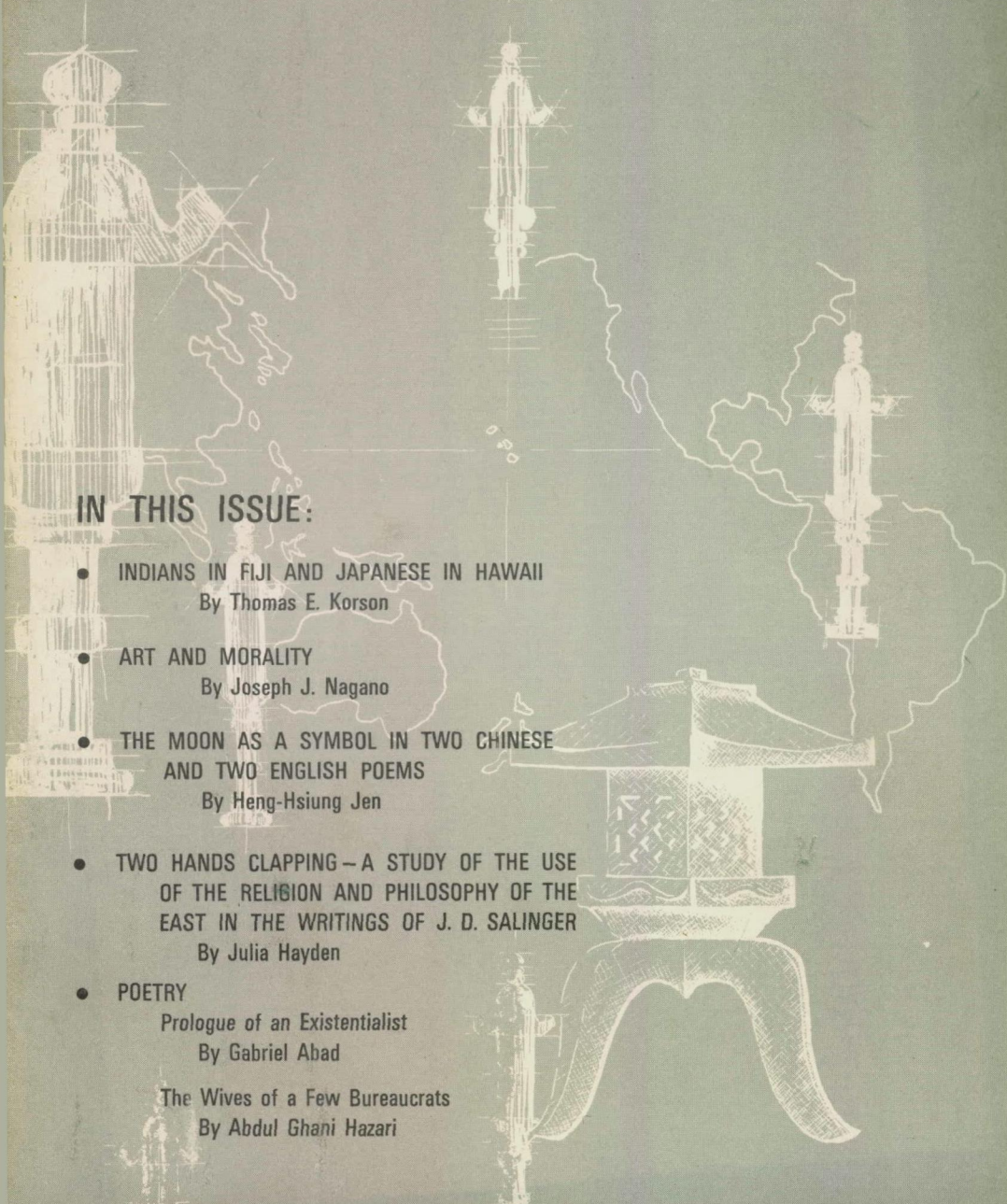


# EAST-WEST CENTER REVIEW

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Volume Three • Number Two

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## INDIANS IN FIJI AND JAPANESE IN HAWAII

*By Thomas E. Korson*

Of the Pacific island groups, Hawaii and Fiji have had the most extensive experience with immigrant laborers. In both areas, workers from overseas played a vital part in developing the economy of the islands. More than that, the laborers stayed in their new homes in great numbers and now constitute major elements of the island populations.

Beyond these elementary similarities there are important differences. The Japanese in Hawaii are only one of several ethnic groups which make up the population. At the present time they no longer form a plurality of the population of Hawaii, while the Indians of Fiji constitute a majority of the population there.

While Fiji is still a crown colony of Great Britain, Hawaii is a state in the American union. It has been the tendency of the British to educate the natives of their colonies for eventual self-government and formal separation from the mother country, while the tendency of Americans has been to incorporate territories into states. This was the pattern for all the Western states, and Hawaii became a state partly as a result of the same American incorporative expansionism. The British Isles, of course, are very small in comparison with England's formerly far-flung empire, and direct incorporation of the colonies would have been geopolitically unsound as well as sociologically unthinkable to the British.

The importation of both the Indians and the Japanese derived from a common need -- the necessity on the part of the planters in Fiji and Hawaii to obtain a steady, reliable source of labor for their sugar cane fields. Sugar, in both areas, was the dominant agricultural product, and it required back-breaking labor to cultivate and harvest. Common to both areas, and to most other tropical places in the nineteenth century, was the notion that white men could not work in the tropics, and that other racial groups had to be obtained to do the work. This is easily recognizable as a rationalization for a belief

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in one group's racial superiority, but at any rate the immigrants were brought in, and by the thousands. It would have been convenient to employ the indigenous inhabitants, as this would have reduced transportation expenses and diplomatic difficulties, but both the Fijians and the Hawaiians lived in communalistic, subsistence societies which did not provide the profit incentives which motivated so many Europeans. Both Fijians and Hawaiians saw little point in working so hard at such steady hours, and preferred to work when they wanted to, on a canoe or a house, but not at regular hours. For the indigenous inhabitants of both areas, their own social systems saved them from indentured labor, but their refusal to work on the white man's terms cost them much in later years. After the first few decades of contact with the white visitors, the Fijians and Hawaiians exerted themselves to regain the past, but their immigrant neighbors busied themselves to reap the benefits of the future. The whites tried to hold on to the present, which was not always easy to do.

Although white men developed footholds in Hawaii much sooner than they did in Fiji, Hawaii was annexed to the United States almost twenty years after Fiji was annexed to Great Britain<sup>1</sup> -- the Hawaiian kingdom managed to preserve itself until 1893, in somewhat the same way as Thailand has managed to preserve her independence in modern times: by balancing the greater powers off against each other. Whereas Kamehameha the Great of Hawaii was a strong, modernizing and modernized ruler, Cakobau of Fiji offers little by comparison. He claimed to rule over more islands than any Hawaiian king ever did, yet he ruled them less effectively than every Hawaiian king since the time of Captain Cook, and some areas Cakobau could not control at all. The pre-cession politics of Fiji could have come close to the pre-1900 politics of Samoa. There, no native king allied with a European power successfully asserted control of the entire group of islands. Fiji is still provincial; with marked contrasts between hill and coastal people among the Fijians. Hawaii, in contrast, offers no similarly strong regional contrast among the indigenous Hawaiians. One result of American "democracy" in Hawaii was that the chiefly status of Hawaiian nobles gradually lost most of its significance; the Hawaiians seemed to be dying off without regard to social position.

Fiji's regionalism and divisiveness made her easier to exploit than Hawaii, but the aggressive Americans exploited the



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native Hawaiians much more severely than the British exploited the Fijians. The British genuinely respected kingship -- they lived under a kingship themselves -- but the Americans were more in the habit of tearing kingdoms down, as they had done to the British monarchy in their own national revolution; American Indian chiefs suffered a similar fate. Had there been another Kamehameha the Great and not his weaker successors during the 1850's in Hawaii, it would have been harder for the Americans to weaken his kingdom; but the haole (Caucasian) interlopers in Hawaii gradually acquired a position so strong that their control was hard to challenge. After the middle of the nineteenth century, the kingship became symbolic, although the personality of the monarch was important, too.

The position of the indigenous peoples as the original settlers on the land in both Fiji and Hawaii brought forth somewhat similar results in the sentiments, if not always the actions, of the whites in both places. In Fiji Governor Gordon (1875-1880) was prominent among those who insisted on the protection of the Fijians. There were those among the Australian traders and settlers who would much rather have seen themselves prosper economically at the expense of the Fijians, but Governor Gordon managed to work out a delicate compromise which forced changes for both the Fijians and the Europeans, but which afforded opportunities for both to maintain their self-respect. Had it not been for the necessary introduction of the Indians, this balance would probably have continued successfully, eventuating in the status of Fiji as an autonomous but protected country (like Tonga or Western Samoa). But with the introduction of indentured Indian laborers, the British gave the Fijians their own autonomous administration, known as the Fijian Administration, in which the high-ranking Fijian chiefs retained the same high degree of authority over their people as they had before the whites came. It was the British who protected the Fijians from the Indians and from exploitative whites, and the Fijians have responded with gratitude and strong loyalty to the British crown. The British and Fijian systems of hierarchy are compatible, and it is not difficult to contend that had the Americans taken over Fiji in compensation for debts claimed by an American consul in 1855, the Fijians would have lost much more of their land, their language, and their customs. It is significant that the Hawaiian language as a spoken language is

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dead, preserved only for sentiment and nostalgia (except on the island of Niihau), while Fijian as a spoken language is so strong that it is truly a mother tongue for all Fijians, and British colonial civil servants must learn the Bau dialect of Fijians; many Indians can also speak some Fijian.

It was not by any means merely the reaction on the part of the two different groups of whites to the two groups of islanders which made these distinctions so important and long-lasting; it was in very large measure the reactions of the two white groups to the immigrant population. The Indians came from another British colony, and this eased some of the diplomatic problems involved in the transportation of laborers; Hawaii's many difficulties with the Imperial Government of Japan stand in contrast to the relative ease with which the British were able to arrange for the passages of the Indian workers. At any rate, British colonies were somewhat in the habit of turning to India for indentured labor when they needed it: Mauritius, Trinidad, and British Guiana derived significant numbers of workers from India. Fiji, in fact, was a relative latecomer in this process, having imported its first Indians some fifty years after the system of Indian indentured labor had been begun. Britain had ended slavery within her own territories by law in 1833, but the need for cheap labor persisted, and the Indian indentured labor system was developed as a substitute.<sup>2</sup> Strictly speaking, all the labor contracts were voluntary, but the circumstances surrounding both the recruitment of the Indians and their conditions in their places of work raised many questions, and British humanitarians, using the same sort of arguments as they had used to get rid of slavery, eventually succeeded in abolishing the institution.

Emigration is usually a sign of overpopulation, and it is true that both India and Japan were overpopulated and in economic difficulties at the time that so many of their inhabitants ventured overseas. Japanese emigration for indentured labor, however, had not by any means been developed as had Indian labor. Because India was British, it was not possible for the Americans in Hawaii to bring Indians to the Hawaiian Islands, although several attempts were made in this direction.<sup>3</sup> Conversely, at one time the British attempted to import Japanese laborers into Fiji, but many of them died of beri-beri and the rest were sent home, and the experiment was considered a



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failure.<sup>4</sup> The Americans in Hawaii had a similarly difficult time with their first group of Japanese workers, but the difficulties were not due to disease but to diplomatic problems. The Americans were persistent, although it took them nearly twenty years before they could have another group of Japanese workers. The circumstances surrounding the arrival and stay of the gannen mono (the first group of Japanese laborers in Hawaii, named after the first year, 1868, of the Meiji period of Japanese history, when they departed Japan for Hawaii) are very interesting, especially in their diplomatic aspect, involving such features as the disgrace of a former Hawaiian consul in Japan who tried to spirit some Japanese away during a period of civil war,<sup>5</sup> but more important is the fact that there were many difficulties indeed standing in the way of Japanese emigration to Hawaii, in contrast to the relative ease with which the British in Fiji obtained the Indians.

The Americans in Hawaii seemed to have gotten a fairly good grasp of the Japanese stress on etiquette, and they appealed to the Japanese sense of honor and to their need for acceptance. King Kalakaua, on his world trip in 1881, made strong overtures to the Japanese for the betrothal of his niece, Princess Kaiulani, to the Japanese Crown Prince.<sup>6</sup> The Japanese politely refused. The Americans were not daunted, however; many of them thought that the Japanese were racially cognate to the Hawaiians, and that through intermixture with the Hawaiians the Hawaiian race would be preserved.<sup>7</sup> The fear of the dying off of the Hawaiians was a real one for those concerned with Hawaii, but instead of examining the real causes behind the trouble, the planters proposed schemes to preserve the Hawaiian "race" by intermarriage with laborers imported from the Gilberts, the Solomons, or even from Japan. The British never proposed such schemes because the problem of native depopulation in Fiji never reached the scale that it did in Hawaii. The Pacific Islands generally have experienced a population curve, with the curve highest before or during the time of first contact with whites, and then declining, often sharply, for about two or three generations as Western diseases, exploitation, and initiative took their toll on the native population; there was then a rise beginning with the effectiveness of missionary or government medical institutions and a stronger interest in the preservation of the race. The curve reached

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its lowest in places like the Marquesas; it was low in Fiji, and there were epidemics from time to time, but the situation did not reach the proportions of the almost irreversible decline of the native Hawaiians.<sup>8</sup> While the Fijian population is now increasing, the pure Hawaiians are decreasing; only the Part-Hawaiians are gaining in numbers.<sup>9</sup>

Once having served their time on the plantations, many of the immigrants, both Japanese and Indian, wished above all else to get away from the plantation. They could go into small trades oriented toward serving natives or their own ethnic group or they could try to set up a farm of their own. The latter possibility became much more prevalent in Fiji than in Hawaii. With the end of the indenture system in 1920, the plantations found it difficult to operate on their accustomed basis. The Colonial Sugar Refining Company (CSR) began the policy of allowing a system of small cane growers. These growers on CSR land had to have their cane processed at company mills.<sup>10</sup> While indentured labor was stopped in Fiji in 1920, it continued in Hawaii until the independence of the Philippines was achieved in 1946, thus allowing the continuance of the plantation system in Hawaii up to and after that time.

In Hawaii the dominance of the plantations was an almost sacred concept, and the "Big Five" or the five largest business agents for the plantations have retained their predominance in the commercial scene in Hawaii for many years.<sup>11</sup> Curiously enough, there is also a "big five" in Fiji, but the power of these Fiji companies does not approximate that of the big five in Hawaii; in Fiji the greatest power is the British government. Fiji is a crown colony, and the governor has almost dictatorial powers. In Hawaii, American concepts of economic individualism and an accompanying weak government which would not interfere in big business were dominant in the social thinking of the powerful, and it was only World War II which began to bring changes in this pattern.

In both Fiji and Hawaii the immigrant laborer could, if he wished, return to his native land after his contract expired. A significant proportion of immigrants did return home, but some of these came back to the new country. Of those who chose to stay, some returned only temporarily for visits to their original homes. At any rate, there were opportunities to compare the home country with the adopted one, and the judgments

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which were made as a consequence were, in the majority of cases, in favor of the new home. But the problem of where one's real home was was different for the parents and their children. The parents could afford to think of themselves as adhering to their old loyalties to their village or home country -- they had been forced to go away to work and make money, with the expectation of returning home. Even if one neither visited the home nor returned, one's psychological roots could be considered to be in the home country. It was largely for the benefit of the first generation immigrants that such institutions as churches and temples and the use of the language of the home country were maintained. The second generation, or the children born in the adopted country, were taught the language and the religion of the old country, and much of their social indoctrination emphasized their duty to their parents. But the second generation had been born in the new country, and their horizon was shaped mainly by it; they had few thoughts of returning to the old country, although in Hawaii there emerged a group of Japanese kibei, people who had been born in Hawaii of Japanese parents but who were educated in Japan. The analogous situation did not develop in Fiji; in contrast, nationalistic ideas came directly from India by way of "free" (non-indentured) first-generation immigrants, who fervently discussed the oppression of the Indians in India by the British. These Indians did not particularly espouse independence for Fiji but were more interested in improving the conditions and treatment of the Indian community in Fiji. These nationalists drew much attention to grievances which the Fiji Indians suffered at the hands of the British.<sup>12</sup> In both colonies, India and Fiji, the masters and those in largely subordinate positions were the same: British and Indians respectively. Such representatives of the home country as the nationalists operated for the benefit of the group self-concept of the members of the first-generation immigrant group, who felt tied to the home country more strongly than to the new country, even though it was the land of their children.

While the Japanese kibei in Hawaii may have voiced some of the more chauvinistic concepts which they had learned in Japan to their American friends and relatives, these ideas could hardly find firm root among Hawaii's Japanese, who, before World War II, were the subject of many queries in the minds of non-

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Japanese. Most of these queries revolved around the issue of loyalty. Since the Japanese had dual citizenship, their loyalty was presumed to be divided between America and Japan. After the outbreak of the war especially, the kibei, the Japanese language school teachers, and the Buddhist priests, who constituted the most important members of the Japanese communities, were the first to be interrogated and in many cases detained by the police. The Japanese community had responded to the numerous appeals of the Japanese Consulate to contribute funds for the relief of Japanese soldiers fighting in China. This is the greatest probable extent of their identification with Japan before the war. In view of their early social conditioning, which had recognized filial piety and loyalty to Japan and Japanese values as the highest goods, it is surprising that the Japanese in Hawaii, particularly the nisei or second generation, were not more active in furthering the cause of Japan before the outbreak of the war. That they were not indicates the degree of their acceptance of American values and their awareness that it would be dangerous to express strong feelings in favor of a hostile power in the Pacific. But it also means that they had almost cut their bonds with the home country. The bond was cut for sure after the outbreak of the war, as the nisei saw that they would have to demonstrate their loyalty to the United States. The 442nd Infantry Battalion of the United States Army, composed primarily of nisei from Hawaii and California, served courageously in Italy, and provided perhaps more than its share of war heroes, several of whom later made their mark in Hawaii politics. The dominant idea inspiring the "four-four-two" volunteers was that in order to make up for whatever "Americanism" the Japanese of Hawaii (and California) had lacked, they would have to make themselves into living -- or dying -- symbols of the willingness of the Japanese group to achieve American goals and values. The idea of being "150% American" is still in evidence in Hawaii.

It is precisely in the area of their war records that the Fiji Indians differ most markedly from the Japanese in Hawaii. While the Japanese became heroes in the American army, the Indians refused to serve because British officers were to receive higher pay than Indian officers of the same rank.<sup>13</sup> The Fijians ignored this discrimination and they became the heroes, not only in World War II against the Japanese in the Solomons

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but later against the Communists in Malaya. The justice of the Indians' decision is difficult to question, but it cost them dearly subsequently, because it showed a reluctance to embrace the values of the new homeland. However, the Indian Congress Party in India, strongly caught up in the national independence movement, saw fit to pursue a policy of non-cooperation in India's war effort.<sup>14</sup> It was easy, therefore, to identify the non-compliance of the Fiji Indians with this more "treacherous" and "wilful" attitude on the part of some Indians in India. The British certainly appreciated the services and sacrifices of the Fijians, and the non-cooperation of the Fiji Indians did not sit well with them. In fact, the war brought the Indians and the Fijians further apart and the British and Fijians closer together. The same war brought the Japanese of Hawaii much closer to their own acceptance of American goals and values, and it brought America much closer to an active acceptance of them -- and acceptance was one thing which the Japanese of Hawaii particularly wanted; the Indians of Fiji did not strive so hard for this acceptance, partly because of their greater interest in economic security and partly because while they were a minority in the British empire, they were not a numerical minority in the only political entity which had immediate meaning to them, Fiji. In contrast, the meaningful political entity for the Japanese in Hawaii was America, and they wanted to be accepted not only by non-Japanese in Hawaii, but also by mainlanders as well, as equal citizens.

Here the influence of the two different educational systems, British colonial and American territorial, was very important if not crucial. For the British left education by and large to the missionaries, and the missionaries were more interested in inculcating sacred and not secular values. In American Hawaii, however, the egalitarian ideals of America's symbols, the Constitution and the Declaration of Independence, were taught, although the haole planters did not want these things taught too emphatically. The idea that all in America were equal before the law, an idea which could not have been presented very strongly in Fiji but which was taught in America, could not fail to make a great impression on a nisei schoolboy who saw labor organizers forcibly removed from his plantation by the lunas (plantation foremen), although the organizers were legally entitled to enter the plantation area.

It is a serious mistake to think of either the Japanese of Hawaii or the Indians of Fiji as homogeneous, culturally united groups. Within the Japanese group in Hawaii were several subdivisions, the primary one, from the Japanese point of view, being that between the Okinawans and the naichi or Japanese from Japan proper. Okinawa had been under Japanese influence for some time and Okinawans spoke Japanese, but they retained their regional dialect and in many ways resembled the Chinese, to whom they had owed nominal loyalty for a considerable number of years. The naichi, especially the issei (first generation, born in Japan) considered the Okinawans as coarse in manner and generally undesirable. Nisei well knew the difference between Okinawan and naichi, but for the sansei (third generation), the difference between the two groups is forgotten, unknown or insignificant. Okinawans are recognizable because of their generally darker complexion, their hirsuteness, and their different-sounding names. The eta<sup>15</sup> (or chorinbo as known locally)<sup>16</sup> were, on the other hand, not easily recognizable, but difficulties did often appear when it came to making arrangements for marriages, when it might be discovered that one of the intended partners was a member of the outcast group. While the idea that one should shun the eta was carried directly from Japan, the tensions with the Okinawan group were fairly novel and ultimately more serious. The number of Okinawans living in Japan had never been enough to make a real difference; but in Hawaii, for the first time, the proportion of Okinawans to naichi, about one to ten, was certainly enough to make a real difference if the sources of tension were exposed. During the second world war the Okinawans took momentary advantage of their status as Japanese who did not come from Japan proper, and they were thus able partially to escape from the group prejudice which was directed against the naichi. The group prejudice against the naichi extended to economic opportunities and real estate, and many Okinawans were able to increase their income and assets by emphasizing their separateness from the naichi group.

In terms of his everyday life, however, the average nisei was much less concerned with Okinawans or eta than with the regional differences within the naichi group. Four provinces in southern Japan, Yamaguchi and Hiroshima on the island of Honshu and Fukuoka and Kumamoto on the island of Kyushu,

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supplied most of the Japanese immigrants to Hawaii, although some came from Niigata and Wakayama. The issei parents were not infrequently insistent that their offspring marry only a person whose parents had come from the same province. This attitude, of course, reflected the considerable old-country orientation of most issei. Since they wished to return to Japan or at least visit there, it would not do to have one's children married to members of what would be considered an out-group in the home area. Even if the issei parent did not pay a visit to Japan, psychologically it was still hard to accept a daughter's marriage to the son of someone from another province. This regional orientation helps somewhat to explain why the Japanese have been the most resistant of all groups in Hawaii to marriage with non-Japanese, although the far greater preponderance in numbers of the Japanese, making plenty of prospective mates available within the same ethnic group, is probably more important in this respect. The regional competition of the Japanese in Hawaii was not really important to the wider community, although perhaps it was occasionally important to a luna in contriving devices to "divide and rule" his workers. But within the Japanese group, especially the issei, these divisions were important, although when it came to questions involving the identity of Japan as a whole or the Japanese community as a whole, the regional differences tended to be temporarily ignored.

Fiji Indians came from both north and south India, in contrast to the Hawaii Japanese, who came almost exclusively from southern Japan. In addition, India has less cultural homogeneity by far than Japan, so that numerous linguistic and cultural differences existed among the Indian group of Fiji. Both the Muslim and Sikh minorities were represented in the Fiji Indian migrants, in addition to the dominant Hindu religious group.

Caste also played a part in classifying Fiji Indians. The Hindu caste system is a complex and hierarchical one, yet it operates under restraints that can, under certain conditions, lead to its emasculation. For one thing, Hindus believed that they would lose their caste if they journeyed overseas, and this was a terrible thing to fear for any Hindu, including the "scheduled" (untouchable) castes. The labor recruiters accordingly managed to persuade their recruits that Fiji was merely a long trip down the coast.<sup>17</sup> In this way, many recruits did not know that they were going on an overseas journey when



they embarked, and this fact might help to explain the reluctance of some Indians to return to India after the contracts had expired. But as far as losing caste went, the Indians' preconception turned out to be correct, although for purely practical and not religious reasons, for in quarters so tight as those of the ships bringing the Indians to Fiji, it was impossible for untouchables and Brahmins to keep from coming into the prohibited close contact in eating and sleeping.<sup>18</sup> Caste among the Indians was correspondingly eradicated soon by internal controls operating within the Indian group. But the most surprising thing of all is that the Indians who came to Fiji represented an accurate cross-section of the Indian population as a whole in terms of religion and caste; there were 16 Brahmins and other High Castes in every group of 100 Indians, roughly the same proportion as in India as a whole.<sup>19</sup> This proportion was not specially engineered by the British authorities or the recruiters, but is a coincidence which indicates the high degree of social disruption in India which must have obtained at this time, if Brahmins were willing to leave their homes and privileges to work as common laborers. There were, on the other hand, few if any samurai among Hawaii's Japanese immigrants.<sup>20</sup> Then too, Japan was independent during this time, while India was still a colony, and the Japanese were putting much stress on rebuilding their nation. This attitude might have tended to keep more Japanese at home.

It is probably in terms of land policies in Fiji and Hawaii that the greatest contrast is apparent between the relative fortunes of the Japanese and the Indians. The Japanese, in common with others of East Asian ancestry in Hawaii, have wanted to be land-owners rather than lessees. Although the high cost of living in Hawaii makes this difficult, considerable numbers of Japanese-Americans have managed to achieve their goals in this respect. In Fiji, on the other hand, the Indians and the Europeans are not allowed to buy land from the Fijians, who own over four-fifths of the land of Fiji and are forbidden by law to sell or otherwise alienate their land. This land policy, also followed in Western Samoa and Tonga, is obviously designed to prevent the natives from losing their land to persuasive or rapacious whites. While this land policy would encounter few objections if there were no Indians in Fiji, except from the usually aggressive European entrepreneurs, the presence of the Indians as British subjects largely born in Fiji and

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keenly desirous of land of their own has created a delicate and embarrassing situation. On the one hand, the British have an obligation to the Fijians, but on the other hand Fijians rarely use their land for other than subsistence purposes, only collecting rent from the Indians to whom they leave it for farming sugar cane. Moreover, the Indians' demands are too persistent and powerful to be successfully ignored. This situation does not exist in Hawaii, where there is, by comparison, only a mild discrimination in favor of the indigenous Hawaiians in the Hawaiian Homes Commission. This Commission is in charge of land which is made available to persons of 50% or more Hawaiian ancestry. The land is not available to others, but it is rarely desirable land. In the same way as the Fijians lease their land to the Indians, the Hawaiian tenants of these lands sometimes lease the land, or as much as is legally possible, to pineapple or sugar interests, although these interests are usually haole.

The point here would seem to be that Hawaii has adhered to an American socio-political pattern while Fiji has remained a British crown colony, with British standards and values. While both England and America are democracies, economic democracy has become much more widespread in America, and social and cultural democracy are even more prevalent in America than in Britain. Britain still has a distinct class system, which is only beginning to change. The Hawaiians have therefore received less protection -- especially in the nineteenth century -- than the Fijians from their white visitors. Hawaiians have participated extensively in politics, although even in the days, from 1900 to roughly 1930, when the Hawaiians held the key to the electorate, the haoles were really controlling much of what went on. Hawaiians have become integrated into the rest of the population, although their own apparent propensity for inter-marriage has facilitated this. In Fiji there are almost no marriages between Fijians and Indians, and few between Europeans and Indians; there are some marriages between Fijian women and European males.

America, without a colonial mentality, governed her territories in a free-enterprise manner; favoring the industrial agriculturalists, and had few of the colonial attitudes of benevolent, paternalistic protection of the natives. In New Zealand, the immigrant whites obtained the upper hand before the British government effectively stepped in, and the Maori Wars, with their great losses in human life and good will, were

partly the result. Britain was mindful of the case of New Zealand in approaching Fiji, but it would seem that this mindfulness became an overmindfulness, with the Fijian kept in the cradle of social and economic development, only to be outpaced by the more ambitious Indian.<sup>21</sup> In Hawaii, despite great differences of language and culture, the haoles shared more than they realized with the Japanese and other Oriental newcomers; a sense of thrift, of the value of education, of ambition for economic rewards. The Hawaiians did not and do not have these values, except in the part-Hawaiian group which is more oriented toward Western culture than toward Hawaiian culture.

The Japanese in Hawaii are much more closely and successfully integrated into the society of Hawaii than the Indians of Fiji are integrated into the society of Fiji. The Fiji Indians are often criticized, for while they accept their status as British subjects and realize the benefits which accrue to them in Fiji as compared with the average Indians in India, they use their status as British subjects when it is profitable for them to do so and not from any deep sense of loyalty. Then, too, it is easier to be loyal to a more or less integrated independent republic like the United States than to a crown colony like Fiji, and it is largely a concentrated number of Indians who are pushing for independence for Fiji. The persistence of Indian religions in Fiji is galling to other ethnic groups there, particularly the Fijians, and points up the fact that the Indians feel secure in their numbers and culture and feel less of a need to acculturate themselves to others' beliefs or values.

The Japanese of Hawaii are far different in this regard. Their need for acceptance in Hawaii and in the rest of America has been noted, and their willingness to sacrifice other goals for the achievement of the goal of acceptance is important in showing how their integration into American and Hawaii society has been accomplished so rapidly. The orientation of the vast majority of sansei youth is toward the West and not toward the East; they would rather visit Europe than Japan. The outbreak of the second world war definitely accelerated this trend in Hawaii Japanese, for the dilemma in which the war placed them, especially the nisei, was a gripping one which must for some have been cultural schizophrenia of a strong variety. Caught between Japan and America, fully accepted by neither, they fell back on the American values which they had learned in American schools and in the "American" social environment. The result

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has been an enormous increase in influence on the part of the Japanese, especially the nisei, whereas the Fiji Indians are still disfavored by the British administrators in Fiji (although not openly so), and the Fijians, if questioning the Indians' acceptance of the social manners of Fiji, can always ask "E vei na i sulu?" (where is your sulu [Fijian lava-lava]?) In Hawaii, no particular ethnic group wears Hawaiian-style clothing more than any other group. In Hawaii the effect of America's relatively greater social, political, and, eventually, economic democracy was to create much in common for all to share, and America's background as a nation of immigrants fostered, in time, greater understanding of the assimilative process among the immigrant groups. The British have followed their colonial traditions but have been caught in the crossfire between the interests and values of two quite different groups. The British also made the mistake of depending on one geographical-cultural area alone for their plantation workers, whereas the Americans, until 1898 devoid of a colony which they could conveniently draw upon for workers, pretty much used the "divide and rule" policy, a policy which produced the reverse of its intent. Hawaii is one of the world's racially most integrated areas, whereas Fiji is now spoken of as having the makings of another Cyprus.

### NOTES

1

*Although the British constituted the first established European presence in Hawaii, they were succeeded before long by the Americans. Similarly, the British are not the only Europeans in Fiji. There are many Australians and New Zealanders there, especially in the commercial fields.*

2

*K. L. Gillion, Fiji's Indian Migrants: A History to the End of Indenture in 1920. Melbourne, 1962. p. 19.*

3 *Ibid.*, p. 77; *Ralph S. Kuykendall, The Hawaiian Kingdom 1854-1874: Twenty Critical Years. Honolulu, 1953. pp. 179-181,*

*195.*

4 *Gillion, p. 77.*

Korson

<sup>5</sup> Hilary Conroy, The Japanese Frontier in Hawaii, 1868-1898. Berkeley, 1953. pp. 15-31, passim; Ernest K. Wakukawa, A History of the Japanese People in Hawaii. Honolulu, 1938. pp. 15-29, passim.

<sup>6</sup> Ibid., p. 52.

<sup>7</sup> Kuykendall, p. 183.

<sup>8</sup> Lectures by Professor Clarence Glick in Sociology 452, Race Relations in the Pacific, University of Hawaii, Fall Term, 1964-1965.

<sup>9</sup> Andrew W. Lind, Hawaii's People. Honolulu, 1955. p. 98.

<sup>10</sup> Adrian C. Mayer, Indians in Fiji. London, 1963. pp. 48-49.

<sup>11</sup> Lawrence H. Fuchs, Hawaii Pono: A Social History. New York [1961]. p. 22.

<sup>12</sup> Gillion, pp. 158-159.

<sup>13</sup> Mayer, p. 70.

<sup>14</sup> Ibid.

<sup>15</sup> The eta are the outcast group in Japan.

<sup>16</sup> Clarence E. Glick, "A Haole's Changing Conceptions of Japanese in Hawaii," in Bernard L. Hormann, ed., Community Forces in Hawaii. Honolulu, 1956. p. 302.

<sup>17</sup> Gillion, p. 40, 42.

<sup>18</sup> Mayer, p. 15.

<sup>19</sup> Gillion, p. 52, 209. Gillion reports that these figures are accurate only for Indians who embarked at Calcutta but also remarks that the same figures may be taken as representative of India as a whole.

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Andrew W. Lind, Hawaii's Japanese: An Experiment in Democracy. Princeton, 1946. p. 33.

21

The cradle image is suggested by a passage in O. H. K. Spate, The Fijian People: Economic Problems and Prospects. Suva, 1959. p. 8.

## ART AND MORALITY

*By Joseph J. Nagano*

Oscar Wilde once said that the highest art rejects the burden of the human spirit, and thus presented in brief the case of those who hold that art exists only for art's sake. When art exists only for its own sake, then art is deified and enthroned on a high pedestal to be glorified and adored, bowing to no one and following no convention except its own.

There are historical reasons for art's enthronement. According to Jacques Maritain, "Art took to enclosing itself in its famous ivory tower, in the XIXth Century, only because of the disheartening degradation of its environment -- positivist, sociologist or materialist attitudes."<sup>1</sup>

Albert Guerard gives a parallel account. He says, ". . . when principles sag wearily because they have prevailed too long, when the clash of ideals leads to their mutual destruction, then Art becomes more sharply aware of its independence. It takes refuge in the ivory tower, its own exclusive domain."<sup>2</sup>

Aside from its historical genesis, the deification of art can be traced to a far more fundamental reason, and this reason lies in the misconstruction of the notion that art is something paramount within its own sphere. Maritain finds occasion to explain this point. He contends, "Art is concerned with the good of the work, not with the good of man . . . The good that Art pursues is not the good of the human will, but the good of the very artifact . . . Art by itself tends to the good of the work, not to the good of man. The first responsibility of the artist is toward his work."<sup>3</sup>

As Maritain himself cautions, his position -- that art, taken in itself, is sovereign and seeks only its own proper end which is the good of the work -- could be misinterpreted to sanction irresponsibility in art. As I will explain later, such misinterpretation is bound to happen because of Maritain's artificial distinction between art in itself and art as existing in man.



In answer to art's claim of absolute freedom, there is a counterclaim that art is not entirely free, but must submit to the moral order. Morality asserts its own authority as art claims absolute freedom. A dialectic is therefore inevitable. Could the claims of art and morality be reconciled? This question briefly presents the problem concerning art and morality. Maritain puts the problem in this way: "From the point of view of Art, the artist is responsible only to his work. From the point of view of Morality . . . the artist is responsible to the good of human life . . . Thus, what we are confronted with is the inevitable tension, sometimes the inevitable conflict between two autonomous worlds, each sovereign in its own sphere. Morality has nothing to say when it comes to the good of the work or to Beauty. Art has nothing to say when it comes to the good of human life."<sup>4</sup>

The conflict which Maritain is referring to is illustrated in a case where the "artistic conscience" of the poet forbids him to change anything in the work which is required by the good of the work -- and where the poet's moral conscience declares that something in the work as artistically good is morally bad and therefore ought to be changed. What is the solution to this dilemma? Maritain admits that, posed in these terms, "the problem has no solution. As long as his artistic conscience commands him to do his work in this way, the conscience of the artist is divided against itself. He is in a state of insoluble perplexity. If he does not change his work, he will offend the moral law, and be wrong. If he changes his work, he will betray his conscience in another way, and also be wrong."<sup>5</sup>

In his attempt to solve the problem of art and morality, Maritain emphasizes that, although Art and Morality are two autonomous worlds with no direct and intrinsic subordination between them, yet there is no complete absence of subordination. There is subordination, Maritain says, but it is extrinsic and indirect. When this extrinsic and indirect subordination is disregarded, warns Maritain, Art and Morality become mutually exclusive. Then the artist becomes completely free from the point of view of Art, and the same artist becomes completely subservient from the viewpoint of Morality.

I do not wish to dispute the fact that Art and Morality are, although autonomous, not mutually exclusive. What I would like to reject is Maritain's positing of a distinction between intrinsic and extrinsic subordination. What is the basis of the distinction? If "intrinsic" refers to the nature and

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"extrinsic" to something outside the nature, can we not say then that it is not in the nature of art to be in subordination? If art exists in the human subject together with morality, this could only be because such is the nature of art and such is the nature of morality, and to say that co-existence in the human subject is only extrinsic and indirect is to resort to a hair-splitting distinction.

This is not to say that there is no distinction at all between art and morality. Indeed there is, for art and morality deal with different orders of existence. A comprehension of a work of art, say, the "Pieta" affords us an experience different from that such as when we observe a rich man giving alms to the poor. There is a natural distinction. But this natural distinction does not preclude the fact that there is also a natural bond between art and morality.

When Maritain speaks of art in itself as seeking only the good of the work and not the good of man, he is taking art merely from the point of view of the act of production. If art in itself is what Maritain supposes it to be, then what is the point in saying that art is related to morality? I am not at all denying the relation of art to morality. The point I am driving at is: if art is related to morality, then it is pointless to say that art in itself is only concerned with the good of the work.

My impression is that Maritain seems to hold that the good of the work could be viewed in strict separation from the good of man. He is trying to split them and put them in isolated compartments. But what does it mean to speak of the good of the work without referring it to the good of man? The fact that something is a work already suggests a conscious intelligence that brought it to existence, an intelligence that is related to another intelligence. Perhaps the artist was not intending that his work should promote the good of society. But this does not mean that the work is only concerned with its alleged exclusive end, for the work does not just exist in a vacuum.

On this point, I am inclined to agree with Dewey that a work of art does not end with its mere expression. The expression is just a part of the whole process leading to the gradual unfolding of the artistic work. The beholder has also a role in the realization of the work of art. To use the terms of Aristotle, the artist is the efficient cause of the work. But the beholder is also a cause in the sense that he confers part

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of himself on the work in terms of his response to and his appreciation of it. This sympathetic response, when magnified through a multitude of beholders, and when spread through time, becomes part of a larger totality which is the work of art. By way of an example, the Parthenon is not just a conglomeration of blocks of marble. It is not just a unity of geometric lines. It has a history. It has a grandeur. It is part of a great civilization, of a rich tradition. And one could feel this grandeur, this tradition when standing before the Parthenon. Were one to say that the history is not part of the Parthenon, he would in effect be saying that the Parthenon is nothing but visibly a ruined building. He would only be seeing a physical object, but not a work of artistic genius.

If art is to be understood as not simply an expression but also, and more so, as communication in the realization of which the beholder is intimately involved, then we cannot speak of a good belonging to the work alone, for art is not an island detached from a continent of human hopes and desires. Whatever good art seeks to achieve, even Maritain's "art in itself," must be related to the good of man because art and man are intimately united in the discovery of the beautiful.

Perhaps we may concede that an artifact, as distinguished from a work of art, may have its own end, namely, organic unity. But even here, we may interpose an objection. What is the purpose of the unity? For display? If so, then the craftsman is seeking something beyond the physical dimensions of his work, and the order in his product is at once pointing to a kind of relationship with something beyond it. If the order is nothing but functional, where lies the function of the order? Then we are led to the object of this function which is outside the limits of the artifact.

From the statement that art as such aims only for the good of the work, Maritain contends that the first responsibility of the artist is toward his work. That the artist is at least bound by the rules of his discipline is difficult to deny. But to say that the first responsibility of the artist is toward his work could be misleading, for it suggests that the work is something that could be taken in isolation. The artist's responsibility to his work is not a kind of an absolute and unqualified servitude to a muse. This responsibility also implies responsibility to the concomitant forces involved in the unfolding of the work of art. The question, therefore, of

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responsibility to the work does not simply end with the work, if by "work" we mean that which has just come out of the artist's mind, complete in itself. The totality which is the work of art is something beyond the confines of the mere physical work. It is something in the realization of which other factors come in, such as the various shades of meaning infused into the work through the creative participation of the audience.

The work of art must be seen in its total dimension, as a joint endeavor and discovery on the part of both the artist and the audience who are related through their sharing of a unique sensitivity of the soul. To this total dimension, I would like to say, the artist's responsibility is directed.

Earlier in this paper, Maritain's formulation of the problem, i.e., of the alleged conflict between art and morality is presented. To repeat, Maritain states: ". . . the artistic conscience of the poet forbids him to change anything in the work which is required by the good of the work . . . Now what happens, on the other hand, and from the point of view of the human good, if the moral conscience of the artist, assuming he has any, declares that something in the work, as artistically good and necessary as he may see it, is morally bad and that therefore it must be changed?"<sup>6</sup>

This difficulty as stated by Maritain is based on the assumption that art and morality belong to mutually exclusive worlds. But if art and morality are naturally related inasmuch as they both exist in man, then it is difficult to conceive of a case wherein the so-called artistic conscience goes counter to the moral conscience.

The ambiguity centers on Maritain's use of the term "artistic conscience." His use of the term seems to suggest that "artistic conscience" operates according to its own principles. Just what this conscience is, Maritain does not adequately explain. Assuming that there is "artistic conscience," must its activity be restricted only to the work? It is to be noted that this conscience, as Maritain says, is concerned with art. But art is not just limited to the physical work. It is something more than that. Other factors come in which are not found in the physical object. The "artistic conscience" must therefore look beyond the horizons of the physical work. Its proper horizons are those of art, and the horizons of art embrace relations with men, with time and place. From these

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relations, the "artistic conscience" could not extricate itself. To suppose that the "artistic conscience" must follow its own mandate regardless of other considerations, is to sever art from its proper perspective, to isolate it and to dismember it. And what emerges is no longer art, but a mere isolated expression of the Ego that prefers to be alone, still hoping to be heard although it has already cut itself off from the stream of human response and sympathy.

Despite his apparent inconsistency and his positing of arbitrary distinctions, Maritain is concerned with presenting a formula that could work as a solution to the problem. And the only way out of the difficulty which he has complicated through his hazy distinctions is for him to admit and to emphasize that art does not exist of itself. He explains: ". . . art does not reside in an angelic mind: it resides in a soul which animates a living body . . . Art is therefore basically dependent upon everything which the human community, spiritual tradition and history transmit to the body and mind of man. By its human subject and its human roots, art belongs to a time and a country."<sup>7</sup>

If art has a social and historical context, and must be seen in this perspective; if as Gotshalk claims, ". . . the social implications of the work of art are part of its artistic structure . . ."<sup>8</sup> -- then indeed art does not dwell on a plane where there is nothing else but art and art alone. This inseparability of art from a social setting and a broader cultural perspective saddles art with a responsibility that springs from its particular situation of having relations. No art could stand alone, on its own, without help from the environment that nourishes it. Similarly, the artist needs someone with whom he can communicate. As Andre Gide says: "The artist cannot get along without a public; and when the public is absent, what does he do? He invents it . . ."<sup>9</sup>

As long as the artist needs a public, a certain degree of responsibility is at least implied here. As long as art is viewed as belonging to a time and a place, then it is governed by the rules of that time and place. When this responsibility is repudiated, then art is cut off from the total perspective and is projected as having no higher principles to follow. Then art becomes a god. Instead of being appreciated in terms of its relevance to the question of human existence, art is

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glorified. Idolatry results, and the true meaning of appreciation is simply lost.

However, the integration of art into the complicated order of humanity where rules are laid down for the promotion of the common good -- should not be interpreted to mean that art could be compelled to become subservient to any existing social or political system. Just as an irresponsible art is not true to the larger context in which it is situated, so also, art that is coerced to become nothing else but a mere tool, a mere instrument -- is no longer art for it has lost the essence of spontaneity and freedom so characteristic and definitive of art. Within recall of our memory, we can say that such is the tragic fate of art in a Communist state where art is treated as a mere vehicle of propaganda to extol the virtues of the new order, where "truths" are manufactured in cell meetings to be dished out to the captive mass. Thus, when Boris Pasternak tried to assert this spontaneity and freedom by depicting the inadequacy of an artificial socio-economic system, he was denounced by his "peers" for being disloyal to his oath to be faithful to the dictatorship of the proletariat. In such an atmosphere, art becomes a little bird flying in a cage that symbolizes its inner dimension. It cannot go outside the cage to infect the world with its spontaneity because the cage is closed. It wants to communicate its insights, its feelings, but nobody is allowed to get close to it. And in its longing to transcend its isolation, in its yearning to reach out for someone with whom it could have communion, it is frustrated. And in its frustration, it withers.

Someone may reinstate the difficulty by saying that if art is characterized by spontaneity and freedom, then to limit this perfection is to diminish art. In answer to this, we would like to agree with Merleau-Ponty, that French philosopher who asserts that in a world of many subjects where the subjects exist in a unique arrangement of intersubjectivity, there can be no absolute freedom. Other subjects exist aside from me. They too have their individual freedoms. As a subject, my neighbor is as free as I am. If I were to say that my freedom is absolute, then I must deny the freedom in another. And to deny that freedom exists in another is to equally deny that the other exists as a subject in himself.

Art, like men, is born into this intersubjective world. It is woven into the complex fabric of life where it dovetails

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with the other strands comprising the whole human mystery. Art therefore co-exists with things other than itself, and in this co-existence, there is no question of subordination of one to the other, for subordination presupposes a certain degree of superiority or inferiority in a hierarchy of values. Instead of subordination, we have mutual recognition and acceptance of autonomous spheres of activity which coincide in the human person.

In conclusion, it could be said that seen in the context of intersubjectivity, art cannot exist solely for its own sake because there are other realms in the intersubjective world whose rights also deserve recognition and respect. Art becomes irresponsible and its freedom slips to license when it is severed from the human world. And once this isolation is accomplished, art decays, for having rejected the freedom and right of another, it cannot invoke the same freedom to preserve its spontaneity. And the artist, after having done this, creates his own audience in his dreams who would do nothing but adore him, because he does not want an audience who would demand from him a certain measure of social commitment.

Within the same context, art cannot be coerced to be nothing more but an instrument to further certain ends. To coerce art would be to frustrate art -- to extinguish the spark of spontaneity and depth of insight that we read in the artist's soul. Art cannot be forced because it is of the essence of art to be free. And yet art's freedom is limited -- but it is a limitation that flows from the very nature of the intersubjective world of which art is a part. In more appropriate words perhaps, this limitation is art's recognition that in the world where it has its roots, there are other things that also want their rights to be respected.

Summing up, it is my contention that art does not exist only for art's sake. And the existence of responsibility in art does not give the state or society or morality the right to reduce art to a mere appendage. The order of art and the order of morality are distinct but they co-exist in the same plane to bring about the unified good of man. In this state of natural co-existence, a relationship between the two orders is inevitable. It is this relationship which puts a limitation upon art not to claim absolute freedom, and an injunction against morality not to press for an unqualified dominion over



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art. As long as art and morality are aware of this fundamental relationship, and operate within their respective bounds without losing sight of their common goal, i.e., the good of man, then no license or transgression is foreseen. Should a conflict arise, it could only be because there is a rupture in the bond that unites art and morality, and this rupture is brought about by the negation of the basic relationship that is structured into the complex human situation.

### NOTES

<sup>1</sup>J. Maritain, The Responsibility of the Artist. Charles Scribner's Sons, New York, 1960, p. 48.

<sup>2</sup>A. Guerard, Preface to World Literature. Henry Holt & Co., Inc., New York, 1945, pp. 403-404.

<sup>3</sup>Op. cit., pp. 23-24.

<sup>4</sup>Ibid., pp. 40-41.

<sup>5</sup>Ibid., pp. 62-63.

<sup>6</sup>Ibid., p. 62.

<sup>7</sup>Ibid., p. 58.

<sup>8</sup>D. W. Gotshalk, Art and the Social Order. Dover Publications, Inc., New York, 1962, p. 207.

<sup>9</sup>A. Gide, Pretexts: Reflections on Literature and Morality. Delta Publishing Co., Inc., New York, 1964, p. 51.



## THE MOON AS A SYMBOL IN TWO CHINESE AND TWO ENGLISH POEMS

*By Heng-Hsiung Jen*

This article is not intended to exhaust all the symbolic meaning that the moon may have in poetry, but rather to show that in these two Chinese poems, "Drinking Alone Beneath the Moon" by Li Po and a lyric to the tune "Shuei Tiao Ko Tou" by Su Tongpo, and these two English poems, "Moonrise" by D. H. Lawrence and "The Phases of the Moon" by W. B. Yeats, it is possible to attach diverse symbolic meaning to the self-same object -- the moon. Before embarking on exploring the symbolic meanings of the moon in these poems, it is necessary to make clear the definition of symbols. Unlike the definition of symbols given by the French symbolists in the 1880's, which emphasizes the musical and pictorial qualities suggested by words, the definition set forth in this paper emphasizes the spiritual qualities released by words.

A symbol is different from a simple image, or a compound image, or an allegory. "A simple image is a verbal expression that recalls a physical sensation or evokes a mental picture without involving another object."<sup>1</sup> For example, in the first line of the poem, "Forsaken and Forlorn"<sup>2</sup> by D. H. Lawrence, "The house is silent, it is late at night," the word "house" is a simple image, because it gives no more than the picture of a single object. "A compound image is one that involves a juxtaposition or a comparison of two objects, or a substitution of one object for another, or a translation of one kind of experience into another."<sup>3</sup> For example, in the line "But no such roses see I in her cheeks,"<sup>4</sup> roses stand for pink or red color in a girl's cheeks. Although two objects -- roses and pink (or red) color -- are compared to each other here, they do not refer to anything beyond physical experience. Both the simple image and the compound image are different from the symbol, because they reveal no spiritual experience. But actually there is not always a clear-cut distinction between a symbol and a simple

image or a compound image, for they often intermingle. For example, in this line, "Fish, flesh, or fowl, command all summer long,"<sup>5</sup> these words "fish," "flesh," and "fowl" are both simple images and symbols, because they carry both physical and spiritual experiences.

As for an allegory, it is different from a symbol in the fact that an allegory represents distinct abstract ideas, whereas "a symbol is capable of several interpretations."<sup>6</sup> For example, in Spencer's "Faerie Queen" and Dryden's "The Hind and the Panther," there are a lot of allegories which consist of either personifications of specific virtues and vices or representations of actual persons or institutions in the guise of non-human beings.

That a symbol is usually capable of more than one spiritual meaning lies in the fact that it is intended to body forth various levels of spiritual experiences nursed in the secret heart of a human being. And since with different personalities there are different spiritual experiences, it is appropriate to explore the symbolic meanings of the moon in the aforesaid four poems in terms of the poets' personalities.

The first poem which will be discussed in this article is Li Po's "Drinking Alone Beneath the Moon." Li Po, although once was favored by Hsuan Tsung, one of the emperors of the Tang dynasty, left the court because of his unruly romantic personality. Later on he was exiled to the border area because of being involved in the abortive revolt of the Prince of Yung. Despite his failure in political career, Li Po's poetry is peerless in the history of Chinese literature. In this poem, which was supposedly written after his exile, an atmosphere of loneliness prevails.

A pot of wine before me amidst the flowers:  
I drink alone -- there's none to drink with me.<sup>7</sup>

Being an exile in a desolate place, Li Po could find no friend to drink with him except the moon. Nevertheless, he tried to enjoy himself, "For while it's spring one should be carefree."<sup>8</sup> The reason that he could transcend the worldly sufferings and attain a spiritual pleasure may be owing to his Taoist vision. According to Shigeyoshi Obata, the author of "Li Po, the Chinese Poet," "Taoism with its early doctrine of inaction and with its later fanciful superstition of celestial realm, and

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supernatural beings and of death-conquering herbs and pellets fascinated the poet."<sup>9</sup> In the last two lines of this poem, Li Po says:

Let us form a friendship free from passions  
And meet again in yonder distant sky!<sup>10</sup>

Here it is clearly stated that Li Po, a follower of Taoism, was forever longing for a celestial realm. Therefore he made an appointment with the moon to "meet again in yonder distant sky!"

The moon in this poem of Li Po is a Taoist moon. It is similar to the moon to which Chang Er -- a lady in a famous Chinese fairy story -- fled after she had taken some Taoist herb. Both Li Po and Chang Er were disappointed in this world and tried to attain a celestial realm. Li Po, a romantic poet who had seen the ups and downs of life, regarded the moon as a symbol of sanctuary from terrestrial sufferings.

The second poem which will be discussed in this article is D. H. Lawrence's "Moonrise." In D. H. Lawrence's writing, sex usually plays an important part. This poem is not an exception. His description of the moon as "flushed and grand and naked, as from the chamber of finished bridegroom,"<sup>11</sup> immediately lends the reader the impression that the moon represents sexual pleasure. However, a new light is cast upon this symbol of the moon with the following lines:

...and we are sure  
That beauty is a thing beyond grave,  
That perfect, bright experience never falls  
To nothingness...<sup>12</sup>

With these lines, the symbol of the moon is suddenly elevated to a higher spiritual level. Thus the moon has two symbolic meanings; for one thing, sexual pleasure, for another, eternal beauty. In reality, from D. H. Lawrence's point of view, sexual pleasure and eternal beauty are synonymous. In his novel, "Lady Chatterly's Lover," D. H. Lawrence emphasizes over and over again that without sexual pleasure there is no happiness; hence no beauty.

The third poem I would like to discuss is Su Tongpo's lyric to the tune "Shuei Tiao Ko Tou." In this poem, the moon

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assumes yet another symbolic meaning. To Su Tongpo, the moon is a celestial palace too cold for him to stay in:

I would like to return there  
On the wings of the wind,  
Yet I am afraid that I could not stand the cold  
In the amber abode and the jade building.<sup>13</sup>

Therefore he prefers to stay on earth, steeped in the pleasure of dancing. But the moon would not let go of him:

Turning over the red chamber  
Down through the delicate window  
It keeps shining on me, the insomniac.<sup>14</sup>

So he says:

Since there's no tiff between you and me,  
Why are you always full  
When I am away from my family?<sup>15</sup>

Then, thinking of the vicissitudes of Life, he acknowledges:

Everyone has his ups and downs  
As the moon has its wax and wane.  
This is what we cannot help.<sup>16</sup>

Finally, he comes up with a wish in this helpless world:

Would that we are all safe and sound  
So that we can share the brilliant moonlight at two  
distant places.<sup>17</sup>

This lyric was supposedly written after Su Tongpo was banished from the court. Therefore the moon which represents the celestial palace probably refers to the court. This is the reason why he says that he could not stand the cold "in the amber abode and jade building." Since the court is closely related to the ups and downs of his political career, the moon also symbolizes the vicissitudes of Life: when the moon is on the wax, Life is in its bloom; when the moon is on the wane,

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Life is at its low ebb. As a result of fusing the characteristics of the moon -- cold, wax, and wane -- into one symbol, the symbolic meanings of this lyric are heightened to a great extent.

The fourth poem which will be discussed in this article is W. B. Yeats' "The Phases of the Moon." The moon in this poem is not only symbolic but also mystical. William York Tindall explains the phases of the moon as follows:

The most famous of such images is the circling moon, which, passing in the course of a month from darkness to light through phases of partial illumination and back to darkness, embodies all warring opposites and reconciles their disagreements. The fortnight of greater light, equivalent to the upper half of our claim, is the residence of imagination, spirit, Platonic ideas, sensibility, and subjective life. In the darker half of the circle, equivalent to the lower half of the chain, reside matter, fact, and all mechanical crude things. But pure only when disembodied, spirit and matter cooperate in the other twenty-six phases, where they are proportionately embodied. The man of greater imagination, incarnated in the upper half, must find expression or mask in the lower. Including psychology, religion, history, and aesthetics, the wheeling moon unites again all sublunary with all translunary things, and the circle, broken in the seventeenth century, as Marjorie Nicolson tells us, resumes something of its ancient shape. But the old circle was public, and Yeats' restoration was for himself alone. What is more, less circle than gyre when looked at from the side, his symbolic figure carries modern suggestions of development, not those of static perfection which used to surround the image.<sup>18</sup>

In this poem, the person "he" refers to W. B. Yeats. He is rebuked by Robartes for having spent his life in the



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pursuit and capture of "mere images," images "that once were thoughts." And then, at the request of Aherne, Robartes sings out the changes of the moon:

Twenty-and-eight the phases of the moon,  
The full and the moon's dark and all the crescents,  
Twenty-and-eight, and yet but six-and-twenty  
The cradles that a man must needs be rocked in.<sup>19</sup>

Without understanding the twenty-eight phases of the moon set forth by Yeats, any reader will find that these lines are riddles difficult to puzzle out. According to Yeats, at phase one is the "Body of Fate" consumed in "Creative Mind": man is submissive and plastic: morality is complete submission; all unity is from the "Mask." At phase fifteen is "Mask" consumed in "Will"; all is beauty. At phase eight is the "Discovery of Strength," its embodiment in sensuality. At phase twenty-two is the "Breaking of Strength," for here the being tries for the last time to impose its personality upon the world before it is consumed in the "Mask."<sup>20</sup>

Thus the moon in Yeats' poetry almost becomes a labyrinth for those readers who are not familiar with his mystical system.

The moon has been the same for myriads of years. Yet in the eyes of poets, it takes on different symbolic meanings. In Li Po's poem, "Drinking Alone Beneath the Moon," it is a symbol of sanctuary from terrestrial sufferings; in D. H. Lawrence's poem, "Moonrise," it is a symbol of sexual love or eternal beauty; in Su Tongpo's "Lyric to the Tune 'Shuei Tiao Ko Tou'" it is a symbol of vicissitudes of Life; and in Yeats' poem, "The Phases of the Moon," it is a symbol of complex mystical ideas. These four poems, in imparting different symbolic meanings, reveal to the reader how the poets' minds work.

## "THE MOON AS A SYMBOL"

### NOTES

- <sup>1</sup>James J. Y. Liu, The Art of Chinese Poetry (Chicago: The University of Chicago Press, 1962), p. 102.
- <sup>2</sup>D. H. Lawrence, Collected Poems of D. H. Lawrence (New York: Jonathan Cape and Harrison Smith, 1929), II, 48.
- <sup>3</sup>James J. Y. Liu, The Art of Chinese Poetry, p. 102.
- <sup>4</sup>William Shakespeare, "Sonnet CXXX," The Works of William Shakespeare (New York: Black's Readers Service Co., 1937), p. 1266.
- <sup>5</sup>W. B. Yeats, "Sailing to Byzantium," The Collected Poems of W. B. Yeats (New York: Macmillan Co., 1956), p. 191.
- <sup>6</sup>James J. Y. Liu, The Art of Chinese Poetry, p. 127.
- <sup>7</sup>Li Po, "Drinking Alone Beneath the Moon," translated by James J. Y. Liu in The Art of Chinese Poetry, p. 25.
- <sup>8</sup>Ibid.
- <sup>9</sup>Shigeyoshi Obata, Li Po, The Chinese Poet (New York: E. P. Dutton & Co., 1922), p. 19.
- <sup>10</sup>Li Po, "Drinking Alone Beneath the Moon," translated by James J. Y. Liu.
- <sup>11</sup>D. H. Lawrence, "Moonrise," Collected Poems of D. H. Lawrence, II, p. 7.
- <sup>12</sup>Ibid.
- <sup>13</sup>Su Tongpo, "A Lyric to the Tune 'Shuei Tiao Ko Tou'," translated into English by the author of this article.
- <sup>14</sup>Ibid.
- <sup>15</sup>Ibid.

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<sup>16</sup>Ibid.

<sup>17</sup>Ibid.

<sup>18</sup>William York Tindall, The Literary Symbol (Bloomington: Indiana University Press, 1960), p. 45.

<sup>19</sup>W. B. Yeats, "The Phases of the Moon," The Collected Poems of W. B. Yeats, p. 160.

<sup>20</sup>Summary from W. B. Yeats, A Vision (New York: The Macmillan Co., 1959), pp. 82-86.

#### APPENDIX

#### 1. Drinking Alone Beneath the Moon

by Li Po

A pot of wine before me amidst the flowers:  
I drink alone -- there's none to drink with me.  
Lifting my cup to invite the brilliant moon,  
I find that with my shadow we are three.  
Though the moon does not know how to drink,  
And my shadow in vain follows me,  
Let me have their company for the moment,  
For while it's spring one should be carefree.  
As I sing, the moon lingers about;  
As I dance, my shadow seems to fly.  
When still sober we enjoy ourselves together;  
When rapt with wine we bid each other good-bye.  
Let us form a friendship free from passions.  
And meet again in yonder distant sky!

"THE MOON AS A SYMBOL"

2. A Lyric to the Tune "Shuei Tiao Ko Tou" by Su Tongpo

"When will there be the brilliant moon?"  
I raise a cup of wine to ask the blue heaven.  
I don't know what date to-night is  
In the celestial palace.  
I would like to return there  
On the wings of the wind,  
But I am afraid that I could not stand the cold  
In the amber abode and the jade building.

Turning over the red chamber,  
Down through the delicate window  
It keeps shining on me, the insomniac.  
"Since there is no tiff between you and me  
Why are you always full  
When I am away from my family?"  
Everyone has his ups and downs  
As the moon has its wax and wane.  
This is what we cannot help.  
Would that we are all safe and sound  
So that we can share the brilliant moonlight at two  
distant places.



TWO HANDS CLAPPING —  
A STUDY OF THE USE OF THE RELIGION  
AND PHILOSOPHY OF THE EAST IN  
THE WRITINGS OF J. D. SALINGER

*By Julia Hayden*

"We know the sound of two hands clapping. But what is the sound of one hand clapping?" The Western reader would normally react to this koan, the epigraph to Salinger's Nine Stories with baffled amusement. Salinger, of course, gives nothing by way of explanation; the very off-handedness of the epigraph is characteristic of his use of Eastern philosophy and religion in his writing, perhaps of his writing itself. His stories move, something happens to the characters, the ending leaves one with a sense of conclusiveness -- but what exactly do they mean? Like the koan, what at first appears almost intelligible, upon reflection turns out to be decidedly ambiguous.

The later stories make frequent allusions to the technical terms of Indian, Chinese, and Japanese metaphysics. Sometimes, though not always, these terms are rendered into idiomatic Americanese by one of the characters. Occasionally they seem to presuppose a familiarity on the part of the reader with the philosophy referred to. Is the author really cognizant of their meaning? Or merely putting them appropriately into the mouths of characters who, it is understood, have been more or less raised on them? In other words, does a study of the philosophical-religious frame of reference do anything to yield a deeper understanding of these tales? I think it does. Whether or not Salinger is justified in the obscurity of his allusions, he does seem to be dealing with ideas beyond the ordinary ken of the Western reader, though he does not restrict himself to those ideas. He makes a thematic, as well as an allusive use of oriental philosophy.

A koan is an apparently paradoxical or absurd riddle used in Zen monasteries for the purpose of freeing the mind from logic so that it may be able to transcend it. A student is assigned a koan by his master; he then reflects upon it night and day until he has "solved" it -- achieved satori, that state in which everything is revealed. It represents a kind of

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brick wall to the intellect, a wall which is not so much broken through as overleapt -- you do not circumvent it. To solve the koan is to experience satori; to experience satori is to understand the riddle. Each koan, then, reveals a truth that cannot be expressed in the language of logic.

The answer to Salinger's koan is best expressed in a Zen story: A young child, desirous of entering the monastic discipline, is told to show the master the "sound of one hand." After meditation, he hears geishas playing and believes he has found the answer; when his master asks for an illustration, he plays the geisha music. But the master tells him this is not the sound at all. He then brings him successively the sound of dripping water, the sigh of the wind, the cry of an owl, the locusts' shrilling, but these, too, are rejected. Finally, the child "entered true meditation and transcended all sounds. 'I could collect no more,' he said, 'so I reached the soundless sound.' The boy had realized the sound of one hand."

It is easy to understand what the sound of one hand must be: no sound at all. But in order to hear it, you must transcend sound itself. Salinger's work is in effect the sound of two hands clapping. In many of his stories his characters experience a moment of insight or revelation akin to the Zen experience which, Salinger suggests, cannot be explained in language, which is sound; it can only be approximated or described. This, too, is his description of the artist, a man who attempts to render with two hands the sound of one.

Towards the end of "Seymour -- an Introduction," the narrator Buddy Glass (whom Salinger refers to as "my alter ego") defines his philosophy as "planted in the New and Old Testaments, Advaita Vedanta, and classical Taoism." However this same story makes frequent references to Zen Buddhism as well; while it is presently impossible to determine the extent of Salinger's knowledge of Vedanta and Taoism, we know that he has been interested in Zen since 1946, several years prior to the publication of any of his major works. Since Hinduism, Buddhism, and Taoism have in many ways influenced one another, it is difficult to say when Salinger is drawing from one source or another, particularly since he seems to use terms like 'satori' or 'nirvana' interchangeably. He obviously admires the East, as many disillusioned western men before him, for its spiritual and artistic values, but remains a man of the west in his writings.

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Although Salinger is often taken as a critic of society, and Holden Caulfield, the adolescent hero of Catcher in the Rye, as a rebel, it seems to me that he is more concerned with the universal, timeless quest of man for enlightenment and salvation in a world sometimes too dreadful to bear. America then, can represent simply the World, and his characters, spiritual pilgrims. True, he gets his digs in against specific aspects of American society -- the ten-year old hero of "Teddy" observes that "it's very hard to meditate and live a spiritual life in America. People think you're a freak if you do. My mother doesn't think it's good for me to think about God all the time. She thinks it's bad for my health." Fanny Glass, too, is distracted when in the throes of a trying religious experience her mother tries to get her to drink a cup of chicken broth. It appears that Americans are in some way against all those who want to live life on a deeper level. But Holden's sorrowful indictment of the "phoniness" he sees all around him, the Glass family's complaint of "Ego, ego ego!" suggest that Salinger sees these things as symptomatic of the general human plight.

"Phoniness," for example, is a good translation of the Hindu term Maya -- the power of illusion which accounts for the world of becoming. Hinduism and Buddhism more or less agree in believing that beneath the shifting world of appearances there lies a static reality, compared to which the material world is nothing. Man's error lies in taking the appearances to be the truth, whereas they are really Illusion, from which the mind must be delivered through meditation or some other means. "The trouble is," says Teddy, "most people don't want to see things the way they are." Most of Salinger's heroes and heroines are involved in the search for "things the way they are"; like Holden Caulfield, they "want to know the truth."

Satori, for the Zen Buddhist, is knowledge of the truth. According to Dr. D. T. Suzuki, who has played an important part in interpreting Zen for the West, "Satori may be defined as intuitive looking-into, a contradistinction to intellectual and logical understanding. Whatever the definition, satori means the unfolding of a new world hitherto unperceived in the confusion of a dualistic mind." Salinger is evidently familiar with Suzuki's work, for Buddy Glass quotes him more than once. At one point he describes an experience of his own in Suzuki's terms: "the state of pure consciousness -- satori -- to be



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with God before he said, Let there be light." Satori, of course, cannot be described, only experienced.

Although satori is commonly attained through prolonged meditation (zazen or dyanna) on the koan, this meditation is only a conditioning for the mind to accept satori. When it comes, it comes instantaneously, and always unexpectedly, filling the person who experiences it with a profound joy, serenity, and detachment. It is not permanent but must be experienced over and over. Satori bears some resemblance to the mystic's sense of the encounter with God, but is not nearly so otherworldly; in fact, satori enables one to see the rejoice in the world as it is, really. According to John Blofeld:

To the great majority of people, the moon is the moon and the trees are the trees. The next stage . . . is to perceive that moon and trees are not what they seem to be, since 'all is one mind.' When Enlightenment really comes, the moon is the moon and trees exactly trees, but with a difference, for the Enlightened man is capable of perceiving both unity and multiplicity without the least contradiction.

There are many instances in Salinger's stories of an experience very much like satori; in fact, this experience often proves to be the resolution of the story. This moment of insight meets all the qualifications, that is, it follows a long painful spiritual struggle, comes spontaneously with great unexpectedness, is initiated by an absurd or even funny incident or statement, and brings joy, peace, and a sense of everything's-going-to-be-all-right to the person concerned. And it is literally indescribable.

Thus, in "For Esme, With Love and Squalor," Sergeant X, who is on the verge of insanity as a result of his war experiences, receives the present of a broken wristwatch from a young girl, accompanied by an hilariously pretentious but moving letter. The story ends: "He just sat with it in his hand for a long period. Then suddenly, almost ecstatically, he felt sleepy. You take a really sleepy man, Esme, and he always stands a chance of again becoming a man with all his f-a-c-u-l-t-i-e-s intact.

In "De Daumier-Smith's Blue Period," the sight of a girl taking a tumble in an orthopedic-display window causes the

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young man to have "my Experience."

Suddenly . . . the sun came out and sped toward the bridge of my nose at the rate of 93,000,000 miles a second. I had to put my hand on the glass to keep my balance. The thing lasted for no more than a few seconds. When I got my sight back, the girl had gone . . . leaving behind her a shimmering field of exquisite, twice-blessed, enamel flowers.

For Teddy, the only one who achieves his insight without struggle, because he is still a child, "I was six when I saw that everything was God, and my hair stood on end, and all. My sister was drinking her milk, and all of a sudden I saw that she was God and the milk was God. . ."

Holden watches his little sister going round on the carrousel and "I felt so damn happy all of a sudden . . . I was damn near bawling, I felt so damn happy, if you want to know the truth. I don't know why. It was just that she looked so damn nice the way she kept going around and around, in her blue coat and all . . ."

Buddy Glass explicitly describes an experience of satori in a supermarket. He asks a child at the meat counter\* the names of her boyfriends and she replies, shrilly, "Bobby and Dorothy!"

Seymour once said to me that all legitimate religious study must lead to unlearning the differences, the illusory differences, between boys and girls, animals and stones, day and night. . . That suddenly hit me at the meat counter, and it seemed a matter of life-and-death to get home and write this down.

Finally, Seymour's advice to "shine your shoes for that Fat Lady," becomes a koan for Zoey and his sister Franny. At first they don't understand, but gradually she becomes real

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\*The meat counter is doubtless symbolic of the brutal, carnal world, and one observes that the orthopedic-display window, full of artificial limbs, the carrousel, and the broken watch are also used for their symbolic value.

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to each of them, and when Zoey declares exultantly at the end "It's Christ himself, Christ himself, Buddy," his revelation both brings on and is the outcome of an incommunicable joyful, insight. Only Franny's external actions are described: she closes her eyes, as if with joy, and then falls into a "deep, dreamless sleep."

.....

Zen, with its emphasis on personal insight, presents one solution to the terrible question: How is a man to live in a world like this one? Its answer: By accepting it -- by seeing it. The Zen, like the Taoist conception of God, is of an impersonal Reality or Mind. Sin, pain, and suffering arise from ignorance and self-affirmation, that is, ignorance of the fundamental nature of reality and its relationship to the individual self. The individual is merely a manifestation of this reality, like a wave on the ocean, responsible for his acts, and in a way for everybody's. Suzuki says, "As long as we are what we are, we have no way to escape from sin . . . It is sin to imagine and act as if individuality were a final fact." Once you have attained Enlightenment you are able to free yourself from the effects of sin and ignorance, and what is more, help others to free themselves.

Zen Buddhism, then, is less interested in the causes of the world of Maya than its effects, more concerned with the here-and-now than is the Hindu philosophical structure from which Buddhism eventually evolved. The early Hindu thinkers also believed that the world of multiplicity is actually one, which they termed Brahma, the ultimate principle of the universe. Brahma is not only all that is objective, but everything subjective as well, the knower as well as the known. Once the soul -- atman -- recognizes this fundamental identity, it is freed from Becoming and enters the state of Nirvana, which, like satori cannot be described, though it is often compared to a deep, dreamless sleep. The urgent message of the Vedas is: "You are That (Brahma)."

Then how account for the world of becoming? The Vedas seem to have originated two beliefs which later became important to Buddhist thought: the transmigration or reincarnation of souls (samsara) and the Law of Karma. Briefly, they

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state that every action of every man has a result,\* either good or bad, which will influence the shape of his rebirth; if he has stored up good karma, he will be born as a man, if bad, as a lower animal. Existence in any material shape is seen as a painful evil, hence the longing of the Hindu for salvation, deliverance from the wheel, the symbol of samsara, to which all living things are bound.

Karma, for the Hindu, is an inexorable force that must be worked out on earth before one can attain nirvana. In Mahayana Buddhism, including Zen, there is another kind of salvation; karma, far from being an indifferent result, could be used positively for good. An Enlightened man might store up more good karma than he needed, and if he were exceptionally altruistic, might refrain from entering Nirvana after death in order that his karma might be applied to the world. Such a man is a bodhisattva. Buddhism in fact teaches an ideal of unemotional compassion for the plight of living things. All Zen monks recite the "Four Great Vows" before every meal:

However innumerable sentient beings are, I vow to save them; however inexhaustible our evil passions, I vow to extinguish them; however immeasurable the Scriptures, I vow to study them; however inaccessible the path of Buddha, I vow to obtain it.

While the Nine Stories and Catcher make no open references to karma or samsara, the Glass children consistently refer to these ideas. However, Holden's dilemma is surely the oriental search for meaning in a world of change, Being in the midst of Becoming. His desire to be the Catcher in the Rye who prevents little children from straying over the cliff,\*\* and later his wish that Phoebe would not try for the brass ring on the carrousel reflect his concern with the tragedy of existence: things change, innocence corrupts.

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\*It occurs to me that the Freudian theory of the inescapable effects of forgotten or suppressed experiences on the individual psyche, bears a strong resemblance to the doctrine of Karma.

\*\*The cliff or precipice is a symbol in the East for the plunge into rebirth; it also stands for loss of innocence in the Christian sense: we speak of Adam's Fall.

## Holden

All the kids kept trying to grab for the gold ring, and I was sort of afraid she'd fall off, but I didn't say anything or do anything. The thing with kids is, if they want to grab for the gold ring, you have to let them do it. If they fall off, they fall off, but it's bad if you say anything to them.

Although he wistfully regrets that he cannot stop the wheel, the end of his journey is the realization that it is of itself a thing of beauty.

It has been suggested that Holden is a type of the "compassionate bodhisattva," but Holden would not seem to meet the qualifications -- his desire is to preserve things as they are, the innocence of children, the faces of the mummies in the Egyptian room. That function is his brother Allie's, who died before he could lose his innocence and wisdom. In the depths of his despair, Holden prays to his brother: "I'd say, Allie, don't let me disappear. Please, Allie. And then when I'd reach the other side of the street without disappearing, I'd thank him."

It is true that Holden is filled with compassion for the people he sees around him, a compassion that is inexplicably mixed with guilt. He is much harder on himself than others; blames himself after Allie's death for once refusing to let his brother accompany him on a shooting trip. "Once in a while," he says, "when I get very depressed, I keep saying to him, 'Okay. Go home and get your bike and meet me in front of Bobby's house.'" 'Depressed' is Holden's word for a feeling he cannot name, but is obviously a kind of vicarious guilt. In a sense, he has taken on his shoulders the world's burden of evil and despair, but is totally unable to alleviate it.

Guilt, in fact, weighs more heavily on western man, ascribing, as he does, the world's imperfection to a defect of will. Eastern philosophy finds this defect in the intellect, and seeks not so much salvation from guilt as release from the distortions of Maya. Holden does not look for a cause of the world he sees, he merely suffers fruitlessly not only for himself but for everyone. But he takes things personally, in a way the Buddhist or Hindu does not. The teacher he admires tells him that once he can get beyond the pedants of his youth,

you're going to start getting closer and closer . . . to the kind of information that will be very, very dear to your heart. Among other things, you'll find that you're not the first person who was ever confused and

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frightened and even sickened by human behavior. Many, many other men have been as troubled morally and spiritually . . . Happily, some of them kept records of their troubles . . . And it isn't education. It's history. It's poetry.

This curiously prophesies the sort of education the Glass children are to receive.

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The story called "Teddy" is the first of Salinger's stories that makes explicit references to Eastern philosophy and religion. (Buddy/Salinger later describes it as "an exceptionally haunting, memorable, unpleasantly controversial, and thoroughly unsuccessful short story about a "gifted" little boy aboard a transatlantic ocean liner.") Teddy (i.e., Theodore -- gift of God) is a mystic who very simply explains in answer to a pompous young man who asks him whether he believes in the "Vedantic theory of reincarnation," "It isn't a theory." Meditation has revealed to him that in his last incarnation he was "a person making very nice spiritual advancement" who fell by the wayside as the result of a woman's charms, and as a result, or punishment, was reincarnated as an American. He is able to prophesy to the professors who examine him, and foresees his own death, at the hands of his little sister.

To the young man, he explains his belief that the fundamental difference between East and West is that western philosophy has foundered on logic. "You know what was in that apple? Logic and intellectual stuff . . . What you have to do is vomit it up if you want to see things the way they are." The trouble is that most people "don't even want to stop getting born and dying all the time. They just want new bodies all the time, instead of stopping and staying with God, where it's really nice."

Teddy, of course, has attained enlightenment; is not a proselytizer, though he would like to "teach the children to meditate," have them unlearn the names of things. He is totally self-reliant, beyond the ties of emotions ("I don't see what they're for") and the fear of death ("it is ridiculous to mention even.") He is not a bodhisattva but a kind of jnana

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yoga, one who seeks union with Brahma through meditation. As Salinger admits, the story is unsuccessful because unless we accept Teddy's experience as valid, we cannot sympathize with him, and to do so requires a suspension of disbelief that is impossible for most American readers.

If Teddy believes in Vedanta, and some of Salinger's other heroes experience a kind of satori, the Glass family holds to a little bit of everything. Like Holden they are woefully conscious of "phoniness" and Ego. Although some of them have been the subject of other stories, the most significant from my point of view are the four latest: "Franny," "Zooney," "Raise High the Roof Beams, Carpenters," and "Seymour -- an Introduction."

The family name conveys all their qualities of fragility, transparency, brilliance, and since a glass may be a mirror, introspection. (Salinger is fond of the multiple symbol.) Offspring of Bessie and Les Glass, a retired vaudeville pair, each of the seven prodigies appeared in childhood on a radio program called "It's a Wise Child." Seymour, the oldest brother, is dead. Buddy, two years younger, is the family novelist and chronicler; after him come three children, Boo Boo, and the twins, Walt, killed in an accident after the war, and Waker, a Roman Catholic priest. Zooney and Franny, the youngest, have inherited their parents' acting talent, as well as the peculiar family genius. Seymour, though he committed suicide in 1948, haunts the pages of these stories, for, says Buddy,

Surely he was all real things to us: our blue-striped unicorn, our double-lensed burning glass, our consultant genius, our portable conscience, our supercargo, and our one full poet, and . . . our rather notorious "mystic" and "unbalanced type." I'll further enunciate . . . that, with or without a suicide plot in his head, he was the only person I've ever habitually consorted with . . . who tallied with the classical conception, as I saw it, of a mukta,\* a ringding enlightened man, a God-knower.

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\*Like buddha, means redeemed or enlightened man in Vedanta. I don't think Seymour really tallied with this conception as Buddy states. If so, he could not have committed suicide.

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While the Glasses are like Holden in that they look for the same kinds of values, unlike him they seem to have been furnished with the education that will lead to their discovery. The nexus of this education is eastern wisdom, which Buddy and Seymour discovered for themselves and passed on to the rest, particularly Zoey and Franny. Buddy explains to Zoey that they believed education

would smell as sweet . . . if it didn't begin with a quest for knowledge at all but with a quest, as Zen would put it, for no-knowledge . . . That is, we wanted you both to know who and what Jesus and Gautama and Lao-tse and Shankaracharya and Huineng and Sri Ramakrishna, etc. were before you knew much or anything about Homer or Shakespeare or even Blake and Whitman, let alone George Washington and his cherry tree or the definition of a peninsula . . .

The quest for no-knowledge is, of course, the aim of Zen, but who are these others? They are the famous holy men of Christianity, Hinduism, Taoism and Zen, who in some cases looked for a personal God as well as salvation, and found him in all sorts of places, just as Seymour

displayed the one rather terrible hallmark common to all persons who look for God, and apparently with enormous success, in the queerest imaginable places . . . My brother . . . had a distracting habit of investigating loaded ashtrays with his index finger, clearing all the cigarette ends to the sides -- smiling from ear to ear as he did it -- as if he expected to see Christ himself curled up cherubically in the middle. He never looked disappointed.

It is characteristic of the Glasses that they are as fond of the men as what they stood for, and they do not hesitate to include Seymour in their personal pantheon.

The Glasses refer to karma and reincarnation as well as Ego in explaining the tragedy of life. Even Walt, the agnostic, describes the religious complex as "something God sics on you as punishment for storing up a lot of bad karma." And the Roman



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Catholic Waker "contends that Seymour seems to be drawing on the ups and downs of former, singularly memorable existences in exurban Benares, feudal Japan, and metropolitan Atlantic." Seymour seems to take it more seriously. "That time two summers ago . . . I was able to trace that you and Zozey and I have been brothers for no fewer than four incarnations." He also reflects that

guilt is guilt . . . It doesn't go away. It can't be nullified. It can't even be fully understood. Its roots run too deep into private and long-standing karma.

Whether or not the family believes in the literal truth of these ideas, karma and reincarnation seem to have at least a metaphorical value for them, explaining something they have no other words for.

Franny and Zozey and Buddy are in fact, like Holden, ridden by guilt. All the 'section men,' people who try to hide the 'right' emotions, Bennington girls, Freudian psychologists, name-droppers, actors, people who want to 'get somewhere,' pedants, et al. whom Franny complains of do not disturb her half as much as her own inability to accept them. Because these people are concerned with the misleading idea of self, they cannot see what the Glasses see only too clearly, the "nice" things. On the other hand, they are not really to blame for their ignorance, while the Glass children are afflicted with the ability to see the truth, yet unable to act in accordance with it.

Buddy, too, suffers pangs for his jealousy of Seymour. "Seymour -- an Introduction" is as much Buddy's story as Seymour's, a long, neurotic, introverted, cathartic, highly digressive piece of writing which can hardly be called a short story but does not seem to fit any other category. Like Holden, Buddy blames himself for childhood incidents where he displayed his resentment at being outrun by his brother, episodes which it clearly takes all his strength to put down on paper and which leave him a "dripping wreck." Buddy lays this to "my ego, my perpetual lust to share top billing with him." Zozey is more scathing. "He's tried to do everything Seymour did. Why doesn't he just commit suicide and get it over with!"

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Zen philosophy believes that

day by day we are paying back sins of old karma: I did commit a crime in the past but now they are talking about it, not me. We are all like waves in the ocean of karma, so we are in the center of the movement of karma. We must move with it and not complain.

However, the Glass children do not accept it and they do complain. And there is no hiding the fact that they are not resigned to change, mortality, or the harrowing truth that the good very often die young. Seymour's death they can neither escape nor explain. Even when they apply the wisdom of the East to these facts, they meet with questionable success. "For the faithful," says Buddy,

the patient, the hermetically pure, all the important things in this world -- not life and death, perhaps, which are merely words, but the important things -- work out beautifully.

Later he muses,

But always I'll be aware . . . that a somewhat paunchy and very middleage man is running this show. In my view, this thought is no more melancholy than most of the facts of life and death, but no less, either.

Life and death are manifestly more than "merely words" to him.

For all their talk of "acceptance" and Tao, then, they are as undetached as they can possibly be. Zooey practices meditation and repeats the Four Great Vows, but with a difference -- when he tries to omit them, he chokes on a piece of tuna-fish salad, experiences, in fact, the guilt of an orthodox Jew who eats pork or a Catholic who foregoes Sunday Mass: surely most un-Buddhist. For the Glasses, everything has a personal meaning. They unceasingly attempt to correct the errors of their fellow man, hate themselves for doing so, and thereby in a sense take its guilt on themselves.

They stand in the position of loyalists whose leader has defected. Seymour was more tolerant both to himself and others. An excerpt from his diary reads,

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Buddy would despise her for her marriage motives.  
But are they despicable? In a way, they must be, but yet they seem to me so human-size and beautiful that I can't think of them even now . . . without feeling deeply, deeply moved.

But it is this very tolerance which, Salinger suggests, leads to his death -- clearly he should never have married the girl referred to. His suicide they regard as treason.

It is not karma or samsara from which they seek deliverance, but their own self-hatred and sense of sin. While Mahayana Buddhism relies on the individual struggle for salvation, aided by the accumulated merits of the bodhisattvas, indeed, urges every man to become a bodhisattva, Christianity and Hinduism admit the direct help of God or Brahma. Franny therefore tries for salvation by experimenting with a device peculiar to the monasticism of the Eastern Orthodox Church, no doubt borrowed from the yogic practices of India, the Jesus Prayer. This method of prayer, advocated in a book called the Way of a Pilgrim, is the constant repetition of the name of Christ, which, Franny points out "makes absolute sense . . . because in the Nembutsu sects of Buddhism, people keep saying 'Namu Amida Butsu' over and over again -- and the same thing happens." Zoey also shows how "In India, for God knows how many centuries it's been known as japa."

For Franny is concerned about her motives for saying the prayer, fearing that this is merely another form of acquisitiveness. The entire story of "Zoey" revolves around Zoey's effort to clarify her state of mind, and at the same time justify his own career. This he is unable to do until he remembers Seymour's advice, when, as a child about to go on the air, Zoey refused to shine his shoes because the studio audience "were all morons," to shine them "for the Fat Lady." Uncomprehending at first, he began to imagine the Fat Lady "sitting on the porch all day. I figured the heat was terrible and she probably had cancer." And because Seymour had given Franny the same advice, she sees what Zoey means when he cries

There isn't anyone out there who isn't Seymour's Fat Lady . . . There isn't anyone anywhere who isn't Seymour's Fat Lady . . . Don't you know who that Fat Lady really is? It's Christ himself, Christ himself, Buddy.

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Now, considerations of meaning aside, it is important to notice that Seymour is still helping them after death, karma or no karma; Zooley issues his exhortation over Seymour's old telephone, in Seymour's old room. Similarly, Buddy's experience of satori in the supermarket, and his conclusion at the end of "Seymour: an Introduction" that of all his students, the "terrible young ladies in Room 307,"

there isn't one girl in there . . . who is not as much my sister as Boo Boo or Franny. They may shine with the misinformation of the ages, but they shine . . .

are the result of his memories of Seymour. "I can't finish writing a description of Seymour -- even a bad description -- without being conscious of the good, the real."

Are they really looking for God, or do they simply respect all the saints, arhats, boddhisattvas, jivanmuktas, and yogins who looked for God, because they loved Seymour? Salinger/Buddy apologizes, tongue-in-cheek at the beginning of "Zooley" for using the word 'God' except as "a healthy American expletive." He also insists that "Zooley" is not a story of "mysticism" but a "multiple love story." I believe the point of the Fat Lady parable to be that, in the Hindu sense, everybody is God, and in the Christian, we must therefore love them. Zooley refers to Christ as

a supreme adept . . . on a terribly important mission. Jesus realized there is no separation from God. But most of all, who in the Bible besides Jesus knew -- knew -- that we're carrying the Kingdom of Heaven around with us, inside, where we're all too goddam stupid and sentimental and unimaginative to look?

It seems to me that Salinger really is trying to communicate a personal belief, or experience, and chooses so strange a method because he is not clear himself, and because he thinks that only this way can it be made palatable for an American audience.

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"Please don't simply see it; feel it," Buddy urges the reader. As I indicated at the beginning, Salinger is attracted to Zen and Taoism as much for the expressive qualities of their art as their religious experience. Whether or not we can accept the solutions he offers the Glass children, which fall so short when abstracted from their context, in context the reader does tend to feel them as right and almost inevitable. Salinger seems to find in Zen and Taoist metaphysics a reason (or excuse) for his own paradoxical, highly individual style.

"Seymour" can be taken as a digression on the functions and craft of the poet, represented by Seymour, and the novelist, represented by Buddy. For if Seymour does not qualify as a saint or bodhisattva, the most important thing about him, we are given to understand, is that he was a poet. Many pages of this story are devoted to a description of his poems, a kind of double haiku "with a marked Chinese or Japanese 'influence' . . . as bare as possible, and invariably ungarnished;" the story itself is composed as an imaginary preface to these (imaginary) poems.

In Salinger's definition, a poet is a kind of prophet, a seer, racked with the necessity for seeing and presenting the truth. Buddy discourses at length on his brother's ears and eyes -- he gives him Teddy's eyes, the eyes of a clairvoyant.

Isn't the true poet or painter a seer? Isn't he, actually the only seer we have on earth? In a seer, what part of the human anatomy would necessarily be required to take the most abuse? The eyes certainly . . . The true artist-seer, the heavenly fool who can and does produce beauty, is mainly dazzled to death by his own scruples, the blinding shapes and colors of his own sacred human conscience.

"Raise High the Roof Beams" (a story of the hapless Seymour's wedding day) begins with a Taoist tale about a man who, known to be a good judge of horses, buys one for a friend and describes it as a dun-colored mare. The horse, when it arrives, turns out to be a coal-black stallion. Although the friend is displeased, a person who knows him dismisses the mistake as irrelevant: "What Kao keeps in view is the spiritual mechanism; intent on the inward qualities, he loses sight of the external." The horse, of course, proves to be a superlative

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animal, and as Buddy puts it, "since the bridegroom's (Seymour's) permanent retirement from the scene, I haven't been able to think of anybody whom I'd care to send out to look for horses in his stead."

Similarly Buddy describes Seymour, at the age of eight, bringing all the guests at a party without asking them first and without any mistakes, "their own true coats."

I don't necessarily suggest that this kind of feat is typical of the Chinese or Japanese poet . . . But I do think that if a Chinese or Japanese poet doesn't know whose coat is whose, on sight, his poetry stands a remarkably slim chance of ever ripening.

Buddy/Salinger's description of Seymour at sport further clarifies his notion of an artist. He depicts him as either spectacularly good or spectacularly bad at any game, but totally unconcerned with the outcome.

The method of marble-shooting that Seymour by sheer intuition was recommending to me can be related . . . to the fine art of snapping a cigarette end into a small wastebasket. An art . . . of which most male smokers are true masters only when either they don't care a hoot whether or not the butt goes into the basket or the room has been cleared of eye-witnesses.

This is in fact a good description of the spirit of Zen archery, where the instrument, the target, and the bowman merge so that one is not conscious of aiming or caring where the arrow goes. In this spirit Zooey instructs Franny: "act, but only for the sake of acting." And Seymour writes to his brother: "Give me a story that just makes me unreasonably vigilant. Keep me up till five only because all your stars are out and for no other reason."

It seems to me that Salinger is hereby stating his own creed. It would be difficult to say whether Zen literature has influenced his style; sometimes he seems to be composing parables in the manner of the Taoist tale and his feeling for the poetry of the commonplace does suggest haiku. His wit and love for the absurd probably antedate his discovery of Zen. And his

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idea of the Chinese or Japanese artist strikes me as being that of an outsider; I doubt whether Basho or Issa would ever have described themselves as prophets or seers, while European artists very often consider themselves as visionaries. I am absolutely unconvinced that Salinger writes without caring for the resultant product or its criticism. I do think that he writes from the heart, sincerely, and that if he fails to communicate the incommunicable, he ought not to be criticized for trying.

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At any rate, I have no intention of passing judgment on Salinger's work, at least not here. I have noted the extent to which the Eastern element is present in his writing, and tried to show that his conception of the individual differs from that of the East; he is more humanistic and more personal, in the Western, European tradition. His conception of the innocence of children, for example, is strongly reminiscent of the mystical poetry of Vaughn, Traherne, and Wordsworth, while his hearkening to the wisdom of the East is very much in line with Emerson and Thoreau, rather than the new Beat Generation. However, with one significant difference. Zen Buddhism, Thoreauvian transcendentalism, Wordsworthian deism, all find inspiration in woods, moors, flowers, birds, squirrels, and the trappings of Nature. Salinger is completely unconcerned with these things; his landscape is the sidewalks of New York and the urban apartment. His stories examine the motives, speech, and gestures of the "actors" with profound subtlety, and move at a psychological as well as an argumentative level. His virtues are the human qualities of love and individualism. Satori for him is not enough.

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## POETRY

### PROLOGUE OF AN EXISTENTIALIST

By

Gabriel Abad

I cannot be an object to myself  
if I am to be an I to the subject  
that I am,  
and in my state  
whose mooring is washed away  
by the pastness of my past  
I am the umbra  
of a shadow  
whose nearness to the light  
is measured by a string  
that connects being and becoming.  
Imprisonment, banishment, void . . .  
whispers of my dreams, the fringe  
of my life, the island that I live,  
the prize of my freedom  
I inherited from the noontide  
of my doubt and my faith.

Where are the footsteps of Orpheus,  
the promise to become part of darkness  
even for a little while  
that he may have a momentary perception  
of silence's unfathomable depths?  
Where is the echo of Zarathustra's voice  
that wants to commune  
with the outer symbols  
of my own hermitage?  
There have been too many gestures  
of melancholy  
visible even to the gaze  
of the unfeeling crowd,  
but the gestures have petrified  
into the dimension of a spectacle  
like a gladiator's show  
watched from the podium  
of luxury.

And the anguish  
of the fallen  
is forever drowned  
by waves upon waves  
of sympathies  
sometimes false, sometimes delayed.

Lips were moving . . . mumbling  
and then closed,  
perhaps in prayer.  
Cheeks were wet,  
perhaps with tears.  
But the lips, the cheeks  
are loose ends of a jigsaw puzzle  
I cannot solve.  
Fragments and fragments more  
I cannot put together  
to form an image of despair.

"Dismembered Body" -- my epitaph.  
A heap of dust and flesh,  
bones, hair, muscles, nails,  
blood in my wounds,  
perspiration through the pores  
of my skin,  
pain in my belly,  
migraine at the back of my head.  
Pounds . . . inches . . . solid.  
Object,  
skeleton,  
nerve cells,  
specimen,  
consumer,  
tax deductible,  
insurance risk,  
number,  
expendable,  
a few minutes of cremation.  
A dollar's worth of lachrymal secretion.  
A column inch of obituary.

*By Gabriel Abad*

*THE WIVES OF A FEW BUREAUCRATS*

By

Abdul Ghani Hazari

We the wives of a few bureaucrats  
Turn our face to you  
O Lord save us  
Devastated in relaxation are we  
Wives of a few bureaucrats

O Lord our husbands are  
Divers in the bottomless sea of files  
(They alone know what they gather)  
We are destitutes through family planning  
Time rolls by crushing us

We the wives of a few bureaucrats  
From dawn to dusk  
On the verge of some noble thought  
And the faded pages of fashion journals  
Movie advertisements in dailies  
And nude pictures of health and beauty  
And the sensation of a nearly achieved greatness

Encroachment of fat in the valley of the waist  
The swelling of the belly  
The double chin  
Panicky at breasts' decline  
O Lord we  
Gasp in the mausoleum of fat  
We the wives of a few bureaucrats

Our store is full of provisions  
Surplus pocket money in the fold of our pillow  
Helen Curtis in glass drawers

Annie Frenchmilk  
Astringent  
Deodorant  
Hand Lotion  
Revlon  
Christian Dior  
And Rubenstein  
Obviously middle-aged compensation  
From our husbands  
For the shortage of warm love

Proud of the salute of the orderlies  
Our husbands are always in the office  
Obstructions to others' promotion  
Rejection of applications  
And a few dignified signatures

Even on getting back home  
Jealous at the friends' lift  
Profit and loss of business run under another's name  
And telephone  
And telephone  
And again telephone

The Revlon on our lips  
The foundation cream on our face  
The careful beauty spot on our forehead  
Grow dusty  
The evening invitation gets old and stale.

And then O Lord  
Thoughts of the second man  
Make us restless for a moment  
The old lover is married  
Young adolescents' aunt  
The subordinates' mother  
Granny in the sister's home  
And the evening invitation old and stale

On the pages of the British magazine  
Maggie's amour  
Jacqueline's hymn

Flirtations of Liz Taylor  
BB's measurement  
Lola's lust  
And Marylin's suicide  
And suicide  
And suicide  
Alas the evening invitation

And then O Lord  
Our body insipid at night  
the bloodless moon at the window  
The used body  
Snoring husband  
Sleepless night  
And tranquilizer

O Lord with no other means left  
We turn our face to you  
Give us some work  
Mirror in vanity bags  
Foundation and lipstick  
And social service  
Savage criticism of kindergartens  
Or the front row seat in ladies' clubs  
or inauguration of the child clinic  
By virtue of our husbands' rank

We the wives of a few bureaucrats  
O Lord  
Give us some work any thing at all  
That we may throw ourselves  
Into its abyss.

*By Abdul Ghani Hazari*  
*Translated by Kabir Chowdhury*



## BOOK REVIEWS

### *THE CHALLENGE OF INDUSTRIAL RELATIONS IN THE PACIFIC — ASIAN COUNTRIES*

By

Harold S. Roberts and Paul F. Brissenden

Reviewed by  
Richard A. Benton

The title of this book is both clumsy and misleading. The dust jacket design is unimaginative. The contents, however, do not follow this pattern, but rather lend support to the publisher's claim that "this is more than a conference report; it is a lasting contribution to the literature on comparative industrial relations."

The book consists of a collection of papers prepared for an East-West Center Conference on Industrial Relations held in April 1962, together with an introduction and summary by Dr. Roberts, appendices, notes, and selected bibliographies. Apart from a review of ideological developments in the international labor movement (by David J. Saposs), the papers are concerned with industrial relations in six countries -- Japan, Canada, Australia, India, New Zealand and the United States. The many other countries in the Asia-Pacific area were unrepresented at the conference and their problems in the field of labor relations are not dealt with by the contributors to this volume.

The contributors to this book form a small but distinguished band of scholars, government officials and jurists who are experts in the field of labor relations. Their contributions to this volume will be valuable source material for anyone interested in this area, especially those papers which deal with the problems of specific countries. The extensive bibliography is a noteworthy feature of the volume and also adds considerably to its value to other researchers.

It would have been interesting if leaders of labor and management in industry in the countries concerned had also been invited to participate in the conference and contribute to this volume. Nevertheless, the book merits attention in its present form, and contains much to interest the general reader as well as the specialist.

*OKINAWAN RELIGION:  
BELIEF, RITUAL, AND SOCIAL STRUCTURE*

By

William P. Lebra

Reviewed by  
Eric A. Hill, Jr.

As the title indicates, Okinawan Religion is a comprehensive survey of Okinawan religious beliefs, their expression in ritual, and their integration with the social structure. Secondary, but strong emphasis has been placed on a discussion of religious change in this changing society.

Although the indigenous religion has been influenced by the Chinese and Japanese, Okinawans are still manifestly concerned with a religion predominantly local in development. Despite significant external influence in other spheres, only five per cent of the populace are even nominally members of non-Okinawan sects, and of this less than one per cent is Christian. The reasons for this are primarily that the recruitment is determined by birth and that the belief system is neither highly articulated nor exclusive.

Religious beliefs are characterized as animistic in that all things are essentially in association with spirits (kami) that are similar to but in no way equivalent to the Japanese kami. Thus it follows that there is an absence of belief in impersonal causation. The absence of complexity in the belief system has made possible assimilation of foreign traits such as Taoist hearth rites and Buddhist ancestral rites but has also been adaptive in the face of Western empiricism, there being neither a contradictory dichotomy between the sacred and the secular nor can there be conflict as a result. Consequently, religious practices primarily involve apology, placation, and propitiation of the spirits.

The most striking feature of the religion is the predominance of women as its leaders. In addition to the priestesses, shamans figure importantly in the religion as they have the ability to identify the supernatural sources of e.g., misfortune.

The social institutions through which the religion finds expression are the state, community, kin group, and family-



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household. Naturally enough, religious activity at the state level has declined considerably in vigor, whereas at the family level it remains relatively stronger. Among the most expectable of changes is an increasing concern with the pleasurable aspects of ritual for its own sake. Although the young tend to participate minimally in religious activity, increasing age brings increasing concern with this aspect of life.

The general reader might feel annoyed at the author's cataloguing of beliefs, rituals, and roles at the relative expense of a more dramatic picture of the social dynamics of religious activity. The social scientist might like to see a more explicit statement of the theoretical base underlying the work. Both would seem impossible however, given the scope of the religious activity, the diversity on the island, and the fact that the author has portrayed an 'ideal-type' characterization with which the many deviations can be compared.

Okinawan Religion is an excellent document. The only truly annoying feature (price excepted) and a trivial one, is the location of the notes at the end, rather than within the body of the text.

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*East-West Center Review* is one outgrowth of the programs of the East-West Center Grantees' Association, an organization of all East-West Center students in the Institute for Student Interchange division of the Center. Most students in this division of the Center are graduate students working for Master's degrees and come from some twenty-five different countries.

The scope of *East-West Center Review* is the exploration of cross-cultural contacts. This emphasis follows closely the scope of the Center as a whole, although the *Review* is not meant to stand for any other organization than the East-West Center Grantees' Association.

*East-West Center Review* embraces both the social sciences and the humanities. The central theme of the exploration of cross-cultural contacts is considered more important, however, than disciplinary emphasis.

