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University of Hawai‘i at Mānoa

edited by Gay Sibley, Nobuko Ochner & Kerri Russell

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PREFACE

Gay Sibley, Associate Professor of English
Nobuko Ochner, Associate Professor of Japanese
Kerri Russell, Doctoral Student in East Asian Languages and Literatures

What follows are papers presented by those who participated in the Fourth Annual Graduate Student Conference of the College of Languages, Linguistics, and Literature at the University of Hawai‘i at Mānoa.

The purpose of these conferences is to provide an open forum wherein graduate students, faculty, and members of the community can gather to share ideas. The Fourth Annual Conference was held on April 8, 2000 at the University of Hawai‘i, Mānoa campus, with a keynote address, “Translating Kabuki Plays,” presented by Professor James Brandon of the Department of Theatre and Dance and Director of the Asian Theatre Program at the University of Hawai‘i, Mānoa.

In order to encourage as many graduate students as possible to participate, the 2000 Committee elected neither to set a theme nor to limit the scope of the conference with a title. Accordingly, this volume contains an eclectic assortment of theories, genres, and topics. The conference featured the work of a number of students from the diverse departments in LLL: East Asian Languages and Literatures, English, Languages and Literatures of Europe and the Americas, Linguistics, and Second Language Studies.

The graduate student conference and Proceedings 2000 are both indebted to the support and dedication of College of Languages, Linguistics, and Literature Dean Roderick Jacobs and Associate Dean Joseph O’Mealy.

The editors also wish to thank our fellow 2000 Conference Committee members: Alana Bell and Jennifer Shoemaker, co-chairs; Katsura Aoyama, Leslie Ashburn, Tia Ballantine, Miriam Gianni, Mie Hiramoto-Sanders, Abigail McMeekin, Koreen Nakahodo, Laura Sacia, Sumittra Suraratdecha, and Professor Lee Wilson, faculty advisor along with Professors Ochner and Sibley.

Finally, we would like to congratulate all the presenters, moderators, and participants for a successful conference.
Epic ambition does not entertain her. When the man moves to Tibet, she discovers flexibility condemns her to guessing.

Then, erased from any talk of plum blossoms, she no longer writes behold or appareled—
and barring flames
or new forms:
inquiry is ruled out.

She locks the door, organizes
canned food by color,
leaves silverware unwashed:
the pressure of detail.

He writes: Your letters are valuable to me . . . I can describe to you again the obstinacy.

She reads the letter as if she were Emile Bernard, bare feet on yellow oilcloth, a pencil in her teeth. If she answers, she will write: Mallarmé, intuition, and include absolute beauty as testament for anachronism.

She crosses his name from hers—
Prints on the back of an Italian postcard:

We cannot proceed directly to Cezanne.
Eros speaks a paragraph:
“aim for eyes—if I miss, I’m not to blame: I lied”

Naked for hours,
she stares at vaulted ceilings
denying trumpets, drums,
and apocalyptic terror.
The living suspect
she’s dying

but she’s rejecting adolescent memory: applying
for a “nice place to spend the rest of life”
near rivers with drowsy finches
flowering sugar trees
and rotted fruit.

erase: she cannot imagine a better man
erase: shadow. ; “It’s the heat”
erase: sink to phosphorescent plain
erase: light frequency of dawn
erase: he writes for her, reads for her
erase: he comes back, unannounced
erase: winters stacked in profile
erase: static decision

If I miss you, she says, I’m not to blame
POSTCARD OF BOBOLI

He can’t get inside her eyes, so he kneels before the fire, drawing maps of Florence while she cuts windows through walls where rain leaks a shape like Africa. They are kind to one another. Gentle. As they talk, his face stains with stalling breath. Bodies move in waves.

Didn’t the critic call her “a family sacrifice”?

The left-hand bull has a severed ear and no shadow. She prints “amulet” between its horns and turns the painting to the wall.

(Not all lovers answer error with unfailing politeness.)

Subscribing to vague positions, moonlight stones her, but she describes her state as healthy, resisting the failure of Holy Holy Mary Mary—a convent somewhere south: she writes a sister Rosa, never asking if she reads English.

Do you remember me? Of course, you do. How many naked women pass your window every day? Yesterday I saw herons and rats, whiskey drunk, exercising on a windowsill. Guess what, Maria? On Mondays I dance down by the railroad tracks. Come watch me. At dawn the boatman sounds the watch drums. Cynthia, I listen for fish splash and crow racket

In time, she sews her belly closed, hopes he understands. No more babies. He is drunk, yawning, folding, drawing his knees beyond the river drain, where ropes stretch between her trees. Diapers are pinned there and handkerchiefs. Every age has its jargon.

On the hour, he counts riverboats: something leaves her.
DELI GHT PLACED ON A BLIND SPOT

In her studio, the painter sees where dimples of apples begin and end, and then she erases her name from happy word lists:

- columbine
- species
- permission
- heart
- inversion
- escape
- mountains,
- rain

I meet you (she replies) in baseline umber mixed with manuscript—

each lower degree
a sensible newness

Every day in winter, he walks twenty miles, as a begging monk. Then, after midnight, preparing to fasten ropes to trees, he cuts a hole in rock and rows the dark. He measures river tongues, forgets high tide and the failure of rapids.

With charts destroyed, the natural world becomes a wing-growing thing: descending to lizards and moth decay : inside zero and its sum.

He confines himself to overblown paradise gardens,

- snapping pictures
- of plain people
- sweating breezes
- under umbrellas,
- while she sleeps.

They are finally human:

She: carved history—white on white.

He: empty, proposing
to study Homer

- as sensual phenomena.
CHRONOLOGY

(It’s) cerulean blue (it’s not): 
Saucers balanced on a chair:
ten high, brushes lying
amber flat on glass:
a four inch crack—
a slight repair,
a total loss:

(She’s not) a separate species (she is):
a suspicious gesture,
a folded brushmark
a mix to red,
a split with black—

(It’s) precedent (it’s not):
his anger dying in proportion
to his affection.

(When war breaks out:
possession: rest and pitch:
declaration: where how
why who what : leaves
no confession)

(She’s not) silence: sign (she is):
No ideological
harmony, no history: no
drift no melt no earth:
no mist

no wanton trust—
no sensible things—
no confidence, no green

HE: with hands across his eyes
SHE: in sleeves of terror, a silken avalanche
Formalism is temptation:

More smoke, another drink:
impossible to remain astute—
to induce authority to leave. She
resists silence, without

whispering, without
knocking window panes. She’s
bored with painting waves—
if she turns her painting
upside-down, it echoes
and complains, insists
its top is down.

She removes her sweater, then her pants, before
opening windows to speed and ice on bricks.

Aegean names rinse purpose from her tongue.
Blue neon fixes touch across her naked breast,

As winter examines her. Resting on midnight, trapping
glass with logic, she decides what she needs: last

words: wild
hypotheses,
photographs.

Let other women keep silence in churches:
She will paint eyes on landscape, mouths

on ocean waves, fold
God’s fables into shade.
C O L L I S I O N

He will not go beyond his failure

She weeps names
and writes: Image-making
has as much to do
with crushing
skulls and organizing
thieves as with skill.

(We can’t know madness in a world angry with itself.)

He doesn’t answer, leads
a pacified existence, freed
from the technology of Eros,
and the sounds that women make:

Electra praying to Hermes,
Clytemnestra crying out
her barbarous chant.

(Xerxes tears his silk red robes to slender ribbons, forest green.)
CHOICE

Ignorance is round.
The earth a water-lily, blooming
once a year, lasting
one night.

Bound hearts tied
to stone
with sinew and prayer,
    embracing delay
    outside of caution
    red rock green air
    seventy-two arms, three mouths
drawing sour-milk sea and fish.

Stay completely still.
When color reaches sound,
matter ends.
Moraic Tetrameter in Japanese Poetry

Tomoko Kozasa, Department of Linguistics

1.0 Introduction

The study of meter has a long history. The majority of recent studies based on generative phonology have looked at the stress pattern (Hayes 1983, Kiparsky 1977, Prince 1990) or the tonal system (Chen 1979, Yip 1984). Some researchers seem to believe meter to be eurhythmic (Hayes 1989, Hanson & Kiparsky 1996, Nespor and Vogel 1986, Prince 1989); that is, meter is inherently rhythmic. However, such theories do not account for the meter of languages that do not have linguistic stress.

The mora is a key element of Japanese phonology (McCawley 1968, Vance 1987, Shibatani 1990). It is the unit of length and, thus, the Japanese language can be classified as a quantitative language. On that basis, the meter should be quantitative; that is, Japanese meter completely depends on the number of moras per line and has no stress or tonal patterning.

The most distinguished characteristic of Japanese poetry is its strict versification rule; each line has to consist of either five or seven moras. There is a misconception that this formation rule reflects the meter (Miller 1967, Cranston 1993). However, according to Kawakami (1973), it is well known that Japanese verse is read with eight beats per line. This paper suggests that meter in Japanese poetry is moraic tetrameter and that catalexis plays a crucial role.

I will discuss the foot structure of Japanese (§ 2), and briefly introduce various types of Japanese poetry (§ 3.0). Then I will illustrate the verse line structure by analyzing Tanka (§ 3.1-3.3), and end with a brief conclusion (§ 4).

2.0 Foot structure and prosodic minimality in Japanese

Trubetzkoy’s introduction of the useful terms “syllable-count language” and “mora-count language” changed the trend of study of prosodic phonology. By definition, a heavy syllable consists of two moras and a light syllable consists of one mora. In Japanese, the heavy syllable is realized with a long vowel, a mora nasal, or the first part of geminate consonants. For instance, the second syllable of the word Sony and the first syllable of Honda and Nissan have two moras; and each syllable in the word Kawasaki has a single mora.

(1) long vowel (2) mora nasal (3) geminate (4) light syllables

µµ

µµ

µµ

µ µ µ µ

so-nii
gen-da
nis-san
ka-wa-sa-ki

‘sony’
‘Honda’
‘Nissan’
‘Kawasaki’

Since Poser (1990) has argued the existence of bimoraic foot structure in Japanese, a significant amount of evidence has been attested (Ito 1990, Kitagawa & Mester 1996, Ota 1999). The evidence is found in truncation processes in hypocoristic, kinship terms, geisha client names, rustic girls’ names, and loan words; and in ren’yookei reduplication, onomatopoeia.

2.1 Di-moraic Words.

Poser (1990) argues that foot structure of Japanese is bimoraic based on his examination of the phenomena of truncation and reduplication.

2.1.1 Hypocoristic and kinship term formations

Japanese has several hypocoristic suffixes such as -chan, -san, and -sama. They are added to a full name, a modified form of the name, or a kinship term. Using -chan may be considered to be the least formal, adding -san the most general way to call others, and adding -sama the most polite. For example, a person named Masako would be called Masako-sama, Masako-san, and Masako-chan; also, the name can be modified as
masa-chan, mako-chan, sako-chan, and maa-chan in an informal setting and/or among family members and close friends. Every shortened name satisfies a bimoraic foot template.

(5) a. masa-chan  {\[\mu\mu\]}  b. mako-chan {\[\mu\mu\]}  c. sako-chan {\[\mu\mu\]}  d. maa-chan {\[\mu\mu\]}

Bar-girls and geisha use a special modified form of regular clients’ surnames. Its formation indicates the foot structure of Japanese is bimoraic as well.

(6) a. ‘Mr. Honda’  honda-san → o-hoo-san {\[\mu\mu\mu\]} {\[\mu\mu\]}
b. ‘Mr. Fujimura’ fujimura-san → o-fuu-san {\[\mu\mu\mu\]} {\[\mu\mu\]}
   ‘Mr. Hattori’ hattori-san → o-haa-san {\[\mu\mu\mu\]} {\[\mu\mu\]}
   (Poser 1990: 92)

We are able to observe identical patterns in kinship term formation. It is very common to use -san with kinship terms along with an honorific prefix o-. For example, o-too-san ‘father,’ o-kaa-san ‘mother,’ o-nii-san ‘older brother,’ and o-nee-san ‘older sister.’ All the roots of the kinship terms are two moras.

(7) a. o-too-san {\[\mu\mu\]}  b. o-kaa-san {\[\mu\mu\]}  c. o-nii-san {\[\mu\mu\]}  d. o-nee-san {\[\mu\mu\]}

2.1.2 Reduplication

Most Japanese mimic words, or onomatopoeia, are derived by duplicating bimoraic morphemes. These duplicated words are called fyo-go and most of them have four moras; reduplicated bimoraic stems.

(8) pika-pika ‘shiny, flashing’ run-run ‘gladly’ {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]}
sara-sara ‘smooth’ gun-gun ‘(growing) steadily’ {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]}
doki-doki ‘nervously excited’ hii-hii ‘barely (doing)’ {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]}
niko-niko ‘smiling’ pyuu-pyuu ‘(the wind is) whistling’ {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]}

There are some reduplicated words whose stems are three moras.

(9) sarari-sarari ‘smoothly’ nosori-nosori ‘sluggishly’ {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]}

However, these stems are often used with adverbalizer suffix -to,

(10) sarari-to ‘smoothly’ nosori-to ‘sluggishly’ {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]} {\[\mu\mu\]}
The words in (10) consist of four moras. In addition, I have noticed that when the adverbalizer suffix -to is used with bimoraic stems, its [t] is geminated, so that the words become four moras.

(11) *pika-to > pi-ka-t-to ‘flashing’ *gun-to > gu-n-t-to ‘(growing) steadily’
* sara-to > sa-ra-t-to ‘smoothly’ *doki-to > do-ki-t-to ‘frightened’
* niko-to > ni-ko-t-to ‘smiling’

There is another type of reduplication called ren’yookei reduplication; a unique way to describe how actions are performed in Japanese.

(12) Taroo-wa nakinaki kaetta. (Poser 1990:93)
Taroo-TOPIC crying returned.
‘Taroo went home crying.’

The stem of the reduplicated word naki is a verb form known as ren’yookei, an infinitive form derived from the plain form naku, and the word describes how Taroo went home. Other reduplicated forms are:

(13)a. tabetabe ‘while eating’ < tabe-ru ‘eat’
[µµ][µµ]
b. yomiyomi ‘as reading’ < yo-mu ‘read’
[µµ][µµ]
c. siisii ‘as doing’ < su-ru ‘do’
[µµ][µµ]
d. miimii ‘as watching’ < mi-ru ‘see, watch’
[µµ][µµ]

Half of each reduplicated word is bimoraic.

2.1.3 Truncation in loan words
Itô (1990) also argues that Japanese foot structure is bimoraic based on her examination of the loan-word truncation patterns. Japanese borrow words from all over the world; however, Japanese tend to shorten those loan-words instead of adopting them as they are.

(14) [µµ]
suto(raiki) ‘strike’ ama(chua) ‘amateur’
ope(reeshoN) ‘operation’ kone(kushoN) ‘connection’
zemi(naru) ‘seminar’ puro(fesshonaru) ‘professional’

(15) [µµ] + [µµ]
ame-futo ‘American football’ rimo-kon ‘remote control’
seku-hara ‘sexual harassment’ waa-puro ‘word processor’
paso-kon ‘personal computer’ pan-suto ‘panty stocking’

The shortening pattern in (15) is very common even in Japanese words as well:

(16) [µµ] + [µµ]
gaku-wari < gakusei waribiki ‘student discount’
koku-reN < kokusai rengoo ‘the United Nations’
too-dai < tokyoo daigaku ‘Tokyo University’
ten-doN < tempura donburi ‘tempura bowl’ (a type of meal)
All of the derivational processes above illustrate that Japanese foot structure is bimoraic.

2.2 MONO-MORAIC WORDS.

There are numerous mono-moraic words in Japanese:

(17) su ‘vinegar’, ki ‘tree’, sa ‘difference’
    ha ‘teeth’, hi ‘fire’, ne ‘root’
    me ‘eye’, wa ‘sum’, ke ‘hair’

However, when native Japanese speakers utter these words alone, they usually insert a glottal stop [ʔ] after the word or lengthen the vowel; particularly in the Kansai dialect, where the vowel is almost always lengthened. Either operation makes the word bimoraic:

(18) su > suʔ or suu
    ki > kiʔ or kii
    hi > hiʔ or hii

If we consider this phenomenon, we can still say that Japanese foot structure is bimoraic despite the fact that the root is sometimes mono-moraic.

2.3 JAPANESE WORDS

As we have seen above, Japanese foot structure is bimoraic; that is, Japanese words are comprised of bimoraic feet. In fact, almost 40% of the lexicon in *Nihongo Akusento Jiten* (1951), ‘Japanese Accent Dictionary,’ is four moras, i.e., two feet (Sakano 1996).

![Japanese mora distribution](image)

(19) 2-mora word 4.8%
    3-mora word 22.7%
    4-mora word 38.8%
    5-mora word 17.7%
    6-mora word 11.0%
    others 5.0%

According to these data, I can conclude that the unmarked prosodic word in Japanese is as below in (20):

(20) ω word
    Σ foot
    [μ μ] [μ μ]

3.0 Japanese poetry

There are five major forms in classical Japanese poetry; Kata-uta, Sedooka, Tanka, Bussoku sekika, and Chooka. Haiku is another well-known form of Japanese poetry although it is not considered classical Japanese poetry.

*Kata-uta* 5-7-7 5[kasiikeyasi] 7[wagi-e no kata yo] 7[kumoi tachitumo]

*Kata-uta* can be seen mostly in the *Nihonshoki* (720AD) and the *Kojiki* (712AD). We do not see many Kata-uta in other literature.
**Sedooka** 5-7-7-5-7-7
There are 60 Sedooka in the Man'yoo-shuu (759 AD), but it faded out sometime at the end of the Man'yoo-shuu period, which may be around 730 AD.

**Tanka** 5-7-5-7-7
The origin of Tanka, literally ‘short poem,’ is vague, but it is the most popular form and has the longest history. It appeared already in the Kojiki (712 AD), and it dominated Japanese literature during the Heian period (794 – 1192 AD); millions of people are still composing Tanka these days. Because of its popularity and distribution, Tanka became the prototype of Japanese poetry.

**Bussokusekika** 5-7-5-7-7-7
The name Bussokusekika came from the fact that this form of verse was carved on a stone which is said to be the footprints of Buddha; Bussoku means feet of Buddha, sekí means a stone, and ka means verse. There are 21 verses on the stone at Yakusi-ji temple in Nara city. There is only one instance in the Man’yoo-shuu.

**Chooka** 5-7-5-7- ... -5-7-7
In this form, the sequence of five- and seven-mora lines is repeated more than three times and it ends with a seven-mora line. Chooka was culminated in the Man’yoo-shuu. The longest Chooka in the Man’yoo-shuu comprised 149 lines by Hitomaro.

**Haiku** 5-7-5
Along with Tanka, Haiku is a very popular verse form in Japan these days. The most famous Haiku poet is Matsuo Basho. He compiled the travel journals Oku no Hosomichi in which the highest artistic development of Haiku was achieved.

The rigid rules of composition of Japanese poetry, regardless of the form, require that a line comprises five or seven moras. The total length of these different types of poetry varies, but they all consist of the sequence of seven- or five-mora lines; seven- or five-mora per line is the salient property of Japanese poetry.

### 3.1 JAPANESE METER

Meter is an abstract pattern or requirement, which distinguishes verse from prose; moreover, its phonological rules have to correspond to the general phonology of the language. Poser (1990) suggests that just as bimoraic feet are independent of the pitch-accent system in Japanese, the rhythmic system and the tonal system are independent. Therefore, it is not surprising that Japanese meter is completely quantitative.

As I mentioned above, Japanese versification is based on five and seven-mora lines. However, Japanese verse is generally recited with eight beats per line. This is called ‘Quadruple Time Style,’ “...in which each measure contains four rhythmic units; each rhythmic unit contains two moras of the text or a pause equal to two morae in duration or a one mora text accompanied by one mora pause” (Kawakami 1973 [based on works cited] p.19: 665). This means that Japanese meter is moraic tetrameter, each line consisting of four bimoraic feet. Golston and Riad (1997) propose that the possible quantitative verse feet are limited to the following nine pairs:

<table>
<thead>
<tr>
<th>Possible verse feet (L: light syllable, H: heavy syllable)</th>
</tr>
</thead>
<tbody>
<tr>
<td>[L  H]</td>
</tr>
<tr>
<td>[H  H]</td>
</tr>
<tr>
<td>[LL  H]</td>
</tr>
</tbody>
</table>

Japanese verse feet are strictly [L  L], and they are completely independent of its pitch-accent. The metrical structure of Japanese verse can be illustrated as follows:
I chose *Ogura Hyakunin Isshu*, or ‘Single Verse by a Hundred Poets; Ogura’⁵, as my main corpus. *Hyakunin Isshu* is said to have been compiled by Fujiwara Teika in the 13th century. He chose one hundred *Tanka* from those written between the mid-8th century and the 13th century. *Hyakunin Isshu* has been used for a game called *utagaruta* or “the game of poetry-cards” since the 16th century. This game requires a reader to read every poem aloud. The poems in *Hyakunin Isshu* have been recited by people for hundreds of years: they must be not only artistically but also phonologically well-formed.

I present the unmarked structure of *Tanka* below. In scansion, it is common to separate *Tanka* into two parts, *Kami no ku*, upper phrase, and *Shimo no ku*, lower phrase. The symbol ‘•’ indicates a silent mora, or silent demibeat (Selkirk 1984) or catalectic position, a metrical position in the meter that is not filled with text (Golston and Riad 1997).

(23) *Kami no ku* ‘upper phrase’

I have looked at every line and found that of the first and the third lines, which contain five moras, 81.7% of them have mono-moraic words at the end (see Table 1). Thus at least one silent mora should be at the end of the line. Moreover, two thirds of five-mora lines contain five-mora words; 72.0% of the first line and 67.0% of the third line, which means the silent moras do not intervene in the middle of the lines. Their positions must be at the beginning or the end. As for the first line, it is natural not to put silent mora at the beginning. Thus the catalectic position must be between the first and the second lines. Also, since the first three lines form a constituent of *Kami no ku*, it is reasonable for the third line to have the catalectic position at the end.
Prosodic word boundaries – five-mora lines

<table>
<thead>
<tr>
<th>ending with an odd number moraic word</th>
<th>ending with di-moraic word</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-1 2-1  yo-no naka-ha</td>
<td>2-1 2-  ama-no hara</td>
</tr>
<tr>
<td>1-1 3-1  yo-mo sugara</td>
<td>3-2  kanashi-kere</td>
</tr>
<tr>
<td>1-3 1   ta-makura ni</td>
<td></td>
</tr>
<tr>
<td>2-1 1-1  haru-no hi-ni</td>
<td></td>
</tr>
<tr>
<td>2-2-1   hatsu-shino-no</td>
<td></td>
</tr>
<tr>
<td>2-3     yama-zakura</td>
<td></td>
</tr>
<tr>
<td>3-1-1   omoho-de-ni</td>
<td></td>
</tr>
<tr>
<td>4-1     itazura-ni</td>
<td></td>
</tr>
<tr>
<td>5       chihayaburu</td>
<td></td>
</tr>
</tbody>
</table>

Table 16

<table>
<thead>
<tr>
<th>ends with</th>
<th>1st line</th>
<th>%</th>
<th>3rd line</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>mono-moraic</td>
<td>80</td>
<td>87</td>
<td>72</td>
<td>76.7</td>
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<tr>
<td>di-moraic</td>
<td>12</td>
<td>13.0</td>
<td>22</td>
<td>23.3</td>
</tr>
<tr>
<td>Total</td>
<td>92</td>
<td>100.0</td>
<td>94</td>
<td>100.0</td>
</tr>
</tbody>
</table>

1st line

- bi (13.0%)
- mono (87.0%)

3rd line

- bi (23.4%)
- mono (76.6%)

The second lines which contain seven moras do not seem to have a marked silent mora position, as 50.5% of them end with a di-moraic word and 49.5% with a mono-moraic word.
Since almost two thirds (59.8%) of the fourth lines end with a mono-moraic word, we can assume that at the end of the line is the preferable silent mora position. In contrast to the third and the fourth line, the vast majority of the last lines (87 out of 90; 96.7%) end with a di-moraic word. Therefore, the silent mora position for the last line thus has to be at the beginning of the line.

(25) Prosodic word boundaries – seven-mora lines (the final lines)

<table>
<thead>
<tr>
<th>2-1 4</th>
<th>ama-no hashidate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2 2-2</td>
<td>na-koso oshi-kere</td>
</tr>
<tr>
<td>2-1 2-2</td>
<td>aki-no yufu-gure</td>
</tr>
<tr>
<td>3-2 2</td>
<td>omowa-zari keri</td>
</tr>
</tbody>
</table>

Although there are three cases that end with the bi-moraic word, in those cases they are all syntactically marked; a mono-moraic particle attached to the final word. The author seemed to choose not to use a bi-moraic word at the end of the line purposely, avoiding the ordinary ending for poetic effect.

(26) Marked ending

| 2 2-2-1 | ware nara-naku-ni |
| 2-2 2-1 | tomo-nara naku-ni |
| 3-1 2-1 | inora-nu mono-wo |

Hence, we can still assume that the position for the silent mora is at the beginning of the line.

3.3 Ji-Amari. Despite the strict formation rule, Tanka occasionally has an extra mora in a line which is called jì-amari. Motoori Norinaga (1776) pointed out that every jì-amari line includes a vowel sequence.

I have examined Tanka in Hyakunin Isshu, and there are 35 cases of jì-amari. As expected, each of these 35 lines has a word that starts with a vowel preceded by a vowel (see Table 2). Miller examines Bussokusekika, and concludes that, “within the sequence, in five-foot [mora] lines and seven-foot [mora] lines as well, the third foot [mora] is the dominant, favored location for metrical irregularity” (1975:68). He continues that in the case of five-mora lines, the fourth mora was the second choice; and in the case of seven-mora lines, the fifth is the second favorite position. However, as we can see in Table 2, these statements do not apply to Hyakunin Isshu.
<table>
<thead>
<tr>
<th>Line</th>
<th>Position (in Poem)</th>
<th>Mora Position (in Line)</th>
<th>Vowel sequen</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>awamu to zo omofu</td>
<td>x</td>
<td>o-o</td>
</tr>
<tr>
<td>2</td>
<td>kurenu to o moheba</td>
<td>x</td>
<td>o-o</td>
</tr>
<tr>
<td>3</td>
<td>Mono wo koso o mohe</td>
<td>x</td>
<td>o-o</td>
</tr>
<tr>
<td>4</td>
<td>taki no o to wa</td>
<td>x</td>
<td>o-o</td>
</tr>
<tr>
<td>5</td>
<td>awamu to zo omofu</td>
<td>x</td>
<td>o-o</td>
</tr>
<tr>
<td>6</td>
<td>mono wo koso o mohe</td>
<td>x</td>
<td>o-o</td>
</tr>
<tr>
<td>7</td>
<td>mono o mo fo koro wa</td>
<td>x</td>
<td>o-o</td>
</tr>
<tr>
<td>8</td>
<td>yo wo o mo fo yueni</td>
<td>x</td>
<td>o-o</td>
</tr>
<tr>
<td>9</td>
<td>to ma wo arami</td>
<td>x</td>
<td>o-a</td>
</tr>
<tr>
<td>10</td>
<td>kokoro araba</td>
<td>x</td>
<td>o-a</td>
</tr>
<tr>
<td>11</td>
<td>kokoro ateni</td>
<td>x</td>
<td>o-a</td>
</tr>
<tr>
<td>12</td>
<td>osiku no arukana</td>
<td>x</td>
<td>o-a</td>
</tr>
<tr>
<td>13</td>
<td>tatazu no aranamu</td>
<td>x</td>
<td>o-a</td>
</tr>
<tr>
<td>14</td>
<td>hana no i ro wa</td>
<td>x</td>
<td>o-i</td>
</tr>
<tr>
<td>15</td>
<td>arasi to i fu ramu</td>
<td>x</td>
<td>o-i</td>
</tr>
<tr>
<td>16</td>
<td>kaze wo itami</td>
<td>x</td>
<td>o-i</td>
</tr>
<tr>
<td>17</td>
<td>okono isi no</td>
<td>x</td>
<td>o-i</td>
</tr>
<tr>
<td>18</td>
<td>tago no ara ni</td>
<td>x</td>
<td>o-u</td>
</tr>
<tr>
<td>19</td>
<td>o no u e no sakura</td>
<td>x</td>
<td>o-u</td>
</tr>
<tr>
<td>20</td>
<td>uchi idete mireba</td>
<td>x</td>
<td>i-i</td>
</tr>
<tr>
<td>21</td>
<td>kogi idenu to</td>
<td>x</td>
<td>i-i</td>
</tr>
<tr>
<td>22</td>
<td>haru no no ni idete</td>
<td>x</td>
<td>i-l</td>
</tr>
<tr>
<td>23</td>
<td>machi ide tsuru kana</td>
<td>x</td>
<td>i-i</td>
</tr>
<tr>
<td>24</td>
<td>yado wo tach i idete</td>
<td>x</td>
<td>i-i</td>
</tr>
<tr>
<td>25</td>
<td>kogi idete mireba</td>
<td>x</td>
<td>i-i</td>
</tr>
<tr>
<td>26</td>
<td>ariake no tsuki wo</td>
<td>x</td>
<td>i-a</td>
</tr>
<tr>
<td>27</td>
<td>nusa mo toriahezu</td>
<td>x</td>
<td>i-a</td>
</tr>
<tr>
<td>28</td>
<td>ariake no tsuki to</td>
<td>x</td>
<td>i-a</td>
</tr>
<tr>
<td>29</td>
<td>meguri alite</td>
<td>x</td>
<td>i-a</td>
</tr>
<tr>
<td>30</td>
<td>mine no ofuru</td>
<td>x</td>
<td>i-o</td>
</tr>
<tr>
<td>31</td>
<td>na nis i owaba</td>
<td>x</td>
<td>i-o</td>
</tr>
<tr>
<td>32</td>
<td>chigiri okisi</td>
<td>x</td>
<td>i-o</td>
</tr>
<tr>
<td>33</td>
<td>aki no wa arane do</td>
<td>x</td>
<td>a-a</td>
</tr>
<tr>
<td>34</td>
<td>yama orosi yo</td>
<td>x</td>
<td>a-o</td>
</tr>
<tr>
<td>35</td>
<td>more izuru tsuki no</td>
<td>x</td>
<td>e-i</td>
</tr>
</tbody>
</table>

Shaded columns indicate five-mora lines.
Miller also analyzes the positioning of the metrically irregular lines in *Bussokusekika* and concludes that the metrically irregular lines occurred in the third-line position. However, if we look at Table 3, the distribution of *ji-amari* lines in *Bussokusekika*, the *ji-amari* line appears everywhere except in line 4. Furthermore, as I show in Table 2, its distribution is rather random in *Hyakunin Isshu.* Thus *ji-amari* has nothing to do with the structure of Japanese poetry. It is rather a phonological (or morphophonological) phenomenon.

<table>
<thead>
<tr>
<th></th>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
<th>Line 5</th>
<th>Line 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>14</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Cranston (1993) and Miller (1975) suggest that *ji-amari* is an instance of synaloepha or crasis wherein two vowels elide into one. In *Hyakunin Isshu,* there are 91.4% *ji-amari* (32 out of 35) lines that start with either [o] or [i]. Miller also has found that the [i] + [a] sequence appears to be the dominant combination of *ji-amari.* He also states that most *ji-amari* lines in Old Japanese verse start with either [i] or [o]. The phenomenon of *ji-amari* involves initial vowel ‘glidelization,’ i.e., the first vowel becomes very close to a glide, and then it loses vocality when the line is recited. If *ji-amari* were really an instance of synaloepha as Miller has analyzed, both vowels would lose their quality and change into one. For example, the word ‘*ariake*’ in lines 26 and 28 in Table 2, should be pronounced as [areke], following his analysis. We would never understand it as ‘*ariake.*’ Needless to say, if it is [aryake], although a mora is decreased, a substitute phoneme is there for the listener to recognize it would be ‘*ariake.*’ Therefore, I suggest that *ji-amari* is an instance of glidelization of the initial vowel. The irregular lines which have an extra mora fit into the *Tanka* formation rules.

4.0 Conclusion

I have offered an analysis of Japanese meter based on examining one hundred *Tanka.* Since each Japanese verse line is recited with eight beats, I have attempted to find the position for the pauses and illustrated the metrical hierarchy. Also, even *ji-amari* lines – lines containing an extra mora – fit into this unmarked structure.

Japanese meter is completely independent of its pitch-accent, as the rhythmic system and the tonal system are independent in Japanese. Therefore, it is totally quantitative, and it is moraic tetrameter.

NOTES

* I am indebted to Chris Golston for his enduring support and help on this paper. All errors are mine.
1. Regions in central Japan, around the cities of Okasa, Kyoto, Nara, and Kobe.
2. It is known as the first Japanese History book.
3. Japanese Myth said to be compiled in 712 AD, based on the recitation by Hieda-no Are.
4. The oldest anthology in Japan. It comprised about 4,500 poems. The oldest poem among them is said to be written in the early 7th century.
5. Teika had a cottage in a town called Ogura. These hundred verses were written on doors in this cottage. Since this anthology became so popular, the Japanese often just say Hyakunin Isshu referring to the Ogura version.

6. To make it simple, I excluded the ji-amari line which contains an extra mora. I will discuss ji-amari in section 3.3.

7. I followed kana letters in Miki and Nakagawa (1988) to transcribe the lines.

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The Optimistic Attitude in Su Shi's Poetry

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If traditional Chinese poetry is weighed on the scale of optimism and pessimism, it should be obvious that the pessimism end of the scale is heavier. This is because in history human life has never been perfect, either materially or emotionally. Poets have always been searching for a way to express what they agonize about. However, poets of certain dynasties are less pessimistic than others. For example, generally speaking, the Song dynasty sees more light-hearted poets than other dynasties, with Su Shi as its most distinguished representative. This paper will examine Su Shi's optimistic attitude in his poems. Such an examination is aimed at revealing Su Shi's important contribution to the development of an optimistic tone in classic Chinese poetry.

Su Shi (1037-1101) is the most renowned poet in the Northern Song dynasty (960-1127). Before discussing Su Shi, a brief discussion on some of the earlier major poets is necessary. On the pessimistic side, Qu Yuan (343-277 BC), the Nineteen Ancient Poems of the Han dynasty (206 BC-220AD), Ruan Ji (210-263 AD), and Du Fu (712-770 AD) are major poets or poetry that focus more on the negative aspects in human life, such as social injustice, political corruption, aging, and frustrated love. Qu Yuan expresses his agony in a symbolic manner, and Ruan Ji's attitude toward his time of human society is one of hopelessness. Du Fu, as a Confucian scholar who has a strong sense of responsibility in dealing with the social problems also turned his poems in a very low pitch. For example, the following line of Du Fu describes the situation during a civil war caused by a rebelling general: “The country is broken but the rivers and mountains are still there, and the spring city sees only deep grass” (国破山河在, 城春草木深). On the positive side, Tao Qian (371?-427 AD) and Li Bai (701-762 AD) are good representatives. Tao Qian enjoys his world of nature, and love of spontaneity becomes the theme of his poetry, though he also writes some poems of negative feelings. Li Bai, as a successful artist who doesn’t have to worry about patronage and gaining fame, can afford to express a romantic tone at his will; therefore, he writes quite some lines of unworried feelings. For example, “The thousand gold ingots that I spent will come back to me” (千金散尽还复来). “I will trade my five-colored horse and thousand-dollar gown for wine” (五花马, 千金裘, 呼儿将出换美酒). However, Li Bai's expression is usually instinctive and momentary, and he sometimes changes his mood easily. For example, the following line reveals his lost moment: “I draw my sword and look around blind-mindedly” (拔剑四顾心茫然). Li Bai's optimism is that of an artist, or a drunkard, which can't be used as a guide for one's life in social reality.

Su Shi shares some common ground with these three poets because he is also involved with politics, but he differs from these poets in that his poetry is diverse in subjects and tone, and he has an obvious optimistic attitude in many of his poems. Of course, the tone of a poet often has something to do with the poet's personality and philosophical point of view, though social environment may also provide some impact. Northern Song is a relatively peaceful dynasty, and the fight between different factions in the court is relatively milder, which may account for the overall cultural and literary achievement at that time (K. Yoshikawa, 1977). Of course, this does not mean everybody has freedom of speech. In fact, Su Shi spends most of his time in exile. In 1079, Su is even jailed and almost sentenced to death because of his bold opposition to the reformists supported by the emperor. Later, when the reformists are out of power, he is again exiled by his previous ally, the new prime minister, Sima Guang. However, one unusual fact about Su Shi’s situation is that he is well respected by his opponents as a scholar and poet. For example, Chapter 3 of the canonical Ming dynasty short story collection Words of Eternal Warning (警世通言, by Feng Menglong, 1574?-1646?) tells a story about Su Shi and Wang Anshi (1021-1086), the reformist prime minister whose policy Su Shi later strongly opposes: when the successful young scholar Su Shi first visits Wang Anshi, he picks a book covered with thick dust from Wang’s book shelf and reads a passage in it, and Wang immediately tells Su what the next line is, and the story from which the line is from. Later, when Wang Anshi fails the reform and retires, Su Shi pays him a visit and they discuss poetry together. This is what Yoshikawa means by “relatively milder” faction fight.

This paper would like to discuss Su Shi's optimism in three categories. The first category is his good sense of humor. In classical poetry, humor plays a very minor role. This is probably because poetry is so important as one of the subjects for the civil service examinations for selecting government officials, and therefore has to be serious. Humorous poems are likely to be classified into the genre of doggerel (打油诗), which is often considered insignificant. However, because of Su Shi's prominent position among classical poets, no one seems
to have accused him of writing doggerel poems. Of course, it is also because Su Shi's humorous poems are not
doggerel for pure entertainment; instead, they often have political connotations, which is very unusual among
classical poetry. Other than his humor poems, there are also many humor stories related to Su Shi, his family
and friends. For example, Chapter 11 of *Words of Eternal Wakening* (醒世恒言), another short story collection
of Feng Menglong, is a humorous story about Su Shi and his sister and sister-in-law (*Su Shi’s Younger Sister
Embarrasses Her Bridegroom Three Times* 苏小妹三难新郎). And there are also humorous stories about Su
Shi and his Buddhist monk friend Foyin (佛印). The following poem, *Continuous Rain and the Flooding River*
(连雨江涨), is a very good example of Su Shi's humorous poem with political irony.

**Continuous Rain and the Flooding River**

越井岗头云出山, When (rain)Clouds Emerge from the Yuejing Mountains,
洋柯江上水如天。 Water in the Yangke River swells like heaven.
床床避漏幽人居, Beds in every house are empty because of the leaking roof,
浦浦移家蛋子船。 And Rivers are full of egg-shaped boats.
龙卷鱼虾并雨落, Dragon-wind rolls up fish and shrimp and then drop them with the rain,
人随鸡犬上墙眠。 While people, following chickens and dogs, are sleeping on the wall.
只应楼下平阶水, It is because of the deep water downstairs,
长记先生过岭年。 That I always remember the year when I crossed the Ridge.

In this poem, the flood that causes great trouble for the local people as well as the traveler (Su Shi) comes
from heaven (天, in line 2), which is also a word for the emperor, as the Chinese emperor is called Son of
Heaven (天子). The dragon-wind (tornado) in line 5 also indicates the emperor, as dragon is another name for
the emperor. There are also fish and shrimp coming down with the rain – at the moment when the flood on the
ground is like heaven (水如天), and people have to stay on top of the wall or float around in boats. In this
situation, the falling fish and shrimp, which could have been a blessing to people, fall into the water on the ground,
and then swim back into the river (and since the flooding river is described as big as heaven, we may
say the fish and shrimp go back to the emperor again). The humor is that the emperor is just having fun with his
soaked people. The poet does not offer any comment, just cleverly uses the word crossing the ridge to hint at
his exile to Canton, and calls it an everlasting memory. In fact, this poem can also be read in contrast with Du
Fu’s *Thatch Hut Broken in Autumn Wind* (茅屋为秋风所破歌), in which Du Fu thinks of other homeless
people when his own hut is broken. Both poems have the issue of escaping the rain, but Du Fu is quite
straightforward, while Su Shi can view it from a different angle. Su Shi’s other poems of this feature include
*First Arriving at Huang Prefecture* (初到黄州) and *Poking Fun on Brother Ziyou* (戏子由), which express the
poet's irony against the unsuccessful policy of the reformists. From today's perspective, these are just humor
poems, but it required great courage to write them in Su Shi's time, because it was dangerous to talk about the
emperor with humor.

The second feature of Su Shi's optimistic attitude lies in his attitude toward aging. Lament over aging is
one of the most common motives in traditional Chinese poetry, and Su Shi himself has written some lamenting
poems over aging. However, Su Shi has also written some poems that challenge this lamenting tradition. *To
the Tune “Riverside Town”* (江城子) and *To the Tune “Sands of the Washing Stream”* (浣溪沙) are distinctive
examples.

*To the Tune “Riverside Town”* is very un-Confucian, because it is usually not a Confucian scholar's ideal
to be physically strong or to become a military general. However, this poem is full of physical strength such as
leading the dog, holding the eagle, shooting the tiger, and pulling the bow fully to shoot the star of Celestial
Wolf. Secondly, it's Confucius' basic principle that a person's behavior should be in accordance with his social
status or age, and traditional poets - including Su Shi - usually like to talk in an old man's voice, but this poem is
the opposite - the person in the poem pretends to be young.
江城子  
To the Tune “Riverside Town”

老夫聊发少年狂，
Leash the Greys on my left, Shoulder Baldy on my right!

左牵黄，右擎苍，
Wearing brocade hats and sable furs,

锦帽貂裘，
1000 horsemen roll up Flathead Hill!

千旗卷平岗。

为报倾城随太守，
Treat the whole city for coming out to see their Prefect

亲射虎，看孙郎。
Shoot a tiger himself, like young Sun of old

酒酣胸胆尚开张,
When flushed with wine, my heart and gall still rise.

鬓微霜，又何妨。
Brows flecked with frost - Hag! What do they matter?

持节云中，
I’ll carry the flag out to Mid-rack:

尽日遣冯唐。

会挽雕弓如满月，
And, gazing northwest… Shoot Sirius from the sky!

西北望，射天狼。

To the Tune “Sands of the Washing Stream” (浣溪沙) below is another example that challenges aging:

浣溪沙  
To the Tune “Sands of the Washing Stream”

山下兰芽短侵溪，
At the mountain foot short orchid shoots grow by the stream,

松间沙路净无泥，
Among the pine trees sandy path is mudless,

萧萧暮雨子规啼。

谁道人生无再少，
Who said one cannot regain his youth?

门前流水尚能西，
The river in front of the door can flow reverse,

休将白发唱黄鸡。

In this poem, there is a contrast between the first and the second stanza. In the first stanza, the word “short orchid shoots” suggests "life is short". The evening rain and the sound of the cuckoo are common images of sentimental feelings; therefore, a conventional reader is likely to expect sentimental expressions in the second stanza, but Su Shi does the contrary with a rhetorical question (line 1 of second stanza) to indicate that human beings can rejuvenate. He then alludes to the rooster image from a poem of Bai Juyi (772-846) to express a theme contrary to Bai's original poem.

In addition to humor and anti-lament over aging, Su Shi also wrote some poems that either symbolize or express optimism toward life in a broad sense. See the following two examples.

1. To the Tune, “Stilling Wind and Waves”

定风波  
To the Tune, “Stilling Wind and Waves”

莫听穿林打叶声，
Don’t listen to rain pelting the forest’s leaves -

何妨吟啸且徐行。
Why should that stop our singing, strolling along?

竹杖芒鞋轻胜马，
Bamboo staffs and sandals are less trouble than horses,

谁怕，
Who minds?

一蓑烟雨任平生。  
One reed coat full of rain, all my life!
料峭春风吹酒醒。            A nipping spring breeze sobers me up.
微冷。                         As it grows chilly,
山头斜照却相迎。            Slanting rays above the peak come to greet us.
回首向来萧瑟处，             I look back along our rain-soaked path,
归去，                         On our way home,
也无风雨也无晴。            There’ll be neither storms nor fair skies.

This poem strikes the reader with its calm and firm positive attitude toward problems in human life. The journey in the poem, which is full of wind and rain (风雨), is obviously a metaphor for difficulties in life. In the first stanza, “stroll along” (徐行) means take it easy in life. In the second stanza, “sobers me up” from drunkenness (酒醒) indicates the poet is aware of reality, which, in this case, “grows chilly” (微冷). The wine in this poem is very different from the wine in Tao Qian's and Li Bai's wine poems, because Tao Qian's and Li Bai's wine is a momentary escape from reality. Drunkenness can be taken as a symbol for the poet's artistic state of mind. Some poets are always in touch with reality when they are in this state (Qu Yuan, Ruan Ji, Du Fu, Su Shi); some are not (Tao Qian, Li Bai). The second stanza indicates the poet is back to reality from his artistic state. He does mention that the spring breeze that brings him back to reality is chilly, but when he reaches the summit of the mountain, he immediately feels welcomed (“greet us” 相迎) by the slanting sunlight.

The geographical elevation in this poem is also significant. The poet starts his journey in the woods, and ends the poem on the “peak” (山头). To the poet, life is a rising journey, which has a double meaning: it's difficult (compared with a journey on the level ground), yet worthy. In the last line of the second stanza, the term wuqing (无晴, meaning “the sky is not clear”), is the homophone of 无情 – no emotion; therefore, we can say that Su Shi is emotionally calm in the rainy weather.

2. To the Tune “Moon on the West River” (西江月). This is a poem of symbolism. It presents a number of images with little comment from the poet.

西江月

To the Tune "Moon on the West River"

照野瀟瀟浅浪，            Illuminating the wilds, a band of shallow waves,
横空隐隐层霄。            Layered clouds lie dimly across the sky.
障泥未解玉驄驕，          My horse is proud, still wearing a dust blanket;
我欲醉眠芳草。            I long to nap drunkenly in fragrant grasses.
可惜一溪風月，            How lovely, the stream in the bright moon!
莫教踏碎瓊瑤。            Don’t let hoofs trample those jades and jaspers.
卸鞍欹枕綠楊橋，          My saddle becomes a pillow on the green willow bridge.
杜宇一聲春曉。            One oriole call – spring dawn!

It is the positive impression of the images that suggest the poet's mood. When the poet reaches the stream riding a horse at night, he is deeply attracted by three beautiful scenes: the river under the moon that looks like crystal jade, the fresh grass, the mist in the air, and the crystal stream. There are two options he wishes to choose from: to sleep on the grass or to ride across the stream. But he does neither, because he doesn't want to spoil the grass, or break the jade-like water in the stream. Eventually the poet chooses to go over the bridge, but he ends up getting off the horse and sleeping on the bridge. The poet wakes up into a spring morning with the calling of the cuckoo. In the poet's eyes, night is beautiful, and morning is also beautiful.

Two images are used in this poem differently from their traditional connotations. First, traditionally, fragrant grasses (芳草) are a symbol of parting, separation from lovers or friends. Second, the cuckoo bird’s crying is also a common image of sorrowful feeling, such as longing for a lost lover. But in this poem they are positive images.
Another interesting issue in this poem is that there is also a journey, but the journey’s destination is not the concern of the poet; instead, it is what he sees during the journey that matters – the traveler is able to find beautiful things during the journey, and is willing to stop to enjoy them.

The above are some examples that reflect Su Shi’s positive attitude toward life. However, these poems have been paid relatively less attention in Chinese literary criticism, because emphasis has always been given to poetry that reveals the dark side of society. Yoshikawa is probably the first scholar who weighs Su Shi on the scale of optimism and pessimism. He properly points that turning away from the pessimistic tone of Han through Tang dynasties is a distinguished feature of the Song Dynasty poets. The optimistic poems of Su Shi, though perhaps not the majority of his composition, have landmark significance, because none of the earlier poets can match him in the writing of optimistic poems.

Another significance of Su Shi’s optimistic poetry to today’s reader is, because today, in both China and the West, people’s living condition have been greatly improved as compared with the pre-modern times. This means readers naturally would appreciate light-hearted poetry better than before.

Su Shi’s poetry is a spectrum rather than a two-ended object, because he writes many poems which can hardly be simply described as optimistic or pessimistic. As Sun Kang-I puts it, “in the hands of Su Shi, the ci poetry can be about not only farewell and mourning, but also political ambition, patriotism, philosophical ideas, and farmers’ life.” Sometimes, in the same poem different moods can be found. For example, in his regulated verse Zhan’er (譫耳), the first six lines are very positive, but in the last two lines the tone suddenly becomes negative:

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霹靂收威暮雨開,  Thunder retreats, evening rain clears,
讀憑闌檻倚崔嵬。 I stand in front of the baluster, with the mountain behind.
垂天雌霓雲端下,  Rosy glow drapes down from above the clouds,
快意雄風海上來。 And pleasing wind comes from the ocean.
野老已歌豐歲語,  The country folk have sung their good harvests,
除書欲放逐臣回。 And the Emperor is calling back his exiled subjects.
殘年飯飽東坡老,  But I am in my last years and only desire to have a full belly,
一壑能專萬事灰。 And I have lost my ability, and have no hope in anything.
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Of course, we should not read the last two lines too literally, for Su Shi is likely to speak ironically – the emperor prefers useless old subjects to vigorous but restless young subjects.

Another important issue is the source of Su Shi’s optimism. Traditionally, Taoism has been the main source for self-comforting. However, the Taoist approach is often interpreted as escapism. In the poems discussed in this paper, obviously Taoism no longer plays the main role. In Su Shi, one finds Buddhism, Taoism, and Confucianism. Su Shi does not turn away from society when he employs Buddhism and Taoism. The following remarks regarding Su Shi and the landscape in his poetry by A. L. March summarize this characteristic of Su Shi:

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Su Shi was profoundly rooted in the Chinese traditional civilization, yet at the same time capable of revaluing and contributing to it. He was intensely interested in natural landscapes, and deeply involved in his society. … He had a strong conception of social role and duty, a highly developed social self. His relations to the non-social, natural landscape grew out of a general inclination in Chinese thought to regard the natural world as essentially like the human world, rather than as opposite to it. … The ideal solution which he saw, but was not always able to practice in the political circumstances of his later years, was to be a responsible official, as if the social self were real, but at the same time to retain the spontaneity and detachment he found in the landscape experience.
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Su Shi is most famous for his unrestrained tone (豪放). Su Shi is well known for being unrestrained, but being unrestrained does not necessarily mean being optimistic. For example, in his most famous unrestrained
verse *Remembering the Ancients at the Red Cliff* (赤壁懷古), the speaker is self-mocking and rather passive, if not pessimistic, in front of the passing by of historical events and river:

多情應笑我;  
早生華發;  
人生如夢,  
一樽還酹江月  
So full of feelings, others will laugh at me;  
My hair turns gray prematurely.  
Life is like dream,  
Let me pour a libation to the river moon.

However, we need to notice that being unrestrained is different from being optimistic. There have been well known unrestrained poets before Su Shi (with Li Bai as the most obvious one), but there have not been poets as optimistic before Su Shi.

As a whole, the optimistic poems of Su Shi, though reflective of only one of his moods, have great significance for changing the generally pessimistic tone of Chinese poetry. Within these optimistic poems, there are all kinds of topics and different levels of optimism. The vitality of great poetry is endless, and different historical periods or cultures may find different poets mean more to them. Su Shi is not only the key figure in starting a new poetic mood in Chinese history, but also sets up an example different from other major poets before him for foreign cultures, so they can see a different aspect of Chinese poetry. In modern times, with the increasing exchange among international cultures, Su Shi no doubt will be more likely to find a truly understanding friend (知音) in the West, whose personality has not been shaped by Confucianism in the history.

NOTES

4. The English translation is provided by Professor David McCraw at the University of Hawaii.
5. Bai Juyi’s poem *A Regulated Verse to Yin Xie* (寄殷协律) has the line “For how many years have I been hearing the rooster sing the white sun?” (几度听鸡歌白日), which sighs over the quick passage of time.
   For Bai’s whole poem, see Cao Yin, *The Complete Tang Poetry*, vol. 7: 5046.

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Force-Feeding/Reading the Relationship Between T.S. Eliot and Djuna Barnes

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Djuna Barnes was a flamboyant modernist writer who pushed the boundaries of writing. She is best known for her short poetic novels, *Nightwood*, *Ryder*, and *The Antiphon*, but still remains a relatively obscure and inaccessible author, as her novels require more than one reading to comprehend. In this paper, I wish to focus on Barnes' relationship with the well-known and established modernist writer, T.S. Eliot—editor, friend, and mentor to Barnes. Many critics have tried to read this relationship as one that is monochromatic; an either/or, black or white situation depending on ideological biases. Yet relationships rarely fall into simple categories, and the Barnes/Eliot relationship is no exception. Using the metaphor of being force-fed from one of Barnes’ early journalistic articles, I wish to explore the ways in which critics try to force-read their relationship, and the way in which Barnes tried to force-feed/read her relationship with Eliot.

“I have been forcibly fed!” Barnes wrote in her article, “How it Feels to be Forcibly Fed,” printed in the *New York World Magazine*, September 1914. For this article, Barnes re-enacted this forced feeding with tubes inserted through her nose and a gruel poured through the tubes, forcing the “victim” to either swallow or choke, all the while being held down by a male physician and his assistants. Barnes underwent this procedure so that she could understand and show her audience the cruelty of this method and how it unfairly subverted the will of British suffragettes fasting for a cause they so strongly believed in. As Barbara Green in “Spectacular Confessions” recounts this historical experience, it began with Marion Dunlop, who was imprisoned for writing a passage from the Bill of Rights on a wall in St. Stephen’s Hall. She began a hunger strike on July 5, 1909 and the government retaliated by “authoriz[ing] the ‘treatment’ of force-feeding for hunger-striking suffragettes, thus bringing together as official acts the invasion and control of the rebellious female body” (71). Green notes that nearly one thousand women were forcibly fed. This image closely represents rape, causing both outrage at the women’s suffering and a kind of covert sadistic pleasure taken in the description and pictures taken of this act. Of this experience Shari Benstock records that Barnes wrote: “If I, play acting, felt my being burning with revolt at this brutal usurpation of my own functions, how they who actually suffered the ordeal in its acutest horror must have flamed at the violation of the sanctuaries of their spirit?” (238).

Throughout this experiment, Barnes explains that she was “a movie,” the object of the masculine gaze and public gaze, and yet she interrogates the scene with an investigative gaze; Barnes is at once spectacle and spectator, penetrated female body and investigative reporter. Green states, “Barnes is torn between her need to look and her awareness that she is always being looked at” as an object of desire (76). As one reporter wrote in an interview with Barnes in 1963, “All her strength is in her gaze” (Field 245).

Many years later, Barnes is still seen as a movie, an object for many kinds of gazes and interpretations, particularly in her relationship with friend and editor T.S. Eliot. The relationship between Barnes and Eliot is one that is problematic; was this relationship manipulative, supportive, detrimental or instrumental to Barnes as a writer? The problem of viewing the Barnes/Eliot relationship through the editorial work done on *Nightwood* is that this relationship is being “force-read” from hotly contested critical viewpoints. By this term I mean to imply that certain ideological frameworks color the interpretive reading of this relationship and hence predetermine the “take” on their friendship. Some feminist critics argue that, due to Eliot’s patriarchal dominance, Barnes’s *Nightwood* was severely cut and modified in order to gain publication. Consequently, this novel may have been besmirched with Eliot’s influence. Many interesting sections or lines that were cut might have revealed a more avant-garde and gifted writer. Taking this stance a step further, Eliot’s patronizing of Barnes could have then led to a period of inactivity and waste of a talent. *The Antiphon*, published in 1958, was one of Barnes’ last works.² Twenty-two years would pass between the publication of *Nightwood* and *The Antiphon*. On the other hand, can Eliot be blamed for Barnes’s silence? In his 1983 biography on Barnes, Andrew Field writes “silence and the sound of her typewriter—only imagine: forty years of maculate silence” (237). Patriarchal critics such as Field and Kannenstein tend to view the Barnes/Eliot relationship as one that was especially beneficial for Barnes, as Eliot, the renowned author, greatly influenced and helped to encourage Barnes’ talent.
Beginnings

The relationship between T.S. Eliot and Djuna Barnes greatly influenced the publishing and reception of her book, *Nightwood*. Barnes was introduced to Eliot in a Paris café in 1921 but did not develop a relationship with him until they collaborated on the editing of *Nightwood*. In the late 1920s Barnes decided to live for nine months in Paris, taking an apartment in the artistic district of the Left Bank where she worked on her writing, and three months in New York to earn money, writing articles for journals. In New York she represented other writers such as Thelma Wood, Mina Loy and Natalie Barney, and worked on their behalf; Emily Holmes Coleman later reciprocated this effort when it came to publishing *Nightwood* in 1936.

Eliot again appeared in Barnes’s life when, in 1936, Coleman sent the *Nightwood* manuscript to Edwin Muir, who passed it on to T.S. Eliot, urging him to read it. Emily Coleman wrote a few persuasive letters to Eliot urging him to consider it as a great work of genius. Coleman was extremely proud of these few letters that cajoled and pricked at Eliot’s ego as a great editor who could recognize talent. Once successful, Coleman later held these letters up as works of genius in having been able to persuade Eliot into reading the manuscript, calling her own letters “dynamite.”

As a result of Coleman’s letters, Muir’s reading, and his own careful reading of the manuscript, Eliot agreed to have *Nightwood* published by his London publishing firm, Faber & Faber. Eliot was also prevailed upon to write the introduction to this book. A year later, *Nightwood* was published in America. Field calls Coleman “one of the heroines of this story” for getting Barnes’s manuscript published through her wholehearted efforts and energies. According to Field, Faber & Faber had some hesitation in publishing *Nightwood*, and were worried that it might receive censure. However, Coleman overcame this difficulty by claiming to be a “close personal friend of the censor” (213). It is not surprising then that “Barnes would subsequently say that Emily had to be given seventy percent of the credit for the novel’s making it into print” (202). Always ready to give credit to Eliot, Field makes sure that Eliot’s patronizing, helpful intervention clearly shines through, pointing out how Eliot tried to line up new book projects for Barnes but she resisted. “Eliot continually had to both apologize to her and scold her affectionately” (215). A model of patriarchal mentoring, Eliot is seen as a fatherly figure, never giving up on Barnes.

Though Eliot was not initially enthusiastic about *Nightwood*, he later grew to appreciate it, being involved in writing the introduction and working on the editing itself. Field states that “Barnes had written 190,000 words. By the time the manuscript reached Faber it had been cut down to 65,000 by her own hand, and after the novel was accepted Eliot indicated that he would like it to be cut still slightly more” (212). Barnes gave Eliot “carte blanche in the matter of further editing. Eliot concentrated mainly on paring down the part of the doctor who he was anxious should not be allowed to steal the main attention in the novel” (212).

In addition to praising Eliot for the editing of *Nightwood*, Field also credits Eliot for having come up with the title that incorporates the name of Barnes’s lover of approximately eight years, Thelma Wood. This alludes to the Old English word, *wod*, meaning madness. “His single greatest contribution was the title itself, which Barnes accepted with alacrity,” Field assumes (212). “The novel originally had the subtitle *anatomy of night*, and that was very likely the springboard which suggested the title to Eliot” (212). However, it was not Eliot who came up with the title. Georgette Fleischer quotes Eliot in a letter where he wrote, “She [Coleman] was wrong about the title certainly: *Nightwood* is right” (412). Thus Fleischer asserts that Eliot cannot be credited with coming up with this title since he “approves it after the fact” (412). Fleischer points to a letter that Barnes wrote Coleman dated June 23, 1935, four months before Eliot even saw Barnes’s manuscript and quotes from this letter: “‘Nightwood,’ like that, one word, it makes it sound like night-shade, poison and night and forest, and tough, in the meaty sense and simple yet singular, . . . Do you like it?” (411). Certainly Barnes thought her title through and knew all its subtle allusions.

Constricting Editor

Feminist critics argue that Eliot exerted a confining influence over Barnes, particularly in the editing of *Nightwood*, force-reading him as a patriarchal, conservative editor. In a letter to Coleman, July 11, 1935, Barnes writes, “You can see where my once one hundred and ninety thousand word book has gone.” Some critics have taken this to implicate Eliot in a massive cutting of her text. Jane Marcus argues that Eliot cut and
corrected the manuscript to such an extent that it was not how Barnes wanted it, and that his corrections are contained in his correspondence with Barnes. Karen Kaivola sides with Marcus who states that “Like Djuna herself, [one] feels ambivalent about Eliot’s role in her life, and has a perverse desire to see the publication of the whole manuscript of Nightwood, to find out what it was like before the editorial red pencils cut it down to size” (“Carnival” 6). Mary Lynn Broe holds that Eliot was “text-bashing” Barnes’s manuscript, reducing it to a third of its original size (Fleischer 412). Yet Fleischer brings up the point that Eliot and Barnes met in London and had three June editorial meetings, and, “The scarce references to cuts and corrections in Eliot’s letters to Barnes are general in nature” (411). After reading a large portion of the Barnes/Eliot correspondence, I would tend to agree. The editing suggestions are sensible and written in a decorous, friendly manner. Fleischer also offers an alternative reading to the cutting of the 190,000 words—this number may well have been in reference to the total number of words Barnes had written “over the course of three versions” (411). This would indicate that Barnes wrote three different versions of Nightwood, may have agreed with the editorial suggestions Eliot made, and was merely complaining to Coleman about the enormous effort she had just put into her writing. Alternatively, in reference to the missing words, Cheryl Plumb suggests that the disparity “resulted because Barnes approximated the total number of words of the first version, while Coleman’s reference point was the difference between version two and version three” (xv).

Not only was Eliot a constricting editor by cutting into Barnes’s text, but he was also injurious in negatively impacting Barnes’s work. In “Djuna Barnes and T.S. Eliot: Authority, Resistance, and Acquiescence,” Miriam Fuchs argues that Eliot’s approach was “unnecessarily negative,” centralizing Dr. Matthew O’Connor like Tiresias in The Waste Land, and thus avoiding “serious analysis of Robin Vote, Nora Flood, and Jenny Petherbridge, who enact the lesbian and bisexual narratives within Nightwood” (292). Perhaps Eliot centralized O’Connor due to the doctor’s sheer volume of speeches. Yet Fleischer finds “no evidence” that “Eliot had contempt for homosexuals or lesbians” and thus perhaps no ostensible reason for marginalizing the other female characters. In fact, Eliot knew and socialized with many homosexuals and bisexuals as many Modernist artists and writers knew and associated with each other despite the distance of the Atlantic. And many of these artists supported each other in difficult relationships. Fuchs also states, “Although it would be unfair to attribute the hiatus in her publishing career only to Eliot, Barnes had been fairly prolific in the years before they met, and at least one friend cast him in the role of villain” (296). Barnes had been prolific prior to Nightwood because her job as an investigative reporter demanded that she produce articles frequently, writing them from 1914-1940, even after Nightwood was published. Some of these interesting and better-written articles and interviews have been compiled by Alyce Barry in Djuna Barnes: Interviews. Notable among them is her article on force-feeding. Yet even during her latent years, Barnes held onto and fostered her relationship with Eliot, despite what he may or may not have done as an editor. Fuchs writes, “Barnes clearly decided that the advantages of the relationship outweighed the problems” (297). These “problems” are clearly not in Barnes’s mind when she writes to Eliot: “I do not know if you know it, but you and that book and that forward are the three only things that have pleased me in ten, twelve, years” (Letter to Eliot, May 9, 1949).

Perhaps Eliot was neither constricting nor negative; as an editor and friend of Barnes he cannot be force-read into binaries or categories. First and foremost, when it came to publishing a text, he was an editor, keeping in mind the interests of his company, which was, after all, a business enterprise. Fleischer examines several passages and editorial marks. In one such revised passage, she notes and shows through a photocopy of the final two edited pages of Nightwood that Eliot does not strike through any of the manuscript but “marks in blue pencil a line down the left margin with an ‘X’ outside it” (413). The revision, Fleischer shows, cuts common obscurities but keeps those that are original and also, as a result of revision, those that are more clear and forceful. Bonnie Kime Scott states the obvious when she notes that Eliot gave Barnes “one of the most important breaks in her career” by accepting Nightwood for publication though he originally advised eliminating the last chapter (138). Eliot’s letter urges “strongly the omission of the last chapter, which is not only superfluous, but really an anticlimax” (138). However, “The Possessed” is still the final chapter, as Barnes insisted and maintained. Barnes had the final say in the editing of her work and would not compromise her artistic vision for publication. When Eliot wrote to Barnes with news that a French translation would be possible providing the final chapter be removed, Barnes refused.

The effect of harsh criticism may have taken its toll on Barnes. Fuchs portrays Barnes as vulnerable to criticism, becoming distraught from rejection and censure. “When Eliot decided that her manuscript was a suitable project for Faber, Barnes was elated.” However, Fuchs implies through the correspondence that Eliot
wanted to have control over and “assume prerogatives” over Barnes’s work which lasted for the next thirty years after Nightwood was published. She argues that Eliot was not honest in telling Barnes about his editorial cuts and used a strategy of deferral and omission. Though Eliot was “deferential, sometimes apologetic, and moderately supportive,” he was, according to Fuchs, “always controlling and pursuing his own course” (291). Kaivola seems to best summarize the feminist position when she writes, “The story of Nightwood’s publication, a story of such restraints, is a tale of male power and prerogative, of masculine cultural authority” (61). Though some feminist critics want to force-read Eliot as the tyrannical, patronizing, stifling editor, they do not consider Barnes’s own apparent desire for continuing this important relationship. She came to rely heavily on Eliot’s friendship through a correspondence that continued up until his death.

Encouraging Editor

Another view of Eliot is as an encouraging, helpful, and concerned editor and friend. As Field says, “Eliot did his best to make some more money for Barnes by lining up a quick next book for her. . . . Eliot continually had to both apologize to her and scold her affectionately” (215). Not only does Field portray Eliot as the impetus behind Barnes’ published works but also as the larger-than-life celebrity he became. “Because he was by now ‘Nobel-Prizewinner T.S. Eliot,’ The Antiphon would be published no matter what, but it was clear that the publication would be for Djuna Barnes rather than for the play itself” (223). This insinuating statement undercut the literary merit of Barnes’s work and makes it seem as if Eliot were making a large concession by publishing The Antiphon. Similarly, the same doubts arise with the editing of Nightwood. The Antiphon was completed in July 1954, typed for sixty-two dollars and sent to Eliot although it wasn’t published until 1958 (221). Eliot wrote Barnes in August of 1954 that he found The Antiphon “very, very obscure” and difficult. Other readers read the play and another four months passed. The play had seven readers in all, and the reactions were widely different—from complete stupefaction to great enthusiasm (221).

One of the readers was Edwin Muir, a visiting professor of poetry at Harvard, and ardent champion of Barnes. He helped edit the manuscript, meeting with Barnes to go over his suggestions. His words of praise greatly boosted Barnes’s outlook and in a letter to T.S. Eliot he wrote that “The Antiphon is one of the greatest things that have been written in our time, and it would be a disaster if it were never to be known” (Letter to T.S. Eliot, January 13, 1956). The suggestions he offers for editing were apparently extensive, leaving out what he calls “some splendid but irrelevant matter.” Muir qualifies his decisions not as an expert in drama but as a reader to avoid confusion. Field writes, “Eliot gently reproached Barnes for not attending to absolutely all the cuts suggested by Muir” (223). Again, Field portrays Eliot as a fatherly, patronizing figure, implying that the play could have been more successful and more quickly published if Barnes had simply taken his (and Muir’s) advice. Field’s Eliot, while trying to appear in a paternal, mentoring role, can be forceful at times, keeping in mind the business of publishing and selling books. While encouraging Barnes to continue writing all those years between Nightwood and The Antiphon, Eliot could hardly back out of publishing something he encouraged. Yet when writing the first preface to The Antiphon, Eliot is quite ruthless, calling it “tedious,” “grim” and “grisly.” He writes: “It might be said of Miss Barnes, who is incontestably one of the most original writers of our time, that never has so much genius been combined with so little talent.” Barnes replies that she has never seen a “blurb” that “so resembles a shroud; and with such fine crewel work of approval and displeasure” (Letter to Eliot, January 9, 1957). Of this “crewel” piece, Eliot returns that the preface was well received by his publishing board, and that it was designed to “arouse curiosity and stimulate demand” (Letter to Barnes, February 7, 1957). Though Eliot encouraged Barnes with her project, he certainly was not satisfied with the end result.

Friend and Mentor

The editorial work exchanged regarding Nightwood and The Antiphon is not the only measure for viewing their relationship. The course of their correspondence from 1940-1964 shows a much more complex relationship, one that became almost symbiotic and mutually fulfilling. Since Barnes lived in New York and Eliot in London, their relationship was carried on almost exclusively through correspondence though Eliot would occasionally give a lecture in America. Fleischer notes that Eliot’s letter to Barnes become increasingly endearing, beginning in 1936 with “My dear Miss Barnes,” to “Dear Djuna” in 1938, to “Darling Djuna!” in 1940, to “Dear Djuna” at the end of Eliot’s life. By the 1940s their relationship was solidified, with Barnes sending Kool cigarettes and scarce food items, and in return Eliot paying for Barnes’s London furniture storage
and journal subscriptions. Barnes was in effect subtly controlling their relationship by force-feeding him, literally and figuratively. Later, she started sending him joints of beef, which Eliot seemed to have enjoyed immensely as he almost always mentions the latest joint of beef he received from Barnes, thanking her profusely. This kept their relationship going during the unproductive years. Even when Barnes was laid up with a bad back, and suffering from other illnesses, unable to write, she was at no loss for topics with which to correspond with Eliot.

With her ever-present talent for viewing situations through the eyes of an investigative reporter and distanced narrator, Barnes may well have realized that their correspondence would eventually come under scrutiny, through the gaze of critics and a general public looking back on their famous relationship. Certainly there is the same dramatic flair in her letters to Eliot as in her earlier stunt story articles, with the realization that others would be gazing on her correspondence with Eliot—letters that meant a lot to her and letters that she kept. In a letter to "Dearest Tom" dated May 8, 1948, Barnes includes a dialogue between herself and the messenger. She describes and directs this scene as if writing a play, even setting the scene and time:

Knock on door (eight A.M., should have been awake as I usually am at about six)
"What is it?"
"Telegram lady."
"Put it under the door."
"Oh no madame, you'd be deprived."
"I'd be what" (rising on elbow)
"To lose a moment would deprive you madame from reading one of the nicest telegrahms I've ever had to deliver--right nice and amiable, and all the way from overseas too."
I get up, open the door, seize the envelope, as now I judge its from you, and raise my eyes about three feet nine from (sic) the floor to see a little stooped man in a duster looking absolutely beatific.8

Capturing the entire scene, Barnes goes beyond dialogue to describe her own actions, the messenger's appearance, and her reaction through the eyes of an outsider gazing in. Later in the same letter, she quotes a scene from the paper that includes Eliot's dialogue; slightly unusual when repeating his own words back to himself as in a movie rerun. In another letter some years later, July 15, 1954, Barnes offers a way in which to read her play, The Antiphon, through self-deprecation. She writes, "Please feel free to be quite ruthless. About my work I have little personal vanity, and what I have I should certainly disregard. The play's the thing." Not only is she giving stage directions to herself, she is also gazing at her own work as if through the eyes of an outsider (falsely deprecating her work), forcing Eliot to deny her charge, as he does in his next reprinted letter, ending with his "warm affection and fervid amazement." Barnes comes across as in charge of her writing, proud of her work, and clearly in control of her relationship with Eliot, having him force-read her work as she subtly directs—a master director, actress, scriptwriter and audience. It is not surprising then when Eliot tells Barnes that he has her picture framed in his office along “with several other stellar personalities.”9

Not only did Barnes direct the script of their correspondence through a “force-reading” but also through a “force-feeding.” Looking at the correspondence as a whole, it seems apparent that Barnes strove to secure the relationship with Eliot to the extent that she became an insider—a close friend—and yet not really ever on the inside, retaining her own sense of self and artistic flair. Through the formation of a mutually symbiotic relationship, each came to rely on the nourishment received from the other. Of the tangible goods Barnes sends, Eliot often responds with effusive thanks. In one such letter he writes:

BUT you must keep me up to the mark with books and subscriptions, provided you really want them: otherwise I have no right to take the food out of your mouth (not that much food ever goes into it) considering that I am no longer coping with any regular bills of yours here.
(Letter to Barnes, Dec. 13, 1953.)

For Eliot, it seems to have been a somewhat patronizing, protective, stimulating, and satisfying long-distance relationship. Here was a fellow female writer whom he could cajole, encourage, give advice to, work with professionally, and become dependent on personally. By the time she terminates her storage in London, Barnes and Eliot have cemented their close correspondence. With the storage, subscriptions, and food, there is always
material enough to write about, even during Barnes’s quiet years between publication of *Nightwood* (1936) and *The Antiphon* (1958)—a period of 22 years. Eliot’s reliance on Barnes becomes apparent when she gives up her storage in London, and Eliot is no longer under obligation to pay her storage bill. It becomes rather troubling to him, as he writes to Barnes:

> I have your letter of the 17th, and will certainly close your account for you with the storage man when he sends me in the bill. Are you having everything sent over to you? It is sad to lose this link, and I shall be really sorry not to go on paying the rent. (Letter to Barnes, Oct. 2, 1952)

It almost seems as if Eliot were dependent on the dependence Barnes placed in him. To lose the link of paying her storage bill meant a loss of connection with her, along with control. As long as Barnes kept her belongings in storage in London, there was always the possibility that she would return, and they would be able to enjoy each other’s company more often; even if she never returned, Eliot would still be in control of her by controlling her possessions. However, when this link was severed, it highlighted the fact that Barnes would never return to live in London, and, more importantly, that Eliot no longer had even the slightest control over a free-spirited, gifted writer. As to her accepting or rejecting his editorial advice, Eliot writes: “And one has to decide also when not to take advice!” (Letter to Barnes, September 22, 1953). Both seemed to understand that, despite any differences of opinion and freedom to express these opinions when it came to work, their friendship would remain secure.

By forcing Eliot to depend on her and eventually come to depend on their symbiotic relationship, Barnes was cleverly directing their correspondence, creating a sense of communion and rapport with someone who was not only a famous writer but a personal friend, editor, critic and fan. When looking back over their relationship, critics must be wary of force-reading the relationship to be constructed with a particular one-sided dynamic. Instead, this relationship should be seen as multi-faceted and multi-dimensional, engaging strong personalities and characters from each writer. With Barnes force-feeding/reading and directing her relationship with Eliot, she empowers herself and rightfully takes her place alongside Eliot as a gifted writer and dynamic personality.

**NOTES**

1. Subsequently, the *Selected Works of Djuna Barnes* was published in 1961—a compilation of her previous efforts.
2. For more information about Coleman’s letters, see Bonnie Kime Scott, p. 138.
3. Barnes only received $350.23 in sales from publication of her book in America.
4. Kaivola notes that the actual published version of *Nightwood* is around 50,000 words (61).
5. Actually, the editorial marks were done in blue pencil, as Barnes physically notes on the manuscript the places where Eliot marked in blue pencil. See Plumb in *Djuna Barnes *Nightwood: The Original Version and Related Drafts* (xiv, 261).
7. Special thanks to Beth Alvarez, curator of literary manuscripts at the University of Maryland for allowing me to read the Barnes/Eliot archived correspondence from 1940-1964.
8. See entire text of letters in “A Rational Exchange.” *The New Yorker* (June 24, 1996); or archived correspondence at the University of Maryland.
9. Eliot writes: “Incidentally, I have had a photograph of Djuna Barnes framed and it will shortly decorate my office wall together with several other stellar personalities of my acquaintance, including W.B. Yeats, Virginia Woolf, and Groucho Marx…. [T]his is intended to convey the affection of an old friend who has you very often in mind.” (Letter to Barnes, May 4, 1961, University of Maryland archives).
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Serial Verb Constructions and Resultative Verb Constructions in Chinese

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1. Introduction

A resultative verb construction (henceforth RVC) is usually discussed under the term ‘verb-complement construction’, or ‘resultative verb compound’ in Chinese linguistics. It refers to a structure formed by two verbs to express a complex event in which the verbs usually jointly take one grammatical subject and object with V2 indicating the result of the action carried out by V1 (Zhang 1991). In this paper, I will discuss the definitions and the applicability of resultative verb constructions, and clarify the confusion between serial verb constructions and resultative verb constructions by comparing the similarities and differences between the two constructions.

2. Definitions and applicability of resultative verb constructions

According to Thompson (1973), an RVC is defined as a compound verb made up of two parts, the first indicating an action and the second the result of that action. For example, da-po (hit-break) in (1a), is composed of two verbs, the first indicating the action involved (i.e. hitting), while the second denotes the result (i.e. broken) following as a consequence of the action. In addition, V2 can denote result state. That is, if we add a durative adverbial such as san ge xiao shi ‘three hours’, as in (1b), the duration refers to the state of the plate's being broken. The second verb of an RVC in this case should be understood as a state after the completion of an action rather than a mere result of an action.

(1) a. Zhangsan da po le yi ge panzi.
    Zhangsan hit break Perf one CL plate
    ‘Zhangsan broke a plate (by hitting).’

     b. Zhangsan ba nei ge panzi da po san xiaoshi le.
    Zhangsan BA that CL. plate hit break three hours Perf
    ‘It has been three hours since Zhangsan broke a plate (by hitting).’

However, some first verbs in RVCs are action verbs. Some verbs indicate a process or state rather than an action, such as xiang ‘think’ in xiang-chu (think-emerge) ‘think out’ and bing ‘sick’ in bing-dao (sick-fall) ‘collapse due to sickness’. A similar but more complete definition for Chinese RVCs is provided by Li & Thompson (1981). According to Li & Thompson (1981:54-55), a resultative verb compound, or RVC, is a two-element verb compound in which the second element signals some result of the action or process conveyed by the first element. According to the semantic relations between the two verbs in the RVCs, Li & Thompson divide RVCs into four types: (i) cause: V1 is the cause of V2, as in (2); (ii) achievement: V2 indicates the achievement of V1, as in (3); (iii) direction: V2 indicates the direction of V1 as in (4); (iv) phase: V2 is the phase of V1, as in (5).

(2) a. Wo ba cha bei da po le.
    I BA tea cup hit break Perf
    ‘I broke the teacup.’

     b. Ta ba men la kai le.
    he BA door pull open Perf
    ‘He pulled the door open.’

(3) a. Wo ba nei ge zi xie qingchu le.
    I BA that CL word write clear Perf
    ‘I wrote that character clearly.’
b. Ta **mai dao** le nei ben zidian.
   He buy arrive Perf that CL dictionary
   ‘He managed to buy that dictionary.’

(4) a. Ta **tiao guo qu** le.
   he jump cross go Perf
   ‘He jumped across.’

b. Tamen **pao chu lai** le.
   they run exit come Perf
   ‘They came running out.’

(5) a. Tade qian yong **wan** le.
   his money use finish Perf
   ‘His money is all used up.’

b. Ba dianshi **guan diao**.
   BA TV close fall
   ‘Turn off the TV.’

Among the four types of RVCs, except for the directional verbs, as shown in (4), the potential infixes such as -**de**- ‘can’ and -**bu**- ‘not’ can intervene between the two verbs in RVCs, as shown in (6a)-(6c), while other elements such as measure words (e.g., **san ci** ‘three times’), noun phrases (e.g., **nei ben zidian** ‘that dictionary’), and aspect markers (e.g., **le**) cannot, as shown in (7a)-(7c).

(6) a. Ta la-**de**-kai men.
   he pull-can-open door
   ‘He can open the door (by pulling).’

b. Ta mai-**bu**-dao nei ben zidian le.
   he buy-not-dao that CL dictionary Perf
   ‘He could not buy the dictionary (because it’s out of print).’

c. Tade qian yong-**bu**-wan le.
   his money use-not-finish Perf
   ‘He will not use up his money (because he is too rich).’

(7) a. *Ta la **san ci** kai men le.
   he pull three CL open door Perf
   ‘He opened the door three times.’

b. *Ta mai **nei ben zidian** dao le.
   he buy that CL dictionary arrive Perf

c. *Ta yong **le** wan qian le.
   he use Perf finish money Perf

Directional RVCs are usually discussed separately from other RVCs for two reasons. First, directional RVCs allow aspect markers to occur between V1 and V2, as shown in (8), while other RVCs cannot. Second, the directional RVC must be split if the direct object of a directional RVC is a **place**, as observed by Chao (1968) and Li & Thompson (1981). The examples are shown in (9).

(8) Ta tiao le guo qu.
   he jump Perf cross go
   ‘He jumped across.’
In Li & Thompson (1981), the definition of ‘result’ in RVCs is very vague when applying to data. For example, in phase RVCs, the second verb can refer to the type of action described by the first verb or the degree to which it is carried out rather than its result (Li & Thompson 1981: 65). Moreover, as Szeto (1988) points out, directional verbs in directional RVCs do not always refer to ‘the direction of the result’ when they are attached with non-motion verbs such as kan ‘see’, and xiang ‘think’. Rather, they are used as markers of ‘aktionsart’, which refers to the inherent temporal nature of the situation of the whole compound. For example, in the directional RVCs such as xiang-chu-lai (think-exit-come) ‘think out’ and shuo-qi-lai (speak-rise-come) ‘make mention of’, the direction verbs indicate the endpoint of the situation designated by the verb, and a transition process (i.e. from one stage to another). They do not refer to the direction of the result in these cases. However, these cases are all defined as RVCs under Li & Thompson’s definition.

RVCs in Hansell (1993) are called Complement of Result (henceforth CR), which is a subtype of Complement Constructions. He defines the CR as a concatenation of two lexical verbs. Hansell’s definition can apply to RVCs with a causal relation between the two verbs, since the second verbs in cause RVCs retain their own ‘lexical’ meaning. However, it does not apply to some achievement, phase, and directional RVCs, as classified by Li & Thompson (1981)1. In these RVCs, the second verbs have become grammaticalized through frequent usage, thus they are not considered as full ‘lexical verbs’. For example, dao ‘arrive’ in achievement RVCs such as jie-dao (borrow-arrive) ‘succeed in borrowing’ means ‘succeed in doing something’; lai ‘come’ in the directional RVCs such as cun-xia-lai (save-down-come) ‘save up’ does not mean a motion; zhao ‘be on the target’ in phase RVCs such as yong-zhao (use-be on the target) ‘get to use’ also loses its own lexical meaning.

Moreover, instead of treating the CR (Complement of Result) as a compound, Hansell considers them as a V-V serialization, a subtype of serial verb construction (SVC). He compares CRs with SVCs and parallel verb compound (PVC)^2, and finds that the principles which can apply to SVCs can also apply to CR, but not necessarily to PVC. For example, the two verbs in both CRs, as shown in (10a), and SVCs, as shown in (10b), are ordered according to the temporal order of the events, while in PVC, as shown in (10c), they do not follow the temporal sequence.

3. The comparison of resultative and serial verb constructions

As shown in Section 2, Li & Thompson (1981) consider an RVC as a verbal compound, while Hansell considers it as a verb serialization instead of a verbal compound. An interesting issue has been brought up. In the literature, some linguists consider RVC and SVC as different constructions (Chao 1968, Li & Thompson
1981, Li 1990, Gu 1992, Chen 1993) while some linguists consider RVC as a subtype of SVC (Hansell 1993, Chang 1990, Zhang 1991, Wu 1992). In the following discussion, I will compare RVCs with SVCs to see in what ways they behave alike, and in what ways they behave differently.

3.1. The similarities

The confusion of RVCs and SVCs results from the similarities between the two constructions3. First, RVCs and SVCs take similar surface forms. SVCs take the surface form NP1 V1 (NP2) V2 (NP3), while RVCs take the surface form NP1 V1 V2 (NP2). The examples are shown in (11) and (12). (11b) and (12b) both take the surface form NP1 V1 V2 NP2. (11b) differs from (12b) only in that (11b) allows the aspect markers to occur between two verbs, while (11b) does not.

(11) a. Zhangsan hui jia chi wanfan. (SVC)
   Zhangsan return home eat dinner
   ‘Zhangsan goes home and/to have dinner.’

   b. Mali xiao-zhe pao le.
   Mali laugh-Dur run Perf
   ‘Mali laughed and ran away.’

(12) a. Lisi he zui jiu.      (RVC)
   Lisi drink drunk wine
   ‘Lisi got drunk (by drinking wine).’

   b. Lisi he zui le.
   Lisi drink drunk Perf
   ‘Lisi got drunk.’

   c. *Lisi he le zui.
   Lisi drink Perf. drunk

Second, both RVCs and SVCs contain two verbs without overt markers of coordination or subordination, and they both have only one overtly expressed subject. If the second subject is overtly expressed, the sentence will be ungrammatical, as shown in (13).

(13) a. *Zhangsan hui jia Zhangsan chi wanfan. (SVC)
   Zhangsan return home Zhangsan eat dinner
   ‘Zhangsan goes home and/to have dinner.’

   b. *Lisi he Lisi zui jiu.      (RVC)
   Lisi drink Lisi drunk wine
   ‘Lisi got drunk (by drinking wine).’

Third, the two verbs in RVCs and SVCs are ordered according to the temporal sequence of the events. According to Tai (1985: 51), when two verbal phrases (e.g., VP1 and VP2) express consecutive actions in Mandarin SVCs, they are ordered according to the temporal order of the corresponding events in the conceptual world. For example, in (11a), Zhangsan must get home before he can have dinner, thus ‘to go home’ must precede ‘to have dinner’. In (12a), Lisi must drink wine first before he gets drunk, thus ‘drink’ must precede ‘drunk’. If we reverse the order, the sentence will be ungrammatical, as shown in (14).

(14) a. *Zhangsan chi wanfan hui jia.
   Zhangsan eat dinner return home
   ‘Zhangsan returned home to eat dinner.’
3.2 The differences

In this section, I will discuss the differences between RVCs and SVCs syntactically and semantically. Although RVCs and SVCs take similar surface forms (i.e., NP₁ V₁ (NP₂) V₂ (NP₃)), there exist crucial differences. First, in SVCs, NP₁ is the subject of both V₁ and V₂ in all cases, while in RVCs, NP₁ is not necessarily the subject of both V₁ and V₂. For example, in (15), Zhangsan is the subject of V₁, but not that of V₂.

(15) Zhangsan tui dao le Lisi.
    'Zhangsan pushed Lisi so that Lisi fell.'

Second, in SVCs, NP₂ and NP₃ are the objects of V₁ and V₂, respectively, assuming both are transitive verbs, as in (11). While in RVCs, NP₂ cannot occur between V₁ and V₂, as shown in (16). In addition, NP₂ is not the direct object of V₂, as shown in (17).

(16) *Lisi he jiu zui.
    'Lisi got drunk (by drinking wine).'

(17) *Zhangsan zui jiu le.
    'Zhangsan got drunk (by drinking wine).'

Third, according to Li (1991), it is generally agreed that the head of a construction can carry aspect markers such as le in Mandarin and that its NP complement can be extracted in topicalization and passivization. In the SVCs with a purpose reading, V₁ is the head since the aspect markers can attach to it, while in the SVCs with a circumstance reading, V₂ is the head since the aspect markers can occur with it and its object can be extracted, as in (18) and (19). However, in RVCs, the aspect markers can only attach to V₂, as shown in (20a), and only NP₂ can be extracted, as shown in (20c).

(18) a. Ta na le dao qie rou. (purpose reading) (SVC)
    he take Perf knife cut meat
    'He took the knife in order to cut the meat.'

    b. Ta na dao qie le rou. (circumstance reading)
    he take knife cut Perf meat
    'He cut the meat with a knife.'

(19) a. Dao, ta na le qie le rou.
    knife he take Perf cut Perf meat
    'He took the knife and then cut the meat.'

    b. Rou, ta na le dao qie le.
    meat he take Perf knife cut Perf
    'He took the knife and then cut the meat.'
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(20) a. Lisi he  zui-le  jiu. (RVC)
Lisi drink drunk-Perf  wine
‘Lisi got drunk (by drinking wine).

b. * Lisi he-le  zui  jiu.
Lisi drink-Perf drunk wine

c. Jiu,  Lisi he  zui        le.
wine   Lisi drink drunk Perf
‘It’s the wine that Lisi drank and got drunk.’

Moreover, the scalar adverbial scope of RVCs is different from that of SVCs. In RVCs, a scalar adverb such as ji‘hu ‘almost’ modifies only V2, as in (21a), while in SVCs, the adverb ji‘hu ‘almost’ modifies only V1, as in (21b).

(21) a. Lisi ji‘hu  he  zui-le  jiu. (RVC)
Lisi almost drink drunk-Perf wine
‘Lisi got drunk (by drinking wine).

b. Zhangsan ji‘hu  dao  tushuguan  na  shu. (SVC)
Zhangsan immediately reach library take book
‘Zhangsan went to the library immediately to get books.’

In addition to syntactic differences, RVCs and SVCs also have different semantic behaviors. In RVCs, there is a cause-result relationship between V1 and V2, and V2 signals some result of the action or process conveyed by V1. But in SVCs, there is no such relationship. Compare (11b) with (12b), repeated here as (22a) and (22b).

(22) a. Mali xiao-zhe pao le. (SVC)
Mali laugh-Dur run Perf
‘Mali laughed and ran away.’

b. Lisi he  zui le. (RVC)
Lisi drink drunk Perf
‘Lisi got drunk.’

In (22a), xiao ‘laugh’ and pao ‘run’ are separate events; the durative marker zhe indicates that the two events happen at the same time. In (22b), ‘drinking (wine)’ is the cause, while ‘getting drunk’ is the result. Lisi got drunk because he drank too much wine. Though SVCs never denote the cause-result relationship, they denote purpose, circumstance, and consecutive readings (see Li and Thompson 1973, 1981 for details).

4. Conclusion

In this paper, I have discussed the definitions of resultative constructions and their applicability in Chinese. Having discussed the similarities and differences between RVCs and SVCs, I find that RVCs behave in some respects like SVCs and in many ways they behave differently from SVCs. The similarities and differences between RVCs and SVCs are summarized as follows.
(23)

<table>
<thead>
<tr>
<th>Surface form</th>
<th>Resultative Verb Construction</th>
<th>Serial Verb Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>NP₁ V₁ V₂ (NP₂)</td>
<td>NP₁ V₁ (NP₂) V₂ (NP₃)</td>
</tr>
<tr>
<td>Status of NP₂</td>
<td>can be different</td>
<td>must be the same</td>
</tr>
<tr>
<td>Aspect marker</td>
<td>attach to V₁ or V₂, or subject of V₂</td>
<td>Object of V₁</td>
</tr>
<tr>
<td>Extraction</td>
<td>NP₂</td>
<td>NP₂, NP₃</td>
</tr>
<tr>
<td>Semantic encoding</td>
<td>cause-result</td>
<td>purpose, consecutive, circumstance</td>
</tr>
<tr>
<td>Scalar adverbial</td>
<td>V₂</td>
<td>V₁</td>
</tr>
</tbody>
</table>

It has been discussed that in the Mandarin RVCs no noun phrase can intervene between the two verbs. That is, V₁ (usually an activity verb) must be adjacent to V₂ (usually a stative verb). However, I find that in the Taiwanese RVCs some RVCs allow the NP argument to occur between V₁ and V₂, as in ancient Mandarin RVCs. The Taiwanese example is given in (24).

(24)  I lim jiu zui.  
      he drink wine drunk  
      'He got drunk (by drinking wine).

In ancient Mandarin RVCs, an NP can occur between V₁ and V₂, but in modern Mandarin no NP is allowed to intervene between V₁ and V₂. We can thus assume that the RVCs in modern Mandarin developed from the SVCs. If this is the case, then we can explain why there are still some similarities between these two constructions and why the borderline between these two constructions is not clearly cut.

NOTES

1. Hansell indicates in the footnote that he has tended to ignore the RVCs in which V₂ has become grammaticalized and ‘bleached’ of some of its meaning when it occurs in an RVC. See Hansell (1993:230) for more details.
2. A compound is composed of two verbs, which either are synonymous or signal the same type of predicative notions (Li & Thompson 1981:68).
3. An SVC is defined as a sentence, which contains two or more verb roots that are neither compounded nor members of separate clauses. In this paper, I will follow Chao (1968) that treats SVCs as two separate events, excluding sentential subject/object constructions, pivotal constructions, and descriptive clause constructions. An RVC is defined as a two-element verb compound in which the second element signals some result of the action or process conveyed by the first element. Due to limited space, directional RVCs will be excluded from other RVCs when discussing RVCs.

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Case Marker Drop in the Acquisition of Japanese: Spontaneous Child Speech and Caregiver Input

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1. INTRODUCTION

The present study investigates the asymmetry in case marker drop in the acquisition of Japanese. It has been claimed that in colloquial Japanese, case markers on the direct object NP can be freely dropped, but not those on the subject NP. This asymmetry is claimed to be attributed to the different structural position where the ECP (Empty Category Principle) licenses a gap (Fukuda 1993). If this is true, the same asymmetry in terms of case marker drop should be observed for two types of intransitive verbs, unergative and unaccusative, which have the same configurational relationship as subject and direct object of transitive verbs respectively. The findings from previous acquisition studies on this issue are mixed. Studies based on children's spontaneous production data have shown that Japanese children appear to treat these two intransitive verbs differently in terms of case marker drop (Miyata 1992, Miyamoto, Wexler, Aikawa, and Miyagawa 1999), while experimental results do not find the asymmetry (Suzuki 1999). The present study attempts to add empirical evidence about this issue by examining the transcripts of a Japanese child taken from the CHILDES database. The following study questions are examined: (1) whether the Japanese child is sensitive to the syntactic constraints on case marker drop, (2) whether the sensitivity is also manifested with intransitive verbs, and (3) whether the caregiver's input reflects such syntactic constraints.

In what follows, I will briefly summarize the theoretical analysis of the case marker drop phenomenon in Japanese and the unergative-unaccusative verb distinction. I will also outline major findings on this issue from the acquisition literature. Then, I will report the results of a pilot study where I investigated case marker drop by a Japanese child. The results will be compared with those of previous studies, and some implications for further studies will be discussed.

2. THEORETICAL BACKGROUND

In colloquial Japanese, it has been observed that the nominative case and the accusative case behave differently in terms of their omissibility (Fukuda 1993). The accusative case marker o can be relatively freely dropped as in (1c), whereas the nominative case marker ga cannot as in (1b) (Fukuda 1993:169):

      John-NOM the book-ACC read
      'John read the book.'

   b. *John# sono hon- o yonda.

   c. ??John-ga sono hon# yonda.

Fukuda (1993:170) proposed that case marker drop is licensed by the Empty Category Principle (ECP) and that this subject-object asymmetry is a specific example of the ECP effect. The ECP is defined as:

(2) A nonpronominal empty category must be properly head-governed.

(3) Proper government:

X properly governs y if x head-governs y (or x antecedent-governs y).
X head-governs y if x is a lexical head, x m-commands y and there are no intervening barriers.

As the following tree diagram illustrates (Kanno 1996:320), the empty accusative case position is properly governed by the verb within VP, whereas the empty nominative case position has no lexical governor within IP. Note that INFL is a functional head, and thus cannot head-govern the empty nominative case position.
It should be emphasized that the observed asymmetry in case marker drop is due to a structural factor rather than the surface morphological form of the case. This predicts that the nominative marked direct object in stative verbal constructions should allow its case marker to be dropped in spite of the formal similarity to that of the subject. The following sentences confirm this prediction (Suzuki 1999:12).

(4) *Dare# nani-ga iru no?
   who# what-NOM need Q?
   'Who needs what?'

(5) Dare-ga nani# iru no?
   who-NOM what# need Q
   'Who needs what?'

Perlmutter (1978) proposed that there are two types of intransitive verbs, unergative (e.g., swim and run in English) and unaccusative (e.g., break and fall), and that they have different underlying representations. In deep structure (DS), the sole argument of an unergative verb is in the subject position, bearing an Agent role. On the other hand, the sole argument of an unaccusative verb is in the direct object position, bearing a Theme role.

(6) Deep Structure (DS) (from Hirakawa 1999:89)
   a. unergative verb
      [S John [VP swam]]
   b. unaccusative verb
      [S e [VP broke [NP the watch]]]

Lacking a logical subject to which an external theta role is assigned, the unaccusative verb is unable to assign accusative Case to its argument in its base position (Burzio 1986, cited in Haegeman 1994:321). In the case of English, the argument moves to the surface subject position in order to receive nominative Case. For Japanese, however, it has been claimed that the DS object remains in situ and nominative Case is assigned in its base position as in the case of stative transitive predicates (Kageyama 1993). If we assume such a non-movement analysis for Japanese, the argument of an unaccusative verb is expected to behave like the direct object of a transitive verb in terms of case marker drop. This is what is actually found as illustrated by Suzuki (1999:13):
3. PREVIOUS STUDIES ON CASE MARKER DROP

It is of both theoretical and descriptive interest to examine whether Japanese children are sensitive to syntactic constraints that govern case marker drop. The distinction between the two intransitive verbs is not manifested morphologically in Japanese in that the argument of unergative verbs and the argument of unaccusative verbs are both marked with the nominative case marker *ga*. Yet they do differ in terms of the omissibility of the case marker; the case marker can be dropped for unaccusative verbs but not for unergative verbs.

To date, there have been few acquisition studies that have systematically investigated case marker drop. Otsu (1994) tested 3-year-olds and 4-year-olds in both production and comprehension tasks. In the production task, children were first shown a picture and asked to complete a sentence prompted by the investigator (Otsu 1994: 163):

(9) Investigator: Kono e nituite ohanasi-sitekureru? Mazu, X-de hazimetene?
    this picture about talk for me first X-with begin
    ‘Can you tell me about this picture? First, can you begin with X?’

X in the above sentence was either the agent or the theme of the action shown in the picture. The results showed that children of both age groups did not drop the nominative case marker at all. As for the accusative marker, children dropped it overall 50% of the time in canonical SOV word order, but never dropped it in scrambled sentences. In the comprehension task, children were asked to answer three questions following the investigator's demonstration of an action (Otsu 1994: 166). Along with wh-question sentences with a case marker (10a) or (10b), question sentences without a case marker (10c) were included in order to test whether or not children correctly interpret the wh-word without a case marker as the direct object.

(10) Investigator: a. Dare-ga taosita-no? ‘Who knocked down?’
    b. Dare-o taosita-no? ‘e knocked down who?’
    c. Dare-# taosita-no?

The results showed that children did not make any error in response to all three questions, except for two responses from two 3-year-olds, who said that they did not know the answer for (10c). Otsu concluded that children seemed to know the syntactic constraints on case marker drop.

Miyamoto et al. (1999) examined Japanese children's spontaneous production data. In order to eliminate the possibility of topic marker drop, they excluded proper names, demonstratives, and NPs that had been previously mentioned in the discourse from the data set of a Japanese child. They found a clear subject-object asymmetry in case marker deletion. For wh-words (*nani ‘what’ and *dare ‘who’), the subject child omitted the accusative case marker *o* 100% of the time, while he omitted the nominative case marker *ga* 28% of the time. For non-topicalized NPs, he omitted *o* 95% of the time and *ga* 61% of the time. They also found that among 19 nominative omissions, 15 occurrences were on the sole argument of unaccusative verbs, passive sentences, and adjectival phrases. They concluded that the child respected the constraints that govern case marker deletion.

Suzuki (1999) conducted a series of experiments with children of different age groups. He tested stative transitive predicates and two types of intransitive verbs (unergative and unaccusative) as well as simple transitive clauses. The key sentence patterns were those containing a wh-argument. The wh-argument helped to determine whether the dropped case markers in children's production are actually case markers (*ga* or *o*)
rather than the topic marker wa (p.9-11). Wh-phrases are inherently non-anaphoric, thus incompatible with topic NPs that are either generic or anaphoric.

In elicited production tasks a subject child was first shown a picture in which either the agent or the patient of an event was hidden with a black cover. Then, s/he was instructed to ask a puppet who the hidden entity was. The format of the experiment is as follows (1999:40-41):

(11) Investigator: Nee, Yuka-chan, hora oshita yo.
    'Hey, Yoka, look, (X) pushed (Y)'
Investigator: Kore mie-nai deshoo. Demo ne, Zyazzi-wa wakaru-n dat-te sa.
    Dakara, Zyazzi-ni kiite-mite.
    'We can't see this. But the Judge knows. So, ask the Judge (who).'
Child: Dare-o oshita no?
    who-ACC pushed Q
    'Who did (X) push?' (for object question)
Dare-ga oshita no?
    who-NOM pushed Q
    'Who pushed (X)?' (for subject question)

In the first experiment with 23 children (aged from 3;1 to 6;0), the two types of intransitive verbs were examined. The results showed no effect of unaccusativity. Case marker drop was observed only in 12.5% of all target utterances, and eleven children never dropped case markers. The second experiment (with 30 children aged from 3;1 to 6;2) tested transitive verbs and found significant subject-object asymmetry in case marker drop. Both younger and older children dropped the accusative case marker frequently, while they tended to retain the nominative case marker on the subject. The third experiment (with 27 children aged from 3;5 to 6;6) examined dyadic stative transitive predicates, i.e., transitive verbs in which both subject and object NPs bear the nominative case marker, as in John-ga eigo- ga sukida 'John likes English'. This experiment is particularly interesting since it tested whether children's case marker drop is based on nominative-accusative asymmetry or subject-object asymmetry. The results showed the children's sensitivity to subject-object asymmetry. Although the overall rate of case marker drop is lower in stative predicates than in non-stative predicates, case markers on direct objects were more likely to be dropped than those on subjects as shown below (p.111):

<table>
<thead>
<tr>
<th>Type</th>
<th>Drop for S</th>
<th>Drop for D.O.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stative verbs</td>
<td>8.6%</td>
<td>21.6%</td>
</tr>
<tr>
<td>Non-stative Vs</td>
<td>19.1%</td>
<td>50.0%</td>
</tr>
</tbody>
</table>

In summary, these previous findings showed mixed results in terms of case marker drop for intransitive verbs. Longitudinal production data found the unaccusativity effect (Miyata 1992, Miyamoto et al. 1999), whereas experimental results found no asymmetry (Suzuki 1999). More empirical data are necessary. The role of input in children's observed tendency to respect subject-object asymmetry needs to be investigated as well. Hirakawa (1999) reported that adult native speakers of Japanese did not show the unaccusativity effect on an acceptability judgment task, although the same subjects dropped the accusative case marker more often than the nominative case marker in transitive clauses. If the caregiver's case marker drop is found to be the same as the subjects in Hirakawa's study that found the absence of the unaccusativity effect, then this will suggest a number of implications, both from theoretical and developmental points of view. In the following section, I report the results of a pilot study in which I investigated case marker drop with special focus on the unergative-unaccusative distinction.

3. PRESENT STUDY
3.1 METHOD

The analyses were performed on the longitudinal data of a Japanese child, Aki from the Miyata corpus (Miyata 1995) that is available on the CHILDES database (MacWhinney & Snow 1990). There are fifty-six transcribed files in the corpus, and each file records a session which lasted approximately one hour. The age of the child is from 1;5 to 3;0 and its corresponding MLU (Mean Length of Utterance) ranged from 1.00 to 2.28 morphemes. The primary interaction partner of the child is his mother.
In order to eliminate the possibility of topic marker deletion, I extracted only argument wh-phrases. They are \textit{nani 'what}, \textit{dare 'who}, \textit{doko 'where}, \textit{dotchi 'which}, and \textit{dore 'which}. Wh-words that appeared in utterances without any predicate, wh-words which function as an adjunct or a predicate of the sentence were excluded from the data set.

3.2 RESULTS
3.2.1 CHILD’S PRODUCTION

In total there were 80 instances of wh-phrases produced in transitive predicates. Except for one case of a subject wh-question, all of them were object wh-questions. 12 of them were object wh-questions with stative transitive predicates. There was no instance of object wh-phrases with overt accusative case marker \textit{o} in non-stative predicates. A summary is presented below. The numbers indicate tokens and those in parenthesis indicate types.

\begin{table}[h]
\begin{tabular}{lll}
Subject wh-words & with \textit{ga} & 0 \\
& without \textit{ga} & 1 \\
Direct object wh-words & stative verbs & 9 \textit{(2)} \\
& with \textit{ga} & \\
& without \textit{ga} & 3 \textit{(3)} \\
& non-stative verbs & 0 \\
& with \textit{o} & 67 \textit{(17)} \\
& without \textit{o} & \\
\end{tabular}
\end{table}

Since the child produced only one subject wh-question, and no object wh-question had overt accusative case marker, it is not possible to examine subject-object asymmetry in terms of case marker deletion in transitive clauses. It is also not clear whether or not the child actually assumes the accusative marker for non-case-marked object wh-phrases. Thus, case marker deletion in transitive clauses is not considered further here.

\begin{table}[h]
\begin{tabular}{lll}
Unergative verbs & with \textit{ga} & 2 \textit{(1)} \textit{katsu 'win}' \\
& without \textit{ga} & 0 \\
Unaccusative verbs & with \textit{ga} & 5 \textit{(5)} \textit{yabureru 'break', hairu 'enter', utsuru 'reflect', iku 'go', kuru 'come'} \\
& without \textit{ga} & 12 \textit{(5)} \textit{aru 'exist', hairu 'enter', kuru 'come', iru 'exist'} \\
Adjectival predicates & with \textit{ga} & 15 \textit{(3)} \textit{okashii 'funny', ii 'good', tsuyoi 'strong'} \\
& without \textit{ga} & 5 \textit{(2)} \textit{itai 'ache', ii 'good'} \\
\end{tabular}
\end{table}

There were in total 39 tokens of wh-phrases produced in intransitive clauses. 17 tokens lacked the nominative case marker \textit{ga}, and 22 tokens retained \textit{ga}. The child produced only one type of unergative verb \textit{(katsu 'win')} in the entire dataset. Half of the predicates with which the child produced wh-words were unaccusative verbs and the other half were adjectival phrases. Again, because of the low frequency, it was not possible to compare the rate of case marker deletion between unergative verbs and unaccusative verbs.

From the total of 17 occurrences of wh-phrases with unaccusative verbs, 12 cases (70\%) lacked the nominative marker \textit{ga}, and 5 cases (30\%) retained \textit{ga}. When the drop rate is counted in verb types rather than tokens, it splits 50\% for both types of predicates. In conclusion, as far as the given data is concerned, there is no strong indication that the nominative case marker \textit{ga} is more likely to be dropped with unaccusative intransitive verbs.
3.2.2 CAREGIVER'S INPUT

The results were summarized below.

<Transitive clauses>
Subject wh-words          with ga             -------------- 12 (8)
                          without ga           -------------- 1 (1)
Direct object wh-words    stative verbs       with ga             -------------- 31 (4)
                          without ga           -------------- 4 (1)
                          non-stative Vs    with o             -------------- 8 (6)
                          without o           -------------- 125 (31)

<Intransitive clauses>
Unergative verbs         with ga             -------------- 6 (3)
                          without ga           -------------- 1 (1)
Unaccusative verbs       with ga             -------------- 29 (8)
                          without ga           -------------- 3 (3)
Adjectival predicates    with ga             -------------- 44 (8)
                          without ga           -------------- 1 (1)

One interesting observation is that Aki's mother tends not to drop the nominative case marker *ga* on the subject wh- phrases, regardless of whether they are intransitive or transitive clauses. Among the total of 97 tokens of wh-phrases in the subject position, 91 tokens (94%) retain the nominative marker *ga*, while only 6 tokens lacked *ga*. There also seems to be no unaccusative-unergative distinction in terms of case marker deletion. The nominative case marker appears 91% of the time (29 out of 32 tokens) for unaccusative verbs and 86% of the time (6 out of 7 tokens) for unergative verbs.

As for case marking on direct object wh-phrases, there is a clear contrast between stative and non-stative transitive predicates. While object wh-phrases in stative predicates are marked with the nominative case marker 89% of the time (31 out of 35 occurrences), object wh-phrases with non-stative predicates are marked with the accusative case marker only 4.5% of the time (8 out of 133 occurrences). This overall pattern does not differ when counted in verb types rather than tokens. 75% of stative predicates (in type) was produced with *ga*, and 84% of non-stative predicates (in type) lacked *o*.

3.3 DISCUSSION

The present study attempts to provide empirical evidence for subject-object asymmetry in terms of case marker drop in the acquisition of Japanese. This asymmetry further predicts a different case marking pattern between unergative and unaccusative intransitive verbs due to the different structural positions of their sole arguments.

Examination of the Japanese child's production data (from age 1.5 to 3.0) revealed that there was no asymmetric case marking pattern in intransitive verbs. The rates of dropping *ga* and retaining *ga* for unaccusative verbs were almost equal. Because the child produced almost no unergative verbs, the comparison between unaccusative and unergative verbs was not made in this study. The same holds true for subject-object asymmetry in transitive clauses. The child produced almost no subject wh-phrases in transitive predicates, and all direct object wh-phrases lacked the accusative case marker. Again, the comparison between subject and direct object in terms of case marker is difficult in this case. It seems that focusing only on wh-phrases considerably limits the amount of data for analysis, thus the mere frequency of each verbal predicate was not sufficient for any kind of conclusion to be drawn.

Recall that previous studies on spontaneous production data have found the unaccusativity effect in Japanese children (Miyata 1992, Miyamoto et al. 1999). The former study examined data that includes much older children than the present study. However, since the possibility of topic marker drop was not carefully controlled, the observed unaccusativity effect may be due to topic marker drop. The latter study, which in fact examined the same data as the present study (Aki data in Miyata corpus), controlled the topic marker deletion by examining the discourse context where each NP occurred. Miyamoto et al. found that the non-case-marked
NPs are predominantly used with unaccusative verbs. However, one problem was that no attention was paid to the case-marked NPs, most of which appear to be with unaccusative verbs. That is, the child sometimes marked wh-phrases with *ga*, but sometimes dropped it in unaccusative contexts. The very few instances of unergative verbs also made the unergative-unaccusative comparison impossible.

Since the development of case marking appears to be a relatively slow process, we need to examine a larger database, which includes later stages of language development where children use case markers more or less productively with various types of predicates. We also need to conduct experiments where the type of test sentences (i.e., argument wh-phrases, embedded clauses, and scrambled sentences) can be carefully controlled. Adult performance needs to be examined in various tasks as well. By conducting an acceptability judgment task, Hirakawa (1999) found no unaccusativity effect among adult native speakers of Japanese. Since the task involves a highly conscious checking procedure, data from experiments that use some other tasks will be needed in order to make a more direct comparison between child and adult data.

One interesting finding of the present study is that the child’s caregiver does not seem to be sensitive to the unaccusative-unergative distinction; however, subject-object asymmetry in transitive clauses was clearly observed. Although the amount of data analyzed in the present study is not sufficient to make a strong claim, the conclusions are consistent with Hirakawa’s (1999) findings described above. One possible interpretation of such findings is that the proposed analysis that assumes the existence of an underlying level of syntactic representation may not be what native speakers attend to in actual production. Adult native speakers (as well as children in Suzuki's 1999 study) may perform linguistic analysis only on surface representations. That is, regardless of underlying structural differences, the subject is treated uniformly as opposed to the direct object.

Such an interpretation (i.e., pure subject-object asymmetry) is, however, incompatible with another finding of the present study. Aki's mother seems to treat direct objects of stative predicates and direct objects of non-stative predicates differently. The nominative case marker is less likely to be dropped on the objects of stative predicates. Is this because the surface morphology may somewhat 'interact' with the structural position of the argument? The nominative case marker *ga* may be treated in a more or less similar way in terms of case marker drop. Since stative vs. non-stative asymmetry is not that strong in Suzuki's (1999) study, further investigation will be needed to answer this question.

One issue that may potentially affect case marker drop is the fact that Japanese is a pro-drop language (O’Grady 2001 personal communication). In the case of transitive clauses, the rate of case marking on one argument may differ depending on whether or not the other argument is dropped. For example, a case marker may be less likely to be dropped when it becomes the only argument in the sentence as a result of dropping the other argument. If the number of the arguments in a sentence can be a factor affecting the rate of case marker drop, this also leads to a question of whether case marker drop shows a uniform pattern across intransitive and transitive clauses. Until further information is available from future studies, we will not be able to draw a firm conclusion about this phenomenon. Another issue involved in case marker drop in relation to the unaccusativity hypothesis is the choice of test used for identifying unaccusative predicates. Different scholars propose different tests, and results may differ depending on which test is used (Kishimoto 1996, Tsujimura 1990). Ideally, we should only use unaccusative verbs which pass all the tests available to date in order to make a more precise distinction between unaccusative and unergative verbs.

4. Conclusion

The present study investigated the case marker drop phenomenon in the acquisition of Japanese. Although the results of analyzing the spontaneous speech of a Japanese child are inconclusive, one major finding is that the child’s caregiver did not show the unaccusativity effect. Surface morphology appears to be a factor that determines case marker drop. However, due to inconsistent findings in the literature and the limited data analyzed in the present study, further studies are called for before a clear conclusion can be reached on this issue.
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The Conceptual and Rhetorical Implications of Chronotopes in Electronic Environments

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The purpose of this paper is twofold: first, to demonstrate a conceptual way of moving through time and space in electronic narratives; and second, to address how movement through time and space can be employed for rhetorical effect by examining how information could be organized in electronic environments.

Time and space are two ways to organize, measure, and focus action or events in print narratives. The analysis of the temporal and spatial categories represented in print narratives can be done through an idea called “the chronotope,” which means, literally, time-space. A Russian literary theorist named Mikhail Bakhtin developed the idea of the chronotope. He suggests that the chronotope helps shape meaning in a narrative because it provides a context for the action or events that occur within the narrative. For instance, a protagonist meets an antagonist on a street and they engage in a gunfight because they need to know who is the more powerful; or, a character walks through a doorway into a room to decide, debate, defend, or dismiss issues. A castle can show time relations by exposing different generations of a family and the conflicts that arise between them. Similarly, a bar could be a place where political intrigue, financial deals, or erotic maneuverings take place.

Bakhtin feels that, “all contexts are shaped fundamentally by the kind of time and space that operate within them” (Morson and Emerson 367), and the chronotope does this in several ways. First, chronotopes can be short, unrelated time segments that string together in asynchronous ways. Words like “suddenly” or phrases like “just at that moment” can signal unrelated time relationships in a print narrative. In contrast, chronotopes can organize things in a chronological or sequential way. Second, chronotopes can be motifs that signify a point of confluence between opposing forces: meeting and parting, loss and acquisition, or recognition and non-recognition between characters. Third, and last, chronotopes can herald the idea of dramatic change or continuity, moments of crisis (thresholds), or periods of stasis and immutability.

The chronotope was traditionally applied to print narratives and, indeed, Bakhtin focuses his analysis on different literary genres. Yet, he believes that the chronotope has the potential to be applied in other areas. I propose, then, to apply the idea of the chronotope to the electronic environment against the genre of the web pages—narratives in electronic environments.

As stated earlier, print narratives deal with acts or action, but in the electronic environment, I would like to suggest that information serves as the equivalent for the actions of characters in print narratives. Information is what you, the viewer, encounter through the electronic genre of the web page. In the electronic environment, it is more about how the information changes your perspective than anything else. When you click on a hyperlink, you meet or encounter new information. Moreover, it is this new information that creates a new perspective for you. You may be familiar with CD-ROM games. In this type of electronic environment (CD-ROM), you can actually see yourself walking down a corridor, going through a door, or moving into a room. But what happens when you are not in a game situation with such great graphics? What other ways can the chronotope work within an electronic environment?

At this time, I would like to demonstrate my point about the chronotope in web pages. I will analyze three web sites: the Federal Reserve Bank of San Francisco, the Library of Congress American Memory, and the Red Hot Jazz Archive.
The first example is from the Federal Reserve Bank of San Francisco, which employs the chronotopic motif of the gateway. Notice, at the upper left-hand corner, the image of the gateway (see Figure 1).

![Image of Federal Reserve Bank of San Francisco Home Page](image1.png)

**Fig. 1.** Federal Reserve Bank of San Francisco Home Page.

All subsequent hyperlinks on the page depict some form of gateway. For example, the Golden “Gate” Bridge and the door to the vault directly below it. Scrolling down the page, though not visible in Figure 1, are more examples such as a white picket fence and a pillared façade representing an opening into another area or part of a building or structure. These gateways tell you about the type of information you will encounter once you pass through any of these gateways. For instance, clicking on the Golden Gate Bridge provides general information about the San Francisco Reserve itself. Moving through the door of the vault leads to information about different financial services offered by the bank. The white picket fence is a way to learn about the bank’s involvement in community affairs. The consistent use of the chronotopic motif of the gateway communicates to you exactly what that image implies.

Let’s move through one of these gateways; more specifically, the Economics Education gateway (see Figure 1) that displays the evolution of American currency. The word “exhibit” appears at the top of this page. This represents another chronotopic motif as the term implies browsing through a museum or gallery-like setting. You can view images of currency by era or historic periods. Historic time is organized into the following periods: Independence, Westward Expansion, Civil War, Industrial Revolution, and extends into the modern and contemporary periods. These words or phrases, themselves, become gateways because dragging your mouse over them transforms them into hyperlinks.
Clicking on the hyperlink “Showcase of Bills” results in another representation of the chronotope. If you click on the hyperlink “Independence,” you will see, at the top left corner, the image of a horse (see Figure 2).

The horse is symbolic of another chronotope, transportation; the way people moved around or traveled through the great American space or expanse during this particular period. As you move to other pages by time, you see other chronotopic images that represent the primary mode of transportation or movement for that particular time. Other examples of the transportation chronotope include the covered wagon, which represents westward expansion. A steam engine is the chronotope selected for the Civil War, and an image of a Model-T car act as metaphor for the turn of the century. Finally, a jet represents the current world standard of movement (see Figure 3).
All images of transport or movement are associated with a particular period of time. Additionally, you learn how the currency changed and developed throughout these periods into the current bills that line your wallet or purse. The inclusion of the images of the currency on all these pages heralds the idea of dramatic change, which implies the idea of the chronotope. You get multiple bits of information from one page: images of time and what happened within the span of that time. You do not have to meander through many pages in order to get to the meat of the information—the evolution of currency. You meet up with this information quite quickly and you get it, “BAM!” (for all you Emeril fans out there) all off one page.

To review, the chronotopes on this web site function in two major ways. First, the viewer moves chronologically, which is represented by the text, by the images of transportation, and by the images of the currency used during that particular period. Second, you do not have to move through many gateways to get to this information; you move efficiently through the site. The major chronotope of the gateway allows you to explore the spaces, the information, within these areas. You flow through an efficient system of gateways that changes the presentation of information.

The Library of Congress develops the second web site. The American Memory Historical Collection is a major component of a national library program and includes multimedia collections of digitized documents, photographs, recorded sound, moving images, and text spread throughout sixty collections. Information of birth, death, marriage, divorce, childhood, old age, discovery, exploration, urban complexity, rural simplicity, and funerals mingle alongside one another. A sense of dramatic experience develops as you move through the complexity, contrasts, and comparisons in the information presented. The main chronotopic motif used is that of the museum or gallery. It is as though you are wandering through the gallery that includes exhibit halls that lead into alcoves filled with artifacts. You can select to move immediately to a specific exhibit or flow through the exhibits in a random fashion. Imagine your last trip to a real museum or gallery and reflect on the way in which you walked through that space. Did you walk through the exhibits in a particular manner? Or, did you flow randomly across these spaces meeting up with exhibits that were totally distinct from one another?
At the “front door,” the first example of the chronotope is a grid of images, a montage of photographs (see Figure 4). Montage, defined, is the production of the quick succession of images to illustrate an association of ideas or the juxtaposition of more or less distinctive elements (Stein 338-9). It is a big jumble and, in this case, each image changes on the grid to give a sense of distortion. There are images from different events, documents, or people in America from different periods. The chronotope distorts by compressing or expanding scenes in the span of American history. Note at the top left corner above “American Memory,” the hyperlink “Enter.” This implies that you are about to pass through a doorway or hallway into the exhibit itself. Clicking on the hyperlink “Enter” takes you to a directory, which allows several ways to access information: by Broad Topics or by Time or Place (see Figure 5).

![Figure 5. Collection Finder: American Memory from the Library of Congress.](image)

The movement through the entrance changes the perspective from a disjointed montage into an organized and categorized scheme. Moving from this area is similar to moving into a gallery, another chronotope. Despite this movement, you remain in the main chronotope of the museum. For this demonstration, we will move into the alcove of Baseball Cards. The images in the alcove are organized by player name, team name, city, and by card sets (see Figure 6). If you did not remember the name of the ball player, you could choose to view the cards via the chronotope of geographical location, city name. However, if you were to browse by team name, you would meet up with the chronotope of the city again because the team names are listed as the Boston Red Sox, the Cleveland Indians, and so forth. Browsing by city is done alphabetically: Atlanta, Augusta, Baltimore, Buffalo, Detroit, and so on. Even the Leagues are alphabetized by region: California League, Eastern Carolina League, Northwestern League, Texas League, and so forth. The chronotope of the city moves you across the American landscape.
One interesting thing about this page is that team and city are separated by league; you move from specific location to general locale, and then back to specific location. Perhaps, it might be more logical if you moved from specific (team) to specific (city) and then to general (league or region). Alternatively, it could even be arranged in reverse order: from the general to the more specific. Another interesting feature is the ability to browse by card sets (see Figure 7).

Clicking on the Card Set hyperlink (see Figure 6) presents a list of teams organized chronologically. You are able to browse from year 1887 until 1914. The web site, thus, employs chronotopes of chronology and geography through an archive of America’s favorite national pastime, baseball.
The last example comes from the site called the Red Hot Jazz Archive (see Figure 8). The web site includes information about the history of jazz before 1930. It covers over two thousand songs, vintage photographic images, and biographical information on musicians. The chronotope of the archive will not be discussed here; however, this example focuses on a page where the conceptual use of a chronotope could provide more meaningful organization when it comes to presenting information.

The table on the page (see Figure 9) represents a rigid form of organization. Derived from print origins, it provides an example of how an organizing scheme could potentially restrict the flow of information. A table restricts any change in perspective because information within each cell remains static and unchanging. Information under the column heading “Title” and “Staring” are not alphabetized and the dates in the third column, “Year,” are not listed chronologically. The data in the cells of the columns do
not have any other relationship to each other unless they are read as a row of information. However, in the electronic environment information, represented as hyperlinks, allows for interaction and exploration. In order to encourage exploration and to instigate changes in perspective, some data are presented as hyperlinks. The chronotope of the hyperlink allows you to make meaningful relationships between the data nested in each cell of the table. I invite you to reflect for a moment: what chronotope might you use to better organize the information on jazz films? In short, the table does not allow for any change in your perspective. Information is unable to flow through the conduit and it becomes backwash. The information remains static and immutable, making it a challenge to see the relationships between the categories in the table.

What do all these examples imply? I want to conclude by reiterating that we can use the concept of the chronotope as a way to unify or organize information within electronic environments. The examples presented have been chosen to show how the idea of the chronotope can be important when dealing with design issues—whether it is more meaningful and logical to place information at the top or bottom of the web page, to the left or to the right of the page, or what images to select for the page itself. The electronic chronotope can then be supported by other familiar forms or organization derived from print (e.g., alphabetizing, bulleting, numbering, or tables). Decisions on how information is organized in the web environment determine whether you, the viewer, will see trends or patterns. If information is meaningful, then it has value. The chronotope can be employed to produce the rhetorical effect that assists in helping you make meaningful links between breaks in thematic, temporal, or spatial variables. The chronotope can be rhetorically employed to guide, provoke, stimulate, or entertain the viewer for the purposes of presenting information in meaningful ways. The chronotope can even, at times, highlight relationships between seemingly disparate pieces of information. In a sense, then, the resulting enchaining of information coordinates or chronotopes develop from a symbiotic relationship into a synergistic one where space becomes saturated with time and time becomes more substantial.

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Use of Japanese Connectives *sorede, dakara, and ja* in JFL Classroom Discourse

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**Introduction**

This study examines how the Japanese connectives *sorede, dakara, and ja* are used in Japanese as a foreign language (JFL) classroom discourse, focusing on teacher talk as well as on utterances by learners. Studies which examine the use of these connectives in non-classroom settings (e.g., Aruga, 1993; Hudson, 1998; Maynard, 1989; Okamoto & Tamon, 1998) reveal that these connectives do not always correspond to the English discourse markers *and, so and then*, which are often given as their translations, and that the functions of these Japanese connectives vary depending on the context. For instance, Maynard (1989, p.389) argues that one of the most common functions of *dakara* includes marking the point in the discourse where supplementary explanation relevant to the prior text starts.

To date, however, studies which investigate how these connectives are presented and used in a JFL classroom setting are non-existent. The current study was particularly motivated by Hudson (1998), who discusses the differences between these three connectives and states that “inappropriate uses of these connectives by non-native speakers abound in natural conversation.” (p.59) My interest is how these connectives are presented to L2 learners as input in a JFL classroom setting and how learners actually use them in class. The research questions I pose for this study are as follows:

1. How are the Japanese connectives *sorede, dakara, and ja* presented as input in a JFL classroom by the teacher? What functions do the connectives have? And which connective is used the most often?
2. How do the learners use these connectives in a classroom setting? Which connective do they use the most often?

**Data collection and analysis**

Seven students (6 female and 1 male) enrolled in an advanced JFL writing class at the University of Hawai‘i at Manoa participated in this study. They were all in their 20’s except for one retired woman who was sitting in on the course. All students were native speakers of English except for one student from Korea and another from Taiwan. The teacher for the course was an experienced JFL teacher (native speaker of Japanese), who conducted the class entirely in Japanese. A total of three class sessions were tape-recorded. Topics that were covered in class included writing processes, Japanese patterns of organization, differences between formal and informal writing, etc. For this study, one class session was transcribed in detail to examine the use of the three connectives *sorede, dakara, and ja* by the teacher and by the students. As for the other two sessions, only the students’ utterances, which included the use of the connectives under study, were transcribed and examined for the functions they carried.

In analyzing the data, the meaning and functions of the three connectives *sorede, dakara, and ja* were categorized based on the previous literature (Hudson, 1998; Martin, 1975; Maynard, 1989; Morita, 1980) as shown in the Results and Discussion section. The first step in analyzing the data was to count the number of occurrences of the three connectives *sorede, dakara, and ja* in the teacher's talk during a 50-minute class session. Following this, the use of each connective was closely examined to see what function it carried based on the categories set forth beforehand. The use of the connectives by the students was also examined in the same manner.

**Results and Discussion**

1. Use of the connectives *sorede, dakara, and ja* by the teacher

   Table 1 shows the number of occurrences of the three connectives in the teacher's talk during the 50-minute class session. In counting the number of connectives, variants of these connectives were also included. For instance, *soide* and *de* were considered as the variants of *sorede*. *Desu kara*, a polite version of *dakara*, was treated as the same as *dakara*. *Soredewa* and its abbreviated form *dewa* (Morita, 1980), as well as *soreja* and
soija were all considered as the variants of ja. And ja was sometimes pronounced as jaa with a long vowel, which was also regarded as the same as ja. As shown in Table 1, ja was used most often (37 tokens or 54.4%) followed by dakara (22 tokens or 32.4%). Sorede was used the least often (9 tokens or 13.2%).

Table 1: Use of connectives by the teacher during a 50-minute class session

<table>
<thead>
<tr>
<th>Connectives</th>
<th>Number of occurrences (percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sorede</td>
<td>9 (13.2%)</td>
</tr>
<tr>
<td>Dakara</td>
<td>22 (32.4%)</td>
</tr>
<tr>
<td>Ja</td>
<td>37 (54.4%)</td>
</tr>
<tr>
<td>Total</td>
<td>68 (100%)</td>
</tr>
</tbody>
</table>

1.1. Use of ja

Because the teacher used ja most often, I would like to begin with this connective and examine what functions it carried in the teacher's discourse. Before I do so, however, the basic meaning of ja and its functions presented in the previous literature should be mentioned.

Ja is a contracted form of dewa, which is an abbreviation of soredewa (Morita, 1980). Martin (1975) categorizes it as a sequential conjunction with the translation of 'Well, then …' Hudson (1998) proposes that the nature of conjunction is consequential in addition to sequential based on the fact that ja cannot connect temporally successive events. Hamada (as cited in Hudson 1998) considers ja to be a reaction based on inferences upon receiving new information. Hamada (Ibid.) also notes that ja is often used to request confirmation just like English 'then'. Morita (1980) argues that ja is used to bring up a new topic or to express an opinion in response to the preceding sentence. Another function of ja mentioned by Morita (Ibid.) is to initiate a new topic or activity after interrupting or ending the preceding activity. Based on Martin (1975), Hudson (1998), Hamada (as cited in Hudson 1998) and Morita (1980), I categorized ja into the following five functions for the current study: (1) to bring up a new topic or to express an opinion in response to the preceding sentence; (2) to request confirmation; (3) to initiate a new topic or activity after interrupting or ending the preceding activity; (4) to signal the end of a conversation; and (5) to act as a filler. Table 2 shows these categories and the number of occurrences of each function. The uses of ja which do not seem to correspond to any of these five categories were included in (6), others.

Table 2: Use of ja by the teacher

<table>
<thead>
<tr>
<th>Functions</th>
<th>Number of occurrences</th>
<th>(percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) To bring up a new topic or to express</td>
<td>9</td>
<td>(24.3%)</td>
</tr>
<tr>
<td>an opinion in response to the preceding sentence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) To request confirmation</td>
<td>2</td>
<td>(5.4%)</td>
</tr>
<tr>
<td>(3) To initiate a new topic or activity after</td>
<td>16</td>
<td>(43.3%)</td>
</tr>
<tr>
<td>interrupting or ending the preceding activity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) To signal the end of a conversation</td>
<td>3</td>
<td>(8.1%)</td>
</tr>
<tr>
<td>(5) To act as a filler</td>
<td>3</td>
<td>(8.1%)</td>
</tr>
<tr>
<td>(6) Others</td>
<td>4</td>
<td>(10.8%)</td>
</tr>
<tr>
<td>Total</td>
<td>37</td>
<td>(100%)</td>
</tr>
</tbody>
</table>

(1) To bring up a new topic or to express an opinion in response to the preceding sentence

There were nine occurrences of ja (24.3%) which belong to this category. For instance, in a conversational exchange between the teacher and the student regarding a kanji assignment, this type of ja was observed as shown in the following excerpt:

Excerpt 1  [S: student  T: teacher]
(Student and teacher were talking about a kanji assignment.)
1 S: Datte senshuu kiita toki ni nankai mo kaite renshusuru sono kanji no renshuu
2 ka to omotte [xxxx]
3 T: Ja kono peeki suu wa?
4 S: Ah, sore yarimashita.
5 T: Ah, jaa moo i desu yo sore. Mochiron sono hoo ga motto ii desu kedo.
6 Kanji renshuu shieta ra.
Excerpt 1  Translation
1 S: Because when I heard last week I thought it would be about kanji which we
2 practice writing many times [xxxx]
3 T: Ja how about this page?
4 S: Oh, I’ve done it.
5 T: Oh, jaa you don’t have to do it anymore. Of course it would be much better,
6 if you had practiced kanji.

In this excerpt the student has misunderstood what the teacher meant by a kanji assignment. After the student says she thought the assignment was to write kanji many times, the teacher introduces a new topic with ja in line 3, saying "Ja kono peiji suu wa? [Well, then how about this page?]" After the student replied she had already done it, the teacher expresses her opinion in response to the student's statement with jaa as shown in line 5: " A, jaa moo ii desu yo sore. [Oh, then you don't have to do it anymore.]

(2) To request confirmation
There were only two occurrences of ja (5.4%) which fall into this category. For instance, after students talked about their memories of their grandmothers, the teacher said, " Hai wakarimashita. Ja ne ima ne nan ni tsuite kakitai ka wa kono toipkku ni arimasu yo ne. [OK, I understand. And now what you want to write about is under this topic, right?]" In this excerpt, the teacher confirms that what the students want to write about is included in the topic, which she had mentioned earlier. This use of ja was also observed when the teacher said as follows following a discussion on theme: " Ja, dai wa hitotsu arimashita yo ne. [Then, there was one topic, right?]" The teacher uttered this sentence to confirm with the students that there was one theme. It is interesting to note that in these two excerpts, ja coincides with particles ne and yo in order to request confirmation. This makes sense in terms of the functions of these particles: ne invites confirmation on the part of the hearer and yo indicates the speaker's assertion (e.g., Martin, 1975). The overall scarcity of ja for requesting confirmation may be explained in terms of the relatively few one-on-one interactions between the teacher and the students in class. Instead of taking up what the students said for further comment or clarification, the teacher uses ja to confirm with the students what has been introduced earlier, as demonstrated by the two examples above.

(3) To initiate a new topic or activity after interrupting or ending the preceding activity
This category is rather similar to the first category mentioned above in the sense that both include bringing up a new topic. While the ja that belongs to category (1) occurs in interactions between the teacher and students, the ja in this category occurs mostly during the teacher's extended talk or after the teacher or the students have engaged in a certain activity. For instance, after the teacher finishes looking over what students have written, she says, " Ja, chotto hanashiai mashoo. [And now, let's talk.]" When the teacher realizes some sentence-combining exercises were rather difficult to complete in class, she interrupts the students, who were doing the exercises, and says as follows: " Jaa, kore chotto muzukashii kara shukudai ni shimashoo ka. [Well, this is a bit difficult so shall we make this into homework?]" When it was time to go over answers together, the teacher says, " Hai, jaa sugoku kantan na mono kara ikimashoo. [OK. And now let's begin with a really easy one.]" As shown in these examples, there is extensive use of ja by the teacher to signal or indicate a new activity in the current data set (16 tokens or 43.3%). It appears that the teacher uses ja to organize and manage classroom activities.

(4) To signal the end of a conversation
There were three occurrences of ja (8.1%) that fall into this category. For instance, towards the end of the class, the following exchange took place:

Excerpt 2
1 T: Jaa takusan oboeru koto wa arimasu kedo... Jaa suiyooobi made ni suru koto
2 wakari masu ne.
3 SS: [xxxxx]
Excerpt 2 (Translation)
1 T: Jaa there are a lot of things you have to remember... Jaa things you have to do by
2 Wednesday, you know them, right?
3 SS: [xxxx]
4 T: All right. Jaa.

Jaa [Well] appears twice in line 1 and they both signal the end of class. Jaa [See you] in line 4 actually indicates leave-taking. A similar exchange was also observed in the other two class sessions towards the end of the class.

(5) To act as a filler
Although this use was not very common, in some of the utterances by the teacher, there were instances in which ja was used as a filler (three tokens or 8.1%) as illustrated in the following excerpt:

Excerpt 3
1 T: Hanashi atta ato de, soshite kanarazu ano suiyoobi ni wa watashi ni sekando
dorafuto o kudasai. Jaa ano Shima-san to Kam-san yonde ja anoo fiidobakkuhyoo wa?
(T looks at the feedback sheet they have)
2 Aa, motte ru n desu ne jibun de, orijinaru ne.
3 Dakara fiidobakkuhyoo o anoo (6.0) jaa hai. Eetto.
4 Ja suiyoobi juu ne sekando dorafuto.
5 ((after a few exchanges))
6 T: Betsu ni nagasa ni kodawara nai de kudasai. Ja suiyoobi made ni eeto
7 suimasen sekando dorafuto.

Excerpt 3 (Translation)
1 T: After you discuss, and by all means on Wednesday please give me your second draft.
2 Jaa Shima-san and Kam-san please read, ja er the feedback sheet?
(T looks at the feedback sheet they have)
3 Oh, you have on your own, original one.
4 Dakara the feedback sheet er (6.0) jaa yes. Err.
5 Ja Wednesday your second draft is due.
((after a few exchanges))
6 T: Please don't worry about the length. Jaa by Wednesday er
7 excuse me the second draft.

In line 2, the teacher says, "Jaa, ano Shima-san to Kam-san yonde, ja anoo fiidobakkuhyoo wa? [Now Shima-san and Kam-san please read, well er the feedback sheet?] The teacher started the sentence with "Jaa" to indicate a new activity, which falls into category (3) above. Before she completes the sentence, however, she asks about a peer feedback sheet, which was given to students in the previous class session. Right before she mentions the feedback sheet, she says, "ja anoo [well er]" in line 2. It appears that this ja could be replaced with commonly used Japanese fillers such as eeto.

Lastly, it should be noted that there are some uses of ja which seem to mark a point where a repetition begins. In excerpt 3, the teacher asks those who have not done peer feedback at home to submit a second draft by Wednesday. She introduces this information in line 1, "... suiyoobi ni wa watashi ni sekando dorafuto o kudasai. [Please give me your second draft on Wednesday.]" The teacher repeats the same information in line 5 following ja, "Ja suiyoobi juu ne sekando dorafuto. [Well, Wednesday your second draft is due.]" and again in line 6, "Ja suiyoobi made ni eeto. [Well, by Wednesday er "]", which was uttered after a few exchanges with a student. Maynard (1989) argues that dakara marks a point for repetition, which actually occurs in the above excerpt as well: in line 4 the teacher repeats fiidobakkuhyoo following dakara. It appears that a similar classification applies to ja as well.

1.2. Use of dakara
Martin (1975) categorizes dakara as a consequential conjunction with the English meaning of 'and so.' Along this line, Morita (1980) indicates that when dakara is used, the preceding sentence expresses cause or
reason. Maynard (1987) argues that the function of *dakara* is not just limited to a cause-and-result relationship. She proposes that the functions of *dakara* include marking a point in the discourse where supplementary explanation relevant to the prior text starts. As shown in Table 3, the teacher's use of *dakara* which falls into this category (17 tokens out of 22 or 77.3%) occurred mostly in her extended discourse rather than in her conversational exchanges with the students. Based on Martin (1975), Morita (1980) and Maynard (1987), I categorized the functions of *dakara* as follows: (1) to indicate cause or reason in the preceding sentence; (2) to mark a point in the discourse where supplementary explanation relevant to the prior text starts; and (3) others. Table 3 shows these categories and the number of occurrences of each function.

<table>
<thead>
<tr>
<th>Functions</th>
<th>Number of occurrences</th>
<th>(percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) To indicate cause or reason in the preceding sentence</td>
<td>3</td>
<td>(13.6%)</td>
</tr>
<tr>
<td>(2) To mark a point in the discourse where supplementary explanation relevant to the prior text starts</td>
<td>17</td>
<td>(77.3%)</td>
</tr>
<tr>
<td>(3) Others</td>
<td>2</td>
<td>(9.1%)</td>
</tr>
<tr>
<td>Total</td>
<td>22</td>
<td>(100%)</td>
</tr>
</tbody>
</table>

(1) To indicate cause or reason in the preceding sentence

There were only three instances (13.6%) in which a cause or a reason was expressed in the sentence preceding *dakara*. For instance, after the teacher and students did some brainstorming about rain, the teacher said, "Datte koko made dekita n *dakara*. *Dakara* ah nai nai to omowanai de. [Since you have done this far. So don't think you don't have any ideas.]" In this excerpt, the teacher tells the students not to think they do not have any ideas to write about. She utters the second sentence, "*Dakara* ah nai nai to omowanai de [Do not think you don't have any ideas]," based on what she said right before that, "Datte koko made dekita n *dakara* [Since you have done this far], which serves as a reason. This type of *dakara* was infrequent in the current data. This may be explained by the fact that the teacher spent more time explaining writing processes, which led to her extended monologues rather than conversational exchanges with the students.

(2) To mark a point in the discourse where supplementary explanation relevant to the prior text starts

As mentioned above, the use of *dakara* which belongs to this category was observed quite often in the current data (17 tokens or 77.3%). The following excerpt is one example:

Excerpt 4
((The teacher is talking about how to find out what to write))
1 T: Kakitai koto tte yuu no wa amari sugu ukande konai desu yo ne. *Dakara* mazu 
2 koko made wa ii n desu kedo, kokkara teema ni haitte iku to yappari butsukatte 
3 shimau n desu. *Dakara* yappari sho to topikku. Ame ame ni tsuite uun iroiro 
4 omoidashimashita. Dewa nani ni tsuite kakitai ka. Sono naka no itsutsu ka muttsu 
5 gurai kaite miru n desu ne. Toppikku [xxxx]. *Dakara* nani ni tsuite kakoo ka to suru 
6 mae ni mazu nan ni tsuite kakitai ka itsutsu ka muttsu gurai kaite miru n desu. 
7 Soshite sono naka sono naka hitotsu shiboru.

Excerpt 4 (Translation)
1 T: Things you want to write about won't cross your mind very easily. *Dakara* first 
2 up to here it would be fine, but if you immediately go into a theme you would end up 
3 being stuck after all. *Dakara* after all small topics. You recalled various things 
4 about rain. Well, then, what you want to write about. Try to jot down five or six of them. 
5 Topics [xxxx]. *Dakara* before you try what you want to write about 
6 first try to jot down five or six things of what you want to write about. 
7 And out of those choices out of those choices you select one.

In this excerpt, the *dakara* in line 1 can be regarded as a consequential conjunction, which means "and so." That is, "Kakitai koto tte yuu no wa amari sugu ukande konai desu yo ne [Things you want to write about won't cross your mind very easily], serves as a reason for the sentence that starts with *dakara* at the end of line 1. However, it appears that the *dakara* in line 1 marks a point where a supplementary explanation starts. In line 2,
the teacher says that immediately going into a theme will not be good. In line 3, with another *dakara* she begins to discuss subtopics. The utterances that follow another *dakara* in line 5 further elaborate what the teacher mentioned in the previous sentence. Okamoto & Tamon (1998) propose that one of the functions of *dakara* is to confirm information that has already been presented. In a sense, the use of *dakara* in line 5 may be similar to this function. Furthermore, it can be also argued to be a marker for repetition, as Maynard (1989) proposes, because "itsutsu ka muttsu gurai kaite miru n desu [try to jot down five or six things] already appeared in the preceding sentence.

The fact that *dakara* is often used to mark a point where supplementary explanation starts may be attributed to typical classroom discourse where the teacher plays the role of information provider and students the receiver. As an information provider, the teacher has to offer a sufficient explanation. In order to do so, *dakara* plays an important role in order to organize ideas and present utterances in a coherent manner.

1.3. Use of *sorede*

*Sorede* functions as a sequential or consequential conjunction (Martin, 1975), with the meanings ‘and then’ or ‘and so.’ Hudson (1998) argues that there are some instances of *sorede* which express a coordinative meaning, ‘and (also).’ She also states that in her data *sorede* is used to convey the meaning of ‘but’ as well as to indicate a topic change (Hudson, 1998, p.63). Morita (1980) indicates that *sorede* is often used with request for confirmation and with explanation for result. For this study, I categorized the functions of *sorede* as follows: (1) sequential or consequential conjunction; (2) request for confirmation; (3) indicating topic change or new activity; and (4) others. Table 4 shows these functions and the number of occurrences of *sorede* which fall into each category.

<table>
<thead>
<tr>
<th>Functions</th>
<th>Number of occurrences</th>
<th>(percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Sequential or consequential conjunction</td>
<td>2</td>
<td>(22.2%)</td>
</tr>
<tr>
<td>(2) Request for confirmation</td>
<td>1</td>
<td>(11.1%)</td>
</tr>
<tr>
<td>(3) Indicating a topic change or a new activity</td>
<td>4</td>
<td>(44.5%)</td>
</tr>
<tr>
<td>(4) Others</td>
<td>2</td>
<td>(22.2%)</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>(100%)</td>
</tr>
</tbody>
</table>

(1) Sequential or consequential conjunction

There were only two occurrences of *sorede* which fall into this category. The following excerpt is one example.

**Excerpt 5**
1 T: Soshite ichioo hontoo ni kakitai koto o chekku shite mite, min'na kakitai kamoshirenai.
2 *Sorede* kondo wa, ja, doo yuu fuu ni hajime obaachan no koto ni tsuite kaku koto koto ni natta
3 no ka. Kakidashi kakidashi no kotoba nan desu kedo, sore o kaite, soshite obaachan no
4 koto o setsumei shite

**Excerpt 5 (Translation)**
1 T: And tentatively you examine what you really want to write about, and you may want to write
2 everything. *Sorede* this time, well, how come you've decided to write about your grandma from
3 the first place. The beginning the beginning words, you write them and then you explain
4 about your grandma.

In this excerpt, *sorede* (line 2) means 'and then' and its function is more sequential than consequential. Following the utterance in line 1, "Soshite ichioo hontoo ni kakitai koto o chekku shite mite, min'na kakitai kamoshirenai. (And tentatively you examine what you really want to write about, and you may want to write everything.),' the teacher indicates the subsequent things that students should write in the sentence that begins with *sorede* in line 2. The fact that *sorede* coincides with *kondo wa* [this time] seems to make the function of *sorede* clearer. The other occurrence of *sorede* that falls into this category also exhibited a similar function. This is probably because these occurrences of *sorede* were used by the teacher in her extended talk rather than in a conversational exchange with students.
(2) Request for confirmation

De urges the hearer to continue with the previous statement, requesting development of the topic (Morita, 1980). Surprisingly, there was only one occurrence of de with this function in the current data, as shown in the following exchange.

Excerpt 6
((Teacher asks about problems students encountered when they wrote an essay about their memory about someone.))
1 T: Ato hoka ni mondai arimasen deshita ka. Shima-san to anoo Bill-san kekkoo [xxxx] (2.0)
2 De, Matsuura-san nan deshita kke.
3 S: Nagasa.
4 T: Ah, nagasa.

Excerpt 6 (Translation)
1 T: Any other problems? Shima-san and err Bill-san all right [xxxx] (2.0)
2 De, Matsuura-san what did you say?
3 S: Length.
4 T: Oh, length.

In this excerpt, after addressing Shima and Bill, the teacher urges Matsuura to state what she said earlier. It appears that the teacher did not clearly hear when Matsuura uttered a word prior to the above exchange. Thus, the teacher uses de to ask Matsuura to repeat or elaborate what she said earlier. The scarcity of de with this function may be attributed to the rather infrequent one-on-one exchanges between the teacher and students during the class.

(3) Indicating a topic change or a new activity

As discussed above, ja was used frequently to indicate a new topic or activity. Although not so common as the use of ja, there were four instances of sorede with a similar function. That is, the teacher uses sorede to indicate a new topic or to announce what she wants to do next. The following exchange took place after the teacher summarized what students came up with through their brainstorming on rain.

Excerpt 7
1 T: Sorede minasan ni chotto kikitai no wa soko made wa kyoo wa chotto renshuu deshita. Anoo shukudai ni shita essee doo deshita ka. Mazu dai erabi. [xxxx] de ii tte kakimashita kedo jiyuu de ii tte yuu ka. Im-san jiyuu ni kaita n desu yo ne.
2 S: Uun.
3 T: Soide mazu kikitai n desu kedo, taihen datta hito. Dai erabi.

Excerpt 7 (Translation)
1 T: Sorede something I want to ask you. Up to that point was a bit of practice today. Err, how was the essay I assigned for homework? First selecting a topic. I wrote [xxxx] de ii tte
2 would be all right but anything would be fine. Im-san you wrote freely, right?
3 S: No.
4 T: Soide first I'd like to ask you. Who had a difficult time? In selecting a topic.

In this excerpt the teacher uses sorede and soide in lines 1 and 5, and it appears both of them have the same function. By using sorede the teacher signals she wants to move on to the next activity. That is, the teacher wants to find out how students did on an essay she assigned for homework. In particular, she wants to know how the students felt about selecting topics.

2. Use of connectives sorede, dakara, and ja by the students

Surprisingly, only one token of the connective sorede by a student was observed, and this occurred in the same data set in which the teacher's use of the connectives was observed; neither of the other two connectives was used by the students. Thus, it was necessary to examine the other two sets of data to see if they would
contain the three connectives under investigation. As it turned out, only the connective *ja* was used once by a student in one of the two data sets. *Dakara* was not used at all in any of the data sets examined.\(^5\) In this section I will discuss the use of the connectives *ja* and *sorede* by the students.

2.1. Use of *ja*

In the following excerpt, the teacher uses the connective *dakara* in line 1 to reaffirm what she discussed earlier and provides supplementary information about what the students should keep in mind when they write. Then, she introduces a new topic or a new activity, which is to combine sentences, with *ja* in line 2. Immediately after students started the exercises, S1 asks the teacher in line 9 if Yumi (who appears in the exercises) should be considered as her friend. After the teacher said yes in line 12, the student asks in line 13, "*ja* [then], the plain form is OK, right?" The function of *ja* here is to request confirmation as discussed above, and the student did it quite appropriately.

Excerpt 8
1 T: Maa *dakara* itsumo addressee dare ni hanashi mata dare ni kaite iru no ka dare no
2 koto o kaite iru no ka ano kangae nagara shite kudasai. *Ja* chotto ano unagi-bun ni
3 natte mo ii kara mazu ano unagi-bun no unagi-bun demo ii desu. Kore yatte mite
5 ((Students start to combine a few sentences into one sentence.))
6 S: Nee, sensei.
7 T: Hai.
8     
9 S: Yumi-san wa tomodachi desu ka.
10 T: Un?
11 S: Yumi-san wa tomodachi desu ka.
12 T: Hai. Tomodachi de shita baai.
13 S1: *Ja* plain form de ii desu ne.
14 T: Un soo desu.

Excerpt 8 (Translation)
1 T: Well *dakara* always addressee, to whom you are talking, or to whom you are writing, 2 who you are writing about er please think about these when you write. . *Ja* it's all right to write a 3 redundant sentence so first a redundant sentence a redundant sentence would be fine. Please try 4 this. One only one sentence. Team work.
5 ((Students start to combine a few sentences into one sentence.))
6 S: Hey, teacher?
7 T: Yes.
8     
9 S: Is Yumi-san my friend?
10 T: Pardon?
11 S: Is Yumi-san my friend?
12 T: Yes. Assume she's your friend.
13 S1: *Ja* the plain form would be fine, right?
14 T: Yes, that's right.

1.3. Use of *sorede*

*Sorede* was also used only once by the students in the current data. In the following excerpt, the teacher asks the students if they have ever written a letter to sick people to cheer them up. After S1 talked about her experience in line 1, the teacher further asks what they would do when they cannot visit a sick person. S2 talks about her experience in line 4. After she said "*Kaado o katte* [buy a card and]" in line 8, she tries to continue her story with *soide* in line 10. But immediately after she said *soide*, [and then] the teacher ends her turn by saying, "*A, soo desu ka. [Oh, is that right?]" Instead of encouraging her to continue her story, the teacher shifts the turn to Yamada, who is an older student in class, to ask her about her experience.
Excerpt 9
1 S1: Kaku tte yuu yori chokusetsu omimai ni ittari, hana o agetari agete, are wa motto
3 S1: [xxxx] ((laugh))
4 S2: Watashi wa chiisai koro kaze [xxxx] Genki dashite kudasai de owari.
5 T: Genki dashite kudasai tte owarimashita?
6 S2: So.
7 T: Ano kaado o katte.
8 S2: Kaado o katte=
9 T: Un.
10 S2:=soide
11 [      ]
12 T: Ah, soo desu ka. Ja chotto keikensha ni. Yamada-san doo deshita?

Excerpt 9 (Translation)
1 S1: Rather than writing, visiting a sick person directly or giving flowers, that's more
2 T: heart-warming and nice. But there are times you cannot visit, you know. Everyone.
3 S1: [xxxx] ((laugh))
4 S2: When I was small a cold [xxxx] Please get well and that's it.
5 T: Please get well and that was it?
6 S2: Yes.
7 T: Er buy a card and
8 S2: Buy a card and=
9 T: Yes.
10 S2:=soide
11 [      ]
12 T: Oh, is that right? Well, a little more experienced person. Yamada-san, how about you?

This kind of exchange where one wants to continue his/her turn but the interlocutor does not cooperate may
be observed more frequently in a classroom setting where the teacher has to interact with as many students as
possible while organizing classroom activities. If the above exchange were to take place as a one-on-one
conversation outside of class, it is more than likely that the S2 would have an opportunity to complete her
utterance following soide.

Conclusion

This study examined how Japanese connectives sorede, dakara, and ja are used by the teacher and students
in a JFL classroom setting. It was found that these connectives were predominantly used by the teacher. Ja was
used most often by the teacher, and its main function was to organize classroom activities. This was followed
by dakara, which was often used to mark a point in the discourse where supplementary explanation starts, as
proposed by Maynard (1989). Sorede was used least often in this study.

The use of the three connectives by the learners was very limited. Only two exchanges between the teacher
and students included the use of the connectives sorede and ja. Dakara was not used at all in the current data
sets. This may be explained by the typical teacher-fronted classroom discourse, where the teacher initiates a
question, the students respond and the teacher evaluates (e.g., Kasper, 1997; Ohta, 1999). As revealed in the
data examined, students were given very few opportunities to present their thoughts in extended discourse, and
this could have contributed to the very limited use of the connectives by the learners. Furthermore, it should be
noted that it is not a student's role to initiate classroom activities, although the teacher often does so by using ja.
The only ja used by the students was for requesting confirmation, not for initiating a new topic or activity.
Although the use of the two connectives ja and sorede by the students in this study was completely appropriate,
we do not know if they can use all three connectives appropriately in different situations. Having them engage
in a one-on-one conversation with a native speaker of Japanese would be the fastest way to determine such an
ability. If usage problems are prevalent among JFL learners as Hudson (1998) points out, lack of opportunities
to use these connectives in class could be one reason for their poor performance. Lastly, it should be noted that
the data for this study were collected from an advanced writing class. Data obtained from a conversation class

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Use of Japanese Connectives *sorede, dakara, and ja* in JFL Classroom Discourse

may exhibit different results. It would be also interesting to collect data from different teachers to see if there are any variations in the use of the connectives among teachers.

### Appendix

#### Transcription notation

1. [ ] overlapping utterances
2. = continuous utterances
3. (seconds) significant interval between utterances
4. : prolonged vowel
5. . falling intonation
6. ? rising intonation
7. [xxx] inaudible utterances
8. (( )) any information for which symbol is not available

### NOTES

I am grateful to Dr. Haruko Minegishi Cook for her helpful comments and suggestions on an earlier version of this paper.

1. These Japanese connectives can be regarded as discourse markers along the lines of the proposals made by Schiffrin (1987) and Fraser (1999). Schiffrin (1987, p. 31) defines discourse markers as “sequentially dependent elements which bracket units of talk.” She also argues that discourse markers function to “add to discourse coherence” (1987, p. 326). Fraser’s (1999, p. 931) definition of discourse markers is that they “signal a relationship between the interpretation of the segment they introduce, S2, and the prior segment, S1... Their specific interpretation is 'negotiated' by the context, both linguistic and conceptual.”
2. In Table 2, *ja* which seems to indicate a point where repetition starts was included in (6), Others. Others.
3. The tape recorder I used picked up utterances by the teacher very clearly, and exchanges between the teacher and the students were, for the most part, recorded clearly. However, exchanges between the students were not recorded clearly because of the hushed voices they used. If I could record all the exchanges between the students, there would probably be more uses of the connectives *sorede, dakara* and *ja* by the students.

### WORKS CITED


Crossing Borders: Science and Aesthetics

Liana Holmberg, Department of English

This is a talk about jumping disciplinary fences in order to broaden the perspectives we bring to all types of scholarship and creativity. It’s an introduction to what the sciences could contribute to the discussion of art and aesthetics. This talk could be subtitled “Is there an adaptive significance to Art?” But before we look at that, I’m going to share a parable:

It’s a lovely day, and two men set out on solitary walks through the country. Both pay acute attention to the details of the landscape — being very interested in discovering the true nature of things. Each arrives at the top of a different hill from which they can see the same rainbow. “Ah ha,” says one, and he runs home to write about the peculiar properties of water droplets. “Ahh,” says the other, and he begins composing a poem.

Sir Isaac Newton discovered that rainbows are formed when white light bends through the prism of a raindrop and so separates into its constituent colors. The poet John Keats wasn’t too happy about this bit of information. In a 1998 book entitled Unweaving the Rainbow, Richard Dawkins describes the antagonism Keats felt toward Newton’s discovery. The story goes that Keats was at a dinner party and raised an ironic toast, “[To]Newton’s health, and confusion to mathematics!” When asked why he said this, Keats declared, “Because [Newton] destroyed the poetry of the rainbow” when he reduced it to a prism. Keats continued this theme in the poem “Lamia” which asks “Do all charms fly/At the mere touch of cold philosophy?/ There was an [awe-full] rainbow once in heaven” (Dawkins, 38-39; Keats, ln.s 229-237).

As evidenced in these stories, there is a long-standing difference in perspective between the arts and sciences, and indeed even hostility. One discipline claims superiority for its ability to summon emotions; the other prides itself on rationality. But these stereotypes can hardly encompass the complex inter-relatedness of science and the arts. It’s not surprising to find an artist whose work is influenced by scientific principles. There are likewise scientists who apply their empirical methodology toward understanding the human drive to create art.

Evolutionary biologists like Richard Dawkins and E.O. Wilson look at humans as the product of millions of years of evolution through the process of natural selection. Over time, behaviors and traits that persist are ones that have proven to be successful, strategic, and adaptive. Aesthetic sensibility is no different — the ability to make and appreciate art evolved. This theory leads us to ask some interesting questions like: Is art adaptive? Does it make us more successful in navigating our environment?

Jacques Maquet, in his Introduction to Aesthetic Anthropology, states that, “The main argument in favor of the universality of aesthetic sensibility is the fact [that] all known societies display in some of their artifacts formal aspects that cannot be accounted for by the function of the object in its context. [...] Aesthetic perception is a manifestation of one of the few fundamental ways man relates himself to the world [...] It is rooted in the physiology of the human organism and particularly in the nervous processes. It is known that at that level human biology is constant” (9).

Ellen Dissanayake takes this fact a step further, saying it is mainly in modern Western society that art has come to refer to inherently non-utilitarian objects. In her definition, the word “art” doesn’t refer to an object that is “beautiful” in any traditional sense. Dissanayake discusses art in terms of how the object makes itself noticeable. She points out that “Humans, unlike other animals, intentionally shape, embellish, and otherwise fashion aspects of their world to make these more than ordinary” (30). Both primitive and modern societies display a desire to “make special,” a behavior she asserts is at the core of art. Metaphorical canvases like a blank page, a block of marble, language, bodies, cave walls or tools are made “more than ordinary” through alteration, adornment, or attention-getting devices. In tools this might be scoring repeated patterns into a hand adz. Bodies can attract attention through altered features or particular clothing. Language can be “made special” by organizing words into distinctive patterns, inflections, or meter — as in the case of song and poetry. Dissanayake lists a number of ways in which art artifacts and aesthetic behaviors can benefit members of a society, such as:
In these ways, Dissanayake asserts, art objects elicit an emotional response which increases the individual’s fitness for survival.

So far I have mainly looked at art and not at the observer who experiences the art. Discussions of what it is like to experience art can disintegrate quickly into subjective and highly personal responses or simply ineffable feelings. Along with these hard-to-describe reactions, there is a chemical one going on within the body of the observer.

In an article entitled “Biochemicals and Brains,” Wayne Allen sees the subjective experience of art as a “psychological event with an intense emotional component” that most likely had its origin in the adaptations of sexual reproduction (157). Biochemical mechanisms evolved to reinforce behaviors that would continue the species. Such behaviors engender feelings like:

*erōs*—mates experience emotional attachment that establishes social ties (pair bonding)
*ēcstāsy*—sexual pleasure encourages reproduction
*agapē*—selfless love bonds the parent with the offspring (159)

Allen cites research which found that people in love secrete a chemical called phenylethylamine (which by the way is also present in chocolate and in the same class as the hallucinogen in peyote) (164). Such biochemicals operate internally by giving a jolt of pleasure that reinforces adaptive behavior. Animals rely on their senses to perceive external stimulus that will provoke the pleasure response.

Allen notes that, “What is unique about the human animal, though, is its ability to *psychologically* stimulate the production of these biochemicals [...] through fantasy” and internal conceptualizations like aesthetic emotions. Humans respond chemically both to sensory input and internal mental states. Allen hypothesizes that “The ability to manipulate [such concepts] for the purpose of pleasure is a distinctly human characteristic, and it may be one of the hallmark conditions necessary for the development of [...] symbolic [systems of] representation and communication”— like language and art (158-163). He suggests that what is so hard to describe what “moves” us about art is that the experience is more biochemical than intellectual and that the behavior of making art co-evolved as a trait related to the adaptations of sexual reproduction and parent/child bonding. In other words, we make art and appreciate art because it makes us feel good.

Based on some of the findings outlined above, it could be said that we are hard-wired for aesthetic experience. Doubtless, we have evolved our neurological “wiring” through aeons of evolution, but is Art adaptively significant as a survival trait for the species? There is some compelling evidence for aesthetic behavior as a strategy for success, but more work needs to be done. Hypotheses are difficult to test, making “proof” hard to come by.

But some kind of “proof” is exactly what many in the Arts are seeking. Across the US, the Arts are threatened by lack of funding as lawmakers ask what the “function” of art is. At this university, the Humanities are being asked to justify their “necessity” in order to get funding. This “academic” institution is increasingly moving toward corporate and government sponsors. That means programs that can attract big spenders — like the cloning lab and business related schools — will get money while the humanities wither away. Without the empirical language of the “sexy” new sciences and bottom-line sensibility, the humanities strike out, unable to give an answer as to their own significance.

It is possible that by giving up some of our provinciality in favor of interdisciplinarity, we in the humanities can not only gain enlightening new perspectives on our own work, but we can also forge new relationships that will strengthen our position in academia. A stereotype persists outside the departments of literature: the reactionary aesthete who fails to see the value or beauty in other modes of thinking — calling them “cold
philosophy” that lack beauty and poetry. The prerequisite to engaging in any kind of inter-disciplinarity is for us to move toward a basic scientific literacy. Sociobiologist E.O. Wilson takes us to task for our lack of literacy. Wilson writes:

...astonishingly, the high culture of Western civilization exists largely apart from the natural sciences. In the United States intellectuals are virtually defined as those who work in the prevailing mode of the social sciences and humanities. Their reflections are devoid of the idioms of chemistry and biology, as though humankind were still in some sense a numinous spectator of physical reality.

Wilson further alleges that literary journal articles dominate that read as if most of basic science had halted during the nineteenth century. Their content consists largely of historical anecdotes, diachronic collating of outdated, verbalized theories of human behavior, and judgments of current events according to personal ideology — all enlivened by the pleasant but frustrating technique of effervescence. [...] Very few of the good writers, the ones who can trouble and move the deeper reaches of the mind, ever address real science on its own terms (203-04).

My sense is that Wilson’s comments have not only the sting of good rhetoric, but maybe more than a little bit of truth. Students of literature pride themselves on close reading skills and theoretical frameworks. We believe ourselves to be especially capable of finding the true nature of a wide variety of texts. We call the tools of our trade “lenses.” What’s to keep us from throwing in a prism or two as well, to better separate the text into its constituent colors? We are, perhaps, too often confined to the one perspective afforded by our little hill.

I turn back now to the story of Keats and Newton and the rainbow. In relating the story, Richard Dawkins takes the tale with good humor. He quips, “Newton’s dissection of the rainbow into light of different wavelengths led on to [the] theory of electromagnetism and thence to Einstein’s theory of special relativity. If you think the rainbow has poetic mystery, you should try relativity” (42).

The last lines of Keats’ poem “Ode on a Grecian Urn,” read:

Beauty is truth, truth beauty, — that is all
Ye know on earth, and all ye need know.

Hearing those words, in the context of this discussion, one wonders: if the light of truth is in the prism, why can’t it be beautiful too?

WORKS CITED


Do the Right Thing: The Debunking of Racial Stereotypes and Racist Ideology

Koreen Nakahodo, Department of English

In his essay “Chinatown and Generic Transformation in Recent American Films” John Cawelti examines how Roman Polanski’s version of the hard-boiled detective demythologizes the detective tradition by “deliberately invok[ing] the basic characteristics of [the] traditional genre in order to bring its audience to see that genre as the embodiment of an inadequate and destructive myth” (Cawelti 507). Through his comparison of Polanski’s film to various other detective films of the past (The Maltese Falcon and The Big Sleep), Cawelti is able first, to successfully establish the narrative formula of the hard-boiled detective film, and second, to display how this formula is also used as a critical method. Although Cawelti is primarily concerned with examining the narrative structures of the genre, I plan to use his method of analysis to discuss Spike Lee’s Do the Right Thing. In his film, Spike Lee “debunks” the racial stereotypes and racist ideologies of past Hollywood films by retelling this film tradition from an African-American perspective.

Before analyzing the stereotypes and ideologies, I want to examine Cawelti’s procedure in detail. According to the article, in order for the myth to be demythologized, the audience must first be able to identify the basic elements of the myth in the film. As Cawelti points out, most detective films begin when a mysterious and beautiful client gives the hero a mission. This initial mission is usually “a deceptive one” (Cawelti 500). The detective then realizes that he has been used as a “pawn in some larger plot of the client’s” (Cawelti 500). After a series of encounters, the detective then realizes that he is involved in a conspiracy that brings to light a corrupt society. In the end, the detective is able to bring the guilty to justice. In order to “demythologize” this popular genre, Polanski’s film resembles the “hard-boiled formula” but “deviates increasingly from the myth until, by the end of the story, the film arrives at an ending almost contrary to that of the myth” (Cawelti 501). Following this method, I want to examine how Lee both evokes the stereotypes of the black buck hero and the mindless house servant, and depicts the racist ideology of past films. Then I hope to trace the differences in the stereotypes in order to display how the movie is able to bring about an ending that like Polanski’s is contrary to the expectations of the audience.

Since I am dealing with audience expectations and racial representations, I want to clarify a few terms in my presentation. The audience that I am referring to contains members of all racial groups. In “Black Spectatorship: Problems of Identification and Resistance,” Manthia Diawara identifies the difference between the African American and white spectator. According to Diawara, a white audience member is often sutured into a film depicting racist representations of African American characters. The African American audience member, however, is placed in a different position. Being sutured into the film means recognizing and approving of the racist treatment of African Americans. On the other hand, resisting being sutured into the film means recognizing and rejecting the racist representations. In both cases, the audience member recognizes the representations/stereotypes of the African American characters.

To further clarify this in relation to audience expectations, I would like to examine Toni Morrison’s discussion of the “Africanist Presence” in American Literature. Although this paper focuses on the use of stereotypes in film, I think that Morrison’s discussion is crucial to an analysis of audience expectations of these stereotypes in film. According to Morrison, writers use the “Africanist presence” to establish the heroic traits of their main characters.

The contemplation of this black presence…[has] led me to wonder whether the major and championed characteristics of our national literature – individualism, masculinity…the thematics of innocence coupled with an obsession with figurations of death and hell – are not in fact responses to a dark, abiding, signing Africanist presence.

(Morrison 5)

Morrison’s point can easily be applied to film. Let’s examine Scarlett’s delivery of Melanie Hamilton’s baby in Gone With the Wind. Would Scarlett’s delivery of Melanie’s baby be as heroic if it were not for Prissy’s inability to deliver either the baby or the doctor as promised? After Prissy assures Scarlett that she’s delivered babies several times and is ready and willing to assist the doctor, she returns without the doctor – walking
slowly past the fence and singing – and declares that she’s never delivered a baby. By contrast, Prissy’s inability makes Scarlett’s ability all the more remarkable. In fact, Prissy projects Scarlett’s heroism because Prissy is one more obstacle for Scarlett to overcome. Thus, I would argue that, in film, the audience not only recognizes the character stereotypes, but recognizes the function of that stereotype as well.

In past Hollywood films, many notable stereotypes of African American males serve the same function as the character of Prissy does in Gone With The Wind. At this point, I would like to use various critics to define the stereotypes, examine how they function in past Hollywood films, and show how they apply and are “debunked” in Spike Lee’s film. In his book, Toms, Coons, Mulattoes, Mammites, and Bucks, Donald Bogle calls attention to the various African American stereotypes in film. The coon “appeared in a series of the black films presenting the Negro as amusement object and black buffoon” (Bogle 7). The coon was depicted as “a no-account nigger…unreliable, crazy, lazy [and] subhuman” (Bogle 8).

In Do the Right Thing, many stereotypes are duplicated. Although Mookie, the main character in Do the Right Thing and a pizza delivery boy, does not play the shrill wide-eyed fool, he is definitely lazy and unreliable. His behavior parallels the coon’s in several ways. He is a poor worker who arrives late to work, takes a shower during a delivery, and spends time attempting to persuade his girlfriend to have sex with him while he is on the job. His laziness is contrasted to the hard work of the owners Sal and Pino. Sal opens the shop bright and early and works hard not only to make the pizza but also to keep Mookie in line. It is clear from the film, that most of Sal’s energy is spent wondering where Mookie is and scolding Mookie for his laziness. As in the relationship between Prissy and Scarlett, Mookie serves as an obstacle for Sal. Mookie’s inability to work makes Sal’s ability to run a successful business even more remarkable.

The second stereotype is the black buck and the black buck hero. The black buck makes his most notable appearance in Birth of a Nation. In the film, Gus is the black buck: he is physically foreboding, and thus, a sexual threat to the white women in the film. In the film, Gus is the black buck who chasing the character of “little sister” to her death. In the sequence, Gus follows little sister into the woods. He then confronts her and asks her to marry him. Thus, he poses a sexual threat to her. The fact that he is an adult and she is depicted as a child is no coincidence. This exemplifies his threat to her and to all white women. When she refuses to marry him, he chases her. When there seems to be no other option, she jumps off the cliff to her death. Her actions are justified, since death is a better option than miscegenation or, as is implied by the film, rape.

In this scene, the camera also serves an important function. The camera serves to suture the audience into the perspective of little sister. The scene has several close ups of her face and of her playing with a squirrel. Thus, we view her innocence through the camera. As the chase progresses and as the camera follows her up the hill, the audience fears for little sister. It is evident that Gus wants to force her into a sexual encounter. Thus, her death is meant to stir the anger of the audience against African American men. Her death also serves as a justification for the Ku Klux Klan. Their existence is necessary to protect innocent white women. The message of the film is obvious; given political access the African American male will seek to overthrow the white man’s establishment. Even if this sentiment is rejected, the stereotype of the black buck remains.

In contrast to the black buck is the black buck hero. The black buck hero makes his appearance in Gone with the Wind as the character Big Sam. The black buck hero like the black buck is physically foreboding; however, he seeks to maintain and support the white man’s domain. Big Sam is the foreman of the slaves at Tara. He appears at the beginning of the film as they are all working in the fields. During the war, he and other slaves enlist in the army. When Scarlett sees him in Atlanta, he reassures her by telling her that he will “stop them yankees.” Later in the film, he saves Scarlett from her attackers in Shantytown. Thus, Big Sam reinforces two ideas: first, of the contented slave; second, he is the protector of the white woman. The message is that the “good” slave will recognize the “superiority” of the white man’s establishment. The actor who is most well known for playing the black buck hero is Jim Brown. Bogle sums up Brown’s character:

He was big. He was black. He was outspoken. He was baaaaddddd. In films, Jim Brown simply played the big, black, baddersddd nigger parts it seemed he was born to play. The fact that he lacked enough talent to play them did not much matter. (Bogle 220)

Bogle points out that Brown’s character also fights to enforce the rights of the white establishment.
Whites applauded him and [gave] him their stamp of approval because he aided them. Thus, in *The Dirty Dozen* his violence was directed against enemy troops. In *Riot*, it is directed against the corrupt white warden and in aid of the mistreated prisoners, white and black. In *Dark of the Sun*, his strength is united with that of white mercenaries trying to rid an African nation of revolutionary simbas. (Bogle 222)

Thus, like Big Sam, Brown’s characters are intended to support not fight the white establishment.

In *Do the Right Thing*, Mookie is both the black buck and the black buck hero. Mookie establishes himself as the black buck by fathering a child. His child, Hector, is the result of an interracial relationship. This is exactly what Gus is after in *Birth of a Nation*. Like Gus, he is after sex. This is evident when he attempts to persuade Tina to do the “nasty” with him. On the other hand, he is also the black buck hero. When Buggin’ Out confronts Sal about the pictures on the wall, Sal uses Mookie to get rid of him. Mookie escorts Buggin’ Out out of the pizzeria and tells him not to come back for a week. Like Jim Brown, Mookie is aiding the white establishment.

In my introduction, I discussed both racial stereotypes and racist ideologies. At this point, I would like to examine the racist ideologies in Hollywood films. According to Robert Stam and Louise Spence in “Colonialism, Racism, and Representation: An Introduction,” colonial relations are connected to structural domination. Using this as a guideline, I want to examine the racist ideology that structures the narratives of past Hollywood films. The two films I would like to discuss are *Birth of a Nation* and *Forty-Eight Hours*.

The message for both films is the same: given freedom and power, the African American male will oppress the white establishment. In *Birth of a Nation*, the “radical” Congressman Stoneman paves the way for the freed slaves to rise to political power. He selects Silas Lynch as his mulatto protégé. When Stoneman becomes Governor, Silas becomes the Lt. Governor. With his power, Lynch conspires with the carpetbaggers to keep the whites away from the polls so that the African Americans can assume political power. Armed, the African Americans keep the whites from voting, and the African Americans successfully gain office. Once in power, the African Americans pass a bill allowing interracial marriage. Thus, their goal is clear: miscegenation. This bill provides the ideological reasons for the founding of the Ku Klux Klan.

The clan, the clear heroes of the film, rectifies the abuse of African American power. Two striking scenes in the film occur simultaneously. In the first scene, Elsie Stoneman is held hostage by Silas Lynch. His intention is similar to Gus’s: he wants to marry or force himself on her. In the second scene, the Camerons who have taken refuge in the shack of two union officers are under siege by the armed African Americans. The Ku Klux Klan saves both Elsie and the Camerons as they come riding in like triumphant knights. The camera dramatizes this approach by alternating between the shots of the besieged whites – Elsie, the Camerons, and the other whites who are hiding in their homes afraid of the armed African Americans – and the approach of the Klan. In the end, the Klan saves the day, and order is restored since the African Americans are disarmed and stripped of their political power. The racist ideology that structures this film is clear: if the white establishment wants to remain unoppressed, the African Americans must be forced into a different type of servitude.

The same message is woven into the plot of *Forty-Eight Hours*. In the film, Nick Nolte plays a detective and Eddie Murphy a convict. Nolte frees Murphy from prison so that Murphy can help him catch an escaped convict. Once freed, Murphy focuses on two things: money and sex. At the police station, he attempts to con two call girls into sex by impersonating an officer. He also agrees to help Nolte in order to protect the half-million he has hidden in the trunk of his car. The scene that supports the racist ideology occurs in the bar. In this scene, Nolte gives Murphy his badge and gun. Murphy then impersonates an officer and calls attention to himself by disrupting the patrons and damaging property. While he is rousing the patrons of the bar, he tells them that he is their worst nightmare, “a nigger with a badge.” Nolte watches as the scene unfolds. The close-ups of his face while Murphy is engaging the customers are meant to suture the audience into his perspective. He sees the armed Murphy using the power of the badge to oppress whites. The crucial dialogue in the film takes place when Nolte apologizes to Murphy for his racist remarks. He tells Murphy that he was doing his job by “keeping him down.” Thus, Nolte’s role parallels the role of the Ku Klux Klan. At the end of the film, Murphy has accomplished his goal of sex and money. Nolte agrees to leave the money for Murphy to retrieve
after he is released from prison. However, Murphy returns to prison; his freedom is revoked. Thus, the message of the film parallels the one in Birth of a Nation.

In Do the Right Thing, the same white fear is evoked at the beginning of the film. The pizzeria is run like a prison. When Buggin’ Out is thrown out for demanding “black” pictures on the wall, Sal tells Mookie that Buggin’ Out cannot return unless he behaves. Mookie responds by telling him that it’s a free country. In return Sal tells him: “there’s no freedom here; I’m the boss.” Also, when Mookie returns from a delivery on time due to Vito’s company, Sal threatens to send Vito with Mookie all the time. Sal is setting up Vito to be Mookie’s parole officer. Another similarity is that Mookie’s goal is similar to Murphy’s: money and sex. Mookie pesters Sal for his money. Sal refuses, telling Mookie that he will get it at the end of the day. The threat of the film, however, is by Buggin’ Out.

In Do the Right Thing, Buggin’ Out attempts to create a space for the African Americans in the white establishment by requesting pictures of “brothers on the wall.” When Sal refuses, Buggin’ Out attempts to use his financial power as a consumer to oppress Sal by organizing a boycott. Buggin’ Out is able to gain the support of Radio Raheem and Smiley. Together the three of them cause a disturbance similar to the one that Murphy creates in the bar. Thus, it would seem that the film is duplicating the racist ideologies of past films.

Do the Right Thing does duplicate the power struggle in racist films. Sal refuses to allow African American pictures and music in the pizzeria. If he does, he will be relinquishing his control over his establishment. Since the customers represent purchasing power, he cannot allow them any more power. Thus, Do the Right Thing clearly evokes the racial stereotypes and racist ideologies of past films; however, as in Chinatown the differences in the film work toward establishing an ending that is contrary to what is expected.

In Gone with the Wind, Birth of a Nation, and Forty-Eight Hours, the stereotyped characters and the racist ideology serve to reinforce the white establishment’s justification or claim to power. Both the black buck and black buck hero make it clear that the white establishment must maintain its control of the African American population. At this point, it should be clear that the ending that is expected or feared by audiences in Do the Right Thing is the reinforcement of the white establishment. Sal, not Mookie, should emerge victorious in the film. This is not the case. The end of the movie depicts Sal’s ruin. The pizzeria, the space that both Buggin’ Out and Sal are fighting to control, is destroyed.

Although Mookie’s behavior is similar to the lazy coon, he is by no means incapable. Mookie recognizes the dynamics of power that control his environment. Thus, when Pino tells him to sweep out front, he refuses. He responds by telling Pino that he is paid to deliver pizzas. Mookie also points out that Sal probably asked Pino to do it first; he is correct. As a result of Mookie’s refusal, Sal pays “Da Mayor” to sweep the sidewalk. Mookie’s refusal to sweep the sidewalk calls attention to the breakdown in the system. In this case, Sal’s authority is not recognized by Pino, nor is Pino’s recognized by Mookie. Mookie further disrupts the system by telling Vito to slap Pino. Thus, as opposed to the coon who promotes the ability of the white establishment, Mookie creates dissension among its members.

Mookie also deviates from the character of the black buck hero. Although he escorts Buggin’ Out out of the pizzeria, he still remains friends with him. He also defends Buggin’ Out to Sal by telling him that it is a free country. Another aspect of the black buck hero is his incorporation into the white establishment. This is clear in the film, when at the end of the day, Sal tells Mookie that he will always have a place at the pizzeria. The incorporation is usually depicted as a source of pride for the character; it is clear by Mookie’s expression that he is not thrilled. The final deviation occurs after the death of Radio Raheem. Mookie, Sal, Pino, and Vito are facing a hostile crowd. Rather than defending his bosses as the Cameron’s slaves do in Birth of a Nation and as Big Sam does in Gone with the Wind, Mookie recognizes that he is on the wrong side and walks away. He ends up facing Sal, not supporting him. Mookie’s irrevocable break with the white establishment occurs when he breaks the window of the pizzeria. This unleashes the violence and anger of the crowd. The crowd then proceeds to dismantle the pizzeria.

The ideology of the film also deviates from the racist ideology of past films. The past films served to reinforce the validity of the white establishment by depicting the powerful African American as the oppressor of the innocent whites. But at the ending of Spike Lee’s film, the white establishment is firmly in place. Although
Sal’s pizzeria is ruined, he still controls the financial means for Mookie: he gives Mookie five hundred dollars. Also, the radio announcer mentions that the mayor will be looking into the “riot.” It is clear that the mayor intends to protect the interests of the white business owners like Sal. By contrast, no mention is made about the death of Radio Raheem at the hands of the police. It is clear that the larger white establishment has not been oppressed by Mookie’s actions. Thus, the film does not present a justification for the white establishment’s control over African Americans.

In *Do the Right Thing*, there are also several parallels between the film and the situations in *Birth of a Nation* and *Forty-Eight Hours*. In both films, the African American uses his power to dominate the white man. In *Birth of a Nation* the political power gained by the African Americans enables them to carry weapons and intermarry. In *Forty-Eight Hours*, Eddie Murphy also obtains a badge and a gun allowing him to disrupt an establishment. In *Do the Right Thing*, the power of the African American is financial. As the patrons to Sal’s pizzeria, the African Americans have the right to boycott the establishment. This is exactly what Buggin’ Out attempts to do after Sal throws him out. However, he is unable to gain support from the community. Jade refuses to support him; the group of young African Americans tell him that they grew up on Sal’s pizza; and the triad of men across from the grocery store ridicule him. He does not gain support until he encounters Radio Raheem and Smiley. The three men, however, do not boycott the pizzeria; instead, they create a disturbance. They challenge Sal’s authority in the pizzeria. Armed with only a radio, their disruption does not oppress the white establishment; it causes the death of Radio Raheem. Again, the expected outcome of the movie deviates from the films of the past.

The final deviation occurs with the position of the spectator during Radio Raheem’s death. In *Birth of a Nation* the juxtaposition of the approaching Klan to the besieged whites sutures the spectator into the position of the white characters under attack. In *Do the Right Thing*, the camera does not focus on Sal as he is being choked by Radio Raheem. Instead, the camera presents the fight from the point of view of a bystander. However, when the police are choking Radio Raheem, the camera closes in on his face. The camera also focuses in on Radio Raheem’s lifeless face as the police kick him. Finally, the spectator follows the police car as it leaves with Radio Raheem’s dead body in the back seat. The spectator, both African American and white, is sutured into the position of the crowd. As such, the spectator feels anger as the crowd confronts Sal and his sons. The comments of the crowd also serve to reinforce this anger. They echo that he was “killed for a radio.” In this situation, Lee uses the same camera techniques used in *Birth of a Nation* to achieve different results. The suturing of the spectator reinforces the abuse of the white establishment and not the tyranny of the African American power. In this case, the death of Radio Raheem makes it clear that the power assigned to them by the film was an illusion. The white establishment was always in control.

The control of the white establishment is clear in the final scenes, but it is far from validated. Although Mookie returns to Sal for his money, it is clear that he is not forced to return to his prison as Murphy does; Mookie’s prison, the pizzeria, has been destroyed by his hands. Also the voice-over of the radio announcer juxtaposes two statements: he indicates that the New York City Mayor will be investigating the riot, and he dedicates a song to Radio Raheem. Although the white establishment is still in control of the larger community, the oppression of the African American community has been eliminated; and the sacrifice of Radio Raheem will not be forgotten.

In sketching the stereotypes of African American characters in Hollywood films as well as discussing the racist ideology of these films, I have shown that *Do the Right Thing* debunks these films by overturning the stereotypes and creating an alternate ending. The message that Spike Lee sends by creating sympathy for the African American community and not for the white establishment is echoed in the words of the song throughout the film: fight the power.
WORKS CITED


Butch Fatale: Problematizing Feminist Deconstruction of Film Noir and Homosexual Gender Construction in Bound

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I offer [this] response to the film--[the] product of desire for Violet (Jennifer Tilly); a willing identification with Corky (Gina Gershon); and a disidentification with Caesar (Joe Pantalino)--not only as a measure of Bound's success, but also as a measure of the genre's own formal and historical preoccupation with the construction/deconstruction of masculinities, female masculinities included. Bound manipulates these often contradictory elements of the form beyond the predictable generic endings, and thus queer(ed) subjectivities--femme and female masculinity--emerge as the privileged identificatory sites. --Jean Noble, "Bound and Invested: Lesbian Desire and Hollywood Ethnography"

There doesn't seem to be any way in which this film, even with its two central women characters, could be characterized as a feminist film. In fact, the same plot could have been filmed years ago (and it probably was) with a handsome young male working-class ex con in the Corky role and the film would hardly have been any different. --Linda Lopez McAlister, professor of women's studies at the University of South Florida.

Disentangling the Ethnographic and Dialogic Discourse

Well executed critical practice always telescopes the reader's inquiry to the theoretical assumptions which that practice enunciates. Jean Noble argues in her article "Bound and Invested: Lesbian Desire and Hollywood Ethnography" that the Wachowski brothers' directorial debut is more than a film noir caper movie with lesbian lovers in the traditional roles of noir hero and femme fatale; she believes it is also an ethnographic study of butch-femme discourse directed at straight audiences. Her argument is constructed on the foundation of dialogic criticism laid out by M. M. Bakhtin in The Dialogic Imagination. Bakhtin argued for examining the multiple discourses characteristic of complex narratives in order to reveal the ideological conflicts inherent in the discourses and so in these narratives. Noble's article is a reminder that a dialogic critical approach, while potent in pulling to the surface of a literary work the internal contradictions in its argument and thus deconstructing it, is limited when applied to an object sympathetically. Noble tries do the impossible by putting forth simultaneously a sympathetic accounting of Bound's ethnographic argument and a dialogic deconstruction of film noir's discourse on gender identity. To her credit, Noble incisively demonstrates how the lesbian ethnography that she has found encoded into Bound subverts the misogynistic discourse of the film noir genre. Where her analysis is suspect is where it de-emphasizes the way the film noir elements of the film undermine the movie's lesbian butch-femme ethnographic argument. Since the locus of these dialogic tensions is gender construction, heterosexual and homosexual, it is not surprising there exists a cleavage in the film's critical response, generally positive if variable from critics who identify themselves with gay and lesbian interests and decidedly cool from those who focus on feminist issues. This cleavage may reflect a profound but unenunciated schism in the feminist landscape between mainstream feminist ideological perspectives and lesbian butch-femme perspectives on gender construction.

The Basic Plot

Bound inserts two strong women into a film noir plot by having the typical noir hero be a woman, Corky, played by Gina Gershon. In order to allow for her dangerous appeal to the hero, the femme fatale, Violet, played by Jennifer Tilly, is also a lesbian. In noir, the femme fatale figure is usually connected with a third character, a dark male rival who signifies the dangerousness of the femme fatale to the hero. In this case, the dark male is a mob lieutenant and Violet's heterosexual lover of five years, Caesar. Corky is overtly homosexual, signified by her gender transitive markings, which help the viewer position Caesar as her rival. Part of what makes Violet dangerous to Corky is her closeted homosexual status, which raises the concern that she is faking her attraction and commitment to Corky in order to get what she wants, which in this case is $2 million of mob money guarded by Caesar.
Jean Noble in her article, "Bound and Invested: Lesbian Desire and Hollywood Ethnography," observes that Violet's dangerousness is enhanced by her feminine character, which marks her in lesbian discourse as suspect. The typical noir plot that has the hero investigate the trustworthiness of the femme fatale becomes a discussion of the trustworthiness of the femme figure in lesbian discourse. The Wachowski brothers who wrote and directed *Bound* went so far as to hire a femme lesbian consultant, Susie Bright, and Noble argues cogently that the result is a film that intentionally inscribes this argument into its discourse.

**Femme or Femme Fatale**

*The Dyke, bound and gagged inside a closet. You interpret that, I'm too busy.*  --Inga Musico, *San Francisco Bay Times* (2)

In the opening shot, the Wachowski brothers contrast Violet's ostentatious femininity and Corky's in-your-face butchness. Our gaze slides down past Violet's expensive hatboxes, slinky dresses, and white spiked heels, the nearness of the camera fragmenting and fetishizing these significations of her femininity. Then we travel a horizontal path, passing over the dark, bound, gagged, pathetic figure of Corky. We hear snippets of dialogue from the movie, foreshadowing the film noir-ish plot, like a recuperated movie trailer. Noble emphasizes the audio excerpts that put Violet's closeted homosexual status in opposition to Corky's overt homosexuality: "I had this image of you inside of me, like a part of me" and "I want out" (4). These verbal fragments lifted and teased out of their narrative contexts by the filmmakers demonstrate, Noble asserts, that the narrative is structured around Violet letting the Corky-ness inside her come out while maintaining and legitimizing her difference as a femme lesbian. In this way, the Wachowski brothers have intentionally imbedded within the overt, more mainstream film noir narrative a progressive narrative thread that begins the cultural work of inscribing femmes into lesbian ideology. However, I wish to examine whether this narrative thread is problematized, perhaps subverted, by being imbedded in the typically misogynistic film noir genre, in which Violet must be seen as the femme fatale. For example, the opening sequence also includes snippets of dialogue that highlight the hero-femme fatale conflict typical of film noir: "Corky: 'You planned this whole thing.' Violet: 'We make our own choices we pay our own prices'" (3). These utterances, reinforced by the image of Corky beaten and bound on the closet floor, suggest that Corky, as a typical film noir hero, must face the dangerous, seductive power of the femme fatale, Violet. As some critics complained, this is typical film noir fare, even with its lesbian twist.

Most significant to my purposes, the opening presents us with contradictory images of Violet as femme and femme fatale. The initial facilitation of contrary readings of the femme fatale figure is a common strategy in film noir narratives; the dilemma invigorates the hero's and the spectator's curiosity and drives the plot forward. This article will examine how *Bound*'s narrative resolves this tension.

**Gender Differentiation and Homophobia**

Traditionally, feminists have been suspicious of cultural perceptions of gender difference as patriarchal constructs that function to justify and maintain women's subservience to men. In a chapter titled "Unlearning Romance" (in her book *Revolution from Within*) Gloria Steinem analyzes *Wuthering Heights* and other romances to demonstrate that traditional romantic narratives involve incomplete characters whose gender identities are overdetermined and who thus require romantic others to complete themselves. Through enculturation in the family, church and schools, boys and girls slowly are dissuaded from expressing their inherent androgynous characteristics and learn to put on what Steinem calls gender extremes or gender masks, an image that has the fortunate suggestion of being disposable. Steinem argues that gender masks are intended to exaggerate our secondary sexual characteristic or imaginary sexual characteristics in order to disavow our androgyny, and so our potential homosexuality, and to justify gender inequalities in societal structures.

Adrienne Auslander Munich asserts in *Andromeda's Chains* that Victorian artists and poets used mythological rescue fantasies involving Andromeda and other damsels chained to rocks and guarded by monsters to deal with a historical crisis of masculinity. Munich argues that Queen Victoria's rule of the British empire at its height (and her rule of her husband, Prince-Consort Albert) precipitated the gender identity crisis. Andromeda is chained to a rock because of her allure for men, the dangerousness of which is revealed in her name, which means ruler of men. In one popular version of the myth, Perseus first slays Medusa (whose name
shares with Andromeda the root "med," meaning power) (30). Medusa is a female but, because of the phallic-like snakes in her hair, Munich suggests that she has a masculine aspect. Her undifferentiated sexuality is her monstrousness so frightening that she can turn any man to stone (30). Perseus, however, vanquishes her by only looking at her reflection as they battle. After decapitating Medusa, Perseus uses her head, which signifies her phallic power, to turn the serpent guarding Andromeda to stone (32). While the metonyms of unlicensed sexual desire and androgyny are destroyed in the figures of the serpent and Medusa, Perseus wins Andromeda's hand in marriage. Thus her sexual power over men is restrained by socially sanctioned union and the patriarchal structures that make wives subordinate to their husbands.

Munich catalogues a number of similar Victorian rescue fantasies, the most notable being the dragon slayer, St. George. The common elements linking the Victorian depictions of these myths are a bound, usually naked woman, a hero who is ideally masculine and violent, and an ambiguously gendered monster who is rightly the object of that violence. The ideal couple, the rescuer and the damsel in distress, then marry. Thus the Victorian rescue myths reinforced traditional gender differentiation and heterosexual marriage, and help to diffuse the threat posed to the patriarchy by androgyny.

In her book Between Men: English Literature and Male Homosocial Desire, Eve Kosofsky Sedgwick claims that "much of the most useful recent writing about patriarchal structures suggests that 'obligatory heterosexuality' is built into male-dominated kinship systems, or that homophobia is a necessary consequence of such patriarchal institutions as marriage" (3). Sedgwick posits a continuum of desire/relati6on between men, from homosocial to homosexual. The repression of androgyny allows for a clear demarcation between private sexual intercourse and public social intercourse. The cleavage in the critical response to Bound prods us to ask the question, if homophobia motivates gender differentiation in heterosexual ideology, what motivates this differentiation (i.e., butch and femme) in homosexual ideology?

**Femme fatale and Gender Construction/Deconstruction**

Thomas Schatz argues that genres and their transformation reflect deeply rooted cultural conflicts. For a genre to flourish, the conflict must maintain its cultural relevance. What cultural conflict does film noir articulate? In an echo of Munich's argument in Andromeda's Chains:

Krutnik suggests that the popularity of film noir in the mid-to-late 1940s is perhaps evidence of a crisis of confidence with the contemporary regimentation of white masculinity. One can only hope that Bound...signals a similar, but perhaps more productive crisis in the 1990s. (qtd. in Noble 16-17).

This may be too optimistic of an estimation. I would suggest that film noir expresses the social crisis precipitated by the collapsing of the public (or social) and private (or sexual) realms of intercourse. This crisis is personified in the figure of the femme fatale.

One of the earliest and most notorious examples of the fatale figure in noir is Brigid O'Shaughnessy in The Maltese Falcon. According to William J. Luhr, the relation of this figure to gender differentiation is emphasized by the themes of xenophobia and homophobia that play through the movie. Joel Cairo, as portrayed by Peter Lorre, is marked as homosexual by his attachment to gardenias, oral fixations, occasionally hysterical outbursts, and the mention of a sexual rivalry between him and O'Shaughnessy over some boy in Istanbul. In fact, production code censors forced Huston to tone down Cairo's femininity. Luhr asserts that there are also suggestions of homoerotic attention paid by Guttmann toward Spade (grabbing his knee after slipping him a Mickey Finn, etc.), which suggests that Wilmer (the Gunsel) may be one of Guttmann's boys (Luhr 171-73). The suggestion of homoeroticism among O'Shaughnessy's rivals for the falcon, provides a homophobic frame to Spade's encounter with the emasculating femme fatale. All of these characters are either foreign or associated with foreign places and objects. Sam Spade's affair with the wife of his quickly murdered partner, Archer, and Archer's chasing after O'Shaughnessy also implicate Spade in a lustful deviancy that threatens to undo his control. According to Ilsa J. Bick, the context of sexual deviance emphasizes the characterization of the hero, Sam Spade, "as a man whose control over his world is continually on the brink of slippage and disaster" (193). This vulnerability suggests O'Shaughnessy has, or appears to have, the ability to pull Spade toward the drink and overwhelm his reason.
What makes her dangerous? There are at least two obvious alternatives. First, it could be her duplicity. She puts on a femininity that masks her true self, so that the hero trusts and falls in love with his image of her as ideally feminine rather than with the real nature of her character, which is that of a dangerous rival. The latter answer is not very compelling. The lure of the *femme fatale* may initially be her feminine mask, but once her femininity is exposed as a mask, the attraction of the hero toward her remains constant or, usually, intensifies. For example, in *The Maltese Falcon*, Spade pegs O'Shaughnessy from the start. For example, when he first goes to her apartment, she pretends to walk around the room, nervously, and pleads with him:

**Brigid:** Oh, I'm so alone and afraid. I've got nobody to help me if you won't help me. Be generous, Mr. Spade. You're brave, you're strong. (40)

Spade is impressed but not with her femininity:

**Spade:** You won't need much of anybody's help. You're good...It's chiefly your eyes, I think, and that throb you get in your voice when you say things like, "Be generous, Mr. Spade."

**Brigid:** I deserved that. But the lie was in the way I said it, not at all in what I said....

**Spade:** Ah, now you are dangerous. (41)

Spade recognizes the falseness of O'Shaughnessy's femininity. Of course, he could be attracted to her falseness—not a very interesting proposition, but a potential avenue for investigation. A more promising explanation is that her dangerousness is her power, sexual and capitalistic. That is, her sexual allure is a consequence of her sexual power and not coincidentally her power in the traditionally male (homosocial) public realm. This latter explanation is supported by another paradox of the *femme fatale* figure. While the *film noir* genre is often considered misogynistic—given its stereotypical depiction of women as either matronly or *femme fatales* and its punishment of the latter figure in the narrative resolutions—actresses loved to play the role, which were more substantive than traditional heroine or love interest roles.

There is a subversive element in the *femme fatale* figure that is initially compelling to male viewers, if only because of her willingness to cover it up with a mask of traditional femininity. Because the hero recognizes that it is a mask and loves her anyway, he becomes a co-conspirator. However, when the *femme fatale* is finally publicly de-masked, he abandons her, returns to the fold, and leaves her to the fate of all transgressive women, a figurative public stoning. This is to say that the conflicts in *femme fatale* narratives during the traditional *film noir* period were subversive, even perhaps feminist or homoerotic. The closure of these narratives, however, were staunchly conservative and patriarchal and insisted on the punishment of the *fatale* figure or of the hero who submits to her. My point is that Sam Spade, and the *film noir* hero in general, desires the *femme fatale* because of her power, even as he perceives it as dangerous. The feminine mask is simply a cover that allows him to enjoy a woman who equals his capitalistic and sexual desire without suffering the censure of the patriarchal community.

In the framework of Sedgwick's homosocial triangle, males relate to each other through competition in the public realm, while they relate to women as love objects in the private realm. One of *film noir*’s most intriguing and perhaps subversive elements is the collapsing of these two realms, and thus the traditional work and romance plots, through the figure of the *femme fatale*. She is both the dangerous rival he must overcome and the love interest in whom he must gain faith and to whom he must romantically submit. Although the resolution of this conflict has evolved over the decades, the genre has consistently depicted the *femme fatale* as deeply androgynous. In *Chinatown* (1974), for example, Evelyn Mulwray, played by Faye Dunaway, is recuperated as an ideal, if corrupted, heroine, but J. J. Gittes, played by Jack Nicholson, is shown to be impotent to stop the perverse control exercised over her by her father and lover, Noah Cross, played by John Huston. Similarly, *Body Heat* (1980) recounts the failure of the hero to overcome a more powerful figure, but in this case it is the unrecuperated *femme fatale*, Matty Walker, played by Kathleen Turner. With a slight nod to feminism, the movie shows Ned Racine, played by William Hurt, to deserve or co-author his fate by imposing his own fantasy over Matty's true nature. This is shown visually when he tries on a hat she has given him. In order to let him...
see himself, she puts up the window, which has the effect of superimposing his reflection over her face (Tillman 6). In Basic Instinct, Sharon Stone plays a lesbian serial killer, Catherine Trammel, who is conspiring/authoring the hero's murder. The resolution of this movie has the hero, Detective Nick Curran, played by Michael Douglas, unable to end his affair even after he has discovered that she is the killer. The film ends with our privileged view of an ice pick, Catherine's weapon of choice, which she has apparently dropped under the bed in order to make love to Nick one more time. Whether she will again take up the ice pick once they are done and put Nick out of his misery or continue to leave him in limbo is left an open question. Regardless of the outcome, each of these narratives is structured around the radical contradictions of the femme fatale, usually in regard to her masculinity or phallic power in the public realm and her exaggerated femininity (established by her masquerade and by her need for the hero's help) in the private realm: her androgyny.

Reconfiguring the Hero(ine)'s Masculinity

Jennifer Tilly plays Violet very much as the femme fatale, masquerading an exaggerated femininity (in her appearance and need for help) as she establishes her assertiveness and competency (her power) in the sexual and public realms. Although not ditzy, she plays the mob moll similarly as she spoofed it in Woody Allen's Bullets over Broadway. Not surprisingly, Corky initially seems at least as irritated by her as desirous of her; she is everything Corky has rejected or been unable to find in herself. But Corky also desires to possess this excessively feminine woman. This could make sense as an attempt to confirm her choice of masculinity or, as Steinem suggests in Revolution from Within, to complete herself. However, if the femininity of Violet is false, then the butch-femme argument of Bound is undermined.

Is Violet wearing a feminine mask or is she feminine? The movie's opening in the closet suggests that Violet's femininity is typically false. Her voice is a little too breathy, the fetishization of her sexuality (the neatly ordered hats and shoes in her closet) too loudly asserted. Violet is also always the aggressor. In fact, Corky's desire for her seems to have less to do with her femininity than with her sexual aggressiveness and courage. Violet is willing to reach out, to show emotions, to take chances. Corky, as is the case with the typical male hero, is romantically unassertive, suspicious, and afraid of being hurt. She has been hurt by a woman before. Strangely, the hero(ine) feels staid by his or, in this case, her masculinity, her need to appear courageous, in control, and emotionally invulnerable. Shelly, as Noble observes, is already feminized and therefore may scream when his fingers are being sheared off. Even facing this metaphorical emasculation, Corky cannot. Sam Spade could not. Their ability to suffer violence without complaint and their facial bruises are their masculine masks that conceal their fear of rejection or romantic abandonment. Bick observe this in Spade:

What some mistake as self-sufficiency appears more, if one looks at Spade from a characterological point of view, as a defense against emotional investment (something much closer to Hammett's vision of his detective) (192-93).

As an illustration, Bick observes:

Only once in the entire film does Spade kiss Brigid, and he does so in a particularly brutal fashion, grabbing her by the face and digging his thumbs into her cheeks. Significantly it is following this that he stammers, becomes uncertain, and speaks openly about his inability to continue on without more confidence in her...(194)

Even in the final scene of the movie, when Spade explains to O'Shaughnessy why he is sending her over, he is conflicted. He refuses to explicitly admit his feelings, "Maybe you love me and maybe I love you." Whether she loves him or not, he still worries that someday she will kill him. Likewise, Corky is initially unsure of Violet's trustworthiness even as she agrees to do a job together.

Violet, on the other hand, has no fear of rejection; everyone wants her. Furthermore, she is empowered by her feminine mask. Not only is she willing to let others believe she needs their help, she has profited by it. As the conclusion shows, when her various suitors cannot be counted on, she can save the day on her own.
Medusa's Story: The Butch Fatale

In "Oedipus Interruptus," Teresa de Lauretis notes that "Medusa and the Sphinx, like other ancient monsters, have survived inscribed in hero narratives, in someone else's story, not their own; so they are figures or markers of positions--through which the hero and his story move to their destination and accomplish meaning..." (83). The femme fatale is the contemporary Hollywood monster of feminized phallic power, a prop or marker for our hero trying to gain control in a competitive, dangerous male homosocial world. She is the diversion that is his undoing, the signifier of his urge to submit, to fail, to be feminized.

The most significant narrative innovation that Bound offers to the film noir genre is not the hero's lesbian relationship but the hero's, Corky's, disappearance from the plot. Early in the scam, she is bound and thrown into a closet, a not-well-hidden plot device noted by many critics. Musico states, "My sharpest criticism of Bound was that Corky wasn't in every moment of footage. She's smart, she's the hero...and best of all, the viewer wants her to come out on top" (2). But she isn't the hero--certainly, she doesn't come out on top; Violet does. As Janet Maslin points out in her review, "Bound cools down and all but abandons [Corky and Violet's] love affair" (1). In the second half of the movie, the struggle shifts to the social realm, but not between Corky and Caesar, but between the new hero(ine), Violet, and her rival, Caesar, rectifying de Lauretis's complaint: the femme fatale finally has her story. The second half of the movie focuses on the work plot, to twist Sedgwick's terms, a heterosocial conflict over the money and the fate of Corky between Violet and Caesar. Like Lois Lane for Superman, Corky gives Violet something to lose; she is Violet's Achilles' heel. However, the primary conflict is between the traditional hero, who can only be Caesar, and Violet. In this femme fatale's story, the hero is something of a romantic idiot. Unlike Spade, he never gets that the excessive femininity of the femme fatale is an act. And even more remarkable, after five years, he is still in love with Violet's put-on femininity, not with the crafty woman of "steel will" that has lurked beneath the act (Ebert 2). If he was in the midst of falling in love, like Spade, we might forgive his disorientation, but after five years we can only assume he has succumbed to the ether-like fumes of patriarchal fantasy.

Like traditional romances but unlike film noir narratives, the romance has already been resolved. The remaining task is to deliver the news to Caesar in terms he can understand, several bullets to the torso. Remaking the traditional hero over into a straw man for the femme fatale's story, the noir hero is no longer conflicted, no longer sympathetic, he's just dense. In the social, capitalistic realm, he may still be a clever opponent, but his moral character is no longer ambiguous: he is morally bankrupt. As Caesar's blood runs into the paint, with all its references to the betrayal and murder of Shakespeare's Julius Caesar, we are satisfied that the doltish, pathetic, vaguely misogynistic hero has finally got his.

I found the noir-ish story of the femme fatale compelling in the social realm—only for the tension it creates with the genre (I would not want to see dozens of movies that similarly invert the noir gender stereotypes). What I found less than satisfying is the treatment of the romance narrative. If the story is Violet's, then what is the romantic conflict for her? In a typical romance, the hero must learn to be vulnerable to his lover in the heterosexual realm as he is trying to make himself invulnerable to his rival in the homosocial realm. For Spade and the traditional noir hero, the dilemma is whether or not he can trust the femme fatale. I suggested in my analysis of The Maltese Falcon that the hero is attracted to her power, sexual and social. Her power (coded as masculine) exposes his vulnerability (coded as feminine). Her performance of androgyny dramatizes his internal identity conflict or gender ambiguity. The question is what role does Corky play in Violet's heroic quest? Could she be the butch fatale? Noble suggests as much in her analysis of the closet scene. Violet imagines Corky as "a part of [herself]," a part of herself that wants out. However, in the second scene that Noble focuses on, Violet specifically refutes the suggestion that there is a little dyke inside her like Corky. Violet is forced to admit she is not entirely like Corky: "I'm smarter," and she is, even in crime. But she's not supposed to be; this is supposed to be Corky's realm. The Wachowski brothers have given us yet another twist, but now it seems as if we have come full circle. Violet has everything Corky has: intelligence, courage, ambition, an adventurous spirit, and sexuality; only she has more of them all. Corky is irrelevant to Violet's story except as a romantic object (like Lois Lane) that she must protect and rescue from her rival.

Thus Bound is a hybrid narrative. The framing narrative of Bound casts Corky as the hero and Violet as the dangerous, enigmatic, femme fatale. As in L. A. Confidential, in the brilliant light of day that is cast on the ending, the femme fatale turns out to be a woman whose love is true, i.e., she is reinscribed as the femme.
However, at its core, *Bound* is the narrative of a *femme fatale* who, though marked as feminine and vulnerable, is ironically powerful, dangerous and invulnerable to romance; it is the story of the *femme fatale's* vengeance on the traditional *film noir* hero. Not only do we have two stories but they rely on interpreting Violet differently; she must be different characters in the heterosocial realm and the homosexual one. Most importantly, neither heroine's emotional arc is completed. Driving away to Tom Jones' vocals, their social position is much improved, but their romantic positions remain unchanged from the first meeting.

**Heterosexual Feminist and Lesbian Butch-Femme Spectatorship**

Let us return to the deep-rooted, ideological conflict that underlies *femme fatale* stories in the *film noir* genre. The conflict regards the hero's, the romantic object's and by identification the audience's (particularly the male audience's) masculinity and femininity. It is an exploration of our androgyny and the gender masks that we employ to disavow that androgyny. The genre is thus quite relevant to both sexist and feminist ideologies. With *Bound*, the Wachowski brothers have presented us with what should have been a classic feminist tale: the *femme fatale's* revenge. However, the feminist critical discourse suggests that the movie has not been read this way. Like Corky whose perspective, Noble argues, is representative of butch-dominated lesbian discourse, heterosexual feminist critics question the authenticity of Violet's identity based on her exaggerated feminine masquerade. From this perspective, *Bound's* narrative is contradictory and confusing. To see the movie as a progressive dialogue on gender identity, one must assume, as Noble and Bright apparently do, that Violet's femininity is not an affectation or mask to be exposed and discarded but a legitimate marker of her identity.

Violet's quest is over; her closet is empty; she has indeed come out....the film opens with a triangle... which is, in the end, reoriented and queered into a butch-femme triangle: female (Corky and Violet): femme (Violet): masculine (Corky), (Noble 13).

To accept Noble's characterization of *Bound's* resolution, we must see Violet's identity as authentically signified by her short skirts, high heels, breathy voice, voluptuous closet, duplicity with--and murderous rage against--controlling men, willingness to exchange sex for material and physical security, neediness for and willingness to accept masculine rescue, and sexual and romantic desire and aggression.

The movie ends as it begins: with perfect ambiguity. Violet uses her power in the social realm (coded as masculine) and Caesar's failure to see it through her feminine markings (mask?) to defeat him. As she and the new hero(ine) escape with Caesar's money and matching leather jackets, the movie reasserts the authenticity of Violet's femininity. The Wachowski brothers had to revert to the 1960s to find a song that could so aptly express the progressiveness (from a femme lesbian perspective) and regressiveness (from a heterosexual, feminist perspective) of their movie's discourse on gender identity:

She's a lady. Wo wo wo. She's a lady. Talking about my little lady. And the lady is mine.

It seems that the gender identity crisis that has, according to Krutnik and Noble, motivated *film noir* is still going strong, and we may assume that the genre will continue to thrive.
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Postcolonial Setting as Nowhere, Postcolonial Character as Nobody in
Michelle Cliff’s No Telephone to Heaven

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The 1989 novel No Telephone to Heaven (NTTH) by Michelle Cliff is a puzzling postcolonial piece about a biological/racial hybrid named Clare Savage, born in Jamaica in 1946 to a middle-class “backra” family. “Backra” is a Jamaican word meaning white or white-identified; within the context of the book, it seems to refer to anyone who is above a lower-class status, as Clare’s family is. The novel sets up a thoroughly hybrid character and hybridized situation only to revert to an essentialist point of view, to the extent that Jamaica can be seen as what I call a nowhere place, a space where hybridity fails and where the hybrid protagonist is killed off in the end. Harry/Harriet, her transvestite friend, likewise a sort of hybrid, is also killed at the novel’s conclusion. In addition to these exterminations, Christopher, a lower-class character who represents an avenging angel against the backra family that he works for (he brutally murders them one night), and who also represents the extremist possibility of violence as a way to equalize the race/class imbalances made clear in the book, is also killed—presumably by government or government-paid forces sympathetic to white investment in Jamaica at the time (1982).

These major annihilations give the reader a sense that no matter what you might do in Jamaica, unless you are white or are in direct support of whites politically, you are no one and you have no place to live or be in Jamaica, a place inundated with what the author sees as the ultimate taint of colonization: the resulting hybridity and/or hybrid space. I feel that the novel fails to develop the hybridized situation in many ways and thereby stifles possibilities that seem to be set up by hybridity as a concept important to our understanding of postcolonial conditions. Clare is a hybrid—she is neither black nor white, and she is portrayed as indecisive and unworthy of an existence. Her friend Harry/Harriet is a foil to her. And, if Christopher, as a Black and as less hybrid than either of these two, has the answer, he is still wiped out in the end. What is Cliff trying to construct?

A brief history and meanings of the terms "hybrid" and "hybridity" may illuminate the problem I am examining here. Robert J. C. Young puts forth the OED definition of the term “hybrid”: “of human parents of different races, half-breed.” This term was not in use very much until the 19th century to “refer to a physiological phenomenon”(6). Africans were thought to be at the bottom of human genealogical delineations and hybrids were thought to be sterile. Currently the term also refers to the “notion of an organic process of the grafting of diversity into singularity” (10). In Clare Savage, however, we see a reversion to the 19th century definition of the word in that the hybrid is sterile in many ways in this novel. Clare is incapable of producing anything of her own and in fact becomes sterile from a pelvic infection as she returns to Jamaica from Europe. The implication is that her European sojourn, both literally and in terms of her ancestry, has been a de-humanizing experience. The hint at failed life or an inadequate life form is there, based on a purposeful shift in the novel from African-ness being thought of as the bottom of the line of humanity (the European idea) to its being thought of as central or at the top, an essentializing position within the novel’s negative presentation of hybridity.

The term hybridity itself actually has come to mean something having both negative and positive ramifications for both/all component cultures as they encounter each other over a period of time and are influenced by each other, as those cultures move from a colonial to a postcolonial relationship. Young points out that after Darwin, “degrees of hybridity meant that species could no longer be regarded as absolutely distinct” (11). Mikhail Bakhtin’s concept of hybridity based on linguistics extends itself to that of cultural hybridity (in addition to the biological/physiological kind), in that sameness and difference happen simultaneously in the hybrid moment as new meanings, forms and objects are infused into transmissions of linguistic meanings (qtd. in Young 21). This phenomenon is associated with organic hybridity, another Bakhtinian term. In this instance a “mixture emerges and is fused into a new language, world view or object…”(21). This organic hybridity harks back to the idea of physiological hybridity, without the notions of sterility or inadequacy involved. In fact, there is a productive element that seems to be ignored in Cliff’s novel.
Bakhtin differentiates between organic and intentional hybridity, in which “two points of view are not mixed but set against each other dialogically” (qtd. in Young 21). This involves “an antithetical movement of coalescence and antagonism, the generative against the undermining” (22). Perhaps Cliff’s novel can be seen as exploitative of one aspect of this type of hybridity, the antagonistic aspect. The black Jamaican revolutionaries that Clare joins and allows to use her land are aligned against the whites—but they are killed by supporters of the whites. Certainly the idea of a dialogistic relationship is aborted in the novel, in that Clare fails to see herself as a person within and around whom complex dialogistic situations can occur. The idea of hybridity is not developed along the lines of its complexity but is reduced to an irreconcilability that brings on the deaths I mentioned earlier. It seems that Jamaica is nowhere whether or not you reject your hybridity for an African-based essentialism.

Perhaps another way to understand Cliff’s failed hybrid space of Jamaica in NTTH can be reached with some of the definitions that Homi Bhabha has given the term hybridity. He states that it is “the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is the production of discriminatory identities that secure the ‘pure’ and original identity of authority”) (Bhabha “Signs,” 112). Hybridity is also the “revaluation of the assumption of colonial identity through the repetition of discriminatory practices…[in ways that] turn the gaze of the discriminated back upon the eye of power” (112). Clare Savage is brought up to believe that England is the mother country, the place of “‘pure’ and original identity” and source of knowledge. Because she looks white (“pure”) she is encouraged to go and make something of herself in those terms—in terms, then, of the colonial power. She has the opportunity to return the gaze of the colonizer upon itself, but she chooses to become more assimilated by educating herself in an English university. It is only later in her life that she begins to “revaluate” her ties to identity with the colonial power, when she investigates African and Jamaican history after she returns to Jamaica. This is certainly a disruption of colonial power to be expected in the novel, and it is the one area of hope for the future that we are given. But we are not given a detailed account of the re-learning of history in Clare’s life; instead we see her mainly in the United States, England and Europe, feebly attempting to connect with Pocahontas and a black Vietnam veteran, who turns out to be insane and contaminated so that she is glad to have had an early miscarriage of what was probably the fetus of a deformed child. We do not see her gaining strength from her revaluation but only remaining unsure and indecisive about her identity, while the author calls for an African-based identity that Clare never really achieves. Jamaica has produced no place for her to be; just as her father is told in New York by a white school principal that there is “[n]o place for in-betweens”(Cliff 99). The novel seems to be telling us that there is no place for in-between-ness, for the hybrid, for the hybrid space—that very complex area of tension opened up by the colonial/postcolonial experience.

Yet it is true that the externally and internally imposed position as well as the space/place that produces in-between-ness is often unstable and tentative, subject to displacement, fusion/confusion, adaptation/indecision. But this is true for both components of the hybrid culture, in this case British-ness and African-descended Jamaican-ness. Clare’s father fuses with the white identity, marrying an Italian American after his darker-completed wife Kitty dies in Jamaica. Kitty adapts to her husband’s passing for white for awhile, but then moves back to Jamaica with Clare’s also darker-completed sister. Christopher, the glorified murderer of the backra family (no one knows it is Christopher and no one seems to care who it is). Clare is from that middle-class group and cannot understand their complacency. Clare’s contempt for the Queen of England as figurehead of the colonial power is noted in the same passage that describes her disdain for Jamaicans (Cliff 90). She has the opportunity to turn the gaze of the colonizer back upon itself literally, but no more deeply than that. Yet she has chosen to go to England as motherland. Certainly, here are some symptoms of the confusion and displacement that the space of hybridity engenders. Ultimately, Clare feels that nothing makes sense, that she belongs nowhere (91) and that she is “neither one thing nor the other,” a complaint that crops up two other times in dialogue with Harry/Harriet and with her Vietnam veteran lover,
Bobby. The author fails to see anything productive in that position; she also fails to transform it into a position for her main character.

Clare’s mimicry of the English/colonial program of manners and pursuits is, then, totally fruitless and futile. At first, as readers, we hope that her ambivalence may contain some sort of creative power, because Clare does go to England in pursuit of a life that she consciously does not have a hold of. This is normal at her age, we believe. She could eventually turn this excursion into a reversal of what it was historically meant to be, “a reform of manners… that would provide the colonial [the colonized] with ‘a sense of personal identity as we [British] know it’” (Bhabha, “Mimicry” 127). Mimicry in the postcolonial situation has the potential to evolve into mockery of the colonial order and creates a space where resistance arises from within the discourse of colonization, a resistance that uses some of colonization’s own tools. Clare later admits that part of the reason she went to study in England may have been a “stake in showing them [whites?], proving I could do it” (194). This is indeed a half-hearted admission, not a certainty but a supposition on Clare’s part, a guess as to why she did go to England. Although this admission is the beginning of a subversive aim, a partial reversal of colonial appropriation, as Bhabha describes in reference to one of the effects of mimicry, the impulse never goes anywhere, never develops into a clear statement of any power to intervene (to use Bhabha’s word) in the colonial discourse, to question or undermine it. Clare goes back to Jamaica and joins a group of revolutionaries, only to be insignificantly eliminated, at which point she is depicted at the moment of loss of language, which she might have used to subvert or disrupt the colonial project. The author seems to be concerned with subversion or disruption of the colonial project, but she does not effectively deal with either possibility. To me, as a person who is particularly interested in the ways in which such disruption can occur as one of the consequences of the colonial project itself, the novel as a product of language loses its effect when all potential disruptions fail and ends in death for the potential disruptors.

There are two interesting uses of mimicry in the novel, but they also serve as two more examples of the undeveloped potential of what seem to be the novel’s underlying concerns. The first involves a turning around of Christian belief to suit black Jamaicans, as voiced by black minister Brother Josephus, who presents his black congregation with a picture of Jesus as black. This assertion is objectionable to some in the crowd; two women leave and some complain that the Brother is crazy. But the majority remain as Josephus explains how “Lickle [little] Jesus” must be black, like them (Cliff 36-39). The incident is a good example of how mimicry has set up a way for the previously colonized to inscribe their own perceptions into the British Christian message. It is an exciting moment, again full of potential for the novel, but it is never fully explored enough to make a difference to any of the characters, including Christopher, who is present as a boy and whom Josephus calls the bearer of the black Christ. We see a brief and barely perceptible reference to this idea after Christopher kills the backra family, and that is all.

The other scene, in which mimicry becomes comically subversive, involves Clare and Harry/Harriet. They are sitting in a nightclub and are approached by a white tourist couple. Immediately they pretend to be a prince and princess of Benin, Africa, calling themselves Prince Badnigga and Princess Cunnilinga. While the pseudonyms are not very imaginative, they are obviously mocking, with sexual over- and undertones. Clare and Harry/Harriet carry through their pretension by mimicking what Cliff describes as an “Oxbridge accent”(125). Just a few minutes earlier they had been speaking in pidgin to each other; it is interesting how the space of hybridity provides them the ability to move quickly in and out of cultural linguistic practice. But again, the potential power of the concept of mimicry is never used to illuminate the complexity of the Jamaican situation. And with the deaths of all the major characters, which at these points mimic or are invited to enter into subversive mimicry, the effect of mimicry, as it may disrupt the hybrid space and push its limits in interesting ways, is stifled.

Clare herself is stifled in ways that become clearer if we examine her as a person whose identity is never allowed to develop. This goes even deeper than the racial/cultural complexities of the hybrid situation that she is not able to handle. Cliff seems to make Clare a complete nobody even in psychological terms. It is true that she is able to function as an adult to a certain degree; that is, she is able to live in a symbolic order, or reality, and in fact lives in a very complex symbolic order, further complicated by the racially influenced choices of her darker-skinned mother and white-skinned father—a complexity typical of the site of hybridity. But Clare is never allowed to fully enter a larger linguistic/symbolic order of normal life, in which she successfully identifies with the mother and then goes through the mirror stage and on to oedipal identification (because of
the father’s interference) to a modified identification with the mother. In this Freudian/Lacanian framework, the Real, the imaginary, and symbolic orders correspond to the stages of relationship in the triadic family system of mother-daughter-father.

In the first stage, the pre-mirror stage, the daughter is not able to differentiate between herself and her mother. She is most comfortable with this relationship, this blurring of boundaries before the child acquires what Lacan calls “lack” (qtd. in Grosz 56). In the next stage, the child is able to imagine an ego ideal through a mirror experience. Here the lack begins to set in—there is a feeling of fragmentedness since the child imagines a self that she is not yet capable of being because she is not physically developed yet. In the third stage, the oedipal, the lack sets in fully: the father becomes arbiter of the Law and the symbolic order because he symbolizes the complete other (the phallic other, when the girl realizes she is without a phallus) and because he forbids the total identification with the mother as complete other. The daughter is then expected to become submissive to the-male-as-superior and actually to become like the mother in her role as female (incomplete and dependent on the male) (Grosz 50-81).

In the novel, Clare develops as a character in a manner that seems to confirm some of the notions of Freudian/Lacanian development. The split with her mother at a premature age on the plot level can be seen as an interruption of the first stage of her development as a character on the symbolic level. This interruption causes the fatherly “No” to become a catalyst, not for Clare to become an identity of her own, but to somewhat aimlessly seek an identity in, first, “the motherland,” England, then the homeland, Jamaica, which is closely associated with her mother and grandmother, and then her grandmother’s land in Jamaica where she had experienced some of her childhood. This movement from larger to smaller space also symbolizes a return to the mother/womb. The “No” that Boy Savage represents is multiple. First, he separates her from her homeland, the land of her mother and grandmother, by moving her to the United States when she is fourteen. Next, he forbids Clare to identify with her mother because she (Clare) is of a whiter skin color, like himself, and he feels that she could or should also take advantage of her looks. In addition, on the father’s side of the family, her uncle also encourages her outright to try to exploit her white-like appearance to get ahead in life, to, in effect, make a complete split with the mother and her land to go to England and become assimilated, that is, become operative in the predominant symbolic order, initially represented by her white-appearing father. These male forces do cause her to strike out on her own, but failing to integrate the male input into an identity that values her father and submits to him, she ends up seeking her mother, from whom she cannot biologically or subconsciously separate herself, through her travels and her liaison with Bobby. She feels like an empty shell, someone who cannot experience love or give it. She has not developed in some senses the normal Freudian/Lacanian female personality. Yet, she does remain in the realm of the imaginary. She remains fragmented and without goals. She never resolves her separation from her mother because of the early split.

Harry/Harriet, Clare’s transvestite friend, influences Clare to go back home through letters and news from home. She seems to have identified with him because, as she tells him, “…we are neither one nor the other” (131); yet he tells her: “…we will have to make the choice. Cast our lot. Cyaan [cannot] live split. Not in this world” (131). This is in a sense the male “No” in its undiluted form, but Clare does not finally make a clear choice. Toward the end of the novel, there is a scene in which she is interviewed by another woman, one of the revolutionaries to whom she donates her land. She is unable to make a clear statement about her commitment to these revolutionaries, saying, “My mother told me to help my people. At the moment this is the closest I can come”(196). In the end, she makes a final gesture toward her mother, which does not lead toward any clear well-integrated identity of her own.

Clare does not successfully become a self, does not become a part of the symbolic order. Her death represents her reunion with the Real, which is subconsciously what she is seeking, and which is something that no one can achieve without annihilation. She is a failed attempt at identity formation. She cannot live as such, particularly at the age of thirty-six, not attached to anyone because she did not have a hold of her own self. Her return to the Real—her death—is marked specifically by her loss of the memory of language, the acquirement of which Lacan says is the structure of the movement away from the Real to an identity. Language underpins normal movement from the Real, where child and mother are inseparable, to the imaginary in which the language of demand is a signal that the child is successfully differentiating from the mother. From there, the father figure steps in and causes the further differentiation from the mother.
Ann R. Morris and Margaret M. Dunn point out that other theorists, such as feminists Nancy Chodorow, Carol Gilligan and Jean Baker, have reaffirmed the importance of the relationship between mother and daughter in female personality development: “Unlike male identity, which develops through early separation from the mother, female identity develops through the early and continued connection with the mother. The female paradigm is thus one of relationship with others” (220). Clare’s split with her mother and the heavy male influence after that split make her identity thoroughly problematic. She is not able to make successful liaisons with others except for Harry/Harriet, who leads her to the revolutionaries and in this way to her death. She cannot become part of the dominant symbolic order, as represented by her father and England, and she is never able to leave the psychological space of the imaginary, where she is always fragmented and indecisive. She is kept, even in psychological terms, from becoming someone in the novel. She is nobody in a nowhere place and she is destined to be eradicated by both her own nobody-ness and the nowhere-ness of the setting.

One thing that the novel does carry through successfully is the feeling of hopelessness that must have been caused by the political situation of the times in Jamaica. If we look at the political setting of Jamaica around 1982, the year in which these characters die, we do find that the potentially subversive mimics cited above are no match for the dangerous mimicry of the politicians who rejected Manley’s attempts to create a self-sufficient, independent, and culturally unified Jamaica. These politicians were probably the source of the encouragement of big money movie makers to come in and use Jamaica for their sets and subject matter, glamorizing and altering Jamaican history to suit their white audiences (Hebdige 122-5; NTTH 100-6). They were probably the source of the helicopter forces that attack and kill Clare, Harriet, and Christopher as “de Watchman,” while the white movie honchos take shelter in their mobile homes. The politicos of the time were “mimic men” (Bhabha, “Of Mimicry,”128)—those who fell into and maintained a stance in which “the effectiveness of mimicry [is] a strategy of colonial control,” the kind of mimicry that E.K. Brathwaite, Wilson Harris, and Derek Walcott warn against (Moore-Gilbert 181). Even so, the political situation is barely mentioned in the book. Manley is mentioned in litanies of black heroes of myth and reality when the author tries to pay tribute to them and when she is invoking them as sources of cultural and political strength, seemingly in contrast to Clare’s generally uncommitted life. That contrast is sketchily made and seems to be there partially as an excuse to exterminate the weak and wishy-washy Clare, who makes no real decision to be what the author calls for, an Africanized Jamaican. This is indicative of the novel’s tendency toward essentialism that I mentioned earlier, an essentialism that fails to be of even strategic value in the novel. However, the political situation did cause many people in Jamaica to emigrate due to the bad conditions. Cliff herself left Jamaica to live in the United States. Perhaps she saw this as the only way to survive, and perhaps Jamaica did, indeed, become a nowhere place to her.

C.L.R. James describes another aspect of the Jamaican scene to which Cliff is probably responding in the novel. He sees the middle classes as unprepared and miseducated for the task of cleaning up the messes that the colonialists left behind in Jamaica (79). He says that they have no knowledge of production or of political struggles, and that they live “completely without ideas of any kind” (82, 84). They have despised black men for a long time because they are of the privileged middle or colored group in the Jamaican class/race hierarchy, and they are caught in a middle, “lukewarm” (therefore, contemptible) ground “before their masters [the white colonizers] who are still their masters”(89). He also accuses those who sought education overseas of acquiring real airs of superiority (91). I can see where Cliff is reacting against the idea that anyone is superior by virtue of skin tone, as in the Jamaican race/class hierarchy. Clare’s feelings of contempt for Jamaicans (referred to earlier) may stem from a view of them similar to James’s. And it is possible to read Clare’s character and her death as Cliff’s reaction to her own feelings of contempt for the group that she was born to. There are other parallels between Clare and Cliff, who also went to London, to study the Renaissance at the Warburg Institute (Ascher 462). True to her call for an Africanized identity in the novel, Cliff has said that to write as a Caribbean “demands of us retracing the African part of ourselves, reclaiming as our own, and as our subject, a history sunk under the sea...”. She has also complained of an education that made her “intellectually proficient but ‘almost render(ed) me speechless about who I am’” (Carr 146). I believe that Cliff creates Clare to show this speechlessness, and to kill her off symbolically to eliminate that part of her life that was like Clare’s. That is, in fact, the only reason I can think of for this exercise in creation/annihilation, one which leaves me feeling as if there is much, much more that could have been done with the underlying concerns of the novel as put forth here.
Based on the various definitions of hybridity and mimicry I have reviewed earlier, British born Paul Gilroy, who fully acknowledges and supports the concept as productive (however full of tension) of new voices and possibilities for resistance, has constructed a complex theory centered on what he calls “the black Atlantic.” This geographical and, he posits, political area includes the Caribbean, England, and America as a potentially functional whole (an amazing idea) constituting a common ground with which blacks can assess the past and move successfully into the future, in contrast to Cliff’s bleak, nowhere picture of Jamaica, which she seems to see as an entity unto itself. Gilroy posits a hybrid space that can successfully resist the colonial project that caused black diasporic displacement from Africa to various Atlantic locations. Clare Savage is a good example of a product of this diaspora, someone whom Gilroy might say requires a double consciousness in order to live (1). He sees the danger of “racist, nationalist, or ethnically absolutist discourses” (1), since there is no realistically “absolute break in the histories and experiences of ‘black’ and ‘white’ people” (2). Cliff, however, seems to fall into the trap of essentialism, a “viewpoint of ethnic absolutism” which views hybridity as a “ litany of pollution and impurity” (2). I believe that is at least partially why Clare Savage dies in NTTH. Cliff seems to view Clare’s biological and cultural hybridity, as she travels the spaces of the black Atlantic, as a pollution that needs to be purged. In its place must be a totally African-based identity, not only for Clare, but for everyone in Jamaica. She seems to overlook the possibilities for a person in Clare’s position to mine all the places/spaces created by the sites of hybridity that the black Atlantic represents. Clare seems aware of these places as places, but not as parts of the multiple heritage that could (should?) have made her into a complex person, perhaps a British educated black (if she and Cliff would have allowed this) who could have used that education to resist the racist ideas that prevailed not only in England, the so-called motherland, but also in Jamaica.

Instead, Clare seems to sense that she has to give up her studies in England for a search for black Jamaica. Giving up one for the other means that Clare cannot successfully negotiate the hybrid space of being from two races, of being culturally of three backgrounds. She might have learned to develop and use a voice for herself first, which might have eventually given her a position among other voices in, say, projects of resistance to the effronteries of the colonial project which produces the hybrid situation but which also provides, however inadvertently, the tools for others to begin to question it. Cliff’s annihilation of Clare seems, within the context of hybridity and its possibilities for blacks, a fictive move to destroy hybridity and posit ethnic absolutism. Even this does not seem to be a viable way to live, however, since under its sway, Clare is killed. Clare dies because she did not choose a kind of freedom, which is always a complicated choice, over a more simplistic and seemingly destructive one involving reductionist essentialism, a stance Gilroy considers a “narrowness of vision” (4).

I am willing to concede that Cliff’s attempted exploration of identity is an important one. The fact that she asks for an Africanization of Jamaican identity is indicative of, as Stuart Hall points out, the movement in the late 60s and 70s towards a “search for roots” from which marginal people could begin to speak. He goes on to say that lost histories can be recovered and that identity is importantly connected to history. This type of identity can operate on the collective level in order to repudiate a society’s racist practices (52). So, Cliff acknowledges that that first step must be taken in order for people to find a voice. Here, however, the question of why Clare is silenced resurfaces, why she is robbed of life and language and voice. If Clare can “agree...be agreeable in five languages,” she can also swear in five languages (Cliff 152), an amazing ability as well as potential for voicing resistances, or voicing anything she would want to say. In addition, personal identity is a “ground for action” and is developmental, always in flux and never quite achieved (Hall 42). This type of personhood, as I have shown earlier, is not given to Clare Savage; instead she is set up as a dud. (Can a dud sustain an entire novel successfully? I have been saying that I don’t believe it can.) Hall also stresses the importance of having a “position in order to speak. Even if you are positioned in order to unposition yourself, even if you want to take it back, you have to come into language to get hold of it” (51). Perhaps this is what Cliff is doing with Clare—taking a position and then taking it back—but the moment Clare herself seems to have taken a position, though as we have seen it is really not a clearly or strongly decided one, she is permanently silenced.

My puzzlement over the novel No Telephone to Heaven by Michelle Cliff as a postcolonial work began with an exploration of hybridity as it impinges on the situation of the novel and how I began to see the novel as problematic in terms of hybridity. I need to point out here that my disappointment with the novel does not preclude further study of it and other novels by Michelle Cliff as postcolonial works. I can see that she may
have had to write this novel in order to purge herself of Clare Savage. As an expatriate, she may have been attempting a move toward a revisualization of her home as a place of origin that failed her in many ways, “complicated by combinations of nostalgia and pain, a desire for home and a bitter rejection of home” (Walters 1613). In fact, to Clare Savage, home is only “something in [her] head” (Cliff 153), and this state of limbo can be said to describe both herself and Jamaica (Comfort 3187). But the forging of a hybrid protagonist, even if she is in a sort of double state of limbo, or because she is, needs to be treated with more depth and detail than the novel begins to attempt. Clare’s learning experience in Jamaica, when she goes through a process of recovering Jamaican and African history and legend, is totally left out of the book—in fact, it is reduced to a few words in the interview toward the end—and is not in any way made real for herself or for readers. This is a major example of what I see as significant omissions and underdevelopments. A more complex way to have dealt with this ongoing event might have been to set up a comparison/contrast between the processes of education that Clare had formerly undergone in the British-oriented school system and at the university in London on one hand, and her own learning about Jamaica on the other. A successful or unsuccessful combination of these learnings might have been explored. Or perhaps the political situation, and the results of it, might have been elaborated upon more fully. At any rate, according to my current view, the hybrid and the space of hybridity that have been produced by colonialist endeavors deserve a more well-developed character and piece of literature, especially about a place as diverse and complicated as Jamaica has become, and was in the temporal setting of the novel, as a site of hybridity. The nowhere-ness/nobody-ness of this novel does not, to me, come close to engaging with the complex postcolonial problems and possibilities that it seems to sweep under an essentialist rug.

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So-called Jazz: Josef Škvorecký's The Bass Saxophone

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all light orchestras and dance bands are advised to restrict the use of saxophones of all keys and to substitute for them the violin-cello, the viola or possibly a suitable folk instrument.

-- Item 10 on the list of German regulations for all dance orchestras as paraphrased in "Red Music."

Almost since its inception at the beginning of the Twentieth Century, jazz has fascinated writers. The first jazz novel, Dorothy Baker's Young Man With a Horn, which is loosely based on the life of Bix Beiderbecke, was published in 1938. Literary interest in jazz and its forerunner, blues, can be seen in poetry even earlier, as evidenced by works such as Sterling Brown's "Ma Rainey" and Langston Hughes' "The Weary Blues." During the past decade jazz literature has become, like the music that inspires it, increasingly conscious of its own tradition. The 1990s witnessed the appearance of several anthologies, two periodicals devoted to the publication of jazz literature and jazz literature criticism, and a panel at the 1996 MLA conference. These recent publications demonstrate that, as Art Lange and Nathaniel Mackey, editors of Moment's Notice: Jazz in Poetry and Prose suggest, jazz, an indigenous American art form, has crossed both geographic and artistic boundaries and become a "widely deployed symbol, a signifier freighted with a panoply of meanings, attitudes and associations which are variously and sometimes conflictingly aesthetic, religious, racial, political, epistemic, individual, social, philosophical, visceral, idiosyncratic, collective, utopic, dystepic – on and on" (Preface).

Though his work has received little attention from jazz literature critics, few writers have written as extensively about jazz as Josef Škvorecký, who, in his own words, has not "written a single book in which jazz doesn't play some sort of role" ("An Interview in Prague," 71). The Bass Saxophone is one of Škvorecký’s earliest and most explicitly jazz-oriented fictional texts. First published in Czechoslovakia in 1967 and translated into English ten years later, The Bass Saxophone is the semi-autobiographical story of a teenage jazz fan living in the fictional town of Kostelec in the Nazi Protectorate of Bohemia and Moravia who risks alienation from the Czech community and persecution by the Nazis to play a rare bass saxophone with a strange German orchestra. The story is told in the first person from the conflated points of view of an adult narrator, Škvorecký, and his younger teenage self, Danny Smiricky. Though the entire novella takes place in one evening, it often veers off into digressive associations so that it becomes a web of separate but connected remembrances.

Škvorecký wrote The Bass Saxophone at a time when many American writers were also inspired by jazz. African American writers LeRoi Jones, John A. Williams, and Ted Joans, and Beat writers Jack Kerouac and Allan Ginsberg, all emulated aspects of jazz in their writing. Though Škvorecký’s narrative style in The Bass Saxophone shares many characteristics with the narrative styles of Euro-American jazz writers, jazz carries a different significance in his work than it does in North American jazz literature because of the political situation out of which Škvorecký writes. In Czechoslovakia jazz has been restricted or prohibited alternately for its "Judeonegroid," under the Germans, and "bourgeois" nature, under the Soviets, and for its representation of individual freedom, desire, and protest. Though it is tempting, because of the many shared formal characteristics, to align Škvorecký's text with the work of the Beat writers, to do so would be to ignore the importance of the place in which the novel is set and from which Škvorecký writes. As John F. Szwed cautions in "Josef Škvorecký and the Tradition of Jazz Literature," works by writers whose experience with jazz has been formed in lands "where the music has suffered special constraints, where some have gone to concentration camps for jazz, where some have even died for jazz," should be treated with special sensitivity (588). Set in a location in which artistic freedom is obviously and acutely linked with social and political freedom, Škvorecký's text uses the legendary instrument of the title and jazz music in general as a complex signifier through which to write against the German autocrats of WWII, against the Soviet dictators of the time the text was written, and against totalitarian regimes in general. In writing against these powers, Škvorecký invokes many aspects of the blues ethos as defined by writers such as Albert Murray, Larry Neal and Ralph Ellison. The novel’s bass saxophone, an instrument almost unheard of in Eastern Europe during the period in which the story takes place, represents for young Danny Smiricky the wartime underground world of jazz, the past when jazz
traveled freely in Czechoslovakia, and the distant 1920s jazz world of American bass saxophone player Adrian Rollini. Throughout the text, however, the bass saxophone, and through it the world of jazz, comes to represent several other notions consistent with what jazz and blues critics have posited as "the ethos of the blues" or the "fully orchestrated blues statement." It represents an international language, capable of forming bonds between individuals whose histories and nations are otherwise different. It represents personal and artistic endurance, the idea that authentic art, as opposed to propaganda, and ordinary people, as opposed to political dictators, will endure, while the ideology and rule of tyrants, even if it is only replaced by the ideology and rule of other tyrants, is ephemeral. Finally, the bass saxophone and jazz come to represent a combination of artistic expression and protest, for the bass saxophone player, for Danny, and for Škvorecký.

To understand the ways Škvorecký uses jazz in his text, it is necessary to understand the history of jazz during the time in which the novel is set. The period immediately before WWII was "the end of an era" in jazz history (Schuller, 356). The first generation of jazz artists was being replaced by a new generation of musicians who, because of their youth and higher social status, were changing the relationship between jazz and American society. One of the results of this shift was the internationalization of jazz. Several musicians left America for Europe during these years, and “[i]n a corollary development, indigenous European jazz groups, such as the Hot Club of France, the Spike Hughes Orchestra in London, and small groups in Scandinavia and Czechoslovakia, began to spring up all over Europe” (Schuller, 357). A shift in jazz audiences from the "hellion audience of the gangster-ridden 'jazz age' … to an audience characterized by a more personal, deeper involvement with jazz” also occurred at this time (Schuller, 560).

Czechoslovakia’s relationship with jazz (and that of Europe in general) was both threatened and intensified by the Nazi regime. According to Škvorecký in "An Interview in Toronto," the change, during WWII, from the liberal democracy of the First Republic (Škvorecký likens the Czech political atmosphere before the Nazi takeover to the political atmosphere in Canada where he now resides) into Nazism, a change "which came literally overnight," had a drastic impact on all aspects of society (374). To the German rulers "so-called jazz" was really "Judeonegroid" music (“Red Music,” 13). The Nazis persecuted well-known jazz musicians and set harsh restrictions on what could and could not be played (“Red Music,” 11). Yet despite restrictions and regulations about rhythm, the percentage of syncopation, the use of minor keys, tempo, vocal improvisation, and the use of several instruments including saxophones, jazz persisted both within the Czech population and within a small dissident population of their German occupiers.

Though there were certainly other more drastic consequences of the Nazi occupation, The Bass Saxophone focuses almost entirely on Nazi effects on the world of music. As Szwed suggests, "[r]ealism is kept to a minimum: there are no accounts of suppressed newspapers, forced labor, gas chambers and the rest. In this war there is first and only the ban against jazz and the underground which manages to keep the music alive" (589). However, the conflict between jazz and the Nazi regime has broader implications about the effects of war and totalitarian regimes on the lives of individuals.

One way Škvorecký uses jazz and the bass saxophone to write against political oppression is to portray jazz as an international language capable of forming bonds between Czechs and Germans and between East and West. Although The Bass Saxophone is narrated in the first person, is partly autobiographical, and is about the endurance of individual expression in the face of rulers who would try to limit that expression, it is also about the possibility of using art as a language through which to build communities. This recognition of the importance of community is consistent with jazz and blues ideology. As Ralph Ellison suggests, in jazz performance, "each solo flight, or improvisation, represents ... a definition of [the performer's] identity: as individual, a member of the collective, and as a link in the chain of tradition" (Ellison, 234). In The Bass Saxophone, contrary to the German ideology of the time, the people who form the collective are not the members of a particular racial or national group. In fact, Škvorecký quite pointedly dismantles these types of boundaries. Instead, what bonds these people is that they speak the international language of jazz.

When Danny first sees the bass saxophone, the instrument sparks associations about his earlier encounters with jazz and blues, and Danny relates the way he gave up learning one language in school for another:
the book was in French, a language I refused to study, so our French teacher declared me a remarkable anti-talent (for I was secretly using the time to study the language of blues from a cheap little brochure) (110).

Danny goes on to refer to blues and jazz as "that international language of an innocent cult," implying that the fervor directed toward jazz, when opposed to the fervor directed toward the political parties, is harmless. Danny associates the bass saxophone with the player, Adrian Rollini, and the dawn of recorded jazz in the U. S.:

… Adrian Rollini – only a name, a bass saxophone player from Chicago whom I'd never heard play – I only knew that he was occasionally a member of that good old gang that used to make recordings into acoustic funnels (110).

As Szwed points out, in Škvorecký's texts the characters always remain distant from the music that inspires them: "They may live and die for jazz, but it is always someone else's music, heard through imported records and badly translated song lyrics" (589-90). Yet, despite this distance, Danny feels a kinship with that "good old gang." As a young jazz musician, he shares a sense of community with artists whose heydays occurred when he was only a child, and who lived across an ocean in a land he has never visited.

The borderless language of jazz works contrary to languages that maintain clear and seemingly unsurpassable boundaries. Language is one of the ways by which the two opposing groups in the Nazi Protectorate, the Germans and the Czechs, are identified. It is Danny's desire to speak the language of jazz, to not only read about the bass saxophone or look at it, but to "talk about it" that causes him to traverse traditional language barriers (110). Danny is painfully aware that language boundaries under the Third Reich are rigid and are maintained as much by the Czech community as by the Nazis. For Czechs, whose language is a way of differentiating themselves from their German oppressors, "German was only spoken under duress" (111). Danny is aware of the implications of a Czech citizen speaking German without necessity. He knows that "that very act alone removed [him] from the Czech community" and that "at the first sound of German [he] should have turned on [his] heel and gone away, bid the bass saxophone goodbye" (111). Yet as a boy of eighteen whose love of jazz takes on religious proportions, "some things are simply stronger" (111). When the old musician asks Danny if he would like to play the rare instrument, Danny compares his temptation and desire to the Fall of Man:

Would I like to play it? Yes, because it was the apple and I was Eve; or else he was a miserable, hideous Eve with one bad eye in a golden wreath of whiskers, and I was Adam. (112)

Rewriting the German from the role of the serpent to the role of Eve, not Adam's enemy, but rather his companion, complicates the community boundaries that both Czech and German citizens are expected to observe. When Danny finally gives in to the desire to play the bass saxophone he realizes that it is not the forbidden apple at all, but rather "the tower of Babel" (120). When Danny holds the bass saxophone, it is as if he holds the ability to "unconfound the languages humans use" (122). He soon realizes "there are two tongues in every language: not class tongues, nor does the difference between them have anything to do with the difference between literate language and vulgar slang – the dividing line cuts somewhere down the middle of both" (126). The line Danny recognizes divides the language of ordinary people like himself from the autocratic language of political leaders like Horst Hermann Kuhl. Danny’s new awareness of language breaks down the language boundaries of the narrative. From the moment Danny crosses the language barrier from Czech into German, there is a mingling of languages in the text. Sometimes Danny speaks German; sometimes the Germans speak Czech (English in the translated text); and from time to time the two languages meld into each other so that phrases are repeated in both languages or a sentence begins in one language and ends in another. Once the international language of jazz begins to be spoken, language boundaries upheld by nationalism become more permeable. As Danny discovers, this new language can allow unexpected communities to form.
Danny's decision to play the bass saxophone draws him into the bizarre and mysterious world of Lothar Kinze and his Entertainment Orchestra, a motley group of seven musicians whose bodies bear marks of war. When he first sees them Danny finds the band members so absurd he must resist the temptation to laugh. When he plays with them he realizes that they are even worse musicians than he suspected, but, drawn by compassion and by his desire to play the bass saxophone, he agrees to take the place of the incapacitated bass saxophone player in that evening's performance for Kostelec's German community. As he eats dinner with Lothar Kinze and his orchestra before the show, Danny learns from the band members' stories that they all have something in common: each has his or her own "before the war", a cherished memory of better days (158). As they exchange "before the war" stories, the strange musicians suddenly lose their strangeness and Danny notes that "one after another they emerged from dream into the reality of speech, of anecdotes. They were no longer a vision, a fantasy, it was rather the sticky-sweet panorama of the town square that was unreal" (162). Through the use of jazz language Danny's ties with Kostelec, his national ties, become less certain, and he becomes one with the community of disfigured musicians and all that they represent:

I suddenly felt, knew, that I always had and always would belong to Lothar Kinze, that I had made that entire migration of failure with him and would always be on the move with him, to the bitter end, with him and the sadness of that shabby band in the shadow of a bass saxophone as if it were a gallows, behind the girl with the broken voice like a burst bell (178).

Danny becomes part of a new community, united not by patriotic or geographic boundaries, but by musicianship, by abuse received at the hands of those in power, and by determination to endure and counter that abuse.

As well as signifying an international language that dismantles traditional barriers based on nationality and establishes communities based on shared experience, the bass saxophone and jazz also signify endurance, another key aspect of blues ideology. According to Larry Neal in “The Ethos of the Blues, "determination to 'make it'" is one of the most important elements that comprises blues ideology (62). The endurance Škvorecký portrays in The Bass Saxophone is not only human but also artistic. It is manifested both in the members of Lothar Kinze's orchestra and in the instrument itself. Škvorecký reinforces the bass saxophone and the Czech jazz tradition it represents by associating both with real figures of American jazz and with other artistic traditions. He also juxtaposes the bass saxophone and jazz with images of transitory monuments such as the propaganda art depicting the German leader.

Human endurance is portrayed literally, in the novella, through Lothar Kinze and his Entertainment Orchestra. When Danny first sees Lothar Kinze and his band members, their horrible disfigurement repels and amazes him. Because they have been mutilated almost to the point that it is absurd they are still alive, they seem more dreamlike than real. The first man Danny encounters has a blind eye and is lame; Lothar Kinze's face has been burnt by a flamethrower so that it has a permanent bright red tinge. The other orchestra members include a hunchback, a woman whose face has been disfigured so that her nose is grotesquely huge, a man (the cut-down Caesar) who has lost both his legs, and finally a woman whose only disfigurement is the terrible sadness that all the band members share. Yet Danny eventually comes to realize that these people are not as absurd as they seem. Instead, their ability to experience joy both through playing music and through remembering the good times "before the war" makes them heroic.

When Danny first sees the bass saxophone, he goes through a process of disbelief similar to that which he experiences upon seeing the orchestra. He sees the instrument as mythical and strange, a relic from a period of art long past:

I had never actually believed that such things really existed. I only knew that they had been mentioned back in the day of Dadaism and poetism; maybe some time in the ancient history of the republic somebody made a museum piece like that, an advertising gimmick, too expensive really and later stored away in some forgotten back room. And after that nobody made them any more, they were only a dream, a theoretical computation formulated some time in the colourful twenties. Now all we had were alto and tenor saxes (108).
Though Danny sees the bass saxophone as a legendary instrument, more dream than reality, when he raises the instrument to play he realizes that, like the band members whom he also found strange and dreamlike until they began to speak, the bass saxophone is real and has also survived the horrors of misuse:

I raised the bass saxophone; it glowed like a rainbow in the white dusty light; it seemed to me that they all sighed, as if they had seen something sacred, and then I understood: it too was blind, etched by time, spittle, verdigris, bad handling. (142)

Raised from its "coffin," the bass saxophone becomes a symbol, like the rest of Lothar Kinze's crew, of human and artistic endurance. It represents Danny's and the sax player's "before the war," and even during the war. It bears marks of use from a time when jazz thrived and marks of abuse from times when it was in danger of extinction.

The bass saxophone as a sign of endurance becomes more powerful as the story progresses. It is repeatedly juxtaposed against images of the purely ideological art associated with the Third Reich. The narrator often refers to the instrument in terms of its immense size and strength, and heightens its authenticity by linking it to jazz history. Hitler and the art that represents him, on the other hand, are repeatedly symbolized as transitory and weak. In the text, art representing the German leader is often made of perishable material. It is always in the process of being dismantled. As Danny walks into the Kostelec hotel and notices the bronze bust of Hitler, he remarks tellingly, "after the war, when we smashed it, it turned out not to be of bronze at all but of papier-mâché" (117). Similarly, when Danny remembers German officer Horst Herman Kuhl's confiscation of his Ella Fitzgerald album, he notes that in his home Kuhl had an altar with a "life-size portrait of that fellow on it ... after the war, when we broke in there with a number of other armed musicians, the record wasn't anywhere to be found – only the deserted man in the portrait." Danny continues to say someone who had arrived earlier "had drawn a pince-nez on him and a full beard to go with the moustache, and along with it, a ridiculously long penis hanging out of his military fly; Horst Hermann Kuhl had left town in time, with all his property. Maybe he even took her with him, black Ella" (125). Danny’s mature narrative voice powerfully demonstrates that it is he and other musicians (and maybe even the Fitzgerald album) who survive, he and the other musicians who form a lasting community, while that fellow, whose bonds with other people are unstable, ends up unnamed and alone.

The final depiction of Hitler occurs as one of the digressive associations Danny has when the band is playing. Škvorecký's jazz fiction rarely uses "technical musical language" to describe the music characters play or listen to; instead he attempts to describe how his characters feel about jazz ("Drops," 625). Thus, while the bass saxophone and the musical and artistic tradition it embodies are put to use, Danny remembers a master baker in a neighboring town who made a bust of Hitler out of chocolate to celebrate the day the town was annexed by the Third Reich. It was hot in the baker's display window and

... [s]hortly after lunch, the Fuhrer began to collapse, the sugar white of one eye came loose and slowly slid down the melting almond cheek until it fell to the floor of the display window, among the sour candy sticks with red roses through their centres, among the lollipops and chewy penny-crocodiles. About two o'clock in the afternoon the Fuhrer's nose started to get longer and longer, then it melted and his whole face began to stretch; it acquired a bitter, supernaturally sad expression, chocolate tears began to flow down his cheeks like drops of wax from a black sabbath candle and by evening the pastrymaker's beautiful sculpture had been transformed to an approximation of its shape, to a horrible, chewed-up, sad outline, a protean putrefying corpse of a head. (174)

In this passage, Škvorecký not only shows the fleeting nature of Hitler's power and the perishable nature of the purely ideological art that represents it; he also performs an act of retribution in which Hitler undergoes many of the same mutilations that have happened to Lothar Kinze and his band. For Danny, jazz has the power both to strike back at the Nazi regime and to cause the world he despises to melt temporarily into the background.
Škvorecký's text is concerned throughout with the complex relationship between art and politics under totalitarian regimes. However, it is in the final performance scene that the bass saxophone clearly represents the combination of artistic expression and protest for the bass saxophone player, for Danny, and finally also for Škvorecký. As I suggested earlier, in Škvorecký's text, as in blues, aesthetic statement and political resistance are intricately connected. According to Albert Murray in *Stomping the Blues*, blues ideology is not only "about perseverance and about resilience and thus about the maintenance of equilibrium despite precarious circumstances" but also "about achieving elegance in the very process of coping with the rudiments of subsistence" (251). Murray’s statement of blues ideology is particularly appropriate to Škvorecký's text, in which the achievement of elegance (defined in the *OED* as “refined grace of form”) through artistic expression occurs simultaneously as characters and even Škvorecký confront elements that attempt to limit that expression. During the final performance scene Danny is able to satisfy his dream of playing the bass saxophone in front of an audience. The situation he must place himself in to satisfy this dream is very dangerous. Disguised in a Groucho Marx moustache and eyebrows so that the German audience won't recognize him as a member of the Czech population, Danny is conscious of his status as a member of a "lower race" and the fact that he is involved "simultaneously in an act of national, political, and cultural conspiracy and in a fantasy of international camaraderie" (Jarab, 124). Danny’s anxiety and exhilaration combine to create one of the most poignant of the many long digressions Škvorecký includes in the text. The culmination of his experience with Lothar Kinze and his orchestra, playing the saxophone on stage is profoundly formative for Danny. Suddenly, the boy, who at the beginning of the text "was at the age when one doesn't think of death" (127), reaches a point when he realizes that "it will all end someday" (178) and begins to think discerningly about what will happen before that end arrives. As Gleb Zekulin suggests in "Life into Art: From Josef Škvorecký to Daniel Smiricky," Danny has begun to "develop his own scale of values and to doubt the values acquired in the family, in the schools, and in the province of Kostelec … he realizes that ready-made answers are not necessarily correct and acceptable to him" (66-67). This knowledge is both realized and expressed through musical performance.

The risk Danny takes in performing with the German orchestra is small compared to the risk the bass saxophone player takes when he suddenly arrives on stage to claim his rightful place in the ensemble. The sax player, who, like the bass saxophone raised from its coffin case, returns literally from the brink of death (his own, self inflicted), takes the saxophone from Danny and plays a beautiful, furious jazz solo which represents not only another instance of art as protest but also another epiphanous moment for the young protagonist:

I leaned up against a backdrop; the bass saxophone player inhaled, and then a sombre, prehistoric tone exploded over the stage; it jumped on the mechanical bandwagon of the waltz, drowning out everything, it absorbed the disharmony, its depths dissolved it; the man blew into the big instrument with the immense strength of frantic desperate lungs and, as he blew, the melody of "The Bear" suddenly slowed down, crumbled, the call of the bass saxophone player sounded like breathing, the player's fingers began to leap wildly along the strong, silver, matt body of the giant hookah, as if searching for something, I couldn't take my eyes off them, temporizing triplets emerged, the fingers leapt again, then grasped the body firmly; I shut my eyes; the drum and the piano sounded the mechanical three-quarter pulse beat, the orchestronic oom-papa; but above it, like a dancing male gorilla, like a hairy bird of legend slowly beating its black wings, the voice of the broad metal throat screamed the bound strength of bamboo vocal chords, the tone of the bass saxophone, not in three quarter time but beyond it, in four heavy beats through which it slid with an immense secret yet emotive strength, in septolets, in a beat that went not only against the automatic oom-papa but also against the four intended accents as if it were shaking off not only the laws of music but also the cramping weight of something even more immense; a polyrhythmic phoenix, black, ominous, tragic, rising to the red sun of that evening from some horrible moment, from all fearful days, the Adrian Rollini of that child's dream come true, personified, struggling – yes! (182)

This passage serves as a culmination of all jazz represents in the text. It emphasizes the strength and endurance of the bass saxophone and the man who plays it. The doubling or sharing of expressive
moments between Danny and the bass saxophone player reinforces the idea of community. The images of beauty presented here against images of fury and struggle show the interconnectedness of aesthetics and protest. Finally, in this sentence, Škvorecký attributes artistic expression, which totalitarian leaders fear will create anarchy and disension, with the power to "drown out everything" and to "absorb disharmony." Unlike the other members of Lothar Kinze's orchestra, the bass saxophone player is an accomplished musician. He is also the only member of the orchestra who has not had the opportunity to recount his "before the war" story during dinner. The bass saxophone player's "before the war" was a time when jazz thrived. Appropriately, he tells his story not through spoken language but through the storytelling of jazz improvisation. Simultaneously an expression of times past and a protest against the present, the bass saxophone player’s solo involves almost all the musical crimes identified by the Nazis. To use Geoff Dyer's words in describing John Coltrane's later sax style, it is as if the bass saxophone player is "attempting to absorb all the violence of his time into his music in order to leave the world more peaceful" (204).

The previous passage is also the point in the text when it becomes most apparent that The Bass Saxophone is Škvorecký's own combination of artistic expression and protest. At the end of the bass saxophone player's solo Škvorecký makes the adult presence in the text clearly apparent. In the culminating moment of this passage, the narrator, if he too is caught up in the feeling of the music, comes out from behind the voice of his protagonist, his younger self, to refer to Danny in the third person. The abrupt separation of the narrator and the protagonist at this point in the story draws attention to the writing process. While Škvorecký's work is admittedly autobiographical – Zekulin suggests that Škvorecký sees his stories involving Danny as "quasi-diaries" and "documentary literature" – this intrusion by Škvorecký into the text detracts from the confessional quality of the literature and draws attention to its process of creation (59). Once Škvorecký's presence as the writer of the text is established, the overlapping between the author, his protagonist and the bass saxophone player becomes apparent. While both Danny and the bass saxophone player express themselves in the text through music, Škvorecký's medium is literature. The final moments of performance for Danny and the bass saxophone player are not only climactic moments in the musical performance, but also climactic moments in the text. They are the moments when Škvorecký's experimental prose style, based on jazz performance style, becomes most extreme and most eloquent.

This expression, as with the musical performances of Danny and the bass saxophone player, is also a form of protest and not just against the Nazi rule Škvorecký lived under as a youth. Not only were Škvorecký’s formative years marked by political and artistic oppression; more recent to the time when he wrote The Bass Saxophone, Škvorecký’s first Danny Smiricky novel, The Cowards, was banned by the Communist Party because of the anti-heroic way it portrayed the Red Army’s arrival in Kostelec at the end of WWII, and because of its use of jazz, which the Soviet rulers viewed as "bourgeois trash" (French, 132). For several years after the publication of The Cowards, Škvorecký was forced to withdraw from public literary activity. In this sense, The Bass Saxophone, Škvorecký's return to literature, is like the bass saxophone player's return to jazz. The story of the repression of jazz by the Germans and a young boy’s subversion of that repression becomes an allegory for the repression of both jazz and literature by the Soviets. The Bass Saxophone, like the sax player's solo, is both a powerful statement against totalitarian regimes and a joyous monument to the enduring quality of personal expression and desire embodied both in jazz and literature.

NOTES

1. The saxophone, created by Belgian inventor Adophe Sax (c1840), was, at one point, available in seven different registers, the lowest two being the bass in C and the contrabass in F. Although saxophones were, and still are, used for military and orchestral music, it is in jazz that the instrument's potential has been most successfully realized. Even jazz musicians, however, generally limited their saxophone use to tenor and alto sax. The cumbersome nature of the larger saxes made them very difficult to play with any degree of accomplishment. Jazz musician, Adrian Rollini, who played during the 1920s with Bix Beiderbecke, was reknowned for his skill on the bass saxophone (New Grove Dictionary of Jazz, and Grove Dictionary of Musical Instruments).
2. While it is not my intention to do a Bakhtinian reading of Škvorecký's text, it is easy to see how the language differences discussed here could suggest the difference between dialogic and monologic language.

3. As Paul Berliner suggests in *Thinking in Jazz: The Infinite Art of Improvisation*, jazz musicians often use the analogy of storytelling to describe particularly successful moments of jazz improvisation (201).

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The Chronotope of Town and Desert in *The Sheltering Sky* by Paul Bowles

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Paul Bowles, an American writer, composer, translator, author of four novels (*The Sheltering Sky, Let It Come Down, The Spider House, Up Above the World*), has just died. "The ultimate expatriate and quintessential avant-garde writer," "the only American existentialist," "the most unusual, unconventional and gifted men of his time," "a man of diverse talents," "a complete outsider"— those characteristics tell us that he wasn’t an ordinary person and writer at all. Gore Vidal explained that Paul Bowles wasn’t well known in America as he had spent most of his life in Morocco: “Great American writers are supposed not only to live in the greatest country in the world (the United States for those who came late), but to write about that greatest of all themes: ‘the American experience’.” Bowles was sent to Tangier by Gertrude Stein and found his true base there. He was always fascinated by Africa and spent a lot of time taping and translating Arabs’ creative works. That is why the main topic of his works is the reorientation of westerners (mainly Americans) in the Oriental world.

I started my research on Paul Bowles (a dissertation, “Moroccan novels of Paul Bowles”) in Russia where I had access just to a few monographs (M.Green, “The Dream at the World”; L.Stewart, “The Illumination of North Africa”; H.Bertens, “The Fiction of Paul Bowles”); several book reviews, and references in monographs devoted to the modern American novel. Although in America I found some interesting critical works, I feel that more attention should be directed toward Bowlesian poetics. I believe that the most essential analysis is from the point of view of the Chronotope (Bakhtinian definition). We can distinguish two types of chronotopes here: Chronotope of Oriental Town and Chronotope of Desert. In my paper I will be concentrating on the first and the most famous novel *The Sheltering Sky* (1949). Bertolucci made the film of the same name in 1990.

His first novel, *The Sheltering Sky* (1949), may be considered typical of most of his fiction. The traditional opening of Bowles’s writings, it involves three Americans -- the married couple Kit and Port Moresby and their friend Tunner -- who go to Africa. The main problem for the characters is survival. Western civilization is represented by rootless people, whereas Oriental Civilization is represented by a continuity. The Chronotope of The Oriental Town in *The Sheltering Sky* is represented by a number of towns in Arab countries. It is necessary to say that in contrast to the urban culture of the West the Oriental town is open. On one hand, we see the chain of real towns; on the other hand, these towns represent the whole Arab world, in Tunner’s words “...this colorless mess here that calls itself a town...”(1). Port walking around the town starts noticing that the street is descending in darkness: no lights, no road. This symbolically reflects Port’s journey -- journey to nowhere. Port’s ideas about the difference between tourists and travelers seem important.

“Whereas the tourist generally hurries back home at the end of a few weeks or months, the traveler, belonging no more to one place than to the next, moves slowly, over periods of years, from one part of the earth to another... another important difference between tourist and traveler is that the former accepts his own civilization without question; not so the traveler, who compares it with the others, and rejects those elements he finds not to his liking.”(1)

However, in spite of the attempt of Americans to escape from reality to an unreal exotic world, they desperately try to hold on to attributes of Western civilization: for Port, his passport and maps, and for Kit her cosmetic bag. These things prove their existence and identify them, representing the laws of Western civilization.

The leitmotif of the Road seems to be very important. The Road is an everlasting search for a sense of life. The dynamics of the Road are opposed to the static quality of the Oriental world. The main characters move from town to town, losing their identities. This is the price for their false freedom -- breaking out of the cage. In reality Port remains dependent on real world conventions; when he loses his passport he feels only “half alive”.

Time at the beginning of the novel is real and has clear historical guidelines: some time after the Second World War. The heroes have a vague past and future, but the present dominates. From the beginning Port as a real American, is trying to save time, but his watch stopped on the first day of being in Africa, and Port is actually losing time. Time has become vacillating and fluctuating.
Space and time are in close connection. Space is getting wider and time is slowing down. This process reflects the specific nature of the Arab world. According to Jung’s words, “the deeper we penetrated into the Sahara, the more time slowed down for me; it even threatened to move backward...” (8). The final destination in this movement from one town to another is the desert. But if the town is an attribute both of Oriental and Western civilizations, the desert is characteristic mostly of the Arab world. Here, where the niceties of life are nonexistent and where survival is itself the challenge, innate qualities are being discovered.

Space is extremely widening, losing its boundaries, becoming infinite and boundless. Kit, after wandering in different towns, having lost her husband, is flees into the desert. The absence of boundaries allows Kit to express her feelings. O.B.Hardison says, “Only when she becomes an animal so traumatized that she cannot think, enslaved by the sexuality of a man whose language she cannot understand, is Kit at peace with herself”(5).

On the other hand, the absence of space boundaries and time-guiding lines destroy the rational western mentality. Harmony with the world, dissolution in another reality, has very big price -- loss of everything: name and personality. For a western person it is the same as death. That is why losing his passport leads Port to his death and Kit to mental disorder.

The Desert leads us to the level of eternity. Bowles remarked: “Once you have fallen victim to the spell of this vast, luminous, solemn country no other surroundings can provide the supremely satisfying sensation of existing in the midst of something that is absolute. You will go back, whatever the cost in discomfort and dollars, for the absolute has no price” (2). The Desert is also the model of hell, “a brilliant composite landscape”; M.Maddocks tells the reader to, “color Bowles's inferno flame orange, hot and sand-arid, with a sky of violent blue, suffocating and quite opaque” (7). And this is why some critics think that his model of hell is a metaphor for the contemporary world.

Bowles’s characters are unhappy in their culture. To overcome this they come in contact with an alien environment. But disintegration is getting stronger. This is the reason for Bowles’s choice of remote locales. The tension, Evans observes, “arises from a contrast between alien cultures”, but this is not enough for Bowles. It is important for him that “the language, beliefs, and psychology of his natives be as different as possible from those of his travelers, the victims of modern civilization... Another reason for Bowles’s choice of remote locales. Deserts and jungles are places in which people can easily get lost and Bowles believes that modern man, if not already lost in a spiritual and moral sense, is in serious danger of becoming so”(4).

Bowles himself points out two levels of desert -- the actual desert and the inner desert of the spirit. The main characters are naive in thinking that richness of exterior space allows them to overcome the spiritual emptiness. It is hard not to agree with many critics' opinion that deserts, jungles, and city streets are personages in his books ...and, that Bowles causes them to breathe and suffer. “Civilization”, Hardison notices, “is the most obvious villain of the novel. It has driven a wedge between the minds and the instincts of the characters”(5). The desert is a protagonist and allows us to understand the sense of their nature. Some critics accuse Bowles of describing the exotic in a very dry manner. We agree on this matter with A. Kazin, who thinks that the “landscape...itself represents the inhumanity of people who can no longer communicate with one another”(6).

The image of the cage is rather symbolic. A cage has sharp space boundaries, a maximum concentration of time and space. It expresses the extension of characters; they built it themselves. The author writes: “Port was unable to break out of the cage into which he had shut himself, the cage he had built a long time ago to save himself from love”(1). Trying to make free choices, Bowles’s characters keep holding to the cage. Kit says, “We’ve never managed, either one of us, to get all the way into life. We’re hanging on to the outside for all we’re worth, convinced we’re going to fall off at the next bump”(1). And they really do fall into life, but they cannot afford the intensity.

What I want to emphasize in conclusion is that time and space are in close connection in all of Paul Bowles’s novels. This specific correlation reflects the nature of the Arab world and helps create an
understanding of the interaction between Oriental and Western cultures -- an understanding extremely important for any multilingual society.

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Epiphanies in Sanshirô and other Novels of Natsume Sôseki

William Ridgeway, East Asian Languages and Literatures

It was a tree; there was the river; it was afternoon; here we were;
I in my serge suit; she in green.
There was no past, no future; merely the moment in its ring of light.
—Virginia Woolf, The Waves

There are in our existence spots of time
That with distinct pre-eminence retain
A renovating virtue . . .
A virtue, by which pleasure is enhanced,
That permeates, enables us to mount,
When high, more high, and lifts us up when fallen.
This efficacious spirit chiefly lurks
Among those passages of life that give
Profoundest knowledge to what point, and how,
The mind is lord and master—outward sense
The obedient servant of her will. Such moments
Are scattered everywhere, taking their date
From our first childhood.

Epiphanies come in numerous guises. They might be instantaneous perceptions, moments privilégiés (Proust), revelations from the “very pulses of the air” (James), or moments of vision (Conrad). We might know them as spots of time (Wordsworth), the infinite moment (Browning), the great moment (Yeats), or timeless moments (Eliot).1 The literary connotation of epiphany in the West, and particularly as it applies to modern literature, is usually traced back to this passage in James Joyce’s novel Stephen Hero (1916):

This triviality made him think of collecting many such moments together in a book of epiphanies. By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments.

The primary denotation of epiphany is the festival which commemorates the Adoration of the Magi, the festival of the “Three Kings” observed on January 6th, or “Twelfth Night.” In this original sense, too, the word signifies a manifestation or a showing. By way of definition, I will use in this paper the three criteria that qualify a poetic moment as an epiphany as cited by Nichols in his Poetics of Epiphany: “expansiveness,” “atemporality,” “mysteriousness.” Few seem to agree with Nichols’ criteria, however. Others have added “heightened intensity,” for example. In Epiphany in the Modern Novel, Morris Beja includes the “criterion of incongruity.” In Epiphanic Mode in Wordsworth and Modern Literature, Robert Langbaum proposes four more: “psychological association,” “momentaneousness,” “suddenness,” and “fragmentation, or the epiphanic leap.” By analyzing four epiphanies in Sôseki, taking Sanshirô (1908; trans. Sanshirô, 1977) as our main example and one each from Botchan (Young Master, 1906; trans. Botchan, 1967), Kusamakura (Grass Pillow, 1906; trans. Three-Cornered World, 1965), and Meian (1916; trans. Light and Darkness, 1971), I will comment on their function and structure and also hope to be able to identify distinctive patterns that might mark them as recognizably Sôsekian.

Joyce was borrowing some of his terminology from Thomas Aquinas: claritas (radiance) and quidditas (whatness) help define the moment when “the soul of the commonest object seems to us radiant.” “For Stephen,” he explains, “epiphany is the moment when the mind discovers the claritas of a thing to be identifiable with its quidditas.” The modern epiphany is a logical extension of this celebration of the ordinary. As Joyce’s mouthpiece, Stephen Hero can espouse the author’s aesthetics in the same way that the artist in Kusamakura can mouth Sôseki’s personal critique of art and literature.
But what does Epiphany have to do with the works of a Japanese author? To that rhetorical question I would respond that Sôseki was an exceptional student of English literature and an outstanding critic as well (Matsui Sakuko has translated some of his Bungakuron, A Study of Literature, in a publication titled, Natsume Sôseki as a Critic of English Literature [1975]). Nowhere have I found the use of the English word epiphany or the katakana in his writing, but suffice it to say he was well read in 19th century literature in particular, which is often characterized by poetic epiphanies. Whether he was consciously working epiphanies into his writing, I cannot say, but in my examples it will become obvious that he has created exceptional moments—poetic moments—that are expansive, intense and mysterious, not to mention sudden, incongruous and fragmented.

Clearly, Sôseki shows an understanding of the epiphanic moment as is lucidly articulated in this letter, a letter written aboard ship on route to England where he was to begin his study of English literature (yet already written in consummate English!). His own words, “that delicate link which connects man and infinity … and permits (a) peep into the kingdom of absoluteness, the realm of transparency….,” might very well serve as our definition of the epiphanic moment:

The sea is lazily calm and I am dull to the core, lying in my long chair on deck. The leaden sky overhead seems as devoid of life as the dark expanse of waters around, blending their dullness together beyond the distant horizon as if in sympathetic stolidity. While I gaze at them, I gradually lose myself in the lifeless tranquility which surrounds me and seem to grow out of myself on the wings of contemplation to be conveyed to a realm of vision which is neither aethereal (sic) nor earthly, with no houses, trees, birds, and human beings. Neither heaven nor hell, nor that intermediate stage of human existence which is called by the name of this world, but of vacancy, of nothingness where infinity and eternity seem to swallow one in the oneness of existence, and defies in its vastness any attempts of description. Suddenly the shrill sound of a bell, calling us to lunch, awakened me to the stern reality, after a short short (sic) syncope of the senses, mercilessly cutting off that delicate link which connects man and infinity at some unexpected and unforeseen moments, and permits man in the very midst of passions and turbulence to peep into the kingdom of absoluteness, the realm of transparency, the world of real activity—an activity with no motion and no rest from whence we came, whither we tend and where we live even at present in this phenomenal existence which [we] call life. [Italics, sic, and bracketed words are in the original.]³

The Pressure of Light: Sanshirô’s Epiphany of the Woman in the Woods

At the still point of the turning world. Neither flesh nor fleshy; Neither from nor towards; at the still point, there the dance is, But neither arrest nor movement. And do not call it fixity, Where past and future are gathered. Neither movement from nor towards, Neither ascent or decline. Except for the point, the still point. There would be no dance, and there is only the dance. I can only say, there we have been: but I cannot say where. And I cannot say, how long, for that is to place it in time.

— T. S. Eliot, Burnt Norton II

Sanshirô suddenly lifted his eyes. Two women are standing on a hill to his left. Directly below the women is a grove of trees on a tall rise behind which stands the ornate red brick of a Gothic style building. The lateral rays of the sun, now about to set, penetrate the entire scene from the opposite side. The women stood facing the setting sun. From the deep shadows where Sanshirô crouches, the top of the hill looks very bright. One of the women, caught in the glare, shields her eyes with a round fan to her forehead. He can’t make out her face, but he vividly apprehended the colors of her kimono and obi. The white color of her tabi caught his eye. He could see that she wore zori but couldn’t determine the color of the thong part. The other woman is all in white. She carries no fan or anything in her hands. Wrinkling her brow, she gazed into the old trees spreading their branches high above the pond forming the dense growth of the opposite bank. The woman with the fan stands just ahead of the woman in white who stands back a step from the edge of the bank. The silhouette of the two figures appears diagonally to Sanshirô’s line of vision.
Sanshirô kneels at the edge of the heart-shaped pond (shinji-ike, meaning shaped like the character for heart), a traditional configuration of Japanese gardens, peering into his own heart, at is were, not like Narcissus admiring his own reflection, but rather reflecting on his own situation, his own existence, his new environment. Sanshirô has come to the pond to reflect. “He stared at the surface of the pond,” not at his own reflection. Escaping the hustle-bustle of the city, Sanshirô is the “still point of the turning world,” to borrow T. S. Eliot’s phrase. Sôseki has carefully set the scene for this epiphany, which is perhaps the most central, the most revealing of epiphanic moments (in my opinion) in the works of Sôseki. Chapter Two, in which the epiphany occurs, opens with Sanshirô’s sense of surprise and wonder (odoroki) at the goings-on of Tokyo. He is awestruck by the clanging of the streetcars, the bustling commercial center of Marunouchi, the expansiveness of the city, all of which give him a sense of odoroki—the words odoroki and odorota are used eight times in the first two paragraphs (Rubin’s “startled” lacks that important sense of wonder, I think). Sanshirô’s senses are assaulted by all the violent activity. “He stood in the center of activity now.” His self-confidence is chipped away. He is feeling alone and hemmed in. He has just come from the dark world of Nonomiya Sohachi in whose cellar-like lab, experiments on light pressure are performed in the dark. All this, the background of Tokyo, Nonomiya’s dark room, sets the stage for Sanshirô’s epiphany. Nonomiya’s experiment has made him ask himself “what kind of pressure light could have and what function such pressure could possibly serve.” He is about to find out some answers (and some more questions).

With bustling Tokyo as backdrop and Nonomiya’s dark cave juxtaposed against the natural serenity of the pond, then, Sanshirô finally comes to his moment of quiet: “Sanshirô came to the edge of the University pond and knelt down.” The most obvious feature of Sanshirô’s epiphany is of course the visual element and the fact that it occurs in nature. The opening phrase of the novel, we recall, is “He drifted off, and when he opened his eyes, the woman was still there.” In his epiphany at the pond, he lifts his eyes and standing there before him are two women. The word “suddenly” (futo) is important also, in that time is not unfolding in a normal sequence. In my translation I have tried to preserve the shifting tenses which mark the temporal instability of the event (Rubin has rendered the entire passage in past tense). The subject of tense or verb aspect, without going into it here, is a tricky one in Japanese since an author is free to change tense even in mid-sentence without confusing the Japanese reader. And it is especially significant for Sôseki who experimented with tense and narrative perspective throughout his writing career: Reiko Abe Auestad has commented on the linguistic constraints in the Japanese language that “make it unsuitable for the objective representation of reality.” The writing style of Sôseki’s later years has been characterized as “consciously motivated by a wish to experiment with narrowing the gap between and English prose style and that of Japanese.” Sôseki was most effective at this in Meian, she says, which was welcomed by commentators as a “rare achievement” in this regard.

Of the many contrasts, light and shadow become the most meaningful. Sanshirô’s position in the dark shadows is contrasted with the bright light at the top of the hill. A hierarchy is established with man crouching in the shadows and woman on a high position in the light (this hierarchy is repeated in the example from Meian). The women seem to inhabit a timeless moment, standing in a ring of light, in Virginia Woolf’s phrase, with no past, no future. The crouching position is said to characterize the posture of Sôseki’s protagonists: they are poised to move but are paralyzed from doing so. In Sôseki’s final novel, Meian, the interplay of light and shadow becomes the very topic, theme, and problem of the entire work. In Sanshirô too, the bright world of women is contrasted against the dark world of the all-male academy. The pressure of light is real, Sanshirô knows, not just because he observed it with his own eyes in Nonomiya’s experiment, but because he personally has experienced it already—twice. Once when he was struck in the face with the reality of woman’s physical presence in the world (“As soon as he released the box into the wind, the lid shot back against the train in a flash of white.”) and once when he observes a foreign woman from the train with Hirota (“The woman was dressed entirely in white, and she was very beautiful”).

The “Gothic-style building” adds a, well, gothic quality and somewhat “otherworldliness” to the scene, which is certainly another world in contradistinction to Marunouchi and to Nonomiya’s lab which Sanshirô had just experienced. Another strange quality of the scene is the movement of the “eye” of the narrator from the large frame to the microscopic, zooming in on the feet in white tabi and the thong of the zori from the wide-
angle shot of the wooded hill top. Through the narrative I/“eye,” we see Sanshirô intensely scrutinizing the women, down to the smallest detail, the color of the thong of a zori. Despite its visual detail, the epiphany is oddly lacking in “revelation” as a Western reader might expect an epiphany to have. In other words, it is not a moment of self-awareness for Sanshirô except in the broadest sense that he realizes the world of women is a mystery to him (no small revelation, that, come to think of it). In fact, we might say that as a feature characteristic of epiphanies in Sôseki, these scenes are better at presenting questions than at providing answers, more inclined to mystification than to demystification. They are fraught with contradiction. How might he reconcile the three worlds he later imagines?—the Past (furusato, Mother, the girl back home), the Present (University, Ivory Tower, the isolated/isolating academy), and the Future (women, champagne, the good life).

Sanshirô was in a daze. Kneeling by the water, he began to see that there was something wrong, some terrible contradiction—but where? In the girl and the atmosphere of the University? In the colors and the way she looked at him? In his thinking of the woman on the train when he saw this one? Was it that his plans for the future had two conflicting courses? Or that he had experienced fear from the sight that had also given him great pleasure? This young man from the country could not be sure. He knew only that somewhere there was a contradiction.⁶

Sanshirô’s epiphany ends with his reflecting on what he has just witnessed. It is an act of double reflexivity. His reflexivity, whether double or single, rarely yields answers. He is painfully aware of the contradictions in his situation. This contradictory aspect, this “incongruity” of the moment is what most typifies the essential quality of epiphanies in Sôseki. The contradiction of the idealized Mineko in the all-male university environment is not lost on Sanshirô. In his first vision of Mineko, he turns her into a painting called “Woman in the Woods” (a romantic representation) and at the end of the story visits a gallery to see a painting called “Woman in the Woods” (a realistic representation, but still a representation). Neither representation “captures” her. She remains a free spirit.

Botchan’s Epiphany: The Madonna of the Onsen

The sound of young women laughing came from the entrance. Looking about nonchalantly, I saw that a special someone had come. She was a tall, beautiful woman with white skin and a foreign hairstyle. Next to her was a woman of forty-five or forty-six, standing in front of the ticket counter. I’m not the kind of fellow who can describe beautiful women, so I can’t say, but no doubt she was a real looker. I felt somehow that I was clutching in my hand a piece of crystal warmed by perfume.⁷

In this passage from Botchan, the eponymous hero’s epiphany begins with ocular movement, as all epiphanies do. Instead of lifting up his eyes as Sanshirô does (me wo ageru to), Botchan looks about nonchalantly (nanigokoronaku furikaettemiru to), and there stands the woman that he assumes to be Madonna, the geisha he has heard so much about. Thus the epiphany is triggered by a simple eye movement and the sound of the human voice. Turney’s translation reads, “When I glanced around, there stood a fantastic woman.” Grammatically speaking, it is the hakken no to, the particle “to” in Japanese marking a sense of discovery, which here signals an epiphany. The most famous example in Japanese literature is Kawabata’s opening line of Yukiguni (Snow Country, 1935-1947): Kokkyô no nagai tonneru wo nukeru to . . . “The train came out of the long tunnel into the snow country.” Translator Edward G. Seidensticker makes no attempt to account for this use of the Japanese particle “to” in his English version (as well he might, since it would only create a labored, overwrought translation). Perhaps we should call this particle the “epiphanic ‘to’.” In my other examples of epiphanies from Kusamakura and Metian, unfortunately, Sôseki does not make use of the epiphanic particle, even though each passage indicates a visual phenomenon and contains a sense of discovery.

Turney describes the woman in Botchan’s epiphany as a “fantastic woman” which is a far cry from the Japanese erai yatsu. To my ears, erai yatsu sounds more like “big shot.” We can see that Botchan’s epiphany of the Madonna as “big shot” is not going to be a quasi-religious experience, as befits the exalted moniker. In fact, Tokyote Botchan is highly critical, suspicious, and judgmental of almost everyone in the country village where he teaches. Even Madonna falls under his judgmental eye. Physically, she is striking: a tall, fair (white-skinned), beauty wearing her hair in the “height of fashion.” Surely her fairness or whiteness (shiroi iro) is part of her beauty in the eyes of Botchan. And like Sanshirô, he expresses his inadequacy in describing her beauty, or rather his lack of knowledge in the feminine pulchritude department. Then he contradicts himself by producing
an extremely poetic and sensitive expression that is even more beautiful and stunning for its out-of-placeness, its incongruity: “When I saw her I felt as though I were holding in my hand a smooth piece of crystal, steeped in perfume” (Turney translation). This delightful piece of synesthesia, a commingling of the senses, might seem more at home in Sōseki’s next work, his “haiku novel” Kusamakura—it presages the later development of the Shinkankakuha (neo-sensualists, new perception) writers such as Yokomitsu Riichi and Kawabata Yasunari for whom synesthetic expressions were tools of the trade. In Botchan’s epiphany, the claritas is the crystal steeped in perfume (Botchan’s vision or sensory perception of the woman) and the quidditas is the role of the onsen geisha which she, Madonna, performs. An everyday thing, even such a banal, diminished thing as an onsen geisha, is transformed into a moment of clarity and beauty.

Mention must be made of Botchan’s standard of beauty, which he confesses is inadequate and inexperienced. The woman is described in Western terms: tall, white and “foreign” hairstyle (I have rendered haikara [high-collar] as “foreign” since in Meiji the high collar, which Sōseki himself at times wore, is a metonym for all the material culture of the West which flooded into Meiji Japan). The outrageous use of the Western name Madonna for the onsen geisha is Sōseki’s own Botchan-like sense of iconoclasm and roguery. There is something wrong with this vision of beauty. It is profane. It is contradictory. Madonna is not adequately characterized in Botchan to allow a summary judgment. She remains a young man’s vision of the unknown, mysterious world of women (the reader knows her no better than Botchan). The quiddity of her trade, an onsen geisha in a small, country village, is in sharp contrast to the clarity of her physical beauty, as I have said. Like Mineko to Sanshirō, she is unapproachable, unknowable, best viewed from a distance. She is unapproachable yet she is experienced “tactilely” and “olfactorily”—“as if grasping a piece of crystal steeped in perfume.” Since she is untouchable, Botchan can only grasp her through a synesthetic experience, an “elegant confusion” of the senses. He can grasp not the thing itself, but a metonym, as the Host to Catholics embodies the Lord. Were Sanshirō an adult version of Botchan (clearly, he is not), we would see little progress made in the realm of women in the two years which elapse between the two works of fiction. Botchan can only worship Madonna from afar in the same way that Sanshirō can only idealize Mineko. Yet Botchan is not at the stage where he can even be a worshipful subject. Madonna is too insubstantial to be Transubstantiation.

Kusamakura: Artistic Vision as a Series of Epiphanic Moments

I drift peacefully into sleep. And into dreams.

The maiden of Nagara wears a longsleeved kimono and rides a pale horse. As she crosses a mountain pass, all at once out leap two men, Sasada and Sasabe, each of whom tries to make off with her. The woman suddenly turns into Ophelia, climbs among the branches of a willow, and then while being carried away by the stream, sings a song in a beautiful voice. Thinking to save her, I grab a long pole and pursue her to Mukojima. She did not appear the least unhappy, but laughing and singing, drifted with the current to wherever it would take her. I shoulder the pole and call out, “Come back! Come back!”

The artist in Kusamakura begins his reverie not with the “hakken no to” but by drifting into sleep. I intentionally attempted to retain the present tense of the original (which creates a somewhat awkward translation) in an attempt to capture the “eternal now” quality of the artist’s description. The entire novel is written in the present tense, though usually translated into the past tense. The narrative does not unfold in normal time—everything is happening NOW. A timeless quality, we have noted, is typical of most epiphanies. Kusamakura unfolds in a succession of epiphanic moments as the artist reflects on art, nature and aesthetics and on O-Nami’s “appearances” or what seem like performance art pieces. Sōseki’s epiphany is romantic in the extreme. That John E. Millais’ (1829-96) Pre-Raphaelite masterpiece of the drowning Ophelia should surface in the dream (and resurface throughout the narrative) is a macabre touch beneath which runs the romantic ideal of the beautiful dead woman as established by Edgar Alan Poe (it is also a common aesthetic in Genji, in which Murasaki is seen to be even more beautiful in death). It should be no surprise to find romantic epiphanies in Sōseki since he is in my view essentially a romantic. Sōseki would agree with his French contemporary Marcel Proust’s suggestion that the ultimate aim of the artist is not to merely record, but to produce a sense of new and sudden vision. One of Elstir’s paintings in Within a Budding Grove is described as a masterpiece because “he had succeeded in transcribing, in fixing for all time upon the painted sheet . . . The throbbing of one happy moment.” It is the “throb of one happy moment,” however, which the artist in Kusamakura is unable to capture. The artist’s woman-in-nature is a far cry from Sanshirō’s woman-in-the-woods: it echoes deep in the forest, reverberating mysteriously whereas Mineko’s manifestation at the pond is flat, her portrait in oils, even flatter.
O-Nami can be re-presented in haiku-like musings and word pictures. Mineko remains a flat representation, never becoming a real woman for Sanshirō. Sanshirō’s crisis in not being able to see beyond a romanticized, idealized woman in the person of Mineko is simultaneously Sôseki’s crisis of representation in not being able to create a New Woman or a real woman in the entire scope of his fiction (with the possible exception of O-Nobu in Meian). The mori no naka no onna, The Woman in the Woods, is an ideal, a dream, not a real woman. A painting, not flesh and blood. These two epiphanies of women (in Sanshirō and Kusamakura) crystalize a host of contradictions: Basho’s concept of fueki ryûkô, the eternal in the moment; the eternally unchanged painting; the “real” world of women within Nature, the male refuge; the conflation of O-Nami with local legend; the New Woman of Meiji vs. an idealized image of women. It is precisely these contradictions that make O-Nami and Mineko such fascinating studies.

O-Nami is in fact a conflation of at least three individuals: the legendary maiden of Nagara (pursued, like Ukifune, by two men), Millais’ drowning Ophelia (and Shakespeare’s mad Ophelia), as well as Winifred, the pretty girl who falls into a swoon while working as a model for artist Henry and who lives in a waking dream, as depicted in the novel Aylwin by Theodore Watts-Dunton (1832-1914). Sôseki was impressed enough by this novel to write an essay about it entitled “Shôsetsu Aylwin no hihyô” (Criticism on the Novel of contradictions: Basho’s concept of painting, not flesh and blood). Bearing a family resemblance to all three, O-Nami is at once mad (a real “nutease” according to the town barber), bears the expression of “floating easily and calmly in eternal peace,” and is the subject or model for the narrator’s creativity, whether he is trying to capture her in a painting or in the word-paintings of haiku. But as is the case for Sanshirō, the women (O-Nami, Mineko) remain verbal or plastic representations, not true women. The artist in Kusamakura is unable to “capture” her essence until the final scene of the novel at the train station when she sees her former husband going off to Manchuria and the artist discovers the look of aware (compassion) on her face, the expression he had been waiting for.

Emotion (or lack of it) plays an important part in Kusamakura, for it is the world of emotion and intellect that the artist seeks to escape by taking refuge in a mountain village. He hopes to leave Tokyo behind for a new world of artistic detachment and uninvolvment. A world without emotion is hininjô (Sôseki’s neologism, non-humanity), a personal utopian world in nature. It is worth pointing out that the artist has not singled out only O-Nami to turn into a painting. His artistic vision of detachment requires him to see the entire scene, the life moments of the entire mountain village of Nakoi as if it were “a part of the action in a noh play” and to see the people as “moving about in a picture.” I imagine a sort of Brueghel-esque world full of activity but all taking place on a two-dimensional canvas. Kusamakura is perhaps the only utopia in Sôseki. It is said that he came to dislike this novel in later years, and, indeed, such a world is never again described—instead, he returns to darker and harsher realities of everyday life. By the time of his final novel, Meian, the world he describes is a modern dystopia—the protagonist Tsuda seems to be utterly lacking in some essential qualities of ninjô, human feelings. Of course Sôseki (or rather the artist in Kusamakura) would have to abandon his hininjô project at some point and come down from the mountain village and return to the real world. This liminal state is where we find Sanshirō in his wooded environment at the university, complete with its pond, like the Kagami Pond in Kusamakura, the scene of one of O-Nami’s more flamboyant, exotic epiphanies. The woods with its pond is a retreat from the real world, a place where streetcars have no access. But a world, nonetheless, of which he is only a temporary resident. In other words, we know what is in store for him: the same things about which Sosei cautions his young friend in Kokoro, after love comes betrayal, après moi le déluge. This knowledge of Sôseki protagonists only need be applied retroactively to realize what the future holds for Sanshirō.

O-Nami’s untamed spirit also resembles that of Mineko in Sanshirō. Both women may be models for painters and subjects of the artists’ gaze, but it is the women who have the powerful gaze to mesmerize and transfixed their male “victims” as it were. In Aylwin, the girl Winifred has her paroxysms miraculously cured by a giant magnet. Sôseki wisely resists using this device in Kusamakura. But we would do well to recall that Mozart uses it in his 1790 opera Cosi fan Tutte which makes reference to the then famous French doctor Mesmer (d. 1784) who introduced hypnotism and the power of magnetism to “mesmerize” and heal his patients. The femme fatale, in Paglia’s words, we recall, is “the most mesmerizing of sexual personae.” We may not use giant magnets much anymore (though Japanese are fond of using small ones like Pi!Erekiban), yet the mesmerizing gaze of strong women continues to penetrate Natsume Sôseki’s literary works. In his final novel, the character O-Nobu in particular is obsessed with her own ocular powers and uses her gaze—sometimes effectively, mostly disappointingly—in an attempt to mesmerize and to control others.
Meian’s Anti-Climactic Epiphany: Kiyoko as Inverted Beatrice

Suddenly realizing this, Tsuda brought his footsteps to a halt when before him someone indisputably appeared—Could it be?—It was she. He was seized with a shock many times more intense than he had just experienced. His eyes did not move.

The same effect seemed to glue Kiyoko to the spot even more forcefully. When she had come firmly to a stop at the landing of the stairs, she seemed to Tsuda like a painting. This single, unforgettable image was communicated to his heart and remained there for a long time after.

Her nonchalantly looking down from above and her recognizing of Tsuda there below seemed simultaneous, but in reality they were not. At least so he thought. It took some time for her to change from incognizance to cognizance. After having experienced surprise, wonder, and doubt in turn, she first became stiff as a board. In a posture that could be easily knocked down, more easily than tipping over a clay doll with the pressure of one finger thrust from the side at the shoulder, she remained stiff, becoming completely rigid.

Like the usual convalescent at the spa, she held a small towel and looked to be about to warm herself with a bath before bedtime. She carried the same uncovered nickel soap dish as Tsuda did. Whenever he retraced that moment’s scene later, the question that always raised its head in his memory was why she, standing as stiff as a board, had not fallen to the floor.10

Since the character of Kiyoko is another overdetermined, much disputed, subject among Sōseki scholars, I wish to focus only on her long-awaited appearance, her epiphanic moment, which does not come until section 176 (out of 188), or page 347 in the English translation (out of 375 pages). It is significant, I think, that the moment begins with the word fui, suddenly, and with an intense sensation. Sounds like a classic epiphany to me. First there is a moment of doubt, and then the honnin, the person in question, appears yōsha naku, indisputably, irrefutably (perhaps even mercilessly, inevitably [Viglielmo says relentlessly]). I mean, she had to appear eventually, at some point in the novel. Tsuda stands still, his eyes not moving, perhaps waiting for the apparition to move first. Kiyoko of course is the one who is surprised because she has no knowledge that he is on a mission from Madame Yoshikawa. The following day, having deliberately stalked her, sniffing her out like a hound dog on a scent trail, Tsuda is accused by Kiyoko of having waited in ambush. The same sayō (action, agency, function, effect) gripped Kiyoko—but what effect was it? The same effect of surprise? Whatever the effect, it held her stock still like a painting. By some strange effect Kiyoko too has been rendered into a painting, like O-Nami in Kusamakura, and like Mineko as the Woman-in-the-Woods oil painting. This is the image (Kiyoko as a painting, not Kiyoko as a former lover, the ano onna—“that woman” as she was referred to early in the novel), that Tsuda will always remember. He will remember her as a painting.

The scene then shifts to Kiyoko’s point of view. She looks down nonchalantly, a recurring phrase in the epiphanies we have examined. Sōseki has taken great pains to keep the narrator’s thoughts and the thoughts of Tsuda and Kiyoko distinct and separate. The simple phrase, “Or so he thought,” attributes the thinking to Tsuda. Then Kiyoko must go through a transformation. She must move from unconsciousness to consciousness to be able to recognize Tsuda’s existence. It is difficult not to read this as a statement about Kiyoko’s feelings toward Tsuda: she recognizes his existence but ultimately rejects him in the end. The next thing that happens is quite bizarre. Kiyoko becomes “stiff as a board,” the phallic woman—hajimete, for the first time! The stiffness and rigidity is mentioned two more times. Kiyoko’s sudden stiffness is like the ambiguous sexuality of the ghosts in Turn of the Screw who tend to pop up out of nowhere like ironing boards, to use Camille Paglia’s expression. Then, as is commonly recurrent in epiphanies, the focus switches to the ordinary: a soap dish (I assume the hadaka no mama refers to the soap dish not to Kiyoko), and the lens of the narrative “eye” seems to zoom in for a close-up. The epiphany ends when Kiyoko turns tail and runs. Significantly, the light at the top of the stairs goes out as Kiyoko flees the scene. But Tsuda is left wondering why, Kiyoko being stiff as a board, hasn’t fallen down. But she has fallen down. In my view she is already a fallen woman when Tsuda has encountered her in the depths of the maze-like spa facilities, and no longer the idealized version (yet he still chooses to remember her as a painting). Again, the epiphany contributes more to the mystification (the obscure) of Kiyoko than to her clarification (the clear). The section ends with the Jamesian maze-like language which echoes the dark, labyrinthine environment of the spa (Viglielmo has several excellent Jamesian turns of phrase throughout his translation): “He shortly heard hurried footsteps from far back along the corridor. He stopped, midway on her errand to Kiyoko, the maid whose footsteps they were, and learned from her where his room was.”
Some Conclusions

Epiphanies in Sôseki reveal much more than just a single moment in a particular work; taken as a whole they also reflect the author’s rhetoric in general, and more deeply, exhibit the author’s world and his world view. Epiphanies of women in Sôseki, to my mind, underscore the problem of representation which in a way was central to the development of the modern novel in Japan. The specific problem of how to represent women—and the new woman in particular—was the challenge faced by the writer of realistic fiction. I think we can safely say that Sôseki never quite successfully rose to the challenge. All his main protagonists are male and his female characters, if they figure at all, are mere satellites revolving around the male center, coming into view only rarely as they pass by on their elliptical orbits. There are no fully formed, fleshed-out female characters in Sôseki until Meian, his final work. There is no Meiji novel titled Mineko (although this may say more about what is considered appropriate titles of works than about what is considered appropriate content). Had he lived longer, he would have gone on, I think, to bring to life interesting women characters in his writing, but this is mere speculation. The fact is, women most often appear as ciphers in his fiction. Madonna is a cipher. She makes speechless appearances and then exits. Mineko is a cipher to Sanshirô. By ciphers I do not mean nonentities but rather ciphers as in a code. They are encoded, and as readers we can only try to break the code. O-Nami appears in a series of tableaux vivant and then exits after making a visual impression (making a visual point to be explained by the observer). Mineko appears “mysteriously” in the woods and remains throughout the course of the novel an enigmatic figure to Sanshirô (and only less so to us as readers). Kiyoko in Meian, perhaps the most “celebrated” and discussed of women in Sôseki after O-Nobu, ultimately remains a cipher. Because she appears only briefly at the end of the novel, we do not have enough information on her fictional genetic code, as it were, in order to crack it.

Maeda Ai has written about reading the city as a maze, and I suggest reading the woman in Sôseki’s epiphanic moments as a maze-like mystery. The three women discussed here are rendered more ambiguous through the epiphanic moment; they are not more sharply defined or made more understandable. The contradictory forces at work in the epiphanies, as I have said, point to a basic mystification process. “Mystification” as Camille Paglia has said, “is the disorderly companion to love and art.”1 The modern crisis of representation is enclosed in Sôseki’s epiphanies. Turning woman into a picture, placing her on the grass, so to speak, as Manet positions a nude in Le Dejeuner sur l’herbes (yet another woman in the woods), is a way of exercising control over women, not unlike the use of the objectifying male gaze which first attempts to freeze her in a moment of time. If a situation becomes laughable when the sexes are reversed, it is probably sexist, as feminists used to say. It is difficult to imagine a woman (Mineko, for example) having an epiphany of a man (Sanshirô for example). Woman can only be represented; they cannot represent themselves. Sôseki’s limited view of egalitarianism is mentioned by Donald Keene in relation to the work of the “poet of democracy,” Walt Whitman, whom Sôseki himself had introduced to Japanese readers. “Above all, he admired Whitman’s egalitarianism,” Keene writes, “though as a Japanese with a background of a thousand years of Chinese thought, he could not readily extend this egalitarianism to women.”12 This criticism aside, Sôseki has created a number of astonishing, transformative moments, psychological moments, translucent moments, flashes of insight, moments of intense clarity, which, all told, bear out his talent as a poet, demonstrate a nuanced knowledge of the inner workings of Western literature, and reveal how an artist creates. “The reason the artist lives and works and has his being,” Thomas Wolfe writes in Of Time and the River, “is his intolerable desire to fix eternally in the patterns of an indestructible form a single moment of man’s living, a single moment of life’s beauty, passion, and unutterable eloquence, that passes, flames and goes....”

NOTES


WORKS CITED


DIVING

Nolan W. K. Kim, Department of English

Edwin dove off the mountain and fell upward. He watched the upturned faces of other climbers receding below, mouths hanging open. I did it again, he thought, shaking his head. He had been eight, diving for the bottom of the pool and bobbing like a cork. Whale alert, they’d hooted, and he’d laughed just as hard. He looked down at Mount Olomana, surprised at how small it seemed—a ragged mound rising to a peak, tied to the green wall of the Koolau Mountains by a saddle. From the road, it had stood so tall, looked so attractive a platform for a dive.

Edwin floated toward the Koolau mountain wall, a plumpish mote tumbling in a river of air, lit by a shaft of sunlight streaming through a low spot in the ridge. He could see the Pali lookout still above him. He wondered if his rate of climb would make it over. Perhaps, he thought, he could rappel the vertical wall in reverse, levitating with his new-found buoyancy. Or—and here his stomach lurched—hit the wall and be jolted back into the gravisphere, cast down to earth in confusion. Panicked, he thrashed his arms in futile swimming motions, but caught himself and quickly looked about, a smile ready on his lips. He was startled to see tourists lined up at the lookout, pointing as he swept nearer. He struggled to suck in his belly. Then he heard and felt their voices picking him up and tossing him higher. He cleared the lookout by twenty feet and sped on into Nuuanu valley to a chorus of clicking cameras.

His relief was short-lived. A rumbling and grumbling like gas moved deep inside, a feeling of fullness and tightness. A ripping sound. His shirt split at the shoulders, his pants at the seams. His buttons popped off, spinning down to the trees, one by one. Pain stabbed at his feet. He shucked his shoes, left foot pushing off the right and right foot pushing off the left. He felt a rapid series of percussive pops—unfoldings, unstickings, and ungummings, empty spaces yawning where none had been before. He felt like a rubber balloon being blown up, puff by puff, suddenly swollen by relentless applause, translucent and stretched and hugely quivering.

He looked down. His feet were lost beyond the bulging horizon of his belly. His hands were starfish anchored on the ends of massive loaves. He wondered sadly if he’d ever see his toes again. Cool air slid across his skin, but his body was warm within, newly insulated by a honeycomb of flesh. I’m a blimp, Edwin thought, filled with vast surprise. Treetops creaked, wind moved in the leaves, tires hissed below on wet pavement. A pale moon swam and starlight gleamed in the darkening sky and schoolyard taunts echoed in his mind. All true, he thought, all true.

A seabird hovered to his left, curious, wings and body forming a lazy M, gliding with only an occasional twitch. Edwin spread his arms and tilted left. The bird banked left. Edwin tilted right. The bird banked right. Edwin experimented, pleased by this new skill. Sometimes he rolled. Occasionally he flew upside down. He discovered that certain movements allowed him to swim through the air.

He rode the wind out of the valley until the city lay beneath like a checkered ribbon along the shore. The sun quivered on the sea. Fiery banners trailed and greyness gathered as Edwin sailed, leaving high-rise crags behind. Darkness followed, filling hollows and drowning houses, soaking beaches and pooling in the abyss. Strings of lights crept toward a brilliant pool of luminescence. He crossed a familiar oval. Halawa Stadium, he thought, Friday night, a high school game, maybe his old school. He saw a ripple of faces turn up, thinking Edwin perhaps part of halftime entertainment—an anatomically correct Pillsbury Doughboy, one-upping the Goodyear Blimp. Anxious to please, Edwin rolled, banked left and right, then flew upside down. A muted roar arose, wafting him even higher. He felt himself expand again, gigantic now. Then he frowned. I don’t want this, he said, and stopped, shocked at the sound of his own voice. He turned and swam away.

Edwin headed out to sea, floating in a bowl of light, the moon and stars above him mirrored down below. He sailed in darkness until he fell asleep. When he woke, he was high above the clouds, looking down at contrails, uncertain where he was. He gazed thoughtfully at a massive hand. It seemed smaller. He kicked out with one foot and smiled at the wink of a toe. Miles below, a flat green coastline spread slowly toward him. What do I bring? He saw a sprinkling that might be buildings, or something else. Maybe nothing. He was in and
out of darkness, passing through a murky cloud. *But I can try.* He leaned forward, head down and hands together, falling into light as he went under.
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