Mullins, 35-68. Vol. 10. Leiden: Brill Academic Publishers, 2003.

Barth, K. *Humanismus*. Theologische Studien 28. Zürich: Evangelischer Verlag Zollikon, 1958, 1950.

Barthes, Roland. *Roland Barthes*. Translated by Richard Howard. New York: Hill and Wang, 1977.

- "Roland Barthes: 'The Death of the Author'". *Image-Music-Text*. Translated by Stephan Heath. New York: Hill and Wang, 1977.

- *Writing Degree Zero*. Translated by Annette Lavers and Colin Smits (London: Jonathan Cape, 1967 (1953).

Bataille, Georges. *Inner Experience*. Translated by Leslie Anne Boldt. New York: State University of New York Press, 1988. Originally published: *L'expérience intérieure* (Paris, Gallimard, 1943).

- *The Trial of Gilles de Rais*. Translated by Richard Robinson. Los Angeles: Amok, 1991.

- and Annette Michelson. "Un-knowing: laughter and tears." *October* 36 (1986): 89-102.

- and Rosalind Krauss, and Allen S. Weiss. *Writings on laughter, sacrifice, Nietzsche, un-knowing*. MIT Press, 1986.

Bauke-Ruegg, Jan. "Stellvertretung in der (modernen) Literatur?." *Neue Zeitschrift für systematische Theologie und Religionsphilosophie* 45, no. 3 (2003): 361-377.

Bergson, Henri. "Duration and simultaneity." (1965).

Birky, Wilbur. "Yorifumi Yaguchi: International Mennonite poet and prophet of peace." *The Mennonite quarterly review* 77, no. 4 (2003): 559-577.

Bonhoeffer, D. *Letters and Papers from Prison*. London: Collins, 1970 (or. *Widerstand und Ergebung*, edited by Eberhard Bethge. (Evangelische Verlag Anst.), 1957.

Borges, J.L. *Labyrinths*. New York: New Directions, 1964.

Bosco, S.J., Mark. "Charting Endo's Catholic Literary Aesthetic." In: *Approaching* Silence*: New Perspectives on Shusaku Endo's Classic Novel*, edited by Mark M. Dennis and Darren J.N. Middleton, 77-92. New York, London, New Delhi, Sydney: Bloomsbury Academic, 2015.

Boxer, Charles Ralph. *The Christian Century in Japan: 1549-1650*. University of California Press, 1951.

Breen, John, and Mark Teeuwen. *A New History of Shinto*. Oxford: Wiley-Blackwell, 2010.

Breuning, W. "Wie kann man heute von Sühne reden? " *Bibel und Kirche* 41 (1986): 76-82.

Brinkman, Martien. "Endo's Japanse 'theologie'." In *De niet-westerse Jezus: Jezus als bodhisattva, avatara, goeroe, profeet, voorouder en genezer*. Zoetermeer: Meinema, 2007.

Brock, Rita Nakashima. *Journeys by Heart: A Christology of Erotic Power*. New York: Crossroad, 1988.

- and Rebecca Ann Parker. *Proverbs of Ashes: Violence, Redemptive Suffering, and the Search for What Saves Us.* Boston: Beacon, 2001.

Buchholz, Petra. "*The Second World War and Autobiography in Japan: Tales of War and the "Movement for one's Own History" (Jibunshi)."* In: *Controlling Time and Shaping the Self: Developments in Autobiographical Writing Since the Sixteenth Century.* Edited by Arianne Baggerman, Rudolf Dekker & Michael Mascuch. Leiden: Brill, 2011.

Bussie, J.A. *The Laughter of the Oppressed: Ethical and Theological Resistance in Wiesel, Morrison, and Endo* (New York, T&T Clark, 2007).

Buuren, Maarten van. "Verlangen naar extase," in *De innerlijke ervaring: essays over waarneming, beeld en geheugen*. Groningen: Historische Uitgeverij, 2007.

Carlson Brown, Joanne. and Rebecca Parker, 'For God So Loved the World?, in: *Christianity, Patriarchy, and Abuse: A Feminist Critique*. Edited by Joanne Carlson Brown and Carole R. Bohn. New York: Pilgrim Press, 1989.

Caputo, John. "Mysticism and Transgression: Derrida and Meister Eckhart." In *Continental Philosophy III: Derrida and Deconstruction*, edited by Hugh J. Silverman, 24-39. New York: Routledge, 1989.

Carp, E.A.D.E. *De dubbelganger*: *beschouwingen over dood en leven*. Antwerpen: Het Spectrum, Aula-boeken, 1964. [*The double: essays on death and life*]

Chambers, Ross. "Alter ego: intertextuality, irony and the politics of reading." In *Intertextuality: theories and practices*, edited by Michael Worton and Judith Still, 143-158. Manchester: Manchester University Press, 1990.

- 'The Responsibility of Responsiveness: Criticism in an Age of Witness.' In: *Paroles Gelées*: Selected Proceedings from UCLA's French Department Graduate Students' Interdisciplinary Conference. 14.2.1996. In: Risk and Resolution: Literary Criticism at the End of the Millenium, Special Issue, 9-28.

Coakley, Sarah. "Does Kenosis Rest on a Mistake? Three Kenotic Models in Patristic Exegesis." In Evans, C. Stephen. *Exploring Kenotic Christology: The Self-Emptying of God*. Oxford University Press, USA, 2006.

Coenradie, S. "Animal Substitution as a Reversed Sacrifice: An intertextual Reading of Genesis 22 and the Animal Stories of Shusaku Endo" In *Sacrifice in Modernity: Community, Ritual, Identity*. *From Nationalism and Nonviolence to Health Care and Harry Potter,* edited by Joachim Duijndam, Anne-Marie Korte, Marcel Poorthuis. Leiden: Brill, 2016, forthcoming.

- "Een Wonderlijk Vermoeden van een Vermoedelijk Wonder: Plaatsbekleding bij Willem Jan Otten en Shūsaku Endō." In *Het leven volgens Willem Jan Otten: Redenen van het hart*, edited by Johan Goud. Zoetermeer: Klement, 2013.

Coetzee, J.M. *Doubling the Point: Essays and Interviews*, edited by David Attwell. Cambridge, Mass.: Harvard University Press, 1992.

Cohn, Dorrit. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. New Jersey: Princeton University Press, 1978.

Conrad, Joseph. "The Secret Sharer." (1910) In *Heart of Darkness and The Secret Sharer*. New York: Penguin Group, 1997.

Cooper, Michael. *The Japanese Mission to Europe, 1582-1590: The Journey of Four Samurai Boys Through Portugal, Spain and Italy.* Kent: Global Oriental, 2005.

- *Rodrigues the interpreter: An early Jesuit in Japan and China*. Weatherhill, Incorporated, 1974.

Cox, Harvey Gallagher. *The Feast of Fools: A Theological Essay on Festivity and Fantasy*. Vol. 212. Harvard University Press, 1970.

Crysdale, Cynthia S.W., *Embracing Travail: Retrieving the Cross Today*. New York: Continuum, 1999.

Dalferth, I.U. "Christ died for us: reflections on the sacrificial language of salvation." In: S.W. Sykes, *Sacrifice and Redemption. Durham Essays in Theology* (Cambridge: Cambridge University Press, 2007), 299-325.

- "Self-sacrifice: From the act of violence to the passion of love." *International Journal for Philosophy of Religion* 68 (2010): 77-94.

Daly, Mary. *Beyond God the Father: Towards a Philosophy of Women's Liberation.* (Boston: Beacon press), 1973.

Derrida, Jacques. *Given Time: 1. Counterfeit Money.* Chicago; London: The University of Chicago Press, 1992.

- *The Gift of Death* & *Literature in Secret*. University of Chicago Press, 2008.

- *Memoires for Paul de Man*. New York: Columbia University Press, 1989.

- "On the Gift: A Discussion between Jacques Derrida and Jean-Luc Marion". In *God, The Gift and Postmodernism*, eds. John D. Caputo and Michael J. Scanlon. Bloomington: Indiana University Press, 1999.

- "*Signature Event Context."* In: *Margins of Philosophy.* Translated by Alan Bass. Chicago: University of Chicago Press, 1982.

Dewey, Brett. "Suffering the Patient Victory of God: Shusaku Endo and the Lessons of a Japanese Catholic." *Quodibet Journal* 6, no.1 (2004).

Doak, Kevin M. (ed.) *Xavier's Legacies: Catholicism in Modern Japanese Culture*. Vancouver/Toronto: UBC Press, 2011.

Dostoevsky, F. *The Brothers Karamazov*. Translated by C. Garnett. New York: Vintage Classics, 2005, first published as a serial in *The Russian Messenger*, January 1879 to November 1880.

- *The Double* (*The Possessed* (or: *Demons,* or *The Devils*). Translated by Pevear and Volokhonsky. New York: Vintage Classics, 1995, first published in *The Russian Messenger* (1871-2).

Doubt, Keith. "Social order without scapegoating". In Keith Doubt, *Understanding Evil: Lessons from Bosnia*. New York: Fordham University Press, 2006.

Dresden, S. *Vervolging, vernietiging, literatuur*. Amsterdam: Meulenhoff, 1991. [*Persecution, destruction, literature*]

Edelglass, W. "Levinas on suffering and compassion." *Sophia* 45, no. 2 (2006).

Elison, George. *Deus Destroyed: The Image of Christianity in Early Modern Japan*. Cambridge: Harvard University, 1973.

Erkolahti, Ritva, and Marjaana Nyström. "The prevalence of transitional object use in adolescence: is there a connection between the existence of a transitional object and depressive symptoms?." *European child & adolescent psychiatry* 18, no. 7 (2009): 400-406.

Finn, Dallas. *Meiji Revisited: The Sites of Victorian Japan*. New York: Weatherhill, 1995.

Fokkema, Aleid. *Postmodern Characters: A Study of Characterization in British and American Postmodern Fiction*. Amsterdam and Atlanta: Rodopi, 1991.

Foster, Dennis A. *Confession and complicity in narrative*. Cambridge University Press, 1987.

Fowler, Edward. *The Rhetoric of Confession:* Shishōsetsu *in Early Twentieth-century Japanese Fiction.* Berkeley and Los Angeles: University of California Press, 1988.

Freud, Sigmund. *Das Ich und das Es* (1923), GW XIII (1992).

- "Das Unheimliche," in *Psychologische Schriften*. Studienausgabe, Band IV. Frankfurt am Main: S. Ficher, 1919.

Friedrich, Gerhard. "Die Verkündigung des Todes Jesu im Neuen Testament (BThSt 6)." *Neukirchen-Vluyn" l* 985 (1982).

Gessel, Van C. "Endō Shūsaku: His Position(s) in Postwar Japanese Literature." *Journal of the Association of Teachers of Japanese* 27, no. 1 (1993): 67-74.

- "Silence on Opposite Shores: Critical Reactions to the Novel in Japan and the West." In Approaching Silence: New Perspectives on *Shusaku Endo's Classic Novel*, edited by Mark M. Dennis and Darren J.N. Middleton, 26-41. New York, London, New Delhi, Sydney: Bloomsbury Academic, 2015.

- *The Sting of Life: Four Contemporary Japanese Novelists*. New York: Columbia University Press, 1989.

- "The Voice of the Doppelganger," *Japan Quarterly* 38, no. 2 (1991): 198-213.

- "Voices in the Wilderness: Japanese Christian Authors." *Monumenta Nipponica* 37, no. 4 (1982): 437-457.

Gestrich, Christoph. *Christentum und Stellvertretung: Religionsphilosophische Untersuchungen zum Heilsverständnis und zur Grundlegung der Theologie*. Tübingen: Mohr Siebeck, 2001.

- *Die Wiederkehr des Glanzes in der Welt: Die christliche Lehre von der Sünde und ihrer Vergebung in Gegenwärtiger Verantwortung*. Tübingen: Mohr Siebeck, 1989.

Groenhout, R. "Kenosis and Feminist Theory." In *Exploring Kenotic Christology*, edited by C.S. Evans, 291-312. Oxford: Oxford University Press, 2006.

Goud, Johan F. *Emmanuel Levinas und Karl Barth: Ein religionsphilosophisher und ethischer Vergleich*. Abhandlungen zur Philosophie, Psychologie and Pädagogik, Band 234. Bonn; Berlin: Bouvier Verlag, 1992.

- *God als raadsel: peilingen in het spoor van Levinas*. Kok: Agora, 1992. [*God as an enigma*]

Hagiwara, Takao. "Return to Japan: the Case of Endō Shūsaku." *Comparative Literature Studies* 37, no. 2 (2000): 125-154.

Hall, Douglas J. "Rethinking Christ: Theological Reflections on Shusaku Endo's Silence." *Interpretation: A Journal of Bible and Theology* 33 (1979): 254-267.

Hardacre, Helen. *Shintō and the State, 1868-1988*. Princeton University Press, 1989.

Harrington, Ann M. *Japan's Hidden Christians*. Chicago: Loyola University Press, 1993.

Heidegger, Martin. *Sein und Zeit*. Tübingen: Max Niemeyer Verlag, 1979 (1927).

Hijiya-Kirschnereit, Irmela. *Rituals of self-revelation: shishōsetsu as literary genre and socio-cultural phenomenon*. Harvard University Asia Center, 1996.

Hochhuth, Rolf. *Der Stellvertreter: ein christliches Trauerspiel*. Vol. 10997. Rowohlt, 1967.

Hoekema, Alle G. "The 'Christology' of the Japanese Novelist Shusaku Endo." *Exchange* 29, no. 1 (2000): 230-248.

Hoeveler, Diane Long. "Shusaku Endo's *Deep River*: Trauma, Screen-Memories, and Autobiographical Confessions." *CEA Critic*, 67, no. 3 (2005): 28-40.

Hofius, Otfried. "The Fourth Servant Song in the New Testament Letters." In *The Suffering Servant: Isaiah 53 in Jewish and Christian Sources*. Edited by Bernd Janowski

and Peter Stuhlmacher; Translated by Daniel P. Bailey. Grand Rapids, Michigan: William B. Eerdmans, 2004.

Horner, Robyn. *Rethinking God as Gift: Marion, Derrida and the Limits of Phenomenology.* New York: Fordham University Press, 2001.

Hutchinson, Rachael, and Mark Williams (eds.), *Representing the Other in Modern Japanese Literature: a critical approach*. (Sheffield Centre for Japanese Studies/Routledge Series, 2006).

Ikegami, Eiko. "*Shame and the Samurai: Institutions, Trustworthiness, and Autonomy in the Elite Honor Culture*," *Social Research* 70, no. 4 (2003): 1351-1378.

Inoue, Masamichi. "Reclaiming the Universal: Intercultural Subjectivity in the Life and Work of Endo Shusaku." *Southeast Review of Asian Studies* 34 (2012): 153-70.

Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. London and Henley: The Johns Hopkins University Press, 1978.

Ivanov, S. *Holy Fools in Byzantium and Beyond.* Oxford University Press, 2006.

Jansen, Tjitske. *Koerikoeloem*. Amsterdam: Podium, 2007.

Jay, Paul L. "Being in the Text: Autobiography and the Problem of the Subject." In *MLN* 87, no. 5 (1982): 1045-1063.

Jens, Walter. *Ich, ein Jud. Verteidigungsrede des Judas Ischarioth*. Bugart-Presse, 2004.

Johnston, William. "Endo and Johnston Talk of Buddhism and Christianity". In: *America* 171.16 (November 19, 1994), 18-20.

Karatani, Kōjin. *Origins of Modern Japanese Literature*. Duke University Press, 1993.

Kate, Laurens ten. *De lege plaats: revoltes tegen het instrumentele leven in Batailles atheologie. Een studie over ervaring, gemeenschap en sacraliteit in De innerlijke ervaring*. Kampen: Kok Agora, 1994.

Kearney, Richard. *On Stories.* New York: Routledge, 2002.

Kentarō, Miyazaki. "Roman Catholic Mission in Pre-modern Japan." In *Handbook of Christianity in Japan,* edited by Mark R. Mullins, 1-18. Vol. 10. Leiden: Brill Academic Publishers, 2003.

Keppler, C.F. *The Literature of the Second Self*. Tucson: University of Arizona Press, 1972.

Kesel, Marc De. *Niets dan liefde: het vileine wonder van de gift*. Amsterdam: Sjibbolet, 2012 [Nothing but love: the villainous miracle of the gift]

Keuss, Jeff, "The Lenten Face of Christ in Shusaku Endo's *Silence* and Life of Jesus." *The Expository Times* 118, no. 6 (2007): 273-279.

Kim, JinHyok, "The Wounded Grace: Memory, Body and Salvation in Endo Shusaku and Rowan Williams." *The Expository Times* 124, no. 8 (2013): 374-383.

Kitamori, K. *The Theology of the Pain of God*, 1965. Translated by M. E. Bratcher. Eugene, Oregon: Wipf and Stock: 2005. Fifth revised edition of 1965.

Korpel, Marjo, and Johannes de Moor. *The Silent God*. Leiden: Brill, 2011.

Kosky, Jeffrey L. "After the Death of God: Emmanuel Levinas and the ethical possibility of God," *Journal of Religious Ethics* (1996): 235-259.

Kristeva, Julia. *Strangers to ourselves*. Translated by Leon S. Roudiez. New York: Columbia University Press, 1991.

Kronick, Joseph G. "Philosophy as Autobiography: The Confessions of Jacques Derrida." *MLN* 115, no. 5 (2000): 997-1018.

Lacan, Jacques. "The mirror-phase as formative of the function of the I." *New Left Review* 51 (Sept. 1968): 71.

Levi, Primo. *The Drowned and the Saved*. Translated by Raymond Rosenthal. London: Abacus, 1988.

The Reawakening: The companion volume to Survival in Auschwitz. Translated by Stuart Woolf. New York: Simon & Schuster, 1995.

Levinas, Emmanuel. *Ethics and Infinity*. Translated by Richard A. Cohen. Pittsburgh: Duquesne University Press, 1985.

- *La Mort et le temps.* Paris: Editions de l'Herne. Livre de Poche, 1991.

- *Otherwise Than Being Or Beyond Essence*. Translated by Alphonso Lingis. Pittsburgh, Duquesne University Press, 2009 (1981).

- *Totality et Infinity: An essay on exteriority*. Vol. 1. Springer Science & Business Media, 1979.

Link, C.A. "Bad Priests and the Valor of Pity: Shusaku Endo and Graham Greene on the Paradoxes of Christian Virtue," *Logos* 15, no. 4 (2012): 75-96.

Link, Hannelore. 'Die Appellstruktur der Texte' und 'ein paradigmatsicher Wandel in der Literaturwissenschaft'?" *Schillerjahrbuch* 17, 532-83.

Lloyd, Genevieve. "The Self as Fiction: Philosophy and Autobiography." *Philosophy and Literature* 10, no. 2 (1986).

Louwerse, Henriëtte. "PERSOONLIJK UNIVERSUM: Hafid Bouazza onttrekt zich aan de code." In: Johan Goud, *Ontworteld: De schrijver als nomade* (Zoetermeer: Klement, 2015), 77-94.

McClymond, Kathryn. "Saddam's Execution as Sacrifice." In *Sacrifice Between Life and Death*, edited by Walter Schweidler. Berlin: Sankt Augustin, 2009: 247-70.

Marion, J.-L. *Being Given: Toward a phenomenology of givenness*. Translated by Jeffrey L. Kosky. Stanford: Stanford University Press, 2002.

- *God without being: hors-texte*. Translated by Thomas A. Carlson. Chicago: University of Chicago Press, 1991 (1982).

- "Sketch of a Phenomenological Concept of Sacrifice." In *The Reason of the Gift*. Translated by Stephen E. Lewis. Charlottesville; London: University of Virginia Press, 2011.

Mase-Hasegawa, Emi. *Christ in Japanese Culture: Theological Themes in Shusaku Endo's Literary Works*. Leiden; Boston: Brill, 2008.

Mathy, Francis. "Shusaku Endo: Japanese Catholic Novelist." *Thought* 42 (1967): 585-614.

Mauriac, François. Thérèse Desqueroux in: *Oeuvres Romanesque et théatrales complètes* (Paris: Laffont, 1980).

Menke, K.-M. *Stellvertretung: Schlüsselbegriff christlichen Lebens und theologische Grundkategorie*. Freiburg: Johannes-Verlag, 1991.

Meyer, Birgit, David Morgan, Crispin Paine, and S. Brent Plate. "The origin and mission of Material Religion." *Religion* 40, no. 3 (2010): 207-211.

Middleton, Darren J.N. "Endo and Greene's Literary Theology." In: *Approaching* Silence*: New Perspectives on Shusaku Endo's Classic Novel*, edited by Mark M. Dennis and Darren J.N. Middleton, 61-92. New York; London; New Delhi; Sydney: Bloomsbury Academic, 2015.

Milbank, J. "The Ethics of Self-Sacrifice." *First Things* 91, (1999): 33-8.

Min, Jun Chul. “The Core Pain of God.” *Pacific Science Review* 13, no. 4 (2011): 313-9.

Miyamoto, A. *Embodied Cross: Intercontextual Reading of Theologia Crucis*. Eugene, Oregon: Wipf & Stock, 2010.

Morton, Leith. “The Image of Christ in the Fiction of Endō Shūsaku”, *Working Papers in Japanese Studies 8*. Melbourne: Japanese Studies Centre, 1994.

Müller, Wolfgang G. “Interfigurality: A Study on the Interdependence of Literary Figures.” In: *Intertextuality*, edited by Heinrich F. Plett, 101-121. Berlin; New York: de Gruyter, 1991.

Mullins, Mark R. “Indigenous Christian Movements.” In *Handbook of Christianity in Japan*, edited by Mark R. Mullins. Vol. 10. Leiden: Brill Academic Publishers, 2003.

Murdoch, Iris. *Metaphysics as a Guide to Morals*. London: Penguin Books, 1992.

Murray-Swank, Aaron B., Kelly M. McConnell & Kenneth I. Pargament, “Understanding spiritual confession: A review and theoretical synthesis.” *Mental Health, Religion & Culture* 10, no. 3 (2007): 275-91.

Myers, Benjamin. *Christ the Stranger: The Theology of Rowan Williams*. London; New York: T&T Clark, 2012.

Nagera, Humberto. “The Imaginary Companion: Its significance for ego development and conflict solution.” *The Psychoanalytic Study of the Child* 24 (1969): 165-196.

Napier, Susan J. *The Fantastic in Modern Japanese Literature: the subversion of modernity*. Nissan Institute. Japanese Studies Series. London; New York: Routledge, 1996.

Netland, John T. “From Cultural Alterity to the Habitations of Grace: The Evolving Moral Topography of Endo’s Mudswamp Trope,” *Christianity and Literature* 59, no. 1 (2009): 27-48.

Nicol, Bran. The Cambridge Introduction to Postmodern Literature. Cambridge University Press, 2009.

Nietzsche, F. "The Will to Power, Kaufman, W, Hollingsdale, RJ; eds." (1967): 267.

Nishitani, Keije. *Religion and Nothingness*. Translated by Jan van Bragt. Berkeley: University of California Press, 1982.

Nosco, P. "Secrecy and The Transmission of Tradition: Issues in the Study of the "Underground" Christians." *Japanese Journal of Religious Studies* 20, no. 1 (1993): 3-29.

Nygren, Anders. *Eros and Agape: The Christian Idea of Love.* Translated by Philip S. Watson. Chicago Press, 1982 (1930, 1936).

Olney, James. "Autobiography and the Cultural Moment: A Thematic, Historical, and Biographical Introduction." In *Autobiography: Essays Theoretical and Critical*, edited by James Olney, 3-27. New Jersey: Princeton University Press, 1980.

Otten, Willem Jan. *Specht en Zoon*. Amsterdam: G.A. van Oorschot, 2004.

- *De Vlek: Een vertelling*. Amsterdam: Van Oorschot, 2011. [*The Stain: a story*]

Oz, Amos. *Judas*. Translated by Hilde Pach. Amsterdam and Antwerpen: De Bezige Bij, 2015.

Paramore, Kiri. *Ideology and Christianity in Japan*. New York: Routledge, 2009.

Pinnington, A. Yoshimitsu. 'Benedict, Endō: guilt, shame and the post-war idea of Japan,' *Japan Forum* 13, no. 1, (2001): 91-105.

Poorthuis, Marcel J.H.M. "Self-sacrifice between constraint and redemption." In *Sacrifice in Modernity: Community, Ritual, Identity*. *From Nationalism and Nonviolence to Health Care and Harry Potter*, edited by Joachim Duijndam, Anne-Marie Korte, Marcel Poorthuis. Leiden: Brill, 2016, forthcoming.

Porter, Laurence M. "The Devil as Double in Nineteenth-Century Literature: Goethe, Dostoevsky, and Flaubert." *Comparative Literature Studies* 15, no. 3 (1978): 316-335.

Prossner, B.T. "Conscientious subjectivity in Kierkegaard and Levinas." *Continental Philosophy Review*, 35 (2002): 397-422.

Ramsey, Ian T. *Christian discourse: some logical explorations*. No. 35. Oxford University Press, 1965.

Rank, Otto. *Beyond Psychology*. New York: Dover, 1958.

Reinhard, Kenneth. "Kant with Sade, Lacan with Levinas." *MLN* 110, no. 4 (1995): 785-808.

Reynolds, Stephen. "Autobiografiction." In *Speaker*, new series, 15 / 366 (6-10-1906), 28-29.

Rhees, Rush, Dewi Zephaniah Phillips, and Mario Von der Ruhr. *Rush Rhees on Religion and Philosophy*. Cambridge University Press, 1997.

Richter, Jean Paul. "Siebenkas", Werke. München: Carl Hansen Verlag, 1959. See Encyclopedia Britannica (11th ed.), Cambridge University Press, 1911.

Riffaterre, Michael. "Compulsory reader response: the intertextual drive." In *Intertextuality: theories and practices,* edited by Michael Worton and Judith Still, 56-78. Manchester: Manchester University Press, 1990.

Rogers, Robert. *A Psychoanalytic Study of The Double in Literature.* Detroit, Wayne State University Press, 1970.

Rupp, Katherine. *Gift-giving in Japan: Cash, connections, cosmologies*. Stanford University Press, 2003.

Rushdie, Salman. "Is Nothing Sacred?" Herbert Read Memorial Lecture. *Granta* 31, 1990.

Sarot, M. "Divine compassion and the meaning of life." *Scottish Journal of Theology* 48, no. 2 (1995): 155-168.

Sartre, Jean-Paul, and Arlette Elkaïm-Sartre. *Existentialism is a Humanism*. Yale University Press, 2007 (1946). (https://www.marxists.org/reference/archive/sartre/works/exist/ sartre.htm).

Saunders, Max. *Self Impression: Life-Writing, Autobiografiction and the Forms of Modern Literature.* Oxford: University Press, 2010.

Scheiner, Irwin. *Christian converts and social protest in Meiji Japan*. Berkeley; Los Angeles: University of California Press, 1970.

Schoonenberg, P. *De Geest, het Woord en de zoon: Theologische overdenkingen over Geest-christologie, Logos-christologie en drieëenheidsleer*. Averbode/Kampen: Altoria/Kok, 1991.

Schreurs, Nico F.M. *Werk maken van* verzoening. Budel: Damon, 2004.

Shin, Junhyoung Michael. "Ávalokiteśvara's Manifestation as the Virgin Mary: The Jesuit Adaption and the Visual Conflation in Japanese Catholicism after 1614," *Church History* 80, no. 1 (2011): 1-39.

Steinz, Pieter. *Gids voor wereldliteratuur in 416 schrijvers, 104 meesterwerken, 26 one-book wonders, 52 boekwebben, 26 thema's, 26 quizzen en 52 landkaarten*, Amsterdam: Nieuw Amsterdam, 2015.

Strecher, Matthew C. "Purely Mass or Massively Pure?," *Monumenta Nipponica* 51, no. 3 (1996): 357-374.

Suzuki, Norihisa. "On the Translation of God: Part One." *Japanese Religions* 26, no. 2 (2000): 131-146.

Suzuki, Tomi. *Narrating the Self: Fictions of Japanese modernity*. Stanford University, 1997.

Sykes, S.W. *Sacrifice and Redemption. Durham Essays in* Theology. Cambridge: Cambridge University Press, 2007.

Thelle, Notto R. *Buddhism and Christianity in Japan: From Conflict to Dialogue, 1854-1899.* Honolulu, University of Hawaii Press, 1987.

Triebenbacher, Sandra Lookabaugh. "Pets as transitional objects: Their role in children's emotional development." *Psychological Reports* 82, no. 1 (1998).

Trilling, Lionel. *Sincerity and Authenticity*. Cambridge, Massachusetss: Harvard University Press, 1972.

Tolstoy, Leo. *The Kreutzer Sonata and other stories.* Oxford University Press, USA, 1998.

Tongeren, Paul van. *Levenskunst: Over morele ervaring, deugdenethiek en levenskunst*. Zoetermeer: Klement Pelckmans, 2012.

Turnball, Stephen. *The Kakure Kirishitan of Japan*: *A Study of Their Development, Beliefs and Rituals to the Present Day*. Taylor & Francis, 1988.

Vaessens, Thomas. "DE ROMANSCHRIJVER ALS JOURNALIST: Arnon Grunberg tussen fiction en non-fictie," in: Johan Goud (ed.), *Het levens volgens Arnon Grunberg: De wereld als poppenkast* (Kampen: Klement; Kapellen: Pelckmans, 2010), 39-64.

Valente, Luiz Fernando. "Variations on the kenotic hero: Tolstoy's Ivan Ilych and Guimarães Rosa's Augusto Matraga's Hour and Run." In *Symposium* 45, no. 2 (1991): 126-138.

Velthoven, Theo van. "Ontvangen als intersubjectieve act*."* In *De intersubjectiviteit van het zijn.* Kampen: Kok Agora, 1988.

Verhoeven, C. *Het leedwezen: beschouwingen over troost en verdriet, leven en dood.* Baarn: Ambo, 1971

Von Le Fort, Gertrud. *Die Letzte am Schafott*. M. Beckstein, 1931.

Vos, Marjoleine de. "Andermans dood kun je niet sterven". Review of Willem Jan Otten's *De Vlek*. *NRC-Handelsblad*, February 28, 2012, 7.

Wakui-Khaw, Yukiko. "Who do you say that I am?: A Japanese response to the person and the work of Christ." *Stimulus: The New Zealand Journal of Christian Thought and Practice* 21, no. 3 (2014).

Washburn, Dennis. "The poetics of conversion and the problem of translation in Endō Shūsaku's *Silence.*" In: *Converting Cultures: Religion, Ideology and Transformations of Modernity*, edited by Dennis Washburn and A. Kevin Reinhart, 345-363. Leiden, Netherlands: Brill Publications, 2007.

Welz, Claudia. "Love as Gift and Self-Sacrifice," *Neue Zeitschrift für systematische Theologie und Religionsphilosophie* 50 (2008): 238-266.

Whelan, Christal. "The Catholic Shift East: The Case of Japan." In *Approaching* Silence*: New Perspectives on Shusaku Endo's Classic Novel*, edited by Mark M. Dennis and Darren J.N. Middleton, 109-124. New York, London, New Delhi, Sydney: Bloomsbury Academic, 2015.

Williams, Mark B. "Bridging the Divide: Writing Christian Faith (and Doubt) in Modern Japan*".* In: *Handbook of Christianity in Japan*, edited by Mark R. Mullins. Vol. 10. Leiden: Brill Academic Publishers, 2003.

- *Endō Shūsaku: A Literature of Reconciliation*. London and New York: Routledge, 1999.

- "From Out of the Depths: The Japanese Literary Response to Christianity." In: *Japan and Christianity: Impacts and Responses*, eds. John Breen and Mark Williams. London: MacMillan, 1996.

- "Inner Horizons: Towards Reconciliation in Endō Shūsaku's *The Samurai," The Japan Christian Review* 62 (1996): 74-96.

- "Into the Shadows: The Doppelganger in the Literature of Endo Shūsaku," *Kokusai Kirisutokyō Daigaku Gakuhō* III-A (1998), 1-17 (6).

Wills, Elizabeth. "Christ as Eternal Companion: A Study in the Christology of Shusaku Endo," *Scottish Journal of Theology* 45 (1992): 85-100.

Winnicott, D.W. "Transitional objects and transitional phenomena." *The International journal of psycho-analysis* 34 (1953): 89-97.

Yagi, Seiichi. "A bridge from Buddhist to Christian thinking: The 'Front-Structure'.'' In: Seiichi Yagi and Leonard Swindler, *A Bridge to Buddhist-Christian Dialogue*. Mahwah, NJ: Paulist Press, 1990.

Yamagishi, Akiko. "Four Types of Guilt and Guilt in the Japanese," *The Japanese Journal of Personality* 22, no. 3 (2013): 213-225.

Yamaguchi, Miho. *George MacDonald's Challenging Theology of Atonement, Suffering and Death* Tucson: Wheatmark, 2007.

Yancey, Philip. "Japan's Faithful Judas: Shusaku Endo's struggle to give his faith a Japanese Soul," *Books & Culture: A Christian Review* 2, no. 3 (1996): 6-7.

- *Soul Survivor: How Thirteen Unlikely Mentors Helped My Faith Survive the Church*. New York: Doubleday; Colorado Springs, CO: Water Brook Press, 2003.

Summary in Dutch - Samenvatting

Plaatsbekleding in het literaire werk van Shūsaku Endō

Over dwazen, dieren, voorwerpen en dubbelgangers

Dit onderzoek verkent het begrip plaatsbekleding aan de hand van de verschillende vormen van plaatsbekleding in het literaire werk van de Japanse schrijver Shūsaku Endō (1923-1996).[536]

Plaatsbekleding wil zeggen dat de een de plaats inneemt van de ander, bijvoorbeeld door diens taak of zorg over te nemen. In de christelijke theologie is het begrip toegespitst op Jezus die sterft voor de zonden van de mensen. Maar hoe is plaatsbekleding tussen mensen onderling theologisch te duiden? In de verhalen van Endō is een breder en gevarieerder palet van plaatsbekleding te onderscheiden: van Christusfiguren tot dubbelgangers. Dit onderzoek geeft een typologie van plaatsbekleding in Endō's oeuvre, en onderscheidt daarbij vier typen:

1. de Christus-figuren die zich opofferen
2. de plaatsvervangend stervende vogels en honden
3. de *fumie*, met de beeltenis van Jezus, en het beeld van Maria
4. de dubbelgangers

Deze typen kwam ik op het spoor door heuristisch onderzoek. Het thema 'plaatsbekleding' functioneerde als een matrix die mij toegang gaf tot het literaire

[536] Een deel van het literaire werk van Shūsaku Endō is uit het Japans in het Nederlands vertaald: *Stilte*. Amsterdam (De Arbeiderspers) 1966 (1987), vert. C.M. Steegers-Groeneveld; *De samoerai*. Amsterdam (De Arbeiderspers) 1980 (1984), vert. Bartho Kriek; *Het schandaal*. Amsterdam (De Arbeiderspers) 1986 (1990), vert. C.M. Steegers-Groeneveld; *Diepe Rivier*. Amsterdam (Prometheus) 1993 (1995), vert. Ria Loohuizen.

werk van Endō. Langs systematische weg kwam ik aan de hand van zijn literaire werk tot een typologie van plaatsbekleding.

In eerste instantie heb ik mij geconcentreerd op de Christusfiguren in Endō's verhalen. In de tweede plaats onderzocht ik zijn verhalen waarin het lijden een prominente plaats heeft. Endō's schrijfstijl kenmerkt zich door een zowel inter- als intratekstuele wijze van schrijven, die deels samenhangt met het Japanse genre van *shishōsetsu.* De theorie van Müller over interfiguraliteit laat overtuigend zien hoe literaire hoofdpersonen diepte verkrijgen doordat ze overeenkomstige elementen delen met personen uit andere verhalen. De theorie van Müller is gebaseerd op de idee van intertekstualiteit. Deze term werd geïntroduceerd door Julia Kristeva in 1960. Kristeva beweert dat teksten met elkaar verweven zijn door middel van verschillende kleine leningen en hergebruik van elementen uit overeenkomstige teksten. Het werk van Shūsaku Endō kenmerkt zich niet alleen door verwijzingen naar, toespelingen op, of het lenen van elementen uit, verhalen van anderen. In zijn werk hergebruikt hij metaforen en situaties uit zijn eigen oeuvre. (intratekstualiteit). Er is sprake van interfiguraliteit als personages uit andere teksten of andere media worden herschikt. Endō hergebruikt echter niet alleen personages uit verhalen van andere auteurs, maar laat met regelmaat verschillende personages uit zijn eigen uitgebreide oeuvre terugkeren in zijn eigen verhalen. Dat noem ik met een eigen term intrafiguraliteit. Deze intrafiguraliteit inspireerde mij om de naamgenoten van de Christusfiguren in Endō's oeuvre te vergelijken op het punt van plaatsbekleding. Daarbij kwamen twee verschillende functies van plaatsbekleding aan het licht: troosten en uitdagen. Voorbeelden van de uitdagende functie zijn de lachende vogels en de sinistere dubbelgangers in Endō's fictie.

Hoofdstuk 1 geeft aanleiding, opzet, doel en de onderzoeksvraag weer. Tot nu toe verschenen er drie dissertaties over het literaire werk van Shūsaku Endō, alle

in het Engels.[537] Deze onderzoeken belichten andere aspecten van zijn werk dan in het onderhavige onderzoek het geval is. Een kort overzicht van wat plaatsbekleding is en hoe het in de literatuur gestalte kreeg leidt tot de vraag wat de narratieve thematisering van plaatsbekleding zoals ze in de verhalen van Endō naar voren komt, kan bijdragen aan de theologisch-filosofische doordenking van het begrip. Er wordt rekenschap gegeven van de literaire theorieën die gebruikt worden om deze vraag te beantwoorden: De theorie van Wolfgang Müller over interfigurativiteit, de theorie van Dorrit Cohn over innerlijke monologen en de theorie van Ross Chambers over de schrijver die zijn eigen alter ego is. Interfigurativiteit is kenmerkend voor Endō's werkwijze. Omdat hij veelal refereert aan eigen werk, hanteer ik de door mij bedachte term intrafigurativiteit. De theorie van Cohn helpt om de innerlijke monologen van de Christusfiguren in het werk van Endō te duiden. De theorie van Chambers is bruikbaar in het kader van Endō's schrijfstijl *shishōsetsu* en in de context van het thema van de dubbelganger. De theorie van Aleid Fokkema over typering van postmodernistische personages in literaire romans is een nuttig instrument om de verschillende typen plaatsbeklеders in Endō's literaire werk te herkennen.

Hoofdstuk twee bevat de biografie van Endō. Zijn levensverhaal is voor dit onderzoek van belang omdat elementen daarvan bij herhaling terugkomen in zijn verhalen. In dit hoofdstuk wordt ook ingegaan op zijn schrijfstijl; dit vanwege de samenhang met het thema plaatsbekleding.

In hoofdstuk drie wordt de zelfopoffering van de Christusfiguren in zijn werk onderzocht. Het gaat daarbij om de volgende fictieve hoofdpersonen: Mitsu uit *The Girl I Left Behind* (1964), Gaston uit *Wonderful Fool* (1959) en Ōtsu uit *Deep River* (1993). De indruk die hun zelfopoffering maakt op anderen, wordt vergeleken met het effect dat Jezus' zelfopoffering had op zijn leerlingen zoals beschreven in Endō's biografie van Jezus: *A Life of Jesus* (1973).

In hoofdstuk vier wordt dit thema uitgebreid met onderzoek naar de naamgenoten van deze Christusfiguren in andere verhalen van Endō, en met

[537] In het Nederlands werd over Shūsaku Endō's literaire werk gepubliceerd door Martien Brinkman, Ilse Bulhof, Bas Heijne, Sigrid Coenradie en Willem Jan Otten.

onderzoek naar het thema lijden in zijn literaire werk, vooral in zijn historische romans: *Silence* (1966), *The Samurai* (1980) en *Kiku's Prayer* (1982). In deze romans blijken voorwerpen, zoals een schilderij dat de lijdende Christus representeert, een *fumie*[538] en een standbeeld van Maria, plaatsbekledend troost te bieden. De gedachten van de psycholoog Winnicott over transitionele voorwerpen zijn behulpzaam om deze vorm van plaatsbekleding te onderzoeken.

Hoofdstuk vijf staat in het teken van de dieren in Endō's autobiografische fictie. Bij een intra-figuratieve lezing van de diverse dierenverhalen van Endō komt aan het licht dat de dieren plaatsbekledend lijken te sterven voor hun bazen.[539] Hun sterven heeft een evocatieve functie; het kan aanzetten tot het transformerend doorgeven van de plaatsbekleding. Dat een adressaat van deze uiting van dankbaarheid ontbreekt, geeft aanleiding tot nader onderzoek. Het onderscheid tussen plaatsbekleding als offer en plaatsbekleding als gave is daarbij behulpzaam; de theorie van de filosoof Jean-Luc Marion een leidraad.

In hoofdstuk zes wordt de plaatsbekleding door een dubbelganger, zoals beschreven in de roman *Het schandaal*, onder de loep genomen vanuit zowel de psychologische als literatuurwetenschappelijke invalshoeken. De naderende dood blijkt voor de hoofdpersoon van de roman, die als twee druppels water op Shūsaku Endō lijkt, een sterke drijfveer om zich in de roman met zijn dubbelganger en zijn duistere kant te identificeren. Ik maak gebruik van gedachten van onder anderen Martin Heidegger en Marguerite Atwood om deze samenhang te doorgronden.

In hoofdstuk zeven volgen de conclusies, die ik hieronder kort weergeef.

Conclusies

---

[538] Een *fumie* is letterlijk een 'trapprent'. In de periode waarin christenen in Japan vervolgd werden, nodigde de overheid mensen uit om eens per jaar op een afbeelding van Christus te gaan staan, om zo te bewijzen dat ze geen christenen waren.

[539] In de roman *Diepe Rivier* gaat het om de eigenaar van een plaatsvervangend stervende vogel, in het korte verhaal "A Fifty-year-old Man" gaat het om de eigenaar van een hond die plaatsvervangend sterft voor de broer van de eigenaar.

De Christusfiguren in Endō's literaire werk laten onuitwisbare sporen na in de levens van anderen, net zoals in Endō's biografie van Jezus*, A Life of Jesus* (1973), Jezus' plaatsbekleding door zijn leerlingen achteraf als een onuitwisbaar merkteken ervaren wordt. In onderscheid van de plaatsbekleding van Jezus, zoals Endō die beschrijft in *A Life of Jesus* (1973), richt de plaatsbekleding van de Christusfiguren in Endō's vertellingen zich op één specifieke ander. De figuur van Gaston, die in het oeuvre van Endō regelmatig terugkeert, kan gezien worden als een heilige dwaas, die niet alleen troostend aanwezig is, maar de plaatsgevers ook uitdaagt. De hoofdpersonen uit de roman *Stilte* (1966), Rodrigues en Kichijirō, zijn elkaars plaatsbekleders. Om hen te onderscheiden noem ik degene die de plaats van de ander bekleedt de plaatsnemer, en degene van wie hij of zij de plaats bekleedt de plaatsgever. Uit dit voorbeeld, dat wordt uitgewerkt in hoofdstuk vier, komt naar voren dat plaatsbekleding een dynamisch proces is, waarbij plaatsnemer en plaatsgever van positie kunnen wisselen.

Onderzoek naar *shishōsetsu* bracht mij tot het inzicht dat deze schrijfstijl, die het literaire werk van Shūsaku Endō deels kenmerkt, als een vorm van plaatsbekleding gezien kan worden. Het autobiografische en confessionele aspect van dit Japanse schrijfgenre, waarin de auteur zichzelf beschrijft en zo als het ware een dubbelganger creëert, geeft daartoe aanleiding. De schrijver vraagt door middel van dit schrijfgenre het oordeel van het lezerspubliek, hetgeen het lezerspubliek in de rol van getuige en rechter plaatst. Ik beweer dat de positie van de lezer als een getuige en rechter van de hoofdpersonen (alter-ego's) in Endō's semiautobiografische literaire werk in feite eveneens een vorm van plaatsbekleding is. In de ogen van de schrijver is de lezer een denkbeeldige biechtvader, tegenover wie hij zich verantwoordt. Plaatsbekleding speelt zich dus tevens af in het grensgebied tussen confessie van de schrijver en interpretatie van de lezer.

Het medelijden (*co-suffering*) van de Christusfiguren gaf aanleiding tot een beschouwing over zelfgave en zelfopoffering aan de hand van de theologie van Kitamori. Anders dan vele andere onderzoekers, kom ik tot de conclusie dat

Kitamori's theologie niet van toepassing is op de plaatsbekleding zoals die naar voren komt in Endō's literaire werk.

Een intra-figuratieve analyse van Endō's zogenaamde dierenverhalen, alle varianten van 'The Case of Numada' (hoofdstuk vier van zijn roman *Deep River - Diepe Rivier*, 1993) leverde een beeld op van plaatsbekleding door dieren die als het ware in plaats van hun bazen sterven.[540] Daarbij zijn twee typen te onderscheiden: het type van de troostende, trouwe hond en van de lachende, en lachwekkende, vogel. Het eerste type bekleedt de plaats als een Christusfiguur door een loyale kameraad van de plaatsgever te zijn; het tweede type kan bij de plaatsgever een transformatie bewerkstelligen. De plaatsbekleding door de stervende dieren legt het accent op het imaginaire karakter van plaatsbekleding. Dit type benadrukt de ambiguïteit van plaatsbekleding: de associatie tussen het in leven blijven van de hoofdpersoon en het sterven van het dier wordt slechts in de verbeelding gelegd. In de driehoek tussen schrijver, tekst en lezer, is de lezer onontbeerlijk om plaatsbekleding te kunnen duiden.

De drie vormen van plaatsbekleding in het literaire werk van Endō, die in de eerste hoofdstukken onderzocht werden - de zelfopofferende Christusfiguren, de stervende dieren en de sprekende voorwerpen – liggen in de lijn van de theologische en filosofische uitleg van het begrip. De vierde vorm, die van plaatsbekleding door de dubbelganger, als onderzocht in Endō's roman *Het schandaal*, levert een afwijkend beeld op. In die roman vormt de plaatsnemer een bedreiging voor de hoofdpersoon, maar blijkt hij aan het eind van het boek tevens degene te zijn die hem naar het licht voert. Dit patroon is consistent met de opvatting van Endō, die, in de woorden van de Christusfiguur Ōtsu, als volgt

---

[540] Dit beeld is te vergelijken met *Specht en Zoon* van de Nederlandse schrijver Willem Jan Otten, waarin een schilderij verbrand wordt, als het ware plaatsbekledend voor de dood van de zoon uit de titel. Zie voor een vergelijking tussen Otten's *De Vlek*, dat eveneens als een raamvertelling over het thema plaatsbekleding gelezen kan worden, en het werk van Endō in mijn artikel ''Een wonderlijk vermoeden van een vermoedelijk wonder: plaatsbekleding bij Willem Jan Otten en Shūsaku Endō'. In: Johan Goud (red.), *Het leven volgens Willem Jan Otten: redenen van het hart* (Zoetermeer: Klement, 2013).

Willem Jan Otten, *Specht en Zoon* (Amsterdam: G.A. van Oorschot, 2004).

Willem Jan Otten, *De Vlek. Een vertelling* (Amsterdam: G.A. van Oorschot, 2013).

luidt: "God maakt niet alleen gebruik van onze goede daden, maar zelfs van onze zonden om ons te redden".[541] In *Het schandaal* vormt de dubbelganger een regelrechte bedreiging voor de identiteit van de hoofdpersoon. In de vertellingen van Endō, waarin dit uitdagende aspect van plaatsbekleding aan de orde is, valt een patroon te ontdekken dat we ook al in *A Life of Jesus* zagen. Het uitdagende aspect van plaatsbekleding loopt via een proces van uitdaging, herkenning, bekentenis en redding.

Deze conclusies, en vooral dit afwijkende beeld, nopen mij om de bestaande theologisch-filosofische analyses van plaatsbekleding te nuanceren. Ik suggereer een aanpassing waarin mijn ontdekking dat plaatsbekleding een meerzijdig en dynamisch proces kan zijn, dat tevens een dreigende variant kent, met een in hoge mate imaginair en evocatief gehalte, verwerkt wordt.

[541] *Diepe Rivier*, 137. Volgens Endō staan goed en kwaad niet diametraal tegenover elkaar, maar zijn zij wederzijds van elkaar doordrongen. In het kwaad is de aanzet tot het goede aanwezig. Dit is te vergelijken met de visie van de Japanse Kyotoschool, bijvoorbeeld de filosofen Masao Abe en Kitaro Nishida.

Curriculum Vitae

Sigrid Coenradie (1961) was born in Schiedam, The Netherlands. She has worked for nine years at theological publishing houses (Meinema and Publivorm), for eight years as a theological youth worker in the Protestant Church of The Hague, and for seven years as a teacher of religious studies and philosophy in a secondary school in Delft (St. Stanislascollege). Meanwhile she studied part-time at the University of Amsterdam in the Department of Theology (doctoral 1996) and Philosophy (doctoral 1998). From 2004 to 2007 she has attended the Seminary of the Remonstrant Church at the University of Leiden. From 2007 to 2014 she has been a minister in the Remonstrant Church of Oosterbeek. From 2014 on she is a minister at Geloofsgemeenschap Het Penninckshuis in Deventer. Sigrid lives in Oosterbeek; she has one daughter Fu Qi (18).

Quaestiones Infinitae

PUBLICATIONS OF THE DEPARTMENT OF PHILOSOPHY AND RELIGIOUS STUDIES

VOLUME 21. D. VAN DALEN, *Torens en Fundamenten* (valedictory lecture), 1997.
VOLUME 22. J.A. BERGSTRA, W.J. FOKKINK, W.M.T. MENNEN, S.F.M. VAN VLIJMEN, *Spoorweglogica via EURIS*, 1997.
VOLUME 23. I.M. CROESE, *Simplicius on Continuous and Instantaneous Change* (dissertation), 1998.
VOLUME 24. M.J. HOLLENBERG, *Logic and Bisimulation* (dissertation), 1998.
VOLUME 25. C.H. LEIJENHORST, *Hobbes and the Aristotelians* (dissertation), 1998.
VOLUME 26. S.F.M. VAN VLIJMEN, *Algebraic Specification in Action* (dissertation), 1998.
VOLUME 27. M.F. VERWEIJ, *Preventive Medicine Between Obligation and Aspiration* (dissertation), 1998.
VOLUME 28. J.A. BERGSTRA, S.F.M. VAN VLIJMEN, *Theoretische Software-Engineering: kenmerken, faseringen en classificaties*, 1998.
VOLUME 29. A.G. WOUTERS, *Explanation Without A Cause* (dissertation), 1999.
VOLUME 30. M.M.S.K. SIE, *Responsibility, Blameworthy Action & Normative Disagreements* (dissertation), 1999.
VOLUME 31. M.S.P.R. VAN ATTEN, *Phenomenology of choice sequences* (dissertation), 1999.
VOLUME 32. V.N. STEBLETSOVA, *Algebras, Relations and Geometries (an equational perspective)* (dissertation), 2000.
VOLUME 33. A. VISSER, *Het Tekst Continuüm* (inaugural lecture), 2000.
VOLUME 34. H. ISHIGURO, *Can we speak about what cannot be said?* (public lecture), 2000.
VOLUME 35. W. HAAS, *Haltlosigkeit; Zwischen Sprache und Erfahrung* (dissertation), 2001.
VOLUME 36. R. POLI, *ALWIS: Ontology for knowledge engineers* (dissertation), 2001.
VOLUME 37. J. MANSFELD, *Platonische Briefschrijverij* (valedictory lecture), 2001.
VOLUME 37A. E.J. BOS, *The Correspondence between Descartes and Henricus Regius* (dissertation), 2002.
VOLUME 38. M. VAN OTEGEM, *A Bibliography of the Works of Descartes (1637-1704)* (dissertation), 2002.
VOLUME 39. B.E.K.J. GOOSSENS, *Edmund Husserl: Einleitung in die Philosophie: Vorlesungen 1922/23* (dissertation), 2003.
VOLUME 40. H.J.M. BROEKHUIJSE, *Het einde van de sociaaldemocratie* (dissertation), 2002.
VOLUME 41. P. RAVALLI, *Husserls Phänomenologie der Intersubjektivität in den Göttinger Jahren: Eine kritisch-historische Darstellung* (dissertation), 2003.
VOLUME 42. B. ALMOND, *The Midas Touch: Ethics, Science and our Human Future* (inaugural lecture), 2003.
VOLUME 43. M. DÜWELL, *Morele kennis: over de mogelijkheden van toegepaste ethiek*

(inaugural lecture), 2003.

VOLUME 44. R.D.A. HENDRIKS, *Metamathematics in Coq* (dissertation), 2003.

VOLUME 45. TH. VERBEEK, E.J. BOS, J.M.M. VAN DE VEN, *The Correspondence of René Descartes: 1643*, 2003.

VOLUME 46. J.J.C. KUIPER, *Ideas and Explorations: Brouwer's Road to Intuitionism* (dissertation), 2004.

VOLUME 47. C.M. BEKKER, *Rechtvaardigheid, Onpartijdigheid, Gender en Sociale Diversiteit; Feministische filosofen over recht doen aan vrouwen en hun onderlinge verschillen* (dissertation), 2004.

VOLUME 48. A.A. LONG, *Epictetus on understanding and managing emotions* (public lecture), 2004.

VOLUME 49. J.J. JOOSTEN, *Interpretability formalized* (dissertation), 2004.

VOLUME 50. J.G. SIJMONS, *Phänomenologie und Idealismus: Analyse der Struktur und Methode der Philosophie Rudolf Steiners* (dissertation), 2005.

VOLUME 51. J.H. HOOGSTAD, *Time tracks* (dissertation), 2005.

VOLUME 52. M.A. VAN DEN HOVEN, *A Claim for Reasonable Morality* (dissertation), 2006.

VOLUME 53. C. VERMEULEN, *René Descartes, Specimina philosophiae: Introduction and Critical Edition* (dissertation), 2007.

VOLUME 54. R.G. MILLIKAN, *Learning Language without having a theory of mind* (inaugural lecture), 2007.

VOLUME 55. R.J.G. CLAASSEN, *The Market's Place in the Provision of Goods* (dissertation), 2008.

VOLUME 56. H.J.S. BRUGGINK, *Equivalence of Reductions in Higher-Order Rewriting* (dissertation), 2008.

VOLUME 57. A. KALIS, *Failures of agency* (dissertation), 2009.

VOLUME 58. S. GRAUMANN, *Assistierte Freiheit* (dissertation), 2009.

VOLUME 59. M. AALDERINK, *Philosophy, Scientific Knowledge, and Concept Formation in Geulincx and Descartes* (dissertation), 2010.

VOLUME 60. I.M. CONRADIE, *Seneca in his cultural and literary context: Selected moral letters on the body* (dissertation), 2010.

VOLUME 61. C. VAN SIJL, *Stoic Philosophy and the Exegesis of Myth* (dissertation), 2010.

VOLUME 62. J.M.I.M. LEO, *The Logical Structure of Relations* (dissertation), 2010.

VOLUME 63 M.S.A. VAN HOUTE, *Seneca's theology in its philosophical context* (dissertation), 2010.

VOLUME 64 F.A. BAKKER, *Three Studies in Epicurean Cosmology* (dissertation), 2010.

VOLUME 65 T. FOSSEN, *Political legitimacy and the pragmatic turn* (dissertation), 2011.

VOLUME 66 T. VISAK, *Killing happy animals. Explorations in utilitarian ethics.* (dissertation), 2011.

VOLUME 67 A. JOOSSE, *Why we need others: Platonic and Stoic models of friendship and self-understanding* (dissertation), 2011.

VOLUME 68 N. M. NIJSINGH, *Expanding newborn screening programmes and strengthening informed consent* (dissertation), 2012.

VOLUME 69 R. PEELS, *Believing Responsibly: Intellectual Obligations and Doxastic Excuses* (dissertation), 2012.

VOLUME 70 S. LUTZ, *Criteria of Empirical Significance* (dissertation), 2012

VOLUME 70A G.H. BOS, *Agential Self-consciousness, beyond conscious agency* (dissertation), 2013.

VOLUME 71 F.E. KALDEWAIJ, *The animal in morality: Justifying duties to animals in Kantian moral philosophy* (dissertation), 2013.

VOLUME 72 R.O. BUNING, *Henricus Reneri (1593-1639): Descartes' Quartermaster in Aristotelian Territory* (dissertation), 2013.

VOLUME 73 I.S. LÖWISCH, *Genealogy Composition in Response to Trauma: Gender and Memory in 1 Chronicles 1-9 and the Documentary Film 'My Life Part 2'* (dissertation), 2013.

VOLUME 74 A. EL KHAIRAT, *Contesting Boundaries: Satire in Contemporary Morocco* (dissertation), 2013.

VOLUME 75 A. KROM, *Not to be sneezed at. On the possibility of justifying infectious disease control by appealing to a mid-level harm principle* (dissertation), 2014.

VOLUME 76 Z. PALL, *Salafism in Lebanon: local and transnational resources* (dissertation), 2014.

VOLUME 77 D. WAHID, *Nurturing the Salafi Manhaj: A Study of Salafi Pesantrens in Contemporary Indonesia* (dissertation), 2014.

VOLUME 78 B.W.P VAN DEN BERG, *Speelruimte voor dialoog en verbeelding. Basisschoolleerlingen maken kennis met religieuze verhalen* (dissertation), 2014.

VOLUME 79 J.T. BERGHUIJS, *New Spirituality and Social Engagement* (dissertation), 2014.

VOLUME 80 A. WETTER, *Judging By Her. Reconfiguring Israel in Ruth, Esther and Judith* (dissertation), 2014.

VOLUME 81 J.M. MULDER, *Conceptual Realism. The Structure of Metaphysical Thought* (dissertation), 2014.

VOLUME 82 L.W.C. VAN LIT, *Eschatology and the World of Image in Suhrawardī and His Commentators* (dissertation), 2014.

VOLUME 83 P.L. LAMBERTZ, *Divisive matters. Aesthetic difference and authority in a Congolese spiritual movement 'from Japan'* (dissertation), 2015.

VOLUME 84 J.P. GOUDSMIT, *Intuitionistic Rules: Admissible Rules of Intermediate Logics* (dissertation), 2015.

VOLUME 85 E.T. FEIKEMA, *Still not at Ease: Corruption and Conflict of Interest in Hybrid Political Orders* (dissertation), 2015.

VOLUME 86 N. VAN MILTENBURG, *Freedom in Action* (dissertation), 2015.

VOLUME 86A P. COPPENS, *Seeing God in This world and the Otherworld: Crossing Boundaries in Sufi Commentaries on the Qurʾān* (dissertation), 2015.

VOLUME 87 D.H.J. JETHRO, *Aesthetics of Power: Heritage Formation and the Senses in Post-apartheid South Africa* (dissertation), 2015.

VOLUME 88 C.E. HARNACKE, *From Human Nature to Moral Judgement: Reframing Debates about Disability and Enhancement* (dissertation), 2015.

VOLUME 89 X. WANG, *Human Rights and Internet Access: A Philosophical Investigation* (dissertation), 2016.

VOLUME 90 R. VAN BROEKHOVEN, *De Bewakers Bewaakt: Journalistiek en leiderschap in een gemediatiseerde democratie* (dissertation), 2016.

VOLUME 91 A. SCHLATMANN, *Shi'i Muslim youth in the Netherlands: Negotiating Shi'i fatwas and rituals in the Dutch context* (dissertation), 2016.

VOLUME 92 M.L. VAN WIJNGAARDEN, *Schitterende getuigen. Nederlands luthers avondmaalsgerei als indenteitsdrager van een godsdienstige minderheid* (dissertation), 2016.

VOLUME 93 S. COENRADIE, *Vicarious substitution in the literary work of Shūsaku Endō. On fools, animals, objects and doubles* (dissertation), 2016.