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Akutagawa's Idea of Creation in 1919 : In Connection with Heizou Tatsumura's Textile Art

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1919 (Taishou 8) has been generally considered as the turning point for Ryunosuke Akutagawa's creation, i. e. the period of stagnation and overcoming. During the period, Akutagawa and Heizou Tatsumura intensively mingled with each other in connection with Tatsumura's textile art.

The aim of this paper is to examine Akutagawa's idea of creation in 1919, by tracing the similarities in their theories of creation. In discussing this point, we use the following three texts of Akutagawa : "Geijutu Sonota", "Tatsumura Heizou shi no Geijutu", and "Butoukai". Our discussion will be centered on Akutagawa's view of expression or, more specifically his theory of form and content as well as technique and nature.

The discussion has shown the following two points in Akutagawa's view of expression during this period. (1) Akutagawa attaches great importance to the

expression act as a dynamic power to form an image of sensibility, that is, artistic real existence. (2) He lays the foundation of expression on the interaction with nature. Besides, our discussion has also illustrated the following two features underlying Akutagawa's idea of artistic creation. (1) He does not depend his literature creation on logical construction alone, but intends to explain it by the metaphors borrowed from plastic art. (2) He takes a stance of trying to adequately take various expression techniques in art genres other than literary art into literature creation.