

The Mobility of Natsume Soseki to London and His Cultural Adaptation in *Rondontō*

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ABSTRACT

The mobility from East to West in nowadays perspective might be very different from that of the old days. This paper discusses the mobility of Natsume Soseki from Japan to London in the early 1900s and the cultural adaptation he does there. This research applied descriptive analysis method and the cultural adaptation theory with a novel entitled *Rondontō* as the material object. Some studies related to this were used as both references and supporting instruments. The findings showed that the mobility of Soseki to London is indeed affects many things in his life. However, from the cultural adaptation perspective, it appears that Soseki does not adapt well to his new society in the city. Though he accepts his new environment and also communicate well with the host or Londoners, but the acceptance of the host and the pressure to adapt have led him to uncomfortable situation. These factors affect the functional fitness where he is not expecting much from the new environment as well as his psychological health where he feels like not belonging to the place. Despite the uncomfortable situation, the mobility gives him an important experience and affects much to him, especially his works and life as a scholar of English literature.

Keywords: Japanese literature, Natsume Soseki, Japanese mobility, cultural adaptation

INTRODUCTION

Due to either mobility or a heterogenic society, cultural differences may appear and affect to the life of an individual or group in connection with their society. Vegas (2021) states that there is an invisible boundary between 'me' and 'the other' and it is not only defined by empty space but also by the visual and physical aspects of the body that differentiate them, such as socio-economic status, ethnicity or gender. This means that things such as languages and cultural practices in each region are parts of the things that differentiate 'me' and 'the other'. These differences can be seen when a group or an individual moves from their homeland to the new environment. This mobilization then brings together two or more different cultures and forces the immigrants or newcomers to do the cultural adaptation.

This paper talks about a Japanese writer named Natsume Soseki and his mobilization to England in the early 1900s. In that period, mobilities to western countries were not common things to do. Talking about the mobilization from the East to the West, we might be familiar with the term 'diaspora', or 'Asian diaspora' as it is usually used to describe the group of Asian abroad. Baubock & Faist (2010) stated that diaspora refers to religious or national groups living outside their home country. In this case, Soseki may not be a diaspora but he has done a mobility to a foreign environment that is not his homeland. This mobility occurs more than a hundred years ago, which means that there might be things different from nowadays perspective.

Nowadays, there is a new phenomenon in which Asian people become more popular in the West. This surely also changes the responses given to the

Asians. People tend to be more friendly to the Asians that make it easier for Asians to adapt to the new environment, like the Western society which has a very good development. According to Lee (2015), Asians are no longer a 'despised minority'. Instead, they are now held up as America's 'model minorities' in the way that reveal the complicated role that race still plays in the United States. On the other side, Zhou (2016) concludes this phenomenon as the result of the Asians who have tirelessly carved out their presence in the labor market, education, politics, and pop culture since 1960. Many times, they have done so in the face of racism, discrimination, sexism, homophobia, and socioeconomic disadvantage. Even so, Zhou (2012) states that they remain culturally distinct and suspect in a white society, at least until the beginning of 2010s. This statement explains that there were many cases of negative responses in the West or in a white society before, which surely made it hard to adapt and live well in the western society.

However, looking at how popular Asian culture has become now, young adults nowadays may not understand how hard it was for Asian who mobilized to the West back in the day to just adapt in the western society. Moreover, the studies mentioned above was revealing the Asians in the West starting from the mid of 1900s and not including the early 1900s. In that case, we need to learn about the Asians in the old days which, in this paper, is specifically addressed to Natsume Soseki as a Japanese with his mobility to London, England in the early 1900s. This study also leads us to some cultural adaptation issues which are also important for us to understand.

The mobility of Natsume Soseki to London can be seen through a short story entitled *Rondontō* 「倫敦塔」 that was written by the main character himself, and also from other studies. *Rondontō*, translated as *The Tower of London*, was Soseki's second work and published in 1905. Unlike most stories in Japan at the time, Soseki took place of his story in England, where he was studying. *Rondontō* tells the story of the main character, a Japanese student who is visiting the Tower of London. Soseki in this work, tells both the British history and figures as well as how he lived there. This short story was written along with several other stories based on Soseki's experience in England. Nevertheless, it is only *Rondontō*, the main story, that will be discussed here.

The contents of *Rondontō* were inspired by the experience of the author himself, Natsume Soseki, who continued his studies on English Literature in London for about two years, from late 1900 to early 1903. Soseki's stay in England was a form of Japanese mobility to the western society. It was common to know that Soseki was uncomfortable with many things he went through there. It is told in Hisae's (2001) book entitled *Soseki's Study Abroad and Hamlet* that some of Soseki's annoyance during his time in London was partly due to the bad weather in London at the time as well as his different physical appearance from Londoners, such as his freckled face and short body. Soseki also emphasized that his two years in London were the worst experience he had ever had in his life. Moreover, this story was set in the 1900s when not so many people could easily go abroad. Through the perspective of the main character, the reader is brought along as part of the Japanese who sees London as a foreign environment.

A lot of interesting things can be found in the short story but this paper focuses on the cultural adaptation of Soseki's, the main character, when he was studying abroad in 1900s. In more details, the discussions of the cultural adaptation are emphasized on the process of adaptations as well as the

adjustments made by Soseki to accept and live side by side with a new culture and society, in this case British society.

LITERARY REVIEW

There are several previous studies regarding the same object, *Rondontō* short story. Firstly, the research entitled *The Relationship between Natsume Soseki and Shakespeare: A Study of Rondontō's Short Story* conducted by the writer himself (Firdausy 2020). It analyzed the allegations of intertextuality between *Rondontō* and Shakespeare's works. Through this research, intertextual forms were found and those are the themes and characterizations between *Rondontō* and a Shakespeare's novel *The Tempest*. It also examines two different cultures, Japanese and British, but has nothing to do with Natsume Soseki's life in Japan.

The same short story has also been taken as a research material of an undergraduate thesis entitled *The Experience of Culture Shock Experienced by the Main Character in the Rondontou Novel by Natsume Soseki* by Fatimah (2019). The result shows that the main character in the short story loses cues (signs that are known in everyday life) which are the initial factors for the occurrence of culture shock. He also has problems with cultural differences. However, this study is focused on analyzing the flow of culture shock experienced by the characters of several short stories in *The Tower of London: Tales of Victorian London* rather than on *Rondontō* only. The stages of adaptation Natsume Soseki has experienced through the two-years living abroad was not yet studied in the research.

Then, by the research entitled *Braving the London Fog: Natsume Soseki's The Tower of London*, Pichler (2013), emphasized the existence of a 'fog' which is stated by Soseki. Pichler explains that the fog that Soseki refers to is not only an ordinary natural phenomenon but also a metaphor and relates to a return to the dark ages of England in the previous century. Not only explaining the characteristics of the fog itself, Pichler also relates it to Soseki's life in London where he feels darkness, loneliness, as if he was inside a fog. Soseki describes himself as isolated and lost among the rows of London housing estates. This research also supports the fact that there is a mismatch between the characters and their new environment.

Cultural Adaptation

According to Kim (2001), the process of intercultural adaptation is an interactive process that develops through the communication activities of individual with their new socio-cultural environment. The individual ability to communicate according to local cultural norms and values depends on the process of adjustment or adaptation of immigrants (Gudykunst & Kim 2003).

Kim (2001) mentions that there are five factors of adaptation i.e.: personal communication, host social communication, ethnic social communication, environment, and predisposition. Personal communication occurs when an individual feels the things that are in his environment, then gives meaning and reacts to objects and other people in his environment. In this stage, there is an adjustment process using personal communication competencies which are derived into three parts, namely cognitive, affective, and operational. This happens within the individual person. Host social communication and ethnic social communication are quite the same. Host social communication occurs between an immigrant and a host so there are a culture differences between the two, while ethnic social communication occurs between individuals with the same background. Environment factors are about the individuals and their surroundings such as the acceptance of the host, pressure for conformity from the host, and the strength of the ethnic group. Lastly, predisposition factor

discusses the background of the individual before he gets to the new culture and environment (Kim 2001).

Those factors affect the intercultural transformation, that is the process to reach some matters such as functional fitness which occurs when immigrants get synchronized between the individual internally and the external request by repetitive activities and learning of a new culture. Another factor is psychological health which focus on the emotional condition of the individual. The last one is intercultural identity. It happens when the culture from the individual's background loses their rigidity so that the newcomers find a more flexible identity for themselves (Kim 2001).

RESEARCH METHOD

The concept cultural adaptation was referred to in this paper. Therefore, this research did not look at one culture only, but also the acceptance and response presented by the two cultures. The short story entitled *Rondontō* that was written by Natsume Soseki was taken as the primary data source. The collected data were then analyzed by using descriptive analysis method. It was conducted by describing the facts which were then followed by the process of analysis. Etymologically, 'description' and 'analysis' mean to describe. However, the term 'analysis' has been given an additional meaning, that is not only to describe, but also to provide sufficient understanding and explanation (Ratna 2004, 53). The results of this study were achieved through the following stages:

1. Object determination and understanding
Rondontō which is one of the short stories telling about Natsume Soseki's stays in England was understood as a form of the social heterogeneity of society and a cross-cultural work.
2. Data collection
The data collected were focused on the adaptation process in the new environment and thoughts as reflected through the main character. Within these limits, there are also some possible forms of negotiation carried out by characters in dealing with and living side by side with other cultures. Other data were also collected from some relevant studies other than *Rondontō* as the primary data source.
3. Data analysis
The data that had been collected were then analyzed in a concept of cultural adaptation. The analysis was carried out by focusing on the factors of adaptation, namely personal communication, host social communication, environment, predisposition, and also some matters that are affected by the factors, such as functional fitness, psychological health, and intercultural identity.
4. Data exposure
The results of the analysis were then presented in the form of a written report in the next section of this paper.

DISCUSSIONS Before talking about the of Soseki's cultural adaptation in London, it is important to know about his journey with English literature, including how he got to know and interested in it, and how was his experience of studying both domestically in Japan and abroad in London, England.

Natsume Soseki and Literature

Born in 1867, Natsume Soseki, whose real name was Natsume Kinnosuke, had a long way to go before he became a 'real' writer and can be seen by the whole world. Homma Kenshiro, in her publication *Natsume Soseki and His Study of English Literature*, explains that the history of Natsume Soseki's writing journey

can be divided into two. The first is in terms of education both as students and teachers and the second is his life as a writer. In his childhood, Soseki had an interest in Chinese literature. However, he felt that Chinese literature was not suitable to be applied in the 'Meiji' era (the beginning of the modernization era in Japan), so he chose English literature as his way of life. At that time, English literature had more influence on him, and he predicted that it would be important for the modernization of Japan. In 1890, he entered the University of Tokyo as a student of English literature, and this is where Soseki's journey as a student of literature began. Being a brilliant student, Soseki did not stop studying and his interest in literature became bigger and bigger even after he graduated.

From September 1900 to early 1903, Soseki was sent abroad to deepen his knowledge of English literature at the University of London. Armed with a stunning intelligence does not mean his studies in London went smoothly without some obstacles, especially in terms of the cultural differences. Soseki surely made some adjustments and adaptations to the new environment in order to survive.

Natsume Soseki and London

Here we discuss about the life of Natsume Soseki in London, mostly through his short story entitled *Rondontō*, and also from other relevant studies and data about his life in London. *Rondontō* or in English translated as *The Tower of London*, was Natsume Soseki's second work published in 1905. Unlike most stories in Japan at that time, this work gives a plenty of information regarding the world outside Japan. Instead of writing much about Japan which he knows best, Soseki prefers telling both the history and the characters of England as well as how life was there. This story tells about the main character who is not explicitly named and just written as the subject 'I' who is a Japanese student studying in London. In other words, we can conclude that this story told from first person point of view, so that the main character is the writer or Soseki himself.

In this short story, Soseki portrays how the impression of the main character toward London, the city he lives in. The main thing in the story is his visit to The Tower of London. The main character describes his experiences as what he saw and felt there, how the place was very beautiful but also terrifying. The story then becomes more real as Soseki suddenly draws the reader in a flash of light into his imagination to the days of the 15th century British empire. The main character, however, is no longer a visitor in the tower, but rather a narrator of the imaginative story he creates. At the end of the story, the main character says that he does not want to go back to the Tower of London again considering everything that happened there.

The Cultural Adaptation of Natsume Soseki in *Rondontō*

The short story *Rondontō* is a part of Natsume Soseki's experiences in London, which means that we can also see how he engaged with his life abroad through this text. Soseki's two-year experience in London is surely very much different from his life in Japan. Therefore, during those times, a cultural adaptation must have been done in order to survive living in the new environment. In order to understand Soseki's perspective during this time, we base the discussions according to Kim's theory on factors of adaptation. All the quotes presented in the following section is taken from the short story.

Personal Communication

Personal communication is something that happens within the individual person himself when he feels his environment and then gives meaning and

reacts to it. In this part, we can see how Soseki engages with the new environment, London, how he sees then accepts it and also how he reacts to any objects or subjects in London.

しかも余は他の日本人のごとく紹介状を持って世話になりに行く宛もなく、また在留の旧知としては無論ない身の上であるから、恐々ながら一枚の地図を案内として毎日見物のためもしくは用達のため出あるかねばならなかった。(Soseki 1905)

(Furthermore, not being in the position, like other Japanese, of holding an invitation from anyone to whom I could turn for help, nor of course having any old friends abroad, I had to walk about gingerly using a single map as my guide for my sightseeing and errands every day.)

In the quote above, Soseki accepts his situation which is different from other Japanese who mostly are having someone to lean on. This also expresses how the main character is lonely as the story takes place in 1900s when it is still not common for an Asian person to travel abroad. The way he uses a single map as his guide can be seen as a response of Soseki to his foreign environment, or in the other words, it is the way to cope with the new environment.

無論汽車へは乗らない、馬車へも乗れない、滅多な交通機関を利用しようとすると、どこへ連れて行かれるか分らない。(Soseki 1905)

(I did not, of course, get on any trains, nor was I able to get in any carriages, and, when I did make a rare attempt to use a mode of transport, I had no idea where I was being taken.)

Here, Soseki expresses his difficulty in getting into any transportation modes. The statement that he does make a rare attempt to use them can be seen as an effort to be engaged in the new environment and trying to understand how those all work. This kind of adjustment are made in order to adapt in the new environment. However, as stated above, that he has no idea where he is going to means that he cannot fully understand and cope with London as his new environment.

Host Social Communication

Host Social Communication occurs between immigrant individuals and individuals from the local culture, so that there are cultural differences between the two. The followings are the discussion on how the host social communication appears between Natsume Soseki and London.

地図で知れぬ時は人に聞く、人に聞いて知れぬ時は巡査を探す、巡査でゆかぬ時はまたほかの人に尋ねる、何人でも合点(がてん)の行く人に出逢うまでは捕えては聞き呼び掛けては聞く。(Soseki 1905)

(When I couldn't work something out on the map, I asked someone. When I couldn't work something out by asking someone, I looked for a policeman. If I couldn't get anywhere with the policeman, I asked someone else. I accosted no end of people by calling out to them and kept on asking and asking until I found someone who knew the answer.)

From the quote above, we can see how Soseki tries to socialize and interact with many parties. However, it also shows how he has failed in some of the attempts. He has to do many trials to succeed to get to the place he wants to go. These attempts show how Soseki as an immigrant individual or a Japanese that mobilize to England does the host social communication to exchange

information about the new environment. It also clearly represents cultural differences between the two individuals.

「あなたは日本人ではありませんか」と微笑しながら尋ねる。余は黙して軽くうなづく。こちらへ来たまえと云うから尾いて行く。彼は指をもって日本製の古き具足を指して、見たかと云わぬばかりの眼つきをする。余はまただまってうなづく。これはもうこ、蒙古よりチャーレス二世に献上になったものだといふ・イーターが説明をしてくれる。余は三たびうなづく。(Soseki 1905)

(‘You’re Japanese, aren’t you?’ he asks smiling. I silently give a slight nod. He says, ‘Come with me’, so I follow. He points with his finger to an old Japanese coat of armour and raises an eyebrow as if to say, ‘Have you seen this?’ ‘This was presented to Charles II from Mongolia,’ the Beefeater explains. I nod a third time.)

The Beefeater recognizes Soseki as a Japanese and trying to relate to him by showing the old Japanese coat of armour. The communication shown in the quote above can be seen as the attempt of a local person to exchange information with Soseki as a foreigner. Here, the cultural difference appears through the Japanese coat of armour and the one who was given the armour, Charles II.

Environment

Environment is also discussion around the individuals and the host or the new environment, including the acceptance of the host, pressure for conformity from the host, and the strength of the ethnic group. We can see how Soseki and his environment are from the quote below.

この広い倫敦を蜘蛛手十字に往来する汽車も馬車も電気鉄道も鋼条鉄道も余には何らの便宜をも与える事が出来なかった。余はやむを得ないから四ツ角へ出るたびに地図を披いて通行人に押し返されながら足の向く方角を定める。(Soseki 1905)

(The steam trains, carriages, electric railways and cable railways that crisscross like spider’s legs the wide city of London were unable to provide me with any convenience whatsoever. When I emerged at a crossroads, I had no choice but to open up the map and decide, while being pushed back by passersby, in which direction to turn my feet.)

From the previous quote, it is known that Soseki does not feel comfortable nor find the transportation in London convenient to him. However, the transportation system is included in the culture and environment themselves. This can be seen as a part of the pressure for conformity from the host environment, to do what others do and that is by using the common transportation. The other thing that is clearly seen as a pressure of conformity is the fact that Soseki was being pushed back by passerby. This kind of environment forces Soseki to adapt. But instead of adapting, he walks and leans on his map. The quote above shows how Soseki and his surroundings.

The following is the discussion on the environment from the perspective of the Londoners or the host.

余は最後に美しい婦人に逢った事とその婦人が我々の知らない事やとうてい読めない字句をすらすら読んだ事などを不思議そうに話し出すと、主人は大に軽蔑した口調で「そりゃ当り前でさあ、皆んなあすこへ行く時にゃ案内記を読んで出掛けるんでさあ、そのくらいの事を知ってたって何も驚くにゃあたらなんでしょう、何すこぶる別嬪だつて？——倫敦

にやだいぶ別嬪がいますよ、少し気をつけないと陰呑ですぜ」ととんだ所へ火の手が揚る(Soseki 1905)

(Finally, I start to tell him about meeting the beautiful lady and about how the lady fluently read things which were obscure and words which were absolutely indecipherable to us, but the landlord in a tone of great disdain says, 'So what if she did? Everyone reads the guidebook before setting off when they go. Knowing that much is nothing to be surprised at. What? A great beauty? There are lots of beautiful women in London. If you don't watch out, you'll be getting yourself into trouble.' The conversation was taking an unexpected turn.)

This text consists of many magical things and imagination and, in the quote above, the main character is talking about how he meets a woman who knows a lot about the history. The text tends to be magical when the main character gets to see what happened in the past hundreds years and the lady in front of him is actually Lady Jane from the British history. However, the landlord who is a Londoner does not take it seriously and gives an answer that does not fulfill Soseki's expectation.

Here, Soseki portrays the Londoner as a person who thinks of him as a fool by saying 'there are lots of beautiful women in London. If you don't watch out, you'll be getting yourself into trouble'. It sounds like Londoners underestimating the foreigners. Other than that, they do not take his story seriously by responding 'so what if she did?' or 'What? A great beauty?'. This conversation is an attempt for an individual to get more engaged with the new environment. However, through this process, it can be seen that the acceptance of the host is different from what he expected and later it makes him disappointed.

Predisposition

Predisposition is concerned with the background of the individual before he/she gets to the new culture and environment. In this part, we can see the Japanese culture side of Soseki that he shows in the text.

来(きた)るに來所なく去るに去所を知らずと云うと禪語めくが、余はどの路を通って「塔」に着したかまたいかなる町を横ぎって吾家に帰ったかいまだに判然しない。どう考えても思い出せぬ。(Soseki 1905)

(If I say, 'I came not knowing from whence I came, and left not knowing from whence I left', it will sound Zen-like, but, even now, I have no idea which roads I passed along to arrive at the Tower or what districts I crossed over to get back to my house.)

The expression that is shown above is compared to an Eastern thing, namely 'zen'. This culture is also a part of the Japanese culture and philosophy. As a Japanese, Soseki still uses this eastern thing even when he is being in the west. This indicates how his background still plays a huge part of his character wherever he is. Further explanation of the 'zen' is expressed in the following quote.

前はと問われると困る、後はと尋ねられても返答し得ぬ。(Soseki 1905)

(Ask me about beforehand, and I am at a loss; question me about afterwards, and I cannot give you an answer.)

In the quote, Soseki explains about the zen-like thing 'I came not knowing from whence I came, and left not knowing from whence I left' to his loss and how he cannot give an answer whether being asked beforehand or afterwards

regarding the visit to the Tower of London. He might just say he was confused and lost, but instead he uses a 'zen' expression. The predisposition in this text is about the Japanese culture and way of thinking, the 'zen'.

Above are the factors of adaptation. As stated in the underlying theories, these adaptations would affect the intercultural transformation to reach the functional fitness, psychological health, and intercultural identity (Kim, 2001). The followings are the results and discussions regarding the affects.

**Functional
Fitness**

Functional fitness is where immigrants get synchronized by repetitive activities and learning a new culture. In *Rondontō*, the main character keeps talking about his experience in The Tower of London to his landlord just like in the previous section. He then gets some responses from these repetitive activities and learn to act according to the response as can be seen in the quote below.

主人は二十世紀の倫敦人である。それからは人と倫敦塔の話をししない事にきめた。(Soseki 1905)

(The landlord is a Londoner of the twentieth century. After that I decided not to speak to anyone about the Tower of London.)

The main character is telling his story and his amazing experiences to the landlord, but he does not get a good response. Due to that, he decides not to speak to anyone about The Tower of London. This is a cause-and-effect relationship which is included into the functional fitness. He is trying to tell his story in which he was so excited about but gets unexpected responses. From this, he can learn and accept the behavior of the host in the new environment.

**Psychological
Health**

As a newcomer to the host environment, a psychological health is such an important matter. Therefore, the role of the host and the new environment are also important here, because these are the things that affect the psychological health of the newcomers or immigrants.

Although we cannot find this problem in the text of *Rondontō*, Soseki's psychological health regarding his experiences in London can be seen from the relevant studies below.

"I am again standing all alone thinking in the darkness" (Soseki, 148): This enigmatic claim seems to capture how Natsume Soseki was experiencing his two years stay in London (Pichler 2013, 58)

Related to that statement, Homma (2003, 571) states that Soseki's stay in London was not happy and that it was the most unpleasant period he had ever experienced, which made him feel hatred for English literature. He was seized with great anxiety which drove him to compare Japan and England incessantly.

In addition to Homma's opinion, Niki (2001) states that Soseki's irritation came partly from the bad weather in London those days. His pock-marked face and being short of stature were also responsible for his inferiority complex which was shown in his warped turn of mind. This is not an individual thing that only happens to Natsume Soseki, but a whole phenomenon, especially in that era, when it was rarely found an Asian in the west.

This could lead to orientalism. In Said's Orientalism Theory (1993), the understanding of the 'other' is said to be a Western prejudice that understands imperialism and colonialism in line with the impression of exoticism that exists in the Middle East and Asia as foreign countries. So, it is natural if the meeting between Asian and western looks uncomfortable, since western countries are

included in terms of 'the other'. This can be seen as the factor which affects Soseki's psychological health.

Intercultural Identity

As the time elapses, the culture from the individual's background loses its rigidity so that the newcomers then find a more flexible identity for themselves. In the story, the 'flexible identity' can be seen from the relationship between Natsume Soseki and London or even English literature.

In his 2-year study abroad, Soseki has shown some discomfort to the new environment. However, despite thinking about that, he studies hard and gets a lot of influence from the famous European writers, such as Shakespeare, in his studies. Homma (2003, 574) explains that Soseki got deep learning about Shakespeare when he decided to stop taking classes at the University of London and taught himself by his tutor, Professor Craig who is a 'Shakespearean' (a term for people who learn everything about William Shakespeare). She added that almost all of Shakespeare's works had been read by Soseki.

It was through his study of English literature that he then created *Bungaku-ron* or his Theory of Literature and explained what the definition of 'literature' is according to him personally as well as some critics of English literature. Shakespeare's considerable influence on Soseki's journey as a writer can be seen in the book *Bungaku-ron*. Soseki said that William Shakespeare was the best playwright we have ever met before. He also added that Shakespeare was a genius in Europe that everyone recognized. Even, the researcher has ever done research on how Shakespeare influenced Soseki on his works and found some connection between his short story *Rondontō* and Shakespeare's novel *The Tempest*.

After two years of study in England, Soseki then returned to Japan and became a lecturer in English literature at University of Tokyo. In his journey as a lecturer, he also quoted and lectured a lot of Shakespeare's literary works for approximately five years. His Shakespeare books were full of little notes that showed his interest to the writer. To sum up, Soseki's two-year experience in London can be said to affect his journey as a scholar. Furthermore, we can see that the impact of those unforgettable journeys also reflects on his works that are concluded in his work *The Tower of London: Tales of Victorian London* that was translated by Peter Owen. Akio (2013) explains that the reason behind Soseki's interest in *The Tower of London* was because he thought that it was one of the most important parts of British history. That statement also means that Soseki's experiences has affected his journey as a writer.

These kinds of impacts can be seen in how Natsume Soseki has intercultural identity. We can see from the previous part where Soseki mentions 'zen' in the text as his identity as a Japanese, but we cannot ignore the fact that living in London affects so much in both his life as a scholar and his life as a writer. To sum up, his identity becomes more 'flexible' due to the experience and knowledge he got on his study period in London.

CONCLUSION

Natsume Soseki is one of the huge figures in the Japanese literature. He was the first person who was sent abroad to study English literature. Soseki went to live abroad and deepen his knowledge about the English literature in London for about 2 years. This mobility from Japan to England then create a meeting between two different cultures, which surely will lead to some cultural adaptations through the living in the new environment.

From the discussions, we can conclude that the mobility of Natsume Soseki in London is indeed affects many things in his life. However, if we see it

from the cultural adaptation's perspective, it seems that Soseki does not adapt well in the new environment also the new society in London. According to the factors of adaptation, in the part of 'personal communication' Soseki may accepts and process a new culture and environment to himself. In the 'host social communication', he is able to communicate well with the host or Londoners and understand that it is an engagement between two different cultures. However, the 'environment' he lives in a surrounding that leads him to an uncomfortable situation. It is because the acceptance of the host and the pressure to adapt to the new environment are different from his expectation and that makes him disappointed or does not feel welcome. His identity as a Japanese also appears in the 'predisposition' factor when he explains his feeling using the Eastern culture and philosophy called 'zen'.

These factors affect the functional fitness, psychological health, and intercultural identity. Natsume Soseki has been used to the responses from the Londoners, so that he does not want to talk about his experience anymore. In other words, he fits himself in the community by not expecting things anymore, since he was disappointed with the previous responses from the landlord. This two-year experience of Soseki living in London is said to be the worst period in his life. Soseki psychologically feels like not belonging to there and faces so many difficulties that makes him unable to enjoy his life there. However, despite that uncomfortable situation, both London and British culture have affected him so much. This experience inspired his works, so it can be said that England has an impact in his life as a writer. Not only that, Shakespeare, a great figure in the English literature has become his role model that he respects much. In his college where he taught, he often quoted or used Shakespeare's works for his classes. From this, it can be concluded that Soseki's experience in London has also given an impact to his life as a scholar.

Soseki's mobility to London is influential to the Japanese literature world as Soseki was sent there to study more about English literature. Even though he could not adapt well to the situations he faced in the meantime, the knowledge he gained there has made a huge impact to his life.

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