■研究論文

夏目漱石『坊つちやん』とトーマス・ヒューズ『トム・ブラウンの学校生活』における ドラマティックな構造についての考察

バード　ポール

A Review of Dramatic Structure in Natsume Soseki's *Botchan* and Thomas Hughes's *Tom Brown's School Days*

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Abstract The ancient Greeks believed that poetry and drama were the highest forms of literary art. Aristotle, in *Poetics*, while attempting to discern between aesthetically pleasing and mediocre literature, analysed contemporary dramatic art to develop the theory of dramatic structure. This structure partitioned the story into different acts, each of which employed plot devices according to the genre being written. Later scholars such as Freytag and Frye elaborated upon theories of structure and applied them to prose writing. As a result, narrative, or dramatic, structure became a template for writing genre fiction. This paper analyses the dramatic structure of two works of prose from the school story genre, *Botchan* and *Tom Brown's School Days*. It discusses the development of structure and applies the theory to establish how differing structure can influence narrative storytelling within the genre.

Keywords: Dramatic Structure, School Story, Genre Fiction

1. Introduction

The "correct" methods of instilling wisdom and critical thinking in school age children has seldom found concord between scholars and educators. The ancient Greeks, exemplified by Plato and later Aristotle, believed in the edifying powers of logic and philosophy as the object of learning. This two-tined scholastic fork was employed by those ascending that lofty pinnacle of Greek scholarly endeavors: the realization of truth and knowledge. Later, the superlative Greek orators Cicero, and Quintilian, who, believing in the powers of the act of speech, eschewed pure philosophy. Instead, they taught knowledge of practical rather than ethereal skills, which of course included rhetoric and public speaking. For a public speaker, knowledge of rhetoric was a vital expertise, indeed, requisite, for any potential statesman, scholar, philosopher, or academic hoping to secure status, remuneration, and prominence in public life. This juncture, or paradigm shift, in education is notable because we can acutely observe the changing attitudes towards education. Education was beginning to become a utilitarian pursuit: that is, a means to an end rather than being an end in and of itself. Moving forwards to the modern day, any prospective undergraduate, when struggling to choose between the humanities or a STEM or vocational course, will unwittingly find themselves caught between Plato or Cicero's philosophy of learning.

Methods, and indeed outcomes, of education thus observe trends contingent to the prevailing zeitgeist. Such trends include those dictated by socioeconomic conditions, philosophical thought, or compelling theory developed by charismatic scholars, waxing and waning between competing ideas. As it was then in ancient Greece, so it also became in the industrialized societies of the nineteenth century. With the declining influence of Christianity rose the secular influence of socialism. Public education in England, for those who could afford it at least, was one which imparted both the austere Protestant work ethic and the virtues of a submissive Christian upbringing. This ethic was espoused by prominent Christian Socialists, including Rugby school principal and educational reformer, Thomas Arnold and Church of England priest and fiction writer, Charles Kingsley. From this moral and ethical paradigm, a new genre of fiction writing emerged: the school story. This blossoming genre later included such titles as the Dickens's *David Copperfield* and F.W. Farrar's *Eric, or, Little by Little*, and continued into the twentieth century with Charles Hamilton's *Billy Bunter* stories, *The Naughtiest Girl* by Enid Blyton, and most recently, (as of writing) the *Harry Potter* series by J.K. Rowling.

2. The School Story

Thomas Hughes (1822-1896) together with Charles Kingsley (1819-1875) rode in the vanguard of school story writing as an emerging genre of fiction (Winn). Hughes, a convert to Christian Socialism in his late twenties, in later life he sought to improve the educational opportunities for the working class. Hughes drew upon his own and elder brother's experience as pupils at Rugby Boarding School in England, when articulating a semi-biographical account of school life in Rugby (Briggs). Being a

Christian Socialist, he sought to impose his religious philosophy upon the dramatic structure of the novel with the attending effect that he authored a novel which blended descriptive writing and adventure together with sermon. Having established school life as a vehicle for homily and caper, Hughes published the archetypal school novel, *Tom Brown's School Days*, in 1857. The nascent genre for school as a setting for more complex narratives continued growing over the remainder of the nineteenth century, when, by the early twentieth century, it migrated to the Orient by way of the Anglophile Japanese scholar and writer, Natsume Soseki. In 1906, Soseki, having recently returned to Tokyo from a stint in the United Kingdom as a visiting scholar, contributed to the canon of school story literature by publishing his novel, *Botchan*. *Botchan* is a bildungsroman of a willful boy and native of Tokyo, who upon completing his education accepts employment as a mathematics teacher at a provincial single-sex boarding school. This school superficially resembles Rugby (for they are both boarding schools), though the point of focus is the relationship between teachers rather than students. Soseki's individual contribution to the genre is that his protagonist is, with the exception of the introductory act, writing from the perspective of a somewhat bemused young adult attempting to navigate his initiation into a provincial town school and community.

Tom Brown's School Days and *Botchan* were published almost fifty years apart, in 1857 and 1906, respectively. Some six years before the publication of *Tom Brown*, London had recently, in 1851, hosted the world's first expo, the Great Exhibition, at the famous Crystal Palace. This prominent event demonstrated, at the culmination of the industrial revolution, Britain's technological prowess and pride in industrial resourcefulness. Unlike Britain, Japan of the 1850s was, to all intents and purposes, still a country in the twilight years of the Middle Ages. The dawn of modernity finally began to break in 1854 at the insistence of the United States naval commodore, Matthew Perry, but it was not until 1868 that the Japanese ruling elites accepted that the country had the choice of modernizing, or potentially be victimized by foreign military powers (Caiger). After the conclusion of the Boshin war, Yoshinobu Tokugawa, the last of the Tokugawa shoguns, resigned and royalist supporters restored the monarchy as head of state under Emperor Meji (Caiger). At the behest of the monarch and his supporters, Japanese sea ports were opened to foreign trade for the first time in more than two and a half centuries. Additionally, from this period of instability and reform, Japan became receptive to not only foreign technology but also ideas: the country, at least superficially, had completed the remarkable feat become a fully industrialized economy within little more than a generation, or about one third the time it took the British. Japan was thus a country hastily departing the slumber of the Middle Ages and associated period of seclusion, finally embracing not only economic, but also social and ideological modernity. With the formal resignation of the shogun, the Japanese celebrated the re-installation of monarch as the head of state and their formal initiation into the industrial age. Soseki, a prodigy of the newly industrialized Japan, was born one year before the Meji Restoration took place and later found himself a protégé of that burgeoning, modernizing society. As a young man, between 1901 and 1903, he was invited, at the request of the Japanese government, to both represent the country and develop his career as a man of letters. He arrived, albeit reluctantly, in London, England, which, along with France, Germany, and the United States, had formed the template of modernity for the Meiji state. At the conclusion of this formative period, Soseki returned to Japan and later embarked upon a different voyage, one which bridged Victorian England with Meiji Japan.

3. Genre

All forms of literature, from the classic lyric, dramatic, and epic (poetry, drama, and prose), employ conventions which define them as a distinct genre. In poetry in particular, these conventions are frequently formalist in nature: just as Petrarch's sonnets are distinguished by their fourteen lines, likewise Shakespeare's heroes' speeches are noteworthy for their use of blank verse. Thus, the way in which the text has been shaped by the writer is its defining characteristic. Prose writing, however, is strictly formalist only in the sense that the writer must adhere to the physical limits of the medium, that is, we must agree that a short story is, by definition, shorter than a novella, which itself must be shorter than a novel. When writing prose, one may choose vocabulary to set the tone, or to describe a scene, or present a monologue or dialogue between characters, but the essential quality that separates prose from other classical forms of fiction writing is that we can say with all confidence that it does not consciously draw attention to itself. This contrasts with the poetic form, in which language foregrounds itself, irrespective of subgenre. In comparison to the sonnet, Japanese *tanka*, or even limerick, the novel remains a comparatively anonymous, non-self-referential block of text. Prose writing nevertheless does attempt to distinguish itself in other, less formalist ways. Each genre of prose fiction writing possesses certain qualities in terms of narrative structure, plot, character development, and grammatical and lexical choices. To illustrate, the highly elaborate and descriptive prose we read in Flaubert's *Madame Bovary* is not representative of the typical novel, but it is representative of a kind of novel: a romantic and nostalgic descriptive novel idealizing the rustic lifestyle of provincial life. A reader will not be expecting to become immersed in extended verbosity in every type of book she opens, but she may

well expect to find it in a period novel similarly concerned with place and lifestyle rather than character development or story progression. Should Flaubert have written *Madame Bovary* as a series of books set in rural France, we might find it incongruent if he had adopted the opposing: omitting description for perfunctory references and terse dialogue resembling that found in in hard-boiled fiction. Likewise, we would find it anachronistic if we were to read a detective story typical of Paul Cain, or a semi-biographical recollection by Hemingway written in verbose prose.

4. Dramatic Structure

Emerging from the structuralist school of theory, scholars including Bal, Genette, McKay, and even film screenwriters such as Field from have argued that all fictional narratives can be disassembled into discrete component parts, analogous to the cogs driving the mechanism in a Swiss watch. In *Narratology*, Bal separates these parts into signs, aspects, and elements, each of which is further subdivided (Bal). Much like the stops on a pipe organ, these components can be selected, omitted, or modulated depending upon the desired focalization. Brett and Kate McKay, in their study of the relationship between men and religion, *Muscular Christianity*, note that prosaic narrative structure, specifically the path of the protagonist or hero follows, shares commonality amongst aspects of story progression (McKay). They argue that narrative structure can be neatly separated thrice fold into acts which partition the hero's passage through the story. This three-act structure, initially proposed as a template for modern screenplays, was introduced by Syd Field in his 1979 book *Screenplay: The Foundations of Screenwriting*, in which he labels these acts *setup*, *confrontation*, and *resolution*. An influential publication, the basic three-act structure has remained unmodified since the publication of *Screenwriting*, though the terminology by which these acts are labelled differs between academic disciplines (in the field of psychology, Cloud and Townsend apply this reasoning to child development, distinguishing between *hatching*, *practicing*, and *rapprochement*).

The contemporary three-act structure is the product of considerable tradition: in *Poetics*, Aristotle argues for the correct structuring of plot, however, in contrast he stipulated a two-act transitionary form from what he termed *complication* (desis) to *denouement* (lysis) (Aristotle). Much later, in the 19th century, Gustav Freytag, in *Die Techinik des Dramas* proposed a more thorough five-act dramatic structure. This structure begins with a plot exposition followed by a rise and climax, before falling and concluding with the catastrophe, and the "destruction" of the hero (Freytag). Later still, in the 1950s, Canadian literary critic Northrop Frye proposed a pattern of plot progression which followed the shape of the letter *U,* or inverting it depending upon whether the genre was a comedy or a tragedy. According to Frye, whose primary field of literary analysis was classical Greek drama, comedic narrative begins upon a figurative high pinnacle from which a problem or struggle drives the hero downwards into a precipice before finally restoring him to an adjacent, but equally high peak (the U pattern) (Frye). An archetypal example of comedy following this dramatic structure is the ancient Greek play *Lysistrata*, in which the eponymous heroine, in seeking to end the Peloponnesian war, encourages other women to demoralize their quarrelling husbands by depriving them of sexual privileges. In a tragedy, this process is inverted; there now lies a single peak bestridden by two deep valleys. The hero rises from obscurity, or despair, or misfortune, to a position of fleeting prominence after which he is struck down by some unfortunate disaster or adversity. The classical example of one such tragedy is the well-known story of Sophocles' *Oedipus Rex*. The discussion about the number of acts a dramatic structure should contain remains variable, we can nevertheless recognize that literary genres, or those written to fit the conventions of respective genres of fiction, can be demonstrably separable into discrete parts. Field's achievement was to simplify the number of acts for the purpose of adapting written works of prose into viable screenplays. The constituents of dramatic structure, for example those as illustrated by Freytag's five-act "pyramid", were simplified, and condensed rather than remaining discrete. Thus adapted, and less prescriptive, Field's structure lends itself to application to the novel(la) and the furtherance of narrative discourse.

Formal dramatic structure is not exclusively the preserve of the English language literary canon, or even Western fiction. Traditional Japanese narrative structure may follow a pattern known as *kishōtenketsu*, a four-stage dramatic poetic structure originating, like much Japanese traditional high culture, in China. Kishōtenketsu begins with a *kiku* (introduction), followed by *shōku* (development), then *tenku* (change), and finally *kekku* (the conclusion) (Kite). Hunter (2016) argues that kishōtenketsu differs from the Western conventional three-act structure by focusing on harmony rather than conflict resolution (Hunter); a distinction which is not always easy to distinguish since resolution of conflict results in equilibrium and harmony. Rather, it could be argued that narrative structures vary not so much in the dichotomy between harmony and discord, but in the location of the "crisis point" – the point at which suspense or tension breaks. The narrative effect of the four-act kishōtenketsu form is delayed audience gratification because the crisis point occurs further along in the story and consequently the final concluding act is comparatively short. As such, if one were to plot a graph, one would not see a pyramid as per Freytag, but a ramp or slope, at the top of falls a steep drop.

In supporting the three-act theory, in *Muscular Christianity*,

McKay, in turn, labels these acts in terms of *separation*, *initiation*, and *return*, in that order. He argues that within these acts there consist of several, often repeating, motifs (McKay). For instance, in the initial act of separation, the hero may in some way become parted from his former life, either by circumstance or volition, and as a result of this separation a threshold is crossed; in the act of initiation, he may face an ordeal or be challenged in some way; and in the final act of return he comes back free, having acquired greater wisdom and perhaps mastery of both the worlds he has experienced.

5. Partitioning the Novels

How might act theory be applied to fiction writing in practice? *Botchan* and *Tom Brown* predate the theories of Field and McKay by many decades – Thomas Hughes was writing prior the establishment of screenwriting as even a concept – nevertheless *Botchan* and *Tom Brown* are amenable to the three and four-act structure respectively.

Appropriating McKay's terminology for the three acts, I shall argue that the fundamental components of kishōtenketsu are present in genre fiction, but that the emphasis and foregrounding of these components differs between the three and four-act structure. For example, the separation act in *Tom Brown* is composed of an extended introduction, one which even includes characters and places that do not function to advance the story (it could be argued that the story "proper" commences from the second act). Conversely, the first act of *Botchan* contains a brief introduction that is nevertheless an integral part of the main story. When picking up a copy of the book, a cursory thumb through the pages reveals that the acts are not written equally in volume; Hughes devotes around one fifth of *Tom Brown* to the separation phase (part one chapters one to four), whereas Soseki bestows a mere twelve pages; the first chapter of his novella to the beginning act. These twelve pages constitute approximately one twentieth of the story. Regarding the second act, initiation, we can see that Hughes devotes little more than five chapters, chapters four to nine, or slightly less than a quarter of the novel. In contrast, Soseki allocates a little more than eight chapters to this act, from chapters two to nine, or about three-fifths of the novel. The final act, return, is for Hughes the longest: part two of the novel, at nine chapters long, occupies almost half the story. For Soseki, the return is a little under two chapters long, though these are the two longest chapters totaling forty-three pages – almost one third of the novella. Finally, Soseki's concluding act constitutes a brief coda of five paragraphs, and less than two pages long. The respective narratives foreground various aspects of the novels, whether that is a particular motif, such as facing and overcoming a challenge, or an aspect of character development, or the pacing and progression of the plot.

How then, might these acts function to assemble the story? Act one, the act of separation carries with it several implications. Separation suggests that that there is something to be left behind, a departure from somewhere or someone, or perhaps sacrifice to be made by the hero. Something is thus given up and, by implication, exchanged for something else. Initiation follows separation, and this act functions as the juncture where the hero is introduced to new, edifying, circumstances, and experiences. It is while reading this act that we recognize the foregrounding of the hero as a developing individual and character. In the subsequent return, we witness the now developed character reflect upon his past experiences and emerge liberated by his new-found wisdom (McKay).

The act of separation, for Hughes is one which he attaches great significance. He devotes approximately one-fifth of Tom Brown to developing not so much his eponymous hero, but principally the rural setting of early-to-mid nineteenth century Oxfordshire, England. Excluding the novel's preface, this considerable act occupies the first four chapters, but in terms of driving the plot it is insignificant. When Tom Brown is first introduced to the reader, he is a young boy of three years of age. Having established his home life, the novel then focuses upon Tom's early childhood in the Vale of the White Horse in considerable detail. Hughes employs the hero as a vehicle, a kind of roving camera, by which the reader can witness vicariously rural Oxfordshire's arcadian society. Much like his French contemporary, Gustave Flaubert, Hughes enjoys the slow-paced indulgence of nostalgia for people and location. For *Tom Brown's School Days* is as much, if not more than, a novel about a way of life than it is about individuals. Lingering romantically in bucolic existence of the Oxfordshire countryside, Hughes dedicates the passages to recollection of places and events, especially the community gathering for the church festival in celebration of its patron saint. He describes Tom arriving at the churchyard early thus:

"They quicken their pace when they get to the churchyard, for already they see the field thronged with countryfolk, the men in clean white smocks, or velveteen or fustian coats, with rough plush waistcoats of many colors, and the women in the beautiful long scarlet cloak…" (Hughes).

Complementing the village school, the role of the church is depicted as fostering the bonds between social classes, men, and women, and even youth with seniority. Having devoted much of the first act to a style of reminiscence, the act eventually concludes with a voyage: Tom separating from country life and taking a stagecoach to Rugby Boarding School. If extended narration of family, school, and church activities in the provinces provides the backdrop of Tom's early childhood, Soseki's summative twelve-page first act serves to introduce Botchan's family circumstances

and provide context for his decision to relocate to the countryside. The language is terse and matter of fact, for example, Botchan introduces us to his relationship with his parents thus: "My old man never showed any fondness for me, and my mother always favored my older brother." and "I have managed to stay out of jail so far, but that's about as much as I can say for myself." (Soseki). Soseki's brief, brusque introduction portrays an image of a devil-may-care yet demoralized young man, thus an image of fracture rather than one of unity. Botchan, the eponymous hero, is a rambunctious young boy of around eight to nine years of age. He describes his domestic life in Tokyo and the antipathy his family holds towards him because of his ill-disciplined behavior, except for the maid, Kiyo, whose doting maternalism causes him much bemusement. His father dies shortly before he graduates from middle school, after which Botchan enrols at the Institute of Physical Sciences. Three years later, he graduates at the around the age of eighteen (Soseki never explicitly ages his characters, so the reader is left to infer how old they are). In contrast to *Tom Brown*, first act of *Botchan* drives the story forwards at a rapid pace where Botchan soon reveals to us that he has become both orphaned, and furthermore estranged from his elder brother at the tender age of fifteen. Already in the first act we are told that the hero is beginning from a low point and we can notice a superficial resemblance to Frye's inverted U. Thus, we might expect the story to follow the pattern of a tragedy. At the conclusion of this first act, Botchan, having spent his meagre inheritance of six hundred Yen on the prudent decision to finish his education, informs Kiyo that he will embark upon a journey to the provincial region of Ehime, on the island of Shikoku, to pursue an entry-level teaching position.

In both *Tom Brown* and *Botchan* the second act introduces setting, characters, and a literal rather than figurative initiation. At age eleven Tom is sent to Rugby Boarding School, and despite being the classic fish-out-of-water, he soon forms a lasting friendship with an older classmate, Harry East. Over time as their confidence in each other builds, Tom and East become increasingly in conflict with the school's arch nemesis, Flashman. Tom's initiation begins by way of an introduction into a lifestyle driven not by education, but by sport:

"Why, that's out of play," answered East, "You see this gravel walk running down all along this side of the playing ground, and the line of elms opposite on the other? Well, they're the bounds." (Hughes).

East's description of the rugby playing field is consistent with Hughes's need to instruct the reader by way of the hero. Furthermore, the passage of time prior to the second act is noticeably distinct between the two novels. Though nominally of a similar age at the beginning of their respective stories, at the beginning of the second act Tom is a pupil beginning secondary education whereas Botchan has already graduated formal education. Indeed, Botchan ages around one year for each page of the first act, such is the speed of the act's progression. Nevertheless, the quality Tom Brown and Botchan share is that in both stories, the act introduces the events and people who are instrumental in driving the plot, these supporting characters can be divided principally into allies, antagonists, but also those who rarely appear but whose reputation shapes the plot. These ancillary characters represent moral virtue; principal Thomas Arnold, and object of moral corruption; the Madonna. Tom Brown's initiation phase clearly delineates the supporting characters into friend (Harry East, later George Arthur) and foe (Flashman, the archetypical school villain and his sycophants), with little room for ambiguity. Likewise, *Botchan* contains similar plot elements, including an obvious ally, Kiyo, an ambiguous one, Hotta, and the dissembling antagonist, Red Shirt. Despite this, Botchan is ambivalent towards most of his acquaintances. Except for the maternal figure of Kiyo, all the important characters are ambiguous and distinctions between friend and enemy are initially concealed rather than foregrounded. In *Botchan*, we are encouraged to speculate, as if we are reading a whodunnit, the masked role of the main characters. One by one they are revealed to us as Botchan confided in his epiphany with us. The effect created is one of confusion – we the reader must participate in Botchan's frustration as he fumbles his way through what could be described in contemporary terms as "office politicking". Soseki thus teases the reader to decipher the "all is not as it seems" motif before it is revealed to Botchan. Returning to *Tom Brown*, considering the development of villain and ally, the relationship Hughes has with descriptive writing suggests that unlike Soseki, we are being are encouraged to accept people at face value. Descriptive writing creates a sense of authority, inspiring confidence and trust in the narrator, and instead of attempting to suppose the true motives and relationships between characters, the focal point shifts from character to events in the plot. In this respect we become more concerned with the expectations of what and when rather than engaging with the matter of who.

In the second act, the longest from chapters two to eight, Botchan commences employment in rural Ehime, where he begins to realize that, unlike his family who treated him coldly but nevertheless without deceit, his colleagues are pretending, and that people and relationships are not as they seem. In this act, Botchan becomes aware of the ever-present hypocrisy and chicanery of his interlocutors; however, by the conclusion of the act it is revealed that his fellow mathematics teacher, Hotta, is thankfully an ally and consequently there is hope for a happy resolution. The effect of this act is to create a character driven atmosphere of suspense and suspicion, and it is perhaps wryly amusing that the two

characters who ultimately prove themselves trustworthy originate from Tokyo. Perhaps Soseki is engaging in a subtle social commentary. In contrast to *Tom Brown*, there is no jovial innocence to be found in the countryside, only deceit and conceit.

Return, the third act of *Tom Brown*, and at eight chapters long the lengthiest, witnesses a transition of with regards to the maturity and personal development of the hero. This act is signified by Tom's introduction to new schoolmate, George Arthur, and associated partial separation from East. The tone of this act changes from one of excitement and high drama to an earnest moral lecture leading to the hero's redemption and scorning his former self. Hughes signposts his intentions in the first paragraph of part two chapter one for our benefit:

"The turning point in our hero's school career had now come, and the manner of it was as follows… 'you're to have Gray's study,' Mrs. Arnold says. 'And she wants you to take in this young gentleman.'" (Hughes).

East had formerly taken Tom as his understudy, so Tom is in turn expected to take a sickly young boy, the very antithesis of the energetic East, as his charge. This boy is thirteen-year-old George Arthur, and he becomes influential in rehabilitating the unruly Tom back into the correct path. The crisis point is reached when the avuncular the school principal, Thomas Arnold, fears that in order to prevent Tom's exclusion from the school, he needs to remedy his charge's behavior. Thus, the principal chooses to give Tom an object lesson in the powers of responsibility, and in doing so distances Tom from the mildly pernicious influence of his chum, East. Naturally, Tom subsequently notices the error of his ways, reforms, and learns to moderate his excesses.

In *Botchan*, the transition between acts is indicated by revelation: Hotta and Botchan realize through shared adversity (they conclude that they are being framed by Red Shirt who wishes to have them removed from the school) that they, being in the same proverbial boat, can therefore trust each other. In the third act, consisting of the final two chapters, Botchan and Hotta reach the terrible conclusion that they cannot overcome the devious and self-serving triumvirate of principal Badger, vice principal Red Coat, and their sycophantic colleague, Yoshikawa. Having thus concluded, Hotta and Botchan decide that their only realistic recourse is to resign their positions at the school and return to Tokyo. The crisis point occurs when they decide on an action of confrontation and violence. Staking out a Geisha house in the red-light district known to be a haunt of Red Shirt, Botchan and Hotta reveal themselves to their antagonists after the late-night tryst in the Geisha house. Botchan and Hotta ambush and pummel Red Shirt and Yoshikawa in revenge for their deviousness and hypocrisy. Prior to this mildly comic act of vengeance, Botchan is keeping lookout at a guest house overseeing the geisha quarters. He remarks thus: "Of course, her [the landlady] idea of being out on the town had nothing to do with what I was actually up to – serving as an agent of divine retribution." (Soseki). The act concludes with the antagonists receiving their figurative just desserts, with the hero being simultaneously vindicated – by employing the honesty of violence he (and Hotta) honors his personal integrity including doing what he feels to be the right thing.

This third act functions as a kind of revelation both in terms of character development and what is unveiled to the reader. In both stories, Tom Brown and Botchan, in the second and third acts undergo a process of understanding; for Tom this is a spiritual voyage and one of self-learning (he learns the importance of sport, Christian values, and responsibility). Botchan, however, already possesses great self-awareness, so his path is one of developing an understanding the world around him. On the one hand, Tom Brown, influenced by his mentorship of Arthur, becomes a more mature, responsible individual with a newly found respect of Christian virtue, as inculcated by the school principal. Botchan, on the other, having witnessed the internecine and dishonest plotting of vice principal Red Shirt and his sycophants, loses his naiveté, but thankfully without compromising his core values (he remains stubborn, and honest in his convictions to "do the right thing"), and resists Red Shirt's cunning.

The final act of Botchan, the ketsu or conclusion, is delineated by his boarding of the Kobe ferry for the initial part of his passage to Tokyo (completed by rail upon arrival in Kobe). This brief act rearticulates the theme of separation, for Botchan not only leaves behind Ehime but also his former colleague Hotta, who he claims he does not have the opportunity to meet. In the final paragraph, Kiyo, Botchan's symbolic mother, passes away from pneumonia thus signaling the conclusion of Botchan's childhood innocence and his consequent coming of age. The ketsu thus functions to resolve outstanding plotlines thereby facilitating an orderly end to the story.

6. Conclusion

Theories of dramatic structure have been proposed since the times of the ancient Greeks. Initially, poetry and drama were considered the high forms of expression, and the development of dramatic structure provided criteria for both guidance and relatively objective criticism of what was considered superlative art within a particular genre. Theories of dramatic structure have persisted into the modern age where, in addition to poetry and drama, prose, and most recently, narratology and screenwriting have entered the literary canon. As we can see, prose, in the form of genre fiction including the school story, appropriates these formal structures in their compartmentalizing of plot. Dramatic

structures function to delineate changes in the novel, specifically in focus, character, pace, or mood. These structures broadly adhere to the three-act pattern proposed by Field, or four-act kishōtenketsu. Rather than fundamentally altering the plot, the three-act and four-act structures permit a different narrative focus or emphasis. We can conclude that the three-act structure is more amenable to event-led narratives, where the story is heavily plot driven and the reader awaits each successive incident with eagerness. In contrast, the four-act structure permits greater foregrounding character by removing the incident-led aspect of the plot. Using this comparatively slower plot progression, character development takes precedence over the story. When writing genre fiction, it is important to observe that many of the elements, including plot devices and archetypical characters, are shared by both the three-act and four-act dramatic framework. In this respect neither form is distinct or remarkable; in contrast, and as we can be witnessed in the aforementioned novels, a four-act story permits greater emphasis on character-led drama than an action or plot driven three-act dramatic structure.

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