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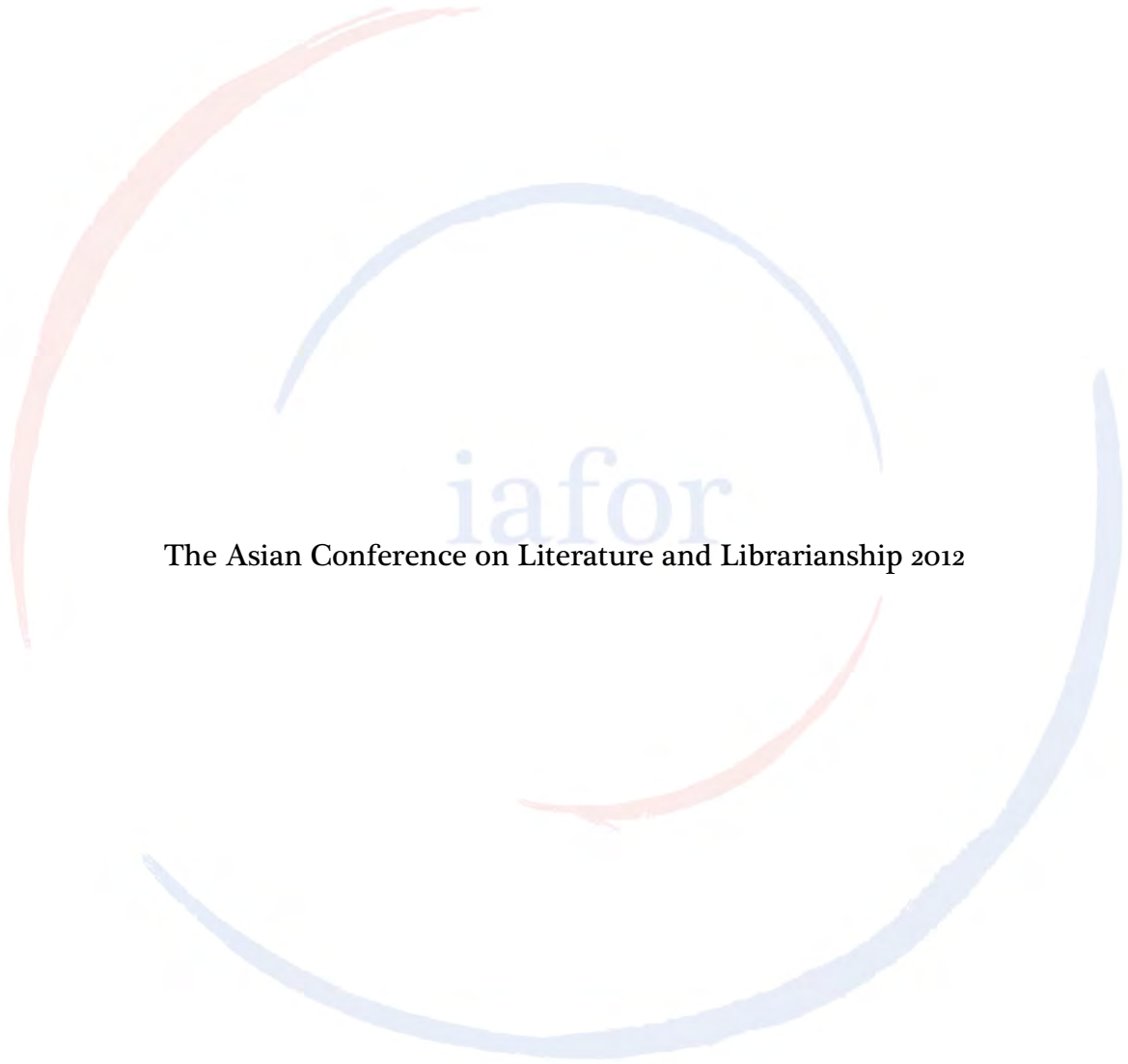

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The Arab Middle Class: History and Confiscation of Knowledge

Ismail Mseer

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Ahlia University, Bahrain

The Asian Conference on Literature and Librarianship 2012

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Abstract:

What is the criterion which determines the presence of the middle class in the Arab area? Is it possible to focus on the economic dimension, as the position it occupies at the level of income, which is set between the rich few, and the large category of the poor. Or that the interactions imposed by the social reality, making it the ability to contribute to the cultural and political movement. Question most present to the manner of distribution of interests and influence, Medial that attend them, as the site. Makes this class is under the hammer (History) from side. and (interest) from the other side. History as the quest to change, through the exercise of its role in the Enlightenment and the formulation of ideas, values and adoption of the regulation and activation of social activity, and the adoption of pluralism and strengthen the culture of dialogue. Or Interests, where to look towards the sub-alliances with the dominant group ,to gain the profit , by the logic of justification and Patching.

Iraqi sociologist **Faleh Abdul-Jabbar** explores conditions of technological development that have impacted the expansion experienced by the "middle class" in the West, since the middle class has been caught in the Marxist nomenclatures between the two definitions: **owners of capital** and **the proletariat** (1). **Abdul-Jabbar**'s ideological identification is an attempt to delineate the contribution of the "middle class" to the conditions and elements of revolutionary transformation within the social reality. This delineation moves beyond the revolutionary Marxist interpretation and beyond Auguste Comte's (1798-1857) focus on certain conservative elements of stability in society. Abdul-Jabbar moves to **mental organization** by Max Weber (2), where the correlation between historical and cultural phenomena interprets the role of the European Middle Class as one of rational organization of free labor based on technical and economic regulation. Abdul-Jabbar's interpretation moves away from Marx's denunciation and accusation which paints the role of the "middle class" as one that is fragile and dominated by personal interests (petite bourgeoisie as Marx's derogatory rhetoric of denial labeled it.)

The Social Power

The "middle class" played an active role in the development of the Renaissance in the West; this role was demonstrated in a range of activities, led by the commercial elite, which included the appearance of bourgeoisie cities which grew at the expense of Romanian castles (the old Bourg) from which was derived the label "Bourgeoisie" as a class within a system that has specifications and relations with the private sector. The expansion of bourgeoisie cities happened at the expense of castles "Faubourg," and this led the merchant class to spearhead change in the relations of production and of work - which in turn led eventually to change in the political structure and legal relationships prevailing. Out of this grew the need to acquire civil rights by critical confrontation with the traditional powers of the ancient church and of feudalism. This confrontation did not exclude the use of all means of convincing and coercion, the plunder and purchase of properties and of rights and privileges. The area of all this activity included the ports, fleets, banks, and it extended into control of unions and municipalities. Accompanying this was a trend of expansion towards education and the dissemination of schools in most cities; even the twelfth century had seen an effective growth of the school, where the exponent of knowledge was launched from a new binary relationship of bourgeois – employee as against a rejection of the relationship of feudal - cane. As such, the enlightened elite launched the events that led to a historical moment influencing the creation of laws that are compatible with the new reality in order to consolidate the bonds of relationship with the central government and to build a model nation-state. (3) Hence, the relationship between the citizen and the state was established in the West, while

highlighting features of the rights of all social classes, wherein active participation in the creation of the social reality was required and a contribution to the establishment of laws and the provision of legislation was effected.

Concomitantly, we can examine the conditions of oppression suffered by the Arab area in the aftermath of the control the emirates exercised over central governments, which began in the fourth century 334 AH(**Islamic calendar**) by the Buyids. The political and social situations became highly aggravated following the attack of the Mongols on the capital Baghdad, 1256 AD, where chaos and political vacuum was filled by the Mamluks. The social structure of Arab society suffered from the absolute hegemony of a group of rulers who themselves were very insecure about their identities since they had been slaves originally who had been purchased and kept in special camps, in order to prepare a constituency of combat troops. Those forces ranged in power and domination and were distinguished by certain characteristics such as irritability and fierceness, lack of loyalty and a constant search for wealth, power and authority. All of these circumstances had a direct impact on the nature of social relations prevailing in the Arab community, where a division came into play between a military ruling oppressive minority and a majority that had been impoverished as a result of despotism, which all led to the predominance of looting and overtaking of resources. One can draw a comparison here with what happened in the aftermath of the expansion of the Ottoman Empire over Arab territories during the sixteenth century, where a division ensued between direct rulers like **the governor, the army, and staff** and **the ruled or governed** like **farmers, merchants, and craftsmen** (4).

Would a comparison between the role played by the "middle class" in the West and the "middle class" in the Arab world shed more light on the topic? Would it be significant to compare the achievements of the "middle class" in the West with the achievement of the "middle class" in the Arab world? Perhaps an exploration of that sort would indeed highlight the level of implication of these social classes in the **creation of social events** which is a determinant factor at the heart of social interaction and social practice. The "middle class" in the West was able to strengthen its initiatives through financial control and economic efficiency and through mental enlightenment which was at the heart of the confrontation with the reactionary forces entrenched their old positions; it was knowledge of economic assets and grounded interaction with forces within society that created the ability for the "middle class" to deliver in Europe. The "middle class" was able to lead via a bilateral policy of **leading social change** at the heart of **social practice**; it gained historical importance in its confrontation with the European elite who were led by old powers of feudalism and church clergy and created qualitative change (5). The distribution of class at the time was among the aristocracy of noble blue blood and a layer of the general mob who had lost their and who were totally submissive to the noble elite. On the other hand, the Arab Middle Class found itself in an abyss of complex interactions

and practices which was difficult to digest and sift and it ended up being very intricately related to the power of the state or the elite and subject to its dictates and caught in the web of a bilateral process of **consumption and receiving** (6).

Wallowing in Dust and Soil

Disclosing social practice allows us to highlight the content indicative of the label **middle class** in the West and in the Arab lands. The Dusty Foot (7) of European traders who moved between the cities of the Rhine and the Elbe, Oder and Vistula helped them exercise the role of mediator between the productive forces the **feudal** versus the **farmer**. These traders were able to take the reins of leadership through their extending their focus towards organization; this resulted in the emergence of the Hanseatic League (8), which focused its activities within Germany and Italy, whereby this League was able to form a business and military union the extent of which reached its epitome during the fourteenth century through the Union of Fifty-two Cities, a Union which controlled the distribution of agricultural production in Northern Europe (9). The Union of Fifty-two was also able to dominate the fisheries in the Baltic Sea and European trade with England. Business elites sought to regulate their activities through the establishment of courts and confronting the King of Denmark through a war that resulted in signing the Treaty of Stralsund in 1370, giving them control of the Strait of Sond, supervision of the fisheries and the right to intervene in the selection of King of Denmark. At the other side of the world and with reference to Egypt, the dream of the masses was to **"wallow in a government salary"** (a saying that became a common proverb in the Arab area), where the ultimate desire was to have a chance of employment with the government since it was the dominant, largest and highest authority and the one that controls single-handedly the sources of money.

The chronological divide between the two models is immense, and the social context is rife with blatant contradictions between the two models. Dusty Foot appeared during the twelfth century in Europe, while signs of the dream of "wallowing in a government salary" appeared in the wake of the modernization project begun by Muhammad Ali Pasha, the Albanian commander of the Ottoman army in Egypt in 1805. After a popular uprising supported by the Egyptian captain Omar Makram and the defeat of the British fleet by Muhammad Ali in 1807, and the elimination of the Mamluks in 1811, the employee began to dream of receiving a salary from the treasury of Government. Receiving a government salary entails subsequent practices that entrench conditions in a relationship that can only be described as one between a dominant and controlling owner (the **Government with its financial, knowledge and military resources** – Big Brother - and with all that is entailed of descriptions in the literature of totalitarian regimes) and a submissive and compliant employee.

Henry Lawrence makes a comparison between the Western model, which achieved urbanization through the role played by the people, and the East, where, for example, the urbanization Egypt came from above via the **military, school, and management**. The military, school and management are the state's way of instilling despotism, by creating the parish. For example, Muhammad Ali focused on controlling all the actors within the economy and transferred the **clergy** into employees of the State when initially they had enjoyed economic independence (10).

The Secret of Transformation

David Harvey explores the context in which transition took place in the West; he clarifies that prevailing relations started to be interpreted through the substance of the change, which included the meaning of truth and of history, culminating in the confrontation of two elements: **rupture and continuity**; Harvey explained that rupture prevailed all and that reality no longer continued to be imposed by the dominance of old powers; in fact, change began to weave more meanings about the "self" itself, and change became continuous, a non-stop process affecting time and place, while "harmony" remained at the base of new compositions, present and active. The "change" project in the West was consistent with the impact of change, through an aspiration to enhance the status of the "knower" who distances her/himself from the old relations based on subordination and loyalty to the prevailing popular values, to a break with the traditional paradigm, through salvation from the haunting and heavy shadows of authority that practice hegemony over the social forces. This rupture was not about a direct confrontation between the hegemonic force of the state and the subordinate people, but was instead a look forward toward a pruning of the active and effective social force so that the state cannot continue to subject it to oppression, a liberalization of power from the tyranny inherent in it through a rejection of superstition and a delving into the organization of society on the basis of reason and logic. This paradigm shift into a comprehensive and integrated system was **embedded in the dual aspects of knowledge and organization** (11), the demarcation features of social mechanisms that characterized the West in its march towards modernization model building. This paradigm shift produced freedom and equality, the value of work and built the strength of the market.

Creative Transformation

The *act of will* that distinguished the work of the European business elite had an effective role in highlighting the conditions of interdependence between law and social interests and habits. Thus emerged the features of a way of looking at power relations, one that freed the state or traditional authority from its traditional role; there was absolute hegemony of the forces of feudalism and the role entrusted to the church who highlighted the strength of the market as a new stimulating power emanating from the community; within this context the community was able to take the initiative to make history since the

strength of the market was viewed as a stimulating practice that emanated from the strength of initiative. The state or traditional authority came out of its traditional role to become part of the relations prevailing in a society based on the importance of the role played by the social actor (12). Hence came the new relations based on creative marketing methods nurtured by the spirit of competition; a culture of consumption evolved which gave a maximum value to work and matched it with status, privilege and power. This was the spirit of the initiative that does not wait for assistance from anyone and is dependent only on rational faculties while and looking towards active participation. This paradigm shift influenced not only economic progress but the social, political and cultural fields (13).

Nelly Hanna explores the situation of the "middle class" culture in Egypt during the Ottoman Empire, and specifically the centuries stretching from the sixteenth century until the eighteenth century. What is interesting about this study is that it is related to two eras: The Mamluk era 1250 - 1517 and the era of Muhammad Ali, which began in 1805. During that era, the Ottomans were dominant, their governors or "Walis" were Ottoman while the effective actors on the ground or the local forces were mostly from the Mamluks. The researcher observes that some of the positive elements of this period included non-interference by the Ottomans in the economic, cultural and social relations within the state of Egypt nor in its development; their adoption of the administrative system prevailing therein, and the Ottoman securing of the conditions around the Mediterranean and Red Sea, making the situation safe and stable. The Ottomans were also open to dealing with the African, European and Asian markets, and they put Egypt at the heart of international trade; they also helped combine the efforts of Arab merchants to restore their rightful place on the map of world trade after the Portuguese invasion of the region in the wake of their discovery of the Cape of Good Hope. But the negative aspects of that era, according to the research done by Nelly Hanna, was that it benefitted from the conditions of conflict between military powers, and from the spread of famine and epidemics, and, finally, striking the government's role in the provision of services (14). The researcher highlights the move of traders to cities like Cairo, for example, to benefit from the revitalization of commercial activity and organization. In the year 1660, it was estimated that Cairo's population numbered a quarter million people with a distribution of economic activity as follows: 38% craftsmen, 33% traders, 20% working in services and 6% in entertainment. The production of textiles took prominence there constituting a fifth of the exports. Such economic distribution of economic activity allowed the middle class to exercise some role, but a limited one, since it lacked self-awareness about its role, a fact evidenced by the historical reality that the economic crisis that emerged during that era actually wiped out the middle class. In the aftermath, the ruling class began giving attention to agricultural production and intensified their role in the control of taxation; eventually, the dominant elites who had favor with the ruling authorities began developing other obligations, slowing down the path of economic development in the

country (15). In addition, European forces gained comprehensive and complete control of the management of commercial outlets and of the expansion of commercial investments.

From Distribution to Action

How can one create awareness about the role of the "middle class" in the Arab sphere? Does this involve a distribution of members of a social class that live within a specific financial or economic range, or is it linked to the role played by this class and its effectiveness in linking modes of production and in creating relations inherent in it? Initially, most social groups revolved within the orbit of power established by the state or ruling class which delineated the **revenue** to be supplied by different classes, not the operations involved in generating this revenue nor an awareness of productive work that went into it. The options that were missing **were just governance – and urban civic culture**, and the example of just rulers; there was a persistent search for that model provided by the city-state during the reign of the Holy Prophet and the Caliphates; the picture that kept visiting the Arab imagination was the model of Omar bin Abdul Aziz, the fifth Caliphate, adding more of nostalgia to lost justice. The shrinking role of an active form of civilization brought doubtful anxiety and discomfort. A model of an Arab Middle Class has indeed emerged from the Arab sphere, one with a fixed income and financial stability; however, this "middle class" is generally associated with state officials, judges, police commanders and postal workers (16). However, the question remains regarding the fate of scholars, writers and intellectuals, and small traders and craftsmen. Will their fate remain vested in **salary**, or in fixed salary provided by the highest authority, represented by the government? Or, does economic effectiveness remain the gage for class mobility?

The question is not about choosing between two models or establishing priorities but rather a search for reasons, causes as to why one of the two models maintained continuity and achieved prominent historical presence to the point of becoming one of the pillars on which Western civilization rested. The historical development of this role practiced by elite European traders evolved in the twelfth century, and underwent many decisive confrontations. As for the emergence of the "middle class" in the Arab area, it is associated with the Islamic conquest period which involved control of the major trade routes. Arab traders had taken control of the commodity exchange between the East and West, highlighting the role of merchants and bankers, financiers, craftsmen and scribes, and it was this boom that impacted the growth of all professions and trades, for example in the areas of medicine, engineering and the sciences of the mind. All of this led to the growth of the "middle class" which fed on the presence of traders, who were active in support of agricultural production and the establishment of cities, and who paved roads and ensured the provision of services and protection. However, during the third century

of the Islamic calendar AH, there was political unrest (17), which had a profound impact on the spawning of revolts against the central state and of the growth of independent emirates. Trade routes to the principal state were cut off and other associated activities at the hands of sub-governments like taxes and confiscations did not help the "middle class." However, while the Arab Middle Class may have suffered economically, its role remained effective and dynamic because it shifted that role from a business one to a cultural leadership one. A rejection of the spawning of independent emirate continued to be manifested and resulted in the destruction of cities and population migrations, all of which had a deep impact on the decline of scientific life and the rule of the traditional conservative mainstream.

The fourth century AH **(Islamic calendar**) witnessed a rebound of the Arab trading class, following the emergence of decentralized states, such as the Fatimid dynasty in Egypt and the Umayyad dynasty in Spain; these powers played a great role in restoring to the Arab merchant control of the commodity exchange. This role had grown until Arab trade became a backbone in the economic life of the world, whether at the level of exchange of merchandise or at the level of creating commercial treaties with the European countries, or in the strength of the currency. This, in turn, allowed Arab cities to emerge again as centers of trade which have had great impact in activating the overland Silk Road connecting East and West, or in controlling the ways of the sea world. Not lost on this scene were the efforts made by guilds to organize the efforts of scientists and intellectuals in the advancement of practical knowledge. This century was even described as the century of intellectual advancement highlighting big names, such as Ibn al-Haytham and al-Biruni, Ibn Sina (Avicenna), and a large group of philosophers, writers, and poets. Mahmoud Ismail refers to the concerted effort made by the two poles of the relationship: the **trader – the intellectual** in the growth of the role of the "middle class." But this growth soon atrophied in the light of the growing military feudalism during the second half of the fifth century AH (**Islamic calendar**), which was devoted to overcoming the Seljuk Principality, and which extended a long time until the modern era (18), where the role of the state monopoly on most economic activities had been growing. This coincided with the policy of confiscation, the imposition of taxes and escalating domination of the bureaucracy who had been associated with the interests of the owners of the sword.

Stereotyping Reality

The Arab Middle Class continued to spin within the orbit of its stereotypical role which was subjected to a number of factors, most prominent among which was the investment of capital in the purchase of land. Here the bourgeois Arab was connected more closely

to land ownership and its convergence with the feudal style; on the other hand, craftsmanship remained literally based on traditional activities based on manual labor, and targeted to meet local needs. Parallel to the decline of scientific research, education continued to suffer from delays in the curriculum and a blatant inability to absorb and reflect the spirit of the times. This revealed the inability to produce talent that is capable of spearheading change; this condition did not only afflicted the field of education and became a malaise that pervaded Arab Universities; instead of universities graduating qualified staff, Arab universities were graduating unemployed, disgruntled and frustrated students. This institution (the university) became an arena in which the enlightened were disabled and where all the objective conditions contributing to the dominance of reactionary forces were engineered. This was reflected in upholding a culture of consumption and a reverence for material consumption where 'making a quick gain' became the highest value.

Thus began the phenomenon heralded the emergence of a new generation that was obsessed with getting a **graduation certificate**, a degree that lost even its symbolic value because of the community's drive towards the purchase of falsified scientific titles falsified. From this social reality that was ridden with degeneration and weakness, groups that suffered from disappointment, decline and helplessness, saw no alternative but to join the prevailing political, and financial forces; this degeneration led to weaknesses in the field of scientific knowledge and knowledge in general; consequently, Arab Universities failed to assume a prominent position among the list of the first hundred best international universities; instead, some Arab Universities became the arena where the circulation of the culture of bitterness and futility took place, and a growing sense of failure and frustration prevailed among the youth. Instead of leading change, Arab Universities became mere satellites orbiting around the State which continued to exercise its domination on all sectors of society and on all activities including those within the economic field, and a policy of monopoly and subsequent restriction of the freedom of action and the suppression of the spirit of innovation and change prevailed. The bureaucracy created by the government continued to consecrate a culture of dependency and of submission (19).

Inheritance of History

When we go back to the role exercised by the Arab Middle Class during the Ottoman period, one can highlight some of the features of change that manifested themselves at the political level; for example, the role played by the Arab Elite, despite its small size, in

directing the attention of Ottoman Authority towards the importance of creating projects that aspire towards modernity. Under pressure, the Ottoman Authority designed and directed such projects; hence began the Reform Movement which was in line of Kolkata 1839 and Homerun 1856 (**Ottoman Organizations**). Hence began modernization and the adoption of new laws aiming towards the abolition of old economic relations, like old loyalty laws, and a call for decentralization ensued as well recognition of the rights of diverse nationalities that made up the Imperial Body.

The Arab Elite aspired towards an effective social role through emphasis on creating vigilant awareness through the establishment of associations which served as the nuclei for the establishment of political parties. These new parties were able to confront colonial powers and exhibit leadership of the national project; what followed was the birth of a generation of enlightenment, which addressed the construction of a modern state, through the thoughtful and conscientious wording of a draft of a project for national independence; the bulk of social forces involved in this project included petty traders, vocational professionals, intellectuals, and the petite bourgeoisie; this was enlightenment based on the bilateral association of **city - education** . There was great aspiration towards the construction of a modern state based on a culture of organization and administrative traditions, which was manifested in the expansion of school buildings, the establishment of cities, the building of infrastructure and services, the fortification of the army and the national police, and the emergence of the nucleus of the university, all aspects of the dream of the leadership to build a constitutional democracy, which entrenches political pluralism and equal opportunities, establishes a just society based on law and the rights of citizenship, and nurtures an economic modernization project based on freedom, democracy and a constitutional, and multi-party system. This project of building the national state was based on direct support by the colonial powers in the aftermath of the First World War. This project fell on the shoulders of the Arab Middle Class because of its intellectual enlightenment and economic stability.

In the Revolutionary Legitimacy

In the aftermath of World War II, there emerged a generation of the Revolution, which aspired towards the completion of the Project of Independence through ridding the country from the dominance of foreign capital, and the nationalization of national resources and interests; this was the experience of the Egyptian Revolution led by Gamal Abdel Nasser, which became a model to be emulated across the Arab World. Other projects sprang in the Arab World to change the structure of social, economic and political relations which resulted in agricultural reform, social welfare and building the health sector, allowing freedom of expression and of the press and creating free

education, urban planning and housing projects, and promotion of the cultural heritage. Concomitant to all of these changes was the rising of powers such as the military, tribal forces and alliances, and political parties which did not hesitate to hold the alliances between them, under the great challenge of facing the colonial – Zionist threat, and so emerged the theme: **everything for the battle** (20).

Footnotes

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Rituparno's "Chokher Bali": The Woman's Question

Chandrava Chakravarty

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West Bengal State University, India

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Abstract:

My paper intends to contribute to the conference theme by exploring how the interface between literary text and its cinematic rendering underscores the possibilities of meaningful exchanges and encounters between different art forms, historical moments, and ideological values.

Cinematic adaptation of canonical literary texts of the nineteenth century offers an effective platform for the discussion of the post-Victorian event. Rituparno Ghosh's film *Chokher Bali*, based on Rabindranath Tagore's novel bearing the same title, is a retro-Victorian working of colonial history in which he offers an exploration of the spatiality of woman's selfhood/identity, and its complex interface with the historical and the social. Here I use the word 'Victorian' both historically and culturally. Historically it stands for the nineteenth century as "a major warehouse of historical commodities and evidence, and a period still almost within living memory in which culture we feel we have strong roots". These words are not only true for those in the West, but also for people who had been under British rule for long two hundred years. Culturally, the resonance of the word "Victorian" extends beyond historical specificities spilling to the postmodern era, and revealing an in-depth engagement with history which enriches the post-modern present considerably. Rituparno's adaptation of Tagore is a reminder that our postmodern condition should not blind us to our status as post-Victorian/nineteenth century. The cinematic reworking of Tagore provides a palimpsestuous vision of what is present but not conspicuous enough.

I

Rituparno Ghosh's film *Chokher Bali,* based on Tagore's novel, is an exploration of the spatiality of woman's selfhood/identity, and its complex interface with the historical and the social. A retro-Victorian reworking of colonial history, the film makes potent statements, in its digressions from the source, on the ideological complexities underlining the 'gender question' in colonial Bengal. Here I use the word 'Victorian' both historically and culturally. Historically it stands for the nineteenth century as "a major warehouse of historical commodities and evidence, and a period still almost within living memory in which culture we feel we have strong roots" (Giddings, 1990, p. 34, cited in Cartmell & Whelehan, 1999, p.12). These words are not only true for those in the West, but also for people who had been under British rule for long two hundred years. Culturally, the resonance of the word "Victorian" extends beyond the historical specificities spilling to the postmodern era, and revealing an in-depth engagement with history which enriches the post-modern present considerably.[1] Gutleben uses the term 'neo' or 'retro' interchangeably to mean "a new literary movement whose very essence consisted in re-thinking and re-writing Victorian myth and stories" (2001, p.5) Made into a film in 2003, hundred years after the publication of the novel, *Chokher Bali* re-explores the possibilities of the widow's marginality in the colonial context, and represents through Binodini how violations of human rights can initiate problematic areas of human agency and extend the openness of the third aspect of human life—the spatial.[2]

In this film Binodini's search for her own space from where she can speak and resist her forced invisibility is also the quest of the postmodern Indian woman.[3] Located at the problematic juncture of the colonial past and the post-colonial present, woman in today's India is forced to go through an uneasy negotiation between the values of bygone days and the demands of present society. The parameters which had shaped the notion of womanhood in India in the nineteenth century are very much a part of the collective subconscious, so much so that any resistance against sexual/social discrimination has to begin with the negation of past values. That Rituparno was consciously speaking to his postmodern audience who are made to see and hear what the director intended for them is

undeniable. He attempts a re-evaluation of these cultural discourses by entering into a dialogue with the past and offers a different perspective. This is testified by the fact that apart from being nominated for the Golden Leopard at the 2003 Locarno International Film Festival, *Chokher Bali* was screened at the Asia Society on April 9, 2005, as part of the Third Annual South Asia Human Rights Film Festival. Thematically the cinematic text invokes typical Victorian concerns over sexuality, national/cultural identity, and morality. Viewed today, *Chokher Bali,* the film, was largely seen as a protest against the oppression of women in society and an appeal for the recognition of human rights.

For Fredric Jameson, the word 'post-modern' is a 'periodizing concept' which correlates to a new socio-economic order 'what is often euphemistically called modernization, post-industrial or consumer society, the society of the media or the spectacle, or multinational capitalism' (Jameson 1998, p.3). Cinema, which Jameson sees as one of the pre-eminent postmodern forms, has a predominant role in structuring cultural experience in this new socio-economic order as 'sight' becomes something of supreme value. Cinematic adaptation of canonical literary texts of the nineteenth century offers an effective platform for the discussion of the post-Victorian event.[4] According to Sanders, adaptation does not efface the source text with its own images, but the endurance of the source in our memory enables the "process of juxtaposed readings that are crucial to the cultural operations of adaptation" (Sanders 2006, p.25). Gender, class and other social differences are inevitably ideologically reconstructed in our own image with reference to values of the past. Rituparno's adaptation of Tagore is a reminder that our postmodern condition should not blind us to our status as post-Victorian/nineteenth century.

II

Rabindranath claimed *Chokher Bali (Eyesore),* published in the year 1903, to be an unprecedented piece of writing in the context of contemporary Bengal. A daring exploration of the complexities of man-woman relationship on the one hand, and of the homosocial bond developing between the three major women characters on the other[5], the novel presented an avant garde theme. Tagore's *Chokher Bali,* set between 1902 and 1905, recounts the story of a beautiful, educated woman Binodini struggling against the oppression of widowhood. She was selected by Rajlakshmi to be the bride of her son Mahendra. On being refused by Mahendra, the fuming mother approaches Mahendra's closest friend Bihari hoping that Bihari would not let her down. However, much to her consternation, Bihari also refuses to marry Binodini. She is then married off and sent to her husband's place in rural Bengal. Widowed within a year of marriage, Binodini moves into Mahendra's house as a companion to his mother. There she meets Mahendra's wife Ashalata, an uneducated and inexperienced woman. As Binodini watches the doting couple, the intense love between Mahendra and his wife inflames her repressed sexuality. She starts comparing herself with Asha and feels that her rejection was unjust. Her frustration grows as she realizes that this heaven of marital affection, and security could have been all hers if Mahendra had been judicious in his choice of partner. Binodini becomes intimate with Asha to get an access to Mahendra. The two women become almost inseparable, so much so that they start calling each other 'chokher bali' , literally meaning 'sand in the eye'. These are words of endearment chosen by Asha in place of 'soi' meaning 'friend' on learning that Mahendra was earlier offered Binodini's hand in marriage. Ironically, the apparently innocent words of endearment suggest rivalry, rather than friendship, between the two women. Binodini now starts seducing Mahendra with Asha's help. Asha is unable to understand Binodini's strategies, and when realization dawns, she is incapable of extricating her husband from Binodini's clutch. Not only Mahendra, but Bihari also becomes Binodini's target. She starts playing a dangerous game by provoking Mahendra's jealousy through her frequent indulgences towards Bihari. Strange interplay of human passions makes Asha and Binodini struggle for their possession of Mahendra on the one hand, and Mahendra and Bihari contest for

Binodini on the other. She manages to alienate Mahendra from his wife, mother and friend, and fully captivates him. Mahendra, who leaves home with Binodini, is brought back by Rajlakshmi's terminal illness. After Rajlakshmi's death Binodini shows a sudden transformation of heart. She refuses Bihari's hand, asks for Asha's forgiveness and departs for Benaras to live an ascetic life.

Through Binodini Tagore explores the consequences of the abysmal life and the sexual frustrations of a young Hindu widow. However, the end of the novel shows a disappointing acquiescence to societal demands in dispensing with the character of Binodini. Tagore himself was thoroughly dissatisfied with the novel's ending: "Ever since *Chokher Bali* was published I have always regretted the ending. I ought to be censured for it" (Tagore, 24 June, 1910).[6] The novel evoked different kinds of responses. When it was serialized in *Bangadarshan*, the Hindu Brahmins lambasted Tagore for making Binodini crave for life and sexual fulfillment. Being a Brahmo, Tagore decided not to fiddle with Hindu sentiment and restored Binodini to the conformist, Hindu life that society demanded. Later, few months before his death, Tagore repented banishing Binodini to an ascetic life. I would like to quote Rituparno's words on the ending of the novel and on plausible resolution of the Binodini-question:

> Today, when you read the novel, you can make out that this *cannot* be the ending. A lot of people wanted Binodini to get married to Behari. I think that would have been a solution 30 years ago when people were propagating widow remarriage, they would have been content if she were given another marital home. But in today's time, I think a woman can live on her own completely. (*Rituparno Ghosh and the "Intellectual Film*," 2005)

In a colonial setting the portrayal of potentially subversive female sexuality brings out the clash between the 'ideal' and the 'real', and points to the pitfalls of trying to produce 'woman' discursively. Understandably, the pervasive programmes of reforms in India after the beginning of the British rule centred on women. The new gender constructs enabled a re-orientation of patriarchal control and provided discursive support in constructing the effeminate, subjugated subjects of colonial rule into the all-powerful patriarch at home. As the home turned into the main site for controlling the disruptive potentials of women, the idea of the female as incarnation of spirituality gained currency and obtained social approval.[7] Whatever the real experience of women might be (as many of them bore twelve/ fifteen children) the notion of woman as spirituality incarnate had great appeal for the Bengalis who were familiar with the images of *Durga, Kali, Lakshmi* and later, the oppressed *Deshmatrika* (the Nation as Mother). Even the evocation of female power or *Shakti* implied the existence of a sacred domain that needed to be protected with untiring vigilance. Such a larger-than-life representation not only projected a desexualized image of woman but also led to a glorification of the deprivation, sacrifices and abstinences she was forced to undergo in a highly oppressive patriarchal system.[8]

While the dangers of female sexuality were contained by the institution of marriage, the young, attractive widow, unaccommodated and outside the control of a husband, remained a serious problem. The moral, cultural and ideological issues raised in the discourses on *Sati*, the custom of burning widows on the funeral pyre of her deceased husband, point to the extent to which the widow posed a threat to society.

The articulation of feminine consciousness in Tagore's text explodes the hypocrisy of colonized patriarchal society with its overt nationalist agenda, and brings to surface a dialogised heteroglossia between the hegemonic and marginal voices. Tagore's text surely provides an alternative space where

the contradictions within the discourses on gender are exposed. The silences in the text are, therefore, most significant in enabling posterity to look for a dynamic model for differentiating between interpellated subject positions and marginal consciousness. Gillian Rose quotes key passages from Teresa de Lauretis's *Technologies of Gender: Essays on Theory, Film and Fiction* to describe these silences as 'spaces in the margins of hegemonic discourses, social spaces carved in the interstices of institutions, and in the chinks and cracks of the power-knowledge apparati' (1993, p.140). In *Yearning: Race, Gender, and Cultural Politics* bell hooks positions herself in the margin to detach purposefully her subjectivity and identity from the hegemonic order. She also disengages from the notion of 'Woman' as the binary 'Other' created by the epistemology of difference.

> 'I am located in the margin. I make a definite distinction between that marginality which is imposed by oppressive structures and that marginality one chooses as site of resistance – as location of radical openness and possibility. This site of resistance is continually formed in that segregated culture of opposition that is our critical response to domination. We come to this space through suffering and pain, through struggle. […] We are transformed individually, collectively, as we make radical creative space which affirms and sustains our subjectivity, which gives us a new location from which to articulate our sense of the world.' (hooks, 1990, p.153).

For hooks, choosing marginality becomes a critical turning point for the construction of other forms of counter-hegemonic or subaltern identity. By reading the margin as a space of radical openness she recontextualizes spatiality and engages in a cognitive recharting of our real and imagined worlds. What is foregrounded is a feminist approach that is assertively spatial and postmodern in modes of interpretation. Unlike Tagore's Binodini, Rituparno's character discovers her liminal status as a position of empowerment from where she can speak and resist her forced invisibility.

Where Tagore ends Rituparno begins indicating, thereby, a new trajectory for this anti-heroine. The film highlights the need to reformulate a new existential space for the widows, who suffered three-fold marginalization: as a colonized subject, as victim of a repressive patriarchy, and finally as the victim of widowhood. Made into a film in 2003, hundred years after the publication of the novel, *Chokher Bali* re-explores the consequences of the widow's marginality in the colonial context, and represents through Binodini how violations of human rights can initiate problematic areas of human agency and extend the openness of the third aspect of human life—the spatial.[9] The ending of Rituparno's film shows a radical departure from that of the novel. He effectively uses the cinematic medium to create a different visual and ideological register. His foray into an essentially postmodern cultural politics of difference and identity leads to powerfully symbolic spaces of representation, to a new politics of location and radical spatial subjectivity.

III

In Rituparno's portrayal of Binodini there is a shift from the body-space to the mind-space in which the real and the imagined coalesce for a meaningful understanding of the lived world. Barbara Hooper forwards Henri Lefebvre's argument that the whole social space proceeds from the body which becomes the most crucial site for witnessing the production and reproduction of power. The physical space consists of conscious and unconscious desires, complex motivations, and is mediated by cultural

representations. Moving circuitously outward from the body we encounter alternative spaces of visual and aesthetic imagination as in films. Cinema freezes the sexuality of women in her body as spectacle, the very object of phallic desire. It signifies a space of primordial desire which also activates woman's desire for her own position as fetish. The representation of the body and of feminine identity, thus, turns into a social space involving the complex workings of power and knowledge.[10] Across this new spatial plane a deconstruction and reconstitution of the old modernist binaries of public/private, outside/inside, margin/centre take place simultaneously. Rituparno consciously uses the marginal space of the widow's body as source of both sexual titillation and threat, and his representation conflates the use of the female body both as material object and also as a discursively produced entity. Colonial discourses on *Sati* posit the woman's body as the abode of all danger.[11] The discourses on widowhood and *Sati* in colonial Bengal repeatedly emphasized the desexualization and dehumanization of the female body. We are not allowed to forget for once that the body of Binodini is a problematic social entity. She is consciously projected as a voluptuous sex symbol, as the site of a counter-hegemonic discourse, and as the location of resistance.

Secondly, throughout the film there is a constant reminder, in the forms of slogans, banners and Bihari's patriotism, of the ongoing freedom struggle in India. This brings to the fore the troubled connection between woman and nation and forms a background to the complex heterosexual drama that is played by the characters. Although nationalism devalues both women and body as source of desire, variations of struggle for power are played over the feminine space of the nation and actual female bodies. While women are treated as the symbol of the purity of the nation, they are vulnerable to contamination, and remain homeless themselves. As for both Binodini and Asha, *desh* or one's own country/nation remains an intriguing idea. If it means a concrete physical location and also an 'imagined community'[12] then Asha, though temporarily dislodged, finds her own *desh* in Mahendra's house. Binodini constantly moves from one location to another, of which none belongs to her, nor does she belong to any physical space she comes to inhabit. And yet it is Binodini, not Asha in the film who discovers *Bharatvarsha* as her own sacred space.

Rituparno consciously generates a complex ambivalence towards Binodini, the seductress, to make the discourse on the Binodini-issue dialogic. An unabashed avowal of her disruptive potential is made through the background music played several times as Binodini appears on the screen: '*We cast magic spell with our feminine wiles wherever we go'* [translation mine].[13] So does Binodini: she uses all her intellectual and physical charms to capture Mahendra and Bihari. In fact, Mahendra's mother describes Binodini as 'mayabini'(enchantress) in the novel on learning how she has ensnared Mahendra. However, the thoughtful use of the song in the film raises several pertinent questions: Is Binodini an illusion herself? After all, she hails like a tempest from nowhere to wreck havoc in the lives of Mahendra, Asha and Bihari, and then disappears without leaving an address behind. While the narrative space of Rituparno's film enables Binodini to play on the voyeuristic fantasy of the spectators, her elusiveness reinforces the impression of an illusory world she inhabits. This points to the fact that Binodini herself is, in a way, a pathetic pursuer of a space that can never belong to her. The opera glasses (a thoughtful addition in the film) through which she sees the world voyeuristically is an indication of her distance from the world she craves to occupy. Just as Binodini remains an enigma for society, her surrounding world is also a *maya* or illusion for her. The film, however, indicates that the unchartered territory of maya is also the domain of unpredictable and indefinable possibilities. The presence of the enigmatic Binodini on the fringes of the ordered domestic space defines its territorial bounds, and threatens to undo the binarism of the centre and the periphery. Binodini is not outside the exclusive logic of the centre/margin but very much a part of it as the margin defines the centre and also invades its apparently fortified precincts.

The scopophilic pleasure that Binodini's physical representation incites is deliberately deployed to highlight her difference from Mahendra's wife Ashalata. Picture 1 offers a visual contrast between Asha and Binodini: the former wearing a red sari, the colour being associated with the bliss and fulfillment of the married state; the latter wears a white sari, the typical attire of the Indian widow and a mark of the renunciation of worldly pleasures. Yet, Binodini's eyes and body language clearly exude a seductive charm. She starts teaching Asha how to resist Mahendra's brute force during their love-making. The scene, in which she teaches Asha to wear a blouse, her creamy white skin glowing under the shade of a red velvet blouse, is the first indication of Binodini's desire to usurp Ashalata's legitimate social space. She harbours within herself a cauldron of unfulfilled desires. As Binodini wistfully looks at Asha's ornaments, her vermillion smeared forehead, her passion is ignited. This accomplished widow also becomes an enigma for the inexperienced Asha: Binodini's subtle strategies of usurpation are beyond her comprehension.

1.Binodini and Asha – two intimate friends

As Binodini follows the strict religious observances, meant for disciplining widows, Rituparno reminds us, through the patch of menstrual blood Binodini leaves behind in front of the prayer room, that no matter how much society tries to see her as a desexualized being, her body refuses to be tamed.

2. Mahendra and Binodini share a passionate moment

In public her body is daily punished with deprivation; in the privacy of the horse carriage it is gratified with Mahendra's love-making. On learning that Binodini has ensnared Mahendra in her charms, Rajlakshmi drives her away from home describing her untamed sexuality as destructive. This is also a symbolic act of sanitizing the domestic space. Binodini, however, is much above gross carnality: she reveals her higher mental abilities, her knowledge about recent discoveries, myths and legends. Jagadish Bose's discovery of life in the vegetable world is repeatedly referred to in the film. It acquires symbolic significance as Binodini highlights the incorrigible double standards on which society thrives: an enlightened doctor like Bihari feels sad over the cutting of a tree, but refuses to see how a widow's body and soul are lacerated by oppressive norms.

On being thrown out of Mahendra's house, Binodini reaches Bihari's place. She adorns herself with bridal ornaments hoping that Bihari would be easily drawn to her beauty, but again miscalculates her move. The screen representation is menacingly subversive as Binodini's white sari is incongruously juxtaposed with her gold ornaments. In the days when widow-remarriage was introduced, the scene can be seen as a pungent comment on the actual state of affairs. Binodini is clearly posited as an unaccommodated being—a widow as her apparel indicates who now longs for marital bliss. Binodini's proposal for marriage seems so outrageous to Bihari that he bursts into laughter and refuses to accept her hand. Binodini even pleads to serve Bihari as a maid in lieu of shelter. Bihari, who had borne some respect for this woman, is tormented to see Binodini degrade herself to this level and points out that it is a time when people are talking about freedom and not servility.

3.Bihari refusing to marry Binodini

But for Binodini struggle for freedom on the political front is very different from the personal battle she is fighting within herself. Her insult is manifold this time because apart from the pangs of repeated refusals, she also realizes that she has fallen in the eyes of Bihari, her last and only resort. Binodini has no alternative but to return to her husband's village where she has always been looked upon as an aberration. She writes an apology to Bihari and prepares herself for death by drowning, a common predicament for errant young widows. The two letters written by Binodini in the film are Rituparno's invention, and these clearly foreground the director's agenda:

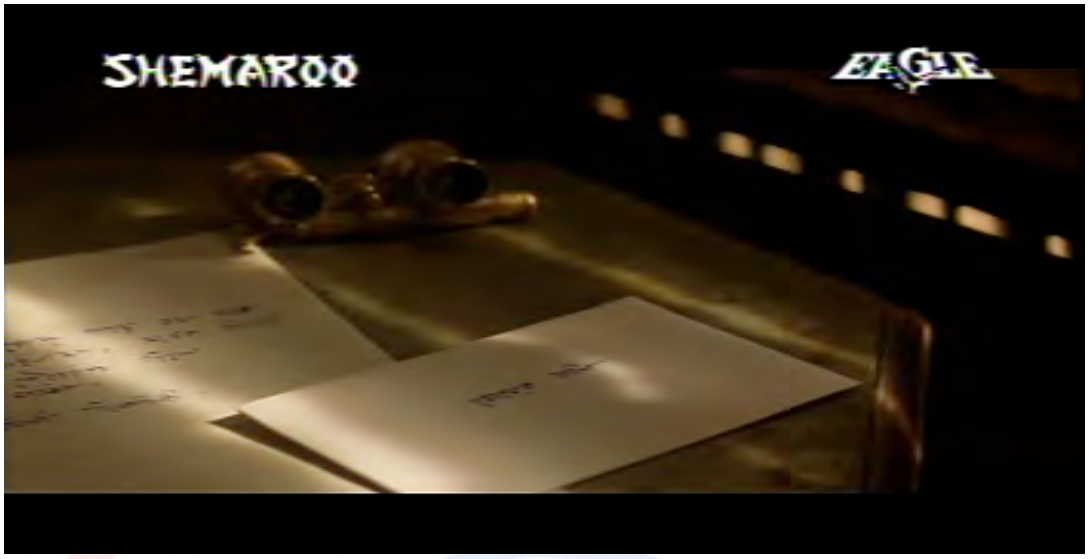
> *[…] I have three identities in society-a widow, an anglicized lady and a young woman. My real self has been shrouded by these. That a young widow can be a normal human being of flesh and blood is something society refuses to accept. Today I can say without any hesitation that you have given me the courage to discover my fourth identity. You have showered all your pity on Asha because she is inexperienced, simple and lives a life of sacrifice in Kashi. I will never acquire the first two virtues possessed by Asha. If I could acquire those, I would have waited for you in the sacred ghats of Kashi*[14] *for several lives. So, I am destined to suffer the usual fate of widows in this country about whom your Jagadish Bose has never shown any concern.* [translation mine]

Binodini fails to commit suicide. As she prepares to leave her village home Mahendra arrives to live with her for good, a courage he had failed to show when earlier requested. Binodini realizes that after being deserted by his wife and mother, cohabiting with Binodini is now no more but a penal state for Mahendra. She makes him vow celibacy during their stay together, and both reach Benaras to live in a *bajra*[15] on the Ganges. This is Binodini's new space, built on flowing water, fluid and uncertain -- a thoughtful deviation from the novel that imparts a new poignancy to Binodini's search. This new location is a significant space for Binodini that offers release and leads to a new cognitive growth. The ghats of Kashi, with its myriad activities and people, open up a new world for her and she hungrily devours all the details of this variegated life around with her opera glasses.

4. Binodini with her opera glasses on the ghats of Beranas

It is on these ghats Binodini sees Annapurna accompanying pregnant Asha for a bath in the river. This is a moment of severe defeat and anguish for Binodini: she realizes that she has finally failed as Asha's rival. Only Asha can bear Mahendra a child who would be treated as legitimate.

In conceptualizing the end of the film, Rituparno had the criticisms of the novel in mind: some demanded the marriage of Bihari and Binodini as a fitting end for the novel. Now that Mahendra is restored to domesticity, Bihari comes with a marriage proposal to rescue Binodini from a life of further humiliation. A noble and radical gesture indeed, but it only means further coercion of the space she has suddenly discovered on the ghats of Benaras. Unlike the other widows, Binodini has always displayed a forbidden love for life, and flouted social norms; she has repeatedly pleaded for love but suffered rejections. When Bihari finally comes to offer her a home, Binodini has already found a space which is larger than what marriage can offer. She has discovered a new *Bharatvarsha* which is not the country Bihari is fighting to free from the British. It is a *Bharatvarsha* of her mind, an endless space of immense possibilities and self-realization. Rituparno's Binodini disappears, leaving behind a letter for Asha and her opera glasses.



5. Binodini's last letter and opera glasses

Now that she has discovered a new world within herself, she no longer needs her glasses to see the outside world. Binodini's last letter is epiphanic:

> *Dear [Chokher] Bali,*
> *[...]Do you remember asking me repeatedly what desh means. […] Is Biharibabu's desh same as ours? After our separation these questions kept haunting me. […] I realized that we never saw anything beyond our cloistered life in Darzipara Street. That is why we tried to fulfill our desires with the only man we had come across. The result was that our desires remained unfulfilled and our small world, which you can call 'desh,' was also shattered. If Lord Curzon succeeds in partitioning Bengal then you and I will start living in two different countries. Sitting in those two countries if we think only about the insults, deprivations and sorrows we had suffered separately, then it would only mean that we have accepted defeat. Actually our desh is in our mind. […] I came to realize what desh means on the day I stood on the ghats of Kashi leaving Darzipara Street behind. […]* [translation mine]

A postmodern reworking on the colonial discourse on gender and identity, Rituparno Ghosh's Binodini is a new creation. She opens up the immense possibilities of a powerfully symbolic space of representation emerging from a cultural politics of difference and identity, from an awakening to the spatial dimension of human subjectivity. This is a new position of empowerment and self-actualization that the Indian woman in the twenty-first century needs to explore and consolidate. Rituparno enunciates the relevance of *Chokher Bali* as a contribution to the present day discourse on the nature of liberated womanhood in India: "[…] a woman does not have a country of her own, just as she has no surname of her own […]. But a woman can have a space. […] For an independent woman, therefore, I would wish to define it as space or domain. And that is what Binodini speaks of at the end."(*Rituparno Ghosh and the "Intellectual Film,"*2005). It is not possible to discover this new space without a dialogue with the past that looms so large over our consciousness, and shapes our knowledge of who we are.

Notes:

[1] See Shiller, Dana, "The Redemptive Past in the Neo-Victorian Novel", *Studies in the Novel*, 29:4 (1997): 558; Shuttleworth, Sally. 'Natural History: The Retro-Victorian Novel', in *The ThirdCulture: Literature and Science*, Elinor Shaffer (ed.). Berlin & New York:Walter de Gruyter, 1998, 226.

[2] In the book *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*, Edward Soja draws heavily upon Henri Lefebvre and explains the notion of the 'Thirdspace': 'For Lefebvre, reductionism in all its forms, including Marxist versions, begins with the lure of binarism, the compacting of meaning into a closed either/or opposition between two terms, concepts, or elements. Whenever faced with such binarized categories (subject-object, mental-material, natural-social, bourgeoisie-proletariat, local-global, center-periphery, agency-structure), Lefebvre persistently sought to crack them open by introducing an-Other term, a third possibility or "moment" that partakes of the original pairing but is not just a simple combination or an "in between" position along some all-inclusive continuum. This critical thirding-as-Othering is the first and most important step in transforming the categorical and closed logic of either/or to the dialectically open logic of both/and also…."(60).

[3] Referring to bell hooks and Cornel West, who are concerned with the reconceptualization of African-American subjectivity, especially of women, Soja observes: 'The pathways into Thirdspace taken by these itinerant explorers lead us to the specific terrain of postmodern culture and into discussions of the new cultural politics of difference and identity that is re-awakening the contemporary world to the powerfully symbolic spaces of representation, to struggles over the right to be different to a new politics of location and a radical spatial subjectivity and praxis that is postmodern from the start. (84)'This new cultural politics of difference have engendered creative and enabling responses, especially from women of colour. The words of bell hooks in *Yearning* could have been uttered by Rituparno's Binodini as well: 'I am located in the margin. I make a definite distinction between that marginality which is imposed by oppressive structures and that marginality one chooses as site of resistance – as location of radical openness and possibility. This site of resistance is continually formed in that segregated culture of opposition that is our critical response to domination. We come to this space through suffering and pain, through struggle. […] We are transformed individually, collectively, as we make radical creative space which affirms and sustains our subjectivity, which gives us a new location from which to articulate our sense of the world.' (Cited in Soja, 105).

[4] As Kirchknopf has rightly noted, the postmodern engagement with the nineteenth century works "critically with the Victorian age and its narratives" (2008:53). Animated images are never accidental or ideologically neutral. Moreover, as Reynolds observes: "what the spectator sees and hears is what he or she is allowed to see" and the director sets his agenda by "foregrounding one issue or set of issues" marginalizing the others (Reynolds 1993:1).

[5] It needs to be clarified that there is no lesbian subtext in the novel, nor are the women characters aware of it. Here, we have three deprived women—a mother, and two daughter-like figures- thwarted by fate and the man they all love in their individual capacity. The root of deprivation being the same, these women develop a close, often ambivalent bonding.

[6] The film starts with these words of Tagore.

[7] Unlike Western patriarchal thoughts in which all modes of control and hegemony were ascribed to the rule of a father, Indian symbolic system is dominated by the feminine principle. The relation of the feminine with power is, nevertheless, a problematic connection for Indian patriarchy, provoking deeply ambivalent responses towards woman and womanhood. In a matri-focal culture the feminine principle governing the natural world is both benevolent and capricious. Any human negotiation with such an unpredictable deity- a treacherous, destructive mother- is bound to be accompanied by a certain sense of insecurity. Ashis Nandy rightly observes that this feeling of insecurity in his response to woman became a part of the psychic make-up of the Indian male. In everyday life the psychological burden of the traditional image of *shakti* or power forces the Indian male to identify with the passive and distant masculine principle in the cosmos. In the familial front the same psychological ambivalence characterizes man's relation to woman, whether the relation of the son with his mother, or that of the husband with his wife. An urge to look up to woman for protection, security and nurture is always accompanied by the fear of betrayal.

[8] Srimati Mankumari Basu writes to her friend Hem about the virtues of Masterbabu's wife Kamala Devi: 'Even a heart of flint melts on seeing the devotion of Masterbabu's wife. You will be surprised to know that she embraces all sorts of dangers and sorrows with this faith: Whatever God gives is good for man. Let His will be fulfilled.' [translation mine] (Ray, 121)

[9] In the book *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*, Edward Soja draws heavily upon Henri Lefebvre and explains the notion of the 'Thirdspace': 'For Lefebvre, reductionism in all its forms, including Marxist versions, begins with the lure of binarism, the compacting of meaning into a closed either/or opposition between two terms, concepts, or elements. Whenever faced with such binarized categories (subject-object, mental-material, natural-social, bourgeoisie-proletariat, local-global, center-periphery, agency-structure), Lefebvre persistently sought to crack them open by introducing an-Other term, a third possibility or "moment" that partakes of the original pairing but is not just a simple combination or an "in between" position along some all-inclusive continuum. This critical thirding-as-Othering is the first and most important step in transforming the categorical and closed logic of either/or to the dialectically open logic of both/and also…."(60).

[10] Hooper's views obtained from her unpublished manuscript "Bodies, Cities, Texts: The Case of Citizen Rodney King" is cited in Soja: 111-119; also see Foucault *Power/Knowledge*, trans. C. Gordon (NY:Pantheon, 1980) 63-70.

[11] The "Translation of a Conference between an Advocate for, and an Opponent of, the practice of Burning Widows Alive" presents a debate for and against the issue, which highlights the problematics of accommodating the widow's body within Hindu patriarchy. The advocate for the practice describes the rewards in store for a sati, literally a chaste woman: "That woman who, on the death of her husband, ascends the burning pile with him, is exalted to heaven, as equal to Uroondhooti" (Roy 1999: 114). The debate progresses in an interesting manner as the opponent tries to counter the above arguments by referring to the words of a Puranic authority called Munoo: ' Let her emaciate her body, by living voluntarily on pure flowers, roots, and fruits, but let her not, when her lord is deceased, even pronounce the name of another man. […] Here Munoo directs, that after the death of her husband, the widow should pass her whole life as an ascetic' (Roy 1999: 115).

[12] The word is borrowed from Benedict Anderson.

[13] This is a song from Tagore's dance drama "*Mayar Khela" [The Game of Illusion]* sung by the Maya Kumaris, meaning a group of enchantresses.

[14] Kashidham is another name for Benaras. The ghats of Kashi refer to the concrete steps on the side of the Ganges.

[15] A vessel, almost like a house boat, floating on the river in which people can stay

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Re-encountering the Past: The Neo-Nazi Noir of Phillip Kerr

Eric Sandberg

0042

Miyazaki International College, Japan

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Abstract:

Critics claim that the Neo-Historical novel offers a "critical reformulating" of the past rather than simply wallowing in "immobilizing nostalgia" for a vanished era (Hutcheon 209). In Philip Kerr's Bernie Gunther series of Neo-Noir novels, this reformulation takes the shape of a re-encounter with the Nazi era through the familiar generic conventions of the hardboiled thriller. This approach results in an unsettling de-familiarisation of an all-to-familiar historical epoch.Kerr's novels combine their hard-boiled thriller conventions with a very high degree of period detail. This detail creates a sense of historical verisimilitude, allowing readers to situate themselves within a rich and deep historical setting, but also activates nostalgic energies, for nostalgia is object-centred, requiring "mnemonic devices" upon which to fasten itself (Boym 346). This is not revisionist nostalgia "for a past that never existed," for Nazi-era Germany is not conceived of as a 'good' place, but its energies work to draw readers into an encounter with the imagined past (Ellroy 3). In addition, Kerr's choice of genre transposes a familiar structure and style onto an unfamiliar context. These novels are what Raymond Chander, master of the genre, describes as "hardboiled chronicles of mean streets with a [. . .] mystery element dropped in like the olive in a martini," invocations of "a world in which gangsters can rule nations" (990, 991). By combining nostalgic detail and a nostalgic genre, Kerr draws the moral dilemmas, turmoil, and crimes of Nazi Germany into proximity with contemporary experience. Rather than reading history from a safe distance, this is reading history uncomfortably close: the familiar historical spectacle of Nazi terror becomes the unfamiliar sensation of terror in normal life.

When the famous hardboiled detective writer Raymond Chandler set out to defend his literary predecessor Dashiell Hammett, and through him the hardboiled genre as a whole, in his 1944 essay "The Simple Art of Murder", he provided as a fortuitous by-product a resonant definition of the genre. He considered it no more than an application of the "revolutionary debunking of both the language and material of fiction" of realism to the detective story (p.57). Part of the realism of this genre is its interest in the presence of evil in the wrong places. Hardboiled fiction took murder out of the Golden Age mystery drawing room, and "dropped" it back "into the alley" where it belongs, but this is an alley populated by dirty politicians, criminal businessmen, hypocritical judges, corrupt policemen, venal lawyers and an apathetically moronic citizenry which will always look the other way if it can (p.58). The evils of the hardboiled world are not safely relegated to a clearly demarcated criminal sphere, but are an integral part of the very fabric of society, a part of the way things are. "The realist in murder," Chandler argues, "writes of a world in which gangsters can rule nations [. . .]" (p.59). This is not a hyperbolic claim: Hammett published the foundational novels of the genre between 1929 and 1934, while Chandler's own publication dates range from 1939 to 1959. During these three decades the men who ruled nations included Stalin, Mussolini, Franco, Chiang Kai-shek and Hitler. The hardboiled is thus rooted in the political. Hammett was an anti-fascist who was investigated by Senator McCarthy, while Chandler attempted to enlist in the Canadian army in 1939 at the age of 51 to fight the Nazis, and their novels reflect this political engagement. The villains of Hammett's *Red Harvest*, for instance, are union busting business men and gangsters, while Chandler's Los Angeles is full of corrupt politicians.

* * *

In the late twentieth and early twenty-first centuries hardboiled fiction has exhibited a strongly historical orientation. Partly, this is because it is associated with the years that saw its birth, no doubt due to the success of film noir: Humphrey Bogart's Philip Marlowe and Sam Spade have become iconic images of the hardboiled. The 2011 video game L. A. Noire ,which is set in Los Angeles in 1947 and deploys the full range of hard-boiled tropes is an example of this association. However, contemporary hardboiled does not at its best produce simple-minded historical romances. Instead it offers the potential for revisionary rewritings of, and re-encounters with, history. These cold-eyed debunkings of cherished historical myths include Walter Mosely's explorations of American racism in his Easy Rawlins novels and James Ellroy's indictment of American political life in his Underworld USA trilogy. Ellroy, in his preface to *American Tabloid*, contrasts his re-thinking of the Kennedy presidency with "mass-market nostalgia" for a "past that never existed" (2001, p.4). He offers instead "reckless verisimilitude" as a means to "demythologize an era" (2001, p.4). Hardboiled re-writes history by critically examining and remorselessly debunking received wisdom.

All of this implies that contemporary hardboiled is a form of neo-historical fiction. Traditional historical fiction, or historical romance, has been interpreted as offering little more than an "immobilizing nostalgia" for the past (Hutcheon, 1988, p.209). It revels in trivia and romanticises by simplifying history, which rather than a complex and disputed arena of contested meanings becomes a pleasure ground of fantasy and make-believe. It embraces national and personal fantasies of identity, allowing readers to associate themselves with a wholly commendable imaginary past. Our soldiers were good and brave; the enemy's cruel and cowardly. Our women were chaste and gracious; their sluttish and rude. Neo-historical fiction, on the other hand, attempts to offer what Linda Hutcheon describes as a "critical reformulating" of the era it represents (1988, p.209). It seeks, in the words of another critic, to fight the "cultural malaise of historical amnesia" and to thus "reanimate the [. . .] past in the present" (Pierce, 1992, p.305). It is alert to the constructed nature of any representation of the past, recognising that "any imaginative tenure of place or time is tenuous, if not illusory" (Pierce, 1992, p.310). For every historical detail that is presented, another element of the texture of the time is lost or omitted. Thus we find instead in neo-historical fiction a recognition of the one-sided and unreliable nature

of the very sources from which historical fiction, and indeed history proper, is constructed (Pierce, 1992, p.310).

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Given both the political and neo-historical orientation of hardboiled, it is appropriate that one recent incarnation attempts to radically reassess the political and ethical status of one of the twentieth-century's most politically horrifying periods. Philip Kerr's series of neo-noir novels re-examine the Nazi era through the familiar generic conventions of the hardboiled thriller. The eight novels currently in the series, published between 1989 and 2011, follow the life of Bernie Gunther through a number of roles: a homicide detective in Weimar Berlin, a private detective caught up in the troubles surrounding the rise of the Nazi partly to power, a return to the official police force under Nazi control, obligatory wartime membership in the SS, internment in a Soviet POW camp, the horrors of post-war occupation, flight to Argentina as an suspected war criminal, involvement in the pre-revolutionary Cuban underworld, and a return to Cold War Germany. Throughout the series, from the mean streets of a Berlin riven by political violence to the gaudy casinos of Batista's Havana, simple answers to ethical, historical and political questions are undermined. Kerr's application of the hardboiled to this broad period of history results in an unsettling re-familiarisation and re-evaluation of a historical epoch and of the value judgements that accompany our historical preconceptions.

* * *

The hardboiled is an ethical genre. It is concerned with justice in a world where justice is a commodity, an illusion, or a cruel joke, but certainly not something tangible or widely available. At its centre lies the hardboiled hero, described by Chandler in "The Simple Art of Murder" in terms that leave no doubt as to his moral nature: "down these mean streets," Chandler writes, "a man must go who is not himself mean, who is neither tarnished nor afraid" (1944, p.59). The hero is a centre of purity in the midst of social, political and moral decay. To be sure this is not conventional purity: The hardboiled hero "might well seduce a duchess" although he would not "spoil a virgin" (1944, p.59). His contempt for skin-deep morality is unlimited, but he is nonetheless a moral compass in a world that has no other. The hardboiled hero thus displays a deep scepticism of the traditional authorities who have allowed the state of deplorable poverty, unchecked criminality and moral decline to exist. This is at root a depression-era literature of despair at a world somehow gone out of joint. And it is the hardboiled hero who must attempt, however vainly, to put things right. In Philip Kerr's fictional worlds, from Weimar Germany to Pre-revolutionary Cuba, the signs of this ethical dislocation are clear, and it is Bernie Gunther's lot to be the "lonely" and "proud" man "in search of a hidden truth" who must contend with the evils of this bleak and tortured era (1944, p.59).

* * *

The first two novels in the Bernie Gunther series, *March Violets* and *The Pale Criminal* are set in Weimar-era Germany in the years immediately preceding the Nazi's 1933 rise to power. Later novels in the series also return to this era of profound ethical turmoil, when the accepted values of one social and governmental system are giving way under the pressure of the rival systems of communism and fascism. It is an era that is familiar in outline to a twenty-first century reader. Yet by applying the aesthetic and ethical standards of the hardboiled novel, its generic code, to the period, Kerr creates a different and uncomfortable sort of familiarity.

The first elements of the hardboiled code at work in Kerr's novels are the existence of a high level of local detail and physical specificity. In Chandler's hardboiled, this takes the shape of a cartographic and interior detail which allows for a seamless combination of the real and the fictional. In *The Big Sleep*, Philip Marlowe tails the pornographer Geiger home as he turns "north into Laurel Canyon Drive," and takes a left onto "a curving ribbon of wet concrete which was called Laverne Terrace" (1992, p.31 - 32). Laurel Canyon is a real neighbourhood in Los Angeles, while Laverne Terrace is a fictional addition. Marlowe arranges a meeting at the real, and still extant, "Bullocks Wilshire, the east entrance to the parking lot," but the Sternway mansion at 3765 Alta Brea Crescent is, despite its authentic sounding address, fictional (p.179).

But the world of hardboiled is essentially an indoor one, and most of the descriptive energy of the novel is lavished on interiors. One home for instance, "had a low beamed ceiling and brown plaster walls decked out with strips of Chinese embroidery and Chines and Japanese prints in grained wood frames" along with "low bookshelves" and a "thick pinkish Chinese rug" (p.34 - 35). And this is only the beginning of a description that continues for a full paragraph before it makes its leisurely way to the naked woman and dead body that are also in the room.

In the Bernie Gunther novels these tropes come into play, but with a different emphasis. In *March Violets*, for instance, Bernie Gunther attends a wedding "at the Luther Kirche on Dennewitz Platz, just south of the Potsdamer Railway Station" (1993, p.4). This real church is indeed about a kilometre south of where the Potsdamer Banhof stood before the war. This sort of cartographical accuracy is more prominent in the Bernie Gunther novels than in their generic forebearers. Almost every page of Kerr's novels contain this sort of factual, rather than fictional reference. Some of these play another role, carrying out a sort of urban archaeology excavating the layers of Berlin's twentieth-century history: Alexanderplatz, "approached from Neue Königsstrasse," is "flanked by two great office blocks: Berolina Haus to the right and Alexander Haus to the left" (1993, p.25). Alexanderplatz must now be approached from the renamed Rathausstrassem while The Berolina Haus and the Alexander Haus are both heavily renovated survivals from the 1920s. Kerr's novels also include a high level of domestic or interior detail, although these can be disquieting: in *A Quiet Flame* Bernie visits an apartment which is a "shrine to Adolf Hitler. There was a portrait of him in an oval frame in the hall, and another, different portrait of him inside a square frame in the sitting room" (2010, p.56). There is also a great deal of nostalgic detail, references to the forgotten objects and consumer products of a bygone era: Gunther drives a Hanomag fuelled on BV Aral, a mixture of gasoline and benzene while smoking Reemtsmas (1993 p.3, 81; 2010, p.117). Again, these details can be unsettling: for instance the ubiquity of red *Stürmerkasten*, displaying *Der Stürmer* with its "semi-pornographic line-drawings of Aryan maids in the voluptuous embraces of long-nosed monsters" (1993, p.3). This sort of detail is clearly not intended to inspire in the reader the revisionist nostalgia which Ellroy warns against in his introduction to *American Tabloid* (2001, p.3). It functions instead to normalise historical horrors that had hitherto remained safely distant.

A final generic feature of the hardboiled novel is what have been described as Chandler's "trademark outlandish similes" (McCann, 2010, p.54). General Sternwood in *The Big Sleep* for instance speaks slowly, "using his strength as carefully as an out-of-work show-girl uses her last good pair of stockings" (1992, p.8). Sean McCann argues that these similes are intended to reveal the perceptiveness of the narrator Marlowe who is able to see past the appearance of things to the underlying reality. General Sternwood's debauched past, and the taint of the Sternwood family, are revealed through the diagnostic x-ray of the hardboiled simile. However, Chandler's hardboiled similes appear to be in excess of meaning, offering a superfluity of rhetorical gesture. In *The Long Goodbye*, for instance, Marlowes offers three metaphors in a row: "An hour crawled by like a sick cockroach. I was a grain of sand on the desert of oblivion. I was a two-gun cowpoke fresh out of bullets. Three shots, three misses. I hate it when things come in threes" (1992, p.137). These metaphors do little more than draw attention to themselves.

The Bernie Gunther novels offer similar metaphoric exuberance: in *The One from the Other*, for instance, Frau Klingerhoefer, works "on a leg of lamb like a mechanic going after a set of rusty spark plugs with a wrench and a rubber hammer" (2009, p.153). Reviewing the novel, Peter Guttridge comments on the "sometimes laboured similes," but this is the point: they are so elaborate, so incessant, and so obvious that their only real function is to draw attention to themselves. Sean McCann has argued that the elements of the hardboiled style have become almost "mythical": simply by referring to a its generic features, "invoking a few of its hallmarks," writer are able to instantly transport their readers into the "familiar world" of hardboiled fiction (2010, p.42). Kerr, by employing three of the generic features of the hardboiled novel - its cartographic accuracy, its high level of period detail, and its metaphoric excess - is thus able to effortlessly locate his readers simultaneously in the unfamiliar world of Nazi Germany, and in the

familiar world of Los Angeles hardboiled. As the reader recognises and applies these generic codes to the Nazi world, two things happen. First, the distant world of Nazi Germany is drawn into alignment with the reader's knowledge of the hardboiled genre. That which is incomprehensible in the Nazi experience is framed through generic conventions that make it comprehensible; the ethical dilemmas of the Nazi era are aligned with the ethical dilemmas of the hardboiled genre in general, and thus become relevant and real to the modern reader. And secondly these texts activate an implied political critique as they locate Nazi terror in an broader context than it is usually allowed in popular fiction.

Thus one of the things the hardboiled code does is normalise the level of racism, violence, and hatred in German society in the 1930s. That which we define as a strange, distant and horrifying era becomes in a very disturbing way, normal. The historical context of pre-war Nazi Germany is carefully managed to reveal the atmosphere of political violence surrounding the better known historical events which punctuate Kerr's novels. In *March Violets*, the tenements in "rubbish - strewn" Simeonstrasse are covered in "crudely daubed swastikas, hammers and sickles and general obscenities" (1993, p.37). These markers of the "dividing dogmas" of the German population, occurring in the context of terrible poverty and squalor remind the contemporary reader that Nazism did not develop from a historical vacuum, but arose from very specific economic and political causes: hyper-inflation, economic depression, and a violent ideological conflict whose outcome was by no means certain (1993, p.37). On the other hand, there are the extremes of personal wealth associated with the political and industrial elite: Herman Goering plays with his pet lion Mucki in a study "the size of a tennis court" lined in Gobelin tapestries, while industrial magnate Herr Six lives in a mansion - reminiscent of Chadler's Sternwood residence - so large that Bernie quips he will need a search party to find him in the library (1993, p.131, p.14).

The primary emotional tone of this world torn between poverty and wealth, communism and fascism, is hatred - a hatred based on race, religion, gender and sexual orientation. Of course the Nazi persecution of the Jews is familiar to the contemporary reader, and elements of large scale anti-semitism are present in these novels: *The Pale Criminal* deals with a conspiracy to frame the Berlin Jewish community for blood libel in order to incite pogroms, and ends with scenes from *Kristallnacht*. But what perhaps remains shocking is the everydayness of the anti-semitism displayed in these novels. A Jew has been arrested for the attempted rape of a prostitute, and one interpretation of this crime, highly offensive in itself, "he tried to leave without paying," is greeted by a policeman with the laconic comment "typical Jew" (1993, p.317). Cinemas show anti-semitic films, and businesses advertise their "racial respectability" by including the word German in their names (1993, p.9). Even Bernie Gunther, the moral centre of the novels, believes until well into the series that although there is no real justification for persecuting them, "the Jews had brought it on themselves" (1993, p.487). This is perhaps the real shock for a contemporary reader: even the hardboiled hero of these novels, who generically occupies a privileged moral position, can be a participant in what has been historically construed as the primary instance of racist brutality.

Of course, anti-semitism is not the only crime of the Nazi era, and the Bernie Gunther novels situate historical anti-semitism in a broader context of discrimination and hatred. So-called "negro jazz" is banned (1993, p.64). A wisecracking Bernie Gunther is described by a Gestapo officer as having "more lip that a nigger with a trumpet" - a throw-away line that is intended to offend the blond and blue-eyed Gunther, not black musicians (1993, p.75). Roma are seen as a source of "racial impurity, " while homosexuals risk being "beaten up and tossed into a KZ" (1993, p.209, p.137). Women are only qualified for labour that ends in "a nine-month term," and "can't go out wearing a bit of make-up for fear of being called a whore" (1993, p.6, p.120). The world that Bernie Gunther attempts to navigate is composed of an palimpsest of hatreds that would remain potentially illegible to the twenty-first century reader without the help of the hardboiled code.

Hardboiled fiction demands a recognition of the sheer reach and breadth of corruption and evil within society: crime is not limited to criminals. The private eye examines what has been described as "a fallen urban world in which the traditional institutions and guardians of the law [. . .] are no longer up to the task" (Porter, 2003, p.97). These generic expectations map readily on to the world of Bernie Gunther. Here the guardians of law have become criminals, and criminals the guardians of the law. At the petty end of the scale, Bernie has to pay off the police to get information - "everyone is making some sort of a twist these days" (1993, p.58). On a grander scale, the plot of *March Violets* revolves around a murder linked to an investigation into industrial corruption that ultimately links together Germany's largest industries, its governing bodies, and the organised crime syndicates know as "Rings" (1993, p.110). This endemic corruption represents a Nazi world that is uncomfortably close to the more familiar environment of the hardboiled detective novel, different perhaps in quantity rather than quality.

There are also political implications to the application of the hardboiled code to the Nazi era. The Bernie Gunther novels implicate a far wider group of people in the crimes of the Nazi regime than nostalgic and popular historical memories of the greatest generation and its struggles against fascism permit. *March Violets*, for instance, is set against the backdrop of the 1936 Olympics, and international participation in these games is portrayed as being motivated by a wilful blindness to the realities of the Nazi regime. The book opens with the racist *Der Stürmer* being removed from display so as not to "shock the foreign visitors"; it ends with it "back on the street corners" more "rabid" than ever in its anti-semitism (1993, p.3). This sort of large scale collaboration of the international community with the Nazi regime is counter-pointed by quotidian detail which also illustrates the extent to which the Nazi world was integrated into a wider global society. Bernie Gunther, for example, breakfasts on "Quaker Quick Flakes ('For the Youth of the Nation')," a product produced by Quaker Nahrmittle GmbH, a subsidiary of the Quaker Oats Company (Kerr, 1993, p.44). There is something startling about the appearance of this iconic American, and proverbially peaceful, breakfast food next to "a large picture of the Führer on the wall" and emblazoned with an advertising slogan so patently adapted to the needs of national socialist ideology (1993, p.44). A further connection is the presence of Charles Lindburgh and his wife - enthusiastic Hitlerians - in Berlin (Kerr, 1993, p.45). The Nazi era, which has been historicised as separate, different, and safely distant from the Anglophone experience, is here presented as being tightly interwoven with a broader historical experience.

In the later stages of Kerr's series, he carries his political critique much further as Bernie Gunther moves into the post-war world of Cold War politics, conspiracies and betrayals, always grappling with the horrifying legacy of the Nazi past but increasingly unable to separate it from the other interlinked nightmares of twentieth-century history. How do we distinguish, these novels ask, between the varying levels of cruelty and hatred that permeate our world, and do the accepted divisions serve us well? While a discussion of these elements of the series is beyond the scope of this paper, I hope that I have been able to establish some of the ways in which Kerr's ethical and political revisionist historical fiction relies on its generic roots in the hardboiled novel as a means of re-encountering the past.

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"Carlos Yushimito del Valle's Post-nationalist and Post-identitarian Universality in Las islas"

Ignacio López-Calvo

0045

University of California, USA

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Abstract:

This paper explores Japanese identity as well as post-nationalist and post-identitarian issues in the works of the Sino Peruvain author Carlos Yushimito del Valle, who was featured in the prestigious Granta Magazine in 2010, among the twenty-two best young Spanish-language writers under thirty-five. I will concentrate on his short stories in the collection Las islas and two other short stories dealing with characters of Japanese descent: "Ciudad de Cristal" (Crystal City) and "Oz." The title of the first one is a translation of the name of an internment camp in Texas, Crystal City, where numerous Peruvian Nikkei families were imprisoned. However, the topic is only addressed tangentially, because it concentrates on the adventures of a Nikkei boy and a non-Nikkei teenager in Lima, which are indirectly contrasted with the hardships suffered by the Nikkei boy's father. The short story is, therefore, a veiled denunciation of the abuses committed against the Nikkei community: Pedro Komatsu, the protagonist's father, has been taken to an internment camp in Texas and all that is left from him is a note stating that he was being taken against his will. The second short story, "Oz," also has a Japanese protagonist, but the plot deals more generally with freedom and free will. In turn, the stories included in Las islas, taking place in Brazil, present a fatalistic worldview in which several characters voluntarily accept their fate: at one point, they will have to face death on their own.

Carlos Yushimito del Valle (1977-) was considered a rising literary star in Peru, even before the prestigious Granta Magazine featured him, in 2010, among the twenty-two best young Spanish-language writers under thirty-five.[1] In an interview with Alfredo Kato in the Peruvian journal Perú Shimpo, he describes himself as what Japanese call an Ainoko (a derogative term to describe a "half-Japanese" or a person of mixed-race).[2] The author has no links with any Nikkei institution and has described his Japanese heritage as an affective memory. Although he deals with Japanese characters and issues in some of his short stories, overall he chooses a post-nationalist and post-identitarian stance that separates him from other Nippo-Peruvian authors, such as Augusto Higa or Doris Moromisato.

His short stories, "Ciudad de Cristal" (Crystal City) and "Oz" may be considered parables on freedom and solitude. "Ciudad de Cristal" addresses a key event in the history of the Japanese in Peru.[3] Paradoxically, the story may convey more information through its omissions than through what the text includes. Like the title, the story contains a veiled denunciation of Japanese deportations during World War II: "Ciudad de Cristal" is the Spanish translation of Crystal City, the name of the largest internment camp in the United States during World War II. Its internees were mainly from South America, particularly from Peru.[4] This title, then, predisposes us to read a story about the illegal kidnappings in Peru of Japanese nationals and of Peruvians citizens of Japanese ancestry to be used as pawns in prisoner-of-war exchanges between the United States and Japan. Instead, what is detailed in this story is how such actions impact on the life of a seven-year-old boy whose father is an interned (read "kidnapped") Japanese citizen. To create a more credible Nikkei atmosphere, Yushimito includes Japanese vocabulary, such as ojisan (uncle or middle-aged gentleman), obachan, and gohan (cooked rice). As Yushimito explained in my interview, the topic of Japanese deportations to the United States was broached sporadically and, then, succinctly in his family's conversations: "At home, we don't talk about that, and I suspect that this silence, this private protection, is in part an attitude that has also been adopted by the Japanese Peruvian Association. There is a criterion of 'curative' amnesia: the idea that those aggressions must be silenced to avoid hampering the integration—which is difficult enough already—of the Japanese community in Peru."[5] Yushimito first heard about this episode from an uncle, who referred to the 1970 earthquake (the most destructive earthquake in recent Peruvian history) as divine punishment for the plundering and mistreatment of the Japanese and Nikkeijin in Peru.

Initially disregarding historical antecedents, Yushimito focuses on the adventures of Pedro/Hideo, a Nikkei boy, and his relationship with Nazareno, a non-Nikkei teenager. Nazareno is having an affair with Hideo's sister and gives money to her grandmother. Hideo detests the situation, but limits his expressions of discontent. It is implied that, after Hideo's father is deported, Nazareno, who was working at the family's store, begins to manage it. Hideo and Nazareno hunt spiders for fighting.[6] It is also understood that neither one is aware of his government's outrageous betrayal of the Japanese community. Hideo takes his name from his Japanese grandfather, Hideo Komatsu, who is now in an internment camp in Texas. Pedro is also his name, because it was the Spanish name that his father chose on arriving in Peru from the Japanese island of Hokkaido. The omniscient narrator underscores the innocence that keeps these children safe from unsavory political events: "For him, it is only a name, not the coherence of an uprootedness smudged in a list with his new identity: Hideo or Pedro, what is a name, after all, but an identity that gets lost in the sound that the other men barely recognize?"[7]

Later, Mr. Tsuchigumo, a shopkeeper from Kajiki, advises Hideo to go with his dog to the market at night to look for a big spider that can win all fights. Incidentally, the strange name of

the shopkeeper is taken from that of an ancient people in Japan, known as Tsuchigumo or Yatsukahagi. This group supposedly populated the Japanese Alps until the Asuka period (it has been considered folklore but, in the 1870s, small underground dwellings were discovered on the island of Shikotan). Tsuchigumo literally means "ground spider," perhaps a pejorative reference to this people's physical appearance. Japanese folklore depicts them as dwarves who lived underground and in caves, as do the Ainu of Hokkaido, whose legends include the extermination of a group of small aborigines who dwelled in those lands: a race of pit-dwelling dwarves named the Koropok-Guru. Japanese folktales also include mention of a spider-limbed monster named Tsuchigumo. A Noh play by Kawatake Mokuami (his real name was Yoshimura Yoshisaburō, 1816-1893) alludes to these people in its title, Tsuchigumo (Ground Spider, 1881). In any case, the eventual capture of the spider creates an indirect parallel with the internment of the boy's father in the Crystal City camp. It is suggested further in the plot: "There she is still. The spider obeys with caution, resigned, sad."[8]

The repetition of the phrase "although he does not understand this yet"[9] when referring to Hideo Komatsu's thoughts intensifies the contrast between his innocence and the harsh reality his parents and the rest of his community are living. But suddenly, Mr. Tsuchigumo asks the boy a question that reveals the true political background of these dialogues: "—Anything about your old man?"[10] Before the boy answers that his family has not heard anything on the radio, the omniscient narrator explains that ever since Pedro Komatsu, Hideo's father, was taken to the internment camp, no one has heard from him again. Yet a neighbor found a piece of paper thrown from the truck used to transport the Japanese prisoners, which explained his sudden departure: "from his father, they only know that he threw a note so that they knew that he was not disappearing of his own free will. That they were taking him away because of a war that he had not fought, but, perhaps, had lost. And that he was a good man, that he was not abandoning his children."[11]

The second section of the story returns to the child's innocent world. There, Nazareno shows his large spider to Hideo, whom he calls "Chino" in a seemingly derogative way. At story's end, Hideo takes revenge against Nazareno for sleeping with his sister. After having subjected the spider to hunger and his vigilance (amplified by the glass, as his grandmother points out), instead of having it fight Nazareno's spider, Hideo frees the insect inside Nazareno's bedroom hoping that it will sting him. Should the spider recognize Nazareno as he who kept a hateful eye on it while in captivity, it will bite him.

While it may be expected that the narrator repeat for a third time the phrase "although he does not understand this yet," he never does. It is up to the reader to make that connection. The narrator, however, jumps back and forth to the sad reality of the adult world: "with a bobby pin that the grandmother no longer missed, as she did not miss having been left on her own, involved in her own silence.[12] Just like the spiders are enclosed in their glass dwelling, the grandmother takes refuge in her deafness. Therefore, the story narrates a traumatic event in the history of the Nippo-Peruvian community indirectly veiling a denunciatory tone.

Yushimito's literary reputation, however, was built mostly on the publication of Las islas (2006), a collection of eight short stories that have nothing to do with the world of Peruvian Nikkei and that take place in Brazil, a country he has never visited. While most of these short stories are set in the favelas (shanty towns) of Rio de Janeiro, such as the fictional São Clemente, others, like "Apaga la próxima luz" (Turn off the Next Light), take place in the sertões (the northeastern semiarid backcountry) or in a neighborhood in Rio de Janeiro, as is the case of the fantasy story

"El mago" (The Magician). In an interview, he provides clues about this choice, which he places in the context of his generation's literature:

Perhaps now we see everything through a different lens which makes us read outside the tradition of national literatures—a tradition which wasn't defined exclusively by the spaces that were represented (be they local or cosmopolitan), but rather by the urge or need to write in order to understand or question national identities. This was already partly the intention of previous generations, but with Bolaño and perhaps with ourselves as substitutes (I hesitate to use the word 'heirs'), the idea of identity starts to shift, becoming less stable, less certain. This leads us to question not just the role of the state but also of other institutions. And that means we have a greater affinity with some authors than with others. What I mean is that it's possible to continue being a Peruvian or Mexican or Panamanian writer without giving up that national label, but also without giving up our individual roles, which find common ties in language, imagination and expectations. I think it was Lévi-Strauss who reminded us that we shouldn't just study people through their archives, but also by being witness to their dreams. Perhaps archives do tend to standardise our sensibilities in the global sphere, but I still like to think that there is something in our collective dreams—not just our individual ones—that marks us out. (Brock n.p).

I find this lengthy quotation useful to understand Yushimito's less stable and more postmodern idea of national identity, as found in his short stories. When asked why he uses this particular setting that is unfamiliar to him, he bluntly answers: "to make my stories plausible."[13] This concept is explained in detail in another interview where he contextualizes his decision with his fondness for Brazilian music, film, and literature (he quotes several Brazilian writers in the epigraphs of Las islas). He also addresses Brazil's symbolic estrangement as he perceived it through the years and, by extension, Brazil's marginality that non-Brazilians hold as true. Rather than a specific place, therefore, Yushimito's Brazil is an ambiguous scenario where he is comfortable exploring universal themes. In other words, the Brazilian location is nothing but a stepping stone for a post-nationalist universality. In Yushimito's own words,

Superficially, it can be the marginal Brazil of the favelas in Rio de Janeiro or the semiarid northeast; but, when I found it as a space, that is, when I accepted the need for the stories to take place there and not anywhere else, what I wanted was to venture in its own fiction, to delight in inventing Brazil on the basis of my own referents and even my own ignorance, which was the biggest license to finally give it life.[14]

This intuitive Brazil, an allegorical space of barbarism, violence, heroism, and dignity, represents Yushimito's strategy to transcend, in his writing, the potential limitations of nationality. As he explained, inspired by the artificial and caricature-like Brazil re-created by John Updike, he allowed himself the license to name characters and streets that would sound like Spanish with a Portuguese flavor. In any case, the verisimilitude of his short stories appears scarcely affected by this narrative strategy. The spaces described are so captivating that, in my 2010 interview, Yushimito mentioned that one of his readers claimed to have visited São Clemente, a neighborhood of Rio de Janeiro that he invented in Las islas. Most of his short stories are linked by a common lyricism and an atmosphere that at times borders on the mythical and timeless. This mythical marginality is beautifully re-created (or perhaps created) through a prose that fluctuates, as required, between street language and the poetical evocations characterizing some of the narrators' descriptions and the characters' interior monologues.

Half of the collection's stories, "Bossa Nova para Chico Pires Duarte," "Tinta de pulpo," "Apaga la próxima luz," and "Tatuado," involve extreme violence in a world of corruption and power struggles, where marginal characters try to keep their dignity, at times meeting an epic death.

Yushimito has compared Mamboretá (the praying mantis) and Pinheiro to the Greek god Cronos or the Roman Saturn, who devoured his children to prevent their overthrowing him, as it was foretold. Whereas in "Tinta de pulpo" and "Tatuado," submission to the boss, Pinheiro, leads them to kill their own friends, in "Bossa Nova para Chico Pires Duarte" (at a different level, also in "Seltz") the reader finds the opposite: an almost oedipal revolt against this seemingly omnipotent kingpin (in an interview with Yushimito, he identified Chico with the titan Prometheus, who stole fire from the gods). In turn, while no physical violence is found in "Seltz," human dignity and pride resurface, particularly in the last passage. Only the Spanish protagonist of "Una equis roja" voluntarily humiliates himself for a lost cause: the love of the brothel's most successful prostitute. Two stories, "La isla" and "El Mago," share a fascination for mystery and the unknown. Another common thread is found among several of Yushimito's characters: they seem in the midst of some type of quest. The protagonist of "Bossa Nova para Chico Pires Duarte" gives his life in exchange for recovering his honor, once he realizes that he has no chance of convincing Fernanda to follow him; Hidalgo, in "Una equis roja," does not give up in his obsession to conquer Dulce's heart; Guilherme, the protagonist of "La isla," tries to find himself through the mystery involving the island to where his father would swim; and Toninho, in "Seltz," realizes that he bravely has to face his own reality.

Yushimito is not the first Peruvian writer to deal with Brazilian topics. Vargas Llosa wrote his celebrated novel La guerra del fin del mundo (The War of the End of the World, 1981), which takes place in Brazil (Fushía, a protagonist of an earlier Vargas Llosa's novel, The Green House, was also of Brazilian). As Vargas Llosa, Yushimito too uses the technique of communicating vessels, by which two or more stories being told simultaneously (interlaced stories in Vargas Llosa's novel and interconnected short stories in Yushimito's collection) complement and modify each other. This technique, which tries to reflect the complexity of a reality filled with contradictions, forces the reader to be active, an accomplice in the creation of meanings. Thus, some characters, like Pinheiro, become round once they appear in several stories and the reader learns more about them. This is how "Tinta de pulpo"'s plot is interconnected with that of "Tatuado."

Another technique that demands an active reader, perhaps inherited from Vargas Llosa, is the use of "hidden data." Yushimito tends to hide key data for understanding the text. It is progressively revealed, creating suspense, and increasing the reader's interest in the plot's denouement. This approach demands a careful reading (if not a second reading) of short stories like "La isla," "Tinta de pulpo," or "Tatuado" (this last one, as seen, contains pivotal information for understanding "Tinta de pulpo"). Likewise, Yushimito resorts to Vargas Llosa's "Chinese box" technique, by which we find a series of stories (some are central, others, secondary) intercalated. Thus, the characters' dialogues inform the reader of data provided earlier in an ambiguous or incomplete manner, so that he or she may find a hidden truth or discover a lie through comments by, at times, secondary characters. This technique adds verisimilitude to the narration. Yushimito appears fond of the fragmented text as well, disrupting the chronological plot through frequent analepses and prolepsis. Alternating intra-diegetic, first-person narrators and extra-diegetic, omniscient narrators, he resorts to sudden changes in the narrative focalization, reminiscent of the formal experimentation that characterized the narratives of the Latin American Boom. Some short stories, like the first one in the collection, are narrated through the use of cinematographic techniques. As an example, the last line in section seven ends with Fernanda's answer to Chico: "You know that I can't do it."[15] Then, the beginning of the next section is linked to it by a similar

sentence, this time uttered by one of Pinheiro's henchmen: "Of course you can't do it that way."[16] Likewise, the influence of film noir may be noticed in "Tinta de pulpo" and other stories. Las islas presents a fatalist conception of a world where, at some point, characters submissively accept their own destiny: they will have to face death by themselves, like an island in the ocean (perhaps this is a possible connotation of the collection's title). Such a fatalistic and oppressive outlook does not hinder the use of a highly lyrical language that, although it may at times affect the characters' verisimilitude, contributes to the creation of a unique fictional world. Its referent is not real-life events (except for "Apaga la próxima luz"), but a fiction based on other fictions (Brazilian literature, film, and music, all familiar to Yushimito).

Notes

[1] Carlos Yushimito del Valle was born in Lima. He studied literature at the University of San Marcos. In 2008, he moved to the United States, where he studied for a Master of Arts degree in Spanish at Villanova University. He is currently studying for a doctorate in Spanish at Brown University. In 2002, he won the Carlos Eduardo Zavaleta short story contest and, in 2006, he won third place in the national contest "El Quijote," awarded jointly by the journal El Comercio and the Ministry of Education, with his short story "Una equis roja." His first published book was the collection of short stories El Mago (2004). His other published collections are Madureira sabe *(*2007) and Equis (2009). Some of his stories have been translated into English, French, and Portuguese. He is also featured in several literary anthologies. He is currently writing a novel tentatively titled Criaturas aladas and a new short-story collection titled Lecciones para un niño que llega tarde (Barcelona: Duomo Ediciones) is forthcoming.

[2] "The word [Ainoko] literally means 'a child of mixture' and is considered derogatory, evoking images of poverty, illegitimacy, racial impurity, prejudice, and discrimination. It is used for animals as well as for any kind of ethnically mixed person" (Williams-León 210). Ayumi Takenaka has elaborated on the use these types of terms: "As a way of distinction, Japanese Peruvians have developed labels to apply to different groups; racially 'pure' Japanese Peruvians are, in their own words, Nihonjin (Japanese in the Japanese language) or Nikkei. Racially mixed Japanese

Peruvians are usually referred to as Ainoko, Peruvians of Chinese descent as Shinajin (Chinese in old Japanese), and other Peruvians as Perujin (Peruvian), Dojin (barbarian in old Japanese), or sometimes Gaijin (foreigners)" (117).

[3] The title puns with the words "cuento" (short story) and "cuenta" (account).

[4] In December 1945, over six hundred Japanese Peruvians from this internment camp left for Japan, because the Peruvian government refused to allow their return. Other prisoners, including Seiichi Higashide, the author of the testimonial Adiós to Tears, refused to go to Japan and, because they were not allowed to return to Peru, they chose to stay in the United Sates. In 1947, the U.S. government granted them residency. As stated in the first chapter, they were interned in the Kenedy and Seagoville camps.

[5] "No se habla de eso en casa, y sospecho que ésta, la protección privada, silenciada, es en parte una actitud que también adopta la Asociación Peruano Japonesa. Hay un criterio de amnesia 'curativa' al respecto: la idea de que aquellas agresiones deben silenciarse para no perturbar la integración—ya de por sí difícil—que tuvo la comunidad japonesa en el Perú" (n.p.).

[6] In an interview with Alfredo Kato in the journal Perú Shimpo, Yushimito explains that his maternal grandfather Eisuke Yoshimitsu, who was from Kagoshima, was also named Pedro when he arrived in Peru. His grandfather lost his property in Santa and had to move to Lima, but he was not deported to the United States. He married a Peruvian woman, Abigail Ponte.

[7] "Para él sólo es un nombre, no la coherencia de un desarraigo borroneado en una lista con su nueva identidad: Hideo o Pedro, qué es un nombre, después de todo, sino una identidad que se pierde entre el sonido que apenas reconocen los demás hombres" (n.p.).

[8] "Ahí sigue. La araña obedece con cautela, resignada, triste" (n.p.).

[9] "aunque esto no lo comprende aún" (n.p.).

[10] "–¿Algo sobre tu viejo?" (n.p.).

[11] "de su padre sólo saben que lanzó una nota para que supieran que no desaparecía por su propia voluntad. Que se lo llevaban por una guerra que no había peleado, pero, acaso, sí perdido. Y que era un buen hombre, que no abandonaba a sus hijos" (n.p.).

[12] "con una vieja pinza que la abuela ya no extrañaba, como tampoco extrañaba haberse quedado sola, metida en su propio silencio" (n.p.).

[13] "para hacer verosímiles mis historias" (Effio n.p.).

[14] "Superficialmente puede tratarse del Brasil marginal de las favelas de Río de Janeiro o del semiárido nordestino; pero, cuando lo encontré como espacio, es decir, cuando acepté la necesidad de que las historias sucedieran ahí y no en alguna otra parte, lo que quise fue aventurarme en su propia ficción, regodearme inventando el Brasil a partir de mis propios referentes e incluso de mi propio desconocimiento, que era la mayor licencia para darle finalmente vida" (Ruiz-Ortega n.p.).

[15] "Tú sabes que no puedo hacerlo" (24).

[16] "Claro que no puedes hacerlo así" (24).

Modernist London through English and Japanese Eyes: Virginia Woolf's "The London Scene" and Natsume Soseki's "The Tower of London"

Andreas Pichler

0052

Aix-Marseille Université, France

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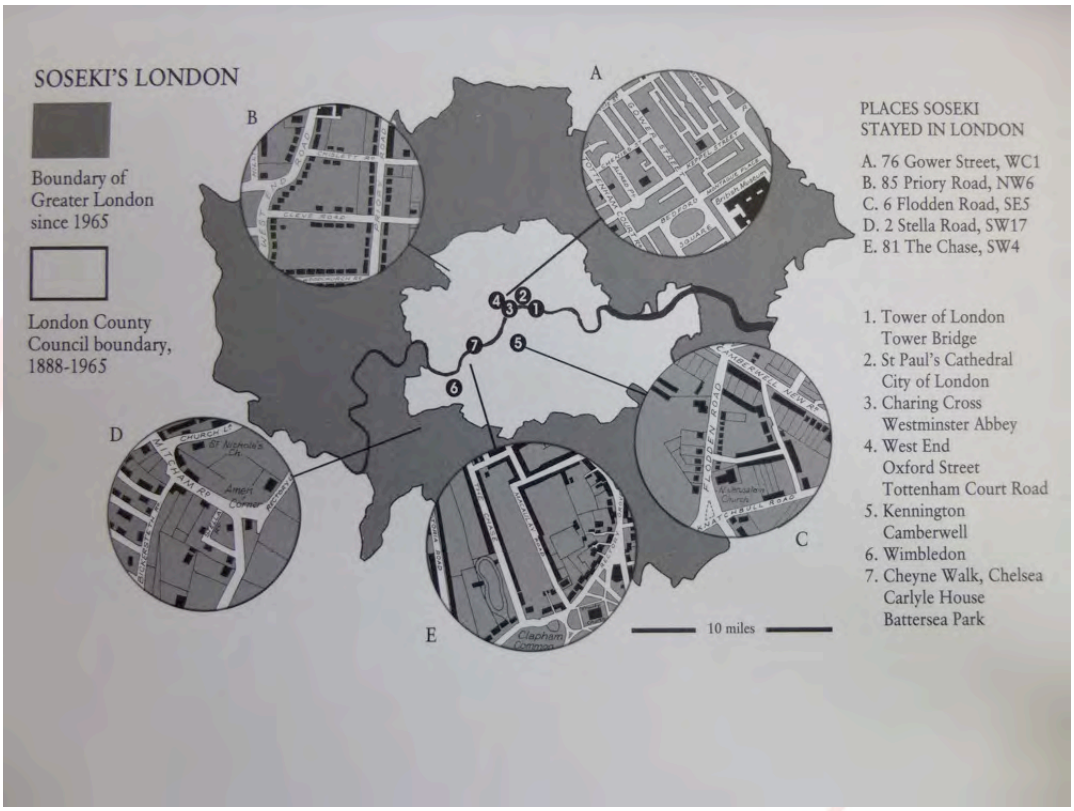
Abstract:

Virginia Woolf writes in her essay *The Docks of London* (part of *The London Scene*) that "The charm of modern London is that is not built to last; it is built to pass" (Woolf 31). Utilizing ephemeral spatial awareness to try to comprehend modernist London, Woolf points interestingly at the idea of an individual passing through urban spaces. Less famous, Natsume Soseki's *The Tower of London* portrays London in a stunningly similar fashion: "Thinking I might be swept away in a human wave when I went outside, I had peace of mind neither day nor night" (Soseki 91).

Images of stream-like tides and waves, trailing mists and fogs, and afloating sensations of seeing and observing are present in their writings. Both, Woolf and Soseki lived for some time within the famous Bloomsbury squares (Woolf at 46 Gordon Square and later at 29 Fitzroy Square, Soseki at 76 Gower Street), both visited the same iconic sites such as the Thames, the Tower, the City and the Carlyle House. Their views, one European the other Japanese, coincide in the way they seem to portray the metropolis from a highly personal and visual perspective.

My presentation aims at conveying to what extent a sense of prevailing spaciousness has been the authors' distinct hallmark. I argue that a "spatial" stream of consciousness is present in their essays in an attempt to link physical geography to the artistic portrayal of London. Through English and Japanese eyes, native and non-native alike, I will shed some light upon the importance of space in modernist literature to capture some of their visual snapshots: "When I gaze from the Tower Bridge at this Tower of London, there before my eyes across the river Thames, I lose myself in an intensity of gazing" (Soseki 93).

Title Modernist London through English and Japanese Eyes: Virginia Woolf's *The London Scene* and Natsume Sōseki's *The Tower of London*.
Author Andreas Pichler, Ph.D. – 0052
Affiliations Aix-Marseille Université, France



(Soseki's London, reprinted from Natsume Soseki, *The Tower of London*. London: Owen, 2005, 49)

Introduction

What would a "viewing of modernist London" through Japanese and English eyes look like? How would London look like when perceived from different cultural backgrounds, written about in substantially different languages? Is it conceivable to avoid the pitfalls of a metonymic representation of London when analysing the way of regarding, seeing and trying to understand a metropolis on the brink of modernity?

With close to seven million inhabitants in 1905 (London City Council, 23), the Greater London area was the world's ultimate surreal, disorientating urban landscape compared with the relatively small scale of Tokyo's two million in 1900 (Tokyo Statistics Division). The founding of the Metropolitan Police Service in 1829, the inauguration of the world's first underground line between Paddington and King's Cross in 1862, and the creation of the London County Council in 1889 to organise London's first elected administration, all contributed to the increasing size of the world's largest urban centre. Towards the end of Victoria's reign and during the Edwardian period London's sheer vastness surpassed any previously known municipal dimension.

Sent to London on a Japanese government scholarship in 1900, Natsume Sōseki arrived in this phantasmagoric city on 28 October and moved in at 76 Gower Street in the Bloomsbury District just north of the British Museum. Life in England and in London for Sōseki was characterised by profound historical and cultural changes during his two years' stay, marked by Queen Victoria's death on 22 January 1901 and London's emergence as the world's leading metropolis. Setting up house on 85 Priory Road, West Hampstead, then on 6 Flodden Road, Camberwell, on 2 Stella Road, Tooting and finally on 81 The Chase in Clapham Common, Sōseki lived in a number of distinctively different districts experiencing the city from diverse geographical locales. When returning to Japan in 1903, he started working on seemingly disconnected short stories in an attempt to put on paper his encounters with London. Two of the stories – "The Tower of London" and "The Carlyle Museum" – were published in 1906 in a volume entitled *Drifting in Space*, while "Fog" and other short stories were comprised in *Short Pieces for Long Days* in 1909.

Virginia Woolf on the other hand was born in the posh district of Kensington in 1882 and spent most of her cherished years in the British capital. In order to escape the rather grim atmosphere following the death in 1904 of her father, Sir Leslie Stephen, she decided to move together with her sister Vanessa from Hyde Park Gate to 46 Gordon Square, Bloomsbury. In contrast to Kensington, 46 Gordon Square figured, as Michael Whitworth observes, "as a place of light, space, and freedom after the darkness and claustrophobia of 22 Hyde Park Gate; as a place of rational if slightly chilly beauty after the ugliness of their old home" (Whitworth, 10). Through the informal Thursday evening events first organised by her brother Toby, the initial core of the so-called Bloomsbury Group came into existence. The regular meetings with Lytton Strachey, Clive Bell, Desmond MacCarthy, Roger Fry, Maynard Keynes and E. M. Forster allowed Woolf to advance and share her literary talent through a mutually supportive network of friends.

Peering about

In her collection of short storied entitled *The London Scene*, Woolf describes "the power and the 'vast conglomeration' of the city" (Lee, 554). London, as Lee says in her biography, is "the modern 'surface' which stimulates and absorbs her, and yet in which she is 'alien' and 'critical'" (Lee, 554). Images of stream-like tides and waves, trailing mists and fogs, afloating sensations of seeing and observing make up the fabric of the modern city in an ever-changing environment of the vast metropolis. What seems to dominate Woolf's vision of London is the fact of seeing, or rather peering about, of just becoming visible: "Waving long blades of wood to which lamps have been fixed, we peer about" (Woolf, London Scene 21). Sōseki's *The Tower of London* similarly portrays London through a haze of sensual awareness and gazing: "When I gaze from the Tower Bridge at this Tower of London, there before my eyes across the river Thames, I lose myself in an intensity of gazing" (Soseki, Tower 93). Conveying to what extent a sense of prevailing visual perception, of personal gazing and "peering about" has been the authors' distinct hallmark, I argue that a "visual" stream of consciousness is present in their essays in an attempt to link rational geography to the literary portrayal of London.

Most critics have focused on the London cityscape as a literary subject matter, modern-culture readings, empiricist, impressionist and symbolist renderings of the city. Works such as Bradbury's *Modernism*, Dennis' *Cities in Modernity*, Freeman's *Conceiving the City*, Brooker's *Geographies of Modernism*, and Ackroyd's *London The Biography*, all focus on

geographical representations of the city in a metonymic way. Woolf's *The London Scene* is at its best only marginally portrayed; in her notorious biography Lee devotes only half a page to *The London Scene* and says that "there was nothing insular or complacent about her view of her city. Such patriotism as she had was for places, not people or traditions or beliefs" (Lee 554). Sōseki's *The Tower of London* has been entirely ignored by recent critics; most have focused on his novel *I Am a Cat* and *Kokoro* including Yiu's remarkable study entitled *Chaos and Order in the Works of Natsume Sōseki*.

Brooker is correct in pointing out in his introduction that "the distinction between the physical and imagined city proves important [...] and is closely related to the distinction between literary or artistic modernism and social modernity" (Brooker, 5). Arguing that physical geography and the built environment function as a "determining influence upon consciousness and conduct" (Brooker, 5), I shed some light upon Woolf's *The London Scene* and Sōseki's *The Tower of London* analysing a rationally geographic view on modernist London.

The London fog

Linking geography to *The London Scene* (Lee is right in saying that Woolf had a patriotism for places, in particular for London which she loved and preferred over the countryside) and *The Tower of London* to advance an innovative approach that is both physical and metaphorical is based upon a surprisingly single geographical feature: the London fog.

Fog was construed as an image of hiding and covering up by authors such as Dickens, Doyle, Stoker and Wilde in the latter half of the nineteenth century. The geographical environment is not topographically linked to reality and mystifies places in works such as *Dracula*: "I find that the district he named is in the extreme east of the country, just on the borders of three states, Transylvania, Moldavia, and Bukovina, in the midst of the Carpathian mountains ; one of the wildest and least known portions of Europe. I was not able to light on any map or work giving the exact location of the Castle Dracula, as there are no maps of this country as yet to compare with our own Ordnance Survey maps" (Stoker, 1). The image of fog used to shroud specific and rational settings is an all too familiar one: "In this fog, my dear Basil? Why, I can't even recognise Grosvenor Square. I believe my house is somewhere about here, but I don't feel at all certain about it" (Wilde, 167). Wilde's use of fog in *The Picture of Dorian Gray to* blur the clear contours of Grosvenor Square in central London is similar in its metaphorical depiction to Doyle's covering up of the murder in *The Hound of the Baskerville*: "I have said that over the great Grimpen Mire there hung a dense, white fog. It was drifting slowly in our direction, and banked itself up like a wall on that side of us, low, but thick and well defined. The moon shone on it, and it looked like a great shimmering ice field, with the heads of the distant tors as rocks bore upon its surface. Holmes's face was turned towards it, and he muttered impatiently as he watched its sluggish drift" (Dolye, 189).

More importantly, fog is intrinsically related to the physical geography of London. Fog as a meteorological phenomenon belongs to the study of geophysics which in turn is a subcategory of physical geography as part of the atmospheric layers of the earth. And as such, fog conveys a physical barrier to seeing and perceiving. Both authors, Woolf and Sōseki, employ fog as such a physical and real geographical phenomenon when "peering about" London.

In his sequence entitled *Drifting in Space* (1906) Sōseki mentions fog in terms of the urban landscape: "Walking across the park before dinner, I sit down in a seat by the riverside and

gaze at the opposite shore. The deep fog so characteristic of London is particularly evident by the river" (Soseki, Tower 117). Sōseki traces the layers of fog with his own eyes: "I [...] look straight ahead at the shadows of fog creeping along the road on the far distant bank as they become gradually darker" (Soseki, Tower 117). Fog is equally present in Woolf's *The London Scene*: "And the season of the house – for every house has its season – seems to be always the month of February, when cold and fog are in the street [...]" (Woolf, London Scene 40). The house Woolf talks about is the Carlyle House[1] just north of the Chelsea Embankment, the very same which Sōseki observes shrouded in fog from the opposite Thames' bank.

But why the fog, one might ask. Fog, I argue, – as a material geographical substance and as a literary metaphor – not only occurs frequently in their works but is tied to question of visual depictions of the London metropolis at the turn of the last century.

Sōseki's foggy London

The employment of fog as a material substance is distinctively different in their essays. Sōseki's London literally fades away from vision due to the foggy layers: "In the midst of air saturated with sepia-coloured moisture I vacantly stand and gaze at it. Twentieth-century London gradually disappears from the back of my mind and, at the same time, the image of the Tower before my eyes starts like a phantom to sketch the history of the past in my brain" (Soseki, Tower 93). Sōseki is "unable to see anything" (Soseki, Tower 111), "the whole spectacle vanishes into thin air. When I look around there is no trace" (Soseki, Tower 112). The moisture, drizzle and sepia-coloured smoggy atmosphere belongs to the London fog shrouding the city behind an impermeable veil. The cityscape vanishes as "everything disappears little by little into the trailing mist. In the end, like a distant, future world dragged in front of my eyes" (Soseki, Tower 117). Drawn away from vision, London gradually becomes invisible.

Fog as a material substance lends itself to a much wider interpretation in terms of the space-time continuum. In his essay *Fog*, Sōseki returns to the evaporating vision of London in the fog: "From the bottom of the lawn below to the top of the brick walls over six feet high that surround it on three sides, nothing is visible. Only a total emptiness clogs the air. [...] Now this garden, so rich in memories, is also buried in fog, and between it and the unkempt garden of my own boarding house there is no boundary, as one seamlessly fuses into the other" (Soseki, Fog 146). The Dictionary of Physical Geography defines fog as " the index (I*p*) is expressed by : I*p*=f(d*w*, t*p*, S*p*, e*p*), where : d*w* is the distance from and the spatial extent of standing water ; t*p* is a function of the local topography at point p ; S*p* is a function of the road topography at point p ; e*p* is an expression of any environmental feature likely to help or hinder the formation of [...] fog" (Whittow 196).

Fog is linked to space as measured in the distance from one point to another point and always remains in relation to the local physical topography because the environment dictates the spatial dispositions of the misty mass. The very same environmental dispositions are present in Sōseki's descriptions: "When I go outside only about four yards ahead is visible. When one proceeds four yards, another four yards ahead becomes visible. I walk along wondering whether the world has shrunk to a four yards square, and the more I walk the more a new four

[1] Preserved since 1895 this writer's house in the heart of one of London's most famous creative quarters tells the story of Thomas and Jane Carlyle. Thomas Carlyle (1795-1881) was a Scottish satirical writer, essayist, historian and teacher. The couple moved here from their native Scotland in 1834 and became an unusual but much-loved celebrity couple of the 19th-century literary world. [www.nationaltrust.org.uk/carlyles-house]

yards square appears. In its place, the world I have walked through passes into the past and continuously disappears" (Soseki, Fog 147). The fog's space-time continuum limits the visibility and the urban landscape recedes from view. The local topography and physical environment simply melt away.

Fog unveils its own dynamics due to its characteristics of formlessness (fog has no definite or consistent spatial form), content-lessness (apart from the water particles), site-lessness (no specific geographical location), and time-lessness (not tied to a specific time aspect). There is no beginning nor end for fog forms and dissolves along the lines of its own dynamics. Fog acts like a self-vibrating region with its own intensities because its substance – white, empty and colourless – relies on the vibration of the water particles constituting its own energy. Similar to Sōseki's evocation in *The Tower of London*: "But in an instant the coloured object disappears into the middle of the turbid emptiness. It is enveloped in the middle of a vast colourlessness. As I cross Westminster Bridge, a white object flaps fleetingly once or twice past my eyes. [...] At that moment Big Ben starts solemnly striking ten o'clock. When I look up there is only sound in the emptiness" (Soseki, Fog 147). Fog's material substance has become so heavy-laden in the air that the city's invisibility only allows for the striking sounds of Big Ben to come through.

The charm of Woolf's modern London

The emptiness and colourlessness of the misty mass are similarly striking in Woolf's *The London Scene*, not due to the fog's all-encompassing presence but due to its absence. Smog, a compound word coined from smoke and fog in 1905 by Henry Antoine in the July 26 edition of the London newspaper *Daily Graphic*, appears as the only residue of fog present in Woolf's renderings of London: "As we come closer to the Tower Bridge the authority of the city begins to assert itself. The buildings thicken and heap themselves higher. The sky seems laden with heavier, purpler clouds. Domes swell; church spires, white with age, mingle with the tapering, pencil-shaped chimneys of factories. One hears the roar and the resonance of London itself" (Woolf, London Scene 16). Similar to Sōseki, the resonance of London itself pierces through the smog, the metropolis however does not appear to be enshrouded.

A crystalline clear transparency seems to reign over its roofs: "The charm of modern London is that it is not built to last ; it is built to pass. Its glassiness, its transparency, its surging waves of coloured plaster give a different pleasure and achieve a different end from that which was desired and attempted by the old builders and their patrons, the nobility of England" (Woolf, London Scene 31). While the temporary nature of modern London seems to correspond to the temporary nature of fog as a material substance, its visibility is not affected by it. On the contrary, London comes to light: "The Abbey is full of Kings and Queens, Dukes and Princes. The light falls upon gold coronets, and gold still lingers in the folds of ceremonial robes" (Woolf, London Scene 55). Its visibility to the observer becomes an integral part of its modernity, to the changing nature of the metropolis, its freshness: "The delightful thing about London was that is was always giving one something new to look at, something fresh to talk about" (Woolf, London Scene 82). Woolf's London is present, here and now, afresh and alive while Sōseki's London is absent and dull, wrapped into a Victorian-like fog.

The effacement of subjectivity

The fog's absence and presence as a material substance disclose dissimilarities in terms of its metaphorical modes. Linked to its visibility and invisibility, the image of fog, is responsible

for an effacement of subjectivity. The image of fog veiling the landscape is an all too familiar phenomenon of effacing the clear and pertinent contours of trees, houses, hills and mountains. While Woolf uses fog as a metaphorical concept to shroud the Victorian past (she employs fog when talking about the Carlyle House from the 19th century as quoted above), fog on the other hand metaphorically objectifies Sōseki's London. The metropolis vanishes behind the layers of mist and looses its subjectivity from grey shades into dark depths of shapeless forms: "and the world that has appeared grey until now suddenly turns dark on four sides. Like thick liquefied peat washing around my body, the heavy, black-stained fog has started to assail my eyes and mouth and nose" (Soseki, Tower 14). The metropolis seems to melt into a hazy and formless ocean of urban blackness: "I blankly pause for a while in the middle of this oppressive murkiness. [...] At that moment a pulse of yellow light the size of a pea dully appears at a single point in this ocean of haziness. With this as a target I move forward about four paces" (Soseki, Tower 148). The fog has dissipated street names, monuments and sights effacing the metropolis' subjectivity. Street names, localities and monuments have been lost to foggier climes.

Exploring Sōseki's topography of London appears to be anachronistic. Physical geography has simply disappeared behind the veils of fog: "faint ghosts of spires disclose themselves as the smoke clouds shift. 'In the direction of London' is already an anachronism. [...] I cast my eyes towards what he (Carlyle) would have called 'the direction of London'. But neither Westminster nor St Paul's are visible" (Soseki, Tower 123). The spatial and temporal characteristics of physical geography linked to the human interference in the natural operation of the physical systems, belong to the past as the two most imposing of London's monuments, Westminster and St Paul's, have faded away from vision. London's subjectivity is a relic from the past: "I hardly knew one direction from another and, of course, knew nothing at all about geography" (Soseki, Tower 91). The use of the map, an object of urban representation, seems to strengthen the geographical anachronism: "I had to walk about gingerly using a single map as my guide for sightseeing and errands every day" (Soseki, Tower 91).

The fog has deprived the metropolis of its subjectivity; the existence of the mind may likewise be at issue: "If I say, 'I came not knowing from whence I came, and left not knowing from whence I left', it will sound Zen-like, but, even now, I have no idea which roads I passed along to arrive at the Tower or what districts I crossed over to get back to my house" (Soseki, Tower 92). The blurring of the city runs in a parallel fashion to the blurring of the mind: "I felt like being a Gotenba rabbit[2] suddenly set loose in the heart of Nipponbashi. Thinking I might be swept away in a human wave when I went outside, [...] I had peace of mind neither day nor night" (Soseki, Tower 91). The reference to the dislocation of the Mt Fuji rabbit within Osaka's most commercial district, the Nipponbashi, called Nagamachi (長町) during the Edo period, alludes to the fogging of the mind and places Sōseki completely out of time and space.

London's perpetual stream

While the effacement of London's subjectivity plays a central role in Sōseki's *The Tower of London*, an effacement of a different sort seems to take place in Woolf's *The London Scene*. Rather than writing in the first person singular as opposed to an autobiographical account, Woolf uses the first person plural *we* in her London impressions. The subjectivity of the observer/narrator, in the role of an urban wanderer, seems to gradually vanish giving way to

[2] A Gotenba rabbit is said to originate from the village of Gotenba on the flanks of Mt Fuji.

an omnipresence of the metropolis. Eying the wholeness of London from Hampstead in the north: “we find ourselves on top of the hill and beneath shall see the whole of London lying below us. It is a view of perpetual fascination at all hours and in all seasons. One sees London as a whole – London crowded and ribbed and compact, with its dominant domes, its guardian cathedrals ; its chimneys and spires ; its cranes and gasometers ; […] London has lain there time out of mind” (Woolf, London Scene 46). The fog has dissipated leaving the translucent metropolis stretched out below eternally.

London simply dominates, acts as the dominant subject matter: “It is a commonplace, but we cannot help repeating it, that St. Paul’s dominates London. It swells like a great grey bubble from a distance; it looms over us, huge and menacing, as we approach” (Woolf, London Scene 49). A threatening submission to the sheer vastness of the English capital looms over “us”, crushed under the swelling monument of St Paul’s. The city can not come to a conclusion, it appears as an uncontrollable and perpetual stream: “But as one saunters towards the sunset – and what with artificial light and mounds of silk and gleaming omnibuses, a perpetual sunset seems to brood over the Marble Arch – the garishness and gaudiness of the great rolling ribbon of Oxford Street has its fascination. It is like the pebbly bed of a river whose stones are for ever washed by a bright stream” (Woolf, London Scene 26). Long ago the mists dissolved exhibiting the bright and shiny urban ribbon of Oxford Street rendered visible by its tasteless, but fascinating shops and department stores.

The urban subjectivity sways a human one: “Where Shakespeare and Jonson once fronted each other and had their talk out, a million Mr. Smiths and Miss Browns scuttle and hurry, swing off omnibuses, dive into tubes. They seem too many, too minute, too like each other to have each a name, a character, a separate life of their own” (Woolf, London Scene 50). The distinctive Shakespeare and Jonson are replaced by faceless Smiths and Browns taken up by the ebb and flow of the impersonal urban stream. The dissipation of the fog has also unlashed London’s dominance upon the observer whose subjective and personal accounts have been effaced: “And we must not admit a distinct tendency in our corrupt mind soaked with habit to stop” (Woolf, London Scene 71). The visible omnipresence of London has eclipsed and corrupted the mind causing an ambiguous stream of consciousness: “Something of the splendour of St. Paul’s lies simply in its vast size, in its colourless serenity. Mind and body seem both to widen in this enclosure, to expand under this huge canopy where the light is neither daylight nor lamplight, but an ambiguous element something between the two” (Woolf, London Scene 52). The ambiguity results from the effacement of subjectivity as mind and body are challenged by the vastness of the metropolis.

Modernist London appears distinctively differing and deferring through English and Japanese eyes. Exchanges and encounters between the fog and its dissipation, between the human mind and the metropolis, between Woolf and Sōseki unveil the complexity of a city on the brink of modernity, with its countless tube lines, its never-ending suburban terraces and its all polluting smog. London has gained its status as the largest capital of the world with over seven million people in 1910 – New York had 4.5, Paris 3, Berlin and Vienna 2 million inhabitants (London City Council, 23) –, but has it lost its visibility? As a literary subject matter definitely not, to the human eye maybe. It is interesting that both, Woolf and Sōseki, seem to have been in their very own way overwhelmed by London.

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Whose Shakespeare is it anyway?

Peter Giordano

0058

Taipei American School, Taiwan

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Abstract:

Question of which text of Shakespeare represents the author's intentions have vexed readers and scholars since the first quarto printing of Titus Andronicus in 1594.
During Shakespeare's lifetime playwrights cared little about seeing their work in print. We have no manuscripts in Shakespeare's hand but we have prompt-books, quartos that were branded fraudulent by the editors of the First Folio, we have text haphazardly reconstructed from the memories of bit players and zealous playgoers. With the second Folios editors began 'improving' the text, changing word, rearranging scenes, adding more plays to the canon. Over the decades quartos rose and fell in a regular cycle. We've had conflated texts jamming quarto and folio texts together; we've had attempts at facsimile but no editor can even decide which copy of the first folio is the correct one. No wonder that in 1604 the playwright John Marston wrote, "Only one thing afflicts me, to think that scenes, invented merely to be spoken, should be enforcively published to read.
Now Shakespeare is almost universally recognized as the most read author in the world, but which Shakespeare are we reading? In the 21st century the average student is confronted with over 60,000 editions of Shakespearean plays and even if the student decides on one edition there is still the variations in print versions, html versions and e-reader versions. What is the text of Shakespeare in 21st century? This paper will examine the shifts in pedagogy as editions of Shakespeare have flurished and editorial policies have shifted. Particular attention will be given to the dynamics and implications of digital texts in the classroom.

The question of which text of Shakespeare represents the author's intentions has vexed readers and scholars since the first quarto printing of *Titus Andronicus* in 1594. The problems have only magnified over the centuries as changes in publication and printing and even the medium of publishing have altered the landscape of reading and contributed to a much different relationship between author and text than that of the 16th century.

During Shakespeare's lifetime playwrights cared little about seeing their work in print. Only the rare drama was actually intended to be read as well as performed. We have no manuscripts in Shakespeare's hand but we have prompt-books, quartos that were branded fraudulent by the editors of *the First Folio*. We have text haphazardly reconstructed from the memories of bit players and zealous playgoers, or at least that is the theory put forth by modern scholar to explain "bad" Shakespeare. In their own introduction to the work, Heminges and Condell explained that *the First Folio* was produced to protect the reader from text that was "[…] abus'd with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors, that expos'd them : even those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceived the[m]." This has been the editorial goal for the last 400 years, to establish the texts "as he conceived them" and to repair bad text.

The First Folio of Heminges and Condell had laudable goals but we know that they did not succeed in including all of Shakespeare's plays; nor did they eliminate all the editorial problems of the text. And beginning with *the Second Folio,* editors began to improve the text, changing words, rearranging scenes and even adding more plays to the canon. Over the decades quartos gained in status, fell again, and rose again in a seemingly regular cycle. We've had conflated texts that jammed quarto and folio texts together and we've had attempts at facsimile but no editor can decide which copy of *the First Folio* is the correct one since that book was corrected and changed several times during the printing process with pages from the first run of printing intermingled with corrected pages.

Shakespeare is almost universally recognized as the most read author in the world, but which Shakespeare are we reading? In the 21st century the average student is confronted with thousands of editions of Shakespearean plays in print and even if the student decides on one edition there are still the variations between print versions, html versions and e-reader versions of the same edition. What is the text of Shakespeare in 21st century? The Follett Library Resources company lists 2,041 titles as currently available for purchase and Amazon lists 2,083 digital editions. Over 40 million sites found on Google include Shakespeare, and with only a couple of exceptions, every site on the first results page includes links to full text of Shakespeare plays and poems. We'll talk more about the digital editions later but for now lets just say that the digital revolution has brought the publication of Shakespeare text full circle and we are, more or less, back at the beginning.

In the centuries of shifts of editorial and dramatic theories, the presentation of Shakespeare has been consistent only in the notion that he is "an important writer." This so called importance has actually become a weight on students as they face the task of reading Shakespeare in the context of a classroom. While intending to help students become engaged with the text teachers and publishers often create a vehicle to transmit Shakespeare that becomes a semiotic devise that pushes students further away from Shakespearean text and presents the text as something

rarefied: the domain of experts and scholars and inaccessible to the average reader without a battery of aids and apparatuses.

There is a simple narrative that we can see in the construction of the text as a physical object; we do judge books by their covers, by the size of their font, the number of pages and footnotes and all the other fundamentals and incidentals that go into the package that we recognize as the book. Barthes in his book *Mythologies* (1957) argues that such implicit narratives are systematically embedded regularly in the artifacts produced for mass consumption. The products we view on the shelves in stores and the books we browse on library shelves are designed to tell us about their content before we even pick them up and look inside and products, in their packaging and presentation, often pre-select their own consumers.

We readily accept all sorts of objects as signs of something else, often signs of complex ideas and authority. A police badge contains information both specific to the officer carrying the badge and the institution represented. And most people respond to it as a sign of authority without ever reading the text and numbers or admiring the icons and relief sculpture included in the production of the badge.

Saussure defines a sign as being composed of:

> The Signified (signifié) – the concept it represents
> A Signifier (Signifiant) – the form that the sign takes (Chandler, 2001)

If the word 'book' signifies the concept 'book', what does the real 'book' signify as an object before the text is read? We take all sorts of content and design elements for granted and can often decide which books are 'serious' without ever seeing a single page of the book. Lacan demonstrates the superiority of the signifier in our consciousness by rewriting Saussure's model. He puts the Signifier on the top represented by a majuscule S and the signified below the bar represented by a lower-case s.

> S – signifier, the expression, The FORM, the aesthetics, Objective – outer world
> s- signified, the content, The CONCEPT, what it stands for, Subjective – innerworld
> (Lacan, 1977)

The signifier is the physical form of an object; what we see, touch and smell in the objective and shared reality. The signified is the content, the meaning of the object; what we experience, think and feel when we interact with the artifact. Signs and codes are always moored in the physical form of a medium: typewriting, print, film, radio, handwriting or different digital types of mass-communication. Each medium presents the same message in a different context. As Marshall McLuhan famously declared, "The medium is the message". Our personal experiences with objects help us define our expectations about other objects. We know thick heavy books are serious because of our previous experience with thick and heavy books, but also because of the way popular culture and consumer culture have defined the utility and audience for thick heavy books.

As Shakespearean text is continually re-edited and re-issued and re-formatted the gap between the audience for the product and the producers of the product widens. Shakespearean editors are always working over conundrums of bibliography that may be fascinating to experts but provide little reassurance to the average reader that a Shakespearean text is something worth reading for pleasure. The issues of editorial puzzles are well known; we find in the JSTOR database of academic writing that the question of 'sallied' or 'sullied' or 'solid' in *Hamlet* dominates in over 40 articles (over 350 scholarly pages).

We readily accept shifts in presentation style and performance. The role of Shylock has evolved over the centuries from a sinister stock character villain to a sympathetic symbol of all oppressed races. But this evolution is reflected in print as well. Just as different acting and theatrical methods come and go, the different editorial methods used on Shakespearean texts have influenced the way we have come to know the text today. Leah Marcus points out that in 16th century editions the character heading for Shylock was different depending on the situation of the scene: where he is most villainous the character heading is 'Jew' instead of his name. The modern emendation from the word "Shylock" to the word "Jew" in a character heading can seriously alter the reader's experience of the play.

In the monograph *Shakespeare and the Text*, John Jowett (2007) suggests that, "an edition [of Shakespeare] might be defined as a mediation of a text to a reader." He outlines what are now recognized as the standard components of most Shakespeare texts today: a record of the text's foundation, usually a collocation line or textual notes; a commentary covering decisions on word choice, emendation, modernization, and perhaps performance values; notes on critical reception, theatrical history, etc.; appendices that might include source material and other data. Each component has its fans and its detractors; the collocation line is referred to by Thomas Berger as a 'band of terror' and Edmond Wilson calls it 'barbed wire.'

Each edition is different, not only in content but in look and feel as well. Decisions about layout, such as the inclusion of the band of terror on the page, or font style and size, abbreviations of character names in speech heading, foot notes and end notes, all these decisions become part of the reader's reception of the text.

Performance theories are taking center stage in our current assessment of Shakespeare text. And Louise Rosenblatt's reader response theories are resonating as well. An essay in *Shakespeare and I*, the newly published monograph in the *Shakespeare Now* series sums it up nicely:

> It might go without saying that situated in any experience of a Shakespeare play or poem there is a thinking, responding energy or agency: this energy or agency is (for example) computing the myriad and multiple senses of a Shakespearean word or sentence; following the rhythmical modulations of the verse; considering the meanings (or thrilling to the visuals) of the costumes, lighting, bodies and movement of the stage spectacle. (McKenzie, 2012)

W. B. Worthen suggests that we think of editions in the same way we think of performance:

> Each Hamlet on the stage uses Shakespeare's words, and much else, to fashion a new and distinctive performance; each Hamlet on your shelf uses Shakespeare's words, and much else, to fashion a new and distinctive performance. […]There are theatrical performances, and there are textual performances, and both 'materialize the work as a unique event in time and space. (2005)

Here's one way to look at it. *The Oxford English Dictionary* is a revered text and recognizable to almost any good college English student. The publishers claim that the OED second edition consists of a total of 59 million words of text explaining 291,521 main entries, 249,300 etymologies; 577,000 cross-references, and 2,412,400 usage quotations. The dictionary's latest print edition completed in 1989 was printed with 21,730 pages in 20 volumes.

Even if you never cracked the spine of a single volume of the OED you would understand something about the scope of scale of the English language just by considering the 33 centimeter by 118 centimeter and 67.313 kilogram mass of the entire set as it sits on the shelf. The gold leaf and deep blue of the binding add to the stately message about language presented by the print publication. The sheer bulk of the text on the shelf presents an implicit narrative about what the user can expect when delving into a study of English with this tool.

Consider an entire different "performance" of the same text. The OED is available, its entirety encapsulated, on one 14 centimeter and 15 gram compact disc, the sort of disc that looks no different than a disc by Bach or the Beatles. It's hardly the grandiose statement made by those massive volumes on the library shelves. The web based version flattens the look even further, transforming the millions of words into an image that looks no different than most mercantile web pages. The CD and the web page are great tools but they represent a completely different performance of the text that is the OED.

W. B. Worthen said that we should think of editions in the same way we think of performance, with each text becoming a "distinctive performance." But Lucas Erne in his *Shakespeare's Modern Collaborators* goes even further:

> Shakespeare's play texts do not simply exist out there, once and for all, but are always produced in the here and now. They may rightly be called textual performances, making the plays new, as theatrical performances make them new on stage. […] Manifold operations go into the making of a scholarly edition, operations which are often of considerable complexity and continue to be subject to change in accordance with developments in textual thinking. Rather than providing us simply with more of the same, modern editors produce the Shakespeare of our time. (2007)

If we can accept very different interpretations of *Hamlet* from actors as different as Mel Gibson, Laurence Olivier, and Kenneth Branagh then it should not be hard to consider the different interpretations provided by different presentations of text.

The table of contents of the most recent Arden edition of *Twelfth Night* promises approximately 170 pages of prefatory material and 60 pages of appendices balanced against about 200 pages of

Shakespeare's text. If we consider the volume as a vehicle for the presentation of the text, if the printed book is an entire semiotic entity, then what message is presented?

It turns out that the layout of the play on the page continues the presentation of what can only be assumed is a complicated text if not a document too dangerous to lift. In the first two pages of the 3rd Arden *Twelfth Night* one stage direction and 16 words of dialogue seem to require five footnotes and over 500 words of explication and analysis. And we have not even come to the infamous line of "barbed wire" at the very bottom of the page.

Our presumed ratio of a text that runs about half modern analysis and information and half Shakespearean text turns out to be off by quite a bit if we look more closely at the pages. Could it be that only approximately 25% of the volume is actually authored by the nominal author on the title page, the name above the title on theatrical marques? Imagine the size of *A Tale of Two Cities* or *War and Peace* if they were produced the same way.

We might consider Italo Calvino's position on such matters:

> […]we can never recommend enough a first-hand reading of the text itself, avoiding as far as possible secondary bibliography, commentaries, and other interpretations. Schools and universities should hammer home the idea that no book which discusses another book can ever say more than the original book under discussion.[…][T]he introduction, critical apparatus, and bibliography are used as a smoke screen to conceal what the text has to say. (1999)

Russ McDonald in an essay in the collection *Teaching Shakespeare* explains this stance in terms of pedagogy:

> Poesophobia […] is the suspicion that poems and passages of dramatic verse contain hidden meanings, significance that the expert […] has access to, but that ordinary readers have to struggle to discern. […]The reader ought to be seeking not recondite but available meanings. The Shakespeare text is not a puzzle to be solved, not a word game into which concealed meanings have been encoded […] It is, rather, a verbal structure calculated to give pleasure, and we can never remind ourselves too often that that pleasure is on the surface, in plain sight and sound. (2007)

On the other end of the spectrum you have editions designed to be user-friendly for school children and school lessons. Certainly they are more compact with considerably less prefatory material and almost no attention paid to textual questions. The Cambridge School Shakespeare presents a modernized version (meaning modern spelling, punctuations, and emendations) of Shakespeare text on the right side of the two page spread and on the left hand page there's an explication of just the 30 or 40 lines on the right plus some explanatory notes and even activities for cooperative learning. The bottom of the left page is devoted to a glossary. Still the ratio is an edition whose total mass is comprised of less than 50% of words by the actual author.

If this volume is a performance then how intimate is it? Does the audience come close to enjoying what Shakespeare intended for his audience to enjoy? Do the lexical aids keep the flow

going for the reader or do they distance the reader from the text? The suggested activities look like great fun but are they part of the play? Again, the message of the container may serve to push students away from the play rather than invite them in. The text represents itself as more prepared and more intelligent than the reader.Other school texts follow the same format more or less, some with more explication and some with less.

The new Modern Library series produced for the Royal Shakespeare Company, with a target audience of students and the general public, is edited from *the First Folio*. The intention is to eliminate the conflation of text, that is the merging of text from various sources, but the editorial policy still allows for modernized spelling and punctuation and the regulation of character heading. Because text from the quartos such as "How all occasions do inform against me" from the Quarto version of *Hamlet* is still irresistibly canonical (carrying on the tradition that goes as far back as 1715) a good measure of quarto text is included in an appendix. The page is crisp and clean and the lexical aids on the bottom of the page are fairly unobtrusive. However, the editorial assumption is that the reader needs to have words and contexts explained. The table of contents reveals a text that leans much more towards the modern editor than the original author. More than half the volume is devoted to introductions, explication, and analysis of performance. This assumption presents a specific stance regarding the editors' faith in their audience.

The question of explication is complex and raises a vast number of issues that any good teacher should consider when deciding the best vehicle for presenting Shakespeare. Certainly explication is a more rigid pedagogy and critical norm than transaction theory or performance theory or even the New Criticism. If a volume of text represents a performance of that text then explication becomes a very specific, even extreme, aspect of that performance. The decisions made in explication of text are not much different than decisions made about costumes or lighting or setting. Imagine a staged version of *Hamlet* that keeps a spotlight on Claudius and Polonius in the nunnery scene. The meaning of the characters and their intent and importance to the scene is far different on that stage than their significance would be in a performance that allows them to disappear from the audience during the entire dialogue between Ophelia and Hamlet. Notes and annotation can sometimes serve as spotlights but explication is even more direct and emphatic. It is literally telling the reader what is expected to be derived from the scene.

Any conscientious teacher must take such explication into account when choosing which text, i.e. which performance, of *Hamlet* would be most appropriate for students. As each teacher makes that decision he or she is, either explicitly or implicitly, choosing a critical stance: be it transaction theory, New Criticism or Formalism.

Just as notes and the critical apparatus have expanded in Shakespearean text, the level of explication has also risen; many texts now presume that lexical aids and notes are not enough, that Shakespeare is a language that must be translated in the same way that *Война и миръ* must be translated into *War and Peace*.

The cover of the *Shakespeare Made Eas*y series promises "a Modern English version side-by-side with the original text." If the volume is a performance then the cover of this series provides a lot of information about what is expected of the reader. With the exception of the two words of the play's title, every line of text on the cover is taking a negative stance against the original

author. The series title *Shakespeare Made Easy* warns the reader that the editor of this volume has become a translator, smoothing the way through a too difficult text. No real author is actually identified. Even on the title page only an editor and the person who "rendered [the text] into modern English" is identified. 'Shakespeare made easy' is the same rhetorical expression as 'Math made easy.' In this text Shakespeare is an academic discipline for study rather than an author with whom the reader engages. In the same way, the producers of this text incorrectly imply that Shakespearean text is not modern English. But the modernization only goes so far; this modern rendering uses the same Renaissance class hierarchy when presenting the list of characters. As for the translation itself, even a cursory glance at the first line of *Twelfth Night* puts into question the utility of such a text: "If music be the food of love, play on," becomes, "If music is love's fool, play on." What purpose does this translation serve?

An equally mixed message is sent in the series entitled *No Fear Shakespeare*. This is a title that evokes the dentist saying "This won't hurt a bit." Instead of modern English the reader is promised "plain English" which may or may not come as a relief so an additional promise is added: "The play plus a translation anyone can understand."

The presentation of Shakespeare's text as an dauntingly difficult discipline can also be seen in several inflammatory titles now available including*: Shakespeare for Dummies, The Friendly Shakespeare: A Thoroughly Painless Guide to the Best of the Bard,* and *The Complete Idiot's Guide to Shakespeare's Plays*.

Graphic novels, especially the full text versions take the notion of the volume as an individual performance to its logical conclusion. These graphic novels have all the style of a cinema adaptation with each frame replicating the choice made by a director and editor of a film. While they can be used in the classroom for the study of Shakespeare their utility is very similar to a video or audio version. It is a specific performance instead of an open-ended reading.

Graphic novels represent a specific genre of the Shakespeare text and while they can be taken as performances they could hardly considered as an appropriate text for performance preparation. Any actor preparing the role of Hamlet today would not be using a graphic novel; he is probably not even using a book. He is pacing his room with either a Kindle or i-Pad in hand.

Of course the actor or the student can keep an infinite number of commentaries and dictionaries on the e-reader for constant reference but the cognitive dissonance of such an array of choices is a topic for another paper. We could consider the container itself; an e-reader bears little resemblance to the technology of the printed book which, for all the changes in printing and binding methods, doesn't look much different than it did in Shakespeare's time. But the text remains the same. Or does it? Some important shifts happen as Shakespeare slides into a digital existence.

The first shift is in the nature of the text itself and the editor's power over that text. Editors may provide notes on the meaning of words and phrases but those notes have to compete with the less specific lexical aids already built into the device. All the careful formatting and topography of the new Modern Library editions of Shakespeare disappear on the Kindle. The standards for laying out text in a digital environment are difficult to manage in a format with so much user

control and it is most difficult for verse and drama. Font size, line breaks, and the arrangement of notes all transform into idiosyncratic formats depending on the reader's individual settings. The decision to include the notes on the same page as the text is defeated by a series of links that require jumping back and forth using buttons or flicks of a finger on a touch screen. The new technology forces the revival of an old-fashioned decision to push the notes to the back of the book.

But another old-fashioned decision has been revived as well. Most of those digital editions of Shakespeare are based on a web-based text in the public domain: the 1995 MOBY Shakespeare. As Michael Best explains in "Shakespeare and the Electronic Text,"

> This edition appears to have been extracted by Grady Ward from a CD-ROM that claimed to use the Stratford Town modern-spelling edition of 1911, edited by Arthur Bullen; however, it is more likely to be a transcription, not wholly accurate, of the Globe text published in the 1860s. (2007)

Because of the expediency of the internet and the epic struggles over copyright and fair use, all shifts in editorial policy over the last 150 years have been pushed aside in favor of a text that is free of charge. The advantages of the digital text are many. It can be downloaded and manipulated in a whole variety of ways. But it is a conflated text representing the values of Shakespeare 1864 and not Shakespeare 2012 or even Shakespeare 1623.

Not all is lost in this new world of the internet and e-books. Digital Shakespeare has some marvels to recommend it, especially the web-based versions. The internet allows for all sorts of collaboration and interaction between serious scholars and students. A huge body of material is available to the reader who is sophisticated enough to discern the quality of the text provided.

With Bernice Kliman, Frank Clary, Hardin Aasand, and Eric Rasmussen serving as editors, in *Hamlet Works* the reader has an opportunity to pick and choose among several editions of *Hamlet* at once. It includes the legendary *Enfolded Hamlet* which through clever use of text coding allows a reader to see all three major renditions of text: the two quartos and *the Folio*. While this is great fun for scholars and aficionados as a performance of Shakespeare it turns out to be as heavy as those massive volumes of the OED on the library shelves because the reader is constantly aware of the endless debate over each syllable of the text.

In all this discussion it may seem that the objection is to scholarship in Shakespeare but really it is not. Obviously our understanding of this important author is enriched by the great minds that have shared their ideas and insights with us. And while the performance value of a text may make Shakespeare look intimidating even as the text tries to invite us in there's another performance happening at the same time. If a student can latch on to Shakespeare in anyway then that intimidating-looking text can also feel like a validation of a student's ideas. Wandering in a massive text can be a rewarding experience on a lot of levels. However, editors, teachers and even publishers do need to consider the impact of the presentation of the text on the average modern reader.

Modern editors in their effort to protect the reader from text that is "[…] abus'd with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors" have actually created editions that separate the reader from the immediacy that is demonstrated repeatedly in active engagement with the text. As editorial policies begin to embrace a more authentic text, as in the shift away from conflation of quartos and folios, editors should also learn from Shakespeare himself. He wrote plays to entertain audiences of all levels of education and status; and as has been proven over and over again, they still do.

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Encounters in Silence: Can the Tibetan Subject(s) Speak?

Enrique Galvan-Alvarez

0156

University of Alcala, Spain

The Asian Conference on Literature and Librarianship 2012

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Abstract:

Tsering Wangmo Dhompa (1969) is possibly the most widely acknowledged contemporary Tibetan English poet. Born in India of exiled parents, she has lived in Nepal and California and defines her English as American-Indian-Tibetan. She has been awarded an MA and an MFA in Creative Writing and her collection of poems *Rules of the House* was a finalist for the Asian American Literary Awards (2003). Apart from addressing the many journeys and dislocations of Tibetan exile, like other poets from her generation (e.g. Tenzin Tsundue, Buchung Sonam), her poetry returns frequently to the issue of expression. Many of Dhompa's poems are self-reflective exercises about the issue of voice: How is the Tibetan exile to speak about his or her condition? Can Tibetan exiled women speak and how? Are the voices engaged by these subjects their own and why?

It seems that Dhompa's poetry is concerned to Spivak's famous question: "Can the Subaltern Speak?" In fact, Dhompa's attempt to answer the question resembles Spivak's in her 1988 essay; they both reply in the negative but in so doing offer a number of expressive pathways. In Dhompa's poetry, silence (sometimes as an explicit empty space left in the page and sometimes as the unsaid and elliptical) plays a key role in her attempt to find a voice for representing the various communities she feels she belongs to. Particularly interesting are the silenced voices of Tibetan women, since their silence seems to be making a statement, seems to be *speaking*. Thus, the aim of this paper is to analyse the role of various silences, and their potential expressive implications (and complications), through the poems of Tsering Wangmo Dhompa.

Tsering Wangmo Dhompa (1969) is possibly the most widely acknowledged contemporary Tibetan English poet. Born in India of exiled parents, she has lived in Nepal and California and defines her English as American-Indian-Tibetan. She has been awarded an MA and an MFA in Creative Writing and her collection of poems *Rules of the House* was a finalist for the Asian American Literary Awards (2003). Apart from addressing the many journeys and dislocations of Tibetan exile, like other poets from her generation (e.g. Tenzin Tsundue, Buchung Sonam), her poetry returns frequently to the issue of expression. Many of Dhompa's poems are self-reflective exercises about the issue of voice: How is the Tibetan exile to speak about his or her condition? Can Tibetan exiled women speak and how? Are the voices engaged by these subjects their own and why?

It seems that Dhompa's poetry is concerned with Spivak's famous question: "Can the Subaltern Speak?" In fact, Dhompa's attempt to answer the question resembles Spivak's in her 1988 essay; they both reply in the negative but in so doing offer a number of expressive pathways. In Dhompa's poetry, silence (sometimes as an explicit empty space left in the page and sometimes as the unsaid and elliptical) plays a key role in her attempt to find a voice for representing the various communities she feels she belongs to. Particularly interesting are the silenced voices of Tibetan women, since their silence seems to be making a statement, seems to be *speaking*. Thus, the aim of this paper is to analyse the role of silence, and their potential expressive implications (and complications), in Tsering Wangmo Dhompa's "Second Lesson".

Although Gayatri Spivak concludes that "the subaltern cannot speak" and that "Representation has not withered away" (104), she also presents her reader with an interesting story which seems to offer a means of resistant expression, even though if non-verbal and oblique. This is the story of Bhuvaneswari Bhaduri's suicide, included towards the end of "Can the Subaltern Speak?" and construed as an "unemphatic, ad hoc, subaltern rewriting of the social text of *sati*-suicide as much as the hegemonic account of the blazing, fighting, familial Durga" (104). Thus, although Bhuvaneswari might not be *heard* she seems to *speak.* In this respect, it is interesting to turn to Mani's reading of Spivak in her analysis of Sati and colonialism, she points that

> the issue, returning to Spivak's question, may not be whether the subaltern can speak so much as whether she can be *heard* to be speaking in a given set of materials and what, indeed, has been made of her voice by colonial and postcolonial historiography. Rephrasing Spivak thus enables us to remain vigilant about the positioning of women in colonial discourse without conceding to colonial discourse what it did not, in fact achieve – the erasure of women (190).

In fact, this rereading of Spivak's argument acknowledges both its potential and validity while qualifying its sweeping and concluding statement. In a sense, Mani exploits much of what Spivak implies but does not say, being the story of Bhuvaneswari a perfect example. Thus, from Mani's perspective the question is not so much "can the subaltern speak?" but "how can the subaltern speak?" or "how does the subaltern speak?". In this paper I wish to explore literary silence as a potential means of subaltern expression. This is different from Bhuvaneswari's silent resistance, largely concerned with showing her suicide was not caused by the socially sanctioned reasons which could lead women to kill themselves (i.e. she committed suicide during menstruation both defying the ritual codes of purity for *sati*, women must have been "pure" for at least four days

before jumping on the pyre, and the fact that she could have done it to avoid the shame of an illegitimate pregnancy). However, the literary silence of Dhompa's "Second Lesson" is more opaque and it seems to work as a questioning space that frames and potentially interrogates the patriarchal discourse of M, the poem's central and motherly figure.

"Second Lesson" can be said to belong to Tsering Wangmo Dhompa's politico-epistemological poems, which deal with the "lessons" taught to (and resisted by) the poetic persona(s) by various figures of authority. "Second Lesson" is a very interesting example because it presents a far more ambiguous portrayal of the "M" or mother figure than other poems; she is not only a tender and all accommodating refuge for her children but also a teacher of dubious values[1]. In other poems she rarely appears as a authority figure. The ambivalence of "M" is, however, never made explicit, being the resistant irony mostly placed in the narrative that she reproduces and passes on to her daughter rather on her as such. In other words, "M" is not regarded as the agent of this narrative but as a mere transmitter and, therefore, is somehow spared as an object of contestation. Nevertheless, the lesson is her response to a picture illustrating an unknown piece of news: "The newspaper showed a boy drinking from the sky. Water rested in his clavicle. // M said he was not the kind her daughter would marry" (ll. 1-2).

However, Tashi, who could well be the daughter M refers to, but also a younger sister to the persona (who would then be the daughter not to be married to rain-drinking boys), inquires further about M's statement: "Tashi wanted to know if rain had harmful elements in it. M said decent girls stayed clear of rains. // When it is hot undress in the dark. Go to the roof. If the monsoon clouds appear, wish farmers well" (ll. 2-3). M's first statement seems thus enigmatic to innocent Tashi, or perhaps Tashi fakes innocence in order to get M to talk more on the subject. However it might, be Tashi's curiosity and/or pretended innocence triggers other lessons from M, which in turn are infiltrated once more by Tashi's inquisitiveness: "Mothers teach their daughters how to pick the best tomatoes. Shy to the touch. Surface of cement. Tashi asks if husbands are picked the same way" (l. 4).

The connection between picking tomatoes and picking husbands is an interesting one if we consider how by making it Tashi triggers M's advice: "Sunspot on cheeks. Wash with rose water. Pluck under your arm" (l. 5). Whereas Tashi clearly speaks of "picking husbands", as one would pick tomatoes, M's reply implies that husbands are not to be picked, but rather women are to be picked by such potential husbands. Although the three instructions for an attractive self-presentation might indeed be seen as the process of picking a husband while making him think that he is the one picking, in terms of language the shift of agency seems clear. For Tashi agency lies with women, for M

[1] In fact M's conservative attitude and discourse seems to reproduce the old patriarchal thinking of pre-exilic Tibetan society. Although as Thonsur's "Women: Emancipation in Exile" shows the Tibetan diasporic experience could be used for challenging male-chauvinist tendencies in Tibetan culture(s), exile also tends to reinforce conservative attitudes that enshrine the culture / location forsaken as a sacred monolith that should not be changed or challenged. The tension between those two exilic tendencies (i.e. to preserve and reproduce old values in the new context and to resist those same obsolete values empowered by a new context) can be said to the core conflict in "Second Lesson".

agency lies with men, although this masculine agency can certainly be influenced by women's successful self-presentation. Nevertheless, the visual connection between tomatoes and sunspotted cheeks suggests that for M women are the tomatoes, the ones to be picked.

Nonetheless, if we took M's advice in isolation it could be regarded as a tacit confirmation of Tashi's proposition of female agency; a way of saying that women indeed pick husbands but do so by letting husbands believe that agency lies with them. However, the remarks about gender that follow will tend to confirm my first reading, the one that construes Tashi's and M's stances as mutually contradictory. Such disambiguation is brought about by a male figure, possibly a brother, whose reckless behaviour is celebrated by his elders: "S held his penis and ran around the tree saying he was blessing it. The elder roared with laughter and said he would grow up to be a 'wild' one" (l. 6).[2] The following line provides some sort of poignant explanation to the elder's reaction: "S was blessed. Free from the cycle of female births" (l. 7). Thus, whereas young girls are taught to behave "decently", young boys are somewhat encouraged to be "wild".

The contrasting images of Tashi and S are not coincidentally expressed through liquids. Whereas Tashi (and the persona) need(s) to be protected by the rain, an external liquid threat which highlights her vulnerability, S is allowed to let out his own liquid in an act of self-celebration that is met with the merry approval of the elders. Thus, if we identify these liquid images as forms or means of expression, S's voice is certainly acknowledged and his self-expression encouraged, whereas Tashi needs to be shielded from other voices, her own not being part of the equation.

Furthermore, the reference to the narrative of female rebirths which is frequently engaged to justify male superiority shows how gender inequalities, implicitly criticised by the persona, are legitimised by traditional frames of interpretation. In fact, M's lessons are implicitly grounded as well in the same idea that females need to be more virtuous than males, since a female birth is inferior to a male birth. Derived from this idea is the sense that women need to work harder / behave better, since if they do so they might be reborn as a male and, thus, be allowed greater freedom. The circularity of this narrative resembles the equally circular routes of boys and girls. Thus, whereas S playfully circumambulates the tree, penis in hand, freely expressing his "wildness", "M taught us to peel an apple without disturbing it, saying time and again how important it was to concentrate on the knife" (l. 8).

The radical difference between both circles seems evident and so is the silently resistant attitude of the persona, who along with Tashi is taught to carefully circumambulate the apple while peeling it. In many ways she is an absence, a hole in a narrative that certainly applies to her. She is not to marry a certain kind of men, keep away from the rain and present herself in the appropriate way in order to be chosen by a husband, but she has no say about any step of the process. Furthermore, she, and by extension Tashi, are constructed as an absence or negation in relation to S, who, unlike them, is "Free

[2] In fact, the idea that a holy man, or a holy madman in this case, can bless things with his piss is humorously developed in Drukpa Kunley's story, a 15th century Tibetan "wild yogi". For an account of the many feats this "wild one" accomplishes by means of his "thunderbolt", a metaphorical way of referring to his penis, see Dowman 95-98.

from the cycle of female births" (l. 7). The final confirmation of this construction of women as a silent and negative absence is to be found in the last and open line: "This is an example of a good woman: " (l. 9). which is followed by two empty thirds of a page. This blank space is indeed the example of a good woman, who is literally empty and silent.

This very physical way of representing silence on the page is, paradoxically, the most explicit and visual form of resistance to M's discourse. However, it is also the very destination of the narrative path that M offers to her daughters. The ambivalence of this empty space, as a locus that annihilates the female subject (in M's discourse) but also as what enables her to articulate resistance (through the persona's mediating voice, or shall we say silence). The persona's resistance to M's narrative relies on the complicity of her readers, who are not meant to share M's values and ideas. Perhaps only the bold empty space at the end gives away the persona's ironic mediation of her mother's discourse. Otherwise, if we were to assume M's values we could possibly read the poem as a simple and neutral, perhaps even nostalgic, report of her lessons. Also, if we construe Tashi's inquisitiveness as naïve and misguided by her young age, and not as a potentially subversive reading of the marriage narrative, we could certainly see "Second Lesson" as an unchallenging reproduction of old world values.

These two alternative and symmetrical readings, though opposed in terms of meaning, could thus be expressed in terms of the ground-path-fruit pattern. For M the ground of being a woman, a negative absence, is to be addressed by following the path of decency, self-erasure and non-assertiveness leading into the ultimate silence and passivity that a woman is meant to embody. One the other hand, for the persona the ground of being defined as an absence is exposed through a path in which women are taught to become absences leading into an eventual disappearance, an emptiness that when mediated and exposed becomes a space of protest and resistance. Thus, this blank space operates as a highly ambivalent signifier: in M's narrative it is the ultimate expression of female subservience and in the persona's mediation the ultimate expression of resistance.

Apart from these ambivalent symbols, the only assertion of female agency comes from Tashi, who by, playfully or innocently, entwining the activities of picking tomatoes and picking husbands assumes that women choose men. M's response could be read ambiguously, as stated above, but construing M as a tacitly subversive figure in "Second Lesson" is certainly going too far. However, the fact that she is not seen as the agent of, and therefore not blamed for, the oppressive narrative handed down to her daughters might lie in the fact that she is also a victim of the system she is perpetuating. Whatever her position, her lesson is clearly one that is not learned, but quietly resisted. Nevertheless, the interpretive framework that articulates such resistance is only guesswork since the resistant quality of the poem lies in the way M's discourse is mediated and in the potential complicity of the persona's readers.

Again, whether the female persona of "Second Lesson" can *speak* depends on whether her readers are ready to hear and engage with her silence. Like Bhvaneswari's relatives, we can choose to ignore the strong message that the empty silent page sends us and regard it as a nod to patriarchy or other forms of oppression. On the other hand the very silence that apparently complies with patriarchy works as a space where the discourse we have just witnessed might be interrogated and debunked. This silence is too blatant, too long and too explicit to be seen as subservient compliance; its tension does not go

unnoticed, leaving the reader wandering what her absent presence might mean. In a sense this silence instantiates the ideal woman in "Second Lesson" in a satirically subversive manner; by assuming the implications of the dominant discourse to its last consequences, its flawed patterns are exposed and implicitly challenged. From this standpoint silence could work as a metaphorical re-writing of M's patriarchal narrative, since it operates as an ambivalent and questioning framework that enables the reader to re-read M's narrative in a different light.

To conclude, Dhompa's deconstructive silence equates "Spivak incisive reading [in so far as it] catches the authoritative knower in the act of 'epistemic violence' –or authoritarian knowing" (Gandhi 87). In the case of "Second Lesson" the authoritarian knower is not just M but the reader who might overlook the silence mediating between him or her and M's narrative. Thus, both Spivak and Dhompa debunk patriarchy, albeit in rather different ways. Further, they both enable quiet or silenced voices to express themselves by means of oblique resistance, even if the first denies this very possibility and the second simply reproduces patriarchal discourse without saying much (or nothing at all). The silence closing (and in a sense environing) "Second Lesson" can be seen as a sign that the lesson was learned, that the female persona is accepting and embodying the silence ascribed to her. However, its unlimited open-endedness shock the reader hinting at the violence implicit in such silence(ing) and therefore, show how the lesson was not only not learned, but actively resisted, by, seemingly and paradoxically, putting its principles into practice.

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The 'otherness' in the Literary Experience of Endō Shūsaku: Encounters and Exchanges

Justyna Weronika Kasza

0175

University of Central Lancashire, UK

The Asian Conference on Literature and Librarianship 2012

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Abstract:

The paper focuses on the categories of 'otherness' and the Other in selected works of a Japanese contemporary writer, Endō Shūsaku (1923-1996). I base my definitions of these two notions on Paul Ricoeur's hermeneutics.
The reference to Ricoeur's thought enables me to differentiate three figures of 'otherness' that I recognized in Endō's texts: the first one is physical otherness (termed by Endō as 'white man' versus 'yellow man'); the second is the Other as the interlocutor on the level of the cross-cultural discourse; finally the third figure of otherness, termed by Ricoeur as the 'otherness of conscience', brings identity into question.
I discuss the significance of these categories in Endō's writing in two consecutive stages. The first stage is the writer's encounter with French literature and thought. Here my point of departure is Endō's diary written during the writer's initial stay in France (1950-1953) and selected essays that together with the diary testify to his experience of the 'otherness' of the Western world.
The second stage contains the transformed and expanded form of 'otherness' found within his fictional works. In order to trace the process of such transformations, I refer to Endō's last novel, Deep River.
Within these two stages, I expose Endō's literary experience as spanned between encounters and exchanges - transformations and I argue that for Endō 'otherness' is an important device in understanding of the 'self'. As Ricoeur would say: 'the self returns to himself through a vast detour. And he returns as another.'

"Otherness" in the Literary

Introduction

The paper discusses the category of "otherness" and the Other[1] in the works of a contemporary Japanese writer Endō Shūsaku[2] (1923-1996). Broadly understood "literary experience" of Endō, first as a reader of Western literature and further as a novelist, is based on constant transition from the "encounter" with what to him is foreign, distant and alien within the Western world to the definitive attempt to appropriate this "otherness" into his fictional works.

The "otherness" of the West is not unfamiliar to modern Japanese literature. The works of leading writers and intellectuals of the Meiji (1868-1912) and the Taishō (1912-1926) periods – Mori Ōgai, Nagai Kafū, Kawabata Yasunari, Watsuji Testurō, Nishida Kitarō – testify to the multiform, multilayered encounters with various Western aesthetical or intellectual currents. The concepts of the Orient (*tōyō*) and the Western world (*seiyō*) were employed in the cultural and literary discourse as the means to define Japan's place in the world. The "otherness" of the West left its trace on the consciousness of the writers and intellectuals but its significance lasted as long as it could be referred to and incorporated to the context of Japan. The binary oppositions of what "belongs to me" (*uchi*) and "what is foreign" (*soto*) was clearly delineated, and the point of reference always focused on Japan.[3]

While for the aforementioned writers "otherness" was unidirectional as it referred to the sphere of the foreignness of Europe, for Endō it initiated the sense of the "otherness" towards his own cultural background – that is Japan. This particular approach was linked to both Endō's faith as a Christian convert and the historical and political conditions that his generation (*senchū-ha*; war-time generation) experienced. As the critic Watanabe Kazutami argues: [this generation was forced to] 're-discover their proper Japan through their Western experiences'. And concludes that:

> Before the war (…) it was widely believed that there indeed existed an actual Japan to return to. After the war, however, all of the myths attached to that Japan had dissolved and there no longer was an "actual" Japan that could be shared. The postwar (…) students discovered this for themselves in their different experiences in Europe (Watanabe, 2002: 123).

When discussing the category of "otherness" in Endō's writings what we want to find out is not how the writer's literary identity was shaped through the Western influences. Rather than particular literary or aesthetical influences, what will be of significance are the ways the writer articulates and expresses the experience of "otherness" depending on the means provided by the narrative forms he chooses in order to render this experience: diary, essay, travelogue, fiction. The "otherness" in Endō's writing takes a number of multiple shapes; it is

[1] The paper is the part of the prepared PhD thesis entitled 'The Problem of Evil in the Works of Endō Shūsaku: Between Reading and Writing'.
[2] Note that in Japanese the first name follows the family name: Endō (family name), Shūsaku (first name).
[3] For more see for example *Representing the Other in Modern Japanese Literature*. 2007. R. Hutchinson and M. Williams eds. London: Routledge.

unavoidably linked to two other important categories: the "distance" and the problem the writer's subjectivity, his cogito.

In my discussion on "otherness" in Endō's works, I refer to the category of the Other as it was formulated by the French philosopher Paul Ricoeur (1913-2005).[4]
In his interpretative project, which the philosopher classifies as *phenomenological hermeneutics*, the category of "otherness" is included in the long and complicated process of "acquiring identity."

In this process, the subjectivity, identified by Ricoeur as cogito - shattered cogito emerges. Ricoeur refers in this way to the Cartesian tradition of thinking on subjectivity but his cogito is neither the framework nor the foundation of cognition.

Ricoeur's "shattered cogito" renounces the ambition to be the foundation, the basis of cognition; it does not have pretence to direct insight and self-knowledge through auto-reflection but it is still the same cogito that maintains a relationship with the horizon of experience. The path that such a weakened, "shattered cogito" takes in the process of regaining its identity leads through a number of intersubjective and trans-historical connections, and this in turn leads to the requirement to relate them, to give an account of them; that is, to interpret them as a kind of experience. In this sense, "shattered cogito" is touched by "otherness" and its characteristic feature is, according to Ricoeur, polysemy. The philosopher expresses this through three figures of "otherness" that shape the image of the "shattered cogito":

1. The "otherness" of one's own body or flesh that implies strangeness towards the world and towards the Other.

2 The Other that functions as the interlocutor on the level of discourse and the protagonist and the antagonist on the level of interaction. It is the Other who possesses other 'stories that require to be told.'

3. The third, separate figure of "otherness" is the '"otherness" of conscience'. Ricoeur himself admits that this last voice of "otherness" brings identity into question. When considering the figure of conscience in relation to the two former figures of "otherness," Ricoeur admits an inability to point out one single source of the third figure and at the same time, he singles out the number of factors that make up the third figure of "otherness."
That is why, Ricoeur wonders,

> whether this Other, the source of the injunction, is another person whom I can look in the face or who can stare at me, or my ancestors for whom there is no representation, to so great an extent does my debt to them constitute my very self, or God – living God, absent God – or an empty place (Ricoeur: 1992: 61).

1. Encounter with the Other

a) First figure of the "otherness": white man/yellow man

[4] "Otherness" is a broad category with many disparate approaches existing within contemporary humanities.
It appears, for example, in postcolonial studies where, as Derek Attridge points out, the Other 'tends to stand for the colonized culture or people as viewed by the dominant power'.
The category the Other occupies a significant place both in Lacanian psychoanalysis and in ethical reflection of Emmanuel Levinas with regards to post-Auschwitz issues.

Following Ricoeurian classification of the "otherness," we begin with the "otherness" of one's body that implies the sense of strangeness towards the world and the Other. It results from the physicality that affected the most basic experiences of difference. In case of Endō, it is the physiognomy that distinguishes him from the Europeans.

Endō registers and vividly portrays this form of the "otherness" in his early short stories written soon after his return from Europe, after having spent three years as a foreign student in France (1950-1953). The bodily experience of the "otherness", led Endō to formulate the concepts of the "world of the white man" and the "world of the yellow man".
Structurally, the narrative forms that the writer chose as a means to deliver the experiences of being the 'yellow man in the white world', remains on the fringe upon fiction and autobiography. Endō either opts for clearly identifiable narrator in first-person (where 'I' equals the author) or invents the imaginative 'I' that nevertheless remains in accurate relation to the author. If one wants to make a precise classification of these texts, they could, to some extent, be viewed as an example of *autofictional* writing. Let us however put aside these structural dilemmas, as this would necessitate further exploration of the genres of writing employed by Endō, and focus on how the notion of the "otherness" of one's body was articulated.

One of the first open depictions on the skin colours that determined Endō's view of the self and the others – and the self as the other – is the story *Aden Made* (To Aden) from 1954. In this first person narrative set in early 1950s France, we encounter the Japanese student, Chiba (the narrator) who, forced by his deteriorating health, is preparing to return to Japan. These circumstances direct his memories to the time spent among the French, in particular to his close relationship with a white woman called Maggie. The narrator recalls how despite being treated decently and with respect, he nevertheless was not able to create the harmonious unity with the white woman he came to love. Here is how Endō, through the words of Chiba, reveals the dissimilarity between white and yellow:

> She was pure white, and my body sank into the light (…) in a dark yellow shade unlike the brightness (…) of the woman. (…) And the two colours of our entangled bodies had no beauty, no harmony. Rather it was ugly. It was like a yellow ground beetle clinging on to a pure white flower. (Logan, 2009: 33)[5]

In the further part of the story, we read that:

> Just by loving me, the woman would not become a yellow person, and I was not to become white. Love, theory or ideology were unable to erase the differences in the skin colour. (…)
> The white people are ready to let me into that part of their world that does not harm their self-respect and pride. They have given me a permission to wear their Western-style garments, to drink red wine, and to love their woman.
> However, they categorically could not accept the fact that a white woman could love me. It was because, the skin of the white people remains white and beautiful. The

[5] Translation modified.

> yellow skin is vague, and indistinct. It was intolerable that a white woman could love someone who possesses such lifeless yellow face. (Endō, 1954/2004: 16).

In his initial testimony to the "otherness" of the skin, Endō emphasises the apparent dichotomy between the West represented by the white race and Japan – the country of yellow people without getting deep into – at least at the moment – the area of more profound deliberations on the nature of the differences. The "otherness" remains on the level of surface. Thus, Endō discovers the meaning of the "horizon of the surface."

The bodily experience of "otherness" is gradually reinforced by two other experiences that accompanied Endō during his stay in Europe: Christianity and the aftermath of the war. Endō elaborates the trichotomy of white/yellow-Christianity and war further in his writing, often replacing the issue of the skin colour by the monotheism of the West and the pantheism of the East. This enables him to explore and, with time, expand the notion of "otherness" of the skin to the dissimilarity on the spiritual level. As he noted in the essay 'Shusse saku no koro', (The Time of My Promotion, 1967), during his stay in France Endō realized that the Christianity he knew from Japan had an entirely different form in Europe and it was in the post-war Europe that he came to perceive himself as "haisenkoku no ichiseinen" (a young man from the defeated country). These were three features that composed the distance that separated him from the West at that time.

The axis delineated by the physical and spiritual discrepancies between East and West complemented by the consciousness of the historical and political burdens moves the writer's reflection towards the question 'what is Japan?'
Okada Sumie in her study *Japanese Writers and the West* aptly points out that:

> For Endō Shūsaku (…) it was far more significant to take note of the yellowness of his skin when he was in France than to focus on the impact of cultural differences in Franco-Japanese relationships. Indeed, the physical factor was for him the clearest indication of his national identity, a symbol of his Japaneseness (…) There was a conscious awareness of defeatism in the 1950s as consequence of the misery of loss in the Second World. (Okada, 2000: 95)

The "otherness," he describes in his texts, progressively initiates the questions concerning his "subjectivity" – his place in the world. The skin colour is being put aside and as seen in the passage below from Endō's diary he kept his during his stay in Europe, he was determined to define himself; to know 'who am I?'

> I have started to consider my place in the world. I cannot find the answer to that question, because in my world my position is not established yet [my position does not exist yet]. No, definitely I do not have the consciousness of being in the world. My world is limited to my family, friends – to all those matters that surround me. What shall I do to extend my awareness of being in the world? (Endō, 1980/2007: 49)[6].

[6] All translations from Japanese in the paper are mine, unless the translator's name is provided.

Reading Endō's diary, we observe the changing attitude towards the self. It is the transition from the position of the observer registering the outside world as the Other (the Japanese in France) to more personal character of the account where the outside world is becoming the source of impulses for the intimate experiences. At the end of the diary, Endō awaiting his return to Japan reveals his longing for his homeland. He notes enigmatically and hastily but tellingly: 'The unbearable loneliness…the love of Japan. No matter how beautiful France could be, I still miss Japan…' (Endō, 1980/2007: 432)

Before we move to the second form of the "otherness," let us quote the section from the essay, 'Awanai yōfuku.' (Ill-fitting Western Garments, 1967), which demonstrates how Endō was conscious that 'the body is (…) the body of the subject (…) and is the body already given same time it is the anchoring already given and prior to it', as would Ricoeur say.
Basically, we have no choice when it comes to our body. Therefore, the body is both something that is one's own and something that is alien. According to Ricoeur: 'one's own body is revealed to be the mediator between the intimacy of the self and the externality of the world.' (Ricoeur, 1992: 322).

Being aware of that, Endō created one of the most appealing metaphors that illustrate the experience of "otherness": "Western garments" (*yōfuku*). In the essay, he elaborates the notion of "Western garments" and confesses how writing became a means that enabled him to adjust "Western garments" – literally his adopted faith (Christianity) to his Japanese silhouette.

> I eventually realized that my faith was like the Western clothes I was made to wear (…). Those Western clothes did not fit my body at all. Some parts were too baggy and loose, other too small. Being finally aware of that, I thought I should take off my Western clothes. These were, I thought, Western clothes, not Japanese *kimono*, that would fit my body. Between my body and that Western clothes there were empty spaces, that I could not consider myself. (…) But I could not simply take off and abandon my cloths (Endō, 1967/2004: 395)

b) Second figure of the "otherness": from distance to appropriation

The second forms on the "otherness" is what Ricoeur terms as the "narration of the Other" and in the case of Endō this form is present and the most pronounced in the texts which constitute the writer's dialogue with the culture and the thought of the West.

Endō's initial "encounter" with the West takes place in the late 1940s, when he enters French Department at Keiō University in Tokyo. Here, under the guidance of prominent scholars, Yoshimitsu Yoshihiko and Satō Saku, Endō undertakes the academic exploration of leading themes in contemporary French literature and thought: existentialism, personalism and Neo-Thomism. The area of his particular interest would be, however, the milieu of French Christian writers: François Mauriac, Georges Bernanos, and Julien Green. Their works would inspire young Endō in an attempt to undertake the literary endeavours in the subsequent years; they would become the point of departure for deep and meaningful considerations of the themes that would bind his critical and essayistic writing.

However, already in his initial contacts with French literature and thought Endō recognizes "distance" (in Japanese *kyorikan*), as an important interpretative feature. Distance, as it later turns out, plays a crucial role in his entire relations with foreign literature. It is probably the very first way of speaking about the "otherness." In his first essay, 'Kamigami to Kami' (The Gods and God), from 1947, Endō states that:

> When reading Catholic literature, one of the most important issues is absolutely not to respectfully sidestep the 'sense of distance' that is naturally evoked in us by the different nature of these texts. Quite the contrary, we should rather start from an awareness of this distance and resist it. But what exactly is this "sense of distance"? What is the basic factor that arouses in us the "sense of distance"? I shall try to investigate this issue (Endō, 1947/2004: 20)

In Ricoeurian hermeneutics, "distance" (or distanciation) is a significant element in the process of grasping and understanding the surrounding world. Ricoeur sees it as a medium in an area where a complicated process of transformation takes place. This process obtains on the axis "otherness – appropriation". Ricoeur expresses it as understanding 'through distance and in distance'. It allows applying precisely the interpretative practice that is formulated from within the distance and assumes constant dialectical tension between what divides and what mediates. This hermeneutically roundabout way should lead, according to Ricoeur, to the discovery of effectiveness and productivity of distancing that may take various shapes: historical, geographic, spatial or cultural. Ricoeur sees it as a battlefield between "otherness" and "appropriation".

The encounter with the Western culture and thought motivated Endō to undertake studies abroad – and this was his main purpose to go to France in 1950.
The question is: did Endō manage to comprehend the 'sense of distance' and did he manage to overcome it?

I have already discussed the skin complex. I have also pointed out how the issue "yellowness" of his skin – being physically Other in the world of the white – grew wider into the sense of being the Other in the Christian world and the Other in the post-war political context. In the essay 'Ihōjin no kunō' (The Anguish of an Alien, 1973, tr. 1974), Endō finds the most appropriate term that defines his predicament: *ihōjin* (the other, alien, foreigner, non-Japanese, stranger), establishing his position towards the West and Japan.

> In university I began to study French Catholic literature and to specialize in twentieth-century Catholic literature. (…) As I read the works of [Claudel, Mauriac, Green], I kept feeling there was a gulf between us. Their conversion accounts implied to me that they had returned to Christianity as to their own homeplace. But myself had no such feeling. (…) Nowhere in those authors that I studied did I discover what I felt: the anguish of an alien. (…) All I can say at this point is that I have stayed with the theme of anguish of an alien, which sets me apart from foreign Christian writers. (Endō: 1974:179-180 and 183).

Ihōjin incorporates considerable burden of emotions and at the same time it implies "subjectivity". This is the term full of ambiguity. Adriana Boscaro describes this as the

"double-foreignness" of Endō (Boscaro, 1981: 85). It seems that the term *ihōjin* refers to the image of his "self" both towards Europe and towards Japan. Consequently, what emerges is the picture of the writer's "divided self": it would manifest in the ambivalent affiliation to one cultural sphere and his hesitance in absolute rejection of the other. In the diary and in the essays, for example 'Watashi to kirisutokyō' (Christianity and I, 1963) we read that for Endō this constant oscillation between being Self and the Other consists of being between what he specified as 'Eastern passive attitude' and 'Western active attitude'.

The second form of the "otherness" deeply affects Endō's identity as the writer. The question that is continuously posed in his essays and critical works is 'how am I supposed to write?', 'how am I supposed to deal with certain topics as a writer – as a Japanese writer?'

Ricoeur says the Other who possesses 'stories that demand to be told.' The Western literature that Endō reads and his discussions with Western thought, constitute a multilayered encounter with texts "narrated" by the Other on the themes that, as he states, interest him the most and which he further elaborates in his own writing.
The significance of the figure of the "otherness" comes out most evidently in the specific relation that the writer built with the French novelist François Mauriac. Although they had never met personally, it was Mauriac's literature that shaped and formulated Endō's literary workshop. Mauriac was the guiding figure in Endō's wanderings through Western literature, history, and thought, eventually inspiring the latter to embark on his own literary projects. He appears in Endō's earliest essays – 'The Gods and God', 'Katorikku sakka no mondai' (Dilemmas of Catholic Writers, 1947) and occupies prominent place in Endō's diary.

The novel written by Mauriac – *Thérèse Desqueyroux* (1927) – was the piece that became particularly important to Endō. *Thérèse Desqueyroux* leads him towards and through other literary works of the West. What is more, Endō employs the interpretive remarks he makes upon reading this novel while critically approaching Japanese literature.

In 1952 Endō wrote the travelogue "Terēzu no kage o ōtte" (Following the Shadow of Thérèse) as an account on his trip to southwest corner of France, the settings of Mauriac's works. In order to deepen his knowledge of French literature – to appropriate the essence of Mauriac's prose – he considered it vital to visit places, which became the settings for the novel *Thérèse Desqueyroux*. This was clearly the Japanese way of acquiring the real meaning of the novel through the form of "pilgrimage" – the practice known in Japan since the Heian period (8^{th} – 11^{th} century) , which consisted of "being here and now", physically through his own body. During his trip Endō plunges himself into the landscapes of Mauriac's Landes; alongside the characters of the novels, he wades through the dense pine forests and marshes in order to confront the imaginary world of fiction with reality. By doing so, Endō seems to discover another aspect of distance and "otherness" that allows us to recognize them as tools applied in order to reconcile, appropriate, make more understandable. It is the feature of "distance" that aims at moving the "otherness" closer, making it 'one's own'.

Mauriac represents the Other with his own story, with his own narration, whose essence Endō struggles to appropriate, to make it his very own. However, as a mature writer, conscious of his literary heritage, Endō would assume more critical standpoint towards Mauriac's prose

and towards his attachment the French novelist. In the essay 'Furansuwa Mōriakku to watashi' (François Mauriac and I, 1970), he openly speaks about the accompanying sense of distance that emerged from his reading of Mauriac:

> (…) for a writer like myself, coming from as distant a country as Japan, there have been times when his literature was helpful and supportive, but at the same time, it provided dissatisfaction. (…) Mauriac's thought developed in France, a country with a Christian tradition, and it turned out that this kind of thinking is absolutely out of reach of the emotions of a man baptised in a country like Japan. At that point, it seems to me that I ultimately started feeling distance towards the writer. (Endō, 1970/2004: 80)

Endō would challenge once again the "otherness" of Mauriac's prose in his later years when he publishes collection of essays *Watashi no aishita shōsetsu* (The Novel I Have Loved, 1985), which constitutes the detailed analysis of *Thérèse Desqueyroux*. The choice of the topic testifies that the encounter with the story of the Other – Mauriac's novel – is for Endō not finished yet, but conversely he appears to anticipate further confrontations, possibly further attempts to overcome the distance.

> (…) saying 'I have read' and 'I have finished reading' are two different things. I have not entirely closed the book yet. The novel has given me many questions to think about and it confronted me with many problems and, at this stage of my life, it conveniently imposed on me a painful topic (Endō, 1985/2004: 123).

2. Exchange
Oneself as Another: *Deep River*

Finally, we arrive to the last figure of the "otherness", named by Ricoeur 'the otherness of the conscience'. I refer to it as the exchange that is a kind of transformation of "otherness" that can be seen in Endō's last novel, *Fukai kawa* (Deep River 1993, tr. 1994).

The plot of the novel can be briefly summarized as an account of a journey to India undertaken by a group of Japanese people who do not know each other. In spite of the fact that the action takes place in present-day Japan, through the characters' memories it switches back to the past and that includes the time of the (Pacific) war. What is significant for our considerations is that the augmented form of "otherness" is introduced into the sphere of fiction.

On the one hand we are dealing with the form of "otherness", that, to some extent, is comparable to the depiction of the encounter with the Other (from the West) that Endō registered in his essays and critical works. The selected characters of *Deep River* read and interpret exactly the same pieces of Western literature (i.e. Mauriac's novels) as Endō did or they embark on identical journeys to the corners of France that Endō recorded in his own diary and non-fictional works.
For those characters of the novel, the "otherness" that stems from the encounter with the culture of the West constitutes a significant, momentous event. In this regard, it can be suggested that Endō's last novel is built upon the polyphony – the multiple voices of invented

"selves" (characters) – that make and sort out the author's biography, his own experience of encounter with the Other. Endō himself confirmed that the characters of his novels are the 'portions of myself'. [7]

However, apart from the form of the "otherness" that refers to particular characters, their singular experiences in the conditions of their joint journey to India, another form of the "otherness" emerges that initiates a radical revaluations in the lives of each of them.

The whole of the universe where the characters of the novel enter brings to life a series of memories, feelings, experiences whose poetics is grounded on the accumulation of deeply traumatic events that are augmented in the physical reality of the places that they visit in India. The descriptions of nature, darkness, dusk intertwine with the cultural context they found themselves. In this specific reality, "otherness" becomes closely linked with the tension constructed around the continuum "suffering - death – life".

The Other appears as the one whose "otherness" is culturally and historically determined; it is the subject of this cultural "otherness". But the Other that is encountered by the Ganges is the same other that speaks of the commonality of destiny and co-sympathy in suffering, features that permanently determine human condition regardless of the cultural context.
In this way, India and the Ganges River become places where a transition that is fundamental for the composition of the novel takes place. It is a transition from the level of individualized, particularly expressed questions of each of the characters to the problem perceived on the principle of the generic, common destiny. As we read in the novel:

> The holy river took not only humans, but all living things in its embrace as it flowed away. (Endō 1994: 143-144)

As it flows, the Deep River meanders through features of Hindu and Buddhist religiosity, a certain form of animism, and Christianity that interweaves with them as consubstantial with and complementary to the moment of universality. This moment is expressed through the necessity to resign to the uncertainty, helplessness and fragility of human existence.

The category of "otherness" captured in Endō's last novel, collects and makes audible what might have gone unnoticed in his essays and critical works.
With some risk, it may be argued that "otherness" in this novel is to a certain extent of confessional character. We hear the confession (the voice) of Endō the writer who through his characters was able to retrieve many of his own dilemmas scattered among his non-fictional writings. In the condition of the novel, these speak in the manner termed by Ricoeur as "otherness of conscience" that result from a number of various factors which in turn lead to the Self becoming obliged to restrain itself and to display respect that is directed to the outside, towards the Other.

[7] Endō's preface to English edition of his collection of short stories *The Final Martyrs.*

Cogito that has a story to tell is an aggregate of subsequent confrontations and disintegrations. It is a dynamic structure since it comes into being within the dialectical processes, within contradictions, between being oneself and being the Other. It is something not constant or material; it comes into being while following the changing experience so as to capture what is crucial in it. It is a result of a process of which the most significant medium and its subject was Endō himself as *ihōjin*. Ricoeur would say that 'the self could return home only at the end of long journey. And it is "as another" that the self returned' (Ricoeur , 1995: 50).

Conclusions:

"Otherness" in Endō Shūsaku's literary experience discussed through confrontation of various literary forms enables to acknowledge that the significance of the writer's encounter with "otherness" and the Other included in his texts lies in exposing exchange that was developing in a parallel way between what was alien and what he recognized as his own –that is – Japanese.

The category of "otherness," as understood by Ricoeur, that has been employed to investigate a number of phenomena characteristic of Endō's works – including the problem of distance and the writer's subjectivity – could be of considerable research interest. It stimulates us to approach the oeuvre of this writer as well as perhaps many others in a way that does not eliminate the writing persona, the author, contrary to the claims made by contemporary literary criticism that announces the 'death of author'.

Ricoeurian category of "otherness" reminds us that the subject – the human being, in the form of the "shattered cogito" that has its own story to tell – cannot be eliminated from a series of questions that emerge within cross-cultural contemporaneity.

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Rumi's View on Solomon's Character in the Light of Turah and Koran

Nayere Sadat Hamze Araghi

0214

Islamic Azad University Takestan Branch, Iran

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Abstract:

Rumi is among the most well-known figures of Iraninan poetry in the 8th Hijri era. The mystic poet Jalaledin Mohamed has authored seven books, among them Divan Shams is the prominent work. This paper investigates Rumi's view on Solomon through an analysis of his works. In Holy Koran Solomon has been known as a prophet possessing profaound knowledge of everything. However, in Turah he is introduced as a king who has erected temples, pursude unlimited love for women, etc. in the same line in short an earthly character with all vices of a human being. In this research the Solomon's character is compared according to both narratives; Koran and Turah. Next, Rumi's position in accounting for the Solomo's charcter has been been presented, in the final analysis it will be known that Rumi has compromised on the two views by taking a middle point, the tolerance in Rumi's point of view, prehaps, is a key to know why his teachings is nowadays well spread across the world today.

Rumi, known as Molana Jalaledin mohamad is the greatest poet and Mystic writer in Persian language and one of the famous Mystics of the world.
He lived in 7th century Hejri and has authored five great works: Mathnawi Ma'anavi in six volumes, Shams Divan Sonnets in 49000 verses. His prose works are Fihe mafih, Maktib, and Majalese Sab'a'.

Concerning the position this mystic Muslim poet posses in Iran and the world, and also his high and applied views on different areas namely the religions, this article set sail to probe his view on Sulaiman because Sulaiman's character is differently rendered in Koran and Old Testament (Torah hereafter). In Torah he is one of the kings of Israel and the successor of the Prophet David. In spite of good deeds attached to him as erection of God House, some ill deeds are also attached to him that eventually cause him to go astray.

However, no mischief and wrong has been attached to Sulaiman in Koran.
Rumi is a great Mystic. In mysticisim the religions are viewed through a wider perspective, to the extent that the differences and paradoxes are ignored as much as possible. Tolerance is a basic principle in this path, like that of Budha, to ensure distancing from disagreements.

There are three hypotheses here to be tackled:

One: Has Rumi as a Muslim mystic poet has confined himself to what has been told in Koran - about Sulaiman- or has he paid attention to Torah as well?

Two: In case Rumi has referred to Torah in dealing with Sulaiman's life, has he dealt with the differences between what has been said in Koran and in Torah?

Three: What view, in general, toward Sulaiman has been adopted by Rumi? Is Sulaiman viewed as a king who has gone astray as in Torah or Like what has been said in Koran about him a Messenger with good deeds who just for once has repented for a late prayers?

To answer the above questions, first some background about Sulaiman in Koran and Torah are selectively presented and then later Rumi's views will be mentioned.
Some explanations and Descriptions about Sulaiman in Koran as:

In holy Koran Sulaiman has been mentioned seventeen times with Thana

So we made Sulaiman to understand it; and to each one we gave wisdom and knowledge; and we made the mountains, and the birds to celebrate our praise with dawood; and we were the doers (79)
And we gave to him ishaq and yaqoub; each did we guide, and nuh did we guide before, and of his descendants, dawood and Sulaiman and ayub and yusuf and haroun; and thus do we reward those who do good (to others) (84)
Surely it is from Sulaiman, and surely it is in the name of allah, the beneficent, the merciful; (30)
Saying: exalt not yourselves against me and come to me in submission (31)
She said: o chiefs! give me advice respecting my affair: i never decide an affair until you are in my presence (32)
They said: we are possessors of strength and possessors of mighty prowess, and the command is yours, therefore see what you will command (33)
She said: surely the kings, when they enter a town, ruin it and make the noblest of its people to be low, and thus they (always) do; (34)
And surely I am going to send a present to them, and shall wait to see what (answer) do the messengers bring back (35)

So when he came to Sulaiman, he said: what! Will you help me with wealth? But what Allah has given me is better than what he has given you. Nay, you are exultant because of your present; (36)

In other verses of Koran reference has been made to stories of Sulaiman and Queen Sheba, Sulaiman and Monster (=efrit), these will be mentioned in another part related to Rumi's views. Of course, in any part of these stories nothing has been said about Sulaiman's wrong doing and misbehavior.

But only once:
He said: my lord! Do thou forgive me and grant me a kingdom which is not fit for (being inherited by) anyone after me; (35)
Some background about Sulaiman in Torah:

In Torah in the book of Kings 1 and the Second book of Tavarikh there are things mentioned about Sulaiman and his life.

30 *Even as I sware unto thee by the LORD God of Israel, saying, Assuredly Sulaiman thy son shall reign after me, and he shall sit upon my throne in my stead; even so will I certainly do this day.*

5 *In Gibeon the LORD appeared to Sulaiman in a dream by night: and God said, Ask what I shall give thee.* ***6*** *And Sulaiman said, Thou hast shewed unto thy servant David my father great mercy, according as he walked before thee in truth, and in righteousness, and in uprightness of heart with thee; and thou hast kept for him this great kindness, that thou hast given him a son to sit on his throne, as it is this day.* ***7*** *And now, O LORD my God, thou hast made thy servant king instead of David my father: and I am but a little child: I know not how to go out or come in.* ***8*** *And thy servant is in the midst of thy people which thou hast chosen, a great people, that cannot be numbered nor counted for multitude.* ***9*** *Give therefore thy servant an understanding heart to judge thy people, that I may discern between good and bad: for who is able to judge this thy so great a people?* ***10*** *And the speech pleased the Lord, that Sulaiman had asked this thing.* ***11*** *And God said unto him, Because thou hast asked this thing, and hast not asked for thyself long life; neither hast asked riches for thyself, nor hast asked the life of thine enemies; but hast asked for thyself understanding to discern judgment;*

12 *Behold, I have done according to thy words: lo, I have given thee a wise and an understanding heart; so that there was none like thee before thee, neither after thee shall any arise like unto thee.*
13 *And I have also given thee that which thou hast not asked, both riches, and honour: so that there shall not be any among the kings like unto thee all thy days.* ***14*** *And if thou wilt walk in my ways, to keep my statutes and my commandments, as thy father David did walk, then I will lengthen thy days.*

1 *But king Sulaiman loved many strange women, together with the daughter of Pharaoh, women of the Moabites, Ammonites, Edomites, Zidonians, and Hittites;* ***2*** *Of the nations concerning which the LORD said unto the children of Israel, Ye shall not go in to them, neither shall they come in unto you: for surely they will turn away your heart after their gods: Sulaiman clave unto these in love.* ***3*** *And he had seven hundred wives, princesses, and three hundred concubines: and his wives turned away his heart.* ***4*** *For it came to pass, when Sulaiman was old, that his wives turned away his heart after other gods: and his heart was not perfect with the LORD his God, as was the heart of David his father.*

5 *For Sulaiman went after Ashtoreth the goddess of the Zidonians, and after Milcom the abomination of the Ammonites.* ***6*** *And Sulaiman did evil in the sight of the LORD, and went not fully after the LORD, as did David his father.* ***7*** *Then did Sulaiman build an high place for Chemosh, the*

abomination of Moab, in the hill that is before Jerusalem, and for Molech, the abomination of the children of Ammon. ***8*** *And likewise did he for all his strange wives, which burnt incense and sacrificed unto their gods.* ***9*** *And the LORD was angry with Sulaimaո, because his heart was turned from the LORD God of Israel, which had appeared unto him twice,*

In Torah some great feats has been attached to Sulaiman such as: Erecting House of God, Sulaiman's Palace, manufacturing special appliances for House of God, Transporting the Box to the House of God, Praise of House of God, Oratory and asking Blessing for people, and Visiting The Queen of Sheba.

Matthew: Greater than Sulaiman and

Isaiah: Beloved of Father

Psalms: The possessor of understanding and wisdom

Luke: The respectable teacher and meddler of the nation

Sulaiman in some respects exemplifies the Messiah.

The common manifestation of both Koran and Torah in Rumi's works about the Sulaiman's stories: Sulaiman's great wealth:

So when he came to Sulaimaո, he said: what! will you help me with wealth? but what allah has given me is better than what he has given you. nay, you are exultant because of your present; (36)

50 And the bowls, and the snuffers, and the basons, and the spoons, and the censers *of* pure gold; and the hinges *of* gold, *both* for the doors of the inner house, the most holy *place, and* for the doors of the house, *to wit*, of the temple. **51** So was ended all the work that king Sulaiman made for the house of the LORD. And Sulaiman brought in the things which David his father had dedicated; *even* the silver, and the gold, and the vessels, did he put among the treasures of the house of the LORD.

Knowledge of birds' language

And Sulaimaո was dawood's heir, and he said: o men! we have been taught the language of birds, and we have been given all things; most surely this is manifest grace (16)
Sulaiman and Queen Sheba

Rumi in several occasions has talked over the Sulaiman and Queen Sheba like:

Rumi in a poetic language tells the story of Sulaiman and the Queen Sheba as said in Koran. The difference is that not merely the love story between the tow rulers, but the romantic connection is of the sort the writers spice up to the tale to add attraction to the original.

The story in brief in Koran is:

Hoopoe brings in a message from Queen Sheba where there's a woman ruler with great bounties and holds a massive throne, but instead of God they worship sun. To probe into the issue Sulaiman sends a letter to the Queen and awaited a response. The letter began in the name of the Compassionate God in which Sulaiman had invited them to God's submission. The Queen, after

consultation sent back presents of great value to Sulaiman. Sulaiman upon reception of the presents said that he owned greater things and sent back the presents with the ambassadors. He asked the genies to bring in the throne of Belqyes – aka Queen Sheba – in no time it was brought in, the Queen surrendered to God immediately.

Torah:

The Queen of Sheba heard God has given Sulaiman a special wisdom. She went to him to test Sulaiman by posing difficult problems, she also took caravan of presents. Sulaiman answered all the questions. The Queen Sheba said: "I worship your God that has chosen you." Thus, she gave gorgeous presents of which some Sandal wood by which the pillars of House of God and Sulaiman's Palace have been made.

Rumi:

O my friends I refer to the God Almighty through Sulaiman, and Belqeys is Carnal Soul, Hoopoe is reason which in the corner of Belqey's house at each moment peaks in
Manifestation of Koran in Rumi's works in Sulaiman's stories
No reference has been made to the following stories in Torah.

Mastery on Wind:

Then we made the wind subservient to him; it made his command to run gently wherever he desired, (36)
And (we made) the wind (subservient) to Sulaiman, which made a month's journey in the morning and a month's journey m the evening, and we made a fountain of molten copper to flow out for him, and of the jinn there were those who worked before him by the command of his lord; and whoever turned aside from our command from among them, we made him taste of the punishment of burning (12)
Mastery on Monsters:

In the following Rumi has quoted stories not from Koran and Torah but from the Tales of the Prophets:

Death of Sulaiman
Transliteration of the death of Sulaiman into prose: Sulaiman saw a strange plant. Asked: "What kind of plant are you?" Plant said: "I'm the Xroobam and wherever I grow it'll be annihilated". And Sulaiman understood that his death is approaching.

They made for him whatever he wanted, arches, statues, bowls as basins, and fixed cauldrons. (we said:) 'give thanks, house of David and work. ' yet only a few of my worshipers are thankful. (13)

But nothing has been said about the prophecy on his death as of the plant indication.
Sulaiman's Ring:
In prose the Sulaiman's ring is told about:
A monster wears Sulaiman's ring and for a while rules in his place.
Indeed, we tried Sulaiman and placed a body (of a child) upon his throne, then he repented. (34)
Accompaniment with non-similar as a torment:
Surely, I will punish him (hoopoe) with a terrible punishment, or i will slaughter him or he gives me a good reason. ' (21)
Manifestation of Torah in Rumi's works about the Sulaiman's stories:

In this section only those items are referred to that have not been mentioned in Koran, but are given in Torah and Rumi has made use of them.
The erection of Al,Aqsa mosque by Sulaiman:
Rumi in other verses tells the story from another angle. Once Sulaiman said:
10 *And had commanded him concerning this thing, that he should not go after other gods: but he kept not that which the LORD commanded.* ***11*** *Wherefore the LORD said unto Sulaiman, Forasmuch as this is done of thee, and thou hast not kept my covenant and my statutes, which I have commanded thee, I will surely rend the kingdom from thee, and will give it to thy servant.*
12 *Notwithstanding in thy days I will not do it for David thy father's sake: but I will rend it out of the hand of thy son.*

Queen Sheba's wisdom:

Rumi identifies the Queen Sheba as a thoughtful woman equal to a hundred man and she is a wise ruler.
1 *And when the queen of Sheba heard of the fame of Sulaiman concerning the name of the LORD, she came to prove him with hard questions. 1 Kings ch.10 v.1 (KJV p463)*

Of course, a possible interpretation for the Koranic narration is that the Queen Sheba has been a wise ruler who upon witnessing the Wisdom and miracles of Sulaiman has submitted to him, however, there's no mention of her Wisdom
It was said to her: enter the palace; but when she saw it she deemed it to be a great expanse of water, and bared her legs. he said: surely it is a palace made smooth with glass. she said: my lord! surely i have been unjust to myself, and i submit with Sulaiman to allah, the lord of the worlds (44)

After the comparative study of the Koran, Torah and Rumi's works about the character and stories of Sulaiman, and the amount of material quoted by Rumi in his works from the two holy books, we said set to know Rumi's view on Sulaiman. It is because, we believe, there has been a mystic and educative intention beneath the outer layers of the stories told by Rumi.

Sulaiman = the complete human

The Mystics recognize the complete human as the Protector of the era what he does is by the permission of the Right.

Reiterating on the Dervishhood and poverty of Sulaiman as a complete human:

And this is said in Fihemafih where he writes:
In Rumi's view the magnificent and splendor of Sulaiman is not only in his vast kingdom but in his Dervishhood and poverty.
Sulaiman knew the language of birds and birds are in reality the spirit of the human and followers of the path.
Sulaiman is the unifier of the souls. Sulaiman is the representation of God, since God unifies the souls.
Monster and Angel= Carnal Soul
Monster and Angel are the material engagements that possibly gain mastery on reason for a few days. However, for people with predisposition the mastery of Satan is temporary.
The ring of Sulaiman: heart, Sulaiman's ring has been the cement of his kingdom since the name of God had been engraved on it, thus if heart is engraved by God's name will not be submitted to Satan.

AlAqsa mosque: heart, heart flies like Simorgh to the holy place of AlAqsa mosque or Qaf, which is the nest of Simorgh's heart which is part of soul and no separation is possible.
Khatam of Sulaiman= knowledge

The end to this article: knowledge is like the ring of Sulaiman by which one can rule over the world and the surface and underneath the world is knowledge.

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The Role of the Media in Marketing of Electronic and Virtual Libraries Services. University Of Baghdad. Iraqi Virtual Science Library A Typical Model

Muntaha Jasim

0215

Ministry of Higher Education & Scientific Research, Iraq

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Abstract:

The importance of marketing as well as a window that overlooks electronic library management and virtualization of the external environment of the surrounding factors or variables influence the activity, such as changing tastes and the size of the expected demand for information and its sources and its various services

The IVSL Project is one of the important electronic resources and the first project of its kind in the Arab world, it's a set of links, including digital libraries, specialized in the provision of services contribute to scientific research and sober journals. It was launched a year (2005-2006), which was founded by the efforts of a broad partnership between the public and private sectors and stakeholders in various agencies and private sector companies, associations, professional scientific and technology companies, publishers and information providers scientific world on the other hand highlights the importance of providing services to a number many students and researchers in universities and the ministries concerned to restore and strengthen the infrastructure of the educational system in scientific institutions, universities and ministries of Iraq, and this project needs to marketing and advertising and the media shows a great importance and size.

Research Sheds light on the role of the Development and Continuous Education Centre at the University of Baghdad in the media and promote the use of Iraqi virtual Scientific library (IVSL) through the introduction of Search in electronic sources and the virtual library of scientific Iraqi in the educational qualification teaching methods lectures and courses , as well as for the preparation and implementation of a program that includes education and development in the use of the IVSL sources, a program dedicated to training teachers colleges, centers and institutes at Baghdad University since(2006-2011).

1. The research problem

The research insured the reality of the media and its role in marketing the service of a researcher in the world, it cannot be achieved the objective of the use of electronic and virtual libraries unless there is an obvious role for the media in the marketing of the libraries services and expand its position to the researcher through the advertisements of all kinds, or seminars, courses and workshops.

2. Research Goals:

This research Goals is work on the concepts of marketing from the perspective of Digital and Virtual Libraries and view the importance of the Iraqi Virtual Science Library (IVSL) to Iraqi researcher , and shade lights on the DCEC experience in media and marketing IVSL services through answering the following questions:

1. What is the role of media and marketing in the service of electronic & virtual libraries?.
2. The effective of the Development and Continuous Education Centre (DCEC) media in IVSL marketing for Iraqi researchers at the University of Baghdad. See figure 1.

3. Previous studies:

1. The study of Bahjah Mackie Boumgrave 2006. Marketing information services in libraries. The University of Sharjah Libraries experiences. Fahd National Library Journal. Vol 12. P 1. 2006.

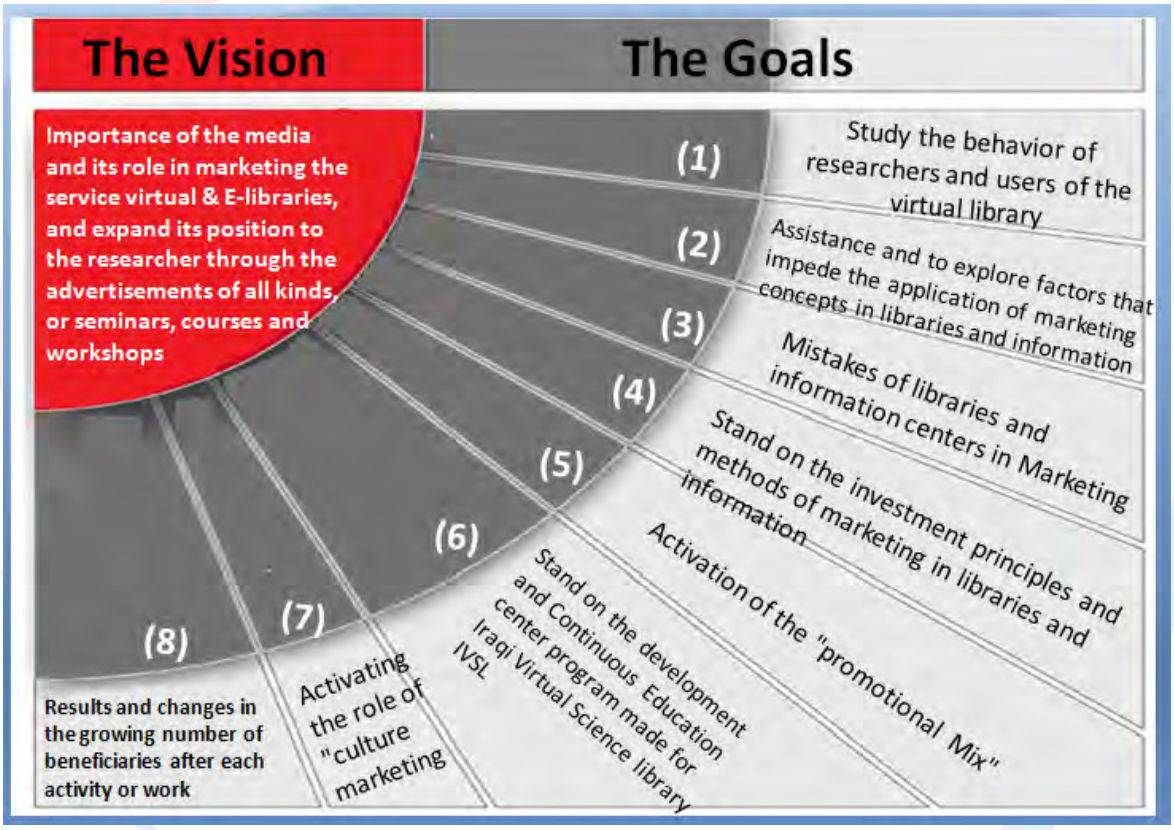
4. Research objectives:

This study aims to contribute in the presentation of the concept of marketing from the perspective of business management and discussion: To what extent the application of its principles in the field of libraries and information? Experience of libraries and the University of Sharjah in the marketing of its services and that by answering the following questions:

1. What marketing concept from the perspective of business management and libraries?
2. User assistance and the factors impeding the application of marketing concepts in libraries and information.
3. Stand on the investment principles and methods of marketing in libraries and information.
4. What are the benefits that can accrue to libraries through the practice of marketing?
5. What are the reasons that led to interest in marketing in libraries?

6. Stand on the extent of the application library for the University of Sharjah in the marketing activities.

Figure 1. Shows the Vision and the Goals Of Using the Media in the IVSL Program



5. The concept of media and marketing

1. Distinguishes media work that: Pursuant to the marketing aims to create a specific convictions of individuals in line with what the Media organization wants to connect to.
2. Strategic Work: It must include the strategic thinking in the formulation of strategies, media, and thus carried out in accordance with the requirements of the media work and the circumstances support.
3. Behavioral act aims to bring about change in the attitudes of individuals and directions the purpose of creating a new behavioral conviction in touch with general trends prevailing in the society.

6. The concept of Information:

The aim of the media through the communication process to provide people with the correct broadcast and sound information and hard facts that will help them form an opinion on the right in the reality of the facts so that this re-expression of an objective opinion on the mentality of the masses and their attitudes and orientation.

7. The concept of marketing: Marketing is simply the analysis, planning and implementation for their company's products or services to customers in the area and take this task of marketing the company, which falls under its framework several departments such as sales management, public relations and advertising, that every administration functions work, but in the end serve marketing efforts in the direction of the company, these tasks require full knowledge of several elements of the management of marketing reach to achieve the desired goals of the company or institution.[1]

8. Product concept: What product or service to be made for customers by the company, the ability of the demand for this product or service, and what products or services, competition, all of these questions should find the marketing department to answer them so you can analyze your product or service and how to deal with marketing.

9. Marketing concept in libraries: in fact, the similarity lies in the concept of marketing in business management focuses on customer satisfaction, and then profit-raising sales.
Libraries focus on the satisfaction of the beneficiaries satisfying their information needs and make a profit is moral in more users and more support in the development of sources and develop its services or expansion in buildings and others. Any increase in these sectors means the opportunity to raise the level of service to the beneficiaries do not need to confirm that the libraries gain a good reputation and enhance its image among researchers, students and society in general, a profit-seeking libraries to one pound of the application of marketing.

The indicators of the library success as a market are:

1. Increase in demand for the library.
2. Increase in the amount of information sources and documents and use.
3. Improve library services and users and thus increasing demand for both [2].

It is also clear that the marketing concept holds in the business community rating categories of consumers to the market (Market segmentation) while the libraries and information based the same principle in determining the categories of beneficiaries of its services and sources. However, this selection does not result in financial gain, but the interest lies in good planning and improving performance and building work policies based on real needs of beneficiaries, each according to his wishes to gain satisfaction. The Oldman (2001) Vision [3]: ***"Study the needs of the beneficiaries sign of the importance of information to beneficiaries, but not an indicator of the***

quality of the library and its services; because this quality is the ability of the library to satisfy Users in terms of services and capabilities, resources and equipment and spaces for study and research, and other, which ensures peace of the beneficiary and satisfaction."

10. The concepts associated with marketing in libraries:

The term marketing in the literature of library and information was and still is linked to many different concepts have led to the emergence of broadcast and ambiguity in the term marketing, these concepts still exist in the Arab world, and these concepts: When the use of the term appeared in the literature of marketing libraries of confusion between the term event marketing and promotion of the term has been considered by some that marketing is the promotion and others consider that the promotion is the marketing. Explains "Smith" that examines the addresses at the two services, indexing and extraction influential in the literature of library and information science and found that those who write about marketing librarians still see it as a promotion and indicates that the auditor's modern literature of libraries still disclose under the term marketing promotion.

Marketing can be used as public relations as an element of promotional important items impact on the consumer and is attracted to the services provided by the Organization and thus relations public from our part of the promotion mix in marketing activity and in spite of the existence of previous concepts that led to the broadcast and uncertainty about the marketing, the marketing activity have existed for a long time within these organizations has changed this activity significantly over time and perhaps to review the historical development of the vision of organizations of the activity catalog over time, we were able to understand how changing the activity and the evolution of already so became a concept that we're studying now, so the researcher will be interested in studying the historical development of philosophy in general marketing and then deal with the development that happened to the marketing activity within the institutions of libraries and information centers

11. The Mistakes of libraries and Information Centers in Marketing:

1. a lot of mistakes have been and still committed in libraries and information centers by focuses in the marketing process to dump the library collections and the development of these collections. Develop a policy choice without the involvement of

the beneficiary or the policy of market segmentation and identify opportunities, design and development of strategic planning according to the marketing environment, believing it to choose what is most appropriate and best, but often it is not according to the beneficiary needs or the consume, the perspective of the worst trends of the libraries, which reflected negatively on the services, the narrow community's vision for many of these institutions exists because of the non-application of the principle of marketing the fact that they are of more institutions that applied marketing concept because it is based mainly to provide services and marketing and merchandising information to meet the needs and requirements of the public, not appropriate.

The major principles of marketing is to satisfy the needs of the beneficiaries and this means that users need a permanent and continuing to the new goods and advanced to meet their needs and desires of renewable always changing and show the goods in an environment of libraries and information consists of: the development of groups and services, periodicals, references, better information systems developed.

2. Some libraries and information centers believed in the old traditional idea as a store and warehouse, goal selection, storage and collection of information, arranged on shelves and back to the beneficiaries upon request, without any measures undertaken to encourage urged to attract and attract the audience of potential consumers and familiarize them with their, and follow the methods of advertising and media to attract these and to provide advanced services and to identify the actual and real needs and to draw closer to them, in other words the use of all means of marketing goods and services and their application in the library.

3. Many libraries and information centers are believe that it found to provide and make available information free for all. This principle has become difficult to apply with the development of information technology and the emergence of services computerized networks and the use of databases, online, and needed by the beneficiary a lot, but - the libraries - refuse to use the pretext that they need money and therefore assign beneficiaries to pay the money, which is still limited to the traditional information and thus away Beneficiaries them because they need to deal with electronic goods.

At the end the marketing information in institutions such as libraries and information centers is not aimed at selling and profit-taking and money, basically

Marketing starts with the consumer and the beneficiary.
Marketing begins with the commodity and product and service.
Marketing aims to identify the needs of beneficiaries.

Marketing aims to prepare plans to satisfy those needs
Marketing aims to secure the goods according to the needs of beneficiaries and consumers
Marketing uses advertising to promote their goods and attract consumers
Marketing is not aimed at taking the money and collected only for the survival and development of goods and ensure the needs and desires of consumers, and permanently and continuously evolving. [4]

12. The importance of marketing services for libraries and information centers:

The growth of the library and information center and continuity are essential to their success in providing and adding new services to the list of services provided, and achieved security by identifying the needs of beneficiaries who represent the labor market for libraries and information centers, and to achieve this, a great deal of research, studies and expenses must be pumped in the direction of achieving this goal is the development of performance and knowledge of the real needs of beneficiaries and work to fulfill.

The importance of marketing also as a window that overlooks the library or information center on the external environment surrounding the factors or variables influence the activity, such as changing tastes and the size of the expected demand for information and its sources and its various services, activity is marketing and through the monitor and control the movement of different environmental factors provides information or feedback that is built on the basis of radar and other sections in the library or information center plans and decisions.
Marketing information and services represents an important role in raising the standard of living of the beneficiaries and their well-being, culture, and through facilitating the flow of information to them in order to satisfy current and future needs.

13. IVSL: Incorporation and the beginnings

The transfer gate of the default library of the United States for hosting the University of Lund in Sweden in 2010 and then moved to Danish company SemperTool in 2011.

May 3, public and private partnerships enabled the launch of the Iraqi Virtual Science Library (IVSL).

1. Creation

The project started as a partnership among the U.S. Departments of Defense and State and the fellowships program of the American Association for the Advancement of Science.

2. Accessibility

A network of Iraqi universities and an Iraqi research institution will eventually make the Internet-based library available to nearly 80 percent of Iraq's scientists and university students, organizers.

In the current pilot phase of the project, several hundred researchers are using the library and helping its developers improve the site; the user base will grow during the next phase, when orientation and training sessions will be offered, the National Academies announced.

3. Expansion

The U.S. Departments of Defense and State asked the Academies to negotiate with publishers of high-quality scientific and technical literature to obtain reduced-price access for the virtual library.

With a grant of roughly $170,000, the Academies assembled a library collection that now has the complete texts of more than 17,400 scientific journal titles from leading publishers such as Springer, Elsevier, the American Chemical Society, the Institute of Electrical and Electronics Engineers, Inc., the scholarly journal archive JSTOR and EBSCO Information Services.

-Access to major research databases, such as the ISI Web of Knowledge, has also been arranged.

- Additionally, the library offers course materials and information about funding opportunities.

- The application of exploration and research known as "LibHub" :
  - LibHub is a single interface to discover and access the institution subscribed to and recommended information resources.
  - LibHub integrates metadata from publishers, database providers, eprint archives and any institutional local information resources.

14. IVSL Functionality

- Search
  Simple and advanced.
- Faceted search:
- Filtering search results based on different categories
- Browse
  A-Z and subject browsing of journals, books, databases and other electronic resources.
- Linking
  Direct links to full-text and other services by the means of LibHub built in OpenUrl resolver.

- Alerts
  Notifications about new documents matching users saved query. Notifications is about new issues of the user's favorite journals.
- Export
  Export bibliographic data into reference management products.
- My Collections
- a place found for users Collections where they can create and save their favorite content.
- Photocopy orders
- Photocopy order of materials not available in full-text can be issued through LibHub.
- Coming functionality
  - LibHub for Mobile application.

15. Participating institutions

- **Al-Anbar University**
- **Babylon University**
- **Baghdad University**
- **Basrah University**
- **Diyala University**
- **Dohuk University**
- **Hawler Medical University - Kurdistan**
- **ICCI**
- **Iraqi National Academies of Science**
- **Iraqi University**
- **Kerbala University**
- **Kirkuk University**
- **Koya University**
- **Kufa University**
- **Kurdistan-Hawler University**
- **Ministry of Agriculture**
- **Ministry of Electricity**
- **Ministry of Environment**
- **Ministry of Health**
- **Ministry of Higher Education and Scientific Research**
- **Ministry of Municipalities and Public Works**
- **Ministry of Oil**
- **Ministry of Science and Technology**
- **Ministry of Water Resources**
- **Misan University**
- **Mosul University**
- **Al-Mustansyriah University**
- **Al-Muthanna University**

- **Al-Nahrain University**
- **Al-Qadisiyah University**
- **Salahuddin University**
- **Sulaimainia University**
- **The Iraqi Borad for Medical Specialization**
- **Thi-Qar University**
- **Tikrit University**
- **University of Technology.**

15. IVSL Providers:

IVSL Providers		
Algebraic & Geometric Topology	**ACM Digital Library**	**Springer**
American Chemical Society	**BioMed Central**	**arXiv (Los Alamos)**
American Institute of Physics	**DOAJ**	**Caltech's**
American Mathematical Society	**ScienceDirect**	**Citeseer**
American Physical Society-APS	**Highwire**	**Cogprints**
American Society for Civil Engineers	**IEEE**	**Web of knowledge (Researchers & Librarians)**
American Society of Mechanical Engineers-ASME	**JSTOR**	
Annual Reviews	**Project MUSE**	

16. The Development of Communication Education in Iraqi Universities:

Although the source in the communication process education can refer to (the University - College - Department of scientific - teaching – supporters educational process technicians, and others), we find that teaching can be a most important source for the student (the receiver) in this process to psychological factors and objective, as the human element most continue with him, compared to other sources, which carry (indirect moral character) in front of them.

It's not eliminate the role of the University, College, or Department Scientific, as a Communication Integrated system is teaching one of its corners the main, especially that none of them can work separately from the rest of the staff to achieve the educational goals actors that aim to change patterns of behavior of recipients - the

students - about the desired direction, with precision and the speed limit by this integrated system.

In examples related to mechanisms of preparation for Iraqi teachers university, Baghdad University began to prepare the sessions of binding in (teaching methods) new for teachers, aimed to the result of activating the process of Communication Education in general, Development and Continuous Education Center (DCEC) at Baghdad university include (program) applied to teaching in the joint session to overcome, The lectures named Search in electronic sources and the Iraqi virtual Science library a part of the electronic and virtual libraries include:

1. E-learning.
2. Electronic libraries and virtual.
3. Computer applications. [5]

17. Awareness and development programs to use the Iraqi Virtual scientific Library (IVSL) and electronic sources:

The Development and Continuous Education Center at the University of Baghdad adopted a media program of training to use the Iraqi virtual scientific library through the introduction of a lecture, "Virtual Library" including curriculum teaching methods since 2006, has been prepared and chairs include a mechanism of registration, subscription, browsing and searching in the sources of the IVSL.

Proceeded to place the announcement about the importance of the IVSL as provided by the researcher of the Iraqi Research sober sings and enrich the sources of research, was provided by the publishing houses and research centers, universities solid was agreed to provide the Library of Books and electronic journals, and articles and research related to scientific conferences.

The IVSL Schedule been Announced through the center's Web site: www.dcec-uob.org , and on the University of Baghdad Website: www.uobaghdad.edu.iq.

- In a survey study (Muntaha.2009)[7] It was through a questionnaire to answer the question: Do you have previous information about the IVSL?. The answer was: (Yes:20%), (No:80%), now (2011), it's raise up through statistical listed illustrate the interest of development center in IVSL marketing services, compared with a rise in the proportion of users and beneficiaries of the library.
- The indicator of using IVSL reached new statistical beneficiaries of the library who have been trained in the DCEC center of Baghdad University professors involved in teaching methods courses { (2006/13)/(2007/451) / (2008/774) / (2009/807) (2010/452)/ (2011/456)}, and professors who have been trained in the registry and participate in the Virtual Library from various colleges (out of courses teaching methods) {/(2006/13) / (2007/63) / (2008/78)/ (2009/98)/ (2010/25)/ (2011/33)}. .[8]. See Table (1).

- Possible to note the difference in the number of beneficiaries over the years, as it describes the statistical tables (1.2) the growth of the number of beneficiaries of the services provided by the library load increased the number of articles is growing with the increasing number of beneficiaries from the library IVSL, this has a major impact in spreading the culture of virtual library,

Note: Table (1) refers to the statistical number of teachers who have been trained in the registry and participate in the Virtual Library for the years 2006-2011.

18. The Strategy of DCEC at University of Baghdad:

Within the strategy the University of Baghdad (Uob) and orientations in the dissemination of the concepts of virtual library, Development and Continuous Education Centre developed a training program The program includes training courses for teachers in colleges and institutes and centers, the University of Baghdad, the program performs some of the teachers in the unity of the Internet in the center, and the program includes a vocabulary of the following:

Table (1) shows the number of training courses carried out by the Centre and the number of participants who have been trained to use the default library
2007 - 2011

Years	training courses	participants in teaching Methods Courses	participants from various universities
2006	**13**	**404**	**13**
2007	**13**	**451**	**63**
2008	**21**	**774**	**78**
2009	**22**	**807**	**98**
2010	**14**	**452**	**25**
2011	**14**	**456**	**33**

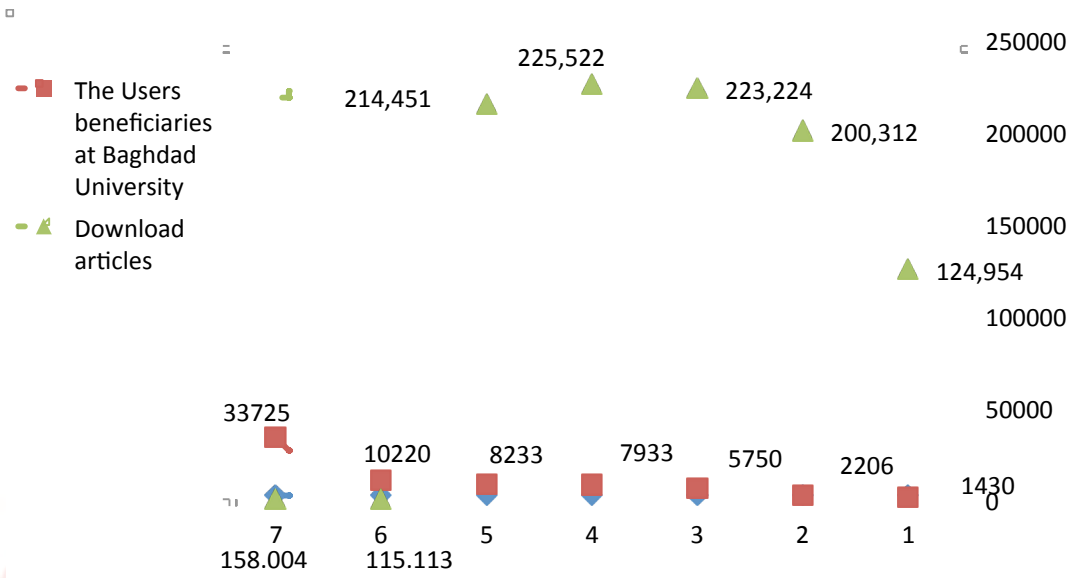
- Table (2) refers to the number of users and number of articles downloaded from international magazines available databases in IVSL for the same period of 2006-2012.

Table 2. The number of users & articles has been downloaded since 2006 - 2012

Download articles	The beneficiaries trainees which they trained and enrolled in the Development Center		The Users beneficiaries at Baghdad University	year
124,954	**13**	**404**	**1430**	**2006**
200,312	**63**	**451**	**2206**	**2007**
223,224	**78**	**774**	**5750**	**2008**
225,522	**98**	**807**	**7933**	**2009**
214,451	**25**	**452**	**8233**	**2010**
115.113	**33**	**456**	**10220**	**2011**
158.004	**5**	**204**	**33725**	**2012**

- Table (2) shows the number of beneficiaries who have been trained in IVSL registration and used the e-sources. Development Center is one of proportion to registered users at the University of Baghdad as a whole, since (2007-2012), as well as the tables (1,2) shows the increase the proportion of the number of registered users of the library and take advantage of the increasing load articles, which increased the number of beneficiaries increased. [9]. See Figure 2.

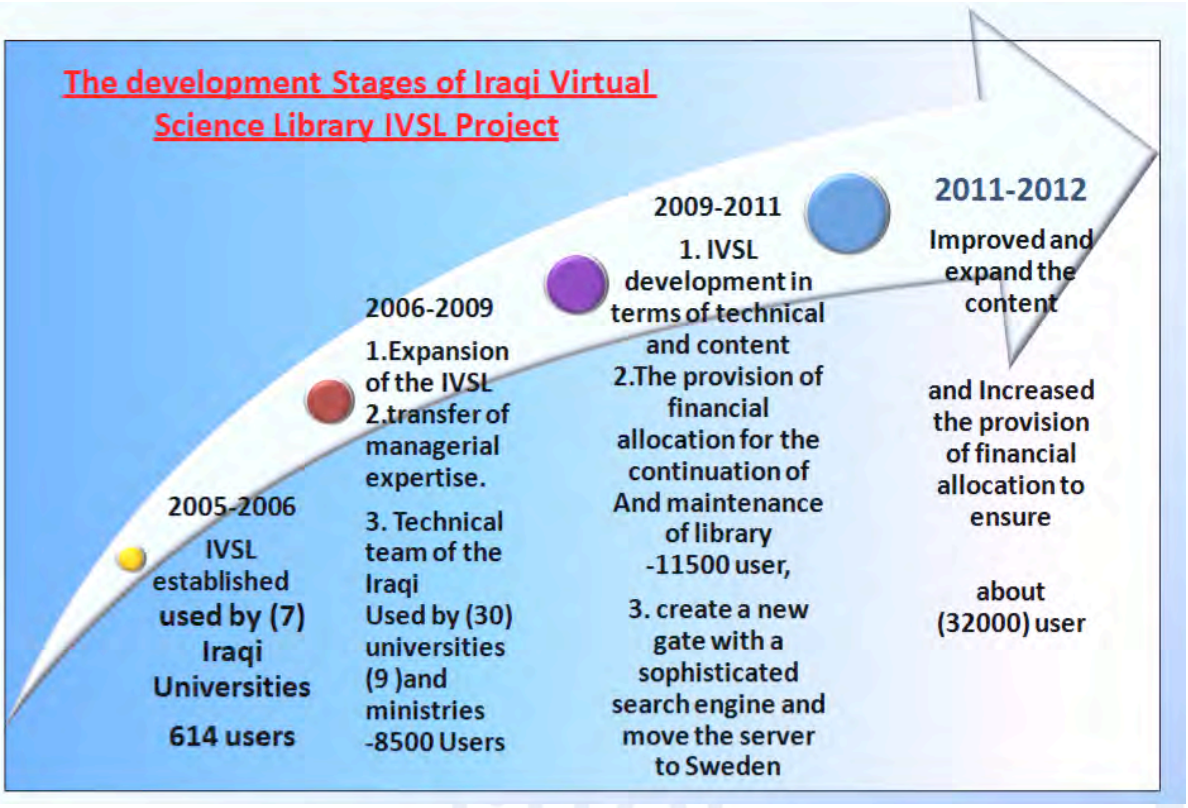
Figure 2. Shows the articles Download 2006-2011



19. Future directions

1. Expand the number of databases and journals for the publishing houses of subscribers according to the reports currently in actual use and the need for Iraqi researchers.
2. Start a new publishing role of the non-participants, especially the content-Arab and humanitarian disciplines, literary
3. Linking research output Iraqi sources, the default library and promoting it globally
4. Establish a partnership with international institutions competent to publish and develop the methods of scientific research. See figure 2

Figure 2: shows the Iraqi Virtual Science Library Stages



20. Conclusion:

IVSL Project is the first of its kind and the most important sources in the Arab world. It's the gate to international publishing houses approved to the Iraqi researcher, and adopted by the Iraqi Ministry of Higher Education and Scientific Research to service the scientific research.

1. The psychological aspect: the possibility of developing study skills and capabilities of the researcher and prepare intellectually for the gradual shift in research in the sources of electronic libraries and virtual, and training in dealing with the computer and information networks.
2. The project still needs to support the marketing and media definitions and through the preparation of a heavy training program ensure the participation and registration of all teachers and researchers in universities, other Iraqi.

Recommendations:

1. The importance of spreading the culture of the use of electronic sources and the Iraqi virtual Science library (IVSL) in Iraqi universities, through the preparation of a training program for teachers and researchers to accept electronic sources next to the traditional sources and the possibility of

interaction with technology for scientific research on the sources of specialized.

2. The psychological aspect: the possibility of developing study skills and capabilities of the researcher and prepare intellectually for the gradual shift in research in the sources of electronic libraries and virtual, and training in dealing with the computer and information networks.
3. Activation of the "promotional Promotion Mix", where the core activity of the promotion of libraries depends on the "Contact", and therefore, success in the process of communication leads to success in the promotion process and to achieve its objectives in promoting use. Researcher also recommends activating the function declaration, a tool of promotion mix to suit the nature and type of services provided through electronic libraries and borrowing.
4. Activating the role of "culture marketing": as the advertising or promotion mix cannot achieve the service alone, if not linked to the rest of the functions and marketing activities, for example, "culture marketing" in the Masters specialists (trainers, teachers and workers) with those libraries, the higher they have this culture marketing The higher their skills in the development of marketing policies of the libraries, and the shift to what is known as the promotion and advertising of the service provided by the virtual library and electronic educational institutions.
5. Draw a marketing strategy which is connected to a virtual library of scientific Iraq in particular, through the media and audio-visual and print media and websites.

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Mapping the "Underworld" of Haruki Murakami's Literary World

Akiyoshi Suzuki

0234

Konan Women's University, Japan

The Asian Conference on Literature and Librarianship 2012

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Abstract:

"A good map is worth a thousand words, cartographers say, and they are right: because it produces a thousand words: it raises doubts, ideas. It poses new questions, and forces you to look for new answers", said Franco Moretti. The purpose of this presentation is bringing to light relations that would otherwise remain hidden. It is for analyzing the literary works of Haruki Murakami in a literary topography, in other words, literary maps on the ground and under the ground, of today and of past, or on this world and on the other world.

Making literary maps of Murakami's novels, especially the routes of its characters' walks in Tokyo, has been popular. However, when we consider Murakami's obsession with the underground, his fictional metaphor, like a field well and the bottom of the sea, and the characters's strange walks without their consciousness, it is not enough if we do not focus on the map under the ground, either.

So, I put the map of ancient Tokyo on that of today. The result is that you find Murakami's characters, even when they walk in the downtown of Tokyo, tend to walk along the water's edge and through cemeteries and burial mounds, in short, the spirits of the dead. It shows that the past, the dead, and the violence control "here and now" of a person. Murakami tells that "Yamikuro" lives in the underworld. The anagram of "Yamikuro" is "I mark you".

It is a pattern from his first novel Hear the Wind Sing on, which is set in Ashiya, Hyogo. "A good map is worth a thousand words". I mainly analyze the some walking routes of the characters in Tokyo with the maps of the underground mainly of *Norwegian Wood*, mentioning briefly other novels, such as *Dance, Dance, Dance*, *Hard-boiled Wonderland*, *After Dark*, and so on.

1. Introduction

One of the characteristics of Haruki Murakami's novels is their characters' walking through famous buildings and in well-known places whose names are concretely referred to, such as Tokyo Tower, Aoyama Boulevard, and Shibuya. Common places are also described concretely enough to identify them, as in steps in the love motel alley close to the sloping road in Shibuya, in the "Hyakken-cho" area, in *After Dark*. Therefore, mapping the paths of the characters' routes in Murakami's novels has become popular (e.g. Urazumi 2000).

Mapping just the surface of the ground is, however, superficial because, while Murakami describes the world on the ground very concretely, he always has the subterranean world of Japan, which links to violence and death, in his mind. In an interview with Ian Buruma, Murakami explained that a key to understanding Japan is violence and that the "Yamikuro"[1] under the ground commit all the violence in Japan (Buruma 1996: 60). For example, Murakami relates the Tokyo subway sarin gas attack to the Yamikuro under the ground.

> Subterranean worlds—wells, underpasses, caves, underground springs and rivers, dark alleys, subways—have always fascinated me and are an important motif in my novels. The images, the mere idea of a hidden pathway, immediately fills my head with stories….
>
> …. In *Hard-boiled Wonderland* a fictional race called Yamikuro has lived beneath us since time immemorial. Horrible creatures, they have no eyes and feed upon rotting flesh. They have dug a vast underground network of tunnels beneath Tokyo, linking their "nests". Ordinary people, however, never even suspect their presence.
>
> …. A childish fantasy, admittedly. Yet, like it or not, when news of the Tokyo gas attack reached me, I have to admit "Yamikuro" came to mind…. If I were to give free rein to a very private paranoia, I'd have imagined some causal link between the evil creatures of my creation and those dark underlings who preyed upon the subway commuters. (Murakami 2003c: 208-9) [2]

This is not only true of Tokyo but also of other places in Japan; Murakami refers to the devastating earthquake in his hometown of Kobe.

What does it mean that the Yamikuro live under the ground and perpetuate all the violence on the ground? The underground is the place of the past, and the world on the ground is the place of present day.

To this point, I superimposed a map of ancient Japan on that of present-day Japan and found that

the concretely mentioned buildings and places on the ground in Murakami's novels are *on* archaeological digs: an ancient tomb, a cemetery, a crematorium, a ritual place; they are built on the places under which the dead are. For example, Tokyo Tower is made of the steel which was used for American-built tanks in the Korean War—violence and death—and the underground of the tower has many ancient tombs (Nakazawa 2005a:78-9). Furthermore, there are literal layers in this motif of violence and death. The buildings and the places detailed in Murakami's texts are the landmarks which symbolize the modernization and economic development in capitalism, but simultaneously they are the traces of history and hence memories of violence and/or death, as well.

Let us remember the race, which is the driving force of all the violence on the ground. It is the Yamikuro. "Yami" means darkness, and "kuro" means black. Additionally, the anagram of Yamikuro is, I found, "I mark you". It means that people who are in the past mark you and drag you into the underworld. This means death: physical or psychological.

2. *Norwegian Wood* – Naoko and the Subterranean World

The story of *Norwegian Wood* begins developing in the second chapter, when Watanabe says "Death exists, not as the opposite but as a part of life" (Murakami 2003b:30) and "In the midst of life, everything revolved around death" (Murakami 2003b:31), while remembering the sudden death of Kizuki, who is one of his friends and Naoko's boyfriend. Since his death, Watanabe and Naoko have met each other for the first time by chance at Yotsuya Station, and they start walking through Tokyo. Judging from her emaciated form, Naoko seems to be shocked by the death of her boyfriend and unable to forget him. She is still with the dead Kizuki.

Not incidentally, in her walking with Watanabe, Naoko's frame of mind is mystifying, as if something controls her walking. When arriving at Komagome, she asks to Watanabe "Where are we?" Before long, she is mentally ill and finally commits suicide. What happened when Naoko walked in Tokyo?

Her seemingly inexplicable walk can be found when Watanabe follows Naoko from Yotsuya Station to Komagome. This walk is special for them and thus significant to the novel. They "were always out walking together, side by side" (Murakami 2003b:3) in Tokyo, but only the route between Yotsuya and Komagome is described in detail in the text and is remembered by Watanabe after Naoko's death; therefore, it is valuable to analyze the route in detail.

Naoko and Watanabe "left the train at Yotsuya and were walking [toward Ichigaya] along the embankment by [the rail tracks]" (Murakami 2003b:20),[3] and

> [s]he turned right at Iidabashi, came out at the [old castle] moat, crossed the intersection at Jinbocho, climbed the hill at Ochanomizu, and came out at Hongo. From there she followed

the trolley tracks to Komagome [….]

"Where are we?" asked Naoko as if noticing our surroundings for the first time.
"Komagome", I said. "Didn't you know? We made this big arc".
"Why did we come here?"
"*You* brought us here. I was just following you". (Murakami 2003b:23)

Now let us confirm their route of walking with a current map of Tokyo. First, they "left the train at Yotsuya" (figure 1).

Figure 1

And they "were walking [toward Ichigaya] along the embankment by [the rail tracks]" (figure 2).

Figure 2

She “turned right at Iidabashi” (figure 3),

Figure 3

and “came out the old castle moat” (figure 4),

Figure 4

“crossed the intersection at Jinbocho” (figure 5),

Figure 5

"climbed the hill at Ochanomizu" (figure 6),

Figure 6

"and came out at Hongo" (figure 7).

Figure 7

"From there she followed the trolley tracks to Komagome" (figure 8).

Figure 8

Their walking route can be simply shown as follows (figure 9).

Figure 9

There are several routes to Komagome, but Naoko chooses a roundabout one. She could choose the straight route to Komagome, but she "turned right at Iidabashi". This turn is the beginning of her roundabout trip. Why did Naoko choose this route? Of course, Naoko cannot answer it, for she cannot remember anything; she merely felt as if she were being led by a force beyond her consciousness.

What is the force? When we consider Naoko's obsession with "the 'field well'" (Murakami 2003b:4ff.), which is a pass between the ground and the subterranean world, it would be valuable to take notice of the subterranean world, in other words, the ancient geological layer of the route where Naoko and Watanabe walked. Let us go down into "the well".

Figure 10 is a map of Tokyo superimposed on by a map of ancient Japan (Nakazawa 2005b)[4]: what Murakami refers to as "time immemorial", as evidenced earlier in the quotation regarding the Yamikuro. Iidabashi and Komagome are on contiguous ground now, but according to the map of ancient Japan, there were many that used to be under water.

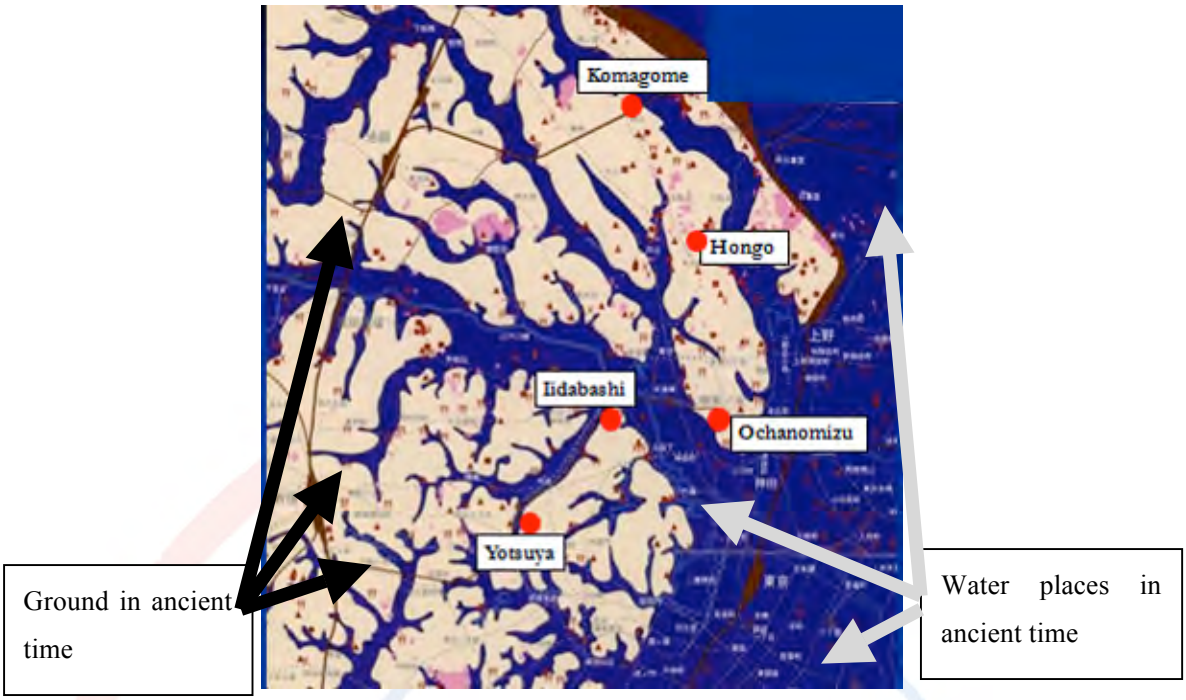

Figure 10

The ancient maps (figure 11, 12, 13, and 14) (Nakazawa 2005a:230-1, 119; Nakazawa 2005b) show that Naoko walks on the ground belonging to the ancient layer, along the edge of the tongue-shaped cape, like moving in an arc, (from Yotsuya to the old castle moat). She cannot choose but "turn right at Iidabashi" because if she continues straight, she will run into the water. Of course, she could continue this straight route, but according to the ancient maps, she would have been down in the wetlands again and again to Komagome. Her route is a (ancient) shortcut to Komagome.

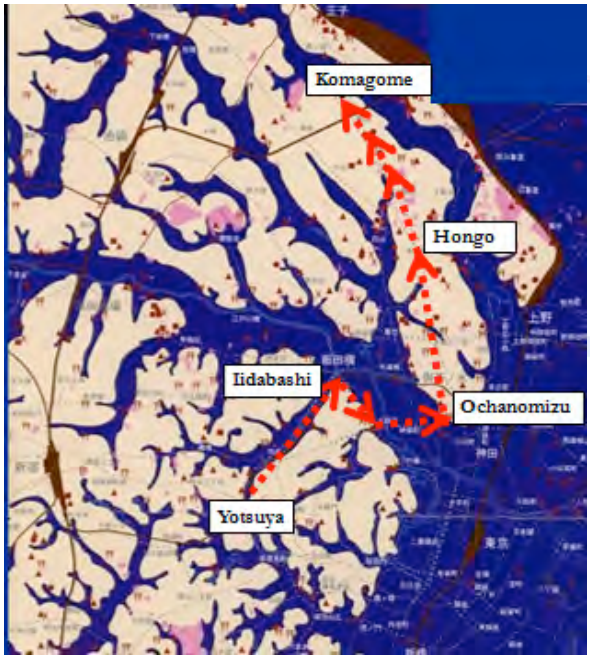

Figure 11

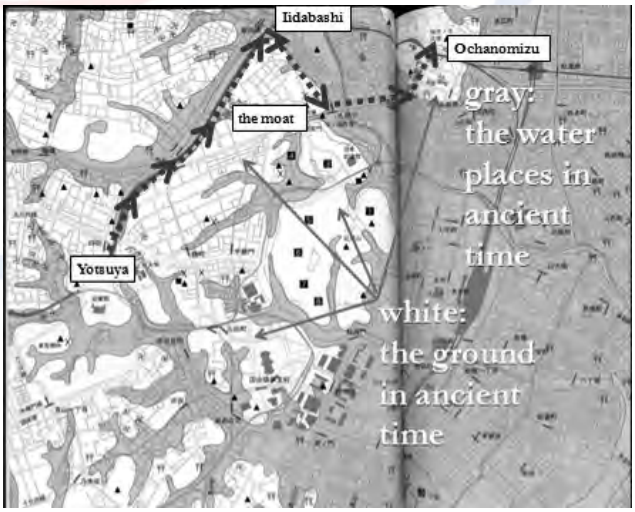

Figure 12

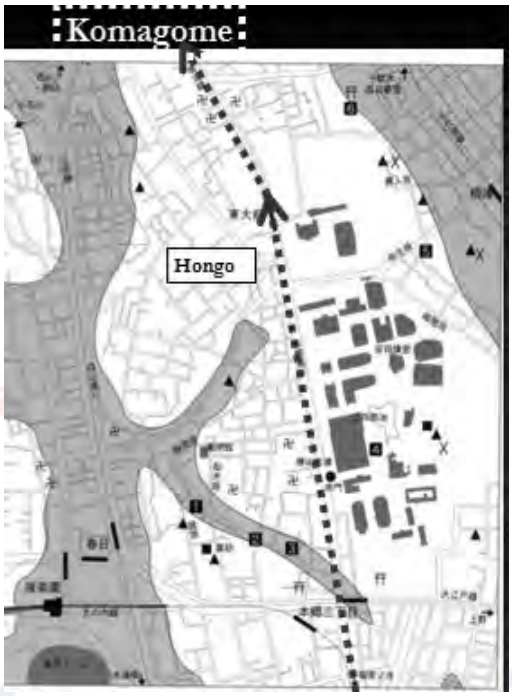

Figure 13

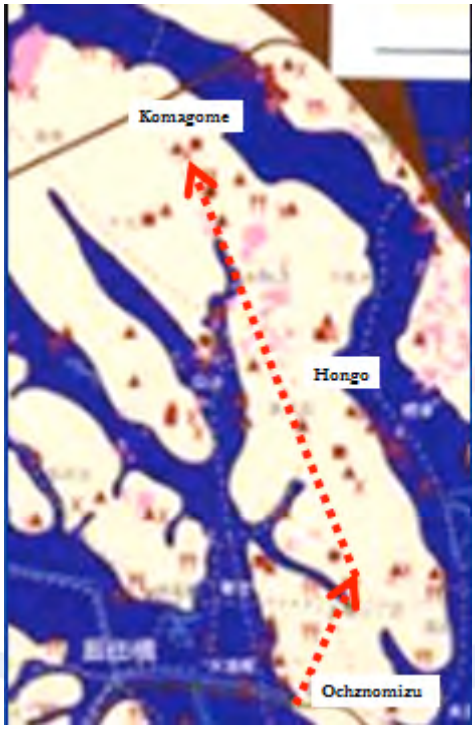

Figure 14

(●: ancient burial mound, pink: huge cemetery, ■: Paleolithic ruin, ▲ : ruin in the Jomon period (the 145th century B.C. to the 10th century B.C.), ×: ruin in the Yayoi period (the 10th century B.C. to the 3rd century A.D.), 卍: temple, graveyard, 开: shrine)

In a sense, the sentence translated in English, “We made this big arc”, is based on the view of just the ground. The original Japanese texts says “回ったんだよ” (“mawattandayo” or “meguttandayo”) here. “回った” (“mawatta” or “megutta”) is the past tense of “回る” (“mawaru”

or “meguru”). When we consider the subterranean, the “回る” means “moving in an arc” (“mawaru”) and “walking some spots in order” (“meguru”) as well.

This is true because Naoko not only chooses the route on the solid land, but she also moves in an arc along the edge of the cape and walks through some spots in order. The spots through which Naoko unconsciously passes are the historical places relating to the spirits of the dead from the dawn to the modern times of Japan (figure 15) (Nakazawa 2005b).

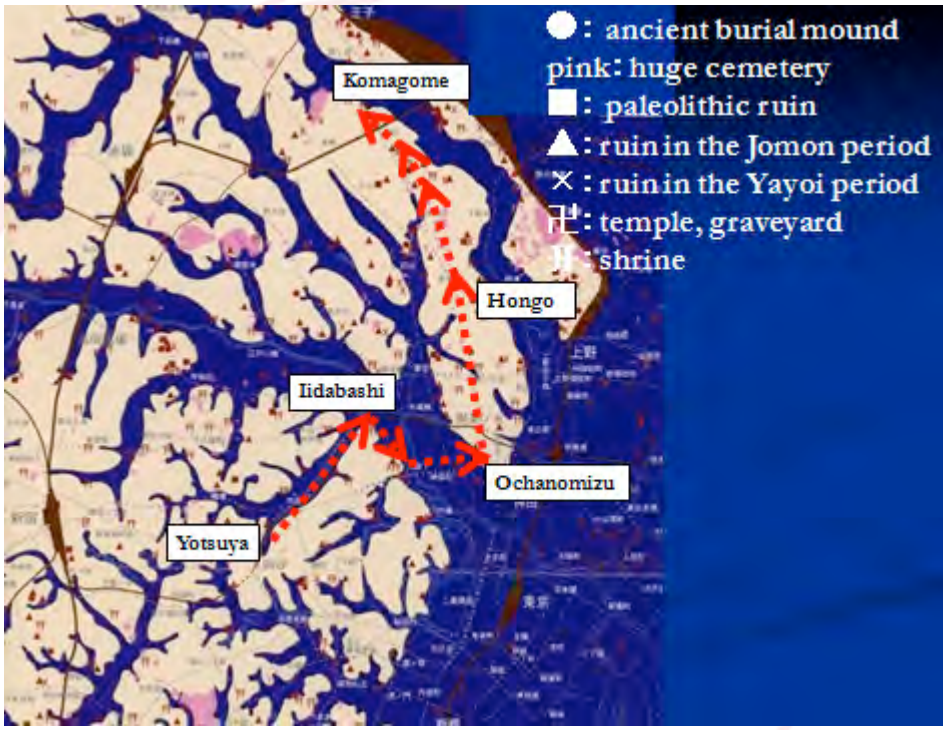

Figure 15

First, Yotsuya, the starting point of their walking, is a place known as the origin of the ghost story “Yotsuya Kaidan”, which was written between the 18th and the 19th centuries. It is the ghost story of a woman named “Oiwa” who is killed by her husband, who loves another woman, but she gains her revenge as a ghost. In Yotsuya there is in fact a shrine, which protects the woman there. “Yotsuya Kaidan” is not regarded just as fiction but as a story based on a historical act of violence. In addition, many Japanese people are still fearful of Oiwa’s curse. Originally, Yotsuya was a place of the dead. In the underground near Yotsuya Station, there are several ruins from the Jomon period (between around the 145th century B.C. and the 10th century B.C.), which can also be found in other parts of Naoko’s route.

After Naoko leaves Yotsuya with Watanabe, they walk to Iidabashi. On the right side on the way is the Yasukuni shrine, which protects the dead in the civil wars in Japan and in the wars against foreign countries: more violence. After this, Naoko and Watanabe walk through the Kudan area, which is the top of the cape. The top also has ruins from the Jomon and Yayoi (around the 10th century B.C. to around the 3rd century A.D.) periods. Archaeologically speaking, the top of the

cape and the water's edge are contact points between the living in this world and the dead in the otherworld, and they are entrances into the world of the dead in ancient people's minds (Nakazawa 2005a:60-1).

On the top of the other cape, the Ochanomizu area, there are again ruins from the Jomon period. On the way from Ochanomizu through Hongo to Komagome, there are many ruins and cemeteries from ancient times. Finally they reach Komagome. Here, over 20 settlements in the Yayoi period were discovered, and near the area, there are ruins from ancient times. Moreover, one legend tells that Komagome was named by "Yamato Takeru-no Mikoto": a legendary man who contributed to nation-building in Japan. In short, Komagome directly connects to the origin of the history of Japan.

Thus, Naoko walks on the layers of violence and death toward the origin of Japan, as Table 1 shows.

Route (Present)	**History on the ground (Modern time)**	**History under the ground (Ancient times)**
Yotsuya	Yotsuya Kaidan, shrines	cape & ruin in ancient time
Yotsuya ― Iidabashi (Ichigaya)	Hosei Univ (student movement), Japanese Army (Mishima's suicide), shrines, temples	cape & ruin in ancient time
the old castle moat	Kudanshita (Yasukuni shrine)	＜the top of the cape＞ cape & ruin in ancient time
Ochanomizu	Nihon Univ (student movement), shrines, temples	＜the top of the cape＞ cape & ruin in ancient time
Hongo	Tokyo Univ (student movement), shrines, temples	ruin in ancient time necropolises
Komagome		huge cemetery, ruins, the dawn of Japan
【Summing】 "回った" on the spots of death and the spirits of ancient people	death & violence in modern times	death & the spirits of ancient people

Table 1

Here, remember the fact that memory, the water's edge, a modernized city on the ground, and its subterranean all link to death in Murakami's novels. It is a pattern from his first novel *Hear the Wind Sing.* One of his early short novels, which has not yet been translated, "A Coastline in May", even says the water's edge is a contact point between the living in this world and the dead in the otherworld. The contact points in downtown Tokyo today have disappeared because the sea level

has gone down; however, according to the map of ancient Japan, Watanabe and Naoko certainly walk these points.

Of course, Naoko's walk is driven metaphorically by the subterranean spirits. Naoko lives with the memory of Kizuki. Her mind is occupied with him, so it is natural that she cannot remember where and how she walks. It is, however, not at all different from walking with a dead person in her internal frame of reference. In other words, the driving force behind her walking is the power of memory, which ties Naoko with the person in the past: the dead person under the ground. This walk is supported by the metaphoric topography of the novel: her obsession with the memory of Kizuki lets her traverse the route under which there are many spirits of the dead. It reminds us of Watanabe's remark, "Death exists, not as the opposite but as a part of life" and "In the midst of life, everything revolved around death". After walking, Naoko is attacked by mental illness and eventually kills herself. This is at a point in the cycle of violence and death, and she is dragged into the underworld by the dead Kizuki.

The Ami Hostel, which is a sanatorium in Kyoto where Naoko stays until her death, also vividly links to the subterranean animism. Reigi Tanaka has already identified the route into the mountain in Kyoto (Tanaka 1995:78-81), and Inoue identified the Ami Hostel itself (Inoue 1999: 52-3). Significantly, the Ami Hostel is near the old temple Bujo in Mt. Daihizan in Kyoto.

The name of Daihizan means a mountain covered over by the great Deity of Mercy. The old temple Bujo is a temple for Japanese traditional religion: Shugendo. The main purpose in Shugendo is to become a living Buddha through training in the holy mountains. Near the Bujo temple, there is a Japanese-style inn, Miyamasou. It was previously used as a dormitory for the mountain priests. This former dormitory is the Ami Hostel. Naoko goes to the dormitory to become a living Buddha with help of the great Deity of Mercy, but instead, she becomes "Buddha-like". The Japanese think that people will become Buddha-like after they die: meaning they will come to nothing but absolute peace (Hir@gana Times 2008).

Why does Naoko go to Kyoto in the novel? One of the reasons lies in the fact Murakami was born in Kyoto; thus he is knowledgeable regarding the geography. Moreover, we should remember that Kyoto itself is a place where many spirits of the dead are underground. Kyoto was the metropolis of Japan for over 800 years before Tokyo. In the underground of Kyoto today are many ruins and sprits of the dead. A metropolis will collapse some day. In that sense, Kyoto is the future of Tokyo.

The pattern, which I analyzed, is true in the other novels by Murakami, as well. There is considerable evidence and the explanations are extensive; however, I will be brief and demonstrate this point through the maps of the underground. Figure 16 is the map of the route where the protagonist of *Dance, Dance, Dance* always walks. Superimposing the ancient map on that of

today (figure 17) (Nakazawa 2005b), we find he also walks along the edge of the capes and passes the huge cemetery. He starts in Shibuya and returns there. Shibuya was the bottom of the valley and the bottom of the sea. The area has many ancient tombs and a huge crematorium under the ground. This also has to do with the structure of *After Dark*.

Figure 16

Figure 17

Figure 18 is the map, which is inserted in *Hard-boiled Wonderland and the End of the World*. The town is similar to the Edo castle in the era (under the ground), Shibuya, and the area surrounded by

Meiji Jingu Shrine, Meiji Jingu Gaien, and Aoyama Cemetery (on the ground) (figure 19).

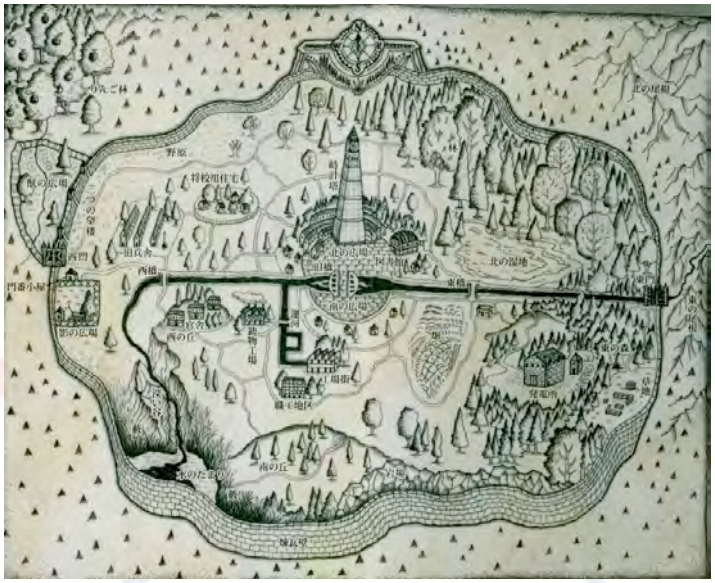

Figure 18

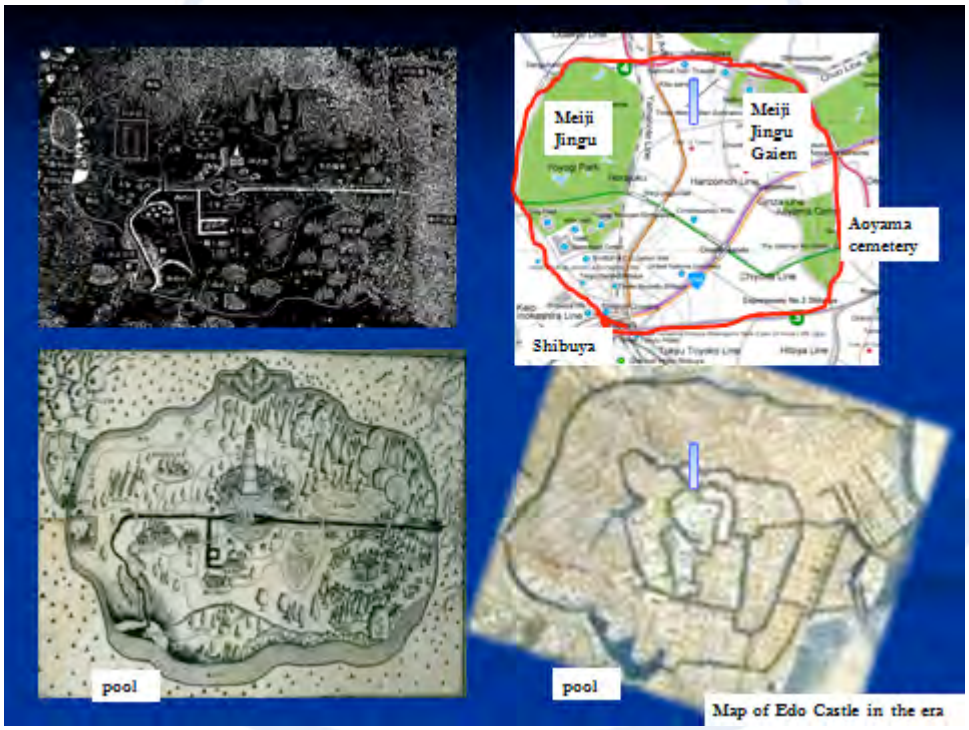

Figure 19

3. *Norwegian Wood* – Watanabe and the Subterranean World

Watanabe, like Naoko, also spends his everyday life in the areas of the spirits of the dead. He is a student of Waseda University. Superimposing the map of ancient Japan on the area of Waseda, Waseda University, which is No. 3 on the map [figure 20] (Nakazawa 2005a:151)[5], is on an ancient cape. Wakeijuku, the dormitory in which Murakami lived and which is the model of Watanabe's dormitory, is on the top of the cape. The cape is an immense spirit world. It has

ancient cemeteries, ancient ruins under the ground, and temples and shrines on the ground. On the edge of the entrance of the cape, there are two shrines: the Ana Hachiman shrine and the Mizu Inari shrine. “Inari” is a god which protects the world of the dead, and most of the areas in Tokyo where the “Inari” shrines are located are on the ancient cemeteries (Nakazawa 2005a:158). Waseda University has a nickname “Miyako no Seihoku” (the northwest of the metropolis); the direction of northwest has been regarded in Japan as the place where the spirits of the dead gather. Additionally, near the Wakeijuku dormitory, there is even a slope whose name is “Yurei-zaka” (Yurei = ghost, zaka=slope).

Figure 20

(●: ancient burial mound, pink: huge cemetery, ■: Paleolithic ruin, ▲: ruin in the Jomon period, ×: ruin in the Yayoi period, 卍: temple, graveyard, 开: shrine)

While Naoko is in Kyoto, Watanabe goes to Midori’s house in Otsuka in Tokyo; he travels along the edge of the old cape again and then unconsciously passes near the huge cemetery. Between Waseda and Otsuka there are two main routes by train: the Yamanote line and the Toden Arakawa line. Watanabe chooses the latter when he goes to Midori’s house.[6] Waseda Station, on the Arakawa line, is on the top of the cape (figure 21) (Nakazawa 2005a: 151). The train goes through the tops of the old capes, which are the places for the spirits of the dead in ancient times, and through the cemetery of ancient times (figure 22) (Nakazawa 2005b). The cemetery is now Zoshigaya Cemetery. Nearby, on the old cape is the Kishibojin temple, which protects the spirits of dead babies and dead children. Then, the train reaches Otsuka.[7] Watanabe again “回る” the places where the spirits of the dead on the ground and under the ground are.

Figure 21

(●: ancient burial mound, pink: huge cemetery, ■: Paleolithic ruin, ▲: ruin in the Jomon period, ×: ruin in the Yayoi period, 卍: temple, graveyard, 开: shrine)

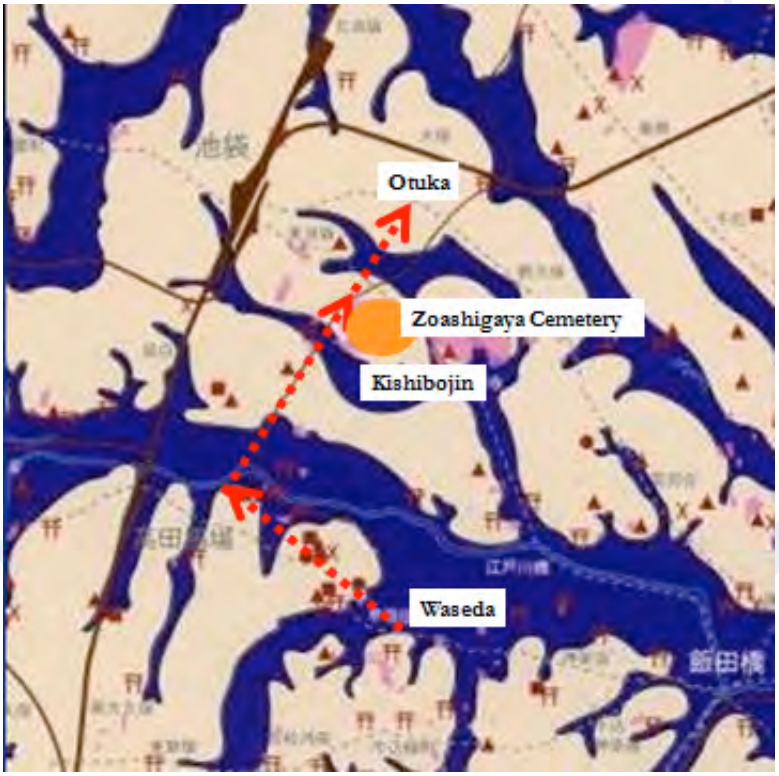

Figure 22

(●: ancient burial mound, pink: huge cemetery, ■: Paleolithic ruin, ▲: ruin in the Jomon period, ×: ruin in the Yayoi period, 卍: temple, graveyard, 开: shrine)

There are more places where Watanabe “回る”, especially the border between the water and the land. After Naoko's death, with the memory of her, he was “moving down the coast […]” and

"walking along the seashore" (Murakami 2003b:358-9). The seashore is a place for Watanabe to live by memory with the dead person.

> The memories would slam against me like the waves of an incoming tide, sweeping my body along to some strange new place—a place where I lived with the dead. There Naoko lived, and I could speak with her and hold her in my arms. Death in that place was not a decisive element that brought life to an end. There, death was but one of many elements comprising life. There Naoko lived with death inside her. (Murakami 2003b:360)

In addition, he cannot remember how and where he walks, mirroring Naoko's lack of memory in Tokyo.

> Where I went on my travels, it's impossible for me to recall. I remember the sights and sounds and smells clearly enough, but the names of the towns are gone, as well as any sense of the order in which I travelled from place to place. (Murakami 2003b:357)

When Watanabe walks with Reiko in Kichijoji in Tokyo, too, where he moved from Waseda after Naoko's death, he feels he is repeating the walk with the dead person. When Watanabe walks with Reiko, she is like Naoko. She even wears Naoko's clothes. Watanabe feels Reiko's "build was almost identical to Naoko's" and as for "the shape of her face and her thin arms and legs", too, "she was surprisingly solid" (Murakami 2003b:370). In addition, the underground of Kichijoji is also the border between the water and the land, where ancient spirits gather (figure 23) (Nakazawa 2005b).[8]

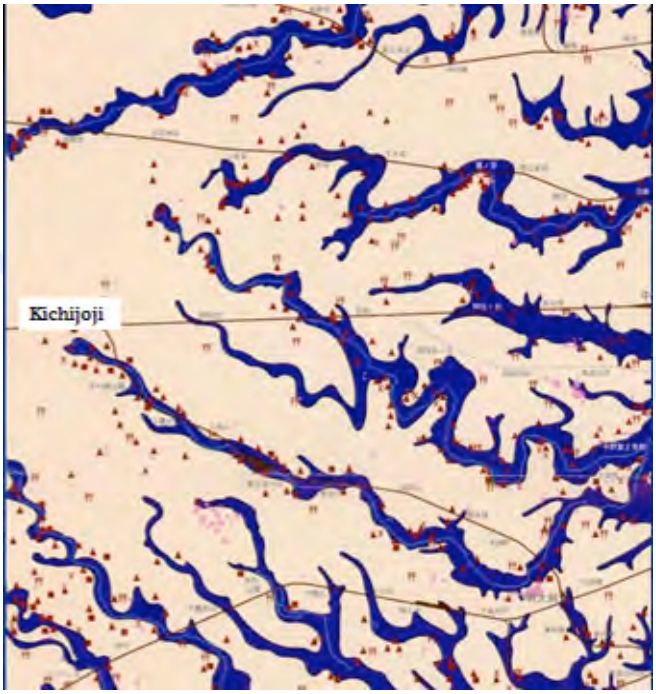

Figure 23

(●: ancient burial mound, pink: huge cemetery, ■: Paleolithic ruin, ▲: ruin in the Jomon period, ×: ruin in the Yayoi period, 卍: temple, graveyard, 开: shrine)

After Naoko's death, Watanabe lives with the memory of her. At the end of the novel, Watanabe says "Where [am] I now?" (Murakami 2003b:386). He is finally driven by the underworld, like Naoko in the time before she was attacked by mental illness and died. It is a chain of death. Indeed, Watanabe says "Once upon a time, [Kizuki] dragged a part of me into the world of the dead, and now Naoko has dragged another part of me into that world" (Murakami 2003b:364). He is, however, now alive, and unlike Naoko, instead of committing suicide, he writes this novel *Norwegian Wood*. Watanabe says, "Each time [the dead Naoko] appears, it delivers a kick to some part of my mind. *Wake up*, it says […] At Hamburg airport, though, the kicks were longer and harder than usual. Which is why I am writing this book" (Murakami 2003b:4). He lives on the fragile balance between the world and the underworld. He can manage to connect with the world by concentrating on writing the novel; he lives here and now, or on the ground, in touch with the past, the underworld.

The "death" of a person is a memory and a psychological violence, which suddenly attacks a person's everyday life. After Naoko's death, Watanabe cannot forget her and says "I felt sure that Naoko was still beside me" (Murakami 2003b:359). Watanabe's "here and now" is always eaten away by his past and his existence is with the dead. His world consists of ill-defined borders between the present and the past and the living and the dead; consequently the past and the dead edge into his present life. To put it topographically, the surface on the ground (the present/the living) is always eaten away by the underworld (the past/the dead), or the ground done by the sea.

4. Other Characters and the Subterranean World

The power of memory generally controls the other characters, too. Midori is consumed by the memory of her mother and father in the underground. When she remembers them, she complains to Watanabe that they should have loved her more. Watanabe sleeps with Midori in pajamas that had been Midori's dead father's. For Midori, Watanabe is the father by whom she wants to be loved. Midori's desire to be loved by the dead person is the same as Naoko's. Indeed, Midori also goes to the area of the spirits of the dead and then walks on the edge of the cape after the funeral of her father. The former is Nara, which was the metropolis of Japan before Kyoto. Nara also has many temples and tombs for ancient politicians. Contrarily, the cape where Midori goes is "Shimokita, Tappi, places like that" (Murakami 2003b:292) (figure 25). The "places like that" are the water's edge and the cape in Aomori prefecture.

Additionally, Ochanomizu, where her father died in the hospital, and Ueno, to which her father – in a trance – referred to to Watanabe, are also on the top of a cape where numerous of spirits of the dead remain (figure 26) (Nakazawa 2005b). As for Ueno, Midori remembers that her father told her "stuff he didn't usually talk about", "like about the big earthquake of 1923 or about the war"

(Murakami 2003b:255): topics of violence and death.

Figure 25

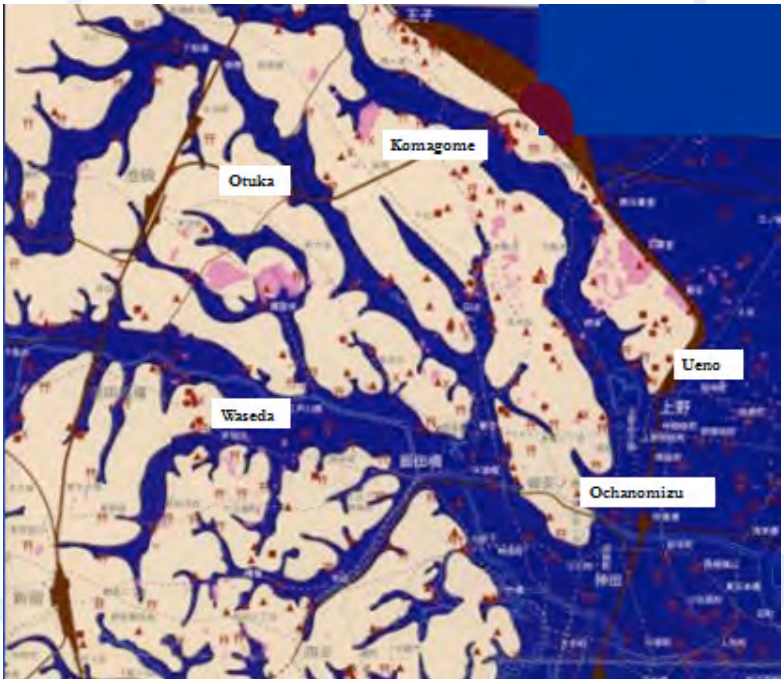

Figure 26

(●: ancient burial mound, pink: huge cemetery, ■: Paleolithic ruin, ▲: ruin in the Jomon period, ×: ruin in the Yayoi period, 卍: temple, graveyard, 开: shrine)

Reiko, Naoko's roommate in the Ami Hostel, is also mentally damaged. She expresses herself as a dead person, and she confesses that she is also driven not by her will but by the power of memory.

> "I'm finished as a human being. All you're looking at is the lingering memory of what I used to be. The most important part of me, what used to be inside, died years ago, and I'm just

functioning by auto-memory". (Murakami 2003b:378)

The reason for her inside dying lies in her separation from her husband and child because of her piano student's lie, which made her abhorred in her neighborhood. Reiko was suddenly attacked by psychological violence, and she has been alone since then. Probably Naoko supports her in the hostel. Their relationship is sometimes like a parent and child and sometimes like a couple. Naoko is Reiko's husband and child; therefore, Reiko walking with Watanabe in Tokyo after Naoko's death, as seen earlier, is equal to Watanabe's walking with the dead Naoko at that time. Certainly, what Reiko says to Watanabe in the end of the novel, is exactly same as what both Midori and Naoko have said: "Don't forget me".

Thinking of the bad relationship of Reiko's student with her family, we could say that she also wants love. It is true that she wants Reiko to love her; however, Reiko refuses the student's seduction. It is a psychological violence for the student because she seeks love. Reiko's refusal drives the student to lie and creates psychological violence for Reiko; it makes her lonely and forces her into the hostel in the mountain of the great Deity of Mercy. Now Reiko lives with the memory of the past, as she says, "I'm just functioning by auto-memory".

5. Conclusion

All the main characters in the novel want love and lose it, and the loss of love creates for them psychological violence and mental or physical death. They live with the memories of the past. It also drives them to connect with other people on the ground, by way of the past people under the ground. Memory is the bridge of everything and everybody. It is like a nest: a nest of the Yamikuro.

It is impossible to cut the nest. Watanabe says, "[The well] was deep beyond measuring, and crammed full of darkness, as if all the world's darknesses had been boiled down to their ultimate density" (Murakami 2003b:5). The memory continues linking to the first memory in the bottom of its layer, like Naoko and Watanabe walking toward Komagome, which is a symbolic place of the dawn of Japan. We readers also link to such a memory. Watanabe says in the end of the novel, "Where was I now? I had no idea. No idea at all. Where was this place? All that flashed into my eyes were the countless shapes of people walking by to nowhere" (Murakami 2003b:386). Like Watanabe and Naoko, we readers also might be walking now to nowhere and simultaneously to somewhere by the force of the underground. Again, remember the anagram of Yamikuro: "I mark you". There is no border between the ground and the underground. We are always controlled, through memory, by the past. The embodiment of this standpoint is the world of Murakami.

Notes

[1] "Yamikuro" is translated into "INKling" in English. However, it is better "Yamikuro" is left as it

is, “Yamikuro”, thinking of its anagram, as will be mentioned later. So I dared to use the word “Yamikuro”, instead of “INKling”, and changed “INKling” in quotations from English versions to “Yamikuro” in this essay.

[2] As for the quotations from Murakami’s novels, I basically referred to their English versions, but I changed some parts or added some words in quotations for accuracy of translation.

[3] Translation in English of this sentence is “We had left the train at Yotsuya and were walking along the embankment by the station” (p.20). The Japanese original text says, however, that the route along which they walked is “along the rail tracks” and in addition, the direction where they walked is “Ichigaya”, so I made up the Japanese here. The changed part is put in the brackets as follows: “[toward Ichigaya] along the embankment by [the rail tracks]”.

[4] English words in the maps in this paper are by the author.

[5] The photos in the map are by the author.

[6] For reference, the protagonist of *A Wild Sheep Chase* also uses the Toden Arakawa line from Waseda Station.

[7] The Chinese characters of Otsuka can be read as a huge (=o) tomb (=tsuka) in Japanese, too.

[8] Nagasawa moves to Mita, which is also the world of the dead (Nakazawa 2005a:78-9).

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"A beginning is a delicate time."-Challenges in Translating Literature between Japanese and English

Richard Donovan

1011

Nagoya University of Foreign Studies, Japan

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Abstract:

Edward Seidensticker offers the following wry advice to budding translators of Japanese literature: " 'Be careful about opening and closing passages.' These are the passages people will notice and find fault with." (*Tokyo Central* (2002), p. 124.) In this paper I examine the opening of Kawabata Yasunari's novella *Izu no odoriko* and its English translations by Seidensticker and J Martin Holman, and juxtapose these with Japanese translations of the first sentence of Jane Austen's *Pride and Prejudice*. Revisiting Eugene Nida's concepts of formal and dynamic equivalence, I highlight some of the lexical and syntactic challenges of translating literature between these two languages, challenges that may invite the kind of readership complaints to which Seidensticker alludes. I use this textual 'encounter' to interrogate both source-text-orientated and target-text-orientated approaches to translation and consider whether such linguistically and culturally distinct languages as Japanese and English can sufficiently reconcile their differences to convey not only the story content of a work of literature, but also formal, or stylistic, aspects.

"A beginning is a delicate time."—Challenges in Translating Literature between Japanese and English

Richard Donovan, University of Foreign Studies, Nagoya

"A beginning is a delicate time." In their aphoristic understatement these could have been the words of Sei Shōnagon in her *Pillow Book*, or equally one of Jane Austen's gently arch narrators. In fact, they belong to Princess Irulan, narrating the opening of filmmaker David Lynch's gothic science-fiction epic *Dune* (1984). Almost 30 years later, the Princess's preamble seems quaint in the way it sets the scene for the ensuing story, explaining who's who in her father's galactic empire. We could imagine such an opening in an 18th-century novel, but perhaps not so readily a 21st-century one.

In any case, Edward G Seidensticker, one of the pre-eminent translators of Japanese literature into English in the 20th century, appears to echo the Princess's sentiment in the following comment from his memoir *Tokyo Central*:

> I give as a piece of advice to aspiring translators: "Be careful about opening and closing passages." These are the passages people will notice and find fault with.
>
> (Seidensticker 2002: 124)

Here Seidensticker is specifically referencing the controversy around his translation of the famous first sentence of Kawabata Yasunari's novel *Yukiguni*, *Snow Country*. Let us imagine for a moment that the worries that Seidensticker raises do not exist. In this utopia, to translate literature from one language to another all one need do is substitute one word for another. This is so-called word-for-word translation.[1] Let us apply that to the first sentence of the subject of my PhD thesis, Kawabata's novella *Izu no odoriko*. Here is the original Japanese, a romanised transliteration, and the word-for-word translation.

> 道がつづら折りになって、いよいよ天城峠に近づいたと思う頃、雨脚が
> 杉の密林を白く染めながら、すさまじい早さで麓から私を追って来た。
> *Michi ga tsuzuraori ni natte, iyoiyo amagitōge ni chikazuita to omou koro,*

[1] Catford (1965: 25) identifies word-for-word translation as being "essentially *rank-bound* at word-rank" (original emphasis), where 'rank' means morpheme-level, word-level, sentence-level, paragraph-level discourse, and so on upwards in scale. If a translation is rank-bound, it means it stays within a certain rank, in this case substituting one word for one word rather than trying to shift the meaning into part of a longer utterance (higher rank).

amaashi ga sugi no mitsurin wo shiroku somenagara, susamajii hayasa de fumoto kara watashi wo otte kita.

Road kudzu-bending-to-becoming, "finally Amagi Pass-to approached" think time, rain-legs cedars' dense woods whitely while-dyeing, terrible-speed-with (mountain) foot-from me chasing came.

By providing equivalents for each utterance, is the translator's job done? Can we perhaps have a machine do the switching of vocabulary items throughout the remainder of the text, and then call it a day? No—obviously there are significant problems with the English here.

First, the word order is so confused we can barely make sense of many parts, even by taking the liberty of adding typographical aids such as hyphens and quotation marks, and, indeed, *spaces* to help us delineate discrete semantic chunks. Second, while we can at least distinguish some discrete terms in Japanese, which allows us to insert spaces between their *rōmaji* transliterations, there are simply no English equivalents for some of the terms, such as the subject marker が *ga* and the object marker を *o*, and we must either omit them or insert awkward grammatical markers like 'S' and 'O' to stand for them (which I have chosen not to do here). Third, the word 'word' itself is problematic. Japanese and English word breaks do not necessarily correspond. For example, 雨脚 *ama-ashi*, literally 'rain-legs', consisting as it does of two *kanji* with their own discrete meanings 'rain' and 'leg' respectively, is taken as a single 'word' compound in Japanese,[2] which can perhaps be represented by the single word 'shower' in English. But the English 'shower' is not made up of two smaller word-units, so no one-to-one conversion is even possible. The two-word phrase 'passing shower' would actually be closer to the original sense, but 'passing' is hardly an equivalent for *ashi*. Fourth, and perhaps most damningly, for the word-for-word translation, it is ungrammatical, and thus we can not even begin to see literary merit in it. The basic meaning itself is almost unretrievable.

As an aside, here is what happens when we task Google with translating the same sentence. First is its attempt in 2008:

[2] Phonological evidence for this is that 雨 is normally pronounced *ame* but has been modified because it is fused in a compound with 脚 *ashi*, hence making the combination 雨脚 *ama-ashi* 'passing shower' (though the reading *ame-ashi* is also possible, if less common). Further, two distinct words would often be written as 雨の脚, with the の *no* acting as the equivalent of *'s* (lit. 'rain's feet').

> Ammo is the way, finally 天城峠 feel closer to the time, while the dense forest of bleached cedar shower, I came from the foot-step in a tremendous speed.

The fact that the algorithm could not even produce grammatical English ('while' heading a nominal phrase, and 'in a tremendous speed') showed that the software had a long way to go with parsing even a target-text sentence that it itself had generated. When I re-ran the translation in 2011, this was the result:

> Ammo is the road, think about approaching 天城峠 finally, with a dense forest of cedar, dyed white shower that came to me from the bottom step at a furious pace.

Accuracy is slightly improved, with the correct attribution of who or what is moving quickly—namely the shower rather than the 'I' narrator—and a now-grammatical adverbial phrase—"at a furious pace"—but when the algorithm is still not able to transliterate place-names like Amagi Pass or correctly translate a semantically clear-cut element like 麓 *fumoto*, and comes up with bizarrely random words like 'ammo', there is still a long way to go before the machine overtakes the human on the steeply winding path of Japanese literary translation. Equally seriously, the lack of sentence coherence is evidence that machine translation is still operating near the word-for-word level, at least in terms of translating a philologically unrelated language like Japanese into English.

If word-for-word substitution is inefficacious, then perhaps a literal translation would suffice. By 'literal' what is often meant is retaining the form and content of the original (the source text or ST) as much as English grammar (the target language or TL) will allow.[3] 'Literal' is not a particularly helpful term, as it *literally* means 'non-idiomatic', hence I tend to prefer the term 'direct translation'. However, let us retain the term for convenience' sake. Here then is a 'literal' translation of the first sentence, preserving word order as much as English grammar will allow:

> The time the road became winding like a kudzu, and I thought finally I

[3] Catford says "[*l*]*iteral* translation […] may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures at any rank, etc.); this may make it a group-group or clause-clause translation. One notable point, however, is that literal translation, like word-for-word, tends to remain *lexically* word-for-word, i.e. to use the highest (unconditioned) probability lexical equivalent for each lexical item." (1965: 25, original emphasis) I have problems with such a definition of literal translation, and will substitute the term 'direct translation' in due course.

> approached Amagi Pass, a shower, while dyeing the dense cedar forest white, with terrible speed came and pursued me from the foot of the mountain.

It is true that our TL sentence is now grammatical, which is a huge step forward, but that is about all we can say for it. Owing to its awkward clausal structure and multiple adverbial phrases, which bury the main subject—the shower—in the middle of the sentence, the text's meaning is still fairly unclear, and it remains hard to read. Further, the simile 'winding like a kudzu' is inaccessible to many English readers, excepting those familiar with the infestation of the hardy vine in parts of the United States.
Perhaps we could try making more of a concession to the TL reader, tidying up the style so that it is more palatable and removing culturally obscure elements, but preserving the ST as much as possible. Let us call such a translation a *ST-orientated translation*:

> The road became winding, and just as I thought I was at last approaching Amagi Pass, the passage of the rain, turning the dense grove of cedars white, pursued me from the foothills with terrible speed.

This is starting to sound like real English, but it remains stilted.[4] Few people would bother continuing beyond this tortuous sentence if they assume that the rest of the book is going to read similarly. So let us tweak it further, again without fundamentally altering the structure. This sentence would approach what pioneering translation theoretician Eugene Nida calls 'formal' or, later, 'functional equivalence':[5]

> About the time the road began to wind and I realized that I was finally near Amagi Pass, a curtain of rain swept up after me at a terrific speed from the foot of the mountain, painting the dense cedar forests white.

Some people may be happy with this sentence, particularly (based on my personal

[4] I here use 'stilted' to mean 'awkward to the native ear'. Also, the connection between the road's winding and the narrator's awareness of approaching the pass is weakened because the Japanese relies on grammatico-syntactic rules to link the two, a device that is lost when the English simply follows the ST clause order.

[5] Nida (1964: 165): "[A]n F-E translation attempts to reproduce several formal elements, including: (1) grammatical units, (2) consistency in word usage, and (3) meanings in terms of the source context. The reproduction of grammatical units may consist in: (a) translating nouns by nouns, verbs by verbs, etc.; (b) keeping all phrases and sentences intact (i.e. not splitting up and readjusting the units); and (c) preserving all formal indicators, e.g. marks of punctuation, paragraph breaks, and poetic indentation."

observations) Japanese native speakers, but others will bridle at the following features: (a) the vagueness introduced by the first word 'about'; (b) the awkward nested-verb structure 'I realised that I was'; (c) the length of the adverbial clause 'About the time the road began to wind and I realized that I was finally near Amagi Pass', which suspends delivery of the main subject and verb 'a curtain of rain swept up after me'; and (d) the mixed metaphor 'a curtain of rain … painting the dense cedar forests white'.

Putting the clauses into an order that is more comfortable in the TL and trimming the verbs might alleviate those concerns, and sound more literary. Nida would call such concessions to the TL "dynamic equivalence":[6]

> With alarming speed, a shower swept toward me from the foot of the mountain, touching the cedar forests white as the road began to wind up into the pass.

Surely now there can be no complaints about the translation? The sentence reads smoothly, and leads us up the pass with great narrative impetus. Except that—in the original sentence the narrative sequence runs the *opposite* way to this. The scene begins at the pass, and then shifts to the rain-shower threatening the narrator character. By reordering the clauses to make them sound more natural in English, we have altered the narrative flow and changed the emphasis.

Does this matter? Given that Japanese and English are such different languages, in terms of sound values, lexis, cultural associations, history, and syntax, is there any hope at all of preserving literary form?[7] Is literary form an essential part of a story, or can—indeed, *must*—it be largely dispensed with in the translation process, allowing the story to be told in a different form that nevertheless is effective in the TL, so as to convey the story with a similar 'illocutionary force' (function) to the original: that is, true to the author's intention? Even if we put aside the fraught issue of authorial intention, what about preserving the *effect* on the TL reader—Austin's 'perlocutionary force'? (Austin 1975: 101ff.) Is the effect more important than preserving formal qualities of the original, or are the two in fact inseparable? We shall try to answer such questions in the remainder of this presentation.

I should start this section by revealing that the last two translations above are not my

[6] Nida (1964: 159): "In such a translation one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship […], that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message."

[7] I will try to avoid the vague and loaded term 'style' for the purposes of this paper.

own. The former is J. Martin Holman's version (published in 1998 as part of *The Dancing Girl of Izu and Other Stories*); the latter is Edward Seidensticker's second version (published in 1997 as part of the *Oxford Book of Japanese Short Stories*). In other words, these are professional, published translations, with Seidensticker acknowledged as one of the greatest literary translators of his day. Yet Holman's version sounds vague, awkward, wordy, and confused in its imagery, while Seidensticker's ignores the interiority of the original (by omitting 思う *omou* 'think') and inverts the narrative structure. Imagine if a Japanese translator had done similar things to the complex first sentence of an English classic such as *Pride and Prejudice*. Actually, we shall do just that.

One way to observe how form can be integral to content in literature that is not written in a language one speaks at native level is to reverse our initial perspective and observe an English literary work and its prospective Japanese equivalents. The following sentence will sound familiar, yet somehow peculiar:

> If one is a single man with a good fortune, the fact that one must want a wife is, wherever one goes in the world, an accepted truth.

Of course, Jane Austen's original is:

> It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

Now let us juxtapose these sentences. What is the difference?

> It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.
> If one is a single man with a good fortune, the fact that one must want a wife is, wherever one goes in the world, an accepted truth.

The answer is that despite the paraphrasing ("an accepted truth" for "a truth universally acknowledged", etc.), there is little *semantic* difference, but there is a substantial *pragmatic* difference: the illocutionary force (applying Austin's term (1975: 98ff.) to Austen), or implied meaning, is different. This stems from a crucial difference in syntax. Austen purposely chose to begin the opening sentence of *Pride and Prejudice* with the self-confident statement "It is a truth universally acknowledged" to prime the pump for

an irony that only engages when we read the rest of the sentence and find out what the so-called 'truth' is. If we reverse the clauses, the bathos and slyness are lost. The original inveigles us into accepting the 'truth' by dint of the seemingly unassailable weight of the collapsed passive relative "It is a truth [that is] universally acknowledged" at the beginning.

The above paraphrase of Austen's immortal sentence is in fact my back-translation of a Japanese rendering of the original:

> 相当の財産をもっている独身の男なら、きっと奥さんをほしがっているにちがいないということは、世界のどこへ行っても通る真理である。
>
> 富田訳 Trans. Tomita 1994

> If one is a single man with a good fortune, the fact that one must want a wife is, wherever one goes in the world, an accepted truth.
>
> Back-translation Donovan

One may quibble with the lexical choices in my back-translation, but the fact is that the translator has ordered the Japanese clauses in much the inverse order of the original English, presumably because writing them in the order of the original English sounds awkward. In other words, here is an example where stylistic preferences in the target language affect pragmatic force in the source text.

This cannot simply be put down to the personal preferences of the Japanese translator. The other widely available translations all exhibit a similar clausal inversion, for example these two, both published within the last ten years:

> 独身の男性で財産にもめぐまれているというのであれば、どうしても妻がなければならぬ、というのは、世のすべてがみとめる真理である。
>
> 阿部訳 Trans. Abe (2007)

> If there is a single man who is also blessed with a fortune, the fact that it simply won't do not to have a wife is a truth the whole world acknowledges.
>
> Back translation Donovan

> 金持ちの独身男性はみんな花嫁募集中に違いない。これは世間一般に認められた真理である。
>
> 中野康司訳 Trans. Nakano Kōji (2003)

> Wealthy single men are all in search of a bride without doubt. This is a truth acknowledged by the world in general.
>
> Back translation Donovan

Is there something inherently untransferable in the syntax of the original English? To consider this, let us observe what happens when one tries to render the Japanese as close as possible to the original English clausal syntax (and, incidentally, lexis). First it must be acknowledged that it is in fact *impossible* to retain *both* the original clause order *and* the original nested-clause structure. This is because in English the main clause must occur before the nested clauses, while in Japanese it must occur after. The only way we can appear to do both is with a structural sleight of hand: we convert the nested, hierarchical structure based around "that" to the simple linking device of the clausal conjunctive が *ga* 'but/and':

> ST: It is a truth universally acknowledged, that a single main in possession of a good fortune, must be in want of a wife.
> Donovan: 普遍的に認められる事実だが、相当の財産を持っている独身の男は奥さんをほしがっているはずだ。
> Dir. 'It is a universally recognised truth, but a single man who possesses a considerable fortune must be wanting a wife.'

This is probably ungainly Japanese, but one might prefer this version to the others because although they preserve the nested clausal structure of the original, in doing so they eviscerate the illocutionary force set up by the carefully arranged syntax, and turned it into a statement with a much more earnest tenor than the original, which belies the tone of the rest of the book.

Two main questions have arisen in this paper: is there such a thing as being 'too' faithful to a ST, at too great a cost to the TT; and conversely, can one draw the line at taking certain liberties with the ST? Is it a universal truth, acknowledged or otherwise, that a single word in possession of a good range of meanings must be 'in want of'—in other words, inviting—a wide range of interpretations, or is there indeed an invariant core of meaning (Bassnett 2002: 33) that precludes certain renderings ('wants' other meanings in the sense of 'lacks' other meanings)[8] when the word is in a particular

[8] Incidentally, the latter sense (preserved today in the hackneyed "found wanting" and "to want for nothing") is entirely lost in the Japanese translations above; but at the same time the modern native English reader is unlikely to think of it anyway.

context?[9] To cast it in translation-studies terms, is a source text so intertextual that its meaning is contingent, underdetermined, as Venuti argues (1995: 18), so that it is not so easy to talk of a 'wrong' translation; or is it semantically essentialised, overdetermined, as Popovič considered, with a clearly delimited boundary on acceptable meanings, no matter how much time passes, how many other texts it references, or how literary fashions evolve?

Inevitably all translators have their own 'pride and prejudices'. They provide their TL take on a given ST, playing a pivotal role as 'prime reader' for the monolingual masses in the target culture who must rely on their judgement. They have innumerable linguistic and literary predilections, both conscious and unconscious, which not only help to cohere their literary (re)writing but simultaneously act to undermine it; which not only work to communicate a foreign text, but simultaneously move to obfuscate it. Temporarily expedient translating tactics may work against overall translation strategies just as easily as they may help to bolster them.

I have been interested in shining light on some of the translation decisions for *Izu no odoriko*, because between the extreme poles of grammatical necessity and personal idiosyncrasy there is a normative middle-ground within which translators make decisions, one that may benefit from being challenged in this way. As Hermans writes,

> If there is a whole swathe of decisions which translators make and which are neither fully predetermined nor totally idiosyncratic, what is it that leads translators to opt for certain choices rather than others, and to do this not just once or twice but regularly? […] The answer which Anton Popovič gave […] was that translation involves a confrontation of two sets of linguistic and discursive norms and conventions, those which reside in the source text and those which prevail in the target culture […]. In other words, when non-compulsory choices are concerned, translators will decide in favour of one option rather than another because they are aware of, and respond to, certain demands which they derive from their reading of the source text, and certain preferences and expectations which they know exist in the audience they are addressing. Because such decisions are made regularly across a range of texts, patterns will establish themselves which in turn will affect the expectations readers bring to translated texts. In this way norms become fixed. (1999: 74)

[9] The matrimonial associations of Austen's quotation lend a new dimension to the issue of translatorial 'fidelity'.

Translators' decisions affect their audience's expectations, and these expectations in turn affect subsequent translation decisions. Part of the translator's job, then, is to provide the foundation for future translations; and work such as this thesis adds to the conversation about what future JE translation may be like.

Linguistic difference, it can be argued, acts not only between languages and cultures, and among different genres and registers of the same language, but within the mind of the translator itself: translating is an act of *construal*—simultaneous construction and comprehension—and the resultant translation is the manifestation of this construal of difference, the interference pattern that appears when the translator selects a certain ST and holds it up against the grid of the TL. Naturally literary translators aim for some sort of correspondence, if not perhaps Nida's bald equivalence, between ST and TT. If they are TL-orientated, the interference pattern will be minimised, and the text will appear to be, in Venuti's words, "transparent" (1995: passim), reading much as if it were the original, with ST diction that could be considered infelicitous in the TT having been expunged. On the other hand, if they are SL-orientated, the interference pattern will be emphasised—producing, in Venuti's words, a "resistant" translation—with certain ST artefacts apparent in 'awkward' prose, obscure references, and so on. In Venuti's eyes such artefacts are a laudable reminder of the "otherness", the unbridgeable difference between languages which nevertheless does not preclude the attempt at translating among them (1995: 306).

My goal in this paper has not been to advocate for one approach or the other, but rather to point out the characteristics of these two representative approaches as well as their potential implications, strengths and pitfalls, in the hope that this will help both translators and translation-studies academics. If Seidensticker and Princess Irulan had met with Sei Shōnagon under the cherry blossoms, I'm sure they would have agreed, a beginning is a delicate time, and when it comes to translating such beginnings in literature, they deserve the best our languages can muster.

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The Legionarism of Emil Cioran and Mircea Eliade

Mara Magda Maftei

1041

University of Bucharest, Romania

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Abstract:

Abstract:
This article focuses on the issue of Romanian nationalism during the period between the two World Wars, topic analyzed especially by means of the articles written by the "young generation", respectively Emil Cioran and Mircea Eliade. The ideology of the generation was to follow the professor Nae Ionescu in his nationalism and to get the country out of its cultural isolation. We have selected some quotations from the work of Eliade and Cioran, who rely strictly on the necessity to revolutionize the country, mentioning on the reform, the transfiguration of Romania, its relationship with history. The article will prove the implication in the Iron Guard of two important future writers, who chose the exile to the communist prison. Eliade and Cioran are less known nowadays for their political options during youth, which they enormously tried to avoid speaking about once the exile began.
Two issues appeared compelling at the time: to what extent was the political background democratic and why did authoritarianism finally win during a full process of building capitalism? The between the two World Wars Romania and until the installation of communism did not benefit from favorable conditions to develop a genuine capitalism. Historically, it was impossible. Furthermore, given the autarchic structure and the self-sufficient Romanian character, the difficult democratic tests could be well justified.

Keywords: Romanian nationalism, Iron Guard, Cioran, Eliade, mission of « the young generation

The Romanian Political Climate of the Interwar Period

The modern Romania passed from the year 1918 (the year when all its provinces were unified for the first times) till the instauration of communism, therefore in a very short period, from democracy to the royal dictatorship of Carol the 2nd, then to the nationalism of the extreme-right, followed by the military dictatorship of Antonescu, stopping finally in communism. The country experienced a concentration of ideologies and economic policies that transformed it into one of the most unstable actor on the international political scene. The Romanian interwar liberalism, although it strongly tended towards dirigisme, passed laws favoring the universal suffrage, adopting thus the 1923 Constitution which gave, for the first time, rights to minorities. Democracy gave to the individual, regardless of his ethnicity, economic advantages, the right to enjoy private property, to benefit from education. But authoritarianism began to gain more and more importance because of the magnitude taken by the problem of managing the rights of Jews.

The interwar democracy was not, and it could not have been a genuine democracy, because it rather appeared as a consequence of the import of the ideology of liberalism and it was not nourished by real domestic needs. Because of its immediate consequence, that is the unexpected enrichment of few persons at the expense of most of the population, democracy was not well received at the time. Authoritarianism, later even totalitarianism, was encouraged by the European context, by the false and erroneous approach to Germany (stimulated by both the King Carol the 2nd and the Marchal Ion Antonescu), by the extent of unemployment, but also by anti-Semitism. The historical conditions generated by the unification of all Romanian provinces and by the fact that the King Carol the 2nd courted Germany in order to obtain its help so as to put an end to the domestic political instability, generated by himself, both created an environment favorable to the development of anti-Semitic reactions to a people, who had never proved before racial feelings. In fact, anti-Semitism had been thoughtfully cultivated by the Iron Guard, which invoked the poverty of youngsters, the increased number of Jewish students in universities, the important economic positions held by Jews to the detriment of Romanians, in order to impose a false Romanian resentment against Jews.

The democratic parties that had been at power till the beginning of the King Carol the 2nd, dictatorship in 1938, were aware that the consolidation of a very young and poorly homogeneous state represented a vital priority, but through the reforms they passed, they actually gave a lot of power to minorities and therefore a good reason for the Iron Guard to increase its popularity; apparently, the Iron Guard's aim was to maintain the same program sustained by liberals so as to consolidate the Romanian nation. In reality, it became famous by using as argument the threat represented by both Jews and communists. We can conclude that the Romanian national state was created by the most important liberal intellectuals and politicians, but the reactionary nationalism succeeded in disarticulating the country recently unified, nourishing with anti-Semitism the young generation of intellectuals, formed by the professor Nae Ionescu, to whom Cioran and Eliade belonged to. The generation was obsessed with getting Romania out of its isolation, through a national revolution, through revolt and messianism, as the Iron Guard pretended to act in the name of God. Nae Ionescu's sympathy for the Iron Guard and his rebellion against the King Carol the 2nd created a generation fanatical of transforming Romania, of bringing nationalism, which had had a good intellectual tradition, to the extreme.

The Iron Guard represented the movement which perfectly harmonized the revolt of the "young generation", of writers such as Cioran, Eliade, Ionescu, Noica, etc., with a nationalist, anti-Semitic and anti-democratic program. Corneliu-Zelea Codreanu, the chief of the Legionary Movement, had initially declared that the Iron Guard was anti-fascist, arguing later that: "the solution to the problems of Romania is embodied by the establishment of a new order in Europe, generated by the power of the cross" (Veiga, 1993, p.317).

The Iron Guard militated for *a spiritual elite*, for a moral, religious and national democracy. Codreanu wanted a lot to develop the spiritual character of the movement, insisting that the movement was based on Christian theology, on the belief in God. In the name of God, the Guard pretended to defend the interests of the Romanian people by means of a national revolution. This false spiritual orientation represented a dimension actually imposed by Nae Ionescu, who tried, together with the "young generation", to change the "physiognomy" of his country, using as a starting point a spiritual, orthodox orientation, closer to the "Romanian model of existence".

The young generation

Researchers are quite familiarized with the names of Cioran, Eliade, Ionescu, Noica, four members of the famous "young generation", the most cultural productive and lively generation in the Romanian history; this generation meant the very moment when Romania finally managed "to advertise" itself internationally, despite many previous trials. Since then, many researchers are disputing over the political choices made at that time by Cioran and Eliade.

The "young generation" included many names, from different artistic domains, deeply involved in politics and social movements. No other generation had been previously aware of the importance of making the Romanian culture known worldwide.

Mircea Eliade, Mircea Vulcănescu, Paul Sterian, Dan Botta, Emil Cioran, Constantin Noica, Mihail Polihroniade, Mihail Sebastian, Paul Comarnescu, Ionel Jianu, Petre Tutea, Traian Herseni, Paul Costin Deleanu, Vasile Bancila, Arsavir and Haig Acterian, Eugen Ionescu, Sandu Tudor, Nicolae Rosu and many others, were always migrating from one political commitment to another, sincerely interested in all cultural events, organized in different associations, initiating various debates and conferences, etc. Most of these names (the list not being completed) are still unknown. Even if they had good and promising careers at the time, they did not manage to survive to the political pressure and changes; they died in communist prisons, some preferred the anonymity to the compromise, few managed to leave the country and turn themselves into "exiled writers", half Romanians, half French or Americans, usually denying their earlier adhesion to the Iron Guard.

Even if they all meant something as a group, only few of them succeeded in turning themselves into winners, according to all social standards; the others failed, from the same standards' point of view; they also failed when not being able to accomplish their mission, when being ignored, later on condemned and wrongly justified.

An Extremist Cioran

The teachings of the professor Nae Ionescu are to be found in the doctrine of the Iron Guard and in the early writings of Cioran and Eliade. We are wondering why the Guard insisted on transforming Romania and on the latter's reconciliation with God, on the spiritual connotation of the Legionary Movement, while its faithful members were atheists, such as Cioran, Eliade, Noica etc.. All the intellectuals supported a national revolution, especially Cioran, who writes that he cannot love but *a Romania in delirium*, sustaining in the same time that "there are no people, who had touched universality by means of spiritual strength" (Cioran, 2001, p. 153).

Cioran left Romania in 1933 with a scholarship and he went to Germany. He sent articles to the legionary review *Vremea*, gathered under the title of *Letters from Germany*, where he confessed his sympathy for Nazism, Fascism and Bolshevism. He became enthusiastic about the Nazi policy, he encouraged the youth involvement in politics. Cioran showed very clearly, in his articles, his revolutionary intentions: *Romania in fata străinătății (Romania exposed to strangers), Impresii din Munchen. Hitler în conştiința germană (Impressions of Munich. Hitler in the German consciousness), Revolta sătuilor (The revolt of the dissatisfied)*, writing here: "what did mankind lose if some idiots are dead?"(Cioran, 1934c, p. 2). When he returned home, Cioran continued to publish articles in the same style, for example, in the article entitled *În preajma dictaturii (In the approach of the dictatorship)*, Cioran showed that the Iron Guard encouraged the heroic death, a *desideratum* harshly applauded in his philosophical discourse. Cioran discovered in the Iron Guard the irrationality, the idea of heroism, of force even, very dear to him, but he did not rely on the illusion according to which the Iron Guard would be a completely spiritual movement. Some of Cioran's articles, written during the Romanian period are to be found in the neutral volume made up by Mariana Vartic and Aurel Sasu, *Revelaţiile durerii (The revelations of pain),* but not in the volume revised by Cioran himself, *Singurătate şi destin, publicistică 1931 – 1944 (Solitude and destiny…)*. Nevertheless, most of his articles are still dissipated in the reviews of the time *Acta, Calendarul*, *Acțiunea, Gândirea* but especially *Vremea*, towards which Cioran sent his thoughts tormented by revolutionary passions.

Researchers are wondering what was the reason for which Cioran, a very intelligent man, embraced the Iron Guard's doctrine? Mostly because of the hopelessness to live in a very corrupted country, where nepotism was impossible to be reduced. In this context, the promise of the Iron Guard to make a national revolution that would restructure the anarchic society, seemed to Cioran, and not only, to be the best solution, especially because initially the movement promised just an ideological refreshment, which was not meant to get out of the religious framework, a commitment latter proved to be false. The Iron Guard ended up in assassinating many Romanian intellectuals, which tried to limit its actions[1].

Cioran's totalitarianism became even more intransigent when he expressed his opinions about Jews. He wrote two texts about them, standing on different positions, very involved in 1936 (see the chapter *National Collectivism* included in *Transfiguration of Romania*, 1936, which was

[1] We enumerate some Romanian personalities assassinated by the legionaries: I. G. Duca in 1933, Armand Călinescu in 1939, the general Argeşanu in the massacre from Jilava in November 1940, N. Iorga, V. Madgearu and V. Iamandi in November 1940. As soon as the national-legionary state was formed (on the 6 of September 1940) and once the legionaries arrived at power, the terror will install among ex-democratic politicians, anti-Semitic writers and journalists (for more details see Rene de Weck, *Journal de guerre. Un diplomate suisse à Bucharest (1939 -1945)*, critical edition by Simon Roth, preface by Francis Python, Printemps 2001)

eliminated when his book was republished in 1990 at Humanitas)[2] and the laudatory text produced in 1956, included later in the volume published in French, *The temptation to exist*.

During his Romanian period, Cioran insisted so much on the evil done to Romanians by Jews that he really seemed to deploy strong personal beliefs in this direction. He excused himself pathetically later, once he installed forever in France in 1947. Even if he followed Nae Ionescu in his support given to the Iron Guard, Cioran did not do it blindly and he did not enroll himself properly in the movement as some colleagues of generation did it, such as Polihroniade or even Eliade, the latter accompanying the professor Nae Ionescu in prison at Miercurea-Ciuc (where he was sent by the King Carol the 2nd), so much he admired and praised him.

Although he did not join the Iron Guard in its assassinates, Cioran has in common with the legionary doctrine the need for a reactionary revolution, by using dictatorial measures. Cioran supported dictatorship, he looked up to it, as it represented the most rapid solution to immediately create a European capitalist civilization. The theory of Cioran was somehow specious, not fully liberal nor overall legionary. Actually he reclaimed the necessity of force in order to change the typical mediocrity and resignation of Romanians.

In 1937, Cioran still believed in the Iron Guard as being the last chance of assertion the Romanian people had, but, unlike his colleagues of generation, Cioran did not make the apology of legionary heroism through his articles. Also, as different from his generation, most autochthonic, anti-democratic, anti-liberal, Cioran acknowledged the historical merits of liberal politicians, but he admitted that liberalism was not able to inculcate to the Romanian people the will to power. Because democracy revealed an entire corrupted political class, Cioran resorted to the totalitarian solution.

Cioran was enthusiastic of both fascism and communism and he supported the rise of a traditionalist Romanian nationalism, personified by the extreme-right, which to take into account social issues. For countries which confront themselves with a high degree of poverty, the revolution represents the only resolution. Cioran appreciated thus the Bolshevik Revolution because of its contribution to the awakening of "mass consciousness". Neither the French Revolution nor before it, the Christian one achieved "to improve the material condition of man". Having this in mind, fascism and communism have all justification, thinks Cioran. He even hesitated at one moment between the solutions suggested by the left-wing politics and those proposed by the right-wing extremism. He supported a messianic nationalism, to prepare the revolution and push the country towards dictatorship, the only solution for Romania to put an end to fraud and nepotism. As the revolution failed, Cioran began to hate being born in a country unable to make history and he tried everything possible to leave his country forever. He never returned back. No other representative of his generation showed so much hate against his own people.

Unlike his colleagues of generation, who appreciated the national values given by the orthodoxy, values that were meant to form "the new man", Cioran, on the contrary, considered orthodoxy responsible for maintaining the Romanian people in a status of subordination to great cultures; he

[2] *Transfiguration of Romania* was translation for the first time in French, as a complete edition (which includes also the chapter National Collectivism, where Cioran expressed his hate against Jews and Hungarians), late enough, in 2009, at l'Herne, translation made by Alain Paruit

repeated the assertions of the national poet Mihai Eminescu, according to whom Catholicism represents the religion of great civilizations, while orthodoxy keeps people in a subcultural status.

The main obvious obsession of the "young generation" was the need to push the Romanian culture from its Lilliputian status, obsession manifested most strongly in Cioran's case. We may say that *Transfiguration of Romania* was the utmost veritable anatomy of the defects of the Romanian society a Romanian writer had ever written.

After having excused himself for the mistakes done during his youth, a mature Cioran, installed in Paris, will complain about the harsh measures adopted by the dictator Ceausescu; subsequent to many historical failures, Romania fell into the trap of a real deep mistake, which risked completely burying it, thought Cioran. The philosopher, who admired so long revolutions, turned himself finally in the 1960s into an "intractable liberal" and an "honest democrat".

Eliade – a Supporter of the Iron Guard

The articles published by Eliade during the Romanian period were collected in volumes such as: *Profetism românesc, vol. I şi II (Romanian Prophetism), Fragmentarium (Fragmentarium), Oceanografie (Oceanography), Mircea Eliade, 50 de conferinţe radiofonice 1932-1938, Mircea Eliade la Radio (Mircea Eliade, 50 radio conferences, 1932 – 1938), Textele "legionare" şi despre "românism" (The "legionary" texts and the texts on "romanism")* etc. We come across at Eliade the same obsession *of making history*, especially by political force, tackled by Cioran in his philosophical discourse.

The same as Cioran, Eliade was not a full member of the Legionary movement. But, because of the influence of his professor Nae Ionescu, Eliade became more and more involved in ideologically supporting the Movement, even candidating on the list of the legionary party *Totul pentru Tara (All for the Country)* in 1937. Gh. Buzatu et al. (1996) consider that Eliade became in 1948 the president of the legionary party, set up in exile, *Totul pentru Tara (All for the Country),* continuing, as Cioran, to offer his support even after leaving the country.

But Eliade's nationalism differs somehow from Cioran's. In the article *Reabilitarea spiritualităţii (Rehabilitation of spirituality),* Eliade, unlike Cioran, pro-Bolshevik, denounced Marxism as the doctrine that does not correspond to the program of the "young generation".

Eliade was obsessed with another legionary theme, that of "the new man", writing many articles where he developed it, among which we mention: *Reabilitarea spiritualităţii, Câteva cuvinte mari (Rehabilitation of spirituality, a few important words)* in Vremea, no. 341, June 10, 1934, *Glosse pentru omul nou (Glosses for the new man)* in Convorbiri literare, no. 4, April 1934, *O convertire la românism (A conversion to "Romanism")* in Cuvântul, no. 3021, September 22, 1933), *De unde începe misiunea României ? (Where does the mission of Romania start?)* in Vremea, no. 477, February 28, 1937, *Mântuire, istorie, politică, (Deliverance, history, politics)* in Vremea, no. 434, April 26, 1936, *Libertate şi creaţie în literatura legionară (Freedom and Creation in the legionary literature)* in Sânzana, no. 16, January 29, 1938 etc. In all these articles

Eliade insisted on the idea of the historical transformation the society needed by means of *the new man*' ideology.

Eliade really attached importance to the force of the Iron Guard to change the destiny of his country; Cioran, on the contrary, did not fully believe in the historical mission of the movement. For Cioran, the problem of Romania was simple: either it made history, or it disappeared, independent of the existence of the Iron Guard. As regarding Eliade, his political commitment differed from the one of Cioran. The latter admired Nazism and Bolshevism, considered capable of providing a new image to history, to change the old social order. Eliade was convinced of the unique chance the Romanian extreme-right had to change history, respectively of the power of the historical mission of the Iron Guard and of its leader and he wrote in the article *Popor fără misiune (People without mission)*: "a political leader of the youngsters said that the purpose of his mission was to *reconcile Romania with God*" (Eliade, 1990, p. 136).

Eliade really believed in the messianism promoted by the Iron Guard, stating: "the messianism of a people means fighting against its fate, crushing its geography, surpassing its history, it also means an apocalyptic tension of the community, tension where the individual disappears and his immediate interests (economic, social, political) are annihilated (....) the Romanian messianism can begin only by our awareness as chosen people, that is to say of creative people. Creator of life forms, civil and state-run - but especially creative in the sense of producing spiritual and cultural values. Emil Cioran said that the only chance Romania has, is given by the need for every Romanian to become megalomaniac" (Ibidem). The passion, with which Eliade gets involved in supporting the spiritual and cultural mission of the Iron Guard, made Cioran laughing. In general, Eliade was animated, like Cioran, by the need to impose a messianic revolution that annihilates completely the Romanian background and creates, overnight, a universal nation.

According to Eliade, the Romanian nation may impose itself, as he writes it in the article *Naționalismul (Nationalism),* as "an act of spiritual creation. It has a destiny: to impose its universalism, acquired by the deepening, until exhaustion, of the specific, of the local, of the particular. The nation is not necessarily built by force, but rather it is defined by finding a sense to its historical existence, therefore to its own value (…)" (Eliade, 1990, p.193).

Both Cioran and Eliade were concerned with the misfortune of the Romanian people, always under the domination of an empire and they tried to find a national identity for this people. They wondered about its fate, always engulfed by a new empire, such as the Soviet one, continuing its history in a very submissive manner. This is the fate of small nations, always at the crossroads of great civilizations. What may surprise us today is not the fact they Cioran and Eliade did not manage to achieve their target, the failure was more than predictable, but moreover the nonchalance with which they begin to deny their Romanian political preferences, once they arrived in the West. Researcher such as Leon Volovici (1995) or Alexandra Laignel-Lavastine (2002) persists in attacking Cioran and Eliade by ignoring the historical context which produced the political commitments to the extreme-right of both Romanian writers. Unfortunately, once leaving Romania, neither Cioran nor Eliade had the strength to resist in transforming themselves into devoted admirers of what they had once judged.

If according to Cioran, the only chance for national affirmation is by means of a revolution, for Eliade the chance is given by both culture and orthodox philosophy; in his patriotic articles

published in *Vremea*, (where he collaborated from 1932 until 1940) and in *Bunavestire*, Eliade maintained his cultural opinion according to which the Romanian people should not necessarily be obsessed with becoming important politically, but with defining itself from the cultural point of view, that is to say national.

But nationalism at the time meant anti-Semitism and anti-capitalism, a combination which had success because of the professor Nae Ionescu and of the Iron Guard, but especially because of the cooperation between the two "institutions", one didactic, the other political, both wanting to transform man, into “a new one” (according to the totalitarian doctrine). It is certain that the Iron Guard increased its popularity because Nae Ionescu supported it; the professor provided to the Guard high quality human material (such as Noica, Eliade, Cioran, and other thirty young intellectuals) necessary for achieving success. Eliade appropriated more the legionary doctrine than Cioran, considering the chief of the Iron Guard, Corneliu-Zelea Codreanu as being the only political figure able to save the country from the Bolshevik danger, as he states it in the article *Destinul culturii românești (The destiny of the Romanian culture)*: “if the Russian troops enter our country and if they win, in the name of the Devil, who can believe and where is it this person who claims they are going to leave our country, before demonizing us, that is to say before making us become Bolsheviks?” (Eliade, 1990, p. 138).

West researchers are wondering whether Eliade really supported or not the Legion. As we have mentioned above, Eliade wrote many articles so as to defend the Iron Guard, such as the article *De ce cred in biruinta Miscarii legionare (Why do I believe in the victory of the Legionary movement?)*, included in the responses to the survey initiated by one of the reviews of the Iron Guard, *Buna Vestire.* Here he argued: “I believe in this victory because, above all, I believe in the victory of the Christian spirit. A movement fueled by Christian spirituality, a spiritual revolution that fights firstly against sin and worthlessness is not a political movement. It is a Christian revolution” (Eliade, 2001, p. 64).

Maybe his friend and colleague of generation, Mihail Sebastian was right when he wrote that he was convinced Eliade had never anticipated the brutal force of the Legion, but he was rather overwhelmed by its spiritual promises and eradication of Romanian democratic politicians, all corrupted. Eliade had betted in 1927 on the spiritual force of his generation, and in 1937 he discovered a movement, the Iron Guard, that militated, he thought, for the triumph of a new type of nationalism, and which, through the doctrine of “the new man”, a Christian one, would ensure the accomplishment of the mission of his generation. In 1938, Eliade wrote a whole article on the new aristocracy, a legionary one, *Noua aristocraţie legionară (The new legionary aristocracy)*, that could replace the old, outdated aristocracy; it was about the replacement of “the aristocracy of blood with the new aristocracy created by the Legion, the aristocracy of mind” (Ibidem, p.74), able of acting in the name of a historical mission, “the feeling that we were born to accomplish a single revolution in the history of our people” (Ibidem, p.73).

The event that completely triggered Eliade’s enthusiasm, materialized by publications in favor of the Iron Guard, was the death during the Spanish Civil War of Ion Moța and Vasile Marin, two legionary leaders. Mihail Sebastian wrote in his *Diary* that Eliade really suffered because of the death of these two legionaries, regarding their death in a mystical sense; he even published the article *Ion Moța și Vasile Marin* dedicated to this event: “the voluntary death of Ion Moța and of Vasile Marin has a mystical sense, the sacrifice for Christianity. A sacrifice that verifies the

heroism and faith of an entire generation. A sacrifice intended to give results; to strengthen Christianity, energize the youngsters" (Ibidem, p.36) which happened in the end.

Eliade is considered as being an ardent defender of the extreme-right because of his commitment to his professor Nae Ionescu; as regarding Eliade's alliance with Codreanu, this one was induced mostly by the sympathy he had for Nae Ionescu, but also by the belief that the Legionary Movement would succeed in creating a spiritual revolution, as he liked.

As concerning Cioran, all his political philosophy is based on his aversion to the mediocrity of the Romanian people. In 1936, in the *Transfiguration of Romania*, he wrote, "with farmers we can only enter by the back door of history. Romania feels of earth" (Cioran, 2001, p.42), making reference to his country mostly rural at the beginning of the 20th century and insisting on the helplessness and insignificance of his own people: "we, Romanians, we have not made, until now history, but we have been waiting *to be done by history*" (Ibidem, p.35). At the disappointment related to the insignificance of his people, Cioran added his contextual hate against Jews, the combination being explosive.

Eliade published, as well as Cioran, anti-Semitic articles, but his hate against Jews was also contextual, as at the time, Jews enjoyed more opportunities than Romanians. He wrote in the article *Piloţi orbi (The blind pilots)* that: "We have stood worthlessly and we watched how Jews are becoming stronger in the cities of Transylvania [....].Starting with the war [1914 - 1918], the Jews have invaded the villages of Maramures and Bucovina and have obtained an absolute majority in all the cities of Bessarabia" (Eliade, 2001, p.254). However, the type of political regime Eliade dreams at and expressed, for example, in the article, *Compromiterea românismului (The compromise of the Romanian nation)* is given by "the requirement of an organic unitary, ethnic state" (Ibidem, p.256). The same conception over the ideal political regime is to be found in his work published in 1942, *Salazar and the revolution from Portugal*, dedicated to the dictator Salazar, admired by Eliade because he made "a totalitarian and Christian state" (Eliade, 2006, p.7).

Mission of the "young generation"

The illusion of the "young generation" was to put an end to Romania's cultural and political isolation. Cioran confessed himself to Sanda Stolojan that the misfortune of Romania "was given by the fact that it was of right at the time when it should have been of left, that it had no Communist Party before 1944, nor Marxists very motivated" (Stolojan, 1996, p. 263). Cioran was right. If the Communist Party had been better represented in the interwar period, maybe the Romanian politicians would have concentrated all their efforts in fighting later against the soviet danger. Obviously, Romanians did not have the slightest idea about the atrocities of communism until its instauration in 1944, just as the West, which expressed Communist sympathies, had not been aware of the horrors of it until the publication of Solzhenitsyn's book on the misery of the communist gulag. Communism is actually the ideological product of the West, experienced by the East, where was well implemented because Russia had the propitious political and social terrain.

Cioran, Eliade and their generation failed to impose a different rhythm to the Romanian history, but they succeeded in getting their country out of its cultural obscurity, thanks to their international success. The 20th century was the century of multiple doctrines and ideologies, which proved to be exclusive reciprocally, but the cultural and political effervesce will be remembered forever.

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Around Toyoshima Yoshio`s Trip to Taiwan in 1942

Jotung Wu

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Kyoto University

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Abstract:

In 1942, Toyoshima Yoshio (1890~1955), a reputable Japanese novelist was invited to Taiwan with other three writers- Kubokawa (Sata) Ineko, Matsumura Syohu, and Hamamoto Hiroshi for giving literary speeches. After this visit, both Toyoshima and Kubokawa wrote some works about Taiwan. Especially Toyoshima portrayed Taiwan in a variety of genres. Those works provide important clues for knowing about Taiwan's matters, and also how Japanese travelers think about when they encounter Taiwanese culture during the colonial period, but still have not been completely researched yet. Especially the part of literary matters happened in Taiwan in 1942. To filling out thesis blanks, investigating the background of the four's visit and analyzing their works are the tasks I would like to carry out therefore.

Accordingly, there are three parts in this paper. In the first part, I traced back the four travelers' steps in Taiwan by Taiwanese local newspapers then, like "Konan Shinbun" and "Taiwan Nichinichi Shinbo" .At once, I also found out the literary exchange between the four and local writers through articles .In the second part, I compared Kubokawa's short story-"Trip to Taiwan" with Toyoshima's essay- "The image of Taiwan " to investigate that how they think about colonial Taiwan during the period of the second world war, and the difference between their opinions. And in the third part, I tried to analyze Toyoshima's works about Taiwan to compose Toyoshima's image of Taiwan.

Around Toyoshima Yoshio`s trip to Taiwan in 1942

Jo-Tung,Wu

Kyoto University
Graduate School of Human and Environmental Studies Doctor's Degree

Ⅰ.Introduction

Toyoshima Yoshio（豊島与志雄）,a reputable Japanese writer, was born in 1899 and died in 1955.He started his literary career from Taisyo period, when published a coterie literary magazine –[Shinshicho]（新思潮） with Akutagawa Ryunosuke in 1914. His works were admired by Akutagawa Ryunosuke and other contemporary writers ,even spotlight all through his literary career .Besides short stories, he also left a lot of fairy tales and essays ;as a French expert, he translated [Les Misérables] to Japanese .Not only literary world, he also shows his interest in affairs beyond border. During 1940's,he traveled to China and colonial Taiwan for several times. After those trips, he wrote a quite amount of works basing on his traveling experiences in a variety of genres, like travel writings, fairy tales, and short stories, so on. His trip to Taiwan in 1942 is one part of them.

In 1942 ,Toyoshima was invited to Taiwan with other three writers- Kubokawa(Sata) Ineko（窪川稲子） , Matsumura Syohu（松村梢風） ,and Hamamoto Hiroshi（浜本浩） for giving literary speeches for about one month. After this visit, both Toyoshima and Kubokawa wrote some works about Taiwan. Especially Toyoshima portrayed Taiwan in a variety of genres. Those works provide important clues for insight into Taiwan's matters, and also knowing about how Japanese travelers think about when they encounter Taiwanese culture during the colonial period, but still have not been completely researched yet. Especially the part of literary matters happened in Taiwan at the age of 1942. I try to make up the blanks by investigating the background of the four writers` visit and having an insight into their works, especially from Toyoshima's perspective.

Accordingly, there are two points I`d like to carry out. Firstly, I trace back the four travelers' steps in Taiwan by Taiwanese local newspapers then, mainly refer to [Konan Shinbun](興南新聞) and [Taiwan Nichinichi Shinbo] （台湾日日新報）.At

once, I also find out literary exchanges between the four visitors and local intellectuals from other historic materials. Secondly , I have an insight into Toyoshima's essay-[The image of Taiwan] （台湾の姿態） to know how he thinks about colonial Taiwan during the period of Greater East Asia War. Meanwhile, I'd like to compare Kubokawa's short story-[Trip to Taiwan]（台湾の旅） with this essay of Toyoshima to realize how Toyoshima compose his image of Taiwan by reading from the difference between their opinions .

Ⅱ. Toyoshima's trip to Taiwan

In March of 1942, Toyoshima Yoshio was invited to colonial Taiwan for literary lecture trip with other three writers- Kubokawa Ineko, Matsumura Syohu, and Hamamoto Hiroshi. Right after this trip, both Toyoshima and Kubokawa wrote a work about Taiwan.Toyoshima wrote an essay-[the image of Taiwan], which was published in magazine-[Bungee](文芸) in June of 1942,while Kubokawa`s production-a short story -［Taiwan`s trip] was published in Taiwan`s local magazine -[Taiwan koron](台湾公論) in the next year.

As for preceding studies about this two works, there are more studies about [Taiwan's trip] than Toyoshima's work. Some studies indicate that Kubokawa`s [Taiwan`s trip] gives a proper sketch of Taiwan under the movement of Japanization, so-called "Kominka"(皇民化),while there is only one research about Toyoshima` s [The image of Taiwan] .Professor Yasuyoshi Sekiguchi once commented about this essay only in one phrase-

「Observes Taiwan's affairs accurately and kindly」

It's considered that [The image of Taiwan] is also a kind of material insight into Taiwan`s matters at the age. As a contemporary non-fiction, further study about [The image of Taiwan] is necessary. But it`s a pity that Professor Sekiguchi provides no more details. On the other hand ,Toyoshima once defined his travel writings on his own .Including [The image of Taiwan] ,almost of Toyoshima's travel writings were included in a book -[Bungaku Botai](文学母胎),which means 「Inspirations for Literature」 in December of 1942. We could get some hints about Toyoshima`s definition from [Bungaku **B**otai]`s postscript.

「日本はいま、戦争と發展とのたゞ中にある。このことは當然、吾々の文學一般の背景的母胎となる。私はこの母胎を、臺湾や北支や中支に探つてみた。これは旅行記ではなくて、やはり一種の文学ノートである。但し、これらの土地

の事情は刻々に変化しつつあるので、文章のそれぞれに日付をつけておいたし、その日付を考慮を入れて読んで貰いたいのだが」

「Japan now is under a condition which is between war and development .Of course, we have memories of this period with each other and use them as a kind of materials for our productions . I try to find inspirations for my production through my trips to China and Taiwan .To me ,these articles are not only travel writings, but also a kind of literary notes .Places where I have visited are changing so quickly .So that I add dates to each essay to take a record for the condition when I visited」.

（[Bungaku Botai],Kawade book store ,1942.12）

Here we could know that Toyoshima intends to produce his travel writings as a kind of observations for places he visited .This intention makes his travel writings to be seen as a kind of historical materials possibly .Therefore ,I'd like to study this essay further from historical perspective. How Toyoshima catches Taiwan when he visited, and in addition how Toyoshima composes his image of Taiwan would be my points to research .As my methods ,firstly, I referred to Taiwanese local newspapers- Konan newspaper`s（興南新聞） and Taiwan Nichinich newspaper`s（台湾日日新報）articles to try to investigate the four writers` lecture trip .Besides newspapers ,I also referred to some articles on local literary magazines and guide book of Taiwan at the age of 1942.Secondly,I`d like to read from [The image of Taiwan] with those historical materials and [Taiwan's trip] to know how Toyoshima composes his image of Taiwan.

1. about the lecture trip

According to Konan newspaper & Taiwan Nichinich newspaper, the four writers` trip was hold by Koa Economic Publisher (興亜経済社),which was actually sponsored by the Governor House . Although they lectured on different themes, the main theme of their lectures is how to build sound lives, especially from cultural perspectives, during Greater East Asia War , which is so-called "Daitoua literary lecture（大東亜文芸講演会）.As to the schedule of their lectures, the first article about their schedule is on the date of March 24 on Konan newspaper ,saying that they have an appointment with Governor general -Hasegawa Kiyoshi at night of that day .According to Kubokawa` s [Taiwan`s trip], they came to Taiwan by ship and firstly arrived at Keelung Harbor(基隆港). It could be considered that they arrived at Taiwan at least on the day before March 24.Their first lecture was hold in Hsinchu(新竹) on March 26. Then they visited Tainan（台南）,Taipei(台北),Hualian(花蓮),Kaoshung(高雄) ,Changhua(彰化),Taipei（台北）and Keelung（基隆）.The last

article about their lectures is on the date of April 17,so it's considered that they stayed in Taiwan at least until April 17.

<The schedule of their lectures>

3/24	arrived Taipei (台北), had an appointment with governor general-Hasega Kiyoshi（長谷川清）
3/26	lectured in Hsinchu（新竹）
3/28	lectured in Tainan（台南）
3/30	lectured in Taipei(台北)
4/1	headed to Hualian(花蓮)
4/2	lectured in Hualian Harbor(花蓮港)
4/6	lectured in Kaoshung(高雄)
4/9	lectured in Changhua(彰化)
4/10	headed to Taipei（台北）
4/17	lectured in Keelung（基隆）

Besides those spots ,they also visited Chiben hot spring(知本温泉) where is in Taitung(台東),and the northeastern part of Taiwan- Ilan（宜蘭.They even visited the most southern part of Taiwan- Garanbi ,where is in Pintung（屏東）.According to [Taiwan's trip],they moved sometimes by train, while sometimes by ship. Their steps were almost around Taiwan.

2. Exchanges between the visitors and local intellectuals

During the period of staying in Taiwan ,the four writers had some exchanges with intellectuals .According to Newspapers' articles ,they had literary meetings with local intellectuals almost after each lecture .Articles on newspapers provide no more details about their exchanges ,while some hints remain in local literary magazine –[Taiwan Geijutu] (台湾芸術).Toyoshima and Hamatomo were interviewed by this magazine to share their impressions on Taiwan at Taipei Railway Hotel. According to an article on [Taiwan Geijutu], Toyoshima states that

「*We've met some local intellectuals ,and had nice chats*」

It seems that exchanges between Japanese visitors and local intellectuals in Taiwan were quite pleasant .Among those meetings, only one can be sure. According to Kubokawa's [Taiwan's trip], there was a literary meeting at Taichung .The four visitors met Yan Quei(楊逵) , Tanaka Yasuo(田中保男) and so on, who are members of local literary magazine- [Taiwan Bungaku](台湾文学).In addition, Dr. Huei- Cheng, Huang's study of Yan Quei also points out the existence of the same

meeting in Taichung.

3. Local intellectuals 'expectation for Japanese writers 'visit

There is no more information to investigate about the condition of their meetings, but we still could know something about how local intellectuals think about Japanese writers` visit from literary critiques in Taiwan then. Let's take Hayakawa Masao`s article for an example. The following article was published in May of 1942, just right after Toyoshima`s trip.

「従来の作家の来臺は講演するのが主目的で、台湾の現實認識は講演の合間に副次的になされてゐるが、これも一考を要する…講演は二の次にして、作家の眼を以て、現實の台湾の正しい認識をして、文化的な見方に於いての台湾統治の参考になるやうな意見を徴するやり方も考へて欲しいものである」

「So far, Japanese writers always give priority to lectures when they visit Taiwan. Therefore recognizing Taiwan's condition has been seen as a side issue. I expect that visitors could recognize Taiwan's characters and potentials through their tours, and provide some advices for how to build up local culture basing on Taiwan`s characters .Also for the sake of cultural policies」

("About Japanese writers' visit",[Bungei Taiwan](文芸台湾),Vol.4-2,1942.5)

Hayakawa`s voice was not the only one. Actually, there were quite sums of similar articles then. It seems that intellectuals in Taiwan expected Japanese visitors could make much more contributions to Taiwanese local culture through their trips. As for the background of this appeal, it`s related to the period of Greater East Asia War. As a part of colonial policies under Greater East Asia War, plans of making Taiwan as a basement for the southward expansion started from 1940's. In 1941,Komin Hoko association(皇民奉公会) was founded to promote this movement. Besides reinforcing construction in Taiwan, advancement in Taiwanese local culture was also one part of the movement. Although the trigger of building up Taiwanese local culture is from political purpose, encouragement of developing Taiwan's local culture was welcomed by intellectuals whoever Taiwanese or Japanese.

Ⅱ. About Toyoshima`s [The image of Taiwan]

Taiwan's condition when Toyoshima visited was under the above climate. Next, I'd like to analyze what Toyoshima eyes and how he composes his image of Taiwan by

reading from [The image of Taiwan].Generally speaking, Toyoshima observes Taiwanese characters generally and comments about cultural features from three perspectives. What the core of this essay is around Taiwanese culture.

1. Natural features, unique products and lifestyle

Firstly, he states his first impression on Taiwan is from its “rich nature features”, and Points out typical geographical items. Toyoshima admires magnificent mountains, especially Taroko National Park which is in eastern Taiwan. Taroko was regarded as the Grade Canyon of Taiwan by official guide book of Taiwan at the age of 1942.Besides, Toyoshima mentions that Taiwan’s climate changes hysterically, also notices the difference between every local part in Taiwan. He uses a Taiwanese local saying -[windy Hsinchu and rainy Ilan](竹風蘭雨) to note the difference .Even rivers don’t escape his attention. He indicates that rivers in Taiwan are almost short streams and flow fast. Of course, tropical plants and agriculture catch Toyoshima’s eyes, like cycad, coconut, sugar cane, and so on. He recognizes Taiwan’s passion and energy from those rich natural features.

Besides geographical aspects, Toyoshima also finds out unique products and lifestyles of Taiwan. He picks up an interesting item for an example firstly-papaya. Actually, Japanese in mainland were not familiar with papaya then. Clues about this phenomenon remain in Kubokawa’s [Taiwan’s trip].According to [Taiwan’s trip],Japanese in Taiwan usually treat their guests papaya as a kind of precious foods, however people in mainland seem hard to accept this exotic fruit .Not only papaya ,but also Taiwanese red liquor weren’t spotlighted by Japanese .According to a guide book at the of 1942-[Guide Book For Railway Trip In Taiwan],Taiwanese red liquor was the most vintage alcohol in Taiwan and less expensive than Japanese “sakei” .Toyoshima also has the same opinion and regrets that Japanese in Taiwan show no interest in this local beverage . Besides ,Toyoshima was impressed by Taiwanese traditional markets .Where he visited is Kozan Tumatuzimae Market(江山褄前市場) in Taipei ,which is a spot recommended by guides book then. He quite enjoys food stands and crowed people in the market, and finds out the energy of Taiwanese people from there .However, Japanese in Taiwan never drop in traditional markets .Whatever products or lifestyle were recommended as a good symbol of Taiwan by official guide books ,however remained unknown by Japanese people during this period . It could be considered that Toyoshima tries to recognize Taiwan`s characters from those unknown boasts of Taiwan, and also to draw readers` attentions to Taiwanese specialties at the same time.

Toyoshima recognizes Taiwan's passion and energy from its rich natural features, unique lifestyles and products. Through this process of confirming Taiwan's specialties, he indicates that Taiwan already has its own particular characters which are different from Japan, even though some still remain humble.

2. Cultural features and local literary condition

After recognizing Taiwan's particular characters from its rich natural features, Toyoshima rests his gaze on culture features next. Comparing to rich natural features ,cultural features in Taiwan seemed unable to satisfy Toyoshima .He portrays local cultural condition in one phrase-[Taiwan`s evening make me feel lonely. particular].Actually, similar comment also appears in [Taiwan's trip].Toyoshima indicates that Taiwan has its own particular characters upon nature, but hasn't developed particular culture accordingly yet. As for the background at the time, the movement of Japanization ,so-called Kominka(皇民化) was started in colonial Taiwan from the late 1930's.During the period, Japanization was enforced on Taiwanese people , and traditional entertainments, like Taiwanese operas were forbidden meanwhile. He criticizes Taiwan's cultural affairs under the condition from two perspectives-Japanization and primary culture of Taiwan. As to Japanization, Toyoshima observes that permanent Japanese inhabitants are not so many so that Japanese culture does not really take root in Taiwan. The following data taken from [Guide Book for Railway Trip in Taiwan] could support his observation.

Japanese	308,845
Taiwanese	5,392,806

(Population in Taiwan at the age of 1940, [Guide Book For Railway Trip In Taiwan])

He takes jinja and jindo for concrete examples to indicate that it's absolutely not suitable for the Taiwanese climate. As his opinion, it's necessary to have second thought about enforcing Japanese culture upon Taiwan.

On the other hand, besides Japanese culture, primary cultures in Taiwan -Chinese-style culture and the Aborigines' cultures still existed at the same time. Under this dual cultural climate, Toyoshima notices there is stagnation among primary cultures of Taiwan due to Kominka. In Chinese culture's case, basing on his previous travel experiences to China, he thinks traditional Chinese-style architectures and gardens look much more humble. It's that Taiwan was solitude from Mainland china during colonial period so that advancement of Chinese-style culture couldn't keep pace with its birthplace. As to the culture of the Aborigines, which wasn't

affected by the movement of Japanization so deep, was even seen under pre-civilized situation.

To sum up Toyoshima's opinions, it could be considered that he thinks that the cultural squeeze in Taiwan does results from one-way japanizaition and disregard for Taiwanese particular characters. The advancement of local culture in Taiwan could only depend on how deep Japanization is, while one-way Japanization wasn't quite suitable for Taiwan's climate. The result is that cultural condition was poor generally. Here, Toyoshima suggests a concept - not only one-way Japanization, but also introduce modern parts into Taiwan's local culture. At once, he indicates that Taiwan should build up Taiwanese local culture basing on its own characters.

3. Advises for building up Taiwanese local culture

It's a concept of building up a new type of culture-a combination of Taiwanese characters and modern parts. He takes modern construction in Taiwan to support his idea.Kenco shrine(建功神社) which was located in Taipei botanical garden was admired as a good sample. It's a brand-new style of shrine –a combination of western style, Japanese style and Chinese style designed by Kaoru Iwade. Besides, Danshui senior high school(淡水中学校) in Taipei was also mentioned as an example. It's a school established by western missionaries before the colonial period. As a modern construction basing on western-styles generally, Chinese-style parts still appear everywhere. Toyoshima also points out the Ginza avenue of the flam forest（銀座通り）in Tainan ,where a well maintained road was lined with original species of Taiwan-flam of forest.

Similar idea also could be seen from Toyoshima's expectation to new cultural life in Taiwan. What Toyoshima eyes through his trip at the age of 1942 is that there is a lake of entertainments in Taiwan. Already mentioned previously, Taiwanese traditional theatres and plays were forbidden due to Kominka(皇民化),however modern entertainments have not been developed yet. Toyoshima's thought about this phenomenon could be known from his interview by local literary magazine- [Taiwan Geijutu].According to [Taiwan Geijutu](Vol.3,No.5) ,he talks about that modern playwright-Matui Toro(松居桃楼)was invited to Taiwan right now to lead newly founded Taiwan theater association(台湾演劇協会) from April of 1942.Meanwhile, he pleasantly shows his expectation to the forward development of modern plays in Taiwan. Also, he provides advices for the development of local modern literature. There were two literary groups founded by two literary magazine in 1940's–[Bungei Taiwan](文芸台湾) and Taiwan Bungaku(台湾文学),while an argument around their

keystones was between the two groups. The keystone of [Bungei Taiwan] is to portray Taiwanese customs from surface affairs ,which is so-called exoticism, while members of [Taiwan Bungaku] tries to have an insight into real lives and family matters of Taiwanese people, which is a kind of realistic literary. Toyoshima shows his understanding of the condition, and especially advises members of [Taiwan Bungaku] adding some creativity to their works .Toyoshima uses an image to explain his idea-An Aborigine's young lady with a colorful bamboo hat stands barefoot .Standing barefoot is a symbol of emphasis on Taiwan's affairs, and a colorful bamboo hat is related to creativity. It could be considered that Toyoshima admires realistic literature basing on Taiwanese people's affairs from the image of standing barefoot, but still expects there would be much more Taiwanese color in their works forward .It couldn't be denied that his definition of Taiwanese color is similar with an interest in exotic affairs from Japanese's perspective, but his emphasis on Taiwanese characters and affairs almost unknown by Japanese also couldn't be disregarded.

4. A foresight for Taiwanese local culture

After confirming Taiwanese particular characters, Toyoshima indicates the crisis over building up Taiwanese local culture-attitudes of Taiwanese people. He thinks that Taiwanese people don't act positively enough to their lives, so that it seems hard to develop Taiwan`s potential forward. To conquer the weakness , he gives some advises to Komin Hoko Association(皇民奉公会). It's that to encourage Taiwanese people to remove this weakness and to push them develop their characters forward by themselves. Besides, to provide a proper circumstance for building up Taiwanese local culture is also Komin Hoko Association's duty .Of course, the terminal purpose of creating Taiwan`s particular culture is from political perspective-to make Taiwan as a basement of southward expansion, but it couldn't be denied that the observations and suggestions of Toyoshima are absolutely basing on his intention of recognizing Taiwanese particular characters.

Ⅲ、Conclusion

From recognition of Taiwan's particular characters to suggestions for a foresight of Taiwanese local culture forward, [The image of Taiwan] is not only a travel journal ,but is also near a kind of cultural critique for Taiwanese culture. Comparing with Kubokawa's [Taiwan's trip], we could know Toyoshima doesn't scoop out the whole picture of Taiwan at the time. The first gap between this two works is about a tribe of Japanese immigrants -Yoshino Village<吉野村> in Hualian. Kubokawa comments about Japanese immigrants' problems through insight into the condition to

Yoshino Village. The second gap is about Admiration of shrines .Kubokawa especially mentions Taiwan shrine<台湾神社),which was constructed as a traditional Japanese style. The similarity between the two gaps is that it's an issue only about Japanese or Japanese culture. It's supposed that Toyoshima only intends to focus on Taiwanese local matters, especially about Taiwanese people and local culture. Here, let's remind of Toyoshima's intention of producing his travel writings mentioned previously.

Places where I have visited are changing so quickly .So that I add dates to each essay to take a record for the condition when I visited」.

（[Bungaku Botai],Kawade book store ,1942.12）

He tries to compose his travel writings as a kind of historical records for places he visited, while actually what he catches are selected parts. Meanwhile, Toyoshima's comments and what he portrays about Taiwan quite matches expectations of local intellectuals.

「Visitors could recognize Taiwan's characters and potentials through their tours, then provide some advices for how to build up local culture basing on ,also for cultural policies」

By Hayakawa Masao

It's considered which part Toyoshima would like to catch was influenced by exchanges with local people. [The image of Taiwan] could be seen as a kind reply on local intellectuals' appeals. In other words, exchanges between a Japanese visitor and local people gave birth to this travel writing. From August of 1942, a culture department was constituted under Komin Hoko Association to develop Taiwanese local culture. In December of 1942 when [The image of Taiwan] was published including into a book – [Bungaku Botai], appeals of Taiwanese local intellectuals had already been realized. Just like the postscript of [Bungaku Botai] says-

Places where I have visited are changing so quickly .So that I add dates to each essay to take a record for the condition when I visited.

[The image of Taiwan] absolutely takes a historical record for the turning point of Taiwanese local culture. In the future, I'd like to research how Toyoshima uses his experience of Taiwan as literary notes.

Note: Names of writers and people in Taiwan follow Japanese pattern, for example Toshima is last name, while Yoshio is first name.

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