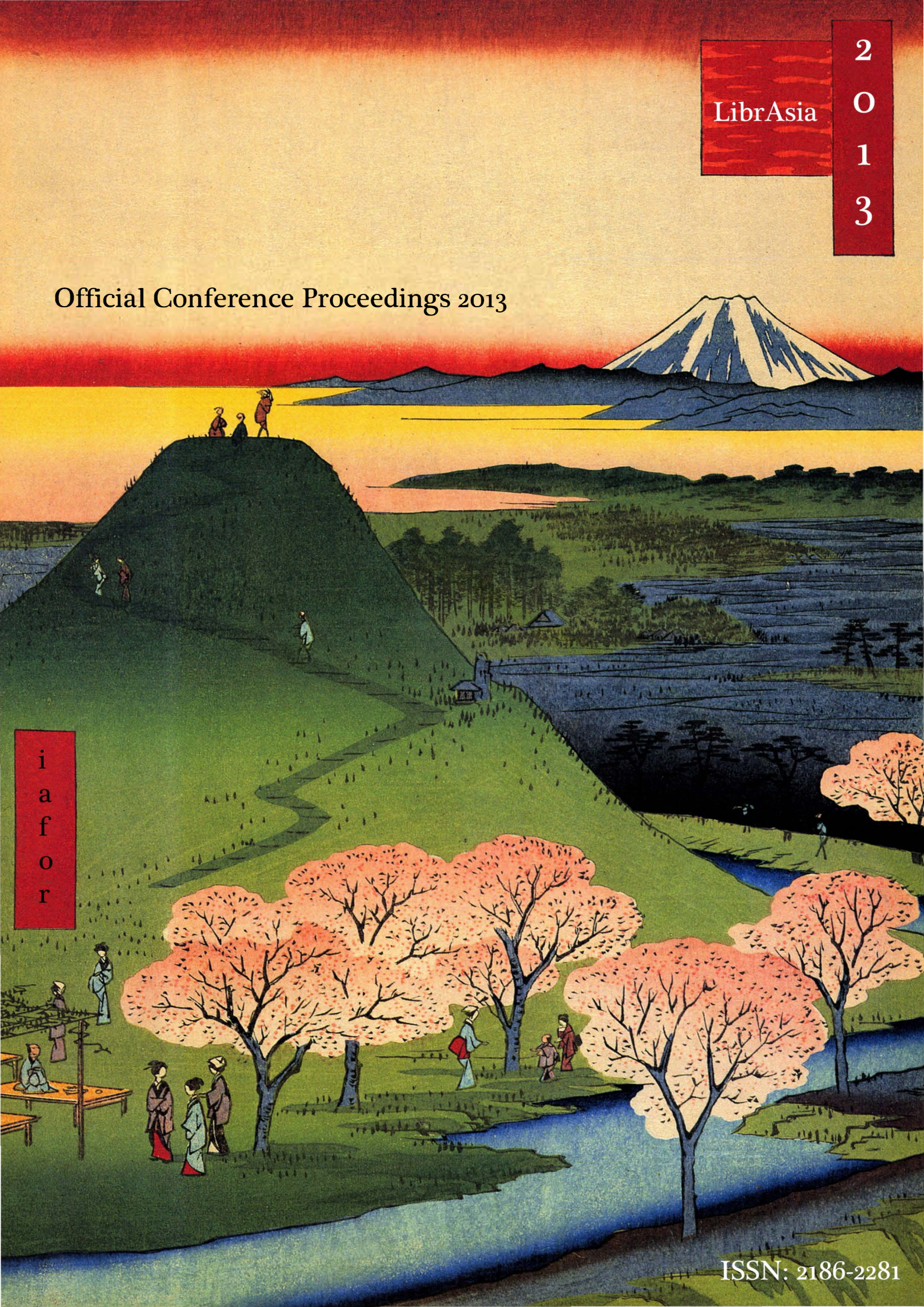


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*Psychogeographic Impact on Malcolm Lowry's Consciousness: From the Zapotec
and Aztec Civilizations to Taoism*

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Abstract

This paper provides an intercontinental, cross-cultural, multi-disciplinary framework for an analysis of the influence of cultures and civilizations - both east and west - upon literature and national identity. It investigates the evolution of the cosmic consciousness of the English Modernist novelist and poet, Malcolm Lowry (1909-57) by scrutinizing the psychogeographic and subconscious dimensions of the Mexican Day of the Dead Hispanic festival which he observed in Cuernavaca in 1936.

In its analysis of the material and spiritual domains of both the Aztecs and the Oaxacan Zapotecs, it considers anthropological, cultural, and ethnographic influences associated with pre-Columbian, Mesoamerican rituals. In doing so, it determines Lowry's dedication to his quest for atonement with the spirits of the dead in works, such as *Under the Volcano* (1947), *Dark as the Grave Wherein My Friend is Laid* (1968), *La Mordida* (1996), and *The Forest Path to the Spring* (1961).

In recognition of his need to repent for the debts of the past and for the alienating sins of mankind, synergies are made with cosmic, shamanic, and animist concepts of the universe, as reflected in the celestial visions of the Aztec and Zapotec civilizations. In pursuit of Lowry's search for universal harmony, cosmopolitan connections are established between the rhythms of the universe reflected in Aztec and Zapotec world-views, the significance of the Pleiades star cluster, the intergalactic symbol of Eridanus, and the philosophical concepts of Taoism.

Introduction

This paper provides an intercontinental, cross-cultural, multi-disciplinary framework for an analysis of the influence of cultures and civilizations - both east and west - upon literature and national identity. It investigates the evolution of the cosmic consciousness of the English Modernist novelist and poet, Malcolm Lowry (1909-57) by scrutinizing the psychogeographic and subconscious dimensions of the Mexican Day of the Dead Hispanic festival which he observed in Cuernavaca in 1936.

In its analysis of the material and spiritual domains of both the Aztecs and the Oaxacan Zapotecs, it considers anthropological, cultural, and ethnographic influences associated with pre-Columbian, Mesoamerican rituals. In doing so, it determines Lowry's dedication to his quest for atonement with the spirits of the dead in works, such as *Under the Volcano* (1947), *Dark as the Grave Wherein My Friend is Laid* (1968), *La Mordida* (1996), and *The Forest Path to the Spring* (1961).

Furthermore, a consideration of the impact of Sir James Frazer's research into the Aztec and Zapotec civilizations, as reflected in the Day of the Dead festival, leads us to an analysis of Lowry's unique combination of Modernism with cosmic shamanism. The Lowrian world-view provides us with an anthropological basis for Kandinskian psychotherapeutic and shamanic healing, together with a sense of regeneration by ethnographic and artistic means.

Russian Literary Influences

Lowry's magic is born of a highly inquisitive mind - one which spans the continents in its assimilation of world literature, stretching from the eighteenth to the twentieth century, from the Americas to Europe. His enormous, esoteric literary diet focusses on Russian, as well as Scandinavian, Czech, and German writers. His heterogeneous erudition is rooted *both* in continental European and in Anglo-American literature. He embarks upon a spiritual odyssey in pursuit of truth and salvation. His aim is to renew what he perceives as being an increasingly materialistic, Western civilization through the power of literature and culture.

Judging from the frequency of their mention in his daily correspondence, we can identify numerous writers of the Golden Age of nineteenth-century Russian literature as Lowry favourites: Alexander Pushkin, Nikolai Gogol,¹ Fyodor Dostoyevsky,² and Anton Chekhov. Indeed, he sees himself not only as a new Goethe, or a Kafka, but also as a Pushkin, and, even, as a "second order Gogol" (Lowry, *Sursum Corda!* II 885; and I 292-93).

Such parallels are pursued in *Dark as the Grave* where Sigbjørn Wilderness reads himself into a newspaper report, as was the case with Major Kovalyov in the Gogolian fantasy, "The Nose" (1842) (Lowry, *Sursum* II: 779). A troika of divine retribution, Gogol's *Dead Souls* (1842) is described by Lowry as "one of the most lyrical and nostalgic novels ever written". Indeed, the burning of parts two and three reminds us of the loss of his own manuscript, *In Ballast to the White Sea* which would have concluded the trilogy, *The Voyage That Never Ends*. Gogolian and Dostoyevskian links are also evident in Lowry's recognition of the importance of an

aesthetic appreciation of beauty in the celestial spirit of Eridanus in *The Forest Path* (1947-61).

The Cultural Renewal of Civilization

Essential connections between the sciences and the humanities have been identified by Sir John Polkinghorne (1930-), the distinguished Cambridge mathematical physicist and theologian (Polkinghorne 109, cited in Spivey xiii). According to Ted Spivey, the solution to civilization's dilemma is "for modern man to experience cultural renewal" (Spivey 186). Furthermore, he proposed that "ethics and aesthetics must be integrated with science and technology in new social patterns", as Modernism intended (Spivey 186). This would necessitate a "new synthesis of knowledge, reason, and the powers of heart and soul" (Spivey 47).

Since Descartes there has been a tendency for Western philosophy to fragment into two divergent movements: objectivism (based upon scientific reason) and subjectivism (referring to the soul, religion, and aesthetics). It is this *fissure* in modern consciousness - between the analytical, empirical, rational nature of science, on the one hand, and the imaginative, intuitive, visionary aspects of the arts, on the other, which has been identified as threatening to dissolve the very basis of humanity itself. Dating from Sigmund Freud (1856-1939), prominent psychologists have established that modern rationalism has tended to *exclude* the existence of the subconscious mind.

Aware of the need for psycho-analysis, Lowry established his own mode of psychotherapeutic writing under the supervision of Conrad Aiken, the illustrious American poet and caring, 'surrogate father' to whom, in February 1940, he writes, "What truer father have I than you" (*Sursum* I: 293). Both Aiken and Lowry suffered from deep psychological scars affecting them and requiring adaptation. Spivey refers to:

- (1) [...] A basic life crisis, which – though often but not always hidden in the unconscious – causes various small physical and mental instabilities;
- (2) a way of seeing one's life as a pilgrimage to find a lost love and joy;
- and (3) the gradual overcoming of a deep death wish and the achieving of a psychic growth in which life and death, love and violence, are seen in a perspective that makes possible a full acceptance of life (Spivey 151-52).

Undergoing a continuous Nietzschean struggle over the fundamental question of what it is to be human, Lowry attempts to attain a higher state of consciousness and self-revelation in order to determine how mankind can realize its full potential.

Lowry's anthropological and psychotherapeutic investigations are inspired by Sir James Frazer, Robert Graves (an admirer of Dr Rivers's psychoanalytic method at Craiglockhart) (MacClancy 87) and by Tom Harrisson (founder of the Mass-Observation Experiment) (Heimann). His study of the Judeo-Christian metaphysical system of the Cabbala is motivated by Charles Stansfeld-Jones - alias Frater Achad - a

white magician (Bowker 320-21 and Day 294-95). Following in Frazer's footsteps and embarking upon his own transcendental, supernatural quest for the Garden of Eden, Lowry (and, indeed, the Consul of *Under the Volcano*) traces back the roots of the Aztecs and Zapotecs. These civilizations became caught in the jaws of Spanish conquistadors, contributing to their subsequent decline. Enthralled by the Day of the Dead in Cuernavaca, Geoffrey Firmin, our shamanistic consul, seeks the existence of a divine order - the 'Holy Grail' of supreme truth and salvation - through the Cabbalistic and cosmic wisdoms of the past. He embarks upon a mystic pilgrimage, a spiritual mission to discover death in life and life in death.

Lowry's *Dead Souls*: *Under the Volcano*, the Day of the Dead, and the Cabbala

The Day of the Dead festival derives from shamanic and cosmic perspectives akin to those of the animist tribes of northern Mexico. Indeed, the Yaqui and the Huichol communicate with gods and spirits, giving thanks to images, such as that of the Virgin of Guadalupe. With its focus on the Day of the Dead, *Under the Volcano* represents what Perle Epstein has described as "the great battle [...] for the survival of the human consciousness" (Epstein 50).³ A "tragic protagonist... like Tchitchikov in *Dead Souls*", the dipsomaniac and psychotic Geoffrey Firmin is afflicted by a Gogolian sickness observed by the attentive Dr Vigil (Lowry, *Sursum* I 507 and 581). This ailment, we are told, is "not only in body but in that part used to be call: soul" - a malady which the Consul, like Lowry himself, expiates through suffering and self-sacrifice (Lowry, *Under the Volcano* 148). It is through psychoanalysis - the science of "nature *inside*", dealing with "the obstacles to reason within the psyche" (Frosh 118) - that a state of "intense self-revelation" is achieved (Bowker 224 and Martin 92-93, 45, and 204). Our clairvoyant Consul hallucinogenically aspires to a higher dimension of mescal-induced consciousness. By imbibing the ritualistic drinks of *pulque* and mescal, he is transformed from a priest into a god, as is the Aztec custom (Miller and Taube 138). Through "simultaneity of experience", he embarks upon a telepathic crusade in search of civilization's elixir of life (Orr 166).

According to Epstein, Lowry's incorporation of the theme of William Blackstone (c. 1595-1675) - a seventeenth-century, shamanic reverend who fled from Cambridge to New England to join the Indians - links Lowry's ethnological and psychological worlds (Epstein 51). Indeed, "in his outward search for seclusion, Blackstone represents man's inner search for awareness" (Martin 195). In this respect, the youthful Lowry was mesmerized by Sir James Frazer's *The Golden Bough* (1890) - a spellbinding study of the correlation between anthropology and religion, "a voyage of discovery" into ethnography, folklore, and magic (MacClancy 79). In it Frazer documents attempts at exorcizing evil spirits in order to attain rebirth. As he explains, "in the primitive mind [...] it was thought that by transferring the evils of a whole people to an individual and sacrificing that individual, it might be possible to get rid of the accumulated sorrows of the entire community" (Downie, *James George Frazer* 33-34 (see also 21, 23, and 37)).⁴

In Aztec culture, death - as "a mirror of life" - is a symbolic celebration, necessitating sacrifice in order to nourish the souls of the deceased on their underworld journey into the afterlife (Miller and Taube 74). Associated with the culmination of the Pleiades star cluster (Lowry, *Sursum* II 367), the tradition of the Day of the Dead - whereby the living communicate with the spirits of the departed - is a widely commemorated

festival of pre-Hispanic, pagan-spiritual origin, deeply rooted in the Zapotec and Aztec civilizations. In *Under the Volcano* our Consul makes the ultimate Christ-like, sacrificial surrender, dying for the sins of a bellicose mankind. He reveals “his adversaries as figures of evil by offering himself up as a sacrificial victim”, at the mercy of the trochoidal Máquina Infernal, the great eternal Ferris wheel of life (Orr 157). Such symbols are derived from Aztec mythology which “believed that each human being was, by predestination, inserted into a divine order, ‘the grasp of the omnipotent machine’” (Soustelle 112, quoted in Wutz 66).

Under the Volcano sets the stage for the annihilation of the Aztec Garden of Eden, the desecration of Mexico by Spanish invaders (evoked by the dying Indian theme), and the recurring ‘Fall of Man’. It is our Adamic Consul whom Lowry empowers to bear the burden of guilt for the sins of the world (Lowry, *Selected Letters* 85).

According to Mercia Eliade (1907-86), “the primitive magician, the medicine man or shaman, is not only a sick man, he is, above all, a sick man who has been cured, who has succeeded in curing himself” (Eliade, *Shamanism* 27, cited in Spivey 8 and 183). Portrayed as a reclusive “dark magician in his visioned cave” (151 and 206), our consul resorts to consulting his “numerous cabbalistic and alchemical books” (178). A shamanic priest on a pilgrimage, he seeks communion with his imagined, harmonious cosmic order, incorporating the “life-giving force of love” and joy (Spivey 15).⁵

However, Geoffrey Firmin’s dabbling in the supernatural forces of the Cabbala has culminated *not* in an attainment of the transcendental power of love, but in a loss of “the knowledge of the Mysteries” (Epstein 27). As Lowry himself claims, “the garden can be seen not only as the world, or the Garden of Eden, but legitimately as the Cabbala itself, and the abuse of wine [...] is identified in the Cabbala with the abuse of magical powers [...] à la Childe Harolde” (Lowry, *Sursum* I: 595). An emblem of modern Faustian man, he has sold his transmigratory soul to Mephistopheles in his desire to achieve omnipotence. By untethering the riderless horse, our consul causes a purifying thunderstorm of Messianic divine intervention which resurrects Yvonne, his Aztec ritual sacrifice who has imagined “herself voyaging straight up through the stars to the Pleiades”, as predicted for the sober (202-03, 216, 335, and 373-74).⁶

Exorcizing the Spectres of the Past: *Dark as the Grave*

With the cataclysmic combustion of his two-thousand-word script of *In Ballast to the White Sea*, Lowry has no alternative but to amend his plans for *The Voyage That Never Ends*, conceived as an “ordeal, a going through the hoop”, an “initiation”, and “a doing of God’s will” (Lowry, “Work in Progress” 3, cited in Grace, *Voyage* 9). Hence, we glimpse Lowry the voyeur, the visionary, the new Sergei Eisenstein on a *montaged Battleship Potemkin*, storming the Barents Sea.

Dark as the Grave exposes a Benjaminian “lost harmony between mind and world” (McCarthy, *Forests* 209). With its Dostoyevskian and Gogolian influences, this novella strives for harmony expressed through the concept of the artist as a visionary. We discover that “life flowed into art: [...] art gives life a form and meaning and flows on into life, [...] and [...] this flowing, this river, [...] became a flowing of consciousness, of mind” (*Dark* 60).

In *The Valley of the Shadow of Death* (*Under the Volcano*'s original title), *Dark as the Grave*, and *La Mordida* (1949-96) we encounter the spiritual odyssey of Sigbjørn Wilderness (Bareham 109). Indeed, Sigbjørn is, what Lowry calls, a Dostoyevskian "underground man", a "modern anti-hero" (Lowry, *Sursum* II 424, 430, 538, and 540), "a doppelganger", with all his contradictions (Lowry, *Dark* 7). He dreams that he is both a Lermontovian executioner of fate and a murderer extradited from Mexico to Canada (*Dark* 70-71). Unable to distinguish between the novel authored by himself and that by his daemon, he is shocked by the suspicion "that he is not a writer so much as being *written*" – a true identity crisis (Lowry, *Selected Letters* 332). On his return journey with Primrose from Vancouver to Cuernavaca to exorcize the ghosts, plaguing him since his last visit, Sigbjørn searches for Juan Fernando Martinez, his old friend and guardian spirit, as well as a reincarnation of the legendary Juan Cerillo, the Dr Vigil of *Under the Volcano*. Introduced to voodoo as a way of tapping the supernatural to displace science which "can only help the person whose experience is beyond it", Sigbjørn uses it as a shamanic force to quell anxieties (*Dark* 167). Moreover, its dynamic power is seen by Lowry as a means of subduing the dark Dantean forces of nature, for it is:

A religion, to be regarded with reverence, since unquestionably it is the matter-transcending religion based upon the actual existence of the supernatural as a fact that is fundamental to man himself [...] But that is not to say that one should not regard with awe the great dignity & discipline that is behind it at its highest, nor its conception of God, nor the meaning that it gives to life [...] (Lowry, *Sursum* II 364).

Furthermore, it is a voodoo ritualistic cross that enables Sigbjørn, in his transition to rebirth, to communicate with the spirits of the dead, transformed into gods. It also provides "a way out of the infernal, closed circle into renewed voyaging" (Grace, *Voyage* 73).

However, Sigbjørn's trip to the Zapotec high priest's palace involves a parallel *physical* descent into the cruciform prehistoric tombs of Mitla, down towards the subterranean Column of Death. Representative of the Underworld, Mitla is perceived as the Land of the Dead (Spence 49 and 110, cited in Sugars 155). Sigbjørn's renewal of faith is accompanied by "the mediating influence of the dead" and "the mediating spirit of [...] the Holy Virgin", resulting in a realization of "the mystical experience that suffering had caused him to undergo" and precipitating the acute "feeling of something Renaissance" (*Dark* 262). Sigbjørn is reminded of the constellation Eridanus, the mythological Styx, encompassing Hades - the "river of life: river of youth: river of death" (Lowry, *Dark* 263, 258, 26-27, and 261).⁷

It is in the Hotel La Luna in Oaxaca where, having survived the perils of the lunar eclipse, Maximilian's Palace, and the temple of Mitla ('the City of the Moon'), Sigbjørn is reunited with his wife, Primrose, a reborn phoenix and moon-goddess (Sugars 158). It is Primrose who enables him to attain a state of psychogeographic harmony with life and Juan Fernando with death. In his dominion over the Mitlan tombs and the Edenic garden endowed by the Banco Ejidal, Juan provides the key to

Sigbjørn's spiritual renaissance. Furthermore, Lowry himself was captivated by the ancient rituals of the 800 BC Mitla, of the pyramids of the 500 BC Monte Albán, with its astronomical Building J where Zapotec gods were venerated, and of the 200 BC Teotihuacan. Indeed, Lowry modestly acknowledges that he «did, however, live in Oaxaca for a time, among the ruins of Monte Albán and Mitla» (Lowry, *Sursum* I 315).

From Eridanus to the Pleiades, and on to Taoism: *The Forest Path to the Spring*

Influenced by Walter Benjamin's concern that the ascent of reason was actually turning life into knowledge (that is, information manipulated to human advantage), Lowry firmly believed that technological progress was extinguishing human contact with the natural environment. It is in *The Forest Path* - replete with its Manx myths and legends - that, having traversed Sigbjørn's wilderness on his Proteus path to paradise, we encounter the soul of Eridanus which emphasizes a harmonious interaction with our environment.

Bearing in mind the metaphysical concepts of Lao Zi, the Chinese philosopher, Aiken, and Walker Percy, Spivey attempts to "mold a philosophical view that makes man's knowledge - his science, that is, - a part of his human and natural environments" (Spivey 187). As a trained anthropologist, Wassily Kandinsky pursues a parallel shamanic ideal in search of cultural regeneration through ethnographic-artistic methods (MacClancy 90). Similarly, Lowry's shaman "can be healer and guide as well as mystic and visionary" (Eliade, "Yearning" 86, cited in Spivey xiii). It identifies the spiritual need for a Benjaminian, neo-Romantic return to a harmonious relationship with our environment: in aspiring towards a rapport with the world around him, man should be part of nature, nature part of man.

Lowry's utopian vision of the cosmos involves interpersonal and environmental relationships based on "the encompassing power of love" (Spivey xi). Culminating "on a note of harmony and rebirth", the sensuous lyrical novella, *The Forest Path* - "a testament to hope" - enables Lowry to tap the power of his imagination and also his spiritual desire for freedom (Grace, *Voyage* 100 and 102; Cross 105; and Lowry, *Selected Letters* 266).⁸ *The Forest Path* has been described by Daniel Dodson as a "prose poem on man in nature, a Wordsworthian benediction on nature's benevolent power to transform the heart capable of seeing and receiving" (Dodson 41). In it Lowry advocates a romanticism - reminiscent of the souls of the forests in Ivan Turgenev's *Fathers and Sons* (1862) which exalts a closer relationship with our natural environment.

The Forest Path - with the sinister sign of the 'Hell' oil refinery on the horizon (*Forest*, 258) - also conjures up the struggle between man and nature immortalized in Alexander Pushkin's *The Bronze Horseman* (1833). Familiar with this narrative poem through Edmund Wilson's translation, Lowry refers to a "serious spirit of Pushkinship" in his letters (Lowry, *Sursum* II: 105 and 889).⁹ It is in *The Forest Path* that he alludes to "the very elements, harnessed only for the earth's ruination and man's greed" (*Forest*, 241). They "turn against man himself", taking their revenge in the forest fire whose relentless advance "is almost like a perversion of the movement of the inlet" (*Forest*, 245 and 260). However, with its seasonal cycles, nature is indeed capable of decontaminating itself, in a regenerative way, from the heinous oil slicks violating the purity of the Eridanus Inlet (*Forest*, 236 and 281).

In Lowry's "vision of paradise or moment of achieved balance", the mutually trusting, hard-working community of Eridanus symbolizes an equilibrium in which love for one another is supreme, as witnessed by Lowry who lives here happily after his own honeymoon (Grace, *Voyage* 115). Eridanus is a mythological synonym for the River Po, alongside which Dante Alighieri (1265-1321) is said to have commenced composing his *Paradiso* (Lowry, *Selected Letters* 245).¹⁰ By using *nagual* to depict Sigbjørn's entry into "the soul of a past self" to confront its wild forces in the form of the animistic cougar, or puma in *The Forest Path*, Lowry connects shamanically with his own childhood ordeals in Wallasey, Liverpool (*Forest*, 246 and 226).¹¹ Sigbjørn comes to terms with his current anxieties through "a continual awakening", to be "baptised afresh" (*Forest*, 235 and 273).

"Known both as the River of Death and the River of Life", Eridanus is both a bay and a southern celestial constellation (*Forest* 226-27). Relating the terrestrial to the cosmic, the natural to the supernatural universe of myths and legends, it connects us to the Chinese concept of the Tao (The Way). Faith in the wisdom of a "timeless heaven" invigorates Lowry in his pursuit of metaphysical truths concerning humanity and the processes at work in his universe of "eternal flux and flow" (*La Mordida* 216 and *Forest*, 236 and 226-27). In its emphasis upon a harmonious interaction with our environment, the Tao promotes the appreciation of an integral, primal innocence lost to modern civilization. It recognizes "man's hunger and need for beauty, for the stars and the sunrise" sought in *Under the Volcano* (*Forest* 234). The resultant amicable interface with nature is based upon a balance in the universe, transforming *yin* (the Moon and rain) into *yang* (the sun and the earth), and vice-versa. In *The Forest Path* it is reflected in the centrifugal motion of a raindrop kissing the sea:

Each drop falling into the sea is like a life, [...] each producing a circle in the ocean, or the medium of life itself, and widening into infinity [...] Each is interlocked with other circles falling about it [...] the whole dark water was covered with bright expanding phosphorescent circles. [...] As the rain fell into the phosphorescent water each raindrop expanded into a ripple that was translated into light. And the rain itself was water from the sea, as my wife first taught me, raised to heaven by the sun, transformed into clouds, and falling again into the sea. While within the inlet itself the tides and currents in that sea returned, became remote, and becoming remote, like that which is called the Tao, returned again as we ourselves had done (*Forest*, 285-86).

Conclusion

In conclusion, in recognition of a need to repent for the debts of the past and for the alienating sins of mankind, Malcolm Lowry makes synergies between the cosmic, shamanic, and animist concepts of the universe, reflected in the celestial visions of the Zapotec and Aztec civilizations. It is in pursuit of his search for universal harmony that he establishes cosmopolitan connections between the rhythms of the universe - as

reflected in their world-views - and recognizes the significance of the Pleiades star cluster, of Eridanus as an intergalactic symbol of civilization, and of the philosophical concept of Taoism.

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¹ Lowry, *Sursum* I 292-93, and 506-07; and II 274, 625, 656, 779, 885, and 889.

² Lowry, *Sursum* I 183, 322, 325-26, 396, 433, 444, 500, 543, 636, and 642; and II 53, 104, 131, 426, 518, 820, 842, 849, and 932.

³ Ackerley and Clipper 32.

⁴ Lowry, *Sursum* II 364 and 379; Downie, *Frazer* 52; and Vickery 36, 42-43, 110-11, and 139.

⁵ See also xiv and 166.

⁶ Doyen 112 and Grace, "Luminous Wheel" 162 and 165.

⁷ Lowry, 'Forest Path' 231.

⁸ Although Lowry claims that he read Anton Chekhov's comedy, *The Demon of the Wood* (1889) only in 1952, he alludes to Dante's dark wood too. Lowry, *Sursum* II 518 and 524.

⁹ In his letters he also refers to A. S. Pushkin's *Boris Godunov* (1825) and to *Mozart and Salieri* (1830). Lowry, *Sursum* II 105, 155, and 885.

¹⁰ Ackerley and Clipper 414.

¹¹ McCarthy, *Forests* 206.

The logo for 'iafor' is centered on the page. It consists of the lowercase letters 'iafor' in a light blue, sans-serif font. The text is enclosed within a large, faint, light blue circular graphic that is partially obscured by a red, brush-stroke-like arc on the left side.

Manuela's Dream, or the Dream of Rewriting History

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Manuela's Dream is a children's picturebook written by the Ecuadorian Edna Iturralde, with illustrations by Sofia Zapata. The text was published by Manthra Publishers in 2012 and within only few months its first reprint for the National System of Libraries was a fact.

Edna Iturralde (1948) is one of Ecuador's most prolific and recognized writers. She has published over thirty texts for children and adolescents and has won several local awards. Two of her stories, "Green Was My Jungle" (2001) and "Another Day and Other Stories" (2005), were awarded the International Prize organized by the U.S. magazine *Skipping Stones*, a publication focused on cultural diversity and the environment. Limited distribution publishers have printed some of her works in English: *Give Me One More Day and Other Stories* (1997), *When the Guns Fell Silent* (2012) and *The Day of Yesterday* (2012). A number of texts by Iturralde are used in schools throughout the country, taking advantage of the themes of her works which fit in with the curricula. In an interview, she explains: "The themes I develop are historical, ethnic, ecological, social, magical, mysterious, adventurous, romantic and realistic (...). I love researching the past, so my readers can discover facts and turn them into fun adventures, mysteries, that otherwise would not reach them rather than the coldness of textbooks and treatises of archeology" (Iturralde 2010, p 121. All translations from Spanish are mine). It is understood that her criticism of school textbooks, in this context, does not address literary-historical fiction, which is not as "cold" as the textbooks that merely summarize events and offer lists of names and dates.

Manuela's Dream narrates the story of Manuela Sáenz (1797-1856), a major figure of the period of the struggle for independence of the South American colonies (1810-1833) from the Spanish Crown. For some historians, portrayals of Sáenz are controversial, partly because "there are few documents relating to her life" (Rumazo 1945, p.11). In a biography in the form of a picturebook, a work with additional aesthetic pretensions aimed at a specific group of readers, one cannot expect all historical events to be fully summarized or even mentioned. However, it is extraordinarily interesting to study the historical information *Manuela's Dream* expresses, how it is conveyed and, above all, which facts have been hidden from the young reader. This will be achieved by providing a useful socio-historical context, not only to place Manuela Sáenz, but also to show the conditions of reading and reception of the work in contemporary Ecuador. Subsequently, the theory of children's literature developed by Maria Nikolajeva in *From Mythic to Linear: Time in Children's Literature* (1991), along with another of her works written in collaboration with Carole Scott: *How Picturebooks Work* (2001) will be used to approach the text.

1. The socio-cultural situation in Ecuador. The resurgence of icons during the golden age of children's literature

For approximately the past 15 years, Ecuador's book industry has undergone a revolution within literature for children and young adults. Girándula, the Ecuadorian organization that brings together writers and illustrators of this genre, shows surprising data: the proportion of sales between children's literature, compared with adult literature, is five to one (Bravo 2012). Meanwhile, writers and booksellers of the country do not hesitate to point out the fact that the sale of children's literature outnumbers by far that of works by Nobel Prize winners such as Mario Vargas Llosa (Varea 2012). The market has thus become attractive to writers who began their

career writing adult literature and subsequently have tried their luck in this resurgent genre.

The main reason for the financial success of those who deal with literature for children and young adults is that most of these books are sold directly to schools and colleges. The texts are used as part of the curriculum. Government policies implemented in recent years have made the market even more alluring: children and young people are required to read an average of six books during the academic year. These books, though selected by each school and their teachers, must be typecast along certain lines, regarding subject and gender, as required by the Ministry of Education.

In Ecuador, the current government has been in the hands of the leftist political movement Alianza País since 2006. Alianza País and especially the Ecuadorian President Rafael Correa, enjoy enormous popularity. The political message from the government has pointed to a drastic change in the structures of the state and in politics, heralded by the so-called "Citizens' Revolution". Alianza País has appropriated certain historical figures to identify with, for example, General Eloy Alfaro, leader of the Liberal Revolution in the late 19th century. Alianza País has sought to equate the actions of its government with the Alfarista ideal of the reformation and reconstruction of the country. In international events, a favorite figure of invocation is Simón Bolívar, the greatest hero of the independence of the Spanish colonies in America. At the same time, there are historical figures who, in public statements by the president or officials, have lost credibility in this governmental construction, including former President León Febres Cordero (1931-2008), a right-wing politician accused by a number of independent organizations of abusing human rights, but still popular in his hometown of Guayaquil, where he served two terms as mayor.

This politically based appropriation and rejection of certain historical figures has also reached children's literature. Biographical texts have been written about Simón Bolívar, Eloy Alfaro, the Indigenous painter Oswaldo Guayasamín, the poet Dolores Veintimilla de Galindo, the heroes of the Ecuadorian revolution, etc. Although the current government indirectly benefits through the publication of these texts, which fortifies its scheme of strengthening a new national identity, it is not simply propaganda. This is evident because the publishers who print and disseminate these texts are independent cultural actors: private business is not linked to the state. Precisely because of this detail, it may be assumed that governmental censorship is not involved when certain manuscripts are refused. Publishers, like any other businesses, opt for products that have a market, and today some genres are commercially more suitable than others. The same goes for the writers, who know the preferences in the market. This means that it is "cyclical" literature: it is a text that, for certain social or political conditions, are guaranteed a wide audience. The writers may or may not agree with certain political platforms. In any case, their texts cannot immediately be understood as pandering to the *establishment*.

2. Manuela Sáenz, the historical figure.

Manuela Sáenz was born in 1797. She was the daughter of a Spanish father and a Creole mother, a product of an adulterous relationship (Rumazo 20). She had a rebellious spirit, unusual for the time: "At fifteen, Manuela wore male clothing, smoked and tamed horses. She did not ride sidesaddle, like a lady, but rode bareback"

(Galeano 2002, p. 143). She attended a convent for her education, but within a few months fell in love with the military officer Fausto d'Elhuyar¹ and eloped with him. Later she returned to Quito (Rumazo 1945, p. 63-65). Afterwards, she moved to Lima, the capital of the Viceroyalty of Peru, where she married the English physician James Thorne in 1817. While in Lima, she was openly involved in pro-independence activities. When General Jose de San Martin arrived in the city in 1821, he appointed her "Gentlewoman of the Order of the Sun of Perú". Sáenz also supported the cause of Simón Bolívar, "The Liberator", to free the Viceroyalty of New Granada, which Quito was part of, and returned to her hometown the same year.

In 1822 Manuela Sáenz met Simón Bolívar and decided to leave her husband. Sáenz maintained her relationship with Bolívar until his death. Her decision to leave Thorne caused a scandal in the society of her time. This act, together with other radical decisions, has been considered as an example of a primitive feminism in America.

Sáenz accompanied Bolívar on military campaigns and during his tenure as president of Gran Colombia, a short-lived country that included the present states of Colombia, Ecuador, Venezuela and Panama. In September 1828, Sáenz helped Bolívar escape a murder plot in Bogotá. Thereafter, Manuela Sáenz was called "The Liberator of the Liberator." Amid intrigues, Bolívar left the presidency in 1830 and died a few months later of tuberculosis. Because of her potential political influence, Manuela Sáenz was expelled from Bogotá and denied entry to Quito. She settled in Peru, where she died of diphtheria in 1856. Her possessions were burned due to the fear of contagion, and some important documents disappeared in the fire.

For many years, the image of Manuela Sáenz was controversial. One reason is that Sáenz's private documents in the possession of the Irish General Daniel O'Leary,² a close friend of Bolívar, were not published in full:

[O'Leary], who venerated Bolívar, had collected valuable data and documents on the wars of Independence. He wrote his memoirs in 29 volumes: 12 covered his correspondence with Bolívar, 14 documents and 2 narratives. The final volume discusses Manuela. But when the Venezuelan authorities were going to print the whole work, and read the passages detailing the love of Manuela and the Liberator, they were horrified and suppressed the volume.

In Bogotá, a large bundle of papers entitled *Correspondencia y documentos relacionados con la señora Manuela Sáenz, que demuestran la estimación que en ella hacían varios jefes militares* (Letters and documents relating to Mrs. Manuela Sáenz, which show the affection from several military officers) mysteriously disappeared from the shelves of the National Archives. The elimination of Manuela from the life of the man she loved and from American history was almost complete (Carrión 2005, p. 250).

In recent decades there has been a tendency to reclaim the historical importance of Manuela Sáenz. Elena Poniatowska, Pablo Neruda, Jorge Enrique Adoum, Alicia

¹ Rumazo Alfozo (1945, p. 63) recalls that there is a controversy about the real name of the officer.

² Incorrectly, Edna Iturralde indicates in *Manuela's Dream* that the name is David, not Daniel.

Yáñez Cossío, Nelson Estupiñán or Pedro Jorge Vera Bass are some of the writers who have written about her. Among recent homages, the creation of the opera *Manuela and Bolívar* (2006) stands out. The president of Ecuador, Rafael Correa, and his political ally, former Venezuelan president Hugo Chavez,³ commented on the role of Manuela Sáenz and her legacy on different occasions.

3. *Manuela's Dream* or the rewriting of history.

Applying the typology of the Danish scholar Torben Gregersen, as implemented by Nikolajeva and Scott (2001, p. 6), *Manuela's Dream* would be a "picturebook" where both the text and the illustrations are equally important. There is no doubt that this is an illustrated story (ibid. 8). The subgenre to which Iturralde's work belongs, however, is more difficult to define.

Manuela's Dream is unpaginated. However, it may be divided into thirteen episodes, each composed of a double page with color illustrations, an explicatory text consisting of a few lines on the top left, and a little further down, across both pages, a few sentences that begin invariably with the line: 'She always dreamed of being free' and a positive description. For example, the utterance with which the first episode ends is 'She always wanted to be free and did not even use brushes; she wore her hair down and let it fly'. Each episode shows a vignette of Manuela from her early life to old age. The only variation in this pattern is found in the final vignette, which works as note from the author; the only moment where the text becomes definitely more important than the picture. In this vignette, Iturralde speaks to a reader, probably adult or, in any case, more "mature" than a juvenile reader of the biography of Manuela Sáenz.⁴ Here, Iturralde comments for the first time on the dates and names of other key heroes of the revolution, as the Marshal Sucre and General San Martín.

One aspect of the life of Manuela Sáenz that has caught the attention of biographers and scholars is the portrayal of the revolutionary character of her private life. Iturralde partially accomplished this task using trivial anecdotes (Manuela's hair is free as the wind; she does not accept the rules of the convent school, etc.). However, the anecdote in which she ran away from the convent with the officer d'Elhuyar was eliminated. And, more importantly, her decision to abandon her husband Thorne to live with Simón Bolívar has also been ignored. It is suitable to concentrate on the latter example. It is striking that, in her work, Iturralde avoids the topic of the heroine's infidelity. On one hand, her choice could be interpreted as the need to 'protect' the juvenile reader from an alien reality. This approach, however, has serious weaknesses. It is unlikely that the ideas of separation and divorce are unknown phenomena for children or that they cannot be properly understood by them. Moreover, Iturralde seems to lose a unique opportunity to reinforce her characterization of Manuela when the story does not highlight as the victory of love over social obstacles and portray a woman making her own decisions, free in every sense of the word.

However, it is also likely that Iturralde did not include this story for two reasons: to avoid unnecessary conflict with the Catholic view of readers and mediators (teachers

³ Hugo Chávez repeatedly mentioned Bolívar and the image of the War of Independence in his political discourse. In July 2010, along with President Correa, he deposited the remains of Manuela Sáenz symbolically in the Pantheon in Caracas.

⁴ Even though it is not specified in any paratextual notes, it is evident that *Manuela's Dream* is addressed to children between 6 and 8 years of age.

and parents)⁵ and to protect the universe created by her story: a very peculiar kind of Arcadia. In this connection, Nikolajeva (1991) mentions that circular time in narratives is linked to Arcadia, which is the place of an idyllic utopia, where there is neither sickness, nor old age, nor death; in short, a place in which problems have solutions and where good prevails over evil. However, this juvenile Arcadia created by Iturralde and corroborated by Sofia Zapata, the illustrator, has peculiarities: the penultimate vignette mentions the death of Simón Bolívar, the aging of Manuela Sáenz, her exile and sadness. The last vignette, however, seems to restore balance to the universe: throughout her life, Manuela has been successful in gaining her freedom. And in the illustration, next to a giant bird, in absolute peace -even with a certain joy, it seems- a graying Manuela seems to be both dreaming and dying. The bird seems to be rising with her to the skies, which indirectly refers to the tradition of The Dormition of the Theotokos. According to this belief, the Virgin Mary's body and soul were lifted up into Heaven. Certainly, it is an illustration of the victory over death. In this specific drawing, Manuela has gray hair, but her face does not look wrinkled: it has even kept her childhood freckles; she is, then, a timeless character. The message seems to be that, even though she is dead, Manuela is still with us: a figure like her certainly cannot disappear.

Zapata's work is more than overwhelming from an aesthetic point of view. And if we focus on the ideological perspective, some comments are appropriate. Firstly, her choice of colors is not coincidental. For Manuela's clothes, red is preferred, identifying her primarily with passion and blood. The background of her illustrations alternate in green (when nature is essential in the drawing) and blue and red; both, curiously, the uniform colors of the Liberation Army. As if they were part of the scenery, dispersed among the characters are certain objects related to air: birds, kites, butterflies, leaves that are left shaken by the wind, wings, etc. Throughout the work, Manuela's face is clearly the only one with distinguished features. Bolívar's features can be easily confused with those of the other soldiers, or the face of her two friends (former slaves), Nathan and Jonathan, are exchanged (with a slight difference in hair length). Zapata then highlights the figure of Manuela to emphasize her both physically -to the detriment even of Bolívar, the great hero of independence - and metaphorically, adding elements associated with the popular idea that Manuela was 'free as a bird'. As noted, these graphic elements have a tendency to "expand" or "enhance" the textual meaning. However, the written message of the text is basically the same as that of the images. Normally, Manuela is very active: playing with wooden swords, as on the book's cover, or wielding true swords (at least three times) with determination and bravery. Men and women are watching her with respect and admiration. Although we speak of struggles and intrigue, death and old age, the general impression is that Arcadia cannot be broken and that Manuela, in some way or another, will definitively remain with us. Zapata's illustrations reveal a smiling Manuela at all times; even when attacking her enemies in vignette six: her face reveals a smile of confidence and superiority. Nothing can break her spirit, neither danger, nor the long journeys (vignette 7), or the prospect of battle (vignette 8). The penultimate vignette, which speaks of the death of Bolívar and the sadness of exile, never shows Manuela's face: she and her friends, all grizzled, gaze at the sea in a nostalgic picture, which is neither tragic or dramatic. That the face of the protagonist

⁵ According to statistics of 2008, Catholicism is the predominant religion in Ecuador with 87,5% followers (Seligson et al. 2008)

is hidden when the story becomes less cheerful in this children's biography, is no accident. The sadness of the vignette is offset in the final vignette: Manuela, in a total state of peace, takes to the skies or dreams (the ambiguity is relevant) while the textual description recalls that the principle of freedom constantly ruled her existence.

The possible influence of religion in the conception of this work has previously been mentioned. The Catholic Church is present in *Manuela's Dream*: the second vignette shows the girl's rebellion confronting a nun who tries to educate her (metaphorically, the nun has a comb in her hand, as if to "tame" the girl's unruly hair). However, the illustration is formed in such a manner that the nun causes sympathy in the reader. Furthermore, the text also mentions her as a collective character 'las monjitas' (the nuns). The diminutive, in Spanish, does not indicate the size of women in this case, but the sympathy they invoke in the speaker.⁶

As a whole, in both the illustration and the text, there is an attempt to show a partial critique of male chauvinism. This criticism, however, does not necessarily problematize the controversial notion of marianismo. Liv Eide in "Las mujeres en la sociedad latinoamericana" (Women in Latin-American Society) describes a panoramic overview of the characteristics of the two mentalities linked to the role of women in Latin America: machismo and marianismo. Machismo comprises "the expression of a patriarchal society, where the man is the undisputed master of the house, the dominant figure and the only participant in public life. Men are privileged beings, both in society and in the family" (Eide 2006, p.142). The reading of *Manuela's Dream* shows us a world radically different from the 'realm of males': not only that no rule applies to Manuela and no one dominates her, but also that not even Simón Bolívar himself seems to be her equal: in the sixth vignette, a frightened Liberator flees through a window while Manuela defends him, sword in hand, from his enemies. The fact refers to the attempted ambush on the Liberator in Bogotá in 1828. Manuela Sáenz, then, takes an active role both privately and the publicly, and Iturralde emphasizes her duties as a soldier, colonel of the liberation army and her unqualified support of the project of Gran Colombia. The narrative shows a view free from any sexist biases.

However, the concept of marianismo seems present in the voluntary misreading of Manuela's marriage with Dr. James Thorne. Eide says: "Marianismo, however, governs the conduct of women. The ideal woman is the Virgin Mary, morally superior to man for her humility and sacrifice. This ideal of the 'pure' woman has its roots in Arab culture, which assigned woman the task of staying at home " (ibid). It is true that the last part of the quotation suggests that domestic chores are specific to women, an inconsistent example in *Manuela's Dream*. The absence of such chores reinforces Sáenz' figure as prototypical anti-machismo, an emerging feminist of her day, one might say. However, marianismo demands of women not only sexual purity, but also loyalty (a requirement that, due to sexist thinking, does not apply to men). Actually, Iturralde seems interested in portraying the traits of modesty and fidelity in Manuela Sáenz, although they do not correspond to historical reality. First, the text fails to mention that Sáenz was an illegitimate child. Neither does recall it her flight from the convent with the officer d'Elhuyar, a decision which seriously questions her chastity.

⁶ Galeano (2002), as well as Rumazo (1945) and Carrión (2005) point out the double moral, especially regarding issues such as chastity, of the religious of the time of Manuela Sáenz.

And the absolute loyalty of a woman to her partner does not exist in Manuela Sáenz if we remember that she left her husband for Bolívar. The book aims to preserve the image of Manuela's "perfection" by implying that Bolívar was her first love.

Manuela's existence in harmony with nature is a leitmotif in the illustrations of the work: she is portrayed climbing a tree; in another drawing, fighting in the Viceroyalty of Peru dressed in uniform -like a girl playing at war- surrounded by ruins and nature. The seventh vignette, which is about her travels, highlights a rustic background, but, above all, in the tenth illustration, Manuela Sáenz hugs a spectacled bear. The story is based, as Iturralde mentions at the end of the book, on a true incident: Sáenz had one of these animals as a pet. Manuela's embrace of the bear is like a fairytale illustration. In fact, Nikolajeva (1991, p. 18) points out that a feature of Arcadia is its close relationship with the countryside: permanent harmony between man and nature. Iturralde (2012) says of Manuela that she "loved the innocence of animals, including cats, dogs and horses." It is difficult to find a more pastoral description anywhere else in the text.

Sofía Zapata's illustrations consolidate Iturralde's textual language. In general, Iturralde's text and Zapata's images correspond. The book is, above all, a symmetrical picturebook: both the written text and the images produce redundancy (Nikolajeva and Scott 2001, p. 12) although there is, as we have seen in some elements (kites, wings, etc.), a tendency to become an "expanding" or "enhancing" picture book. However, there is a part of the work which, apparently, could have a dual audience: the penultimate vignette. Dual audience implies that "picturebooks are clearly designed for both small children and sophisticated adults" (ibid., 21). In this specific episode, children may believe that Manuela is sleeping while adults would read the image as the death of the protagonist. Similarly, children would not be aware of the religious allusions of the drawing, while some adults would link it with the story of the Virgin Mary. Unlike the rest of the book, this episode produces what Scott and Nikolajeva describe as "many possible interpretations and involves the reader's imagination" (2001, p. 24), which results in a kind of counterpoint. The framework proposes eight different counterpoints, and the one for this episode is the counterpoint in address: "Textual and visual gaps are deliberately left to be filled differently by child and adult" (ibid.).

4. Concluding remarks

Manuela's Dream shows signs of Arcadia (paradise and circular time) in its argument, and is symmetrical as far as the message of text and the images are concerned. However, these categories are not pure, demonstrating the complexity of the text. On one hand, there are references to aging and death (which calls into question the category of time as circular) although in both cases these references are "softened" both by the textual presentation and by the iconic nature of the text. There are also signs of "expanding" or "enhancing" and even counterpoint in address, even though we are dealing with specific elements in the first case and an isolated example in the second.

It is quite unusual for a children's text to become a reference work, even though it is not primarily historical work. However, the didactic purpose of the book is evident. Iturralde's text "forgets" facts of historical importance in order to portray a perfect image of Manuela Sáenz from a moral and Catholic perspective. In an interview, the

author says: "I prefer children's literature that reaches the readers and stays with them. The work should produce a desire to continue reading (...) In addition, it should reflect life" (Iturralde 2010, p.122). Her texts allow such reflections. The image of Manuela Sáenz fits the current Ecuador, a country in which, if one wants to construct history, there is a need for heroes to cling to. She was a woman who broke the traditional macho canons and is identified as a modern heroine, is not perturbed by danger, fights for love and her country's freedom and, at the same time, is morally blameless.

A text like *Manuela's Dream* is a prototypical model of the historical children's book with a specific intention. In Ecuador, several works could be evaluated in this light, although with significant differences between them: the presentation of historical figures in children's text involves complex challenges, including intentionality. Such intent could be explained in several manners: firstly, that the author really believes in the characteristics of the historical figure he/she has recreated. Secondly, there are mere economic considerations: a text must be suitable for the current market. Third, the author may be aligned with a particular ideological position and his/her text may be useful for a political belief; or a mixture of the three. At the same time, the work could be the result of collective pressure: the socio-political conditions in a country can require this kind of heroes. Although discussing process of creation and analyzing intentionality leads into a morass of problems in literary theory, this paper has focused on other features of historical biographies for children which may be useful in future studies.

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Mukoda Kuniko no Koibumi: A Posthumous Discovery

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0041

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Neither a novelist nor a poet, Kuniko Mukoda (1929-1981) for the most part has eluded scholarly criticism, especially in the English language and the English-speaking world.¹ Albeit winning the eighty-third *Naoki Sho* in 1980, one of the most prestigious literary prizes in Japan next to the *Akutagawa Sho*, she nevertheless remains most celebrated for her works as a scriptwriter for television. However, Mukoda's life was cut short when she died in a tragic airplane accident on 22 August, 1981. She left many things about her private life untold. *Mukoda Kuniko no Koibumi (The Love Letters of Kuniko Mukoda)*, first published in 2002 by Mukoda's sister Kazuko, shed light on Mukoda's relationship with a married man thirteen years her senior. Referring to him only as "N-shi," the book reveals evidence of the affair which spanned over a decade.

I will first introduce examples from Mukoda's fictional works which were based on elements from real life. The comparisons will render apparent that Mukoda incorporated elements from her real life when writing fiction. This tendency will then be contrasted to voices from a contemporary critic and a family member who maintain that Mukoda revealed close to nothing about herself. Citing principally from the *Koibumi*, an attempt will be made to uncover the private side of Mukoda's life which she never disclosed to the public or to her family. This entails her affair with N-shi. I will then proceed to describe her amorous life, or rather, the lack thereof, after she ended her decade-long relationship. I argue in this paper that it was with due deference to her family, especially her parents, that Mukoda never acknowledged the extramarital affair with her clandestine partner.

¹ Although Mukoda's works have been included in collections such as Trevor Carolan's *The Colors of Heaven: Short Stories from the Pacific Rim* (1992), *The Name of the Flower: Stories by Kuniko Mukoda* (1994), translated by Tomone Matsumoto, remains the only edition readily available in English. Interestingly enough, some of Mukoda's stories have recently been translated into non-English languages, including the French *Menteur!* (Philippe Picquier, 2000). A Chinese edition of the *Love Letters* has also appeared (Guangxi Normal University Press, 2011). For the most part, Mukoda has only been mentioned in critical biographies. Sachiko Shibata Schierbeck's *Postwar Japanese Women Writers: An Up-to-date Bibliography with Biographical Sketches* (1989) allots only a few pages to each writer, and Chieko Mulhern's *Japanese Women Writers: A Bio-Critical Sourcebook* (1994) attempts to cover authors from the ninth century to the postwar era. Of the latter, Kohl 1997, 143 remarks that it is "a good place to start" for beginners in Japanese studies, but the ambitiously wide chronological coverage does not allow for in-depth analysis of each writer. Fowler 1992, 31 has stated his surprise at the mention of Mukoda's name, as one of "popular writers rarely heard of in academic circles," at a 1988 press conference hosted by the Japan Foundation in Tokyo. Although some publishers which Fowler mentions have since closed, such as Kodansha International (in 2011, much of its operations being taken across the continent to Kodansha USA, Inc.), his article is a valuable source on the history of English translations of Japanese works in the postwar era and the commercial issues involved in their publications.

It is not uncommon to find objects, images, or experiences of an author reflected in her works. In her essay “Satsumaage,” Mukoda describes a pair of green high heels which was on display behind the front window of an old shoe store in Kagoshima. The delicate form of the shoes, with green ankle straps, led the young Mukoda, then only a child of about ten years, to assume that they must have been imported from abroad. In the years before World War II, no female member in her family was a “modern woman” (“modan na onna”) who would wear high heels, and she writes that upon returning home that day she practiced walking on her toes, imagining that she was wearing a pair of heeled shoes.² The green heels which attracted Mukoda as a child must have remained somewhere in her mind well into adulthood. Decades later in her 1983 *A, Un*, the character Toyoko Mitamura enters the scene wearing a pair of “modern” green heels (“midoriiro no modan na hai hiiru”).³ In addition, Toyoko is described as being wrapped in a fox fur scarf, sporting a stylish haircut, and wearing bright red lipstick. In the plot, she is a young woman who is impregnated by the protagonist, a middle-aged and married factory owner, Shuzo Kadokura. Like the imported heels which she first saw in pre-War Kagoshima, for Mukoda, the character Toyoko is representative of a chic, “modern” woman who has a special and youthful allure.

Similarly, in the 1979 *Ashura no Gotoku*, there is a scene in which the Takezawa family orders sushi. At the table are the mother Fuji, the four Takezawa daughters Tsunako, Makiko, Takiko, and Sakiko, and Makiko’s husband Takao Satomi. Takiko points out that Fuji is devouring more than her share of conger eel (“anago”) and eggs, that she is eating those of others.⁴ The author’s family also had four children, though they were three daughters and one son. Mukoda’s sister Kazuko has recently commented on the novelized version of the work, in which she mentions that the scene of the mother stealing conger eel and eggs of others when eating sushi is reminiscent of her own family, as it is exactly what their mother Sei used to do.⁵

Albeit clearly drawn from the author’s experience, especially the latter regarding the predilections of her mother, Mukoda in fact barely reveals anything about herself. The Japanese nonfiction writer Kotaro Sawaki has commented that while Mukoda colorfully describes her father and mother, siblings, cats, and friends across many of her essays and offers glimpses of her family life in her fictional works, she rarely incorporates anecdotes about herself, particularly her experiences after reaching

² Mukoda 2012, 266.

³ Ibid. 2009, 35.

⁴ Ibid. 2011, 61.

⁵ Ibid. 2002, 172.

young adulthood.⁶ Kazuko commented much the same thing. Even regarding the essays which Mukoda drafted later in life, Kazuko expresses her impression that her sister did not expose herself completely. In her family, too, Mukoda seldom spoke about herself, Kazuko writes, and she believes that it is not attributable to the nine-year age difference between the siblings.⁷ Thus Mukoda had a tendency to disclose, not only nothing about her love affair but also, close to nothing about her own person and her own experience.

However, Mukoda did incorporate objects and habits of others from real life. Furthermore, Yasunari Kawabata once stated of Japanese women writers: “[they] inevitably reveal their true selves. Even though she may not notice it herself, she is bared naked by her work.”⁸ It is not uncommon that an author, regardless of gender, bases his or her fiction on a true, personal experience. The plot and characters may have been altered enough for the work to be called fiction, but the depth of character development and setting, especially when placed alongside the author’s biographical data, may uncover the fact that the author has in-depth knowledge of the subject matter about which she writes. Such, I argue, is the case with Mukoda and many of her works, including *Ashura no Gotoku* and *A, Un*, in which extramarital affairs are a major theme.⁹

Mukoda was an exceptional woman of her time in that she expressed a desire to receive higher education. After graduating from Jissen Women’s College in 1950, she is said to have asked her parents if she could pursue another degree at a different university yet was unable to obtain their permission. She subsequently found employment on her own as a secretary at a company that made educational films. Though a small company, the employees ranged from translators, cameramen, to artists. It is there that she seems to have met N-shi.¹⁰ Kazuko can recall only one instance on a Sunday afternoon in which Mukoda stopped by at her house with N-shi. She describes his physical appearance to have been about the same height as Mukoda, stout, and kind-looking. He may have spoken a few words with her mother, Kazuko is not sure, he then exchanged nods with her father from a distance, and the two

⁶ Sawaki 2012, 297.

⁷ Mukoda 2002, 155 and 2010, 58.

⁸ Copeland 2006, 7 and 52; translation was done by Kathryn Pierce and Mika Endo. The original may be found in Kawabata (1982).

⁹ Cf. Allinson’s depiction of Mukoda’s female characters: “Her women are often outspoken, assertive, and venturesome. They expect the worse and often experience it. But they seem more resilient and less self-destructive than the men and better able to adapt” (1999, 198). Likewise, Hara observes: “Mukoda’s modern Japanese women are bound by cultural prescriptives... [yet they] usually anticipate all consequences as well” (1994, 252).

¹⁰ Mukoda 2010, 71-72.

departed. Nobody seemed to notice or take heed of who N-shi was to Mukoda, and Mukoda never brought up his name or volunteered information about him to her family.¹¹

Mukoda's correspondence with N-shi was found only posthumously. In the aftermaths of the fatal accident, her family sorted through Mukoda's possessions in her apartment. It was Michiko, the middle sister between the author Kuniko and Kazuko, who found a brown envelope which contained five letters by N-shi addressed to Mukoda, three letters from Mukoda to N-shi, N-shi's diary, one telegram, and two of N-shi's pocket schedule books.¹² Michiko, though she never questioned Mukoda, seemed to have been aware of the affair and sensed immediately that the contents of the envelope may be connected to N-shi. Without examining the details of each page, she entrusted the envelope and all of its contents to Kazuko. It was only later that Kazuko learned that the envelope had been given to Mukoda by N-shi's mother after his death in 1964.¹³ Kazuko did not feel prepared to uncover the private life of her oldest sister until the spring of 2001, almost two decades after Mukoda's tragic death.

N-shi was a married man with children. Kazuko heard later that the couple was already separated when Mukoda began seeing the man.¹⁴ Though his occupation was a photographer for documentary films, he seems to have suffered from an illness which incapacitated him from working. He lived alone, in a separate quarter, on the same family plot where his mother also lived.¹⁵ The remaining correspondence between Mukoda and N-shi is from 1963. N-shi's diary entries are between October 1963 and February 1964. Assuming that the two met in the early 1950s, their relationship must have continued for over a decade.

In the letters to her lover, Mukoda shows a side of herself which she never revealed to her family. At home, she was a dependable eldest child who contributed large portions of her income to the family, took care to sew uniforms for her younger siblings, and was even a confidante to her mother.¹⁶ However, in her correspondence, Mukoda calls her lover by the affectionate, and even childish, nickname "Babu."¹⁷ N-shi also records in his diary and letters that Mukoda often prepared stew and other

¹¹ Ibid., 73.

¹² Ibid., 57 and 86.

¹³ Ibid., 96.

¹⁴ Ibid., 73 and 84.

¹⁵ Ibid., 33 and 93-94..

¹⁶ See, among others, *ibid.*, 76-77 and 82.

¹⁷ Ibid., 8 and 13.

meals for him, which they shared together or which she left for him for the next day.¹⁸ The dates in the correspondence and diary entries suggest that no three days passed without them seeing one another.

However, even though she continued the relationship, she remained cautious about leaving any evidence of the affair to her family. Her efforts to keep the presence of her lover a secret are apparent in at least two points. Mukoda had always lived under the same roof as her family. It had become customary for Mukoda to stay at hotels to write in peace in order to meet deadlines. The letters which she addressed to N-shi were often written on hotel stationery. This suggests that she did not deem it a sagacious decision to write to her lover in the presence of her family at home. Furthermore, N-shi, when sending letters to Mukoda, often used the address of the hotel where she was staying. It may be presumed that Mukoda, and perhaps N-shi as well, did not wish that letters from her lover arrive at her residence, where they may incite unwanted attention from her family.¹⁹

Mukoda was also careful about the time of day in which she visited N-shi and always made sure that she returned home every day, albeit often towards midnight. Kazuko remembers that, although her sister also worked from home and it was not infrequent that she composed scripts from night until dawn, Mukoda usually left the house at three or four o'clock in the afternoon and returned at around eleven o'clock. She also remarks that Mukoda was seldom present for dinner.²⁰ This recollection corresponds to the time which N-shi noted in his diary of Mukoda's visits. In his entries N-shi recorded at what time he rose in the morning, his daily walks to Koenji in Tokyo, the items and prices of what he purchased that day, details of his meals, and at what time Mukoda arrived and departed. For example, on 28 November 1963, he noted that Mukoda visited him at four o'clock in the afternoon and left at half past ten, adding a comment that she showed signs of fatigue. The last record remains from 17 February 1964, possibly the last time Mukoda saw N-shi. That day too, the two had dinner together at his home and she left at half past ten at night.²¹ These serve as testimonies to the heed which Mukoda took to keep her relationship - an illicit affair - a secret from her family.

The affair came to an abrupt end when N-shi committed suicide on 19 February 1964,

¹⁸ See, among possible others, *ibid.*, 15, 28, 31, 37, and 39.

¹⁹ See *ibid.*, 8-39.

²⁰ *Ibid.*, 89.

²¹ *Ibid.*, 11 and 44. See also *ibid.*, 22-43 for other entries between 8 December 1963 and 16 February 1964 in which N-shi indicates visits from Mukoda at similar times.

perhaps due to the forlorn state which he found himself in as a disabled person with scarce hope for recovery. N-shi would have been about forty-seven years old, and Mukoda, thirty-four. About this, too, Mukoda remained silent and expressed no grief in front of her family. In October of that year, just short of her thirty-fifth birthday, she left the household and moved to an apartment in central Tokyo. Her apartment also became her worksite where she wrote, held meetings with publishers, and frequently invited friends. She was famous and successful. However, notwithstanding her fondness for drinking, the large circle of acquaintances and friends, and the newly acquired independence of an apartment of her own, there were no rumors of romance about Mukoda. Mukoda never married.²²

While the writer was still in her twenties, there was a period in which her mother was feverishly intent on matchmaking (*omiai*) for her eldest daughter. Perhaps already in a relationship with N-shi, Mukoda, though she succumbed to her mother's insistence and met several candidates, never married and waited until her mother eventually renounced the idea.²³ All in all, it may seem that, for Mukoda, her career remained a priority throughout her life. However, although she may never have been interested enough in marriage, she did not conceal her desire to be married. In her 1978 essay "Adazakura," Mukoda describes her paternal grandmother who never married yet bore two sons by two different men. In comparing herself to her grandmother, she wonders whether it is fortunate or not for her that she remains unable to leave such accomplishments ("jisseki") as her grandmother did.²⁴ In "Chiiko to Gurande," another essay published the same year, Mukoda calls herself an "old miss" and remembers a Christmas one year in which she sat at home alone with a small cake and beer. In her drunken state, she laughed out, "Merry Christmas!," only to notice a moment later tears welling up in her eyes.²⁵

In middle age, Mukoda also developed a habit of jokingly wondering aloud to her friends if any widowed gentleman would take her as a second wife. The critic Yoko Kirishima remembers inviting some female friends, including Mukoda, for dinner in the early 1980s. The critic writes that there as well Mukoda was musing if anyone might be looking for a second wife. Kirishima had heard from others that it was by then Mukoda's habitual phrase, and she adds that she felt a poignant sincerity in her friend's words.²⁶ Another friend and writer, Hitomi Yamaguchi, recalls a similar

²² For possible reasons, Allinson 1999, 197 suggests: "Both the need to care for her father until 1964 and a bout with cancer ensured her life as a single woman."

²³ Mukoda 2010, 72.

²⁴ Ibid. 2012, 116-18.

²⁵ Ibid. 2009, 142.

²⁶ Kirishima 2011, 194.

instance. In the aftermaths of winning the Naoki Prize, Mukoda was confounded by the media attention, camera flashes, and even blackmail recorded on her telephone. Yamaguchi in a conversation with her made a sympathetic comment that it must be hard during times like that to not have a *tsureai* (partner or spouse), to which Mukoda uttered the by then customary phrase: “I wonder if someone wouldn’t take me as a second wife.”²⁷

Mukoda was fifty-one years old when she passed away. The question remains whether, had she lived to an elderly age, she would have written about her affair in an essay collection or decided to publish an autobiography. After all, Chiyo Uno did so very late in her life in 1983 in *Ikiteyuku Watashi*.²⁸ In Mukoda’s case, it is unlikely that she would have published a confessional work detailing her private life. While Mukoda’s father passed away due to a sudden heart failure in 1969, her mother outlived her. Sei lived to the age of one hundred and passed away in 2008. Mukoda would not have chosen to shock her elderly parent or potentially bring public disgrace to her family.

In the *Koibumi* from 2002, Kazuko tells an account of a conversation she held with Michiko after Mukoda’s death. Kazuko offers her view that Mukoda did not elope because of her family and the possibly devastating impact that an elopement may give them. Michiko expresses assent, saying that their mother is most likely still unaware that such a man existed in her daughter’s life. Mukoda must have known, Michiko muses, that their parents would not express approval and must have reached the conclusion that she better keep it a secret from her family.²⁹ In the *Koibumi*, Kazuko also mentions that in the 1950s, when Mukoda was in her mid-twenties, tension arose in the Mukoda household as there was suspicion in the family that their father may have been involved in an extramarital affair.³⁰ Even if N-shi was separated from his wife, Mukoda must have overlapped her mother’s pain with that which she, as the lover, may be inflicting on N-shi’s wife.³¹

The fact that Mukoda held onto the N-shi’s notebooks and the correspondence with him is testament to the significance of the relationship to her. Mukoda’s sisters agree that N-shi was a partner whom Mukoda could rely on and learn from as a writer and,

²⁷ Yamaguchi 2011, 91-92; translation is mine.

²⁸ For details about this work and the author Chiyo Uno, see Copeland (1992).

²⁹ Mukoda 2010, 84-85. Cf. Mulhern 1994, 246 who states that Mukoda had a “domineering father.”

³⁰ Mukoda 2010, 74. For the social and legal aspects of adultery in Japan, which was a crime until 1947, see Suzuki 2013, 330-31.

³¹ Cf. Mukoda 2010, 84.

more importantly, as a woman.³² Remakes of Mukoda's television series continue to appear in the twenty-first century.³³ Decades following her death, the posthumous discovery adds another dimension to Mukoda's legacy.

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³² Ibid., 85.

³³ While not an exhaustive list, I mention here several examples. A television remake of *Fuyu no Undoukai* (1977) was aired in 2005. *A, Un* (1980) was made into a film in 1989, and a remake appeared once again on television in 2000. *Ashura no Gotoku* (1979-1980) was novelized and its 2003 film adaptation, directed by Yoshimitsu Morita, premiered at the Montreal World Film Festival; see Qualls and Chin 2004. The work was also rewritten into a play in 2004. *Dakatsu no Gotoku*, another television series from 1981, was also made into a play in 2004 and a television remake was aired in 2012.

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*Connectedness, Identity and Alienation in some Italian Novels and Films Depicting
Contact between People from Italy and People from Countries Other than Italy in the
21st century*

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0081

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This paper originates from two main observations:

- i. more criticism exists on narratives written by foreign residents in Italy on their experience than on fiction including migrant characters written by Italian authors;
- ii. even ideologically progressive writers have at times depicted foreigners in restricted or negative ways, so I have been looking, and I have found, representations of positive interaction between new residents and previously established residents.

The paper will first provide a summary of some data and problems connected with immigration into Italy, next it will outline modes of literary representation, and finally it will focus on portrayal of migrants by some Italian authors.

One consideration to start with is the fact that Italy was a country of emigration until the 1980s, a decade during which this pattern changed and migrants started to arrive in Italy in significant numbers, mainly to find better living conditions, but also due to the favourable geographical position of Italy in the Mediterranean which is close to former communist states and also North Africa, areas from which many people have emigrated in the last three decades. In some cases Italy is seen as a first stop towards further movement to other EU countries while in other cases it is considered a final arrival point. Meanwhile, Italians have continued to migrate even though numbers are lower than in the past. In the 21st century, Italian transnational travel, tourism and study exchanges have been common, especially among people aged from 18 to 38. Whereas Italian emigration is mentioned in passing it is not an aspect of the problem analysed in this paper. Allow me therefore provide some details on the presence of immigrants in Italy.

The number of non EU foreign residents more than doubled over nine years. It went from 1,549,373 to 3,600,000 in 2012, thereby forming about 6% of the total number of residents in Italy¹. Various bills were brought into law over those years in order to regulate migratory fluxes by granting access to a limited number of people from countries outside Europe: this consists of 100,000 access permits in 2011 but illegal migrants should also be added to this even though their precise number is not easy to determine. These laws also control work permits, family reunions, expulsion, and other matters.²

¹ http://www.stranieriinitalia.it/attualita-istat_triplicati_in_dieci_anni_gli_immigrati_residenti_in_italia_16527.html.

² Law 943 (1986) introduced rules on subordinate work and expulsion of illegal migrants. Law 39 (1990), or Legge Martelli (after the name of the Minister who signed it), introduced some civil rights for non -EU migrants. Law 40 (1998), named Legge Turco-Napolitano from the members of the PD (the centre-left Democratic Party) who created it, ruled on the conditions at which, after five years of stay in Italy, permanent residency can be given, and norms were written on health assistance, family reunion, discrimination, and other aspects of the migrants' condition (cf. <http://www.altrodiritto.unifi.it/ricerche/minori/cimmino/cap2.htm>). The 1998 bill was predominantly open towards integration and widening of rights for migrants, but law 189 (2002), known as Legge Bossi-Fini from the names of the centre-right main proposers, subsequently revised the previous rules by introducing "Centri di permanenza temporanea" (temporary hostels) for migrants before their credentials are established, collaboration with the police of other states to prevent illegal immigration,

The majority of migrants come from Romania (they formed 21% of the total in 2011), followed by non EU Albania, Morocco and China but other nationalities are also represented. The reasons for migrant travel are similar to those observed elsewhere and derive mostly from poverty to searching for work, political problems and asylum from war situations. A minority move for other reasons such as employment at multinational companies and a wide variety of personal motivations. The levels of education are 40.9% who obtained a High School Certificate, and 9.2% who were awarded a University Degree. In 2012, the unemployment rate among migrants was 12%, four points higher than Italians.³

The extent of un-connectedness and alienation are clearly seen in the fact that migrants are not always welcome in Italy. Despite the above-mentioned progress with the legalisation process, many migrants are often underpaid, they carry out difficult and heavy work and are often compelled to work in the black economy. In addition they often experience prejudice and hostility. In 2008, Italians were almost equally divided: 44.5% saw migrants as a threat while 44.6% believed they were a useful resource. 35.1% thought they presented a danger for national culture, identity and religion,⁴ and 36% viewed them as a destabilizing factor in the employment sector.⁵ A further 50.7% stated that it was mainly migrants who made crime figures swell.⁶

As regards identity, Abdelmalek Sayad, in his theory of immigration, correctly insists on the attitude of host societies to keep migrants temporary and separate despite the fact that temporariness is a vague notion after years spent abroad.⁷ This approach is not unusual in Italy and obviously threatens the process of elaboration of identity of outsiders between their native and acquired countries.⁸ Among the political parties, Lega Nord (the Northern League) is opposed to non-European immigration, and segregation measures were taken by some local authorities in northern Italy.⁹ By contrast, a number of voluntary associations,

and work permits given to people who have Italian job contracts before traveling. Re. recent fluxes of migration into Italy, cf. the official website of the Italian Department for Internal Affairs: <http://www.interno.it/mininterno/export/sites/default/it/temi/immigrazione/sottotema00101/>.

³ http://www.stranieriinitalia.it/attualita-istat_triplicati_in_dieci_anni_gli_immigrati_residenti_in_italia_16527.html

⁴ Much like 33.5% in the UK, but much above the 22% of France.

⁵ This percentage was 36.6% in Germany, and 47.7% in the UK.

⁶ Compared to 21.6% in France and 36.6% in Germany. For all data in this paragraph cf. Demos-Polis, <http://www.demos.it/a00217.php>.

⁷ A. Sayad, *L'immigration ou les paradoxes de l'altérité*, vol. I: *L'illusion du provisoire* (1991), Paris, Raison d'agir, 2006. Cf. the present writer's review at <http://cartescoperterecensionietesti.blogspot.ie/2013/02/adbelmalek-sayad-limmigration-ou-les.html>

⁸ Re. the various aspects of identity formation and interaction with host-country cultures, cf. in particular Kim Young Yun, *Becoming intercultural: An integrative theory of communication and cross-cultural adaptation*, Thousand Oaks, London and New Delhi, Sage, 2001.

⁹ For instance a wall was built in Padua to separate foreigners from Italians.

mostly of Christian, humanitarian and left-wing orientation, offer support through charities and defend civil rights. Integration is encouraged by initiatives such as language learning and special school curricula.

It is clear that the long-term trend in Italy, as elsewhere in Europe, is towards an increasingly pronounced multicultural society.¹⁰ It is difficult to imagine a way back from the resulting process of intercultural hybridization which goes with globalization.¹¹ According to a 2009 OECD report, “immigration brings new ideas, new energy, new connections” but it “brings challenges, too”.¹² Hopefully Italian society will be able to deal tolerantly and humanely with this in the future.

When moving on to literary representations of energy and challenges posed by migration, it should first be noted that fiction and poetry have been written both by migrants and Italian authors.

Strangely, perhaps, more literary/sociological criticism can be found on migrant authors rather than on Italians who write stories about or including migrants. This is why more time is devoted in this paper to the latter. However, let me provide some basic information starting with authors who originally came from outside Italy.

In the 21st century, narratives have been written in Italian or, with the contribution of Italian co-authors, by non-European migrants. This type of fiction has been given different names. In 2006 Raffaele Taddeo defined it as “letteratura nascente” (newly-born literature, or emerging literature) to indicate its novelty as well as its potential for development. Other definitions were also adopted such as the successful “letteratura della migrazione” (migration literature), a phrase which was used in Taddeo’s own subtitle,¹³ and “letteratura migrante” (migrant

¹⁰ Among the numerous supporters of this view cf. J.C. Guillebaud, *Le commencement d'un monde. Vers une modernité métisse*, Paris, Seuil, 2008: “Que nous le voulions ou non, nous serons pluriels et métis [...]. Il va s’agir [...] de s’ouvrir à la différence sans renier pur autant ce que nous, Occidentaux, nous sommes et ce que nous croyons encore” (p. 13).

¹¹ On hybridization, cf., among others, M.M. Kraidy, *Hybridity, or the cultural logic of globalization*, Philadelphia, Temple University Press, 2005, a volume where processes of cultural imperialism and cultural globalization are examined and seen in the context of power rather than simply pluralism. In this book the mixing of cultures is analysed from a critical perspective.

¹² “Immigration brings new ideas, new energy, new connections that are reflected in our daily lives in thousands of ways – we eat Italian pizzas, Indian curries and Japanese sushi, we shop in late-night corner stores run by hard-working immigrants, and many of us work for or interact daily with businesses created by migrants of great vision and energy. But migration brings challenges, too. In many societies, not all newcomers have managed to integrate successfully. Children may struggle in school, parents may not find work or may do jobs that do not make best use of their skills, and whole families and communities may live on the edge of the social mainstream. With recession gripping on the world economy, these problems are likely only to grow. Immigrants are at particular risk of losing their jobs during downturns and, even when economies do recover, their job prospects tend to be worse than those of natives.” (B. Keely, *International migration: The human face of globalization*, The Organization for Economic Development - OECD, 2009).

¹³ This phrase is also adopted by A. Gnisci in *Nuovo planetario italiano. Geografia e antologia della letteratura della migrazione in Italia e in Europa*, Troina (Enna), Città aperta, 2006.

literature). Let us consider some of the theoretical approaches used by critics to analyse this type of literature.

Taddeo exhibits a sociological framework. Many of his reference texts are autobiographies, often focussing on rejection and clashes in communication with Italians. Most of the authors he mentions are from Senegal and other African countries, Latin America and Iran, but also from other nations. Some of these are Fatima Ahmed, Adrian Nazareno Bravi, Pap Kouma, Tahar Lamri, Salah Methani, Igiaba Scego, Laila Waidia, Bijan Zarmandili.¹⁴

Jennifer Burns adopts categories of interpretation based on the concept of exile, but she also includes this genre in the Italian literary canon.¹⁵

Giuseppina Commare discusses migrant literature within the wider context of Europe. She sees it as a “factor of integration” with the objective being to “reach freedom from the heavy legacy of colonialism, and deconstruct a Euro-centered vision of the world”. Therefore migrant writing represents a “peaceful literary revolution”.¹⁶

Inspired by Paul Ricoeur, Paola Cordelicchio concentrates on the concepts of identity and otherness, and uses a plural typology of the foreigner who, to varying degrees in different texts, can either be the exiled, the tourist, the pilgrim, the migrant or the vagabond.¹⁷

The Italian discussion on literature of migrant origin has been partly different from the main post-colonial concerns found, at least initially, in English and French-speaking cultures. Nonetheless some postcolonial interpretations could be adopted in relation to writers from countries colonized by Italy. The most prominent of these is Erminia dell’Oro whose citizenship is both Italian and Eritrean.¹⁸

¹⁴ R. Taddeo, *Letteratura nascente. Letteratura italiana della migrazione. Autori e poetiche*, Milano, Raccolto edizioni, 2006. Cf. also the review of present author at <http://cartescoperterecensionietesti.blogspot.ie/2013/02/raffaele-taddeo-letteratura-nascente.html>.

¹⁵ Cf. J. Burns, “Exile within Italy: Interactions between past and present ‘homes’ in texts in Italian by migrant writers”, *Annali d’italianistica*, 20, 2002, pp. 369-84. She examines three novels written by migrants living in Italy: Salah Methani’s *Immigrato* (co-written with Mario Fortunato, 1990), Mohsen Melliti’s *Pantanella* (1992), and Ron Kubati’s *Va e non torna* (2000). On stories of migration also see C. Chiellino, *Parole erranti: emigrazione, letteratura e interculturalità: saggi 1995-2000*, Isernia, Iannone, 2001.

¹⁶ G. Commare, “La letteratura migrante come fattore d’integrazione europea”, *Quaderni europei*, 7, 2008. http://www.lex.unict.it/cde/quadernieuropei/linguistiche/07_2008.pdf. Original Italian of the three translated passages: “fattore d’integrazione”; “liberarsi finalmente dalla pesante eredità ideologica del colonialismo, di decostruire la visione eurocentrica del mondo”; “rivoluzione pacifica della scrittura”.

¹⁷ P. Cordelicchio, *Vite sospese: letteratura e identità nell’esperienza del migrante*, http://www.babelonline.net/home/002/editoria_online/cinema/cardilicchio.pdf.

¹⁸ Cf. Taddeo, cit.

Additionally, in a country like Italy which has been marked by centuries of foreign invasion, literary works have been produced in Italian and other languages by regional Italian minorities even though these texts are predominantly seen as an aspect of the Italian canon.¹⁹ Finally we find a rich and varied literature of Italian emigration not only to places outside Italy but also from the South to the North of the country. But let us remain within the main boundaries of this paper and move on now to the depiction of migrants by Italian writers.

There have been some controversial portrayals of non-European residents by Italians. Among the most popular work in this respect, Roberto Saviano's and Edoardo Nesi's representations of Chinese communities can be mentioned.

In his international best-selling documentary narrative *Gomorra*,²⁰ which is mostly about the *Camorra*, or the Neapolitan Mafia, Saviano, who states he was a witness to the events he narrates, devotes space to illegal Chinese activities in Naples in the area of textiles. He illustrates how illegal immigration takes place, how factories operate in breach of Italian labour law and how competition with the *Camorra* is organized. The representation of the Chinese is negative, not because Saviano expresses racism (on the contrary he reveals sympathy for them on a social and human level) but because the Chinese are depicted as a separate community whose members do not always speak Italian, who live in their own way and are therefore completely alienated from Italian society. Co-operation with local people would seem to be not possible because of their often illegal status but also due to racism as demonstrated in the episode of a Chinese young woman who is killed by an Italian for refusing to have sex with him. In short the impression that the reader gleans is partly that the Chinese Mafia is powerful and is committed to the denunciation of injustice from Italian racists, but no alternative ways of life are shown. One might therefore believe that this is what the Chinese experience in Italy, whereas the reality is very different and there are many diverse and prevailing forms of totally legal activities, integration and successful participation in the economic and social life of their adopted country. This is probably one of the reasons for the protest by representatives of the Chinese community in Italy against Saviano's presentation of their situation.

In his own memorial documentary narrative, *Storia della mia gente (Story of my people)*,²¹ Nesi describes the situation of the Chinese in Prato, a town which used to be characterized by a myriad Italian textile and leather companies, most of which gradually, since the 1980s, fell apart due to recession and Chinese competition.²² The Chinese are now the predominant entrepreneurs in Prato. Nesi

¹⁹ Taddeo appropriately quotes Carmine Abate in this respect. He comes from an Albanian community of Calabria where the Arberesh language is spoken along with Italian and Calabrese dialect. In his novels and short stories these linguistic dimensions cohabit. In addition, some of his narratives include travels to Germany, where several of his characters from this area had to emigrate, temporarily or permanently, in order to find work.

²⁰ Italian original title *Gomorra*, Milan, Mondadori, 2006. English translation by V. Jewiss, London, MacMillan, 2007.

²¹ Milan, Bompiani, 2010.

²² “[...] il rompicapo economico secondo il quale, mentre il distretto pratese e tutta l'Italia del tessile manifatturiero sono entrati da tempo in una crisi forse irreversibile [...], si è installata una delle

shows the preoccupation of the local people who once again express high levels of rejection since, he writes, “your town has become the town of the Chinese”.²³ An episode of violence is described - a punching session between a young Chinese man and an Italian man. Nesi takes care to show how wrong both competitors were in resorting to violence, and he underlines the racism of the Italian men involved in the brawl. Like Saviano, Nesi does not express either racism or *a-priori* rejection, yet he represents the Chinese as a stereotyped group of people who work in alienated conditions in restricted space and over long hours, in dirty factories. They barely communicate with Italians and live their lives separately. Even though the intention is to document real life, we are once again left with the impression that the Chinese experience in Italy is exclusively characterized by such negative dimensions but this too is not true. However, there are passages where human sympathy is expressed: “How could one not identify with them? It is hard not to think of the time when you, too, were far from home. It seems inevitable to feel mercy for them”.²⁴

A transitional work, indicating a passage from mere description of otherness and separation to representation of interactive communication of feelings between different communities, is *Io sono Li (I am Li)*, a film directed by Andrea Segre. Here, too, the Chinese community is represented as working in alienated conditions with individuals controlled by those who allowed them journey from China to the town of Chioggia, a poor area in the Venetian lagoon. However, the stereotyped approach is not exclusive, in fact one of the main characters is a Chinese woman, Shun Li, who falls in love with Bepi, a migrant from Serbia. Bepi has integrated into Italian society, speaks the local dialect and is accepted by his colleagues, the native Chioggia fishermen. Li attempts to break away from segregation and move towards interaction and communication. However an intimate relationship between Li and Bepi is not acceptable to both communities, so the protagonists have to struggle against prejudice for the right to see each other. Sentiments are prominent here. The Chinese intermediaries are shown as demanding in terms of work requirements from their employees but they keep pacts they make, for instance when they pay Li’s son’s flight from China after Bepi secretly gets rid of her debt for her. Finally, the main characters here are both from the lower class, and this, too, encourages solidarity and breaks the cliché of the migrant as an invader. Segre suggests that both the locals and the migrants have similar problems and that they could solve them better through solidarity as opposed to segregation. The director is faithful to his explicit statement of poetics: “[I am concerned with] apparently minor realities to which

comunità cinesi più grandi d’Europa, che si mantiene e prospera arruolando manodopera clandestina e confezionando capi d’abbigliamento con tessuti che importa dalla Cina, perché i tessuti prodotti dai pratesi son troppo cari, e ha tutto il diritto di marchiare i propri cenci *Made in Italy*”.

²³ “La tua città è diventata la città dei cinesi”.

²⁴ “Come non immedesimarsi? Come non pensare a quando anche tu sei stato lontano da casa? Come non provare pietà?”.

the grand narratives of the mass media do not grant a voice, yet they often represent the most important, deepest and most humane point of view”.²⁵

It is precisely on the basis of this kind of intellectual commitment, grounded on illustrating the universality of the human condition, mutual understanding and civil rights, that interaction takes place positively in a number of works by Italians which, while assuming that difference between cultures exists and can be a source for enrichment and curiosity, also subtract migrants from the label of otherness and portray them instead as complex individuals and fellow colleagues, friends, lovers whereby the main point of communality with locals is that they are human beings. The angle here is multicultural and cosmopolitan. One example of this is Mariolina Venezia's story “Rivelazione all'Esquilino” (“Revelation on the Esquilino Hill”).²⁶

This novella is set in the area of Vittorio square in Rome, near the Termini railway station, a neighbourhood mainly inhabited by people from outside Europe as well as Italians. The narrative voice is partly the objective third person, but more often a number of Italian characters tell their experience of life in the area in the first person, thus expressing their subjectivity which initially includes prejudiced observations of their migrant neighbours, seen through the magnifying lens of otherness, at best as strange because they are different from Italians, and at worst as individuals who should go back to their country of origin. Rosaria, a young woman whose family was originally from Sicily, in other words local Italian immigrants, gradually develops a sentimental interest for Amar, a young man originally from India whose father owns a take away shop. Rosaria undertakes an easy and logical itinerary of evolution from diffidence towards the migrants to involvement and respect. Her father tries to prevent the relationship by undermining Amar's father's business - he plants a mouse in his shop, then reports him to the police for lack of hygiene and so the Indian's take away shop has to close down. But a process of rethinking subsequently takes place in the Sicilian who starts reflecting on the fact that he was himself an immigrant, and also that perhaps if his skills as a cook and those of Amar's father are joined together they would be able to co-operate in order to fight poverty and unemployment. This is exactly what they finally do: they open a Sicilian-Indian take away and stop preventing their children from going out together. This story is especially interesting for a variety of reasons. It shows an itinerary of change from prejudice to appreciation of difference to the point of changing it into co-operation and integration into one another's cultures. This novella indicates that the underclass exists both among Italians and migrants and the responsibility lies not with the new residents but with the injustice of the social and economic system in which both they and Italians live. The author Mariolina Venezia also suggests that our world is cosmopolitan and hybridized and that mutual integration is the best option for peaceful cohabitation.

²⁵ “[Mi occupo di] realtà apparentemente minori, cui la grande narrazione mediatica non concede spazio di parola, ma che rappresentano spesso il punto di vista più importante, più profondo, più umano. È la loro dignità che metto al centro dei miei racconti”. (Interview to A. Segre by F. Fusco, http://www.movieplayer.it/film/articoli/andrea-segre-parla-di-io-sono-li_8590/).

²⁶ Rome, Nottetempo, 2011.

Other interesting entries could be discussed in this contexts, but are only mentioned here to remain within the given space constraints. Some examples of films are G. Amelio, *La stella che non c'è* (2006) where an Italian goes to China for work and becomes aware of that country while collaborating, and finally becoming romantically involved with his female interpreter; E. Crialese, *Terraferma* (2011), which shows protection of illegal migrants from Italians; and E. Olmi, *Il villaggio di cartone* (2011), an allegory of the human condition seen through the member of a group of illegal migrants. Among novels, one might mention works such as M. Balzano, *Pronti a tutte le partenze*, where a substitute teacher shares a flat, and friendship, with a Chinese and a Moroccan in total normality and collaboration;²⁷ and P. Capriolo, *Caino*,²⁸ where a female migrant working in a rich house is assaulted by the owner and killed, and she is depicted as a sacrificial victim, also able to communicate with God in fantastic ways. Among short stories one could mention texts such as E. Rea, *L'occhio del Vesuvio (le avventure di un povero polacco di talento)*,²⁹ where the protagonist has admiration for the working skills of his Polish carpenter and the two of them cooperate and make friends.

In conclusion, may I reiterate that the moment will have to come when the migrant is no longer seen as the other and that no need will be felt to underline prejudices of an ethnic nature. Rather the migrant will be seen as a fellow human being who is empowered with full civil and political rights and understood as someone who lives across cultures and can therefore enrich the culture into which he/she has moved.

Additionally, a number of other aspects, on a literary level, deserve attention, such as the problem of the innovation of canon through the insertion of updated thematic elements; influence of globalization on the creation of fictional characters; literary representation of the multicultural society; and mutual intertextual references between migrant and non-migrant narratives.

²⁷ Palermo, Sellerio, 2013.

²⁸ Milan, Bompiani, 2012.

²⁹ In *La comunista*, Florence, Giunti, 2012, pp. 69-139.

Reflection of Alienation Case to Art After 1960

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Abstract

All kinds of information is produced and consumed at the same speed in communication age. Hunger brashness which is created artificially in consumption age can be observed in relationship between people and it causes our being alien to us.

Alienation can be described as a process of people moving away from their product and labor created by their own thoughts and act; and them being indifferent to cultural and social values. Hence; they aren't enjoying life and become alone and alien to themselves. Technological improvements have brought upon consumption hunger which caused alienation, losing one's principles identity and objectification. People who become indifferent turn into machine which are devoid of values. Labour has become an object due to capitalism. Relations, participation, love and friendship have turned into insignificant values because of capitalism and it has made societies spiritless.

At this point, alienation has become a concept which can aid to appear sociological, psychological, politic and philosophical comments emerge. Alienation is described as a process of people moving away from their inner part, natural and social environment and their being without control of themselves. Furthermore alienation has become a sign of human's rebel against civilization style which involves turning into slaves, marchandisation and mechanization.

Technological improvements, increasing consumption and production have caused crisis and psychological disruptions in people, but these constitutional improvements have been reflected in art and have deeply affected artists who became alien to their age and society. This social situation reflected in their works. Human alienation and this situations's reflection in art after 1980 is the focus of this paper.

Key words: alienation, technology, production, art

Alienation concept has come up by means of developing technology, people working as machines or their being extension of machines, market conditions and technological production. Alienation from working conditions, products and themselves makes people struggle to comprehend the World.



This situation is reflected in people's relationships and social environment so that all relations turn into expedience. Then depression, stress and even deaths emerge. Alienation happens when people move away their own thoughts, actions, labor and become indifferent to cultural and social values which cause solitude and feeling of alienation from their inner art. There are different meanings of alienation in science and philosophy. Intellectual bases of alienation were appeared by Schiller, Goethe and Rousseau who were engaged with this topic. Hegel is known to have made the first philosophical comment and definition. There are several assertions which were investigated by scientists. The first sin and redemption concepts are the very examples first and beginnings of Hegel's theory of alienation. Moreover, the first reflection on alienation in the West was found in pagan concepts. Hegel commentators and philosophers think that the idea that subjective mind being alien to itself depends on the realm of nature which is a lacking and deficient copy of Plato's great World.

Hegel first used alienation concept in work 'Phenomenology of Spirit'(1807) when he used the concept of 'absolute' to emphasise that people's life became alien to nature. Hegel's aim was to describe 'spirit- own-alienation' and Christian belief formed by ancient Greek culture. He also described modernization as the period of alienation. Hegel states that the best example of alienation is "unhappy conscience". The idea that everything is absolute idea (spirit, God, geist and certain mind) is emphasised in Hegel's philosophy and he uses the thinking process to explain it. Geist is neither union of objects nor totality of things. Geist realizes its existance dynamically. It spreads and expands during alianation and numbness period. Nature is only a form of this subjective mind's alienation from itself. In other way it isthe epiphany of a conscience which is alien to itself. Human is absolute in numbness period in contrast to alienation. We can conclude from this view that people have

turned back from their identity alienated from nature to their real identity and themselves.

Although people become alien, one of the most important of their feature is that they can still produce objects and express themselves this way in the objective World. Although people can make themselves indifferent to cultural products and social institutions, each of indifferent- becoming action is an alienation example. All objects and products which are produced become alienated from their producers. This kind of alienation is necessary for people in order to complete stage of development . This may be destiny at the people.¹

People's belief about making World lovely and their thoughts about fulfilling it lasted till industrial revolution and 19 th century. People's belief about it diminished due to expanding of capitalist market and commercial imperialism Modern alienation arrived at its most strong point by means of mechanization which was reflected to people's cultural life by emphasising technological and commercial values.

People always become alien to their labour, themselves, others and humanity in modern capitalist World because industrial technological age has created a new human species. These new human have been captive of machines and have moved away from the real world. They choose to withdraw and live lonely in crowded so this psychological situation is stored in their subconscious level.

We can see traces of alienation clearly in current arts during this age. it is possible to see an objection to alienation in avant-gardes' works which were fed with nihilist spirit of dadaism objection to conventionalism . Also french writers (Andre Breton, Paul Eluard and Louis Aragon) who tried to get rid of depreciation during first stage of 20nd century showed their protest at their surrealist works . Surrealist investigated normalized measures of life by emphasising the subconscious in their works. This drift could be commented as a person moving away from the real World and staying on his own or it could be accepted as a means of objection to alienation in a different way.

Isn't it true that expressionism symbolises the objection of a person affected by war, poverty and demolition to bourgeois? Of course it does. Because instead of imitating World, expressionist artists deformed objects and re-configured them. They thought that they could overcome the deficiency which is alienation in crowd by nature and innocence. In order to express the term's broken character and destroyed social order they focused on death concept and they were able to reveal society or person's depressed condition by reflecting it in their works. Expressionists have brought in a radical criticism in thoughts like avant-garde. These thoughts comprise that "art is only for art's sake" and they see people like light and colour.

We can run into effects of alienation not only in art but also at lost of areas. Wherever it shows itself, alianation concept always deals with people and its very subject is the people themselves. Person who is face to face losing his values in an enviroment

¹ Umit Husrev YOLSAL, Serkan UZUN, Erkan UZUN, Abdalbaki GUCLU, Felsefe Sozluđu , Bilim ve Sanat Yayınları, 2002, s.1563

where there is chaos and becoming indifferent has to overcome alienation on a Daily basis, day by day, in order to reach his aims and progress without focusing on object.²

Alienation takes its place as a ‘‘ spirit’’ in Hegel’s theory. This concept is ‘‘alienated spirit’. Alienated spirit is totally withdrawn from culture. It is part of a different area and the area is moral consciousness.

‘‘Alienation’’ causes being different as a step and continues by leaving a person who lost himself at his own loop. At last the person won’t become one with his reality. ³

Marks makes alienation begin in nature. After people had become alienated from the nature, they tried to be more superior than object and creatures in the nature. People became alien in this period and insensitive people appeared. They lost themselves among iron wheels of capitalism, forgetting there is life except working period.

Artists who make performans and installation have benefitted from video technologies to get different effects and as a documenting means since 1960s.

Artists started to adopt gameikonografi and aesthetic much more by means of possibilities of media art and they have used game technology in their Works, they even made their own games. Viewing video games as an art work on their own made that these games more realistic and made them increased in numbers too. Henry Jenkins said that games are new and alive art for digital age as old media which was art at machine era. He adds that games convert monitor to an accessable, experimental and innovator realm also digital games leave behind gallery and museum which are exposition enviroment. Henceforth it could be said digital games are new constitutional art form.⁴

Video art television and cinema included is based on moving images. Although aim of art is fun, video art investigates a different concept which is different from cinema. It is not compulsory to use scenario , scenario or player in video art as it is used at cinema.

In short, alienation which emerges in modern World has produced two concerns in art. First one is the works of artist who became alienated. The other concern is about the artists who make approach to alienation, criticism and satire. I will maket he second one more clear by using examples from sculpture art.

SPENCER TUNICK

American artist Spancer Tunic is known for his installation lar which were made involving a huge number of nude people. These bodies as a mass was documented with photographs in different cities all over the World. Sometimes the bodies of sacrifices who were in injustice were at squares as bulks and sometimes as if they had been at Sirat Bridge. Although they resemble great budget Hollywood films, they were not made in order to become a part of a film. There was no need for funding and these actions were animated by people who were volunteer at squares that Tunick

² <http://kulturlukedi.wordpress.com/2012/09/12/yabancilasma-ve-sanat/>

³ <http://www.on5yirmi5.com/genc/yazar/bilal-can/kendine-yabancilasma.i53106.html>

⁴ Alex Stockburger, "From Appropriation to Approximation", Videogames and Art, ed. Andy Clark, Grethe Mitchell (Bristol: Intellect Books, 2007): 25-37.

chose. All these volunteers use bodies to form geometric shapes. Minimalist understanding and symbolic meaning were used in organising bodies. Recognisable features of bodies gets lost among these masses.



Body is no more part of power components which are not human-like and at metaphysical dimension. Bodies which were gathered at the center of attraction loose in combination with each other. Class values such as gender, nation and identity vanish among bodies which are gathered there. Time concept loses its meaning and all periods of person's life are controlled in this modern order. Organised bodies form a resistance by not being supported by any political will and ideology. 5

⁵ Uğur Tankut, "Plastik Sanatlarda (Heykel, Performans, Video) Bedenin Kullanımı" Dokuz Eylül Üniversitesi Güzel Sanatlar Enstitüsü Heykel Anasanat Dalı, Yayınlamamış Yüksek lis. Tezi İzmir, 2007 syf.18



Dusseldorf, Art Palace, 2006

RON MUECK

Ron Mueck whose family dealt with production of toy was born in 1958 in Malbourne. He could sustain this custom and he carried out puppet-making and playing for children tv programs. Mueck worked at Shirl's Neighborhood (it is a tv Show for children) and Labyrinth. His attending to art circle began by his giving place to “

Dead Dad'' at the exhibition of Londraroyal Art Academy, Sensasyon and owner of the exhibition was Charles Saatchi who was an famous collector.



He went on to make sculptures non-stop after he had made a huge success with his first sculpture which was made by him for in 1996. Success of Ron Mueck who is one of the most important artist of Hyperrealism depends on the relation between audience and sculpture. audience experience various emotions one after another after they see sculpture. The moment they meet with sculpture is shocking and this clause may be too casual today. Hyper-real sculptures are seen especially in museums too much. Flawless bodies which were made adroitly are exhibited in order to surprise the audience. They are such a successful works that people sometimes pass near it without recognising the sculptures. The source of shock which Mueck creates is not only by their being much similar to human but also by their ability to change atmosphere of the environment and being out of norms. There is an excitement about whether there could be human at this scale. Dead Dad is nearly at half scale of a normal person. Scale of 'Boy' and 'Pregnant Woman' which are exhibited at Venezia Biennial is paramount.



<http://www.boredpanda.com/13-hyper-realistic-sculptures-by-ron-mueck/>



<http://mauvecloudstudio.wordpress.com/2010/09/06/the-hyperrealist/dsc00481/>

Audiences of our consumption society are in such a close relationship with objects and symbols that has never been seen before. People are accustomed to fast consumption. Therefore, they want to maintain this habituation in art works which they run into. After they shock, they wait for a while and start. Furthermore they want to stop and clarify the excitement which is integrated with perturbation. They watch sculpture for a long time in order to find mistakes because they find satisfaction in it. Meanwhile they have doubts, and they are curious about works. After they verify correctness of anatomical structure of sculpture, they start to investigate whether it is correct as dermatologically. They try to investigate their own body, be it shape of acne, colour of freckle and wrinkles to verify it. Having checked their own body and body of sculpture by comparing, they admit their fascination by sculpture which is realistic and extraordinary abundant with details.

It is not sufficient to explain Mueck solely with his domination on materials. He is proficient in this and effects audiences this way. Prohibitive fears which originate from Freud's psychology are expressed in sculptures of Ron Mueck. Pregnant woman, taboos such as child and father-storey concept are samples of wishes at the human's subliminal.⁶

CONCLUSION

Alienation is not a hollow concept and it is a reflection of reality of human beings. It is about people's being people or not. Human's being freedom is an universal reality. Conceptually meaning of freedom is not being dependent and not being effected by outer sovereignty, power and restraint. People's ignoring their own nature, forming by outer effects and reflecting emotions, thoughts which do not belong to them mean that they are not freedom and they are about to become alien. Furthermore it means to lose freedom on finding, signification, knowing, designing and reflection which are particular.

Alienation reflects the objective reality of social development. It states that people who are trapped in production relations become unfamiliar with themselves by being indifferent. To summarize labor which is an object of production makes people different and alienation creates affirmative or negative states. The easier one becomes alien to himself, the more he becomes alone. If alienation of a person arise, the person becomes dependant and does not remain ownself. Also this reality becomes source of objection. Art and especially sculpture art becomes an effective way of expressing and reflecting alienation in this perspective.

⁶ Uğur Tankut, "Plastik Sanatlarda (Heykel, Performans, Video) Bedenin Kullanımı" Dokuz Eylül Üniversitesi Güzel Sanatlar Enstitüsü Heykel Anasanat Dalı, Yayınlanmamış Yüksek Lis. Tezi İzmir, 2007 syf.21

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North-American Natives' Oral Narrative: Spiderwoman Theater's "Sun, Moon and Feather"

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Abstract

There is no doubt that oral tradition is embedded in Native American culture. To the Native Americans, oral tradition is not just about speaking and telling. Simon Ortiz points out, "There is a certain power that is compelling in the oral narrative as spoken by a storyteller simply because the spoken work is so immediate and intimate." ("Always" 66). Therefore, this paper aims at the reading of one of Spiderwoman Theater's plays, *Sun, Moon and Feather* as an exemplary oral narrative based on Walter Ong's *Orality and Literacy* to contemplate the oral presentation of the indigenous group, Spiderwoman Theater and to anticipate Spiderwoman Theater's claiming their existence in terms of oral-like skills.

Keywords-c Oral Narrative, Spiderwoman Theater, Walter Ong

I. INTRODUCTION

There is no doubt that oral tradition is embedded in Native American culture. Susa Berry Brill De Ramirez declares that “For several decades, scholars of American Indian literatures have been emphasizing the importance of orality in storytelling tradition” (5). To the Native Americans, oral tradition is not just about speaking and telling or speaking and telling is not just speaking and telling. Simon Ortiz points out, “There is a certain power that is compelling in the oral narrative as spoken by a storyteller simply because the spoken work is so immediate and intimate.” (“Always” 66). Therefore, Gerald Vizenor claims “Tribal words have power in the oral tradition, the sounds express the spiritual energies” (1984: 24). Ortiz explains, “The oral tradition of Native American people is based upon spoken language, but it is more than that. Oral tradition is inclusive; it is the actions, behavior, relationships, practices throughout the whole social, economic, and spiritual life process of people. In this respect, the oral tradition is the consciousness of the people” (Woven 7). The study of the oral tradition of Native American literature is as a result significant since it is a study of the “epistemological realities” that “reflect particular ways of knowing.” (Jahner 223) “ and a study of the “living reality” (Allen 33) of the Native American life.

Spiderwoman Theater, a very famous theatrical group founded in 1975 by three Kuna (a people of Panama and Colombia) / Rappahannock (a people of Eastern Virginia) sisters, Lisa Mayo, Gloria Miguel, and Muriel Miguel. The group takes its name from a Hopi goddess, Spiderwoman who is said to be a messenger and interpreter that was sent by God to teach the people how to weave. Spiderwoman Theater was inspired and thus named the group after Spiderwoman to emphasize “an overlay of interlocking stories, where fantasy and power are comically intertwined” (*Keeper* 230 or *Winnetou's Snake Oil Show from Wigwam City*). “Story weaving” consequently is deemed as their feature and dramaturgy (Haugo “Weaving” 238)

The Spiderwoman Theater is also considered as the “longest continually running Native theater ensemble ... and women’s theater in the U. S.” (Haugo “Weaving” 221). Due to their training—Lisa had been trained as a mezzo-soprano and studied dance, Gloria, studied drama and Muriel, dance as well—Spiderwoman Theater is fond of singing, dancing and choreography in their plays to express the ineffable of the indigenous stance. Despite of their productivity, their plays published are few including “*Sun, Moon and Feather*” (1981), “*Winnetou's Snake-Oil Show from Wigwam City*” (1991), “*Reverb-ber-ber-ations*” (1992), “*Power Pipes*” (1999), and “*Resistance of Memory*” (2007); honors received include the Obie Award (1985), the awarding of an honorary Doctor of Fine Arts (1997) by Miami University, Smithsonian Institution’s National Museum of the American Indian in New York City (2005), the Spirit Award from American Indian Community House (2009) and Lifetime Achievement Award from the *Women's Caucus for Art* (2010).

As the aforesaid, Spiderwoman Theater is famous for their story-weaving skill on the stage. Generally speaking, on the stage, the three sisters and or other actor/actress would do the chit-chatting improvisationally. The oral tradition of the indigenous culture definitely puts impact toward the three sisters’ creativity. Despite many scholars have put attention and concern on the study of oral narrative in Native American studies, rarely has it been uncovered on the studies on plays which are

supposed to be the best example of orality since, as Ortiz indicates that oral tradition is “the actions, [and] behavior” (7). This paper, as a result, aims at the reading of one of Spiderwoman Theater’s play, *Sun, Moon and Feather* as an exemplary oral narrative based on Walter Ong’s *Orality and Literacy: The Technologizing of the Word*. to contemplate the oral presentation of the indigenous group, Spiderwoman Theater and to anticipates Spiderwoman Theater’s claiming their existence in terms of oral-like skills.

II. WALTER ONG’S ORALITY

Ong’s statement of orality is mainly on the third Chapter which is a valuable theoretical source for this paper because Ong clearly deliberates nine characteristics in oral tradition:

- (i) Additive rather than subordinate
- (ii) Aggregative rather than analytic
- (iii) Redundant or ‘copious’
- (iv) Conservative or traditionalist
- (v) Close to the human lifeworld
- (vi) Agonistically toned
- (vii) Empathetic and participatory rather than objectively distanced
- (viii) Homeostatic
- (ix) Situational rather than abstract (36-55)

The nine characteristics are so famous that the general idea of each element and its application in the reading of Spiderwoman Theater’s *Sun, Moon and Feather* will be directly discussed in the next section.

III. SUN, MOON AND FEATHER

Sun, Moon and Feather, like the works by Spiderwoman Theater, is framed by various talks and conversation among the three sisters. The dialogue-like plot thus is not easily summarized because the dialogues are all about the three sisters’ memories arranged achronologically. Generally speaking, the topics of their conversation include: the poverty time, three sisters’ inter-dependence, their self-entertainment by song-singing, their quarrels, their dream, their play house (which may depict their dream too), the pass away of their parents and their self-release when they grown up. Lisa spoke out the last line “It’s warm today” and then, the three sister sing “We three” and off the stage (314).

Lisa has confessed that *Sun, Moon and Feather* is inspired by Anton Chekov’s *The Three Sisters* in an interview by Larry Abbott. To George Z. Patrick, Chekov’s works is a manifestation of Russia’s everyday life which is full of “deplorable banality, cruel senselessness, dull boredom, stunted intellect, and moral emptiness” (658). The little chat in *Sun, Moon and Feather* may seemingly correspond to the boredom described in Chekov’s; however, the oral hue in *Sun, Moon and Feather* rescues the three sisters from such kind of banality.

In addition to the nine characteristics of Ong’s orality, in his *Orality and Literarcy*, Ong also emphasizes the importance of sound. In particular, he relates sound with existence, “Sound exists only when it is going out of existence” and “To test the physical interior of an object as interior, no sense works so directly as sound” (69). He

furthermore explains one by one of every sense: the eye can only perceive the outer appearance; the sense of taste and smell are obviously not related to the digging of human interiority; the sense of touch may help in cognition but only after destroying the detected object¹ (69-70). He declares,

Sounds all register the interior structures of whatever it is that produces them. A violin filled with concrete will not sound like a normal violin. A saxophone sounds differently from a flute: it is structured differently inside. And above all, the human voice comes from inside the human organism which provides the voice's resonances.

Sight isolates, sound incorporates. Whereas sight situates the observer outside what he views, at a distance, sound pours into the hearer.

A typical visual ideal is clarity and distinctness.... The auditory ideal, by contrast, is harmony, a putting together. (70).

Ong praises the power of sound, "Sound cannot be sounding without the use of power" (32) and the power of sound is due to the fact that sound, unlike sight, is not immobility. He exemplifies that "A hunter can see a buffalo, smell, taste, and touch a buffalo when the buffalo is completely inert, even dead" but if the hunter can hear a buffalo, this means, the hunter "had better watch out: something is going on" (32). Thus, he concludes, "all sound, and especially oral utterance, which comes from inside living organisms, is 'dynamic'" (32).

Despite *Sun, Moon and Feather* has been published and may partly be considered a written text, Spiderwoman Theater still shows their favor of sound. At the very beginning, a tape is played on the song of Mozart's K. 546 Adagio and Fugue in C minor. A video called as the poverty tape is shown. The video played silently; yet, Spiderwoman Theater especially point out that the audience still can hear "the sound of the projector" (289). As a result, of all the performance, the audience can hear at least three types of sound: the sound of the projector, the tape, and the actresses' performance. As Ong indicates, "the phenomenology of sound enters deeply into human beings' feel for existence" (70). The multiple or even a little bit noisy sounds explores the multiplicity of human existence, of the three sisters' existence.

Now, based on Ong's uncovering of the nine features of orality, its application to the reading of *Sun, Moon and Feather* will be analyzed one by one.

(i) Additive rather than subordinate

Ong especially gives an example from the Bible in which the Genesis is full of coordinative word, "and". "Oral structures often look to pragmatics" (37). In *Sun, Moon and Feather*, although there are not many and-clauses, most of the sentences are simple ones but not complex ones. Take one of Muriel's lines as an example. Muriel said "I am the only child of my two sisters. I am covered with love and very lonely. I have two friends Pby and Kalleewiko. My mother never talks to me. I live in a house with my mother and father. I'm covered with love and very lonely." (259). Among the six sentences, five of them start by the subject I and all of them are simple sentence with the simple S-V-O structure. It is similar to the and-function in which more information is added with the similar importance. In a complex sentence with words such as although and if, it is essential to recognize which is the main clause and

¹ Ong explains that we can know whether the box is empty or full by the sense of touch but in this way, we have to dig out a hole of the box and thus, the interiority is gone (69-70).

which is the subordinative clause. In *Sun, Moon and Feather*, the simple sentence pattern manifests firstly of all, the piling of layer-after-layer information; secondly, the layer of information in fact is juxtaposed; namely, all information narrated by any sister is considered of equal significance. None of the narration by any of the three sisters should be taken more imperatively.

(ii) Aggregative rather than analytic

The word “aggregative” is like an assemblage of a sum. However, during the assemblage, hidden energy is assembled more strongly. The aggregative feature of oral literature is mostly shown, according to Ong, in the usage of “parallel terms or phrases or clauses, antithetical terms or phrases or clauses, epithets” (38). Epithets are rarely seen in *Sun, Moon and Feather*; however, the title of the play with three objects paralleled together affirms the aggregative demonstration in *Sun, Moon and Feather*. In her “Spiderwoman Theater’s Legacy,” one of the Spiderwoman Theater’s members’ daughter, Borst depicts, “In Native storytelling, there are three stories. You have continuity and you have creative arc, each coming to the same objective”; “there are different sides to the same story. A three-part harmony worked into one voice to make a chorus. Three voices going and then get to one voice—but anything can happen during the process” (77). To this extent, *Sun, Moon and Feather* appears to be three sisters’ three narratives; yet, the three narratives are aggregated into one voice while at the same, every sister, as every existence, occupies individual existence.

Since this play is about these three sisters’ memories, there are indeed permeated parallel words/sentences which interweave dynamic energy. For example, Gloria mentions her expectation to the sister, Lisa: “I wanted her to be happy. I wanted her to be clean, I wanted her to be educated. I wanted her to be cultured” (296). The aggregation of these adjectives: happy, clean, educated and cultured, reverate the stereotypical burden of the indigenous image. It apparently questions if you are clean, educated and cultured, you will be happy. However, these words also painstakingly point to those old old days, when the father and mother suffered, and especially, when the little girls suffered from poverty, as shown in the tape.

(iii) Redundant or ‘copious’

In orality, “Redundancy, repetition of the just said, keeps both speaker and hearer surely on the track” (39). Repetition definitely is frequently used in oral literature.

Simply put, there are two types of repetitions: one is fully repetitive (with every word repeated) while the other, not fully (with one or more than one word modified). The previous example in (ii) in fact is similar to a not fully repetition only that, based on Ong, the aggregative element focuses more on the antithesis contrast.

Mostly, the repetitive words construct a melodious hue like a humming song or even a hymn. *Sun, Moon and Feather* are full of these musical repetitions. Sentences fully repeated include: Gloria claims two times “She [Muriel] belongs here with me” (295); Lisa and Gloria repetitively confessed “I want her [Muriel] to be happy” (296); Muriel repeated “She’s [Gloria’s] suffering” (301). Especially, “we three” are repeated quite often. Even, there is a “We three” song:

Gloria (sings.): We three, were all alone.
Muriel (talks.): Were all alone

Glorai (sings.): Living in a memory.
Muriel (talks): Ah memories.
Gloria (sings.): My echo, my shadow and me.
Muriel (gestures.): My echo, my shadow and me. (297)

Both fully and not fully repetitions can be uncovered in this song. Especially, the sentence, “We three, were all alone” depict their helpless childhood—with their parents around, they still suffered a lot.. From fully to the non-fully repetition of “My echo, my shadow and me,” the three sisters are seemingly transformed the poverty into a religious trinity, a poor but united unity.

(iv) Conservative or traditionalist

Ong expounds that “oral societies must invest great energy in saying over and over again what has been learned” (40) and thus, orality is often conservative though “new elements into old stories” can still be introduced (41). At the very beginning of the play, a small mola, a calabash, and a rag doll are put on stage. Especially, mola is a rational quilt from Kuna. It is said Gloria has received her actual mola in 1971 during her first trip to Kuna (Carter 274). The arrangement of mola on stage, on the one hand, is a memorial of their homecoming in 1971; on the other, it also implies a connection between the three sisters and their Kuna ancestors, their tradition.

(v) Close to the human lifeworld

Since molas are still used, the on-stage molas are not separated from human lifeworld. However, The poverty tape, at the very beginning, plays Mozart’s *K. 546 Adagio and Fugue in C minor* extends the play from indigenous world to a wider, human world. To this extent, the indigenous domain is not narrowed down but, like Whiteman’s spider, throws out filament to find connection and association. In particular, one of the note-worthy side of K.546 is the influence of Bach since Mozart has been introduced to the music of Bach by his patron. Thus, playing Mozart’s *K.546*, the play claims to close more to other side of human world where experiences and wisdom are passed down generation after generation for a better human life.

(vi) Agonistically toned

“When all verbal communication must be proceeded by direct word of mouth,” it is thus easily resulted in “violence in early verbal art forms” (44). Whether in *Beowulf* or in *Illiad*, the struggles and especially the violent fightings have put impressed onto the audience/readers. Likewise, *Sun, Moon and Feather* is full of quarrels among the three sisters. They have argued who is the youngest, the oldest, suffers the most and so on. The agonistic disputes are permeated to induce the ending warm weather even worthier.

(vii) Empathetic and participatory rather than objectively distanced

“Getting with it” (45) is essential in oral expression. The performance of a play thus brings the three sisters’ re-participate their past memory and past stories and thus, “So bound together are narrator, audience, and character” (45). Especially, the play, *Sun, Moon and Feather* is composed by continuous words articulated by the three sisters. Almost most of the time, the three sisters have quarrels, they, however, never stopping talking and communicating.

(viii) Homeostatic

The definition of “homeostatic” is living “in a present which keeps itself in equilibrium or homeostasis by sloughing off memories which no longer have present relevance” (45). It seems that the past memories of the three sisters’ in *Sun, Moon and Feather* are a contrast of such a homeostatic presentation. However, tracing back to the indigenes’ viewpoint of time and space may help solve the problems.

Paula Gunn Allen points out the indigenes deems time “cyclical” (59), “meander” (92) and “achronological” (147). Its standard is ceremonial but not Western machinery (150). Leslie Marmon Silko in her *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today* regards it “absurd to attempt to fix the stories in time” (52). To Native Americans, Silko maintains, “There are no future times or past times; there are always all the time” (137). Consequently, in the all-the-time circle, the past is the present is the future. The telling of the past memory is also the telling of the present and the future. Such an idea reverberates Deleuze’s statement, “the image of tomorrow is already contained in our actual present, which will be the past of tomorrow, although we did not manage to grasp it” (Bergson 1992: 101). In telling and re-telling the past, Spiderwoman Theater is also transforming little by little. Therefore, Spiderwoman Theater’s memory narration in fact is also a present description—it is the past that makes the present Spiderwoman Theater.

Silko’s all-the-time conception is demonstrated in the arrangement of the stories in *Sun, Moon and Feather*. As the aforesaid, *Sun, Moon and Feather* is about the three sisters’ past experiences. However, unlike most story-telling, not only is the past experiences told chronologically, the order of these events in fact could be rearranged variously. Figure 1 is the general arrangement of the events told in *Sun, Moon and Feather*. The whole play can be divided into four main items: the three sisters’ memories (which can be sub-decided into comfort from play house (A), memories of tortures (B), the three sisters’ first encounter (C), quarrels (D) and inter-reliance (E)), memories related to parents (F), a parody of a movie (G) and the possible future (H).

| Plots and Subplots with Page Number of <i>Sun, Moon and Feather</i> | | |
|--|-------------------|--|
| Memories closely related to the three Sisters | A. Play House | 290, 294 tea party 297 Faking music play 308 |
| | B. tortures | 291 Dinner problem 295 Always feeling alone (Muriel) 296 Gloria’s fear 301 Lisa’s broken marriage |
| | C. 1st Encounter | 294 |
| | D. Quarrels | 296 298 Escape 300 Who suffers most? 302, 305 On age 303 Complaint |
| | E. Inter-reliance | 296, 297, 299, 300 |
| | | 295 Family party in Father’s homeland 298 Father asked kids to be bed on time. |

| | | |
|--------|--------------------|--|
| Others | F. Of Parents | 304 Drunken Father 306 Bought a boat never used it. |
| | G.. A Movie Parody | 309, 311 |
| | H. Future | 297 We are three not four. 313 One year after parents' death with good weather 308 Future marriage |

The above arrangement is organized by the researcher. However, it is easily uncovered that all the above events can be rearranged. For example, it is never necessary to put the quarrels among the three sisters on age, on their first encounter, and on suffering into a fixed order. The topics of the quarrels of course can be randomly rearranged. Likewise, the starting of the poor life and the ending of the good weather can also be re-constructed; after all, despite of the good weather, the sisters still perceive that they three have to go on themselves. In this way, the three sisters solve the problem of writing where meanings are often fixed. By means of the re-arrangement of the events, the three sisters do not depict how life can be banal but reiterate life is dynamic, full of all possibilities.

(ix) Situational rather than abstract

The adjustable plots of the *Sun, Moon and Feather* has already expounded the situational possibility of life in oral tradition. The fragmented and complex arrangement, however, may bring a question if the play is too abstract in expressing their idea.

Ong confesses that “All conceptual thinking is to a degree abstract” (48). However “Oral cultures tend to use concepts in situational, operational frames of reference that are minimally abstract in the sense that they remain close to the living human lifeworld” (48-49). As a result, Spiderwoman Theater outlines dozens of short events to concretize their daily life. The struggling mood and the life experiences are also demonstrated in Gloria’s net scene.

Gloria is play-acting as .. dragging the net.. as if it is a heavy burden. Drags the net stage left, lowers the net, unloading a heavy burden. Puts the net over her head and it becomes a bridal veil and ... becomes a Madonna, unveils one hand, and begs for pity and mercy. With both hands she claws and searches the net for an escape, then pushes the net as if under great pressure and fights until the pressure wins... She takes the net off. The net becomes a rope and she twists it around her body. She pulls both ends, squeezing the life out of her, then hangs herself. Next she throws it on the floor. The net becomes blood on the sand and she steps back in fear. She runs to it and pokes it with her toe. She lifts up the net with her toe. Then she carries the net in her arms like a dead child. The net becomes a majestic cape and she walks like a queen around in a circle. She walks downstage center and puts the net across her right arm and raises her arm. The net becomes a curtain to hide behind. She pulls the curtain back and peeks out fast. (292-93)

In terms of the transformative function of the net, Gloria is also transformed into Madonna, a bride, a dead child and even a queen. Like the life experiences, there are ups (queen and bride) and downs (dead child). There are also burdens and pressure which may bring out a suicidal thought. With the transformation of the net, Gloria also adjusts herself be it a happy or sad modification.

IV. CONCLUSION

Paula Gunn Allen notes that contemporary Native American fiction has two sides: the oral tradition and Western fiction and its antecedents (26). However, Simon Ortiz declares, “The oral tradition is not just speaking and listening” (658). As Wiget declares, “Where written literature provides us with a tradition of texts, oral literature offers a tradition of performances” (2). Tompson Highway suggests that the Native “oral tradition translates most easily and effectively into a three-dimensional medium. In a sense, it’s like taking the ‘stage’ that lives inside the mind, the imagination, and transposing it—using words, actors, lights, sound—onto the stage in a theatre.” (421). As a result, the study of an oral presentation in a play is justifiable. Wiget furthermore expounds differences between conversation and oratory which “has to do not only with the participants’ shift from private identity to public role but also to an increasingly centralized focus for the event” (2). Namely, in terms of an oratory study and performance, not only is the focus centralized but the scope is extended from the private to the public. Therefore, the study of *Sun, Moon and Feather* is never just an examination of Spiderwoman Theater’s family issues. The oral narrative skill helps to expound the all-the-time indigenous time concept. The possible random rearrangement of these issues tells how things and events are related in a circle-upon-circle-upon-circle (Haugo 228).

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Space for Love: the Triangle Spatial Relationships in Alan Ayckbourn's "Things We Do for Love"

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Introduction

Alan Ayckbourn is a prolific playwright who creates more than 70 works. Without too much dramatic climax, he uses the most usual and common episodes to represent our daily life. The usual events, however, ironically unveil people's alienation and adrift when encountering their life. Besides, Ayckbourn's stage is often separated into several sections that in his plays the spatial movement is frequent. He uses stage as a representation of our daily space. For example, fragmental episodes in *Private Fears in Public Places* explain city people's alienation and eagerness for care and love. The characters move in the flowing scenes, being disclosed their fear and distrust of others. Another example is *House & Garden* in which the theater is divided into two stages, showing two plays simultaneously. The two stages represent our two living places: house and garden. The same crew, being the roles of the same family in the two plays, has to move from one stage to another when it is necessary. The audience can only watch one of the plays one time without knowing what happens on the other side/place. By arranging different places on stage, Ayckbourn's stage is like a real living place that indicates people's social relationship.

This paper aims to discuss Ayckbourn's *Things We Do for Love* by employing Henri Lefebvre's concept of space, trying to clarify the denotation of building in this play. This building is divided into three flats in which the first floor can be seen completely while the other two sections, the basement and the second floor, are only seen by their half part. This building is the characters' living place as well as the place of producing their social relationships. Lefebvre's triad space points out that our space has not only practical usages but also symbolic meanings related to its history and people's social relationships. It will discuss whether the building is the place for love or the place implying power relationships.

Henri Lefebvre's Triad space

Relationship between subjectivity and space is reciprocal. Some critics think that space does not appear after the social activities. Instead, it exists and endows meanings to social interactions. Jeffrey Malpas points out that place is "not founded *on* subjectivity, but is rather that *on which* subjectivity is founded. Thus one does not first have a subject that apprehends certain features of the world in terms of the idea of place; instead, the structure of subjectivity is given in and through the structure of place" (35).

Space creates significations and is also presented by social interactions. Henri Lefebvre emphasizes that space is a production from the development of capitalism. Everyday life, according to Henri Lefebvre, is comprised by “the logic of the commodity, where life is lived according to the rhythm of capital” (Highmore 113). The rapid transformation of economic activities alters the landscape of space. Production activity is “defined by the incessant to-and-fro between temporality (succession, concatenation) and spatiality (simultaneity, synchronicity)” (*Production* 71). Space is where a person lives, interacts, and communicates with other people. In the process of establishing relationship with people, he/she gives meanings to the place. When space is defined by human beings’ various social activities and political system, it influences what people do in it. Lefebvre thus defines space as a triad space that he thinks space should be viewed in both practical usage and symbolic meaning. The three concepts are spatial practice, representations of space, and representational space (*Production* 38-39).

Spatial practice, the perceived space, refers to how space is deciphered by daily life and routines. Spatial practice denotes the establishment of social relationships. It is a place produced by different activities in which explain how people use and perceive the space. People’s work, leisure time, and social activities explain their practice in the space.

Representations of space is planned and arranged by professionals. It is a conceived space where professionals such as the dominant class or architects deploy and carry out their ideas. In other words, it is the practice of the professionals’ conception of the space. The structure and outlook of urban space, for instance, forming with the development of capitalism, is designed by planners, urbanists, and intellectuals dominated by the authority. This conceived space insinuates power struggle in it, depending on how the dominated class represents the place.

Representational space, “directly lived through its associated images and symbols,” is lived space (Lefebvre, *Production* 39). The description and imagination of the space is produced by non-verbal systems and signs. For example, a place is a symbol of religion through rituals and festivals. To Lefebvre, festival, a moment of the rhythmic movement, is referred as reconfiguration of daily life. By festival, the routine in life is able to be disturbed and thus its counteraction is disclosed. In the moment of pleasure, differences are established and subversive power is revealed. Space is thus represented by effervescence in which everyday life becomes more transparent because it is a moment “when existence is public through and through” (Blanchot 12).

To Lefebvre, the critique of everyday life derives from the crack produced in the moment of pleasure.

By employing Lefebvre's theory on triad space and everyday life, the following is a discussion of *Things We Do for Love* in which the space is divided into three parts. In each moment of the characters' life, many episodes are scattered and rebound together so that we can see the particularity and relevance among them.

Space for Love and for Flowing Desire

In *Things We Do for Love*, a Victorian terrace house owned by Barbara is redecorated and divided into a three flats: the rental basement for Gilbert, a postman and a widower, Barbara's room on the first floor, and the rental flat for Nikki and Hamish on the second floor. Nikki is Barbara's best friend at high school Nikki and her fiancé, Hamish, rent the flat temporarily when they are waiting for their house being decorated. The full view of the basement and the second floor cannot be seen by the audience. Only the upper part of the basement and the lower part of the second floor can be seen. When anything happens in the two places, we can only see the characters' feet moving on the second floor or the roof of the basement. Barbara's room, the first floor, is the only one place that show the full view which we can see the characters' complete movement and expression.

Given that the house in this play is a Victorian terrace house, it is a living place with its history. It is named and related to the reign of Queen Victoria whose era is the age of Industrial Revolution and population growth. As the society moved to the nineteenth century, the production of buildings is increased due to the advanced technology and transportation. Victorian architecture, leading by new innovation and technology, features new building materials and crafts. In UK, Victorian style house designates a wide range of architectural styles, from Classicism to Gothic style.

Terrace house is the most common resident place. It is, since Georgian period, for most people's living place:

Georgian London was a city made up almost entirely of these long narrow plots with their tall narrow houses and long narrow gardens or courts. Practically the whole population lived in one version or another of such houses. A handful of aristocrats had their isolated palaces; and the unemployable and criminal classes had their centuries-old rookeries; but the remainder, from earls to artisans, had their narrow slices of building,

now called, for no very good reason, ‘terrace-houses’. (Summerson 65)
Fox also points out that in comparison with European countries such as France, Italy and Germany, only 15% buildings in England are apartments built in 1990 (111). Terrace house is sometimes connected with working class.¹ It is a place that the middle class choose as the residence.

The structure of a terrace house is usually divided into several parts. In Georgian period, terrace house has its garden or court. It also has a basement which is only a “shallow excavation” (Sumerson 65).

In this play, the three flats, originally an “early Victorian terrace house” (1), reveal their different atmospheres and meaning. It is seemingly that when the space of the ancient house is re-arranged, it implies the re-presentation and re-imagination of the living place. Paul Allen points out that people’s living style in this play implies the transformation about people’s choice of residence:

The play also recognizes a social transition that had taken place in Ayckbourn’s lifetime, namely the shift from a society in which the vast majority of people lived within a family unit to one substantially composed of people living on their own, either from choice or by force of circumstance. (*Pocket* 177-178)

Barbara inherited this house from her father and separated it into three levels. The first floor, where most of the plots occur, is her living room. She rents out the basement to Gilbert and the second floor to Hamish and Nikki who need a temporary place to stay. In Act I, we can find that Barbara is a fastidious person who demands her living place as cleanliness and tidy. Everything should be put in its right location according to Barbara. Even the function of each piece of furniture is strictly regulated by her, such as the “ornamental chair” (59):

Hamish: Yes, I feel this place is your centre. You must feel very centred here.

(*He goes to sit on the upright chair.*)

Barbara (*sharply*): No, not there if you don’t mind.

Hamish jumps up

I’m afraid that won’t take any sort of weight. Sorry.

Nikki (*puzzled*): What’s it there for, then?

Barbara: Well, not for sitting on.

¹ On working-class housing see J. Burnett’s *A Social History of Housing 1815-1985*, Methuen, 1986, E. Gaudie’s *Cruel Habitations: a history of working class housing 1780-1918*, Allen and Unwin, 1978, and William Logan’s *The Gentrification of inner Melbourne - a political geography of inner city housing*. University of Queensland Press, 1985.

Nikki: But it's a chair.

Barbara: Yes it's a chair for — putting things on.

Nikki: That's silly. (15)

The room is only for her; even when she and Hamish have their first sex relation, to avoid Nikki, they move to the second floor where Nikki and Hamish temporarily reside. Barbara demands everything in her house in order; she cannot bear anything that is disorganized or dysfunctional. The impression of her place should be “of order and cleanliness” (1). Her room is a “tasteful feminine, male-free, child-free zone; a room with small-scale, fastidiously selected furnishings chosen to suit its fastidious single owner” (1). The activity in this space is restricted; the arrangement in this space by Barbara has decided what people do. The space is “produced before being read”; it is to be lived by people in particular context (Lefebvre 143). Everything should be managed and turned by her into tidiness, even herself, “a small, neat woman of about forty; precise, organized, contentedly living alone in an ordered, if slightly antiseptic, domain of her own creation” (2). Gilbert calls her as a “living saint” (49). Demanding from life, Barbara is critical both to herself and others. She thinks everything should be paid back when a person makes efforts on it. For example, she holds a welcoming dinner party for Nikki and Hamish. She feels upset when Hamish and Gilbert are late because she is ready for everything and even cook vegetarian meal for Hamish's eating habit:

Barbara: I mean, here you, you've dressed up, you've made an effort. I've dressed up. I've made the effort. I've made this wretched vegetable casserole which will be quite revolting because I had to use aubergines instead of leeks—and where are they . . . ? (28)

She is self-centered. As Hamish compliments her dress, she directly criticizes: “I wish I could say the same about your tie” (30). She also expresses her dislike for Hamish's dressing style for he has “a ghastly clothes sense, an awful schoolboy sense of humour” (51).

She cannot tolerate imperfection and defect in her house. When she sees dirtiness, she despairs of people who make the mess (3). The defect, she thinks, comes from her father who did not manage the house well when Gilbert, her tenant, reports there only one pipe system that many cause block: “Don't blame me. Blame my father . . . He put it in . . .” (3). Barbara's father has financial problems so that he cannot add more pipe for the house. Succeeded from her father's house, she works hard to keep it clean and perfect. However, in the beginning of the play, the pipe system and dirty shower tray seem to predict the imperfection of the characters' life.

Barbara's room is also like a public place for people's interaction although everything in this space has to follow her rules. Every party or public talking in this play takes place in it. She invites others for dinner and even lends her bathroom to Nikki.

Nikki, Barbara's high school's best friend, is moving onto the second floor with her fiancé, Hamish, waiting for the decoration of their new house. The second floor can only be seen the half part from the knee level, with basic furnished: a bed and a dresser. With only one pipe system, the shower cannot function. However, Nikki and Hamish will move out whenever their new house is finished. This small room is only their temporary staying place. In this play, Nikki and Hamish never eat or cook on this floor, but in Barbara's. This room is for their rest and intimate interaction. Compared with Barbara, Nikki cannot keep place clean. She admires Barbara's well-managed place:

Nikki: I'm not! I love it. I'm terribly jealous, Barbs. Mind you, I could never keep the place as tidy as this. I never could. It would be total chaos in ten minutes. (7)

Lack of self-confidence, Nikki looks weaker and less vitality. She needs someone who is stronger to take care of her. Barbara is her idol in her high school life. She thinks that Hamish rescues her from violence and maltreatment of her ex-lover.

When passion flows among the three places, the spatial code is going to be altered. That is, the way of reading space transforms as emotions shift. The hidden parts of the second floor and the basement imply invisible desire that cannot be divulged. The emotions in this room are veiled, obscure, and inarticulate. Barbara and Hamish start their affair on the second floor, instead of her own room. Gilbert's admiration for Barbara is vented throughout the secretly nudity on the ceiling of the basement and his clothes collection of Barbara whom thought he was going to donate them to some charity organization. Barbara's room, in Act One, is not allowed to be disturbed, no room for man (7). She chooses her own life style and claims that she does not like any "heavy relationship" (10). Even in the beginning of Act Two, Hamish confesses that he falls in love with her and intends to break up with Nikki, Barbara refuses:

Barbara: Look, go away, Hamish. Go back to nice, simple, uncomplicated
Nikki. I'm a cantankerous, bad-tempered old woman. Just go away. (51)

Barbara thinks herself spiky (51) that no one can get close to her. She is a jellyfish (52) that stings and protect herself from people who change her life order. However, this "extremely beautiful" jellyfish is like vital attraction that draws the two. Barbara releases herself and gets deeply involved into the triangle love relationship. In Act

Two, the first floor is no more a female place. With Barbara's loose of her internal desire, her room opens for other people into her life. The hidden desire from other half visible flats flows into this open and public room.

The emancipation of desire does not solve the complicated problem for the characters. The disclosure of desire reveals the characters' embarrassment and dilemma. In Act Two, scene one, when Hamish and Barbara cannot help but have sexual intercourse again, Nikki, coming back from work, hears sounds from Barbara. By knocking Barbara's door, Nikki tries to show her care for Barbara:

Nikki (*tentatively*): Barbara . . . Barbs . . .

Finally Nikki rings the doorbell. The noises from the bedroom stop abruptly.

Barbara's head and naked shoulder emerge tentatively.

Barbara (*cautiously*): Hallo? Who is it?

Nikki: It's only me, Barbs. It's Nikki.

Hamish (*off, from the bedroom*): Oh, shit . . .

Barbara goes back into the bedroom.

Barbara: All right. Don't panic. Don't panic.

Hamish (*off*): Oh, my God . . .

Barbara (*off*): Don't panic.

Barbara appears again.

(*Loudly*) Just a second. I'm on the phone.

Nikki: Right.

Hamish (*off*): Oh, my God . . .

Barbara goes back into the bedroom.

Barbara (*fiercely*): Hamish! Pull yourself together, for goodness' sake! Get dressed and stay in here.

Barbara comes out, half-clothed. Simultaneously, whilst throwing Hamish his clothes, she struggles into her dressing-gown.

(*Angrily, as she does so*) I was perfectly fine before all this happened, I was perfectly happy, you bastard . . . (*She is more or less presentable, if hardly her normal immaculate self, as she opens her front door*) Nikki! Hallo . . .

(53).

Barbara, though being Nikki's best friend at school life, has to lie. She is, however, calmer than Hamish who is totally panic and does not know what to do. Though entangled in love triangle, Barbara keeps herself "presentable", not allowing the order of her life violated. The appearance of her and her life should be kept as normal. She tries to take this problem as one of her daily works at office. Discussing with Hamish

about which day should be suitable to confess to Nikki, she takes the control of decision:

Barbara: No, of course not. But I have to be on hand. In case. We'll have to make it Thursday. I'm free as a bird Thursday evening. If you're planning to go to a football match then cancel it. Thursday 20th. Seven o'clock. Write it in. "Tell Nikki." (55)

She not only asks Hamish to cancel his schedule but requires him to take note of it, like one of her daily routines. This superficial detachment is destroyed when Hamish keeps saying "I love you" to her. Alone by herself in the room after Hamish is back to his place, Barbara somewhat shows her internal feeling about her love:

Barbara: Now what? (*She answers.*) Hallo? I said go away, Hamish! (*She slams down the phone. She picks up the cushion from the floor and hugs it to her. She laughs a little. Realizing what she is doing*) Oh God, what's happening to me? (*Going into the bedroom*) What on earth's happening to me? (56)

Love relationships cannot be dilated in a logic or reasonable way. Barbara thought it perfect as she chooses to be alone while she cannot predict what will happen when she is involved within love.

New metaphorical meaning of space is produced as emotion shifts. The triangle love alters Barbara as well as the order and function in her room. Barbara invites Nikki and Hamish to her place in order to confess everything. When Nikki and Hamish are seated, Barbara finds that the "ornamental" chair is the only one where she can sit:

Barbara: Oh, what's that? Here we are. (*She gives sherry to Nikki and Hamish. She then takes her own glass and, finding there is only a choice of sitting next to Nikki, opts for the small "ornamental" chair in the corner*)

Nikki: Thank you. No, I was looking for something in one of the pacing cases which they've delivered to the house and I cam acr— (*noticing Barbara*) — what are you doing?

Barbara: Sorry?

Nikki: Why on earth are you sitting there?

Barbara: I — I — just thought the chair needed — using. I mean, it's silly. It just — sits here, doesn't it? Hamish was absolutely right. Carry on — you were saying? (59-60)

The chair is no more a decoration; it is back to its typical function, that is, for sitting. To conceal anxiety and sense of guilty, Barbara cannot insist on her rule of the house. Her room has been turned into a place that emancipates her love for Hamish. The social relationship of this space is changed and thus produced a new atmosphere for

this space.

The desire in the basement where Gilbert lives is much more vague and opaque than the other space of this building. Traditionally, basement is a place for facilities of a house, such as electric system, heater, furnace, and water distribution system. With mechanic equipments and less vitality, it is darker and damper than other parts of a house. Located at the underground level of a house, it is even related to death and hopelessness. The desire in this space is more obscure and clogged. In this play, Gilbert, a widower, thinks his life as “an empty space” (33) when his wife died. He turns his admiration secretly toward Barbara but the latter refuses him. He helps her fix some broken facilities whenever there is a problem. However, Gilbert makes up excuses to collect her clothes that he would donate them to charities. He makes a mural of Barbara’s nudity on the ceiling in the basement. He even dresses himself up in Barbara’s clothes after he knows the affair between Hamish and Barbara:

Downstairs, Gilbert’s door opens and Gilbert emerges. He is crawling and in some pain. He has broken his leg in the fall.

Gilbert (*trying to crawl upstairs*): Help . . . help, someone . . . (*He falls by Barbara’s door and scrabbles on it like a dog*)

Barbara (*hearing this*): What’s that?

Gilbert: . . . help me . . . please . . . help . . .

Hamish: It’s Gilbert!

Hamish gets to his feet and totters to the door. He opens it. Barbara, still in some pain, follows.

(*Seeing him*) Gilbert?

Gilbert: ‘Morning, Hamish. ‘Morning, Barbara. I’m very sorry to trouble you, but I think I’ve broken my leg.

Barbara: Why is he wearing my Nicole Farhi? (72)

All his non-verbal and silent desire takes place in the half hidden basement. Even when he tries to call for help of his broken leg, he is unable to make himself into Barbara’s room. He fell down from his painting on the ceiling in the gloomy basement and fails from love. At the end, Gilbert can only go back to the basement, indulging in his illusions.

Not only the characters’ relationships are broken up but also each space in this house is dissolved. After the revelation of Barbara and Hamish’s affair, Nikki goes back to the upstairs and starts to pack her things. She furthermore tears down everything belongs to Hamish as well as Barbara. When she is destroying Hamish’s clothes, the furniture is also ruined. The history of this Victorian house is diminished:

Barbara (surveying the room): Oh, no!

Hamish (a pace behind her): Oh, God. My suits!

Barbara: Look at this bed!

Hamish: She's trashed every one of my sodding suits!

Barbara: What has she done to this chair?

Hamish: Look at this! She's even cut the feet off my socks.

Barbara: How could she do this? How could anyone do this?

Hamish: Oh, hell, Leave it. New Life, new wardrobe. (He starts to leave)
Oh, God . . .

Barbara: It's all right for you. What about my chair? It was a Victorian nursing chair. It was priceless. Oh, it's so spiteful. (69)

At the same time, Gilbert starts to rip off the painting paper on the ceiling, causing damage to the house. Also, Barbara's handmade shelf in her room collapses as she fights with Hamish for Barbara struggles with her sense of guilty and thinks selfishness as the cause of their misery and unhappiness. The house has been dismembered and its value is now of no price when the original love relationship is compromised. The old time can not be turned back. The place is not the same as before since Nikki decides to break up with Hamish. In the final scene, Barbara and Hamish cannot help but embrace to each other. It is a hug with "a loving mixture of pain and pleasure" (77), that we doubt if the two characters will be happy in the future. Order and virtue that was in the house are now diminished because the structure of the space as well as the characters' relationships is re-deployed.

Conclusion

Space is a kind of figure of speech; it is a metaphor that explains people's style of living and their attitudes toward their interactions with others. Space is able to be interpreted both "physically as with animals' use of smells or human groups' use of visual or auditory indicators" and "abstractly, by means of discourse, by means of signs" (Lefebvre 141). Space exists when people give it meaning. Space alters people's activity and behavior when it is endowed with different interpretations.

Alan Ayckbourn reveals the real emotion and humanity in his plays. It is self-centeredness and cruelty that brings about misfortune to people. In different spatial movements on the stage, we can see the characters' inner emotions and thoughts. Their embarrassments become a trap, blocking their life and personal interrelationships. The three flats are resided by three kinds of people who establish their own discourses that violate the original historical meaning given to this house.

This tragic-like comedy is a reflection of friendship, love, and everyday life in the modern time. It is a play with tragic theme and “a rueful comic zest”.² In the bitter and sweet ending, it probably hurts our expectation for ideal love but redeems the imperfection in life. John Peter comments the play as “both bruising and healing”.³ With both domestic violence and comedic ending, it is a play that describes “the start and finish of relationships” (Allen, *Grinning* 295) in the house that has been divided into different rooms, implying the transformation of people’s relationships as well as the style and structure of residence.

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² See Michael Billington’s review in *Guardian*, 5 March 1998.

³ See John Peter’s review in *Sunday Times*, 4 May 1997.

Simon de Beauvoir: Mother of Modern Feminism?

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The purpose of this paper is to shed light on the role the French author and philosopher Simone de Beauvoir has played in the development of women's movement in general and feminist intellectual achievements in particular. To this end, this paper explores Beauvoir's intellectual struggle to urge women to get rid of the manacles of the patriarchal system, which has long imprisoned them within its norms and values, denying them the freedom and autonomy they deserve as equal human beings. To show Beauvoir's significance in this respect, the paper traces her influence on feminist academics and authors, with special emphasis on the notable feminist critic Kate Millet for the simple reason that many critics consider the latter's masterpiece Sexual Politics as the foundation of what is called radical or second wave of feminism, minimizing or even ignoring Beauvoir's effect.

Feminism is a discourse that involves various movements, theories, and philosophies which are concerned with the issue of gender difference, the advocacy of equality for women, and the campaign for women's rights and interests. In short, feminism can be defined as the belief that women have equal political, social, sexual, intellectual and economic rights as men do.

Most feminists and critics divide the movement historically into three waves. The first wave, referring to the nineteenth and early twentieth centuries, was originally interested in the promotion of equal contract and property rights for women. This wave focused later on gaining political power, particularly the right of women's suffrage. Almost after achieving these goals by the mid of the twentieth century, joining the personal and the political, the second wave took a new track, emphasizing on women's right to bodily integrity and autonomy, abortion and reproductive rights, including access to contraception and quality parental care. So, feminists saw women's cultural and political inequalities as inextricably linked and encouraged women to understand aspects of their personal lives as deeply politicized and as reflecting sexist power structures. In brief, it can be said that the second wave of feminism began with a radical view towards matters related to woman's position, while the first wave was mainly interested in civil rights. In her "Radical Feminism and Literature: Rethinking Millet's Sexual Politics", Cora Kaplan sees that patriarchy, according to radical feminists, was a "political institution' rather than an economic or social relation and political institutions were in their turn conceived as hierarchical power relations" (157).

Beginning in the early 1990s, third-wave feminism emerged as a response to what was considered failures of the second wave. Beginning in the early 1990s, third-wave feminism emerged as a response to the over emphasis of the second wave on the experiences of upper-middle-class white women, ignoring the more oppressed women such as women of color and of the working class.

Throughout years of development, a variety of movements have emerged from feminism, most important of which are socialist and Marxist feminisms, radical feminism, liberal feminism, black feminism, psychoanalytical feminism, postcolonial and third-world feminism, post-structural and post modern feminism. At another level, feminist theory is an extension of feminism into theoretical or philosophical fields, encompassing work in a variety of disciplines, including anthropology, sociology, economics, women's studies, literary criticism, art history, psychoanalysis, and philosophy. Regardless of all differences and trends in feminism, it is almost certain that feminist theories have become of the most important in the field of literary

criticism. In an article in Modern Age, Anne Babeau Gardiner writes, "according to one Modern Language Association survey, feminist criticism in recent times has had 'more impact on the teaching of literature' than any other school. It is claimed to be 'already an indispensable part of the study of literature' in universities in Britain, Canada, and the United States" (1). It was during the second wave that feminists started to show interest in women's literature, noticing how this literature was ignored and shunted off the mainstream despite the fact that among women writers were some of the most important of the nineteenth and twentieth centuries. Consequently, feminist academics and thinkers turned their interest not only towards analyzing male's literary works in innovative ways but also shedding light on women authors and the literature they produced, re-evaluating in the process the preconceptions inherent in a literary canon dominated by male beliefs and male writers.

Although it was published in 1949, Simone de Beauvoir's masterpiece The Second Sex, together with her other writings and activities, was a source of aspiration for radical feminism, which started to crystallize in the 1960s. In fact, the remarkable role Beauvoir has played in the history of women's emancipation is undeniable, despite the neglect and harsh criticism she has undergone for a long time, and the attempts to restrict discussion to her relationship with her close lifetime friend, Jean Paul Sartre. The Second Sex, which is a detailed analysis of women's oppression and a foundational tract of contemporary feminism, has always been considered the bible of women's movements all over the world and has placed Beauvoir, according to The Guardian, as the "mother of modern feminism and a champion of sexual freedom" (1). In Simone de Beauvoir: A Critical Reader, Elizabeth Fallaize sees that Beauvoir's name "has come to be synonymous with the feminist voice of the twentieth century" and that "her life and writing have continued to inspire passionate debate" (1). In his The Norton Anthology of Theory and Criticism, Vincent B. Leitch thinks that "While Beauvoir's argument that in patriarchal cultures man is the norm and woman the deviation has become a commonplace of feminist theory, in 1948 it was revolutionary" (1404). In an article in The Independent, Gemma O'Doherty quotes a newspaper headline in 1986 reading, "Women, you owe her everything!", asserting that The Second Sex, "an encyclopedic analysis of women's oppression, is still considered the greatest feminist tract of all time" (1). According the Guardian, The Second Sex "catapulted the writer to worldwide fame and spurred a feminist revolt within the French middle classes that spread to the United States and as far as Japan" (6)

The Second Sex was published in 1949 in two volumes and was so controversial that the Vatican put it, together with her novel, The Mandarins, on the Index of prohibited books. Analyzing women from a variety of perspectives, including the biological, psychoanalytic, materialistic, historical, literary and anthropological, Beauvoir contends in the chapter entitled "Facts and Myths" that one is not born a woman, but becomes one. In the second book, she examines women from their own lived experience, showing the processes through which women internalize the ideologies of otherness that relegate them to immanence and to the position of being man's other.

In the introduction, she tries to find a definition of woman according to the above mentioned fields to conclude that none of them is sufficient. Some, she says, consider woman as a womb, while they describe certain women as not women just because they don't share "in that mysterious and threatened reality known as femininity"

(Second Sex 2), although biologically they are. Criticizing women who would like to behave like men and deny their womanhood and feminine weakness, she criticizes the notion that considers woman a mystery and asserts that this gives man a justification to evade facing his ignorance of what a woman really is. Indirectly referring to the image given to woman in literary works, she wonders whether woman is an angel, a demon, or an actress. Her answer is that a human being is to be measured only by his acts, so a peasant woman is described a good or a bad worker, and an actress has or does not have talent. The relation "of the two sexes", Beauvoir argues, "is not quite like that of two electrical poles, for man represents both the positive and the neutral, as is indicated by the common use of man to designate human beings in general; whereas woman represents only the negative" (3).

In a historical preview, Beauvoir shows how the ancients believed that the absolute human type is the masculine, whereas woman was imprisoned in her body, which has always been seen as a hindrance. Beauvoir supports her perspective referring to ancient philosophers and thinkers. Aristotle, for example, considered that the "female is a female by virtue of a certain *lack* of qualities", while St Thomas saw that woman is an "imperfect man" (3). Plato, she says, thanked God for two things: being free and being a man, not a woman. Beauvoir continues her reasoning to conclude with her brilliant, innovative idea that woman has always been "the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute-she is the Other" (4). It is worth remembering, as Lisa Appignanesi says in her "The Heart of Simon de Beauvoir", that this term, "the other", coined by Beauvoir, and The Second Sex "served as the source for those discourses of the "other" which shaped the identity and orientalist politics of the 1980s and 1990s." In his groundbreaking book, Orientalism, Edward Said clearly refers to Beauvoir's notion to describe how Western thinkers and writers have always seen the East as the primitive, weak, and feminine "Other", juxtaposed with the civilized, strong, and masculine West. Comparing women to other minorities like Negros, Jews, or even proletarians, she argues that, unlike these groups, women's subjugation to men isn't a result of historical event or a social change. It has always been there. Women's situation is much worse as "legislators, priests, philosophers, writers, and scientists have striven to show that the subordinate position is willed in heaven and advantageous on earth" (qtd in Selden 535).

In a lengthened analysis of biological and scientific studies of human beings – males and females – and animals, Beauvoir asserts the negative and incorrect concepts adopted by many philosophers that even by nature, a female is the other. According to Hegel, for example, she says, "the two sexes were of necessity different, the one active and the other passive, and of course the female would be the passive one" (Second Sex 18).

Concerning psychoanalytic point of view, Beauvoir criticizes Freud's view, which she believes is based upon a masculine model, arguing that if it is true that woman envies man his penis and wishes to castrate him, she may do that "only if she feels her femininity a mutilation; and then it is a symbol of all the privileges of manhood that she wishes to appropriate the male organ" (57). Similarly, in another chapter, Beauvoir explores the point of view of historical materialism, showing that although the socialist theory has given women a chance to get rid of the oppression they have long undergone, she still believes that the theory has failed to explain several important concepts, which underlie the theory such as the origin of the family or the

institution of private property. At the same level, Beauvoir is not convinced of Engels' attempt to reduce antagonism of the sexes to class struggle; nor does she accept regarding woman simply as a worker, or even bringing the sexual instinct under a code of regulations. Beauvoir concludes that "we reject for the same reasons both the sexual monism of Freud and the economic monism of Engels" (54).

According to women's image in literature, Beauvoir believes that "Literature always fails in attempting to portray 'mysterious' women" (qtd in Leitch 1412). Under the influence of the mysterious image fabricated about women in reality and in some theories, novelists have usually tried to show women as "strange, enigmatic figures", although at the end of a novel, it appears that they are rather "consistent and transparent persons" (1412). Such images, or myths, are to Beauvoir the production of patriarchal society for purposes of justification, no more or less. To support her point, she quotes the French poet, Jules Laforgue, saying "Mirage! Mirage! We should kill them since we cannot comprehend them; or better tranquilize them, ... make them our genuinely equal comrades, our intimate friends" (1413).

For Beauvoir, to see woman equally as a human being doesn't necessarily impoverish man's experience, make her less romantic, or destroy the dramatic relationship between the sexes; "it is not to deny the significance authentically revealed to man through feminine reality, it is not to do away with poetry, love, adventure, happiness, dreaming. It is simply to ask that behavior, sentiment, passion be founded upon the truth" (1413). In this respect, Beauvoir attacks those who think that modern, liberated women are not women at all, because to be a true woman, she has to be the "Other", as patriarchy wants her to be. Even those men who claim to be open-minded and liberal may accept woman to be equal, still they want her to stay inessential. In short, Beauvoir criticizes those who can't "contemplate woman as at once a social personage and carnal prey" and tells them that only when they "unreservedly accept the situation into existence, only then will women be able to live in that situation without anguish [and only then] Laforgue's prayer will be answered" (1414).

In a clear call for action, she emphasizes that "society, being codified by man, decrees that woman is inferior: she can do away with this inferiority only by destroying the male's superiority" (Second Sex 57). According to psychoanalysts, Beauvoir argues, woman tries to drag man into her prison by keeping his symbol of masculinity under her control. Now woman endeavors to escape from this prison, to end her immanence, and to emerge into the light of transcendence. It is now man's battle not to let her go and keep her under his sovereignty. The solution, she believes is in recognition of each other as equal or the struggle will go on.

Interestingly enough, Millet's most famous work, Sexual Politics, which brought her to fame in 1970, and which offers a comprehensive critique of patriarchy in Western society and literature has, in fact, striking similarities to Beauvoir's The Second Sex. Vincent Leitch sees that the selection from The Second Sex which he includes in his anthology "heavily influenced Kate Millet's 1970 feminist classic, Sexual Politics"(1405).

A close look at Millet's Sexual Politics shows that even the divisions and subtitles of the book are in more than one way similar to those in The Second Sex, with some additions such as ideology, sociology, and class. In her attempt to prove that the

relation of the sexes is a political one, Millet takes races, castes, and classes as examples of how relationships are power-structured and how one group is controlled by another. Except perhaps for directly considering this “politics”, her discourse is not much different from Beauvoir's comparison between the sexes and the blacks or the Jews, where as Millet says, such relationship "involves the general control of one collectivity, defined by birth, over another collectivity, also defined by birth" (Sexual Politics 2). As Beauvoir traces patriarchal culture starting from Plato, Aristotle, and St. Thomas, Millet also sees that the relation of the sexes throughout history, and even "super natural authority, the Deity, 'His' ministry, together with the ethics and values, the philosophy and out of our culture – its very civilization...is of male manufacture (3).

Again like Beauvoir, Millet criticizes theories that consider biological differences and physical strength naturally lead to man's supremacy, arguing that the point lies "in the acceptance of a value system which is not biological" (5). She adds that “Endocrinology and genetics afford no definite evidence of determining mental-emotional differences ...[which] even raises questions as to the validity and permanence of psycho-sexual identity" (6). To Millet, this identity is, therefore, postnatal and learned; in other words, it is the result of "socialisation" and "the conditioning of early childhood" (9). Isn't this the core of The Second Sex that "one is not born a woman"? Similar to Beauvoir's view of the role of religions in reinforcing patriarchy referring to St. Augustine's writings, Jews' prayers, and others, Millet discusses "the Catholic precept that 'father is head of the family,' or Judaism's delegation of quasi-priestly authority to the male parent" (10). In addition, Millet criticizes the courtly and romantic love which has granted characteristics on women such as virtues and confined them within narrow spheres of behavior, while Beauvoir contends that "The times that have most sincerely treasured women are not the period of feudal chivalry nor yet the gallant nineteenth century" (qtd in Leitch 1413).

In another striking similarity to The Second Sex, we read in Sexual Politics that "Patriarchal Legal system in depriving women of control over their bodies drive them to illegal abortions" (Sexual Politics 19) – a view that was considered scandalous when Beauvoir wrote it twenty years earlier. It is needless to say that Millet's discussion of what she calls "a fear of the 'otherness' of woman" (21) is clearly Beauvoir's innovative term. Even Millet's discussion of Freud and his theory of "castration" echoes Beauvoir's detailed analysis and criticism of psychoanalysts' views towards women. Millet's discussion that the "uneasiness and disgust female genitals arouse in patriarchal societies is attested through religious, cultural, and literary proscription" (22) is just a part of Beauvoir's lengthy analysis of the difference between myth and reality concerning the feminine body (qtd in Leitch 1408). Even the "Myths" of Pandora and Eve, which Millet discusses in page 25, are referred to in The Second Sex such as in the introduction (Second Sex 8).

Another point that shows Beauvoir's influence on Millet's Sexual Politics is political and economic position of women. In the introduction to The Second Sex, Beauvoir writes that men still "hold the better jobs, get higher wages, despite a few rights achieved by women, and have more opportunity for success than their new competitors. In industry and politics men have a great many more positions and they monopolise the most important posts...they enjoy a traditional prestige that the education of children tends in every way to support, for the present enshrines the past

– and in the past all history has been made by men" (marxists.org 7). Millet, in her turn, shedding light on the same point, cites examples and statistics to illustrate man's dominance" in such fields (Sexual Politics 16). In The Second Sex, also, Beauvoir explains the common use of the terms "man" and "woman" where the former designates human beings in general, and the latter represents only woman (qtd in Selden 533-534). Millet explains this idea of patriarchal language considering that "despite all the customary pretence that 'man' and 'humanity' are terms which apply equally to both sexes, the fact is hardly obscured than in practice, general application favors the male far more often than the male as referent, or even sole referent, for such designations" (Sexual Politics 29).

A final similarity worth mentioning between the two books is the image of women in literary works. It is true that Beauvoir, unlike Millet, doesn't muse on this issue with detailed examples, as Millet does, yet, she discusses it enough to make her point. Criticizing the unrealistic image given to women in the "gallant" nineteenth century, Beauvoir criticizes "the savage indictments hurled against women throughout French literature. Montherlant, for example, follows the tradition of Jean de Meung, though with less gusto. This hostility may at times be well founded, often it is gratuitous, but in truth it more or less successfully conceals a desire for self-justification" (qtd in Selden 535-536). Echoing Virginia Woolf in A Room of One's Own and "Professions for Women", while exploring women's literature in the West, Beauvoir tries to unearth the reasons why no woman has written books such as The Trial, Moby Dick, Ulysses, or Seven Pillars of Wisdom in a patriarchal society. She reasons that "Women do not contest the human situation, because they have hardly begun to assume it" (536). What limits women to be as great as the few rare male artists is not a special destiny; it is rather lack of liberty. To Beauvoir, "Art, literature, philosophy are attempts to found the world anew on a human liberty: that of the individual creator" (536), so she wonders how someone who is deprived of liberty, restricted by education and custom, and whose attempts to find one's place in this world are too "arduous" would be able to achieve such a task of recreating the world. Beauvoir calls this "the free spirit" women is denied, and that's why "in order to explain her limitations it is woman's situation that must be invoked and not a mysterious essence" (537). To be free, to use Virginia Woolf's words in "Professions for Women", women need to kill their angels, or phantoms, so that they can write, not depend on their charm for a living, and reject their sole role to soothe, flatter, and comfort males. Undoubtedly, Millet's discussion of this issue is so comprehensive while criticizing Norman Mailer, Henry Miller, and D.H. Lawrence, trying to illustrate men writer's use of sex to degrade and undermine women. In a rare reference to Beauvoir, and while discussing what she calls Lawrence's insistence on "celebration of the penis" and "on inherent female masochism", Millet says, "It is no wonder Simone de Beauvoir shrewdly observed that Lawrence spent his life writing guidebooks for women" (qtd in Eagleton 137).

However, though remarkable, groundbreaking, and unprecedented, The Second Sex has caused ambivalent response in France, as it was attacked by some feminists as masculinist, especially in relation to its controversial accounts of biological sex and motherhood. In an article in Simone de Beauvoir Studies in 2008, Ursula Tidd believes that Beauvoir was cast off adrift as a "first wave" feminist because the 1970s and 80s French feminism mainly depended on psychoanalysis and semiotics, the negative effect her intellectual and personal partnership with Sartre has brought about,

and the bad English translation of Beauvoir's The Second Sex. However, Tidd assures that the "discovery in the early 1990s of Beauvoir's phenomenological approach to understanding gender, combined with a recognition of her original syntheses of existentialism, Hegelianism, Marxism and anthropology in Le Deuxieme Sexe, has led to a major re-evaluation of her contribution to feminist thought" (2). So, according to Tidd, this has led to acknowledgement of her importance and influence. The psychoanalytic Writer Elisabeth Roudinesco, for example, asserts that Beauvoir is "the first thinker in France to link explicitly the question of sexuality with political emancipation" (qtd in Tidd 3). Through her two books Simone de Beauvoir: The Making of an intellectual Woman and Feminist Theory and Simone de Beauvoir, the well-known feminist Toril Moi has highly contributed to this recognition of Beauvoir's achievements and her influence on radical and on contemporary feminism. Tidd quotes Moi arguing that "Beauvoir's concept of the body as situation is a crucially original and often overlooked contribution to feminist theory" (5). On celebrating Beauvoir's centenary in January 2008, Moi writes in The Guardian that Beauvoir, "the greatest feminist thinker of her century, is a phenomenal achievement" (1). Moi argues that although The Second Sex was a source of inspiration and insight for countless women even before the women's movement, "major writers of the women's movement – Betty Friedan, Kate Millet and Germaine Greer – barely mention Beauvoir, as if to deny the influence of a threatening mother figure" (1), while other dominant "French theorists such as Helene Cixous and Luce Irigaray were openly hostile to Beauvoir" (2). In this respect, Alison Holland quotes Moi writing, "By becoming intellectuals, such women have made themselves the true daughters of Beauvoir: no wonder that many have felt the need to separate themselves from such a powerful mother imago" (9). Briefly and directly Moi insists that "Everyone who cares about freedom and justice for women should read The Second Sex" (2).

In an interview in Society with John Gerassi in 1976, Beauvoir mentions the neglect she receives from some feminist writers, and she mentions Kate Millet as an example. Without showing any blame or anger, She modestly says that such feminists "may have become feminists for the reasons I explain in The Second Sex; but they discovered those reasons in their life experiences, not in my book" (1). Surprisingly enough, in Beauvoir and The Second Sex, Margaret A. Simons quotes Millet saying nineteen years later that "She 'couldn't have written Sexual Politics without [The Second Sex]" and that "Now I realize that I was probably cheating all over the place" (145).

The purpose of showing the influence of Beauvoir on Millet's Sexual Politics is not to underestimate Millet's remarkable work, or to cast doubts on her artistic talent and potential, as the role she has played in the development of the feminist movement and feminist literary theory is undeniable. What this comparison is trying to do is to show that Beauvoir's innovative ideas and her monumental analysis of women's conditions, aggressively though criticized by some feminists and other critics, have definitely, as Romain Leick says in "A fresh Look at Simone de Beauvoir", "established the theoretical underpinning of modern feminism" (1). If this and many other similar testimonies mean something, it is that Beauvoir's influence is not limited to Kate Millet, but it extends to other feminists of various trends and interests. Despite all criticisms, Vincent Leitch asserts that "The Second Sex, revolutionary in its own time, offers a powerful analysis of the status of women and remains a foundational text for feminist theory" (1405).

No matter how positively or negatively Beauvoir's role in feminist movement and feminist literary criticism is seen, hardly is there a serious academic study on feminism without acknowledging Beauvoir's essential role as a turning point not only in academic and literary studies but in the position of women as well. After Beauvoir, it would not be that easy to ignore women's writings again and shunt them off the mainstream. Nor would Shakespeare's sister of Virginia Woolf's *A Room of One's Own* have gone mad or killed herself without being able to write any word as she would in a misogynistic patriarchal world of the past.

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The Narrow Road to a Deeper Understanding of Haibun

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Abstract

In seventeenth century Japan, Matsuo Basho wrote *The Narrow Road to the Deep North* in an innovative style that is still admired in contemporary English language critical theory and emulated in various forms of practice. The immense difficulties in integrating sections of prose and poetry, (traditionally in haiku), in the same text continues to engage and intrigue. Rich Youmans describes “the special excitement of encountering Basho’s one-two punch: his gracefully evocative prose shifting into the deeply entwined, limpid poetry of his haiku”. He claims that this is not always achieved by contemporary North American writers of haibun as they attempt to interrelate expository prose with the lyrical haiku, while acknowledging traditional Japanese climatic, geographic and literary allusions. The evolution of the haibun form, from texts by John Ashbery, to Jack Kerouac, to Robert Wilson’s *Vietnam Ruminations*, continues to prompt ongoing debate. Attempts have been made (for example, by the *Society of American Haibun*) to codify what the form should and should not contain. These efforts to harness this cross genre approach have failed to successfully define what should constitute any aesthetically coherent interdependence of prose and poetry in an English language context. This paper argues that western writers must revisit the way trodden by Basho as he came to grips with his own literary encounter between classical Chinese and Japanese prose writing and the new style he evolved for his integration of this prose with traditional haikai. What have we overlooked in his written observations of his own principles and practices and how should we reposition these in diverse English language literary contexts.

Late last year, I completed a collection of poems concerned with the traumatic situation of AIDS-affected orphans in rural sub-Saharan Africa. Its published title is *Flame in the Fire*. Back in Australia earlier this year, I realized I wanted to portray another traumatic situation – the year our family lived in a dying mining town in rural Victoria. This time, the narrative would include diverse content forms; oral witness account transcriptions, diaries, newspaper articles and official documents, among others. This representation of the life narrative of a town will be a bricolage of public statements and personal journeys, a collage of prose and poetry. Sections of autobiographic poetic prose are accompanied by snatches of poems. I realized this last form of writing has a name: haibun. Its origins are in seventeenth century Japan and its development largely attributed to Matsuo Basho.

The Japanese Path and Beyond

Basho's haibun has been described by one of his translators, Nobuyuki Yuasa, as autobiographical travel sketches in which prose and a series of haiku poems 'illuminate each other like two mirrors held up facing each other' (Nobuyuki Yuasa in his Introduction to *The Narrow Road to the Deep North* (Basho 1966, p. 39). Versions of haibun in English first appear in the 1950's and are attributed to the so-called Beat generation. Gary Snyder's *Earth House Hold* (Snyder 1957) is generally accepted as one of the earliest attempts to write a long single text consisting of haibun. The evolution of the haibun form, from short pieces by John Ashbery, to Jack Kerouac's *Desolation Angels* (Kerouac 1965), to Robert Wilson's *Vietnam Ruminations* (Wilson 2003), continues to prompt ongoing debate. Attempts have been made (for example, by The Haiku Society of America) to codify what the form should and should not contain for publication. These efforts to harness this cross genre approach have so far failed to successfully define what should, or should not, constitute any aesthetically coherent interdependence of prose and poetry in an English language context.

Over the past decade, editors of haibun and haiku journals/magazines, together with the growing body of English language haibun practitioners, have been attempting to reach some understanding of guidelines and parameters for its definition, characteristics, exemplars and future directions. (This has been complicated by the parallel evolution of contemporary Western haiku and the problematic situation of addressing the haiku embedded in the haibun).

There seems a reluctance of academics to include haibun as part of the tradition of defining and understanding poetic form. This lack of secondary sources has resulted in an over reliance in this paper on discourse in other areas, such as online journals and introductions to anthologies, (often more concerned with possible directions for contemporary Western haiku.) However, the opinions of practitioners and advocates of Western haibun make informed and relevant observations regarding a genre they passionately care about, albeit with open-eyed reservations. This group, to whom I refer throughout this paper, include Bruce Ross, Jim Kacian, Jeffrey Woodward, Rich Youmans, Ray Rasmussen from USA, David Cobb, Ken Jones and Graham High from UK, and Janice M Bostok, Beverley George, Patricia Prime and Owen Bullock from Australasia.

This paper examines the discourse relating to purpose, content and style of contemporary Western English language haibun form. I have limited discussion to the 'contemporary' timespan 2000 – 2010 and the term "Western" to only embrace

English language communities in the USA, the UK and Australasia. Within these narrowed confines there is still considerable debate, unfortunately generally limited to practitioners rather than academics. But this has not disheartened the haibun evolution. The immense difficulties involved in integrating sections of prose and poetry, (traditionally in haiku), in the same text, are acknowledged by Rich Youmans in his praise for Basho's haibun: "the special excitement of encountering Basho's one-two punch: his gracefully evocative prose shifting into the deeply entwined, limpid poetry of his haiku" (Youmans and Ramsey 2011 np). He freely admits that this is not always achieved by contemporary North American writers as they attempt to interrelate expository prose with lyrical elements in the haiku, while also encompassing traditional (Japanese) climatic, geographic and literary allusions in a Western context. I suggest a possible, seemingly simple, approach for dealing with such issues: a re-examination in the twenty-first century, by English language haibun theorists and practitioners, of the fundamental principles in Basho's *Oku no Hosomichi* (*The Narrow Road to the Deep North*).

The contemporary Western Path

What is it about haibun that makes it a unique cross genre entity? The reluctance of English literary traditionalists to consider poetry and prose in the same context has limited such a discourse. "Poetry is poetry and prose is prose – how often have we heard that! Poetry has one mission and prose another." (Virginia Woolf in Bradshaw 2008, p.55). Early in the twentieth century Virginia Woolf identified the central attribute of prose as its "marvellous fact-recording power" (p.80), but that "prose has neither the intensity nor the self-sufficiency of poetry" (p.82). Poetry and prose continued as discrete genres, for the most part, for the rest of the twentieth century. Exceptions include James Joyce's *Ulysses* and *Finnegan's Wake*, which continue to defy genre classification. Verse novels and prose poems occasionally appear in literary publications. In a 1991 interview, Harold Bloom declared: "Almost everything written and published and praised in the United States as verse isn't verse, let alone poetry. It's just typing, or word processing" (Bloom 1991, p.24). Definition of what constitutes contemporary poetry is difficult enough, without considering a cross genre form. Defining what happens when poetry and prose are employed in a single text is another matter altogether. Haibun observers think they may have a partial answer.

For American Bruce Ross, haibun epitomises "a narrative of an epiphany. Haiku, on the other hand, offers us an epiphany, a revelation" (Ross and Woodward 2008, np). There must be a "flow of sensibility" between the haiku and prose, what Ross alternately calls the "privileging the link" in this delicate balance. This is an opinion he confirmed a decade after its original appearance in his *Journey to the Interior: American Versions of Haibun* (Ross 1998). It is a view shared by Jim Kacian. In an interview with Patricia Prime he claims that while the haiku in the haibun may sometimes seem unrelated to the prose, "in the hands of the very best practitioners, the reader will discover not only the thread that connects the two parts, but that it is an essential thread, connecting in both directions, providing meaning to both elements" (Prime 2008, p.4). This linking is what makes haibun different to any other prosimetrum. But the problem of relative merit of the haiku within the haibun and the haibun prose itself is still unresolved. Haiku exponents claim superior status for the form, and many of them also write haibun.

For Welshman Ken Jones "...it's rarely worth attempting to write a haibun unless you have evidence that you can write a good haiku" (Jones 2011, np). For haiku writers the task of writing the prose within haibun provides challenges while the opposite is true for prose writers attempting haibun. Poets are not necessarily good prose writers nor even experts in haiku and alternately, prose writers often find poetry a challenge. Further issues relate to whether the haiku within haibun needs to conform to the guidelines tentatively established for contemporary Western haiku, or whether the haiku of haibun is identifiably different. Little insight has been shed here by academic theorists in either of the associated fields of poetry and prose. While this debate also lies outside the confines of this paper, it has obvious repercussions for any agreed development of contemporary Western haibun. While haiku remains the generally accepted style within haibun (for the present at least), theories as to what purpose it holds within, and for, the haibun have been articulated by practitioners.

For Ken Jones, this means the haiku "need to be strong in their own right" while at the same time "powering up the prose" (quoted in McClintock 2003, np). For "the grand Old Man of British haiku" David Cobb, the best haibun "tend to use pre-existing haiku, very likely haiku that have already appeared in print without any consideration of them later forming part of a haibun" (Cobb 2011, np). His concerns lay more with their number and placement within the haibun, so they coincide with "those few places where the prose shifts in a new direction ... a change of mood" (np). For Graham High "some less successful haibun appear to have been constructed by taking a favourite haiku (or perhaps an otherwise unclear haiku) and writing a short contextualising back-story to it" (High 2006a, pp.3-4). In the same article he quotes David Cobb as having written of himself that "after devoting 20 years to freestanding haiku David Cobb feels he may be ready to extend his range into haibun", the inference perhaps being that the haiku written particularly for a specific haibun is a challenge he has yet to embrace and one equally complex as composing haiku only (pp.3-4).

Regardless of the individual literary merit(s) or otherwise of the haiku within a haibun, the question remains: what are the purposes for inclusion of these haiku, with prose, in this particular form? Is it possible to envisage poetic styles other than haiku within haibun? Where do the 'rules' governing Western haiku come from and how closely do they follow the model of haiku in haibun set by Basho in *The Narrow Road to the Deep North*? Traditionally, its translations into English have three lines of haiku with seventeen syllables. Yet Nobuyuki Yuasa makes clear, in his Introduction to Basho's text that, as haiku is basically colloquial in tone, "in my opinion, the closest approximation of natural conversational rhythm can be achieved in English by a four-line stanza rather than the constrained three-line stanza" and that his translation "is not for purists who insist (without believing either in its validity or possibility, I presume) that *haiku* should be translated with the original seventeen syllable scheme or at least three lines" (in Basho 1966, pp.48-49). Similar observations can be made regarding the arbitrary distinctions drawn by English writers as to what constitutes haiku and senryu. Do these correspond with original Japanese forms and if they don't, does it matter?

For Ray Rasmussen too, haibun, with its possibilities for considerable literary merit, should no longer to be considered "the poor relative of haiku" (Woodward and

Rasmussen 2011, p.2). Rich Youmans concurs, contributing: “If a haiku can be eliminated or re-written as prose and the haibun suffers no discernible change in state, then it is not really a haibun: rather it is a prose poem masquerading as a haibun” (Youmans 2011, np). For Youmans the whole is always greater than the parts:

A haibun *must* need its haiku. In fact, a haiku must be so organically one with the aesthetic whole that its excision would be deeply harmful – like losing an arm or leg. An arm (a haiku) and a torso (the prose) have very different functions, yet they are of one intact person”.
(Youmans and Ramsey 2011, np).

The above views are from UK and US haibun proponents and much of what they convey is shared by Australasians such as Patricia Price (NZ), the late Janice M Bostok (Queensland) and her authorised biographer Sharon Dean, as well as other Australian poets including John Tranter, Beverley George and Graham Nunn. In an interview with her biographer Bostok describes haibun “as a pure form of creative writing” and points out that haibun in Japanese means ‘haiku prose’ (Dean 2008, np). In this she agrees with Bruce Ross that haibun’s uniqueness is that it reflects a haiku ‘sensitivity’ present in such texts as *The Narrow Road to the Deep North*.

A Back to the Future Path

Some in the contemporary Western haibun community have already broached a return to the basic principles and practices of Basho. As Bostok observed: “Anyone wanting to learn about haibun should look at its history and follow its development in Japan, but then move on from there’ (Dean np). Youmans, Jamie Edgecombe, and their UK counterparts Cobb, Jones, Graham High and Lyn Lees, are all steeped in traditional Japanese haiku practices and well aware of connections with Basho’s work. They are also knowledgeable regarding the publications by academics specialising in studies of Japanese literature, such as Haruo Shirane, Koji Kawamoto and Chen-ou Lui.

In his article ‘A Few Timely Heresies about English Haibun’ Cobb identifies what he considers to be significant observations by Japanese poets and critics in an attempt to establish some workable guidelines for contemporary Western haibun development (Cobb 2011, np). For example he contradicts the belief that Basho shunned abstract and conceptual words: “Basho does in fact make some use of abstractions and is occasionally judgemental, using expressions like ‘the fatal sinfulness of these people’s nature’” (np). He encourages contemporary Western haibun practitioners to return to the Japanese masters for guidance, rather than the self-appointed standards set by journal editors and society committees. His ‘list’ of recent ‘rules’ that can be broken, as they don’t conform with the original Japanese model of Basho’s haibun include the insistence on the present tense, a detached, objective viewpoint, natural non abstract observations, no direct speech and rigid adherence to the number and placement of haiku.

Koji Kawamoto, in an article predominantly concerned with haiku, nevertheless makes some interesting observations regarding the preconceptions of contemporary Western haiku and haibun proponents. He sees Basho as “an avant-garde classicist” (Kawamoto 1999, p.712) whose example should be followed in combining the past and present/ permanence and change in the doctrine of *fueki ryuku* (*fueki* the

unchanging *and ryuko* the ever-changing). Haruo Shirane agrees, suggesting that when Basho visited “the poetic places of the ancients” it was to view what had “physically decayed and disappeared, becoming constant reminders” of what was ever-changing (Shirane 1998, p.266). Not just literal but figurative landscapes, such as that of classic Chinese and Japanese language and literature, were used by Basho to generate a new poetic landscape, to intermingle historic and mythical allusions in a travel diary/journal prose of a new literary genre. Kawamoto stresses the importance to English to exploit its own poetic tradition in order to avoid losing it, as the Japanese have themselves partially lost ties with their own classical tradition in recent times.

Haruo Shirane reinforces and embellishes these views, once again, in an article primarily concerned with haiku, but nonetheless with relevance to those interested in haibun. He identifies several key elements of contemporary Western haibun that have false premises in the Basho model they claim to follow. He takes issue with the haiku “as Direct Personal Experience or Observation” (Shirane 2000, np), that it be non-metaphysical and ‘of the moment’ and argues that it is impossible to establish a definition that straddles different cultures and languages: “In short, while haiku in English is inspired by Japanese haiku, it cannot and should not try to duplicate the rules of Japanese haiku because of significant differences in language, culture and history” (Shirane 2000, np). For example, the seasonal references in Japanese haiku contains cultural import that English haiku cannot equal, especially when a persimmon tree in North America drops its fruit at a different time of year to one in Australia, or even Canada. Although sharing a common language English, literature traditions vary as do cultural attachments to the features in the physical landscapes. For example, an American visitor would not fully appreciate the significance of the Blue Mountains, the crossing place of first white settlers into an unknown continent, Australia. Shirane contributes the following observation regarding the future form of contemporary Western haibun:

haikai and the hokku in particular is often best appreciated and read as part of a sequence, as part of an essay, a poetry collection, a diary or travel narrative, all forms that reveal the process of exchange, linkage, and that give haikai and haiku a larger context. Bash’s best work was *Narrow Road to the Interior*, in which the haiku was embedded in a larger prose narrative and was part of a larger chain of texts.

(Shirane 2000, np).

For Toronto essayist Chen-ou Liu the focus is on haibun and his article provides a precise analysis of the contemporary Western haibun scene. He cites Koji Kawamoto and Haruo Shirane, among others, as providing insights into how non-Japanese haibun may evolve (Lui, 2012). He lists key principles established by Basho through his writing of *Narrow Road to the Interior* and which came to define the new literary form, haibun. He quotes Atsushi Mori’s work in identifying Basho’s preoccupation with “balance as antithesis” (np) and its interplay with Shirane’s notion of Basho’s vertical/horizontal axis synthesis of the past in the present and vice versa. Basho’s genius in combining elements of Chinese and Japanese language, vernacular and poetic usages, together with traditional poetic, historic and mythical allusions achieved a form that began as an ‘incidental’ travel diary, supposedly spontaneously

written as a pseudo comic/humorous relief for the entertainment of fellow sufferers from bed lice and other related seventeenth century travel hazards.

*Bitten by fleas and lice
I slept in a bed
A horse urinating all the time
Close to my pillow*

(Basho 1966, p.120)

Like Koji and Shirane before him, Chen-ou Liu implores those who care about the evolution of contemporary Western haibun to “re-think Basho’s principle of ‘the unchanging and the ever-changing’ within one’s own socio-historic-cultural context, and to make haibun anew through the poetic past of one’s own literary legacy and shared ones from the rest of the world” (Lui 2012, np).

So, have Westerners adopted the suggestions of Karamoto and Shirane to more closely follow Basho’s narrow road? What innovative reinventions of the prose and verse components of haibun are being experimented with, across the diverse English language communities? Can haibun now be considered to consist of a sequence of short poems and haiku? Perhaps even a sequence of short poems and haiku and prose? Published haibun, since the beginning of a new decade, would seem to suggest the status quo. For my own creative practice, I am writing a long narrative with haibun embedded so they form a chain with other prose and free verse poetry pieces, along the lines suggested by Shirane. I am particularly interested in experimenting with the haibun prose, trying to find an appropriate diary style for a young, busy mother on her first day in a new home in the dying mining town. I also break the English ‘rules’ in regard to the haiku, but strive to keep the epiphany connection and allusions to the natural world, in this case the juxtaposition of an exotic garden in a doomed brown coal valley.

I creep to peep through the crack
between the blind & window frame. Heavy dew
on lawns & necklace of a spider web
in the lilac tree. I can’t see the cooling towers from here

buried dark matter is dark energy
 in the black hole
evaporating slowly

I hope to emulate Basho’s delicacy in dealing with extremely personal and public tragic moments. The ability to convey grief and loss through references to a cultural and natural environment is one of the hallmarks of Basho’s haibun. The sentiment is tightly controlled within the coded boundaries of haiku and the more lyric, yet similarly constrained, but beautifully wrought prose. It is left to the reader to experience the epiphany in discovering the connections between all these carefully arranged components. For example, before he began his pilgrimages around Japan, Basho lost his mother, his mentor, his house and his job. In *The Records of a Weather-Exposed Skeleton*, written during the 1684-5 journey, he revisits his family village: “I could not find a single trace of the herbs my mother used to grow in front

of her room. The herbs must have been completely bitten away by the frost” (Basho 1966, p.55) He is given an amulet bag by his brother containing her hair:

“Should I hold them in my hand
They will disappear
In the warmth of my tears
Icy strings of frost.”

Conclusion

It was Basho’s genius that led him to recognise the importance of combining past and present ... to invest the mundane and up-to-date with the deep meaning of serious poetry.
(Kawamoto 1999, p.717).

In Japan, before Basho, haibun existed as prefaces, headnotes to hokku, short essays which were more in classical prose than Basho’s haikai style, and employed vernacular Japanese and Chinese words. In contrast, by beginning to write haibun prose that incorporated both Japanese and Chinese vernacular, Basho managed to rework and condense his prose into a type of poetry with inbuilt, more natural rhythms. In fact, Basho’s classic *Narrow Road to the Interior* contains a wide variety of prose styles – from largely Chinese formal to softer classical to more vernacular or a combination of all three simultaneously. The rigidity with which contemporary Western haibun has kept to terse, unemotional prose has tended to produce unimaginative texts that display little experimentation. There is a need to revisit Basho and see how to resolve this impasse.

Contemporary Western haibun possesses properties and creative diversities as yet undocumented in literary scholarship. There appears to be an acknowledged lack of academic theoretical discourse relating to this cross genre and this paper is a contribution that is timely, globally relevant, as well as adding another Australian voice to the haibun discussion. However, there remains the issue not touched upon here: the response of the reader/audience. What happens to traditional responses to the disparate forms of poetry and prose in the context of the English language literary tradition? Are they altered when readers are exposed to/in a different yet interrelationship between forms? The borders of the prose poem and prose, between haiku and the short poem, notions relating to the linking of poems in an extended narrative across a single long text to constitute a haibun, have yet to be pushed to their considerable limits. As these are all intricately interconnected to the concept of contemporary Western haibun, the narrow road keeps developing interesting twists and turns. Basho would be pleased; everything remains unchanged and ever-changing.

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*Revisiting Sita: The Subversive Myths of Womanhood in Contemporary South Asian
Women Writers*

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Abstract

Sita, the heroine of the Indian epic Ramayana, is one of the most defining role models for womanhood in the Indian subcontinent and as such exerts a powerful influence on the collective psyche. This paper proposes to focus on the revisionings of the Sita myth by contemporary South Asian women writers writing in English like Anita Desai and Niaz Zaman, or in regional languages like Mallika Sengupta and Nabaneeta Dev Sen both of whom write in Bengali. It would also analyse examples of modern day adaptations of the Sita tale like Samhita Arni and Moyna Chitrakar's graphic novel *Sita's Ramayana* or Meena Kandasamy's provocative poems. It would try to explore the different ways that these writers, through their creative re-workings of the Sita myth, at once posit their connectedness to the mythical woman as well as their alienation from the stereotypes of the 'eternal woman'—silent, submissive, sacrificial and selfless—perpetuated by the patriarchal culture. These subversive re-tellings interrogate/erase Sita's identity as a Token Woman pervasive in the repressive patriarchal myths while simultaneously imagining a much more egalitarian identity for Sita that endorses alternate points of view, lending different/deviant connotations to traditional modes of understanding. The writings of the South Asian women perform as creative rewrites, fluid, irreverent and deviant (sub)versions which they build into the gaps and absences, the fissures in the traditional male narratives of power thus not only questioning conventionally accepted ideas and norms, but also creating space for the silent voices of the women to be heard.

The voice I have, he has
slaughtered into a thousand;
so I speak many languages, and am
known in many more. Someone sings
for me too; these songs have a kindred tongue.
I, too sing, for I am Sita...
I am your ancestor,
My being reaches back to you.

—Nishi Chawla: *Sita's Divinity*

Sita, the heroine of the Indian epic Ramayana, is one of the most defining role models for womanhood in the Indian subcontinent and as such exerts a powerful influence on the collective psyche of the South Asians, especially among women. “For all of us Indian women carry some of her within us: Sita’s strength and her vulnerability,” writes Namita Gokhale in her perceptive essay *Sita: A Personal Journey*, “Sita has been there, in the mass consciousness of our subcontinent, for very long now. She has been there since the beginnings of our timeless history, in the different versions and renditions of the Ramayana, written or recited and never forgotten. She lives on in ...celluloid, and on television, ...She is there in song, in poetry, in the tears that Indian women have been shedding through generations as they tread the Lakshman rekhas that barricade their lives, as they are consumed by the flames of the penitential agni Pareeksha that their families regularly subject them to.” (Lal, p.xiii) The lack of a single or ‘authentic’ version prompts differing and different accounts of her story to co-exist in myth, literature, folktale and popular culture. Canonical Sanskritic texts deify Sita, non-Brahminic or regional variants humanize her, folk songs and ballads connect her horrendous ordeals and archetypal endurance with the daily lives of hapless rural women, popular culture churns out innumerable films, soap operas or advertisements based on the popular perceptions of Sita’s ideals, while women writers through time interrogate the very concepts that these myriad, often contrasting, narratives portray, trying to create their own deviant (sub)versions that offer fresh interpretations of this enigmatic figure.

Significantly, as this paper would try to explore, the contemporary South Asian women writers show an obsessive involvement with Sita, both mythological and contemporary. Anita Desai and Niaz Zaman try to create ‘different Sitas’ through their novels, Mallika Sengupta, writing in Bangla, creates alternate myths of contemporary Sitas in her poems while interrogating the epics in her fiction and Nabaneeta Dev Sen uses laughter to re-envision the traditional myths of Sita in her comic re-tellings of the epics in Bangla while Samhita Arni, Usha Kishore, Nishi Chawla, Laksmisree Bannerjee or Chandra Ghosh Jain, through their fiction and poetry, contemporize Sita’s predicaments and her choice of life. Sita looms large in the lives of these women, as Madhu Kishwar justly opines, “whether they [are] asserting their moral strength or rebelling against what they [have] come to see as the unreasonable demands of society or family. Either way Sita [is] the point of reference - an ideal [to be] emulated or rejected.”(Kishwar 1997) Responding to elitist patriarchal texts and reading the traditional myths against the grain, women’s retellings of the epic tales tell a different story altogether. These tales speak from and are connected to a strong female folk tradition that holds an alternative perception of the male dominated world and its stereotypical conventions. Within this folk tradition, as Nabanita Dev Sen asserts, “In the women’s retellings, the Brahminical myth is

blasted automatically though, probably, unwittingly. Women sing for themselves, the male bard sings for the public. Their approaches to the epic and to the act of singing are totally different.” (Dev Sen 1998) Conditioned to emulate the ideal of the perfect woman built up to help serve the system —taught to bear all injustice silently, yet resisting the ideal, Sita in the women’s songs will always be “an essential orphan, as a being without an identity, an ever-alienated self in exile...When the women cry for Sita, they cry for themselves. Like Sita ... the women sing themselves into their Ramayana. When women retell the Ramayana, Sita is the name they give themselves: the homeless female, the foundling, unloved, rejected and insecure.” (Dev Sen 1998)

Sita’s persistent presence in the consciousness of the South Asian women writers gets represented in their modern day adaptations of the Sita myth to portray the contemporary culture. The relevance of the ancient Sita myth and its countless retellings come out as these writers grapple with contemporary issues like that of the ‘missing girl’—the rampant female foeticide/infanticide, dowry deaths and honour killings that indelibly scar the South Asian culture. This is exemplified by Chandra Ghosh Jain’s short story *Sita’s Letter to Her Unborn Daughter*. In a culture that traditionally blesses young brides with a normative adage to be the mother of sons ‘Putravati bhava,’ the condition of the girl child and her mother become precarious and thus endangered. The girl child, an eternal orphan, ‘always scared to admit even Hope’, takes on the connotations of Sita, as Dev Sen so succinctly points out in her essay, *The Essential Orphan: The Girl Child*. In Ghosh Jain’s narrative the ‘test’ that Vaidehi or Sita is forced to take, becomes aminocentesis to determine the sex of her unborn child. Calling her unborn daughter Paakhi, or ‘bird’, Vaidehi signs off her letter as “Your Ever-Hopeful Ma” as she determines to ‘fight and survive’ with her girl child; but the mirage of Pakhi vanishes: the ‘unborn daughter’ feels afraid to suffer like her exiled-in-soul mother, and refuses to be “another Sita...Abandoned by father, husband and family.”(Lal, p.229)

Questioning the viability of the myth of Sita in the contemporary social reality, Anita Desai creates an apparently conventional Sita in her novel, *Where Shall We Go This Summer?*(1982) in which the protagonist surrenders her self imposed exile to return home with her husband. Feeling dissociated from nature and pregnant with her fifth child, Desai’s protagonist Sita, a sensitive, middle class housewife in her forties who lives in Bombay, desperately seeks refuge in a utopian existence in Manori, the magic island of her ‘idealistic’ father. Revolting against the “subhuman placidity, calmness, and sluggishness” (Desai, p.43) of her hollow humdrum life in the city, the overpowering mundane realities of her life— the insensitivity of her family and the suffocating four walls she called home—Sita escapes to Manori in order to keep her unborn child protected forever in her womb away from the unfeeling world that is divorced from nature and natural human attributes. Though disillusioned about the healing nature of the island, Sita finally learns to face the reality and reconnect with life during her exile amidst nature. Through her understanding of her relationship with nature, Desai’s Sita re-establishes the mythical Sita’s age old connection with nature as the Daughter of the Earth that the modern day city dwelling Sita had lost and becomes re-integrated in a linked chain of existence with her familial relationships. As the realization that life cannot be neatly categorised into opposing binaries of real/unreal, true/ false, pretence/ sincerity, dawns on her, Sita comprehends the fluid complexities of life: “Neither sea nor sky were separate or contained — they rushed into each other in a rush of light and shade, impossible to disentangle.”(Desai, p.139)

Sita's Ramayana (2012) is an unusual graphic novel created by the collaboration of two women from two very different backgrounds and cultural locations —the young, educated and sophisticated urban writer Samhita Arni who gave English words to the visual narrative as illustrated through vivid paintings and narrated through Bengali songs by the rural illiterate Bengal Patua scroll artist Moyna Chitrakar. As part of an oral tradition of women's variant retellings of the Ramayana dating back to the sixteenth century that is passed on through the generations among rural women of Bengal, Chitrakar sings and paints of Sita's oppression as a banished, humiliated queen, and of the quiet strength of a single mother raising her twins alone. Sita, who is shown as the epitome of courage and compassion, not only endures her fate with fortitude but also challenges it to assert her own choice in life. Employing a post-modern feminist design grounded in a compassionate community of women, *Sita's Ramayana* subtly shifts the perspective of the timeless epic Ramayana to bring a woman's point of view to the saga of a heroic war that traditionally has a predominantly male narrative—thus not only providing glimpses into the complex lives of women in the epic but also revealing gender based injustices, women's resistance to oppression and their strengths as well as their hopes for a relational equality. Narrated by Sita, the heroine of the epic, Arni and Chitrakar's narrative is a powerful meditation on the fate of women, as they are used as pawns in the wars between men and kingdoms. A part of a strong tradition of feminist retellings, *Sita's Ramayana* is an alternate story that provides a bold new interpretation of the conventional Ramayana by placing Sita at the centre as the focal point of the story and thus providing a woman's perspective on war and justice. Throughout the story, Sita empathises and commiserates with the other victimised women— Surpanaka, Trijata, Tara, Mandodari: "I heard the women of the palace, shrieking, I saw Ravana's queens running to the battlefield, tears streaming down their faces. Their screams rent the air. Even I, enclosed in this garden, could hear their grief... They would be queens no more, and their people had met death on the battlefield—for what? For one man's unlawful desire...It was such a high price to pay." In this narrative Sita emerges not just as an ideal woman and wife or a queen with a collection of virtues, submissive and demure, but as a complex, strong, wise woman in her own right, one who is able to bear the many trials of life. Sita displays sensitivity, maturity and insight and comes out as one whose sense of righteousness is complemented by an equally strong sense of empathy and compassion — a woman with mind of her own, making her own choices. Arni and Chitrakar re-imagine a heroic Sita who is a far cry from the weak, passive and suffering woman of popular imagination. As the vivid illustrations that form the primary narrative show, Chitrakar's 'dark' Sita, radical in spirit, is earthy, not divine and fair complexioned. She is different as she negates the conventional male values of aggression, anger, bravery or victimization on the battlefield and celebrates other, 'feminine' virtues of empathy, compassion, sisterhood, justice, dignity, patience and solidarity with all beings. (Singh 2011) It is through this compassion and empathy that Sita emerges as a stronger character than Rama, and becomes, ultimately, a testament to the true human spirit with her unswerving faith on human kindness and loyalty.

"War, in some ways, is merciful to men," Arni wrote in *Sita's Ramayana*. "It makes them heroes if they are the victors. If they are the vanquished—they do not live to see their homes taken, their wives widowed. But if you are a woman—you must live through defeat." This insight becomes the starting point of Samhita Arni's latest novel,

The Missing Queen (2013) that embarks upon a search for Sita, ten years after the famed victory of Ayodhya over Lanka. In this political thriller, set in a very contemporary, sophisticated and urban ‘shining’ Ayodhya vis-à-vis a war-devastated, impoverished Lanka and a nondescript, underdeveloped, rural Mithila, Arni’s protagonist, a young female journalist dares to ask Rama, the God-King, a tabooed question on a live television interview being broadcast to the Ayodhyan masses as part of the victory celebrations. *The Missing Queen* disproves the construction of mythical history as a tale told by the victors and attempts to re-write, albeit as a film noir style fantasy, as an amalgamation of counter narratives from the vanquished and the subalterns who have lived through defeat. This contemporary feminist quest for Sita, highlights the pathos of Sita’s experiences as the sinister forces of economic and cultural imperialism come out as the real motives that spurred the war in which Sita has been used and discarded merely as a convenient pawn to conceal the ugly face of Ayodhayan aggression.

Set in the backdrop of Bangladesh Muktiyuddha, the war of Independence in 1971, Bangladeshi writer Niaz Zaman’s novel in English, *A Different Sita* (2011), turns the Sita tale literally on its head as it explores ideas of right vs. wrong, compassion, loyalty, trust, honour and the terrible price of war from a woman’s perspective. Written from the point of view of Shabina, a middle class woman and a mother of two children, who is involuntarily, unwittingly compelled to get involved in the politics of war, Zaman’s novel subtly interrogates the notion of war as a means to achieve independence and the price ordinary people, especially women and children, have to pay for it. Taking her place among the “few, very very few brave women who held their heads high and narrated what had been done to them”(Zaman, Prologue) Shabina narrates her untold story, charting a new Ramayana as it were. Questioning the status of the women who were forced to undergo physical and emotional brutality in the war of 1971, the ‘biranganas’—the raped and sexually abused women who ‘gave their honour for their motherland’ whom the Mujib Government officially honoured as ‘heroines of war’ acknowledging their sacrifice—but who in reality suffered public derision as ‘baranganas’, prostitutes or public women, with no place in society, Shabina faces the bitter memories head on. She courageously shares her heart rending memories of war with her children, the two boys, now grown up, whom she has raised single handed, in an urge to tell them the truth, to reveal her untold secrets borne silently for four decades. Through Shabina, the unassuming housewife circumscribed within her household cares, a mother of two young children (and pregnant with the third), a very unlikely heroine for a novel on war, Zaman shows how an average woman transforms herself into ‘a different Sita’ in the face of ruthless atrocities and forced victimization. Shabina’s narrative is the story of a modern day Sita, who faces ignominy and torture to rescue her helpless husband from “the clutches of Ravana”, the Pakistani military. Situating herself in an in-between space as neither a certified ‘birangana’ who sacrificed her ‘honour’ for the cause of her nation, nor a ‘barangana’ who catered to her own pleasure and self aggrandisement, Shabina emphatically evades categorization and certification: “No one called me a birangana. I was not discovered cowering naked in a bunker. I cannot call myself a heroine of war. ... My fight was to keep my family whole, to bring my husband back alive. I had no patriotic motives when I did what I did. ... But there is also something I did which had nothing with wanting to bring him back alive.” (Zaman, Prologue) Interrogating the norms of patriarchal morality imposed on women, Zaman’s novel, as a contemporary retake on the age old saga, thus creates a space in between for women like Shabina to exist.

Through her modern day Sita, Zaman tells the story of the love and desperation of a wife who is forced to barter her body to rescue her abducted husband from the clutches of the enemy, as well as her overwhelming attraction for Saeed, her husband's friend, her gallant saviour, the Other Man in her life. Ironically her whole fight proves futile as all her efforts to restore her family end in vain— her husband who she manages to bring back 'alive' dies, with her eldest son, on the day of independence, on the day the war ended, in a senseless shootout. The moving finale of the novel poignantly alludes to Shabina's interpretation of the Ramayana story that she often told her little boys: "[Rama] and Sita and his two sons lived happily ever after in Ayodhya. I had changed the ending. Sita and her two sons did not live happily ever after in Ayodhya with Rama. Sita had to walk through fire to prove her chastity." (Zaman, p.30) At once ordinary and extraordinary, homely and courageous, Shabina, as Sita, takes on the attributes of Rama, the Dark God in the face of utter wreckage of human values. The references to blood and fire—the fire that "Sita had to walk through...to prove her chastity" highlights Shabina's uncertainties in the novel: "And how was I to explain [to Haider] how Sita had killed Ravana? In the Ramayana, Rama had doubted the purity of Sita, but this other Sita was not pure." (Zaman, p.239) Zaman's Shabina, a 'different Sita' had the courage to not only rescue her abducted husband but also to avenge her own debasement by killing the person who debased her as well. The blood that splashed on Shabina as she killed the General is the blood that both stigmatizes and sanctifies the 'impure' Sita who not only pays a 'tremendous price' to rescue Rama but also gathers the courage and determination to kill Ravana.

A noted Bengali writer, Nabanita Dev Sen uses laughter as a strategy to undermine the traditional stereotypes of women as weak, inefficient, servile and garrulous or silent, submissive, suffering and sacrificial perpetuated throughout the Ramayana tradition. Speaking from the subversive position of the female 'jester' in her series of stories on the reinterpretations of the Ramayana, Dev Sen presents utterly realistic portrayals of Sita, Urmila, Surpanakha and other women of the epics as having strong, positive and powerful personalities. In Dev Sen's fiction, women centred 'homely' images of nurturance are repeatedly posited to counter the destructive violence of war that is so persistently portrayed in the traditional epic narratives. *Basumatir Keramati* (Basumati's Magic Feat) presents a nurturing matriarchal, highly domestic and as such disciplined, yet subaltern social structure, the netherworld or Patalrajya as against the warring patriarchal, highly political and as such undisciplined, ego-centric world of Ayodhya or Ramarajya. In this matriarchal world Sita, presented as an independent woman with a career—she is worshipped as the Goddess Brateswari in Patalrajya, gets re-united with sons whom she was forced to leave behind in Ayodhya. Dev Sen stresses the happiness of mothers when reunited with their children after long estrangements: Basumati with her daughter Sita; Sita with her twins—Luv and Kush. *Mul Ramayan* (The Basic Ramayana) narrates how Sita came back to Rama from her imprisonment in Ashokevan with the help of Hanuman, and how she had to go back to Lanka because of the admonitions of Valmiki, the would-be-epic-poet then. This story focuses on the intellect, commonsense as well as practicality of Sita. Sita is depicted as more wise, conscientious and moral than Rama, contrary to the stereotype of Rama as a man who can do no wrong. The spirited and scholarly way in which Sita retorts at Valmiki's remonstrance against her about her sense of virtue and sin—the way she uses logic in her arguments, actively resolves the situation and goes back to Lanka in order to save the situation—so that an 'epic' can be written on the victory of good over evil by the 'great' poet Valmiki are ample illustrations to the point. Instead

of weak and passive, the stereotype of *Dukhini* Sita, the eternally sad, helpless and poor creature that Sita is, the silent, suffering and submissive, ideal obedient wife to be emulated, Dev Sen posits an alternate, strong woman who speaks her mind, and is able to take decisions for her own self as well as for others. Instead of Rama rescuing her, Sita rescues Rama as it were. Questioning the agency of Rama in Sita's mysterious 'death,' *Sitar Patal Pravesh* (Sita's Journey to the Netherworld) imagines a scenario where Rama deliberately kills Sita when Sita prepares to walk out of her own free will. In this tale we see Sita in exile—a mother of adolescent twins; as she tries to unravel the mystery surrounding her own birth and the birth of her sons when in exile, Sita understands the real nature of patriarchal authoritarianism. She searches for a refuge, a place to call her own away from the tyrannies of harsh life. Vehemently revolting against Rama's dictate of a second *Agnipariksha*, a fire test to prove Sita's chastity, as Sita curses Rama's family, Rama pressed a button that opened the earth and Sita fell into the whirling tides of the Sarayu river. From a silent, suffering woman, Sita is here transformed into a mature, strong and powerful woman—powerful enough to exert control over her life choices, to reject social definitions of duty, obligation and decency. Sita's strength of character, her decisive nature, her willpower as well as her understanding of human character are highlighted in this tale.

A significant voice in contemporary Bengali literature Mallika Sengupta, is known for her political poetry and fiery essays. In her novel *Sitayana* (1996), a modern pro-feminist re-telling of the classic tale, Sengupta has her Sita question the patriarchal notions of chastity and 'purity' of a woman asserting that "the loss of chastity is a mere accident, a physical assault just like [Ram's] and Lakshmana's entrapment in the coils of the Nagpash in the battle of Lanka. The body of the woman does not alter after an assault, nor does her mind." (Lal, p.222) In the unfinished poem *Ulto Ramayan* (The Reversed Ramayana), with a comic under tone Sengupta puts forward a situation that not only recreates but revises the famous *Agnipariksha* of Sita in the twenty-first century. When Rama gets abducted by a wily witch and is 'molested,' Sengupta has her Sita boldly demand that her husband confesses and asks forgiveness for his indiscretion in front of the nation. Viewing the *Agnipariksha* as an act of domestic-violence perpetrated by Ram on his wife Sita, Sengupta charts how this single act of violence has given false authenticity and cause, as it were, for hundreds of cases of wife-burning and violence on women in the so called 'happy households' of India:

"Fire burnt the sheaves of grain throughout the land,
Fates of hundreds of girls burnt together in a sudden blaze
Like burnt tyres, the smell of love nights pervades the air
Net like, violence at home hangs heavy in happy households."

In the political poetic play *Ashokeboner Sita Sarkhel* (Sita Sarkhel of the Ashoke Forest). Sengupta recreates the story of the abduction of Sita as a contemporary political story. Sengupta's Sita, when her integrity and chastity are doubted, decides to go back to the Ashoke Forest as a peace worker choosing the freedom of her soul over the so-called 'securities' of a husband/ home and a well-paid job.

Like their regional counterparts, the South Asian women poets writing in English also offer strategic revisionings of the Sita myth in their poems for a meaningful and rightful re-construction and re-configuration of the restrictive stereotypes that have

repressed women for ages. Their poems call into question the efficacy of the patriarchal structures of thought and the constricting symbols of fidelity of women that they propagate through the image of the Pativrata Sati, the ideal wife eternally devoted to her husband. Laksmisree Banerjee's poem *Sita or Sati*, conflates these two predominant images of the ideal wife prevalent in the Hindu culture—that of Sati, immolation of the 'pure' wife on her husband's pyre that supposedly guarantees eternal bliss in Heaven for both man and wife, and Sita, the ideal emblem of the devout wife—both connoting the readiness of the ideal wife to annihilate herself for the husband's well being that is 'schooled' in young girls from childhood through the various religious rituals. The subterranean linking of the Agnipariksha of Sita with the wife immolation of Sati suggests that in a culture that denies life to its women and girl children, Sita is forced to commit Sati in the Agnipariksha that is also a funeral pyre—the testament of her forced chastity thus connotes the death of her individual freedom as a human being. The 'dark' insinuations of the age old practices apparently preserving the 'purity' of the women is spotlighted succinctly:

“myself, lying in state,
a dubious spectacle,
a violent, red pieta
in dark colours of
a make-believe whiteness.”

Equating Sita with the women of Western mythologies—Eve, Medusa, Helen or a She-Prometheus, Usha Kishore in *Agnipariksha* (The Test of Fire) calls upon the women as 'daughters of Sita' to gather their strength to rise up and resist the atrocities perpetrated on them by the patriarchal world. The very test of fire that Sita was forced to undergo to prove her chastity, becomes curative for the empowered daughters of Sita as it purges the 'eons' of humiliation, degradation suffered by women in patriarchy and gives the woman freedom to 'find' herself in 'the fire of awakening'. In *Do Not Burn Me Fire*, Kishore prays for the freedom to “seek chequered immortality/ in silver goblets of bird song”—the freedom to be born again, happy, free and fulfilled:

“let me ride your
chariot again, O Dawn, into the
soft lap of pregnant Earth –
Earth, bear me yet again as
another golden grain of life –
Do not burn me, Fire,
I am made of ancient promises,
flowing out of cosmic rivers –”

Nishi Chawla's poem *Sita's Divinity* has Sita herself voicing her anguish at fixity. Burdened for ages with the stereotype of the ideal wife—the fixed image of the obedient, submissive, passive and dependent woman to be emulated as a norm, Sita feels the futility of her 'divine essence'; the irony of Sita's existence lies in her being an incarnation of Lakshmi, the Goddess of wealth, sustenance and prosperity in the Hindu pantheon as well as the daughter of Vasundhara, the Earth Mother, yet she has no power over her own self or destiny. Existing as a Token woman, a mere construct of patriarchal normative processes, denied agency, liberty or choice, Sita remains forever fixed in meaningless routine rituals:

“The image that he creates of me,
is firm now, centuries have eroded.
I remain fixed,
undressing me is only a ritual.”

Compelled to be the bearer of patriarchal ideologies for eternity, Sita is transfixed in a pose: “I must/ be the ideal one...I must /embellish the truth about me.” Humiliated, degraded and forcibly silenced the male world has coerced Sita to live multiple fragmented, compartmentalized lives, slit up and scattered without coherence amidst all women so that a part of her ‘being reaches back to’ all women.

In *Should you take offence*, the preface to her second volume of poetry *Ms Militancy* (2010), Meena Kandasamy writes, “You are the repressed Ram from whom I run away repeatedly...my Ramayana is retold in three different ways...I work to not only get back at you, I actually fight to get back to myself.” Fighting against enslaving stereotypes that condition women to accept male hegemony and patriarchy, Kandasamy ‘slaughters’ the standard, patriarchal ‘set story’ of the mythological women to create empowering feminist, revisionist retellings that are militant in nature. Her women are autonomous, combative, aggressive, brave and ready to challenge all kinds of oppression. Kandasamy envisions a radical Sita—a Sita who “climbs on to a stranger’s lap...armed with lethal riddles.” Offering alternate possible readings of the epics so as to break the shackles of convention and lay claim to a shared narrative space that has been denied for so long in the socio-religious mores, Kandasamy presents her Sita as one of the first women who stepped across the patriarchal line of control, conversed with a stranger and “picked herself a random man.” In her poems, *Princess-in-exile* and *Random access man*, that tell the story of Sita from a feminist perspective, Kandasamy tries to imagine a scenario where Sita, dissatisfied with her husband’s sexual prowess, might have walked out of her own free will. Learning the language of love from her ‘random man’ Sita becomes “adept at walkouts, / she had perfected the vanishing act.” Demolishing the well-entrenched cultural construct of the passive, dependent, silent, selfless and asexual ideal woman, Kandasamy stresses Sita’s right to agency, liberty and freedom of speech through her extremist readings.

The contemporary South Asian women writers thus, as the above discussion amply shows, choose to transgress the dominant cultural paradigm in creative ways resisting the status quo in favour of a more egalitarian culture where patriarchal oppression ceases to exist and sexist oppression of women is no longer viable. These writers, through their creative re-workings of the Sita myth, at once posit their connectedness to the mythical woman as well as their alienation from the stereotypes of the ‘eternal woman’—silent, submissive, sacrificial and selfless—perpetuated by the patriarchal culture. The Sita who emerges from these feminist re-tellings is “far more assertive and passionate than the stereotype of the perfect wife who emerges from other Ramayanas that play down or omit those qualities”(Doniger 2011). The complexity of her character in these re-tellings not only counters the simplistic traditional portrayal of the ‘submissive, suffering Sita’ that has been a key element in shaping the lives of South Asian women for many centuries, but also affects Rama’s morally questionable actions like the killing of Vali, Sugariva’s brother and the monkey king of Kishkindha in an unfair battle and banishing of a pregnant Sita, that have troubled the South Asians throughout the long Ramayana tradition. In most of these contemporary

narratives Sita comes out as a real woman—a woman who is compassionate, sensitive, with a will of her own and the ability and determination to choose and shape her own life. These subversive re-tellings interrogate/erase Sita's identity as a Token Woman pervasive in the repressive patriarchal myths while simultaneously imagining a much more egalitarian and empowered identity for Sita that endorses alternate points of view, lending different/deviant connotations to traditional modes of understanding. The writings of the South Asian women thus perform as creative rewrites, fluid, irreverent and deviant (sub)versions which they build into the gaps and absences, the fissures in the traditional male narratives of power thus not only questioning conventionally accepted ideas and norms, but also creating space for the silent voices of the women to be heard.

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* Translations of Bengali writings are by the author of this paper except the quote from Mallika Sengupta's Sitayana that has been translated by Sanjukta Dasgupta and published in Malashree Lal & Namita Gokhale (eds.) In Search of Sita: Revisiting Mythology, Penguin Books, New Delhi, India, 2009.

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*Shopping in the Metropolis: Consumerism in Jean Rhys's "Voyage in the Dark and
Good Morning, Midnight"*

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Over the past few decades, the imperial dimensions of Jean Rhys's *Voyage in the Dark* and *Good Morning, Midnight* have received significant critical attention. While Jean Rhys's apparently anti-imperialist political views have already been traced in her novels, critics like Veronica Marie Gregg and Mary Lou Emery have acknowledged the intimacy of complicity and critique in Jean Rhys's narratives of England and West India in her descriptions of the British Empire. As these critics suggest in separate arguments, such complexities place her texts in a contested middle ground, relying upon the very textual tropes of empire and colony to formulate postcolonial literature.

Writings to be explored in this essay are *Voyage in the Dark* (1934) and *Good Morning, Midnight* (1938). *Voyage in the Dark* tells us a story of a Creole girl named Anna Morgan who, like Rhys herself, falls in love with a wealthy man only to be abandoned later, resorting to prostitution in order to keep on living. Anna's dark voyage, from a chorus girl to Walter's lover and finally to a prostitute, ends with a catastrophic abortion, after which Anna breaks down completely both mentally and physically. The heroine of *Good Morning, Midnight*, Sasha Jansen, is the eldest of Rhys's female protagonists. When the story begins, Sasha is on a two-week trip to a Paris that she knows well. During her stay, she remembers rooms, streets, and scenes from her past, meets a few foreigners, has several unpleasant encounters with the man next door whom she dubs the *commis voyageur*, and meets a gigolo who later attempts to rape her in her room. Sasha drives him away but later regrets it. She opens the door hoping he will come back again, but the *commis* enters instead. Although she always rejected him in the past this time, Sasha embraces him and pulls him onto the bed, saying, "Yes---yes---yes."

In this paper I shall consider how the two novels register commerce and consumer capitalism as part of the literal and figurative administration of empire and the articulations of Englishness with which the empire is intimately linked, and which place colonial women into a difficult plight. On the one hand, Jean Rhys's depictions of consumerism and commerce indicate an evolving capitalist culture which is related to the designations of class, gender and racial categories. On the other hand, Jean Rhys's texts use the tropes of the marketplace in ambivalent ways, challenging us to determine the status of resistance and complicity within capitalist and imperialist regimes. *Voyage in the Dark* and *Good Morning, Midnight* enables us to trace the effects of a consumer capital which affects colonized women ideologically, psychically, politically, and economically, placing them in an impasse where they cannot obtain what they desire through consumption.

Dream and Promise

Alissa Karl (2009, p.29) precisely notes how consumer capital "promises belonging to the foreign and in this case explicitly colonial woman" in Rhys's *Voyage in the Dark*. Shopping falsely promises Anna Morgan that she can locate herself in England and assume an English identity. Anna quickly recognizes this form of dressing up as a potential and effective way "out of her fixity" (Snaith 2005, p. 81); in other words, as

a way to change her fate. With the money given to her by Walter, she purchases new clothes, which represent a re-invention. In the shop, she thinks: “This is a beginning. Out of this warm room that smells of fur I’ll go to all the lovely places I’ve ever dreamt of. This is the beginning” (Rhys 1934, p.28). Here, at the “scene of the sale” Anna imagines her possibilities in terms of consumer practice that will enable her to start a new life in England. For both Snaith and Karl, this dress shop scene indicates the promises of consumption. Karl contends that such instances indicate “not how Anna wants to become ladylike, but rather how she understands discipline as a matter of displaying commodities and avoiding visual conspicuousness” (Karl 2009, p.32). However, it is my claim that Anna wants to become ladylike in order to conform to the English discipline and mores, believing it as the only effective way to change, even momentarily.

Thus, by showing how commodities shape her characters’ self-invention, Rhys identifies the sexualization of foreign women. On the one hand, fashion and commodity locate them, allowing them to re-invent themselves. On the other hand, however, being alone and foreign, these characters are extinguished by the fashion commodities which increase the awareness of foreignness. For instance, when Anna returns from the dress shop, dressed up to the nines, the landlady concludes, “I don’t want no tarts in my house, so now you know” (Rhys 1934, p.30). The irony is that the mannequin in the dress shop is not considered as a tart although being clothed in an identical dress. In addition, Anna’s anxiety over her ladylike appearance reflects her feeling of exclusion from English culture and identity. Feeling that the houses are sneering at her and that she will be laughed at for her inappropriate clothing, Anna is ashamed of her “hideous underclothes” and determines to “do anything for good clothes”(Rhys 1934, p.25). According to Rosalind Coward (1985), women are always subordinated to and disempowered by the gaze in a consumerist context.

Furthermore, Anna depends on men for economic survival, which determines her status as a sexualized commodity whose social and economic currency fluctuates with male desire. The scrutiny directed toward her body not only commodifies her femininity but also confirms men’s control and mastery behind the gaze. Walter, for example, speculates about Anna’s body; he notes Anna’s white teeth during their first encounter and comments twice on her teeth, as a slave owner would while purchasing slaves. Anna survives in the novel by exposing herself to specularization and commodification in order to secure her economic circulation. The end of the novel affirms this cycle of commodification and desire when the doctor remarks after abortion, that Anna should be “[r]eady to start all over again in no time” (Rhys 1934, p.187). This remark suggests that Anna will continue to circulate as a sexual commodity. When women from the fringes of empire try to conform or assimilate into the dominant society, these women, with a colonial perspective, try to apply the dominant viewpoint into their own bodies. Meanwhile, the consumer relationship, with men as consumers of women’s bodies, establishes a dynamic of colonial visuality in the metropole as well as the specific procedures of consumer capitalist

markets.

The consumerist masculine gaze that dominates *Voyage in the Dark* and *Good Morning, Midnight* recalls the cultural negotiations of gender. The visual norm, which is based specifically upon Anna and Sasha's being looked at, both keeps them separate and controls them. When Sasha leaves the shop after her hat-buying, she is pleased because no one stares at her anymore. Anna worries about her looks and clothes when she meets Walter one evening and is glad that Walter makes no comment on her appearance. Both women adjust themselves to this form of visual regulation, where the display of fashion commodities satirically traps those marginalized women into inconspicuous circulation. Therefore, the marketplace enables economic authority to produce a gendered logic of consumerism.

Furthermore, the importance of visual regulation for the shopper cannot be denied, as Rachel Bowlby (1985, p.32) stresses:

Consumer culture transforms the narcissistic mirror into a shop window, the glass which reflects and idealizes image of the woman (or man) who stands before it, in the form of the model she could buy or become. Through the glass, the woman sees what she wants and what she wants to be.

The shop window raises Anna's aspirations and fantasies with a transformative power which can bring her an altered identity. While shopping gives Anna the hope for change, the act of gazing into the shop windows foreshadows the impossibility of such a transformation: "The shop-windows sneering and smiling in your face, and then you look at the skirt of your costume, all crumpled at the back" (Rhys 1934, p.25). The shop window even strips her naked and sees through her "hideous underclothes" (Rhys 1934, p.25). This is a kind of self-reflexive female gaze. Her desire for fine clothes causes her financial dependence on Walter. As a result, she has to acquire money to dress well in order to sell her body to attain more money.

Circulation and Aging

Both *Voyage in the Dark* and *Good Morning, Midnight* depicts a woman who trades on her body and has to maintain her beauty in order to sustain herself financially and survive in sexual circulation. For example, in *Voyage in the Dark*, when Anna meets her stepmother Hester, she is afraid to tell Hester that she is living on the money from Walter:

I sat there. I didn't know what to say. There wasn't anything to say. I kept on wondering whether she would ask me what I was living on. 'What is Purity? For Thirty-five Years the Answer has been Bourne's Cocoa.' Thirty-five years...Fancy being thirty five years old. What is Purity? For Thirty-five Years the Answer has been.... (Rhys 1934, p.59)

This scene suggests that the discourse of purity is associated with upper-class gentility, as Walter insists that virginity is important and that "it's the only thing that matters" (Rhys 1934, p.32). As Karl (2009, p.32) interprets, just as the colonial import cocoa is brought back to England for processing and "purification," "Anna herself understands

‘purity’ as it circulates in the marketplace, yet as it is naturalized by capital and empire.” Here, purity becomes a commodity to fit the imperial narrative that is constructed by British male society.

Both protagonists act as consumers and objects of consumption, needing to consume goods in order to maintain themselves as objects of consumption. Albeit the decrease of their value “like coins or stamps that enter circulation” (Port 2005, p.150), they continue to invest in their clothes and appearance to sustain themselves as devalued commodities. *Good Morning, Midnight* in particular emphasizes the heroine’s dread of female aging as “an economy of loss” which requires constant funding of an investment that will inevitably lose value. As Sasha approaches middle age, her anxiety grows:

Now, money, for the night is coming. Money for my hair, money for my teeth, money for shoes that won’t deform my feet (it’s not so easy now to walk around in cheap shoes with very high heel), money for good clothes, money, money. The night is coming. (Rhys 1939, p.120)

In his essay entitled “Femininity,” Sigmund Freud (1933, pp.34-35) observes that a woman of about thirty often frightens us with her psychological rigidity and unchangeability as her libido has assumed a final position and seems incapable of exchanging this position for others. Likewise, Sasha devotes her energy to preventing herself from being deemed obsolete. In other words, she resists this “unchangeability.” In order to “compensate for the loss of youth through purchases that mask or prosthetically renew the surface of the body” (Port 2005, p.151), she cosmetically alters her face and body to conform with commodified femininity.

As she approaches the “midnight” of middle age, Sasha is also anxious about, in addition to money, the linear progression of time and hopes that by spending money on fashion items, the “sensation of spending” could relieve this anxiety:

Tomorrow I’ll go to the Galleries Lafayette, choose a dress, go along to the Printemps, buy gloves, buy scent, buy lipstick, buy things costing fcs.6.25 and fcs.19.50, buy anything cheap. Just the sensation of spending, that’s the point. I’ll look at bracelets studded with artificial jewels, red, green and blue, necklaces of imitation pearls, cigarette-cases, jeweled tortoises....And when I have had a couple of drinks I shan’t know whether it’s yesterday, today or tomorrow. (Rhys 1939, p.121)

With some drinks, Sasha wishes to lose track of the passage of time without remembering yesterday, today, or tomorrow. In his famous work *The General Theory of Employment, Interest and Money*, John Maynard Keynes suggests that “the importance of money essentially flows from its being a link between the present and the future” (1963, p.293). For Sasha and the other female characters, money links the present and the future “by allowing women to cover up evidence of the past” (Port 2005, p.151). While her shopping plan at first is situated in a future time (tomorrow), Sasha’s moves from alienating present to traumatic memory are ultimately suspended since it might be yesterday, today, or tomorrow. Out of a linear progression and into a

cyclical marketplace, Sasha constructs a narrative, motionless impasse which obscures perceptions of past, present, and anxieties about the future. While the black dress, new hat, or fresh hairstyle fixes Sasha in time and place, the perpetual circulation in the department store allows Sasha to fight against the fixing and fragmenting. *Good Morning, Midnight* applies the requirement of capital–circulation as an alternative method of shopping for identities.

Both novels witness Rhys's vaguely foreign and marginal heroines being offered the promise to fulfill their dreams in the capitalist market place and being absorbed into urban life as they participate in the consumer culture and visual economies. However, they fail to locate themselves, and their positions are always held at bay. Recent critical works on Rhys have examined how her early novels treat urban space as a metonym for colonial subjectivity. These works almost exclusively discuss *Voyage in the Dark* perhaps because it is the most explicitly colonial of Rhys's early novels. The consumer culture in her novels also plays a vital role in rendering the marginalization of Rhys and her heroines in the metropolitan space.

Conclusion

Capitalism reshapes the psyche of colonial women like Anna and Sasha. To avoid the “imperial gaze” and to fulfill their dreams, they choose to dress in a ladylike way, to conform to the imperial norm, and to adopt social and sexual discipline. Both novels not only exemplify the contradictions of consumer choice in the marketplace, but also emphasize the marketplace's circuit of endless desire. Anna and Sasha circulate as sexualized commodities according to the rules of British male society which dominate female sexuality and link the metaphorical colonization of women's bodies through “commodification, visual control, and imperialist tropes of specular fantasy to actual colonizations (economic, military, cultural and sexual)” (Karl 2009, p.34). The unattainable desires generated by the marketplace force these heroines into the impasse of economic and imperial paternalism.

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The logo for the International Association for Cultural Studies (iafor) is centered on the page. It consists of the lowercase letters 'iafor' in a light blue, sans-serif font. The text is enclosed within a large, faint, light blue circular arc that is partially obscured by a larger, semi-transparent red circular arc that also surrounds the text.

*Beyond Books and Cross-Continents: Cataloguing English Printing Copperplates and
Woodblocks in American Library Collections*

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Non-book materials, especially non-paper materials, in library collections are usually a marginal area. This paper intends to address the rather awkward situation for printing objects located in libraries, and the problem of cataloguing them.

Museums and libraries have already established clear systems for historical objects, printed books and manuscripts. However, there are rarely any cataloguing methods for printing objects, namely engraved or etched copperplates and woodblocks, although they are also collected for their historical and artistic value and close affinity to printed materials. These objects are often neglected and become hidden collections in museums and libraries. This paper considers the problems and reasons of the neglected printing plates and woodblocks, and the cataloguing methods for the use of wide researchers, with specific examples at the Houghton Library, Harvard University, and the Huntington Library, California, which catalogues I established from the start.

First of all, I should state that I am not a librarian but an art historian with some museum documentation training. My concern will therefore be more user or researcher oriented than technical issues on which librarians would normally concentrate. I started studying printing plates when I was researching the English Romantic writer and artist William Blake (1757-1827). My PhD thesis was about the technical and material study of Blake's *Illustrations of the Book of Job* (1826), mainly concerned with his engraved copper plates and their historical context. It has been later enlarged and revised into a book, *William Blake and the Art of Engraving* (2009). For the research of Blake's plates, I visited various museums and libraries in the UK and the USA to examine printing copper plates and woodblocks by Blake and others for comparison and to build the historical context of Blake's engraving. My archival research includes collections of the British Museum, Victoria and Albert Museum, Fitzwilliam Museum, Bodleian Library Oxford, Houghton Library Harvard, Yale University Art Gallery, National Gallery of Art Washington D.C., Morgan Library New York, Huntington Library LA and Museum of Fine Arts Boston. During my archival visits, it has been clear that printing plates are rarely treated as equal to books, manuscripts, and even prints. Very few of them are properly catalogued, and therefore are unknown to the public. The storing situation of the copper plates and woodblocks in the Museum of Fine Arts Boston is an example of most archives' treatment for such collections. They were wrapped tightly in papers and boxes, obviously never examined before my visit.



Raphael Sadeler - St. Romuald, copperplate, Museum of Fine Arts, Boston

One reason for the poor treatment of the printing objects is that these items in library collections are relatively few in number, and the other is that their physicality is very different from books and manuscripts. Libraries usually have problems of cataloguing or even storing these objects. As printing templates, they share the information of author, publisher, text and image, publishing date and so on, with books. But the material they are made of and their 3-dimensional physicality separate them completely from paper-based books and manuscripts normally collected in libraries.

To give a few examples of the current state of cataloguing printing objects, the Newberry Library in Chicago puts printing plates under the subject of “Type and type-founding” and the genre/form of “Artifacts”. Comparing the catalogues of book and printing plates, the major difference is that books use “Subject” as a distinct field, and printing plates are placed under the field of “Genre/ Form”. The HOLLIS catalogue of Harvard University has a similar way of dealing with these materials. Considering Harvard University has a number of art and science museums, archives and libraries of special subjects, each with their own rich collections, the HOLLIS catalogue has a hard task to integrate all the collections in one online system. During my research trips at Harvard, I learned that the Department of Printing and Graphic Arts at the Houghton Library stores some 200 printing plates and around 500 woodblocks. However, there are also similar collections in Harvard Art Museums and other Harvard libraries. For example, a Rembrandt’s copper plate is stored in one of the Harvard Art Museums (Record Identifier: HUAM238157) rather than the Houghton Library. In other words, printing plates and woodblocks are both collected by museums, art galleries and libraries. This explains how uncertain or boundary-crossing the printing plates are in classification. Yale University puts its collection of printing plates and woodblocks in the University Art Gallery rather than the main Library or the rare book Beinecke Library, under the category of “Print

Templates”. The British Library does not have printing plates and woodblocks. They have been kept in the Prints and Drawings Room of the British Museum since the Library and the Museum were at the same location on the Great Russell Street before the Library moved to Euston Road. The Bodleian Library of Oxford University has many printing plates in its special collection, but has no online catalogue for them. In 2002 while I was researching William Blake’s printing copperplates, I had to write ahead to the staff of the Rare Books and asked them to pull out the items I found in a reference book written by a Blake scholar. In my short visit, I found that the John Johnson Collection of the Bodleian Library at the very least has over 400 copperplates for Richard Gough’s *Sepulchral Monuments in Great Britain* (1786). The question is how these objects can be made known to the researchers if a book catalogue is not ideal to accommodate them.

It seems lately some libraries have found a good way to deal with these visual materials using the online digital library and image library. The image database of Harvard University (Harvard Library—Digital & Image library—VIA, “Visual Information Access”) not only serves as a museum-like collection database with useful digital images for researchers, but also integrates visual materials in all collections in its many separate libraries, archives and museums. The online database successfully solves the problem of integrating items of different materials and physical characters in sporadic collections, and is easy for researchers to search them.

In view of these, for the next part of my paper I would like to share the experience of my research on printing plates and woodblocks in two major collections, the problems I encountered and possible solutions for cataloguing them. The two particular collections of the printing plates and woodblocks I have been working on are those of the Houghton Library at Harvard University and the Huntington Library in Los Angeles. I have researched around 200 printing copper and steel plates at the Houghton and catalogued 1700 woodblocks at the Huntington. Both collections represent certain early 20th century American collectors’ interest in English culture. As a whole, the collecting motivation for printing plates and woodblocks is associated with the interest in prints and books. This is reflected by the two American collectors, W.B.O. Field and Henry E. Huntington.

The printing plates in the Houghton collection were deposited by W.B.O. Field in

1944, including around 200 copper and steel plates and some woodblocks. According to the family papers in the New York Public Library, William Bradhurst Osgood Field (1870-1949) and his family were prominent members of society in New York City and Lenox, Massachusetts during the late 19th and early 20th centuries. Field was an engineer and businessman. His interests also defined him as an enthusiastic book collector and philanthropist. Field sat on the boards of many charitable and commercial organizations, and was a member of over twenty clubs and societies, notably serving as president of the Grolier Club. (New York Public Library website) He collected rare books, book illustration, manuscripts, prints and caricatures, coins and collectibles, and supported numerous charitable and cultural organizations. He bequeathed part of his collections to Harvard College Library, Lenox Library and others. The printing plates and woodblocks he gave to Harvard and now in the Houghton Library are those for illustrations by Hablot K. Browne, George Cruikshank, and John Leech, mostly 19th-century English engravers and caricaturists. (HOLLIS finding aids for Call No.: *44W-3093-3117, *44WM-48-49)

The other collection I consulted and have recently been intensely working on towards an online catalogue is the woodblock collection in the Huntington Library. The Armstrong collection of woodblocks, ranging from the 16th to the 19th century, has initially been recorded to have a total amount of nearly 4000 items by the former owner James Tarbotton Armstrong (c.1850-1933). Armstrong was an English engineer with an interest in printing and bookplate. He immigrated to California in 1910s, and sold his woodblock collection in 1917 to Henry E. Huntington, the eminent art and book collector and founder of the Huntington Library. (Huntington Library rare book collection)

Both late-19th and early-20th century American collectors, Henry Huntington and W.B.O. Field started as businessmen, and with their wealth developed an interest in collecting rare books and art works. Both were interested in collecting English prints and books, which lead to the collecting of printing plates and woodblocks. While they were genuine art and book lovers, and either donated their collection or opened a non-profit library to the public, James Armstrong was a more dubious figure in collecting history. Armstrong created a catalogue draft with very simple entries and sample prints from his woodblocks pasted in the poorly bound paper from the London Ex Libris Society which he once served as treasury.



James T. Armstrong's catalogue, Huntington Library

The records, however, prove to be incomplete and have countless mistakes and mis-attributions. With the purpose of selling his collection with a fair price, Armstrong attributed many of the items to famous artists and engravers such as William Blake, George and Robert Cruikshank, Thomas Bewick, William Morris (Kelmscott Press), William James Linton, John Leech, George Baxter, etc. My initial investigation has revealed that many of these attributions are not true. It has been realized over the years by the librarians that Armstrong's catalogue was not a reliable one. According to a recent letter to the Huntington Library from the current treasurer and membership secretary of the Bookplate Society in London, Anthony Pincott, Armstrong went bankrupt in 1905 and was considered by some members of the Ex Libris Society to have wrecked that society.

In spite of this, the collection is full of interesting information regarding wood engraving practice and has many well-executed works which will be great interest to book historians. Among them, I have identified some authentic woodblocks, which match exact publications and were executed by Thomas Bewick, the master of modern English wood engraving, and his brother John Bewick, also a talented wood engraver and Thomas' pupil. The Armstrong woodblock No. 3532 is one of the woodblocks engraved by John Bewick for John Trusler's *Proverbs Exemplified* (1790).



Woodblock in Armstrong collection engraved by John Bewick for John Trusler's "Proverbs Exemplified" (1790)

[181]
Little strokes fell Great oaks.



WE are here taught, not to be discouraged at the greatness of any enterprise, for, *Faint Heart never won fair Lady. Time and Patience overcometh all things;* and wonderful things have been effected by perseverance. A man, with a journey of a hundred miles before him, thinks he shall

The librarians regard the collection worth a proper catalogue, and the work started in 2006. For my part, beginning with Blake studies on his materials and techniques in engraving, I started to look beyond the 18th century, and the Houghton copper plates and the Huntington woodblocks took me to the field of librarianship. In 2006 and 2007, I volunteered to catalogue the copper and steel plates at the Houghton collection, and started cataloguing the Huntington woodblocks from 2006.

In terms of cataloguing, copper or steel plates are much easier than woodblocks because there are in most cases inscriptions of the title, engraver's name, publisher, and publishing date. For example, one copper plate at the Houghton Library was easily identified to be the printing template for George Cruikshank's print "The Fiend's Frying Pan" (1832) because the title is engraved underneath the image, and the inscription "Designed Etched & Published by George Cruikshank Sept 1 1832" at the bottom left of the plate clearly stating the designer, engraver, publisher and date.



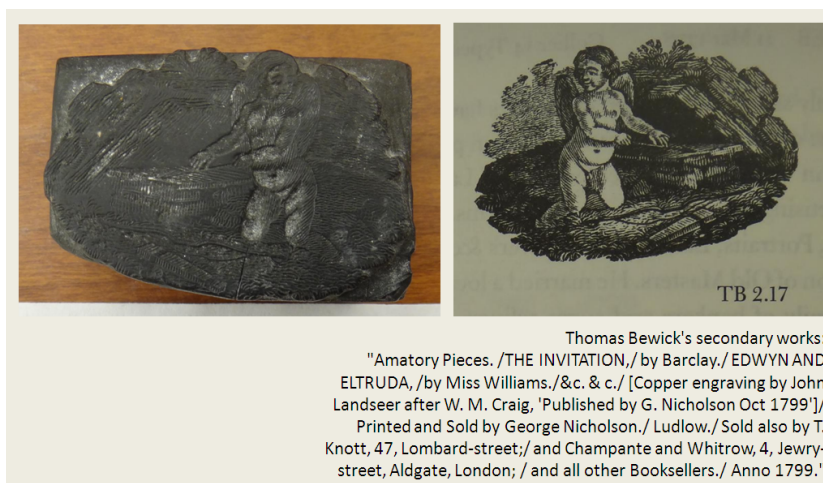
George Cruikshank's copperplate and print, Houghton Library, Harvard University

There are problems of cataloguing metal plates when the inscriptions are blurred or incomplete, or when they are illustrations of a book instead of a separate print. The artist's *catalogue raisonné* will be helpful for the search of its publication, but these are not always available, especially if the engraver or the designer/artist is less known. In comparison, it would be much harder to catalogue woodblocks for the reasons described below.

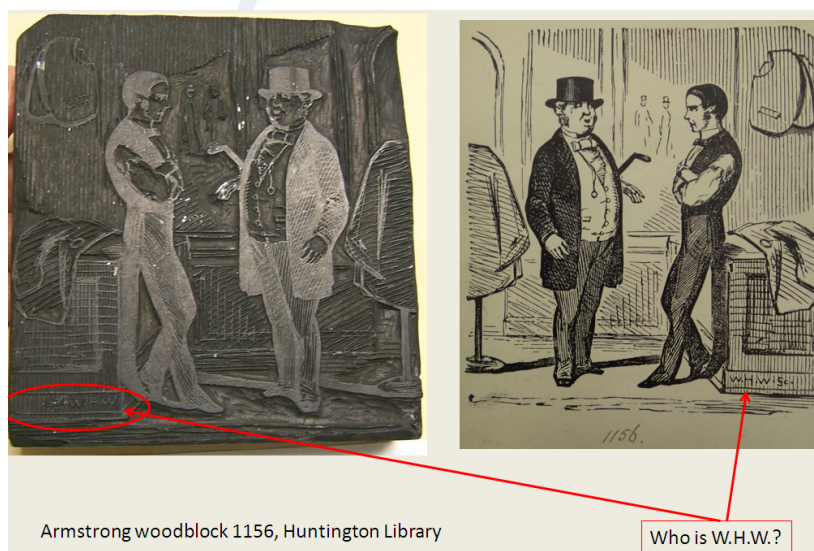
In discussion with the Huntington librarians, my first step of cataloguing the Huntington woodblocks was to define a number of fields using Microsoft Office Access for the database: the number, artist, title, genre, date, size, image description, marks and other physical features, condition, and additional notes. The librarian later successfully converted it into a FileMaker Pro file to fit their own system.



Different from metal plates, the identification is particularly difficult when cataloguing woodblocks. This is because in woodblock printing the images are normally separate from the text, and there is hardly any inscription on the blocks. A typical one is the Armstrong woodblock no. 1656, with the image of a winged cupid kneeling by a large open box. This is a vignette in the 19th century white-line engraving style. But what is the subject and who engraved it? While looking at reference books, I accidentally found it's print in Nigel Tattersfield's *Thomas Bewick: The Complete Illustrative Work* (Tattersfield 2011, Vol. 2, p. 86), and proved that it is actually Bewick's wood engraving after Landseer's copper engraving.



Another example is the Armstrong woodblock no. 1156, a style of late 19th century engraving for book illustration, which has a signature of W.H.W. But who is W.H.W.? And what is the subject and title? To search for the answer is exactly like looking for a needle in a haystack.



Since identification is the biggest problem for the catalogue, the librarians have decided to put the database and their images online in the short future under the Huntington Digital Library: <http://hdl.huntington.org/cdm/> and hope the worldwide audience and readers will offer information. The database will then need substantial work of maintenance later on.

For its research potential, I think it is worth the time and effort to maintain such an online catalogue. It is also hoped to create a research network and make future joint

projects possible. In the internet era, we hope this will not only offer a rich online primary research source, but also encourage interdisciplinary dialogues and cooperative research projects, and create a large community in history of the books. This paper wishes to serve as a pre-launch for the Huntington digital database, as well as a call for suggestions of other possible solutions for the database.

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Harvard University Library, Visual Information Access:

http://via.lib.harvard.edu/via/deliver/chunkDisplay?_collection=via&inoID=39908&recordNumber=20&startChunkNum=1&endChunkNum=1&totalChunkCount=1&chunkNumber=1&method=view&image=thumb&offset=0

HOLLIS (catalogue of Harvard University Library) finding aids for Call

No.: *44W-3093-3117, *44WM-48-49:

http://oasis.lib.harvard.edu/oasis/deliver/deepLink?_collection=oasis&uniqueId=hou01673

Huntington Digital Library:

<http://hdl.huntington.org/cdm/>

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Coming Home to Modern Japan. An Orphic Dialogue between East and West in H. Murakami's "Norwegian Wood"

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Abstract

This article addresses the debate on the 'Japanese identity' of *Norwegian Wood*, which - though popular - is often conducted in an intuitive fashion. I try to find a way out by looking more thoroughly into the Orphic legacy of the novel. The link with the tale of Orpheus has already been established in Japan. However, the crucial role of Reiko as the transposition of the Western Orpheus is overlooked. Furthermore, my purpose is to extend the intertextual reading of Murakami's bestseller love story by taking into the equation the Japanese version of the Orpheus tale. By making a comparative analysis with the myth of Izanagi, I believe the author's more or less unconscious cultural influences of Japan and the West can be traced. Thus not only a geographical but a cognitive mapping of Murakami's novel as well is established. In short, I see the novel's identity as a transformative one. Murakami's Orpheus - the love-stricken Tōru - ploughs through the Greek/Western parameters of the Orphic myth (i.e. triumph of death and individuality) after his descent to the 'Underworld' of Ami Hostel but finally sails back to Japanese home waters when he decides to *look forward* to life and love (Midori). Choosing connectedness over alienation like Izanagi, the protagonist of *Norwegian Wood* and arguably its dislocated author - leave behind the tempting but disillusioning Western culture. Both achieve this however enriched by the one element which is lacking in the Japanese myth and represented in the novel by Reiko: the wondrous power of art. The latter is Murakami's Golden Fleece brought back from the West.

My research¹ started off after reading an interview with the best-seller writer in *The Sydney Morning Herald*. Here Murakami illustrates the place of the 'fantastic' in Japanese spirituality by citing the Orpheus myth as an example of an un-Japanese way of thinking.

In Japanese spirituality, the divide between the real and the fantastic is permeable, so his tales of unicorn skulls, giant frogs, star-patterned sheep and Colonel Sanders are 'very natural'. [...] You know the myth of Orpheus. He goes to the underworld to look for his deceased wife, but it's far away and he has to undergo many trials to get there. There's a big river and a wasteland. My characters go to the other world, the other side. In the Western world, there is a big wall you have to climb up. In this country, once you want to go there, it's easy. It's just beneath your feet. (Murakami, 2006)

The story of Tōru offers an interesting case study to put this statement to the test. As in the Greek myth, a loved one (Naoko) travels to the 'other world' in *Norwegian Wood*. This is Ami Hostel, a mental institution - today's Underworld -, from where "once you've left you can't come back." (Murakami, 2003 [1987], p.133) This is followed by a descent into the Underworld of the lover, Tōru, leading to the 'second' loss of his Eurydice. Finally, both myth and novel obey to the same parallel thematic, binary oppositions: present/past, life/death, man/woman, individual/community.

On the other hand, in many respects Murakami's Orpheus stands out as the antipode of the son of Calliope, the Muse of poetry, whose singing and string playing raptured everything and everyone. Initially, Tōru, as he himself claims, is an inconspicuous, average student majoring in theatre history but excelling in nothing. Although he reads with thirst, he never finds the right words to express his feelings. Likewise, Tōru's trip to Ami Hostel is very 'un-Western'. It is my belief a lot of differences in character and plot can be retraced to the residue of another version of Orpheus' story: the Japanese myth of Izanagi and Izanami. Murakami doesn't cite the story, but it is a myth he certainly knows and one that embodies the Japanese spirituality described in the above mentioned interview.

For example, to reach his destination Tōru has to undertake a long voyage uphill, but the only real obstacle is the narrow mountain pass where his coach is temporarily halted by an oncoming car. Calling at the sanatorium, Tōru waits for the gatekeeper, but the Japanese Charon not does even sit at his post. Once inside Naoko's lover does nothing more than Izanagi did in Yomi, the Japanese Underworld: try to convince his

¹ I am grateful to prof. dr. Suzuki Akiyoshi (Konan Women's University, Japan) for serving as the Japanese reading panel for this paper and delivering me with most valuable comments in that capacity. This research is an off-shoot of a thesis research conducted in 2011- spring 2012 and at the time advised by prof. dr. Paul Pelckmans (University of Antwerp, Belgium). On the author of *Coming home to modern Japan. An Orphic dialogue between East and West in H. Murakami's Norwegian Wood*: Emiel Nachtegaal is a scholarship-awarded pre-doctoral researcher in Literary Sciences at the Collegio dei Fiamminghi, Bologna (Italy).

lover (not the gods) with tender words (not on the wings of music) to accompany to him back to the outside world (as is known, the hero Orpheus first had to move the heart of the goddess Persephone).

Eventually and most importantly, Tōru chooses life over death (though the Greek Orpheus does not commit suicide, he has no further will to live) and connectedness over alienation. In the Japanese myth, Izanagi too chooses reintegration into his community of peers after his return from the underworld. Also the Japanese Orpheus, who is also a god, swears to bestow to the world more lives than his now vengeful sister Izanami can negate. At this first glance, Murakami's conceptions from the interview on the balance between the fantastic and reality in Japan apparently reflect neatly in *Norwegian Wood*.

Third time around. The triangular love affairs in *Norwegian Wood*.

Yet, differences remain for which neither of the Orpheus myths can offer any explanation. The most notable, and one already noted by scholars in Japan², is that the novel always assembles three characters into love triangles. In *Norwegian Wood* three pairs, three Orphic couples are placed at the front: Kizuki-Naoko, Naoko-Tōru and finally Tōru-Midori - whilst in the myth, including the Japanese version, only two lovers appear. The first of the love triangles is formed by Naoko-Tōru-Kizuki, the second by Midori-Tōru-Naoko and in the end by Watababe-Midori-Reiko.

Furthermore, the mechanism of the love triangles attributes to each of the three couples its own "third person". Tōru serves in this capacity for Naoko and Kizuki. He is so to speak the appendix to the first Orphic couple. When they go out together, Kizuki always tries to find a fourth person for Tōru. But as the narrator, who throughout the novel obsessively counts the number of people in connection, observes: "Kizuki and Naoko and I: odd, but that was the most comfortable combination. Introducing a fourth person into the mix would always make things a little awkward." (p.27) Within the triangle Naoko-Kizuki-Tōru the latter furthermore serves as the link between the couple's own self-involved world and the rest of the society (cf. p.146).

After Kizuki's suicide, Tōru's sexual desire for Naoko unleashes itself, making himself an opponent of his once best friend Kizuki for Naoko's love. But after the first night of her courtship with Tōru, Naoko flees from college and from Tōru without leaving behind any message. From this point onwards, Tōru turns from a passive outsider into an active Orpheus in search of his beloved Eurydice who herself is grieving for the passing away of her Orpheus. In this first love triangle Naoko must make a choice between Tōru and Kizuki, that is between life and death, between looking forward or backward.

² It is however the first time these insights are made available for the non-Japanese reading scholarly audience, to which up to this day I belong. The same holds for the research on the (Greek) Orphic intertext.

After Tōru's first visit to Ami Hostel, the second 'third' person comes into play: Midori. She alters the story thoroughly. In the second love triangle, Midori-Tōru-Naoko, the shaft no longer rotates around Naoko but around Tōru. It is now his turn to choose between a lively Midori and a sickly Naoko. Midori performs the same function here as Tōru in the previous love triangle: as the connection to the outside world for the Orphic couple. The initial response is the same as the one Naoko gave to Tōru: the communication fails because Tōru too cannot help but *look back* to his Eurydice.

The love triangles offer an interesting departing from the novel's mythical intertext. I strongly believe that *Norwegian Wood* is a much unique Orphic adaptation because the triangular infrastructure of the novel renders visible both Western / Greek and Japanese parameters of the Orphic myths. This is achieved firstly by the doubling of the mythical love couple when Naoko and Tōru, the central Orphic couple, split up. Naoko whose sickness has "deeper roots" (p.192) never processes the death of Kizuki. Like the Greek hero she pays for this by her death because her grief places her outside the community of the living. The only difference being that Naoko commits suicide and therefore 'chooses' death herself. In other words: Naoko does what the Greek Orpheus wanted to, but was not capable of doing.

For his part, Tōru eventually completes the mourning process and chooses life. He in turn does what the Greek Orpheus could have done, but did not want to do. To me this suggests that Naoko and Kizuki represent the parameters of the Greek myth (death/individuality), whereas Tōru and Midori incarnate the Japanese ones (life/community).

Murakami's Orpheus goes West

But in the same breath, it is evident that Murakami's Orpheus realizes his return to the Upper World only after having gone through an intense inner struggle. When informed of Naoko's death Tōru slowly sinks into self-pity and entrenches himself in his "own world" as Midori sorely puts it. More and more, Tōru starts to resemble the Greek singer-poet. Not only by opposing the two love couples Naoko-Kizuki and Tōru-Midori (*supra*), but in Tōru's own coming-of-age as well, the parameters of the myth of Orpheus and the myth of Izanagi appear. The coming of age of Murakami's Orpheus is also his coming home.

That is rendered obvious if one examines the evolution of Tōru's thinking about life and death, one of the central contradictions pondered by all the world's Orphic myths. After Kizuki's suicide Tōru muses about life and death. Up until that moment he had always perceived death as something quite separate from life. "[...] [U]ntil the day it reaches out for us, it leaves us alone." (p.30) Life and death are independent categories, a fact that is made perpetual in all Orphic myths after the violation of the prohibition against the look. As the narrator himself observes that constitutes a "simple, logical truth" (id.).

Tōru's contemplation goes on: "Life is here, death is over there. I am here, not over there." (id.) I think this shows the cultural thinking of Japanese spirituality. The Japanese Orphic myth strongly emphasizes the fact that Izanagi's free will is illusory, that mortal life is from now on given in nature and that with the Japanese Orpheus all men have to accept this separation. Orpheus' short triumph over death keeps this possibility alive as an illusion for him and his followers. Not accidentally Orpheus lay at the root of a cult in ancient times, the Orphic mysteries.

The overturning moment in Tōru's thinking about life and death however is the suicide of Kizuki. After his death the narrator eliminates philosophically his former rigid, binary thinking on the matter. Death has him now seized him as well (p.31). This allows Naoko to pull Tōru in tow, as she too cannot abandon the memory of the dead Kizuki. It is when like the Greek Orpheus Naoko follows Kizuki in death that Tōru is forced once again to review his ideas, that is to *look forward*: to Midori and towards life. The grieving Tōru now has to brush aside the ghost of Naoko, as Izanagi did when haunted by the reflection of his rotting sister and lover. It is important to understand that the element of Orpheus' heartbreak is conspicuously absent in the Japanese myth.

Once again, Murakami's Orpheus has to stand 'on the other side'. But that does not mean his thinking returns to the simplicity of the linearity. Years later, sitting in an airplane, Tōru involuntarily *looks back* to Naoko, and her death. He rethinks all past events and concludes that all in all "[b]y living our lives, we nurture death." (p.360) However, he continues, "[t]rue as this might be, it was only one of the truths we had to learn. What I learned from Naoko's death was this: no truth can cure the sadness we feel from losing a loved one." Nor the dramatic 'Western' truth of Orpheus who looks backward too much, nor the drastic 'Japanese' solution of Izanagi who looks forward too much, can offer Murakami's Orpheus any solace.

That is ultimately why he 'decided' to create a novel, *Norwegian Wood*. In this 'third' place between present and past, the Upper World and the Underworld, the narrator can keep his fading memory of Naoko alive, like he promised her. "[I]n that place, [death] was not a decisive element that brought life to an end. [...] There Naoko lived, and I could speak with her and hold her in my arms." (id., my stressing) This brings me to the one crucial element of the Western part of the Orphic legacy lingering on *the Upper World of Norwegian Wood*: the discovery of personal artistic expression through which the narrator is enabled to commemorate his lost Eurydice painlessly.

The Greek Orpheus visits Japan (Reiko)

Taking a closer look at "that place" where the writing of the novel is being born, one can see that is also a musical surrounding. The wondrous power of music, transfiguring Orpheus' grief, is the very element from the Orphic tale which is lacking in the Japanese myth of Izanagi. I strongly believe that for his Orpheus story, Murakami relays this missing link through the character of Reiko who is introduced to Tōru in the drawn-out and crucial sixth chapter relating his first visit to Ami Hostel.

Besides Midori and Tōru, Reiko constitutes the third “third person” that I have not yet discussed.

As an experienced older woman, Reiko serves as a guide for Naoko and Tōru at Ami Hostel. For in the hospital that is not like any other hospital it is prohibited to move in pairs (cf. pp. 126, 129), recalling by the way the importance of the narrative love triangles. After his trip it is she who welcomes the youthful Tōru in Ami Hostel. The very first thing she tells him is that surely he hasn't touched any musical instrument for years (p.123). Ironically Murakami has the narrator say that he had no idea why Reiko started talking about music. She turns out to be the music teacher at the sanatorium where moreover, as she puts it, relatively many special talents are to be found (p.128).

The author lays it on thick that Reiko embodies the Greek Orpheus. Murakami gives us a Reiko who in Ami Hostel lets the birds flutter in their cage with the same inexplicable magic held by the Greek Orpheus (p.176). During a walk with Naoko and Tōru, she draws them further up into the mountains to listen to the radio. “If I don't come here once in a while,” the woman says “I don't have any idea what's playing out there.” (p.183) When Reiko recounts her life to Murakami's Orpheus in private it appears that as a child she was prepared for a career as a concert pianist, a dream that almost materialised until she fell into a severe depression. She had lost a “some jewel of energy” (p.155). During her musical studies she never played for herself, only for others. That is why she ended up in Ami Hostel, regaining as it is evidenced her former joy of playing music. After the loss of Eurydice, Orpheus too lost the power to charm others with his music (cf. Ovid, 8 B.C.: XI, vv.39-40).

Drawn from this experience, the Greek Orpheus, Reiko, seeks to warn Tōru against his own previous mistakes. Although Reiko denies that she is able to, she offers him two pieces of advice. The first one is “not to let yourself get impatient” (p.151) and the second “once you've left you can't come back” (p.133). Yet, as I shall point out in the next paragraph, Tōru does not take these counsels to heart. When Murakami's Orpheus leaves the sanatorium he turns around several times (p.217). He starts a relationship with Midori and yet he visits Naoko for a second time. But one thing Reiko does inspire him to do. Upon his return to Tokyō, he picks up playing the guitar again. It heralds the writing of his personal story. Instead of a consumer of literature and music, he becomes creative.

Murakami's Orpheus sails back home

It seems that after his first visit to Ami Hostel Tōru will copy Orpheus' errors, apparently implicating him in Naoko's death. The eventual loss of his beloved takes a heavy toll on his mental health. He behaves in an utterly confused way as the Greek Orpheus did, lamenting after Eurydice's ‘second death’ that the gods of the underworld were so cruel (Ovid *cit.*: X, vv.61-70). However, as I see it, the path Tōru then takes towards the place where Midori is waiting for him, is very original and very revealing about Murakami's own solution for his dilemma between Japan and the West.

After Naoko's death, Murakami's Orpheus decides to retire to the Japanese countryside. On this nomadic journey he encounters a young fisherman who offers him Japanese food, sake and money. But it is not an 'encounter'; he does not 'meet' the other. The young fisherman talks about his deceased mother. He too has lost a loved one, but the battered Tōru listens to him absently. The fisherman on the other hand expresses his sympathy. Tōru takes the money, but not the "feeling" of this gift (p.362). Tōru does not choose to share his pain and therefore turning him into a fellow-man, a companion on his voyage (cf. Luke 10: 25-37). He ultimately senses the failure of his introspection and his journey: "I knew I had to go back to the real world." (p.363)

Like Orpheus after his return from Hades, the nomad Tōru is too far removed from the human community. Unlike Izanagi's purification ritual in the water after his return from Yomi, Tōru finds no solace in nature. What will heal him is his 'musical' conversation with Reiko in his apartment in Tokyō. This is the turning point. It is significant that he succeeds in establishing contact with her – his Greek counterpart – whereas he failed with the Japanese fisherman. Reiko reminds Murakami's Orpheus that in the Upper World people like Midori care about him, people to whom he has obligations. In short, she reminds him about everything the Greek Orpheus did not bother to do upon his return from the Underworld. She has especially left Ami Hostel to tell him this. And this time, unlike at Ami Hostel (*supra*) or with the Japanese fisherman, Tōru listens sincerely³ and opens up.

Reiko makes him aware that he must choose between Midori and Naoko, just as Naoko had to choose between Tōru and Kizuki and like Orpheus had to choose between Eurydice and the Bacchae Women. More importantly, she reminds Tōru that he – and this information is crucial – chose life *before* Naoko's death (maybe in a strange sense behaving like Izanagi who hurried back to the Upper World at the sight of Izanami's rotting ghost). "You made your decision long before Naoko died [...]. You chose Midori. Naoko chose to die." (p.379)

The identification of Reiko as the bearer of the musical power of the Western Orphic myth also sheds light on the meaning of Tōru's uncanny courtship with Reiko (who, reminding us of Hitchcock's movie *Vertigo*, wears Naoko's clothes). Just as Murakami's Orpheus was unfaithful to Naoko with Midori when she was still alive, he now shows her infidelity in death. Again the triangular mechanism of the novel comes into force and, this time, shuts off the mythical curse on the look. Looking upon the matter from an intertextual viewpoint, the encounter with Reiko in Tokyo allows Tōru to *look forward* and complete Orpheus' mourning process. Moreover, in doing so, Reiko restores herself. The "human jukebox" (p.381) does not return to Ami Hostel.

³ Cf. "Tōru is presented as writing directly to the reader, which intensifies the impression of sincerity." (Rubin, 2012, p.151) In this sense too, the realisation of Tōru's sincerity serves as a precondition to Murakami's challenge of writing a realistic (and maybe an autobiographical) novel. Being sincere, by the way, was a necessary precondition for entering Ami Hostel.

I therefore cannot agree with the conclusion drawn by J. Rubin in his excellent reference fan book *Haruki Murakami and the Music of Words*. On the authority of the fact that Tōru sleeps with Reiko four times (the hiragana character for ‘four’ refers to ‘death’ as well) and personally seeing the adult narrator unhappy, Rubin states that Tōru “implicitly chooses death and negativity (Naoko) over life (Midori); Tōru will live with the memories of Naoko rather than give himself over to the vitality of Midori.” (Rubin, 2012, p.159) Looking at the matter through the mythical intertext however, it transpires on the contrary that the explicit command of the Orphic myths ("Look forward, not backward.") has been respected.

Although the final sentence of the novel leaves the reader’s knowledge of the final reunion of Tōru and Midori wanting and although it is true that we cannot be totally sure the older Tōru found happiness (nor, do I wish to add, unhappiness), Reiko did make Tōru see that he chose Midori and therefore life over Naoko and death. Narratologically speaking, she ends the love triangle mechanism paving the way for the final Orphic couple Midori-Tōru and, as I shall now demonstrate, Tōru’s return to the Upper World.

Back from the Underworld. Murakami’s Orpheus’ transformative identity

Murakami's characters are always looking for a third way out of this impasse between past and present. As I see it, *Norwegian Wood* stands out in a special way in Murakami’s *oeuvre*. In this novel (as in *The Wind-Up Bird Chronicle*) a field well connects two narrative worlds: on the one hand a Cartesian society ruled by Logos (the modern Western world with the city as the pre-eminent *locus* of modernity), on the other a mythical community surrounded by nature (traditional Japan, represented by the young fisherman).

Suzuki who has analysed *Norwegian Wood* superimposing a map of ancient Japan on the topography of the novel, retracing the walks of the characters through the modern Japanese cities, concludes that in the novel there “is no border between the ground and the subterranean. Japanese are always controlled, through memory, by the past and dragged into the world of death. The embodiment of this standpoint [...] is the world of Murakami.” (2013, 38) In short, physically Murakami’s Orpheus may be back in the Japanese Upper World, but mentally he finds himself on a borderline.

According to another Japanese scholar, Takemoto, this kind of nomadism of Murakami’s fictional I was still considered as a way out in the previous novel. He designates the type of character in *Hard-Boiled Wonderland and the End of the world* (1985), as a “vague, Japanese I”⁴ (Takemoto, 2012, pp.72-73). It is a philosophy of the recluse recalling Nietzsche. In addition Takemoto writes that Murakami declared the Cartesian subject dead early on, aligning himself with the postmodern theories injected into Japan during his formative years. This ironic, vague, Japanese I assumes plural identities, like the novel’s protagonist, in order to live both in a counter-utopian, bucolic Wonderland as well as in industrial Tokyo. (‘the end of the world’).

⁴ My translation from the French “moi vague nippon”.

Takemoto claims a change of character occurs in *South of the Border, West of the Sun* (1992). Here the nomadic protagonist Hajime⁵ - like Murakami the former owner of an upscale music club where visitors can escape stress and reality – is mercilessly exposed as a money-grubber and (as the Dionysian Orpheus) a failure in love and life. As the author matures, so to say, the vagueness of Murakami's postmodern I is being exposed. Yet to my opinion, *Norwegian Wood*, situated in between those two novels but not mentioned by the Japanese scholar, at least foretells the end of this “vague, Japanese I”. For that, I wish to stress the “Japanese” element of Takemoto's concept and see the postmodern “vague I” itself as a concept imported from the West.

From this viewpoint, Tōru's identity crisis, leading to his nomadic voyage, can be included under the heading of Western imported, disruptive “civilization diseases”. Tōru starts off as a Western, Cartesian I – someone with a very rational, straightforward way of thinking (e.g. about life and death, *supra*). He is also surrounded (or lets himself be surrounded) by Western imported goods. The main character even manages to read no Japanese author at all, like Murakami in his own youth. Likewise, no Japanese musician is being addressed. It is also noticeable that all his lessons at college deal with Western theatre...

So the impoverished Tōru comes to realize after his nomad Orphic journey that not only his trip into nature and towards the Japanese past (in the dialogue with the fisherman) offers any solace. He also experienced the downside of Western, radical individualism which is the story of the Greek Orpheus once back in the Upper World. As in *South of the Border, West of the Sun* where Hajime's I can only pursue ludic pleasures, Tōru's inner escape to “values of the West” is illusory. In the mix, the possibility of Murakami's vague, Japanese I in combining two possible worlds and therefore plural identities, as a nomad in nature (Japan's past) and in the reality of the city (the Western present), is being short-circuited in *Norwegian Wood* as well as in the next novel.

It recalls furthermore Murakami's own stated third place between the West and Japan: the “over there”⁶, “somewhere between Japan and Hawaii” (Murakami, 2012) and coinciding, I might add, with a third place between life and death⁷. With a negative charge, this place where Toru has to find happiness is nowhere. It can not to be pointed out on a map (cf. Suzuki, 2013). It is from this “the dead center of this place that was no place” (Murakami, 2003 [1987], p.386) that the young Tōru still holds Midori on the line at the end of the novel.

⁵ *Nota bene* as a noun 初め (romaji: hajime) means start, opening, beginning.

⁶ Translated from the French ‘là-bas’.

⁷ Cf. Murakami cited in Rubin, 2012, p.164: “But once I get involved in writing a long piece of fiction, there is nothing I can do to prevent an image of death from taking shape in my mind... and the sensation never leaves me until the moment I have written the last line of the book.” This can be linked to Murakami's habit of listening to music during the ‘morbid’ writing process. One might say it's a legacy of the Greek Orpheus...

With a positive charge, in *Norwegian Wood* the Orphic opposition between death and life, being and non-being, forward and backward, is placated in the realm of art. Thus a “third” synthesis between Japan and the West as well between past (Underground) and present (Upper World) is achieved by Murakami’s Orphic adaptation. To me that is the “over there” in *Norwegian Wood*. It shows the progress from the narrator of *Hard-Boiled Wonderland* who couldn’t move *either forward or backward*, who had nowhere to go. When the nomadic Tōru repents, he has left behind the vices of the Western Orpheus who could only look *backward*, ready to become a less “vague, Japanese I” enriched however by the artistic virtue of the same Orpheus.

The latter is Murakami’s Golden Fleece brought back from Greece. The wondrous power of (novelistic) art allows for Tōru’s identity transformation and his return home. As I explained earlier, it is after his talk with Reiko, warning him against the mistakes of the Western, ‘individualistic’ Orpheus, that the protagonist of *Norwegian Wood* realizes he has now to find a new home for himself on Japanese soil, where both worlds connected by the field well intermingle under the effect of globalization. His vague Japanese identity, like Murakami’s own one in world literature, becomes a transformative one.

For me this is the deeper meaning of the unconscious juxtaposition of the two Orphic intertexts in *Norwegian Wood*. By commemorating Naoko, Murakami’s Orpheus takes himself one step further than his mythical predecessor Izanagi, who reintegrated but also chased the ghost of his beloved wife. Thus, in this most *creative* way, Murakami’s Orpheus chooses connectedness over alienation.

In lieu of a conclusion

I believe the implicit cultural intermingling of the Orphic myths of Japan and the West adds to explaining what Rubin (2012, p.160) designated as the “greater demographic impact” of *Norwegian Wood*. This in turn may explain why the novel served as the ideal place for reflection, primarily for the Japanese reading public. Like modern Japan, the novels tries to find a balance between the country’s own cultural heritage and the present ‘imported’ from the West. It is not unrelated to the fact that the novel has turned out to be a commercial hype in that country, but not in the West.

By an ironic twist, it has made matters worse for the author himself. The latter often declared that before *Norwegian Wood*, he used to be a cult writer in Japan, like he still is in the West. “That book destroyed my reputation [in Japan].” (Murakami, 2002) Curiously enough, as Rubin (2012, pp.147-148) points out, Murakami wrote his Orphic adaptation in Italy and... Greece. The huge success of the novel in his home country, putting it well ahead above his other ‘cult’ works, only served to prolong his nomadic stay in the West. As it is well known, the author settled back in Japan after being ‘called home’ by the national disasters of 1995.

So it may be argued that Tōru’s Orphic voyage mirrors Murakami’s own trail on the world map. The author’s disillusion with a once hopeful image of the West (the

absolute freedom of the individual) led to the carving out of a “third” resting place back in Japan’s postmodern present: over there. Paradoxically the Japanese writer does so after his own ‘individualistic’, nomadic flight to the West, like Tōru finally absorbing the ‘counsels’ of the Greek Orpheus (the individualistic West) and the fisherman (Japanese community). Then he re-emerged as a wrecked ship still carrying the Japanese flag, back to the Upper World, the “real world”.

In the case of Murakami however, he follows his fictional I only subsequently to “that place”. That to me is the second paradox. It is as if Tōru's retreat from Ami Hostel to the Upper World was itself either a premonition or a preparation for the coming home of this dislocated author.

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*Turning to Violence: Science Fiction, Ethics and Difference in Priya Chabria's
"Generation 14"*

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Gerontologist Aubrey de Grey has suggested that biotechnology should aim towards 'engineered negligible senescence,' the extension of life and prevention of death (de Grey 2006). Inherent in de Grey's statements, and embedded into the existing technologies that are now working to achieve such goals, is the implied assumption that indefinite life extension is beneficial to humanity and therefore desirable. Even more fundamentally, de Grey's statements reflect the scientific rationalization of what was formerly in the domain of the religious. The idea of engineered life extension is a rational programme of immortality that replaces the concept of spiritual life after death, while obscuring its spiritual links. This is an example of how technology is 'morally charged' (Verbeek, 2011, p. 21). Technologies, especially biotechnologies, open up new possibilities for how we should live. The human individual can no longer be seen as acting autonomously but rather interacts intimately with his or her technologies.¹ Science and technology can therefore be seen as a discourse that materializes and makes concrete certain contingent values, which alter the way we relate to the natural world, leading to many difficult questions concerning how we should act.

Ethical discussions today seem to revolve around the central question 'how should one act?' with approaches focusing on the duties and responsibilities of the human subject (the deontological approach), as well as on the objective assessment of the consequences of his or her actions (this is the consequentialist approach). These approaches derive from a western humanist tradition that places the individual subject at the center, the source of moral decisions and practices, and who is positioned at a distance from the world of objects or others upon which it must act. The predominance of the deontological and consequentialist approaches suggests that humanist values (such as the separation of subject and object, subjective autonomy, and objective reason) guide ethical action and discourse today.

The problem with these approaches is that the question of 'how to act' can no longer be answered exclusively by this human(ist) subject. Technologies intervene on moral decisions, as I have pointed out, thus mitigating the responsibility of the human agent. Further, developments in biotechnology completely destabilize the very idea of 'human.' Medical science is creating new forms of life, presenting us with many fascinating possibilities and difficult choices. Developments in genetic medicine dissolve the supposed line separating 'human' and 'technology' and emphasizes that the two categories cannot be so clearly delimited. Carey Wolfe (2010) points out that the great irony of bioethical discourse is that, in spite of these radical changes, the idea of the unique and autonomous 'human,' continues to be 'taken for granted as an ethical (non)issue' (55). Ethicists instead seem to be concerned with establishing rules and protocols as the basis of how to act, in order to determine, for instance, if an individual or being has the 'right' to certain treatments, choices or protections (see Dworkin 1992, Jonsen et al 1998, and Beauchamp & Walters 1999, for example). This has been criticized by some such as Carl Elliott (1999) as being 'an almost purely technical enterprise' driven by an 'unthinking pragmatism' (xxii), a pragmatism that uncritically reinstates contingent, humanist assumptions about what a 'human' or 'person' is. And as Wolfe highlights, our moral responses are always already entangled in *language*; philosophical discourse—'what we say, what we write,

¹ See Verbeek (2011) for examples of how moral decisions are not made by humans autonomously but in close interaction with technologies.

how we ask philosophical questions' already entails a moral attitude, 'open[ing] up lines of thought... and foreclose[ing] others' (60).

Fiction occupies an important position in ethical discussions because, on a very simple level, fictions re-contextualize abstract ethical issues, introducing them into relatable situations. Writers imagine the impact of technological change, for example, on the individual psyche and on human relationships, returning ethics to the realm of the personal and interpersonal. The typical narrative (those written in realist or naturalist fashion) is thus considered a repository of moral and ethical insight, which can be drawn from the way characters respond to dilemmas, and from the causal structures of the novel. Critics who adopt this approach (see Nussbaum 2005, for example) directly apply the fictional to 'real' life, collapsing the distance between the 'real' and representation. These readings, however, do not address the problematic issue of how fiction, as with any ethical discourse, might manipulate the reader. They often neglect to address the issue of *language* and how systems of signification can encourage a convergence of moral responses among members of the same moral community. These analyses do not attend to the ways writers, tapping into established codes (such as emotional framing, to elicit fear or pathos), can condemn or laud specific behaviours, thus manipulating the reader through language, inducting them into a moral culture, calibrating emotions and cultivating moral-emotional responses. Joshua Landy (2011) goes further and comments that in terms of our moral understanding, such fiction 'convinces us only of what we already believed before we began to read it' (66). The 'pleasure' we derive from these ethical readings comes from the reader intuitively taking on a certain 'role' in a game of 'make-believe' during which, for the time of reading, we participate in a 'fantasy of moral clarity' (74). Landy reiterates the idea that our moral responses to fiction are always already intertwined with language and discursive constructions, and the relations of power inherent in them, which tell us *how* to respond.

Speculative fiction offers something distinctive to the ethical discussion. Firstly, as a genre overtly concerned with the challenges of technological progress, SF valuably imagines the possible consequences of new technologies. What is more critical to my discussion is the idea that SF is a self-conscious play on signs and signification, and can draw our attention to how ethical responses are determined by the language we use. In other words, it is a genre that is exceptionally attuned to how language brings into being certain realities, while shutting out others. SF employs recognizable signs, eliciting conventional meanings. Yet, at the same time, because of its openness to alterity, it is able to disrupt norms and introduce new values, whilst foregrounding its own construction. SF thus effectively problematizes epistemological or ontological 'truths,' demonstrating how apparently natural assumptions about how we should act are constituted in a language that precedes us. In my analysis of Priya Chabria's recent (2008) SF novel, *Generation 14*, I will show how Chabria, an Indian poet, has employed the SF mode in order to, firstly, demonstrate how language presupposes certain contingent assumptions about "human;" and secondly, to disrupt these assumptions, offering an alternative ethical perspective that draws from Indic philosophies.

Chabria establishes the connection between signs and values at the outset, utilizing recognizable science-fictional tropes to set up certain expectations. Set in the twenty-

fourth century, Chabria presents us with a 'Global Community' in which death has been averted through the use of advanced biomedical interventions. This community has reached 'optimum efficiency' (59) through the scientific rationalization of life, with 'Matings' that are 'pre-selected' for 'optimum results' (15) and the 'refurbish[ment]' of worker functions that ensures maximized contribution (59). The sole beneficiaries of these technological advancements are the 'Originals,' a genetically 'pure' breed of humans. The Originals have created supporting strata of 'other' beings, with 'different orders of pre-ordained consciousness' (35), in order to maintain this privilege. These 'other' beings include genetic hybrids bred for military force and amusement, and clones who function as menial labour and organ donors, and who have been dispossessed of 'presence' (55) through extreme forms of body control. Without individuality or autonomy, they are considered a subhuman species, and therefore 'dispensable' (62).

At first glance, *Generation 14* seems to follow in a tradition of western dystopian fictions, which warn against unchecked medical advancement. In such fictions, cloning leads to the establishment of oppressive social hierarchies that threaten the autonomy and potential of the human individual, presenting the audience with a distinct morality that privileges humanist values of independence and liberation.² In these fictions, hope lies in the individual (re)gaining his or her authentic Self and fighting back against injustice. Chabria employs certain narrative devices to raise expectations that *Generation 14* will conform to a similar moral frame. For instance, the narrative focalization prepares the reader for the emergence of an autonomous and essential self. The narrator is a clone, a recognizable SF symbol of suppressed individuality, who documents her 'morphing' of consciousness (11) in her 'diary,' a 'cellchip' hidden 'within [her] neural circuitry' (15). This 'morphing' includes the recollection of some of her Original's 'memor[ies]' (11). The reader anticipates a process of growth, and the recovery of this 'true' self, in accordance with essentialist notions of being.

It is also suggested that the clone's morphing is the key to ending the Originals' oppressive regime. Early into the novel, the narrator is told by another mutating clone that her transformation is critical to the clones 'win[ning]' and ending '[t]his horror' (57). Later, she is told by the leaders of the Resistance, who stage a war of emancipation, that the 'secret' (272) she recovers from her Original's memories will be that which will incite this Uprising, a necessary 'Bloodbath' that must 'preced[e] the Joy of Liberation' (277). Not only does this reinforce an essentialist notion of identity, and locates the subject at the centre of ethical action, it also links self-determination to violence, which is justified as an appropriate response to a prior wrongdoing. Violence, in this moral framework, is seen as necessary to sustain the moral balance in the universe. This retributive "logic" is a line of reasoning rooted in a Christian morality (Gorringe, 1996) that has been normalized, used repeatedly in discourses justifying warfare and capital punishment, and continually reiterated in contemporary fictions (see Weaver 2000; and Philips and Strobl 2006, for example).

Having invoked this moral code, Chabria then proceeds to disrupt it. The Uprising, which takes place at the end of the novel, is an affair that has no 'end' in the

² These include Aldous Huxley's *Brave New World* (first published in 1932) and also recent films like *The Island* (2005) and *Moon* (2009).

Aristotelian sense. The novel ends abruptly in the middle of the bloodshed and leaves the reader without any certain sense of who has ‘won’ and thus without a clear sense of redemption. We are instead left with a woeful image of the clone ‘cradling pain’ (279), fearing an endless cycle of violence in which ‘atrocities is blanketed by even more atrocities’ leading ‘not to silence, but more violence’ (252). This disruption is intensified by the fact that the clone does not recover an ‘essential’ Self despite the fact that she ‘remembers’ various aspects of her Original’s life. Rather, she speaks ‘neither as [her Original] nor [her]self’ (104-105), and at times, finds that her Original repulses her (123), which emphasizes the fact that they are not essentially the same being. Further, the clone finds that she has to ‘invent [her]... Original... as [she] has to invent [her]self’ (60). Furthermore, the clone does not gain autonomy, and remains under the charge of the leaders of the Resistance, obliged to fulfil her prescribed duty in spite of her own hesitations (265).

I argue that this disruption provides an opening for Chabria to put forward an alternative understanding of ethical action based upon Indic beliefs about the nature of reality. Because of SF’s fundamental openness to alterity, Chabria is able to re-signify the SF sign of the clone, distinguishing the clone not in terms of a singular and unique presence, but by an elemental *absence*, the absence of this unique coherent Self. In Western, binary conceptions, such absence would disqualify the individual from the realm of ‘human’ (and therefore from ethical consideration). Here, however, Clone 14/54/G’s absence is described as a ‘vastness without meaning’ that is ‘deeply beautiful’ (244). The clone’s absence of self allows her to be uncommonly receptive to others, even to the extent of being *inhabited* by the other entities, that is, actively moulded by and adapting to these others. Her transformation begins with ‘visitations,’ which are the implausible encounters with the fictional characters of stories that the clone’s Original had written before her death. These fictional characters include a fish swimming in the Ganga river, contemplating the ‘Ultimate Reality’ (191); a mother who grieves for her son who dies during the Kalinga war (262-261 BC); and, a wolf-dog named Trichaisma who accompanies his master on a journey of conquest. These ‘visitations’ are not simply hallucinations. They are intense and corporeal identifications with difference: she sees through their eyes, and experiences their bodily instincts, even after the visitations end. For example, after a visitation from Trichaisma, the clone feels compelled to ‘bay at the moon’ (19). They transform her and she finds that she is becoming ‘simultaneously many different people’ who are all within her ‘speaking together in a babble’ (110). As a result of being inhabited by difference, the clone discovers that she can ‘think more, feel more’ (68), ‘still’ is ‘one of [the clones]’ (259) but also ‘multiple’ (86).

Chabria presents a distinctive notion of absence that is usefully informed by concepts of absence found in Indic philosophy. According to the Vaisesikas ontology (3rd – 2nd C BCE), a Vedic system of thought³ concerned with the status of the ‘particulars’ of reality and the cosmic order, or *dharma* (Hamilton 2001, p. 70-71), absence is seen as a legitimate quality of substance that allows the recognition of *difference*, as related to

³ A Vedic system is a school or branch that offers a distinct, systematic philosophy with regards to the Vedic texts, or Veda. The Veda is the corpus of material that constitutes the earliest scriptures of Indic thought and the basis for what is now recognized as Hinduism. Each Vedic system specializes in a certain aspect of, or approach to, the Veda, and is a distinct expression of the primary material that exists side by side with the other systems (Rajmani 1983, p. 22-23).

another being or state of existence.⁴ In Buddhism (4th C BCE), a philosophy that developed in reaction to the hegemonic orthodoxy of the Brahmanical tradition,⁵ the absence of Self (the realization of the ‘non-self’) is linked to the understanding of dependent origination. This idea suggests that nothing exists as an isolated, static entity, but rather arises in a continually evolving network of causes and circumstances (Fowler 1999, p. 46). While I do not wish to generalize, both of these notions of absence reflect an understanding of the interconnectedness between the individual with the world, and with difference, around it. Using SF, Chabria is able to literalize the abstract idea of a self that is outside of itself, a self that identifies with the otherness around it, and is both constituted and divided by these various identifications. This representation offers an alternative to the normative western conceptions of self.

The clone’s absence of self enables a process of *turning towards*. This process is highlighted by the fact that the clone names her dead Original, whose identity has been erased from public record, ‘Aa-aa’ (59). The prefix ‘aa’ in Sanskrit means ‘toward’ (Grimes 1996, p. 9), and the clone is drawn to the fact that each time the name is spoken ‘it sounded different and seemed to suggest different things’ (60), emphasizing a movement towards difference. Most of the novel focuses on the clone’s experience of turning towards others and becoming affected by them in a way that transcends the prescribed ‘limits’ (27) of her consciousness. These ‘others’ not only include the fictional characters of her visitations, as I have described, but also the sentient and non-sentient beings around her. At another point, a dismembered hand impacts her in a similarly unexpected way, and she feels ‘sanctity’ in its presence, a strange ‘calm’ that makes her wonder if her ‘senses’ are ‘distorting’ (54). Later, seeing another clone in danger compels her ‘body [to] vibrat[e] viciously’ she ‘lea[ps]’ towards the clone ‘landing on all fours’ in a bid to save her as if possessed (65), an irregular response that leads to her detainment. Equally irregular is her yearning to mate with the Leader of Resistance, whom we find out is Aa-aa’s son, driven by a ‘hunger’ that ‘pushes [her] onwards... to becoming part of another’s body’ (245) while at the same time still maintaining and ‘knowing again [her own] body’s limits’ (245). All of these cases highlight a turning towards an other that is marked by a non-rational response that exceeds the stipulated bounds of the clone’s ‘actuality.’ As a result, the clone finds she is no longer ‘trapped in [her] body’ (59) and ‘no longer [knows] which world [she] belong[s] to’ (52). Instead she feels both ‘more—and less—than what [she] was’ (95). She is still a clone but at the same time she is also ‘simultaneously many different people’ who are ‘speaking together in a babble’ (110).

Once again looking to Indic philosophies, we find that the Advaita Vedanta belief system (8th century CE) presents a ‘non-dual’ or monistic ontology that is particularly

⁴ Vaisesikas, from the Sanskrit word *visesa* which indicates ‘difference’ or ‘particularity,’ is a realistic school of thought, that is, it is concerned with the ontological status of the ‘particulars’ of reality (Fowler 2002, p. 98). This system of thought asserts that the universe is made out of atoms of earth, air, fire, water, as well as atoms of space, time, ether, mind and soul, all understood as elements co-existing for eternity with the god that formed it. In this ontology, absence is a quality of substance that can indicate several things: situational absence; non-existence prior to existence; non-existence after existence; or, the quality of never having existed (Hamilton 2001, p. 73).

⁵ This refers to the ideas and practices established by the Brahmin priests, which became dominant in northern India by the 5th C BCE, and which focused on Vedic rituals and sacrifice (Hamilton 2001, p. 18)

resonant here.⁶ Its ‘non-dual’ ontology is an understanding that the universe is One—that everything is ultimately *Brahman*, an unchanging, absolute and material essence.⁷ It follows that Self or ‘atman’ (Sanskrit, ‘essence, breath’) is also Brahman. According to the Advaita Vedanta, all plurality is false perception. Plurality is a ‘conventional reality’ that has a real effect on us but which one must nonetheless strive to see through (Hamilton 2001, p. 127). It is not the unchanging Brahman but ignorance that is the source of the perceived separation and disunion between things. The clone’s unrelieved compulsion to turn towards and become part of another materializes the traditional Advaitic saying “Thou in me and I in thee” (Radhakrishnan 2000, p. 32).

Violence and the possibility of non-dual ethical response

Chabria’s disruption of plot and genre conventions encourages the reader to redirect their attention to the repetition of violence that characterizes the novel. All of the clone’s visitations are moments of violence or death, or of grief that follows; and her subsequent experiences of turning towards and ‘becoming part of another’ occur in unusually violent circumstances. She becomes increasingly conscious that it is violence that ‘b[inds all beings] together in a sorrowful world’ (40). I argue that it is *violence* that is the key to Chabria’s enactment of a non-dual ontology that might form the basis of an alternative ethical response. It is important to note that in the novel violence is not resolved by the mechanisms of plot. Violence, is, to a large extent, delinked from narrative (namely, disconnected from character development and from plot advancement) and thus from the sense of rational, linear progress, and objective truth that is often associated with the typical narrative. Disconnected from *the rational*, the reader becomes aware of how representations of violence instead follow a pattern of heightened *affective response*.

For example, at one point in the novel, the clone narrator is stationed outside of the amphitheatre where a ritual, Exemplary Massacre of Others is taking place. She is unable to see the slaughter, but her robot watchdog, Bullet, can and reports what it sees (47). As it watches, Bullet starts to ‘cla[w] itself’ going into a ‘frenzy of biting itself’, chewing off its limbs and tearing out its eyes (47), seized by the ‘bloodlust’ (49) it sees. The Clone herself finds that she is unable to remain detached, and soon becomes aware of her own ‘bloodlust’ (49), which then affects her in strikingly similar terms. She feels her ‘eyes... bur[n] as if ice crystals were embedded in them’ (63), and feels her ‘limbs.. jerking’ (65) and [desires] ‘to hit out’ (63). This is an example of one of several moments of violence that seem to have less to do with the plot than with highlighting the affective intensities generated from the encounter with violence (see 63, 80-81, 263-264, for other examples). Significantly, the affective response to violence dissolves the apparent separation of the clone and the robot dog, overturning the apparent separation of subject and object.

By focusing on the affective responses to violence, rather than on its mechanisms or logic, Chabria encourages the reader to defer *judgement*. That is to say, we are

⁶ Advaita Vedanta is a chief Hindu philosophy dealing with the Upanishadic doctrine (the final part) of the Vedas, and concerned with the identity of Brahman (the ultimate reality) and atman (the self) (Hamilton 2001, p. 127).

⁷ ‘Monism’ indicates a numerical rather than qualitative term. It is distinct from monotheism, which is the idea of one God.

encouraged to defer how we think we *should* respond to violence and to become aware of how we *already do* affectively respond to violence. We can link Chabria's attempt to re-frame the reader's response to violence to the idea of *Rasa*, an Indian theory of aesthetics that Chabria has self-consciously applied in the writing of this novel (Chabria). *Rasa*, from Sanskrit, means 'taste' or 'flavour' and refers to 'the experience of the full savor of an emotion provoked in an audience member' through an artistic event ("Rasa").⁸ There are around nine commonly recognized rasas, or 'aesthetic pleasures' (Manuel 9).⁹ The rasas are understood as 'essences' or 'universal forms of basic emotions' already latent in the audience, and are actuated when one appreciates a work of art. According to some, the experience of *rasa* involves transcending the personal and appreciating emotions that are transpersonal. It is believed that these affects proceed from 'unconscious memory traces' in each person that have been 'built up through previous lives as well as the present one.' Allowing oneself to respond to art in this way is to allow oneself to identify with a 'universal consciousness' and therein recognize that we are not distinct but in fact all a manifestation of the one ultimate reality, or Self ("rasa"). The clone, at the end of the novel, upon seeing her lover's organs 'burst outwards,' is prompted to ask the question, 'what remains inside the inside?' (280). She concludes that underneath the 'seen' and 'known' outer skins, there are 'spaces of thought and emotions and that something else that makes us human' and that 'makes us grieve with others,' making us all 'in the end, not different' (280).

Considering the novel in the light of the nine rasas, one discerns three main rasas in response to violence: *bhaynaka* (horror), *raudram* (anger), and *karuna* (sorrow). Chabria evokes *bhaynaka* rasa, for example, through numerous nightmarish images, such as that of a dying clone whose head revolves and body vibrates and bounces as her blood pools out of her body (80). Dream images of beheaded men running after their heads (263-264), and scenes of slaughter in which bodies are 'crunched... into halves' and limbs are torn from bodies (63-64) similarly shock the reader into an experience of horror. Chabria links these images of violence to historical contexts that the reader would be aware of and sensitive to. References to 'the Indian Mutiny of 1856' (96) and the wars in 'Hiroshima, New York, Iraq' (105), for instance, potentially elicit intense emotional associations in the reader; the non-mimetic signs of SF allows for various political meanings to be gleaned, triggering the imagination of each individual reader, and thus grips the reader and encourages active contemplation which I believe is necessary for aesthetic pleasure.

These potent associations lead to the transformation of *bhaynaka* into *raudram*, a *rasa* further invoked by Chabria's ascription of anger to the key character, Couplet, a

⁸ The poet Rabindranath Tagore (1861-1941), uses an analogy to convey the meaning of *Rasa*: "Our emotions are the gastric juices which transform this world of appearance into the more intimate world of sentiments. On the other hand, this outer world has its own juices, having the various qualities, which excite our emotional activities. This is called in our Sanskrit rhetoric, *Rasa*, which signifies outer juices having their response in inner juices of our emotions. And a poem, according to it, is a sentence or sentences containing juices, which stimulate the juices of emotion. It brings to us ideas vitalized by feelings, ready to be made into the life-style of nature" (Tagore 2002, p. 142).

⁹ According to Bharata Muni's *Natyasastra* (written between 200 BCE and 200 BC), a Sanskrit dramaturgy codifying the rasas, there are eight rasas, each with a specific colour attached to it. *Srngara* (love) is light green; *Hasya* (laughter) is white; *Karuna* (sorrow) is grey; *Raudra* (wrath) is red; *Bhaynaka* (terror) is black; *Vira* (heroism) is yellow; *Bibhatsa* (disgust) is black, *Adbhuta* (wonder) is yellow (Kale 1974, p. 110).

hybrid and a poet who functions as the clone's aide and voice of conscience ('tell me, Clone 14/54/G, how are we to progress unless you also take responsibility?' [82]), and who often 'turn[s] purple, then scarlet, before... explod[ing] with rage' (41) in accordance with the varying degrees of anger he experiences when observing injustices around him. The colour red, which symbolizes *raudram*, also permeates the novel. For example, the clone is dressed in 'saffron, vermilion, cherry and ruby' (83) and scrawls remembrances of Aa-aa's stories on the walls in 'scarlet lipstick' (87). Alongside this are the numerous images of bodies 'bathed in blood' (277), a result of violent conflict. However, blood functions as a motif that is not only identified with anger, but also with intense grief (see 205, for example). It is also connected to the awakening of consciousness. The antidote to the anesthetizing Drug given to all clones is a 'red pill the size of a teardrop' that 'taste[s] like blood' (57). The changing significance of blood and the colour red is suggestive of the fluidity and transformation of affective or emotional states, an idea crucial to Chabria's notion of ethical response, which I will return to shortly.

The *karuna* rasa (sorrow) is the key emotional essence evoked in the short stories of Aa-aa (see 159, 176, 208, for example). These stories make up Section VI of the novel ('The Visitations,' 145-224), a rather lengthy inset that interrupts the main plot of the frame narrative and brings into focus the intense emotions of pain and grief that result from violence and loss. *Karuna* rasa reoccurs at end of the main narrative but involves a subtle shift. Here, at the end of the novel, the *karuna* rasa is distinctly an evocation of compassion, which is the highest form of sorrow (Marchand, 2006: 88). Compassion is a feeling that goes beyond sadness, and which involves recognizing that the suffering of others is also the suffering of the self. It is a sorrow that is 'not self-centred' and brings about an 'unending kindness' towards all others (Marchand, 2006: 89-90). The clone demonstrates this evolution of sadness into compassion at the end of the novel. Against the backdrop of the blood and massacre of the Uprising, the clone, numb with grief and 'such a feeling of incompleteness,' recognizes that she is 'not the first to feel this way; nor the last' (283). She resolves to free herself from self-centred sorrow and instead 'love tremendously and way beyond [her]self,' a compassion that must now guide 'what [she] should do' (282).

Through her representations of violence, Chabria brings to our attention our instinctive capacity to respond affectively to violence. It is this 'sanctifying space within us' that 'makes us human' and proves that we are all 'governed by the same vast laws of life' (280). By focusing on the evolution of the rasas—the movement from horror and anger, to sadness and ultimately to compassion—Chabria encourages the reader to focus on our emotional responses to violence, rather than on its logic, and thereby, become attuned to how our emotions can transform, potentially into compassion. This path to 'touch[ing] compassion' (282) is, the clone tells us, the 'only way' (282) to resist violence, to make 'the killings stop,' and to 'be at peace' (284). And if we realize that compassion can proceed from violence then surely, Chabria urges, compassion '[c]an spurt from a source other than sorrow born in blood' (31).

By re-working the conventions of SF, and re-directing the reader's attention to emotional intensities, Chabria encourages the reader to reconsider the humanist tendencies and the privileging of reason that are embedded in many Western ethical discourses, and offers an alternative way to understand ethical response. For Chabria,

being ethical is not about rules or definitions, or rational processes. Rather, feelings such as horror, revulsion, and, indeed, compassion, feelings that fundamentally connect all beings, must be '[t]he origin of good action' (208).

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Challenges of Teaching Caribbean Literature in a Caribbean University Classroom

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Introduction

The paper draws on this author's personal experiences teaching three undergraduate, Caribbean literature courses at the UWI. The courses are LITS 2510 – West Indian Prose Fiction: Short Narratives, LITS 2508 – West Indian Prose Fiction: The Novel, and LITS 2502 – Caribbean Women Writers. Focus is given to literature from the Anglophone Caribbean and not those of the Hispanic, Dutch and Francophone Caribbean. My aim as a teacher of literature in the twenty-first century Caribbean university classroom is to treat and teach literature, in Henry Widdowson's terms, as *both* subject and discipline. Also, having read Susanne Reichl's discussion of "Just what is literature anyway? Formalist, functionalist and pragmatic approaches" (Reichl 2009, pp. 69-79) I have realized that each has merit and can be integrated as I continue to search for ways to continually improve my practice (see Appendix I).

Students who enrol in the undergraduate programme to read for their BA degree in Literatures in English comprise a mixed cohort of those who have done literature at secondary school and others – albeit a minority – who are studying it for the first time since the three core introductory courses LITS 1002 – Introduction to Prose Fiction, LITS 1201 – Elements of Drama and LITS 1001 – Introduction to Poetry carry no prerequisites. However, most of the students the Literatures in English (LIE) staff teach are Majoring in the English Language with Literature and Education (ELLE) degree and so in addition to doing these three introductory courses are required to do particular core Levels 2/3 LIE courses since their programme comprises only compulsory courses and no electives. Many ELLE students do LITS 2510 as one of their compulsory LIE courses. LITS 2502 and LITS 2508 are electives and so are mainly subscribed by LIE Majors.

Students' Pre-University Literary Knowledge and Skills

"A survey of teachers' perspectives on the status of literature in Trinidadian secondary schools suggests that the subject is dying" (James 2003, p.1). This alarming proclamation and introduction to Cynthia James's essay on "The Status of Literature in Six Types of Trinidad Secondary Schools: issues, implications, and recommendations" cites students' "problems with reading, critical thinking...lack of interest [and] poetry as an area of little competence" and teachers' need to improve their teaching strategies, embrace technology, and take cognizance of the diverse cultural make-up of the students in their classrooms. In 2013, a similar situation exists in the university classroom.

However, as regards the secondary level in one of the local newspapers, *Trinidad Newsday* dated 3rd March 2013, it was reported that: "The subject students showed most improvement in was English Literature (English B with improvements in all three profiles: drama, poetry and prose fiction)." This report was based on the Caribbean Secondary Education Certificate (CSEC) results released by the Caribbean Examinations Council (CXC). Hence, it bodes well for the competencies of future university students who would be entering the UWI in less than a decade. The CXC says this of its syllabus for the Caribbean Advanced Proficiency Examination (CAPE):

[...] The Caribbean experience has provided the context for a rich and varied literature which has earned a crucial place in the global family of literatures in English. The CAPE Literatures in English Syllabus aims to develop an understanding of the nature and function of literature and the methods of literary study. It seeks to encourage critical reading, interpretation, evaluation and an appreciation of, and an informed personal response to literature. On completion of the syllabus, students should understand, and be able to use the vocabulary of literary criticism and develop informed, sensitive, and balanced responses to the complexity of human nature as portrayed in literary works. (Caribbean Examinations Council 2013)

While an integrated approach to teaching English literature and English language is expounded in the CSEC syllabus, this principle is not conveyed in CAPE's. That is, although CAPE students do not sit two separate examinations in language and literature as they do for CSEC, there is still a lack of continuity as regards a stated inclusion of the linguistic analysis of literary texts in the CAPE syllabus.

The structure of the CAPE syllabus mirrors the Level 1 LIE programme at the UWI insofar as the CAPE modules focus on prose, poetry and drama akin to our LITS 1001, LITS 1002 and LITS 1201 introductory courses. As it is for CSEC, at the CAPE level students are exposed to Caribbean literature as well as to other literatures in English, much like what pertains for the UWI introductory courses.

Students' Level of Appreciation for Caribbean Literature

Hence, students exposed to literary studies at the secondary level have encountered and engaged with Caribbean literature in its various genres. In a recent questionnaire administered to my LITS 2508 students as an orientation exercise, a mix of sentiments were expressed about the status of Caribbean literature in relation to other literatures in English. These are some samples:

Student A: *Literature is literature. I have read literature from other parts of the globe and there is nothing about West Indian literature that makes it substandard or inferior to these other forms (sic).*

Student B: *...I think there is merit in West Indian literature because they (sic) bring something to the reader. Something that one can identify with in terms of the space we live in....I believe also WI lit paints a picture that seems so real. As you read, you can imagine or you are drawn into what is happening.*

Student C: *My opinion of West Indian literature in relation to other literatures in English is that it only focus (sic) on history and the effects that came with it. It is very interesting but it only surrounds (sic) mental slavery and speaks of the landscape. Whereas other literatures in English explores various avenues and highlights many emotions such as Robert Frost's work. (sic) I am very appreciative of Senior's and Carter's work however.*

Student D: *West Indian literature seems to have an alternative purpose than (sic) other forms of english (sic) literature. West Indian literature seems to be more about*

a question of identity and self whereas other literatures in English seem to be about other topics and themes.

Student E: *It is not a matter of what is better or not, I do enjoy both types of literature (West Indian & English). West Indian literature has more impact in my thoughts and views since it can be seen as more relatable. English literature was something that set the foundation in earlier education (high school or leisure)...*

Student F: *I don't think that W.I. lit. is sub-standard to other literatures, however (sic) I do think that it is not widely recognized as other literatures. I think that more needs to be done on a national scale to get W.I. lit. more recognized throughout the world.*

For the most part, therefore, students' opinions of Caribbean literature are positive. However, outlined below are some of the wide-sweeping teaching / learning challenges encountered in delivering the three aforementioned courses – concerns that relate directly, indirectly or not at all to this particular genre but which impact course delivery and outcome.

It is not that student performance is particularly poor in these three Caribbean literature courses under study or in other courses related to this particular genre. One does not wish to over-generalize since, as it is with any other university, we do have above average and excellent students in the LIE programme at UWI. The title of this paper is to suggest more than what may be an apparent irony; it is also an indication of the reality that there are *general* challenges in teaching and learning related to students' attitude, competence and performance in our Literatures in English programme at the UWI.

What are the challenges?

1. These challenges include apathy towards the study of literature; mediocrity in the quality of oral and written assignments produced; resistance to applying academic rigour; poor writing and reading skills and habits; plagiarism; and irregular class attendance on students' part; and a heavy workload, the need to revamp some of the courses to make them more relevant and interesting to students, on the lecturers' part; and at the institutional level, the semesterization of the academic year and timetabling clashes.
2. Some of these pedagogical and learning challenges exist because students find it difficult to manage the number of courses and contact hours required of them during the semester, so in order to manage and succeed a preference for surface learning takes place; they complain that five literature texts are too many to read and study; they were spoon-fed at the secondary level and have to be taught how to think independently and critically.
3. Because of the latter, certainly not all, but too many students do not like to talk and share ideas openly with their peers in the classroom setting or on a blog,

especially if these are non-credit activities and have to be continually coaxed and encouraged.

4. Some students are more concerned with certification and not with education and learning.
5. Too many of these students who do not excel at university, or are quite mediocre, join the teaching service and so it is akin to a vicious cycle because their secondary school students come to the university with weaknesses and gaps in their learning – that is, weak teachers produce weak students. For example, two years ago many ELLE students gained Pass and Lower Second Class Honours degrees – and many of them were able to gain employment in the service.
6. Very few students voluntarily attend literary events on- and off-campus, such as Campus Literature Week, talks by writers-in-residence and other award-winning writers, and Bocas Lit Fest: Trinidad and Tobago Literary Festival because they are so consumed with their academic, work and domestic burdens. They miss these opportunities to interface with Caribbean writers outside of their rare visits to the classroom. The festival, for example, takes place in the city during the height of final examinations.
7. For some students LIE or ELLE was not their first choice of degree and so they do not and cannot demonstrate enthusiasm for literature. This was also the case for some of them when they pursued the subject at CSEC and/or CAPE. My past experience at a secondary school in 2005/2006 plainly showed that the best literature students at CSEC level chose to do other CAPE subjects, in the sciences, for example; and most CAPE literature students were doing the subject as a last choice or were assigned the subject by school officials because their grades did not allow them to pursue their preferred choice(s).
8. In our society, mathematics and the sciences are still valued more than literature and the arts. One is not expected to get a lucrative job if one has studied literature at the university; there is still widespread opinion that one's sole prospect is teaching. LIE students have recounted how their peers pursuing other degrees in engineering, medicine, etcetera, have condescendingly enquired of them as to what exactly they can do with a literature degree.
9. This sentiment prevails in spite of the Caribbean region laying claim to two Nobel Laureates in literature: Derek Walcott (1992) and V.S. Naipaul (2001). As much as they are revered and celebrated in the region there are those who find Walcott's poetry, in particular, difficult and Naipaul is less liked by others who take umbrage with his sometimes scathing views of the region in his writing. Nonetheless, both are on heavy rotation in UWI's literary courses

and Naipaul is still a favourite subject of study especially among East Indian students.

10. A colonial legacy still exists in which the image of the Caribbean and what it produces is perceived to be inferior to what pertains of North America and Europe.
11. Some students enter the university with a myopic view of Caribbean literature, thinking that it focuses narrowly on issues of identity, history, and exile, for example.
12. Fewer students enrol as LIE Majors because of its dwindling importance and study at the secondary school resulting in a “lack of exposure to sustained literary material”, as noted by James (2003, 25), and because the Faculty of Humanities and Education of which the LIE programme is a part, in recent years has offered newer, more competitive programmes that entice students away from the study of literature.
13. The UWI literature classroom comprises a diverse student population that include: those who are mature, working and part-time; younger, full-time and unemployed; Caribbean residents and those on exchange programmes from other parts of the world; various learning styles; and some who never did literature at secondary level or whose exposure to literary studies at that level was limited.
14. Caribbean people are not a homogenous group, we are similar yet different, and our language situation and oral-scribal traditions are rich and diverse because of the social, cultural, political and linguistic history of the region. The nuances and cadences of Caribbean creoles and also the Creole continuum which comprise basilectal, mesolectal and acrolectal varieties are captured by regional and diasporic Caribbean writers of prose, poetry and drama. Barbara Lalla, Maureen Warner-Lewis, Jean D’Costa, and Merle Hodge are among the scholars who have explored the implications for speech representation arise for the writer. Issues of accuracy, legibility / illegibility, glossing, selection, ambiguity, ambivalence and plurality of meaning, clarity, code-switching, precision, ideology, and semantic density (Lalla, 1999), for instance, are among these because there is no standardization with regard to orthography, etcetera, an international readership and access to publication have to be considered. While for most Caribbean students their creole language is their first language or mother tongue, the writing conventions with respect to spelling, vocabulary, grammar and punctuation taught to them at school are of the Standard English tradition. Hence, there is Creole interference in students’ academic writing at school and university even though such writing is expected to be in formal, Standard English.
15. Although not as prevalent in the past, in society at large Caribbean creole languages tend to be stigmatized and labelled inferior to the standard languages. Some students mistakenly consider the Creole to be ‘informal’

English. However, many other students have embraced their creole language as part of their Caribbean identity and heritage and do not ascribe any negativity or inferiority to it. Additionally, ELLE students, as well as LIE students who have subscribed to linguistics courses, have acquired informed knowledge of these languages and are less likely to make erroneous judgements about them.

16. Students still need to be aware and have to be taught how Caribbean writers employ particular speech conventions that are characteristic of the Creole continuum situation and that are also culturally conditioned, such as: oral techniques (e.g. set formulae for opening & closing narratives, recited genealogies, songs, chants, repetition, mimicry, parallel linking, dramatized dialogue, onomatopoeia, tonal exaggeration and contrast, and rhythmic control [e.g. tense shifts and eliminating punctuation]); code-switching; contrapuntal conversation and argument; ambiguity and word-play; boasting; “mouthing” (borrowing from the folktale & picong); and tracing (O’Callaghan 1983). Having been schooled in a Standard English tradition, it cannot be taken for granted that they can easily identify these sociolinguistic features in literary writing even though these are part of their everyday reality and many ELLE students profess to find linguistics a difficult discipline to grasp.
17. In addition, the UWI teacher of literature on the St. Augustine Campus has to be cognizant of the fact that while not all Caribbean writers represent creole speech in narration and dialogue, because there are indeed Anglophone writers whose works are entirely in Standard English, some of the exchange students in our classrooms are studying Caribbean literature for the first time or have had limited exposure to it; Trinidadian/Tobagonian lecturers – like me – have to not forget that Caribbean students from other islands do not always relate to references about Trinidad and Tobago and that a wider selection of texts from across the Caribbean is necessary. For example, at a recent staff-student liaison committee meeting, two student representatives from Belize and St. Vincent reminded staff that students from other countries in the region need to be considered. Trinidadian/Tobagonian lecturers, too, are not always knowledgeable in the speech patterns, culture and other relevant aspects of other islands and their literature. At present, of the Literatures in English staff everyone is Trinidadian except four who were originally from Jamaica, Nigeria, USA/UK and India, respectively, and another Trinidadian who lived in Ireland for almost twenty years.

How to confront them?

Widdowson (1975, p. 85) defines **literature as a subject** as “the study of the communicative potential of the language concerned and the manner in which this is realised in literary and conventional discourse. The subject can thus be described as an application of the stylistic approach to literature [...]”. He also says of literature as a subject that it “has as its principal aim the development of the capacity for individual response to language use [and that the] purpose of literature as a subject

[...] is not to provide information about the particular pieces of literature in the syllabus but to get the learners to recognise how these particular pieces exemplify more general principles of communication” (Widdowson 1975, pp.76, 84 - 85). Having taught two literary linguistics courses, LING 2404 – Structure and Meaning in Literary Discourse and LING 2702 – Point of View and Meaning in Literary Discourse, which were designed by Barbara Lalla, Professor Emerita of Literature and Linguistics at the UWI, I tend to transfer particular concepts from these courses to the literature courses I teach, drawing students’ attention to writers’ use of language and to linguistic criticism. This is especially pertinent to Caribbean literature in which the strong oral tradition of the region is represented and writers skilfully move back and forth across the language continuum in narration and dialogue representation. These literary linguistic courses are highly recommended for LIE students, and ELLE students must choose one as a compulsory course. Cynthia James (2003, p.8) quotes statements and page references from Trinidad and Tobago’s Secondary Enhancement and Modernisation Programme (SEMP) English curriculum when she says that “language and literature are integrated in a philosophical thrust that combines educating for literacy and for personal and intellectual development, with educating for Caribbean cultural relevance and the cultivation of moral values (pp. 1.6-10). Similarly, educating for aesthetic expression exists side by side with educating for “citizenship” within “local and global contexts” (p.17)”. Hence, students entering the UWI should have had some prior benefits to an integrated approach expounded by Widdowson.

Reichl (2009, p. 199) observes that in “Widdowson’s sense, discipline refers to academic study, theories, principles and a sense of professionalism. A subject, on the other hand, has an educational purpose and a pedagogical objective. While the distinction might be debatable in its application at university level, it is obvious at secondary level...”. Indeed, this author agrees with Reichl that subject and discipline cannot be differentiated at the university level and would go a step further by affirming that the affective domain of learning and tapping into students’ creativity are important aspects of literature being a subject in Caribbean literature courses.

In assigning theoretical approaches to literariness, Reichl (2009, p. 71) notes that the formalist approach “maintains literariness as a manifestation of particular textual features, whereas the other, a functionalist view, sees literariness as the product of a specific reading aim: a text that is categorised as ‘literary’ will be read and understood as such”. A pragmatic approach involves “the (quasi-) theories that readers share about reading in general and literary reading in particular are crucial for their reading behaviour and reading outcomes. Moreover, by inviting students to participate in a meta-discussion about the nature of the literary, we provide an opportunity for them to interrogate their own epistemologies of reading literature and help them to become more aware of what they have been thinking and doing” (Reichl 2009, p.79). This will ultimately lead them to being, in Reichl’s terms, a ‘professional’ rather than a ‘novice’ reader; she defines professional literary reading as “a nexus of awareness, knowledge and strategies that the reader draws on actively to engage successfully in complex reading tasks. This professionalism also enables the reader to critically monitor the processes and the outcomes of reading tasks” (Reichl 2009, p.140).

In incorporating Reichl’s approaches and Widdowson’s concept of literature as both subject and discipline, in addition to stylistic analysis I use teaching / learning strategies and tools such as interactive lectures, graphic organizers, posters, online

forums, video blogs, web pages, reflective pieces, portfolios, and playback theatre, for example, to engage students even in the face of, and to confront, the challenges faced in the literature classroom.

Important in confronting these challenges is to bear in mind Widdowson's (1985) distinction between the *study* of literature and the *learning* of literature. In terms of the former, he means "action which leads to knowledge and extends awareness, whereas [the latter] learning is knowledge which leads to action and develops proficiency" (Widdowson 1985, p.184). This is also based on his premise that the "task for literature teaching [...] is [...] to develop a pedagogy which will guide learners towards an independent ability to read literature for themselves, as a precondition for subsequent study"; he concludes, in other words, that "Literature learning...preludes not precludes literature study" (Widdowson 1985, pp. 186 and 194).

Albeit there are limitations in confronting the challenges outlined above, an eclectic approach to teaching / learning using different aforementioned strategies is required in the Caribbean university classroom to meet its unique difficulties. Also paramount are:

- a. a more active learner-centred classroom,
- b. the recent formation of an LIE staff-student liaison committee in which students get a forum to air their views and suggest improvements to course design and delivery,
- c. students being taught to properly utilise their various styles of learning, for example, their cognitive learning styles; sensory learning styles that comprise perceptual, environmental and sociological styles; and their affective / temperament learning styles (Reid, cited in Reichl 2009) and to become professional readers,
- d. a revision of my own teaching philosophy as regards the teaching of literature whereby I am more accepting of the introverted reader who does not like to engage in class discussion - remembering what Reichl (2009, p. 138) says about the good learner not necessarily being the extroverted learner, "given that the actual reading process is dependent on a degree of introversion and reflection, whereas participating in a discussion requires some degree of extroversion",
- e. remedial courses in writing to supplement the Writing Centre that already exists at our UWI campus,
- f. the design of new, and the revamping of old, literature courses to cater to the diverse interests of students and,
- g. the inclusion of a wider range of Caribbean writers in the curriculum

Conclusion

In spite of the challenges, there are also successes and there is the realization that in various ways this author's attempts pay off in identifiable ways as indicated in students' creative output in engaging with the texts and in their testimonials (See Appendix II). The cognitive, psychomotor, and affective domains of learning are all incorporated even at this tertiary level. Conceptually approaching the teaching and learning of Caribbean Literature as subject and discipline allows for the rigour and scholarly output expected of students at the undergraduate level as well as providing the opportunities for them to have fun while they learn and gain a deeper appreciation of the literary material.

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Appendices

Appendix I - My Philosophy on the Teaching of Literature

These are some selected statements from my teaching portfolio that specifically apply to my philosophy with respect to the teaching of literature:

I use small group and whole group discussion; the university's myeLearning (online) resource that facilitates a blended learning approach; and different strategies to break the monotony of my Literature assignments. I prefer an atmosphere of interactivity and discussion in the classroom, be it the lectures or tutorials, and so I am always encouraging students to talk. I think my discipline, Literature, allows for those kinds of exchange. I believe a Literature class should be filled with constructive argument and debate, and with some humour, especially since I have fond memories of it being like that when I was a secondary school student. I like very much to use questioning as a tool so that my students can think and arrive at their own conclusions. I allow them the opportunity at times to contemplate those questions even beyond the classroom, so that they do not feel pressured into having to give me an answer right then. I also do this so that they can ruminate on ideas that I, too, may be trying to figure out. It is as though we are doing it together, but at our own pace and in our own time. The most enriching consequence of this is that they consider things that might never have occurred to me, and this gives me immense pleasure and contentment because it openly reveals their potential to me and to them.

[Also] I constantly remind my students that when they are analyzing a literary text and the writer's craft, they must always remember to focus on how and not only on what. Similarly, I am particularly interested in the teaching of Literature at university level in terms of the various methodologies that can be applied. Much like what I have observed in my teaching experience at the primary and secondary levels, at the tertiary level nothing can be taken for granted with respect to students' knowledge, capabilities, expectations and needs. This has been one of my more vivid revelations during the time I have taught at UWI. Therefore, how I teach will always be as important as what I teach, especially in a discipline like Literature where a lot of higher-order thinking, such as making judgements and evaluations, is required.

Appendix II – Example of Student Feedback and Poster Assignment for LITS 2502 (Oswyn Johnson & Nadja Nabbie)

Another exercise that I found beneficial was creating a poster which had been an option in other courses but was made mandatory for Caribbean Women Writers. In order to create a 24" x 36" poster that explored the life and works of Olive Senior, my partner Nadja Nabbie and I decided to create a poster that was exactly like a Facebook profile. We were drawn to how concisely social media (especially Facebook) tells our stories and so this format fit our purposes easily. In the poster, Senior's "likes" became themes and interests; "status updates" became announcements of her first short story collection and novel; her "friends" became other members of the female Caribbean literary establishment and we even used Dr. Jennifer Rahim's analysis of Olive Senior's work as one of her wall posts. Doing the poster propelled me further into Ms. Senior's work than I ever thought possible. It took a surprising amount of reading to figure out what were her most common recurring themes, what made her work special and even what her peers thought about her. Also, because our poster was to be mostly visual, it fell upon Nadja and I to sift through a lot of information to decide which fact was more important and which would help our classmates get a rounder view of Olive Senior's work. Just like the websites, this also drew upon my image editing skills. By the time the date for our formal presentation of the poster rolled around, this knowledge of Olive Senior was so ingrained in us we had our presentations entirely in our heads... It is also good that you insisted that we participate during class. We had to read the texts in order to do this. However not everyone feels comfortable sharing in class so apart from larger projects like websites and posters, I appreciate your use of other smaller and more frequent methods in your teaching. We've done mind maps, blogging, flow charts, graphic organizers and mnemonic exercises on a weekly basis. All of these have helped me to better appreciate and remember the subject matter better as they have given me more handles on the works. In the same way that we had to read the work in order to contribute to class discussions, we had to read the texts in order to do the tasks. (Oswyn Johnson)

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Olive Senior ✓ Friends Messages

About
Born on December 23, 1941
Studied Journalism at Carleton University
Worked at The Daily Cleaner
Lives in Toronto, Canada
From Trelawny, Jamaica

Friends **Interests**

Post **Photo**
Write something...

Olive Senior September 7, 2011
My First Novel!!

[Like](#) . [Comment](#) . [Share](#) 71

Jennifer Rahim Your power seems to lie in your presentation of childhood in relation to the questions of faith and innocence. [Like](#)
[Like](#) . [Comment](#) . [Share](#)

Olive Senior September 28th, 1987
My first collection of short stories. I hope you like it!

[Like](#) . [Comment](#) . [Share](#)

The Commonwealth Foundation Please accept our inaugural Commonwealth Writer's Prize for Best Book. [Like](#)

Likes

Olive Senior August 26, 2006
I think what we really do as writers is fill a niche. Like all other artists, we provide the expression for people's dreams. We ferret out desires and try to express them in whatever way we can.
- Reluctant Interpreter
[Like](#) . [Comment](#) . [Share](#)
 Nadja Nabbie and **Oswyn Johnson** like this.
Write a comment...

Olive Senior April, 1 2005
"Allspice" - Over the Roofs of the World

```
O
yes. So true,
Your Majesty. Round as
we know God's world to be, O Queen,
without a doubt, Columbus fumbled. Isabella
gingerly taking in her hand his latest gift, the
black pimento grain brought from her new-found land
rolled one between thumb and finger, inhaled, then
imperiously crushed it, setting free all the spices
- Cinnamon Nutmeg Clove. It totally bowled
her over. Her Exchequer quickly took control.

Spices worth their weight in gold
Worlds to be crushed for
their spices their gold.
O
```


[Like](#) . [Comment](#) . [Share](#)
Write a comment...

*Community and Competition: Poetry Contests, Poetic Reputation, and Kenshō
(ca. 1130-ca. 1209)*

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Beginning in the late Heian period (794-1185), poetry contests (*uta awase*) became an increasingly serious forum for public debate over poetic style. These strictly codified events were sponsored by influential aristocrats or members of the imperial family, and attracted, by invitation, the most prominent poets of the period. Scholarly reputation, imperial patronage, and social prestige were just some of the matters at stake for both the individuals who took part in such poetry contests, as well as the schools with which they were affiliated. In the twelfth century, debates about poetic content and style were dominated by two factions: the conservative Rokujō school, of which Fujiwara no Kenshō (ca. 1130-ca. 1209) was a member, and the more progressive Mikohidari school, represented by Fujiwara no Shunzei (1114-1204) and his descendants. These debates played out in judgments at poetry contests, commentaries and treatises, and in the most prestigious of collections, the imperial anthology (*chokusenshū*). This paper examines how Kenshō's identity was defined by school and family connections, and traces his descent towards eventual disillusionment and alienation, a decline in poetic reputation caused by his stubborn adherence to principles of a bygone era.

In classical and medieval Japan, the most distinguished and prestigious forum that a poem could appear in was the imperial anthology. From their inception in the tenth century, these imperial collections as a rule did not consider for inclusion poems from fictional tales (*monogatari*). So, for instance, a poem from Murasaki Shikibu's masterpiece *The Tale of Genji* (ca. 1005), no matter how famous, will not be found in any imperial anthology. Furthermore, at formal venues, from poetry contests and court entrance (*judai*) ceremonies, to new year's salutations to the emperor (*kochōhai*) and thanksgiving feasts (*daijōe*), poets were careful to avoid contextual meanings or poetic language derived from or dependent on tale fiction. The prejudice against vernacular fiction, especially in relation to Buddhist scriptures, Confucian texts, and official histories, derives partly from the Chinese principles of appropriate education to which the Heian elite largely adhered (Shirane 2000, pp. 220-49).

Not long after the completion of *The Tale of Genji*, however, attitudes toward fiction begin to change. Eventually, over the course of just a few generations, tale fiction, or *monogatari* move from prohibited resource to required reading when composing *waka* poetry. Kenshō fought the losing battle against this change, and in the process argued himself into obsolescence.

Central to the shift in the estimation of narrative fiction was Shunzei, who made the custody, appreciation, and preservation of these tales part of his "family business." In fact, the rise of his Mikohidari house can at least partially be ascribed to precisely this new stance toward the role of *monogatari* in formal poetic composition. In an age where poetry had shifted from social expression to contested artform—what Robert Huey has described as the "medievalization of poetic practice"—schools that became the keepers of specialized knowledge sought out a degree of separation to attract patrons and followers (Huey 1990, pp. 651-52). For Shunzei, the appropriation of narrative fiction, particularly *The Tale of Genji*, was a platform from which he could advocate his new ideas about poetic conception, allusion, and style. For Kenshō, his training in the classics and his focus on *Kokinshū* (*Collection of Ancient and Modern Times*, ca. 905), the revered first of the imperial anthologies, allowed him to praise as

“new” poems that offered only a the tiniest measure of difference from already existing models from that collection (Kamijō 1965).¹

Kenshō as a youth was trained in the classics on Mt. Hiei. He later held a position at Ninnaji Temple in Kyoto, where he engaged in literary activities under the patronage of Imperial Prince Shukaku (1150-1202), second son of Emperor Goshirakawa (1127-1192, r. 1155-1158). Kenshō soon gained a reputation for poetic composition through his participation at poetry contests, joining the Rokujō poetic circle. He in fact was adopted by the eminent Rokujō leader Fujiwara no Akisuke (1090-1155). Akisuke’s reputation was such that, in 1144, he was commissioned by Emperor Sutoku (1119-1164, r. 1123-1141) to compile the sixth imperial anthology *Shikashū*, a task he completed in 1154. This perhaps marks the pinnacle of Rokujō influence over poetic matters at court. With Akisuke’s death in 1155, leadership of the Rokujō house passed to his eldest son Kiyosuke, a prolific author of several poetic commentaries that are extant and still read today.² With the death of Kiyosuke in 1177, however, it was Kenshō who found himself the senior member and leader of the Rokujō school. It was a position he would staunchly defend.

As the face of the Rokujō poetic school, Kenshō emphasized his knowledge of precedent, and his particular realm of knowledge was the first imperial anthology of Japanese poetry *Kokinshū*. Beyond that, his scholarship focused on an even more ancient collection, *Man’yōshū*, from the eighth century. He completed annotations on all 1100 or so poems of the *Kokinshū* in a text known as *Kokinshū chū*. He also compiled a 20-volume encyclopedic poetic treatise called *Shūchūshō*, which he completed around 1187. This sprawling work extracts hundreds of poems from a vast range of sources and quotes, explains, analyzes, and gives precedents for and anecdotes about the circumstances, allusions, and techniques found in those poems. Combined with the influential treatises and primers by his brother Kiyosuke, Kenshō had an arsenal of texts with which to protect the conservative Rokujō position on poetic composition.

Throughout the late twelfth century, the Rokujō and the Mikohidari schools were the major players in disputes over poetic methodologies, appropriate source materials, and dominions of specialized knowledge. In this competition, the balance tips decidedly in Shunzei’s favor early on when, in 1183, the retired emperor Go-Shirakawa names him the sole compiler of the seventh imperial anthology, *Senzaishū*. Recall that Kenshō’s father, the Rokujō leader Akisuke was commissioned to do the previous imperial anthology, so in a way this decision marks a changing of the guard.

Thus in the late twelfth century, Kenshō found himself in opposition to Shunzei at poetry gatherings and other court functions, trying to regain the ground he ostensibly lost with the Mikohidari now in charge of the next imperial anthology. To vastly simplify the matter, Kenshō and his Rokujō compatriots promoted an adherence to the conventions exhibited in the ancient collections, emphasizing their own scholarship of *Kokinshū* and *Man’yōshū*. Shunzei and those in his Mikohidari school made

¹ On p. 65, Kamijō states that Kenshō has a predilection for poems that “imitate” rather closely the style of specific *Kokinshū* poems (literally “lick up the dregs of *Kokinshū*” 古今の糟粕を嘗めて).

² Texts such as *Ōgisho*, *Fukuro zōshi*, and the primer *Waka shogakushō*.

vernacular fiction, such as *The Tale of Genji*, their realm of expertise and tried to promote these *monogatari* as appropriate sources for the composition of new poetry.

How did Shunzei take advantage of his stewardship of the new imperial anthology to advance his *monogatari*-based agenda? Even though Shunzei did not include “fictional” poems outright, he begins to push the envelope by including poems that make explicit reference to *The Tale of Genji*. For example, in *Senzaishū*, in the fourth book of Love, we have the following pair of poems:

Senzaishū 871 (Book 14: Love 4)

源氏物語に寄する恋といへる心をよめる

Genji monogatari ni yosuru koi to ieru kokoru o yomeru.

Composed based on the concept of love as likened to *The Tale of Genji*.

見せばやな露にゆかりの玉かづら心にかけて忍ぶけしきを

*misebaya na / tsuyu no yukari no / tamakazura /
kokoro ni kakete / shinobu keshiki wo*

If I could only show you
how I long with all my heart—
and show you Tamakazura
whose links to you were as fleeting
as the drops of dew.

Senzaishū 872 (Book 14: Love 4)

逢坂の名は忘れにし中なれど堰きやられぬは涙なりけり

*Ôsaka no / na wa wasurenishi / naka naredo /
sekiyararenu wa / namida narikeri*

Our relationship
seems to forget the very name of
Meeting Slope,
but what cannot be stopped at the barrier
are my tears of sorrow. (Katano and Kubota 1993)

When topics were assigned for hundred-poem sequences (*hyakushu uta*) or at poetry contests, it was not uncommon to have a series of “X compared to Y” (*X ni yosuru Y*) poems. A case in point is *The Poetry Contest in Six-Hundred Rounds*, discussed below. It includes poems on love “as compared to” a river, the wind, birds, the sea, and so on. While there are prior examples of comparative love topics, “love as likened to *The Tale of Genji*” is novel concept, and certainly not one sanctioned or included in earlier imperial anthologies. The headnote explains that the idea behind these anonymous poems was to compare love to something from *The Tale of Genji*. In practice, however, a chapter title was always included in such compositions, as well as reference to plot elements from the named chapter. The first of the two poems includes the “Tamakazura” chapter title and also borrows diction from the chapter’s opening lines. We can imagine that the speaker is Genji, who has finally found Tamakazura and wishes he could show the girl to her mother Yūgao, who has passed away. Genji also wishes there was a way for him to tell Yūgao how much he misses her. The use of the *engo* (poetically associated words) *tsuyu* “dew” and *tama* “drop” convey the fragile and fleeting nature of the connection between mother and daughter, and also imply the tears that Genji sheds in his longing. Furthermore, the association

of *kazura* “wreath” and *kakete* “put on” as secondary meanings rhetorically binds the poem.

The second poem includes the typical play on the place-name Meeting Slope (*afu/au* “to meet” as part of *afusaka/ōsaka*). The “Gatehouse” (*sekiya*) chapter-title is embedded in the verb *sekiyaru* “to retain.” The setting and the sentiment of the poem correspond to the content of the chapter, in which Genji happens to meet Utsusemi at the Osaka Barrier as she is on her way back to the capital. He is unable to reconnect with her, and was in fact unsuccessful with her to begin with. The poem nicely conveys the ironic fact that their relationship is defined by instances of not meeting.

Though these poems are anonymous, they are representative of the way Mikohidari poets made use of *The Tale of Genji* to inject a degree of cleverness and originality into their compositions. What is more significant is the inclusion of such poems in an imperial anthology, and act that bestowed these kinds of references to *monogatari* a resounding approval.

Just six years after the completion of *Senzaishū*, a large-scale event was held at court pitting the Rokujō and Mikohidari directly against each other. The *Poetry Contest in Six-Hundred Rounds* provided the perfect venue for Shunzei to promote his new agenda and reinforce the editorial decisions he made in compiling *Senzaishū*. By the same token, it was also an opportunity for Kenshō to display his scholarship in an attempt to beat back the rising popularity of Mikohidari style. The *Ropyyakuban utaawase*, or *Poetry Contest in Six-Hundred Rounds* was held in 1193, sponsored and partially organized by Fujiwara no Yoshitsune (1169-1206), who served briefly as Regent (*sesshō*). Shunzei served as head judge, and leading poets of the day were divided into Left (Mikohidari affiliates) and Right (Rokujō affiliates) sides. They were all assigned topics for poems that they composed ahead of time to be presented at the event. The poems were compared one-on-one in rounds, and there were six hundred rounds, yielding 1200 total poems. Throughout the six hundred rounds, *The Tale of Genji* is referenced or directly mentioned on more than a dozen occasions, but the tale itself is specifically discussed in the judgments to just four of the rounds. Here, I cite the last and most famous of these discussions: Round 13 in the first of two winter sections.

The sponsor Yoshitsune (under the pseudonym “a lady-in-waiting”) draws upon the “Hana no en” (The Festival of the Cherry Blossoms) chapter of *The Tale of Genji* for a turn of phrase that had not been used in formal poetry up to that time.

Winter 1, Round 13: Withered Fields

Left (win): A lady-in-waiting

見し秋を何に残さん草の原ひとつにかはる野へのけしきに

mishi aki o / nani ni nokosan / kusa no hara
hitotsu ni kawaru / nobe no keshiki ni

In what are there traces left
of the autumn I once saw?
The fields of grass
have all turned one color
out over this landscape of plains.

Right: Takanobu

霜枯の野へのあはれを見ぬ人や秋の色には心そめけん

shimogare no / nobe no aware o / minu hito ya /

aki no iro ni wa / kokoro someken

Those who have not seen

the pathos of

fields withered by frost

must still have their hearts

dyed in the colors of autumn.

The term *kusa no hara*, or “fields of grass,” indicating an unmarked grave through associations made in *The Tale of Genji*, became a focal point for both sides.

A representative from each side offers a short comment, and then Shunzei renders his famous judgment:

右方申云、「草の原」、聞きよからず。

左方申云、右歌、古めかし。

判云、左、「何に残さん草の原」といへる、艶にこそ侍めれ。右方人、「草の原」難申之条、尤うたたあるにや。紫式部、歌詠みの程よりも物書く筆は殊勝也。其上、花の宴の巻は、殊に艶なる物也。源氏を見ざる歌詠みは遺恨事也。右、心詞、悪しくは見えざるにや。但、常の体なるべし。左歌、宜勝と申べし。

The right side states: “Fields of grass” does not sound proper.

The left side states: The poem on the right is old-fashioned.

The judge states: For the Left to say “In what are there traces left? The fields of grass...” has a special charm. The statement of those on the right, that “fields of grass” is problematic, is extremely dubious. Murasaki Shikibu was an even more exemplary writer of prose than she was a composer of poetry, and furthermore the “Hana no en” chapter is one with particular appeal. **To compose poetry without looking at *Genji* is a regrettable thing.** I do not see the conception or diction of the poem on the right as particularly bad. However, its form is quite ordinary. The poem on the left is better. Consequently, I must award it the win. (Kubota and Yamaguchi 1998, emphasis added)

The objection lodged by the Right is justified. There is not a single example of the phrase *kusa no hara* “fields of grass” through the first seven imperial anthologies (some texts of the poetry contest have *kikitsukazu*, “We have not heard it used” rather than *kikiyokarazu*, “It does not sound proper”). We can observe the Rokujō inclination to stand on precedent in these words. Shunzei, on the other had, says that to bring up such an objection is “extremely dubious” (*mottomo utata aru ni ya*) because the derivation from *Genji* was obvious, and, in Shunzei’s opinion, entirely appropriate.

After the event, Kenshō was so riled up about what he could only conceive of as the flouting of convention and the disregard of tradition, that he lodged a formal protest. This text, known as *Ropyyakuban chinjō* or *Kenshō chinjō* (basically “Complaints about the Six-Hundred Rounds,” or “Kenshō’s Complaints”) is one of his most famous works. Kenshō was working hard to defend the Rokujō poetic style and the

realm of knowledge that he saw as essential for the proper composition of poetry. These objections, however, fell on deaf ears, and his rather pedantic exercise was proving him to be less and less relevant to composition at court. It is telling that eight years later, in an even larger scale event, the *Poetry Contest in 1500 Rounds*, Kenshō basically admits defeat.

The *Poetry Contest in 1500 Rounds* took place in 1201 under the auspices of the retired emperor Gotoba (1180-1239, r. 1183-98). Part of Gotoba's rationale was to encourage more and better productions from contemporary poets because he was planning to sponsor a new imperial anthology as well, what would later be the celebrated collection known as *Shinkokinshū*. Gotoba intentionally divided up the responsibility of judging rounds among ten of the most reputable poets of the day, including Shunzei and Kenshō.

In Round 1276, a round to be judged by Kenshō, Minamoto no Michitomo (1171-1227), who, incidentally, later married Shunzei's Daughter, revisits the "fields of grass" that had caused so much controversy when Yoshitsune introduced the phrase at the previous event. Perhaps in part to challenge or even incite Kenshō, Michitomo refers to two instances of *kusa no hara*, one from *The Tale of Genji* poem, and another from *The Tale of Sagoromo*.

Round 1276

Right: Michitomo

草の原とへば白玉とれはけぬはかなの人の露のかごとや

*kusa no hara / toeba shiratama / torehakenu /
hakana no hito no / tsuyu no kagoto ya*

When you inquire
at the fields of grass, the beads of white
draw off and fall away—
just like your empty promises,
short-lived as the dew.

右歌は、源氏の物語には、「うき身よにやがて消なば尋ねても草のはらをばとはじとや思ふ。」狭衣物語には、「たづぬべき草のはらさへ霜枯てたれにとはまし道芝の露。」ふるき人は、歌合のうたには物語の歌をば本歌にもいだし証歌にももちゐるべからずと申しけれど、源氏、世継、伊勢物語、大和物語とて歌読のみるべき文とうけ給はれば、狭衣も同事歟。左歌をかしく侍。右詠もよろしく侍ば、持と申べき歟。

Kenshō acknowledges the references and quotes the source poems in full (which is rare in judgments at poetry contests). He then goes on to say "Those of old have said that for poems at poetry contests, one must not put forward tale poems as foundation poems (*honka*) nor cite them as proof poems (*shōka*). However, there are passages of *Genji*, *Yotsugi*, *Tales of Ise*, and *Tales of Yamato* that one should look at for poetic composition, or so I've heard, and with *Sagoromo*, it is the same. The poem on the Left is interesting. The composition on the Right is also good, so I must call it a tie." (Ariyoshi 1968)

Kenshō still questions the use of poems from fiction, relying on the authority of “those of old” (*furuki hito*—some texts have *fukaki hito*, “those with deep knowledge”). Even though Kenshō concedes the use of narrative fiction, he denies the Right side the victory, calling it a tie, even though he has almost nothing to say about the other poem.

In his comments, Kenshō admits that there are works of narrative prose that are required reading for poetic composition. Though Kenshō’s phrasing is not unusual when expressing one’s opinions at such venues, the humilific form he uses, *uketamawareba* (“or so I’ve heard”), has undertones of someone who has been put in his place, someone who has found that consensus lies with the opposition. By this point, Kenshō has not only “heard” about using narrative prose contexts for poetic composition, but has argued vehemently against it—and lost.

The fact that in the subsequent imperial anthology, *Shinkokinshū*, Kenshō has only two of his compositions included, compared to thirteen in the previous anthology, shows just how far Kenshō’s star had fallen. The strategic move on Shunzei’s part to corner the market on *Genji* expertise, and then promote the use of it and other works of fiction in formal poetry, must be deemed a success. Kenshō, on the other hand, gambled that his deep knowledge of precedent and classical conventions, as defined by his school and his family connections, would be enough to keep him on top in the world of court poetry. Unfortunately for him, his gamble did not pay off.

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*"Evaluation of Eugene O'Neill's Play "Desire under the Elms" in the Light of Nine
Rasas of Bharat Muni*

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INTRODUCTION OF THE PAPER -

This study indicates that how Nine Rasas of Bharat Muni can be applicable to the drama of any language of the world. Nine Rasas literally means 'essence', it is used as the sense of emotional state. These Nine Rasas are the backbone of the Natyasatra (Dramatics), In simple words Nine Rasas are complete nine emotions of the human being.

The play *Desire Under The Elms* carries all the Nine Rasas with ups and down. The plays divided into three parts and each part having several scenes. All the Rasas in the form of emotional state lifts the play at the certain height. The intense emotions of the play are greed, lust and pride. All the Rasas are included in these intense emotions. The play opens with the light mood i.e. love, laughter, anger etc. The second part carries the prominent mood of hatred and anger. The third part carries disgust, pity, fear and the calmness with the tragic note. The play opens with the question mark and the same question mark closes the wings of the play.

INTRODUCTION OF THE RASAS –

Bharat Muni wrote *Natya Sastra* (Dramatics) between 200 and 300 B. C. It contains the science and technique of Indian Drama, dance and music. Rasa theories described in *Natya Sastra*. Bharat Muni mentioned only eight Rasas the ninth Rasa was added later by the critic.

1) Shringara Rasa (Love, affection)

(Page No. 124 to 158 – Shlokas No. 41 to 49, Volume No. – II *Natya Shastra* (Hindi) Dr. Parasnath Dwiwedi)

2) Hasya Rasa (Mirth, humour)

(Page No. 159 to 169 – Shlokas No. 50 to 62)

3) Karuna Rasa (compassion, pity)

(Page No. 170 to 174 – Shlokas No. 63 to 64)

4) Raudra Rasa (anger, wrath)

(Page No. 175 to 186 – Shlokas No. 65 to 67)

5) Vira Rasa (Heroic)

(Page No. 187 to 190 – Shlokas No. 68 to 69)

6) Bhayanaka Rasa (horror, terror)

(Page No. 191 to 196 – Shlokas No. 70 to 73)

7) Bibhatsa Rasa (disgust, aversion)

(Page No. 196 to 199 – Shlokas No. 74 to 75)

8) Adbhuta Rasa (wonder, amazement)

(Page No. 199 to 201 – Shlokas No. 76 to 77)

9) Shanta Rasa (peace, calmness)

(Page No. 207 to 208 – Shlokas No. 84 to 89)

The Ninth Rasa is suggested by Abhinav Gupta (A philosopher, mystics and aesthetician 950 – 1020 AD)

All the Nine Rasas are the emotions which control the human being physically and psychology.

EVALUATION OF THE PLAY –

The play is divided into Three Parts not in Acts & every Part is divided into four scenes.

The first scene of the First Part introduces the three brothers in revolt against their father. The tools of Bharat Muni starts along with the opening scene. Raudra Rasa (Anger) and Bibhatsa Rasa (Disgust) are strongly working in the mind of the three characters (brothers). The nature of the three brother is different. Simeon and Peter are clumsy louts who hate their father because he had made them over-work on his stony-farm. In the opening scene they are shown determined to leave the farm and go over to California in search of gold. Their decision shows their hate which carries Raudra Rasa and Bibhatsa Rasa. Raudra Rasa i. e. intense anger and Bibhatsa Rasa i. e. disgust, all these emotions arouse in them due to the rude behaviour of their father. The third son Eben carries both the Rasas are in different context. His father over-worked his mother and killed her by inches and stole the farm from her. In his view the farm rightfully belongs to him, and he is sure that his mother's spirit would be at rest only when he gets the farm and take, revenge for the wrong done by his father old Ephraim.

We find in this scene the two Rasas Raudra and Bibhatsa are dominant. Under these two Rasas Karuna Rasa (compassion) is intensely working.

The second scene opens with the same Rasas which are working intensely. Old Ephraim is away from home and farm for long time, and there is no news about his whereabouts which never happened before so they thought that he must be dead -

SIMEON--Ay-eh. (*a pause*) Mebbe--he'll die soon.

PETER--(*doubtfully*) Mebbe.

SIMEON--Mebbe--fur all we knows--he's dead now.

PETER--Ye'd need proof.

SIMEON--He's been gone two months--with no word.

(Part – I, Scene – I Desire Under The Elms, Eugene O'Neill (1888-1953) Revised Second Edition, As Published By Boni & Liveright, 1925)

Here the slight shade of Hasya Rasa (Happiness) arouse in at the three brothers. Eben accuses Peter and Simeon that they did not protect his mother (She was step mother of Peter and Simeon) Peter & Simeon were surprised at their accusation. Eben goes to a prostitute for relief. The first scene carries Raudra Rasa and Bibhatsa Rasa with Hasya Rasa.

The third scene opens with the information of the new marriage of Ephraim with Abbie (35) which gives the shock to Peter, Simeon and Eben.

EBEN--The cussed old miser! Wake up!

PETER--(*angrily*) What in hell's-fire . . . ?

EBEN--I got news fur ye! Ha!

SIMEON--(*angrily*) Couldn't ye hold it 'til we'd got our sleep?

EBEN--It's nigh sunup. (*then explosively*) He's gone an' married agen!

(Part – I, Scene – III)

This shock in Indian Dramatics is called as Adbhuta Rasa (wonder) but it carries Raudra Rasa (disgust). Anger for the disgusting act of Old Cabot. Instead of thinking about the young sons Cabot (Ephraim) is serious about his own marriage. This creates disgust and anguish.

Another angle of this scene creates Hasya Rasa which gives some comfort to Peter and Simeon. They are tempted by Eben's offer for selling their share to him. But they decided to wait and see if the news of the marriage of Ephraim is true or not. Eben's diplomatic work is going on and closes the scene.

Third scene carries dominantly Raudra Rasa and Bhibhtsa Rasa. The thin line of Hasya Rasa (happiness, joy) is underneath.

The IVth scene begins with calamity Ephraim brings Abbie as his third wife. She is full of vitality. Her face is full with the strength and determination. She is very happy to think that the farm will be of her only. Hasya Rasa is with her. Peter and Simon drink, dance because they are leaving and they will get freedom and gold, here Hasya Rasa is prominent. On the contrary Eben and Abbie confront each other. Eben curses her but Abbie is attracted by his youth and handsome appearance. Bibhatsa Rasa begins to flow in the scene. Abbie is strong and vital she has a complete hold over old Cabot. She married old Cabot because she has no home and on the other side she has a physical attraction about Eben. Desire of her two wills is strengthen here.

EBEN-- An' bought yew--like a harlot! An' the price he's payin' ye--this farm--was my Maw's, damn ye!--an' mine now!

ABBIE-- Yewr'n? We'll see 'bout that! (*then strongly*) Waal--what if I did need a hum? What else'd I marry an old man like him fur?

EBEN--(*maliciously*) I'll tell him ye said that!

ABBIE--(*smiling*) I'll say ye're lyin' a-purpose--an' he'll drive ye off the place!

EBEN--Ye devil!

ABBIE--(*defying him*) This be my farm--this be my hum--this be my kitchen!

EBEN-- Shut up, damn ye!

(Part – I, Scene – IV)

The Bhayanaka Rasa (Fear) is introduced in this play first time. But this Rasa is arouse in the mind of the spectators not in the characters. The spectator first time involves through the Bhayanaka Rasa (fear) in this play. O'Neill is very much successful to make involve the spectator very earlier in the play. Bhayanaka Rasa is the ladder of involvement.

The first part covers four Rasas, Raudra Rasa, Bibhatsa Rasa, Hasya Rasa and Bhayanaka Rasa.

The first scene of the second part begins with Bibhatsa Rasa which is the prominent one in the second part throughout the scenes. Abbie tries to reduce Eben. Despite of all her charm. Eben hates her and remain adamant. Eben tells Abbie he will go to Min the prostitute. Further he says that she is alike Min because she has sold herself for the farm.

ABBIE-- Whar air ye goin'?

EBEN-- Oh--up the road a spell.

ABBIE--T' the village?

EBEN--(*airily*) Mebbe.

ABBIE--(*excitedly*) T' see that Min, I s'pose?

EBEN--Mebbe.

ABBIE--(*bursting out*) An ugly old hake!

EBEN-- She's purtier'n yew be!

ABBIE--(*furiously*) Don't ye dare compare. . . .

EBEN--She don't go sneakin' an' stealin'--what's mine.

(Part – II, Scene – I)

Here Raudra Rasa arouse in the mind of Abbie. She becomes furious and it is sign of Raudra Rasa. She is helpless here and she screams over the comment of Eben. Here the Raudra Rasa is at the peak.

After the departure of Eben Ephraim enters and tells Abbie that his two sons left him and Eben is only remained alone. In this age it is not possible for the new heir. Without son you will have no right on the farm. On this Abbie is terrified and Bhayanaka Rasa (fear) dominates the situation and shakes the heart of Abbie. She complaints that Eben tried to seduce her. Cabot becomes furious and decides to kill him by shotgun. Again she is terrified by the idea of death of Eben. Abbie controls Cabot and handles the situation. She assures Cabot for getting a heir and God will help them for that.

CABOT--Ye're on'y a woman.

ABBIE--I'm yewr wife.

CABOT--That hain't me. A son is me--my blood--mine. Mine ought t' git mine. An' then it's still mine--even though I be six foot under. D'ye see?

ABBIE-- Ay-eh. I see.

CABOT--I'm gittin' old--ripe on the bough. (*then with a sudden forced reassurance*) Not but what I hain't a hard nut t' crack even yet--an' fur many a year t' come! By the Eternal, I kin break most o' the young fellers's backs at any kind o' work any day o' the year!

ABBIE--(*suddenly*) Mebbe the Lord'll give *us* a son.

CABOT--(*turns and stares at her eagerly*) Ye mean--a son--t' me 'n' yew?

ABBIE--(*with a cajoling smile*) Ye're a strong man yet, hain't ye? 'Tain't noways impossible, be it? We know that. Why d'ye stare so? Hain't ye never thought o' that afore? I been thinkin' o' it all along. Ay-eh--an' I been prayin' it'd happen, too.

(Part – II, Scene – I)

Cabot becomes very happy and Hasya Rasa takes the charge of the concluding part of the first scene.

The second scene in this part is fully charged with Karuna Rasa (compassion). Cabot tells his story when he arrived he was fifty but was strong than the young son Eben.

CABOT--Listen, Abbie. When I come here fifty odd year ago--I was jest twenty an' the strongest an' hardest ye ever seen--ten times as strong an' fifty times as hard as Eben. Waal--this place was nothin' but fields o' stones. Folks laughed when I tuk it. They couldn't know what I knowed. When ye kin make corn sprout out o' stones, God's livin' in yew! They wa'n't strong enuf fur that! They reckoned God was easy. They laughed. They don't laugh no more. Some died hereabouts. Some went West an' died. They're all under ground--fur follerin' arter an easy God. God hain't easy. An' I growed hard. Folks kept allus sayin' he's a hard man like 'twas sinful t' be hard, so's at last I said back at 'em: Waal then, by thunder, ye'll git me hard an' see how ye like it!

(Part – II, Scene – II)

He explained that he worked hard on the stony farm. All the people laughed at him but they were surprised when Cabot converted stony land into fertile land. He married and got two sons Peter and Simeon. After the death of the first wife he married again, Eben was her son. She also died again he was alone. Eben misunderstood that Cabot possessed her mother's farm. Fortunately he got Abbie and married her. Now he expects heir for the farm from her. His principle of life is to work hard and get fruit of hardship. Very simple and stranger philosophy of life he followed. He confession carries Karuna Rasa (compassion) Hasya Rasa (happiness).

As a part of stage craft the symbolic wall between Abbie and Eben is suggestive. O'Neill used it very significantly. Through the walls they can see and experience each other. The first time Shringara Rasa (Love) enters in the play with soft steps. Abbie rushes into Eben's room kisses him passionately. Unknowingly Eben returns with kiss but as he becomes conscious he throws her back. Shringara Rasa and Raudra Rasa both are at parallel level. Shringara Rasa due to the physical attraction and Raudra Rasa for the mother's tragic death. On this reaction Abbie retaliates by saying that Eben loves her it proves through his eyes. She decides to tempt him in the same room where his mother breathed last. She seduced Eben as follows -

ABBIE-- I'll sing fur ye! I'll die fur ye! Don't cry, Eben! I'll take yer Maw's place! I'll be everythin' she was t' ye! Let me kiss ye, Eben! Don't be afeered! I'll kiss ye pure, Eben--same 's if I was a Maw t' ye--an' ye kin kiss me back 's if yew was my son--my boy--sayin' good-night t' me! Kiss me, Eben. Don't ye leave me, Eben! Can't ye see it hain't enuf--lovin' ye like a Maw--can't ye see it's got t' be that an' more--much more--a hundred times more--fur me t' be happy--fur yew t' be happy?

EBEN-- Maw! Maw! What d'ye want? What air ye tellin' me?

ABBIE--She's tellin' ye t' love me. She knows I love ye an' I'll be good t' ye. Can't ye feel it? Don't ye know? She's tellin' ye t' love me, Eben!

EBEN--Ay-eh. I feel--mebbe she--but--I can't figger out--why--when ye've stole her place--here in her hum--in the parlor whar she was--

ABBIE--(*fiercely*) She knows I love ye!

EBEN-- I see it! I sees why. It's her vengeance on him--so's she kin rest quiet in her grave!

(Part – II, Scene – III)

The scene ends with the concerned cry of Eben for his mother. He cries 'Mother where are you'. Here the Karuna Rasa is at the peak.

Total scene is charged with Karuna Rasa (compassion) and concludes with same.

The third scene of second part is the key scene where the spectator is flown away with Bhayanaka Rasa (fear) and Karuna Rasa (compassion). Abbie is waiting Eben in the parlour. She assures him she would love him as he loved his mother. Only the difference is that she will his mother as well as his mistress. Eben is confused. His body was attracted towards Abbie but heart is weeping for his mother. Suddenly he feels that he can have revenge for the wrongs of his mother by making love to Abbie. Thus the spirit of his mother would be satisfied and she would be henceforth rest in

peace in her grave. Then they declares their love for each other and go to sleep in a close embrace. All that produces Karuna Rasa (compassion) Assumption of Eben for his mother's salvation is really a disgusting act. So Bibhatsa Rasa and Karuna Rasa but are dominating the scene. The same Rasas makes uneasy the heart by the spectator. With the intensity of Karuna Rasa is at the peak of the situation. Now we find that situation is not under the control of characters but the characters are in the control of situation.

The fourth scene begins with the light mood. The insobriety of the night is lingering in the mind of Eben and Abbie. Eben feels that his mother is now satisfied. She has returned to the grave, and as they can make her room their room. Abbie is confident that she can always befool her husband so that he would never have any suspicious. Here Karuna Rasa is at the peak. The spectator is terrified with Bhayanaka Rasa (fear). The tragic flaw of all the characters starts with the steady steps.

Eben encounters his father. His father is surprised with the strange and bold behavior of the son. Adbhuta Rasa (wonder) arouse here in old Cabot.

The scene ends with Adbhuta Rasa (wonder).

The first scene of third part takes place a year later the second part. A child has been born to Abbie. Cabot gets the heir. The birth of the baby is being celebrated with due mirth and gaiety. Here Hasya Rasa (joy, mirth) fills the atmosphere. The happiness on the very face of Cabot releases the tension of the previous part. Neighbours and friends have gathered for celebration. The guest have inkling of the truth, and know that the baby is Eben's and not of Cabot who is now 76 years of age, too old to beget child.

CABOT--What're ye all bleatin' about--like a flock o' goats? Why don't ye dance, damn ye? I axed ye here t' dance--t' eat, drink an' be merry--an' thar ye set cacklin' like a lot o' wet hens with the pip! Ye've swilled my likker an' guzzled my vittles like hogs, hain't ye? Then dance fur me, can't ye? That's fa'r an' squar', hain't it?

FIDDLER--(*slyly*) We're waitin' fur Eben. (*a suppressed laugh*)

CABOT--(*with a fierce exultation*) T' hell with Eben! Eben's done fur now! I got a new son! But ye needn't t' laugh at Eben, none o' ye! He's my blood, if he be a dumb fool. He's better nor any o' yew! He kin do a day's work a'most up t' what I kin--an' that'd put any o' yew pore critters t' shame!

(Part – III, Scene – I)

Cabot is very happy, he surprises by dancing energetically. He puts all young men to shame by his energetic dance. All are amazed at his energy Adbhuta Rasa (wonder) flows throughout this scene. Abbie and Eben kiss and embrace each other. Baby looks exactly like Eben. Cabot goes to barn to sleep with his caws. The house doesn't give him rest and peace of mind. The silver line of Karuna Rasa (compassion) creates atmosphere gloomy.

The second scene of the third part carries the previous mood. Cabot says Eben he should have dance with the young girl having farm.

CABOT--They's a hull passel o' purty gals.

EBEN--T' hell with 'em!

CABOT--Ye'd ought t' be marryin' one o' 'em soon.

EBEN--I hain't marryin' no one.

CABOT--Ye might 'arn a share o' a farm that way.

EBEN--(*with a sneer*) Like yew did, ye mean? I hain't that kind.

CABOT--(*stung*) Ye lie! 'Twas yer Maw's folks aimed t' steal my farm from me.

EBEN--Other folks don't say so. (*after a pause--defiantly*) An' I got a farm, anyways!

CABOT--(*derisively*) Whar?

EBEN--(*stamps a foot on the ground*) Har!

Yewr farm! God A'mighty! If ye wa'n't a born donkey ye'd know ye'll never own stick nor stone on it, specially now arter him bein' born. It's his'n, I tell ye--his'n arter I die--

(Part – III, Scene – II)

Eben replies no other farm he needed as he has his own. On this Cabot laughs loudly and tells him he would never have even stone of the farm, because the heir of the farm is just born. Further he tells Eben that she handled him as simply a mad fool. Abbie had assured Cabot that they would have a son to inherit the farm. Adbhuta Rasa (wonder, surprise) turns the total table of the scene and stimulates the situation for Raudra Rasa (anger, wrath). Eben is enraged for the tricks of Abbie. Here Karuna Rasa (compassion) also charges the situation that Cabot is happy because he got a baby as his heir but he is blind about the fathership. Hasya Rasa (joy) is at fuller length. On the other hand Eben is angry that Abbie made fool of him by getting baby from him Raudra Rasa(anger, wrath) is at fuller length. Under Hasya Rasa and Raudra Rasa there is a silver line of Karuna Rasa. Which making the spectator uneasy.

With same anger Eben goes to Abbie, accuses her for treachery.

ABBIE--(*fearfully*) Eben--what's happened t' ye--why did ye look at me 's if ye hated me?

EBEN--(*violently, between sobs and gasps*) I do hate ye! Ye're a whore--a damn trickin' whore!

ABBIE--(*shrinking back horrified*) Eben! Ye don't know what ye're sayin'!

EBEN--(*scrambling to his feet and following her--accusingly*) Ye're nothin' but a stinkin' passel o' lies! Ye've been lyin' t' me every word ye spoke, day an' night, since we fust--done it. Ye've kept sayin' ye loved me. . . .

ABBIE--(*frantically*) I do love ye! (*She takes his hand, but he flings hers away.*)

EBEN--(*unheeding*) Ye've made a fool o' me--a sick, dumb fool--a-purpose! Ye've been on'y playin' yer sneakin', stealin' game all along--gittin' me t' lie with ye so's ye'd hev a son he'd think was his'n, an' makin' him promise he'd give ye the farm and let

me eat dust, if ye did git him a son! (*staring at her with anguished, bewildered eyes*)
They must be a devil livin' in ye! T'ain't human t' be as bad as that be!

ABBIE--(*calls after him intensely*) I'll prove t' ye! I'll prove I love ye better'n. . .

(Part – III, Scene – II)

Now no words of her explanation would remove his doubts. Further he says the only solution is the death of a baby to clear his doubts. He would love her again in case the baby were dead. Abbies protests that she will prove she loves him more that the baby and the farm and more than the anything else in the world. This part of the scene is loaded with Karuna Rasa(compassion).

The third scene in the turning point of the play. Total play turns at the strange and dreadful corner. Abbie tells Eben that she prove her love that she loves him above everything.

ABBIE--(*hysterically*) I done it, Eben! I told ye I'd do it! I've proved I love ye--better'n everythin'--so's ye can't never doubt me no more!

EBEN--Ye look mad, Abbie. What did ye do?

ABBIE--I--I killed him, Eben.

EBEN--(*amazed*) Ye killed him?

ABBIE--(*wildly*) No! No! Not him! (*laughing distractedly*) But that's what I ought t' done, hain't it? I oughter killed him instead! Why didn't ye tell me?

EBEN--(*appalled*) Instead? What d'ye mean?

ABBIE--Not him.

EBEN--(*his face grown ghastly*) Not--not that baby!

ABBIE--(*dully*) Ay-eh!

(Part – III, Scene – III)

Eben thinks that she has murdered old Cabot. He is glad of it. But he is horrified by the news that Abbie killed her baby. He is unable to hear it because after all it was his own flesh and blood. With great anguish he hurts abuses and accusations at her. She did it purposely to blame him, and she wants the whole farm for herself by sending him behind bars. Abbie realizes her mistake but untimely. Here Karuna Rasa fills the total atmosphere. Adbhuta Rasa(wonder) adds the fierceness of the situation and Bhayanaka Rasa (fear) clutches all the situation. The triangle of these three Rasas dominates the whole action of the scene. Eben goes out to call sheriff to get her arrested. Thus he would have revenge on her and on his father. Abbie tries to prevent him. She says she will not mind what he intends to do, she will be satisfied if he assures her that he also loves her.

The Karuna Rasa arises the pathetic emotions in the heart of the characters as well as in the heart of the spectators.

The last scene of the plays begins with the Karuna Rasa (compassion) Old Cabot is aquatinted with the reality. He now understands why he had felt so lonely and restless in the house, why he always had a sensation that something unnatural was taking place. Bhayanaka Rasa gave the same anticipation in the previous scene while he went to barn to sleep with cows. He becomes very angry he orders Eben to go out of the farm or he would himself murder him (Eben) and no matters if the Sheriff would come second time to take him(Cabot). Eben is out if senses but he realizes that Abbie did everything for the safe of his love. He assures her that he loves her and would always love her. He wants to get punished along with Abbie because all that happened due to him. So he confessed himself and the dialogue between Eben and Abbie takes the play at the climax of the situation -

ABBIE--(*shaking her head*) I got t' take my punishment--t' pay fur my sin.

EBEN--Then I want t' share it with ye.

ABBIE--Ye didn't do nothin'.

EBEN--I put it in yer head. I wisht he was dead! I as much as urged ye t' do it!

ABBIE--No. It was me alone!

EBEN--I'm as guilty as yew be! He was the child o' our sin.

ABBIE--(*lifting her head as if defying God*) I don't repent that sin! I hain't askin' God t' fergive that!

(Part – III, Scene – IV)

He admits his guilt before the Sheriff. The first time Veera Rasa (Heroic) takes the charge of the situation. It is his heroic deed that he admitted his guilt. The role of Veera Rasa is in the later part of the play. Eben's confession for the share in the crime is really a heroic deed. Veera Rasa is recognised with heroism. Heroic deed is the prime quality of Veera Rasa. Cabot is alone at the end and the heap of the stones accompanies him. Karuna Rasa is at the peak of the situation. We are not angry with Abbie, Cabot and Eben but we feel pity for them. So create Karuna Rasa (compassion and pity) at the ends of the play O'Neill is fully successful. After all the action of the play Shanta Rasa(peace) is spread over the situation. The spectator becomes calm and quiet due to Shanta Rasa. The Shanta Rasa fills the total situation but the silver time of the Karuna Rasa lingers with severity in the mind of the spectator. O'Neill is very much successful in this play because he makes the spectator to think, over the play off the theater for long time.

CONCLUSION -

Shringara Rasa, Hasya Rasa, Raudra Rasa Bibhatsa Rasa, Adbhuta Rasa, Karuna Rasa, Bhayanaka Rasa, Veera Rasa and at the end Shanta Rasa all makes the play successful.

The Nine Rasas are the permanent emotions of the human being. Only the proportions of these Rasas decides the destiny of the play whether the play turns towards tragedy or towards comedy. We cannot escape from Nine Rasas. Thus we can say that no drama of any language can escape Bharat Muni and Abhinav Gupta. Karuna Rasa is

the prominent of all Rasas because in comedy or in tragedy it is inevitable with silver line.



A Deliberate Interpretation on Linguistic Traits of Du Fu's Poems: A Study on The Poetics of Sung School of Qianlong and Jiaqing Reign (1736-1820)

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Abstract

Abstract: Qian Zai and Weng Fanggang, as the leaders of the Sung School, have carried out enlightening linguistic analyses on Du Fu's poems. Their analyses are of great significance to the understanding of the literary skills in Du Fu's poems. Their summary and revelation on many Du Fu's literary skills, such as "stack", "couplet of balanced stack", "double link" and "compact", are ground breaking. This paper illustrates Qian and Weng's main arguments and summarizes their achievement. Based on sound pattern, lexical and grammatical traits as well as structure, this paper systematically demonstrates the essences of Qian and Weng's research.

Key Words: Qian Zai, Weng Fanggang, Du Fu, Poetry, Linguistic Traits

1 Introduction

Du Fu (杜甫) opened up a new era of traditional Chinese poetry. (Li Zehou, 1981) He repeatedly refined his ancient verses and regulated verses, especially on the sound patterns, lexicon and grammar as well as structures. However, Only Jiangxi School poets had tried to explore and learn the literary skills of Du Fu before Qing Dynasty, until Qian Zai (錢載) and Weng Fanggang (翁方綱), the two leaders of Sung School in Qing Dynasty, began to make an interpretation on the linguistic traits of Du Fu' poems again.

Based on their profound knowledge on Chinese phonetics and linguistics, the Sung School (宋詩派) scholars, as the descendant of Jiangxi School, made a deliberate interpretation on Du Fu's poems. There are two definitions of Sung School. The general definition refers to the poets who appreciated Jiangxi School in Qing Dynasty (1644-1911). The narrow definition refers to the poets who appreciated Jiangxi School in Daoguang and Xianfeng reigns of Qing Dynasty (1821-1861) (Liu Shinan "Qingshi Liupai Shi" 1995). This paper bases on the general definition to focus on Qian Zai and Weng Fanggang's research on Du Fu's poems.

2 Qian Zai's research on the sound pattern of Du Fu's poems

Qian Zai was born in Hangzhou in 1708 and died in 1793. Appraised by his contemporary poets, Qian Zai's poetics was described as a "in-depth study" (Guo Lin, 1841). This "deeply study" is reflected in a traditional literary proposition "merging Confucian classics into poetry". As a result, his poetry thoughts were regarded as Confucian scholar's thoughts, which emphasized that poets should absorb thoughts from Confucian classics to embellish writings (Qian Zhongshu, 1960). Besides, Du Fu's poetry thoughts were regarded as Confucian scholar's thoughts too. Weng Fanggang stated that in the history of poetry, there were poets' poems, geniuses' poems and scholars' poems. There were geniuses' poems in Southern Dynasty, and poets' poems in the early and high Tang Dynasty. Then, the scholar's poems could not be found before Du Fu. Meanwhile, Du Fu's poems embody the characteristics of genius's poems and poet's poems.¹ To study Du Fu's poems was a natural choice for Qian Zai because Du Fu was the ancestor of scholar poet. Actually, Qian Zai conducted a deeply study on Du Fu's poems, which was the best among the scholar on Du Fu study at that time. (Chen Yan, 1923)

The completed pattern of seven characters regulated poetry was integrated by Du Fu. In particular, Du Fu attempted to achieve breakthrough and development on the sound

¹ Weng Fanggang, "Qiyuan Lvshi Chao"(七言律詩鈔), Shanghai: Boguzhai, 1924, vol. 1.

pattern which inspired Qian Zai's research.

For example, Qian read the poem "Chengxi Bei Fanzhou" (城西陂泛舟) and made three comments. To understand Qian Zai's comments on this poem, the tones of each syllable are shown as below. ("ping" (平) means the tone of the syllable is level and "ze" (仄) means the tone of the syllable is oblique)

青蛾皓齒在樓船，橫笛短簫悲遠天。
平平仄仄仄平先 平仄仄平平仄先
春風自信牙檣動，遲日徐看錦纜牽。
平平仄仄平平仄 平仄平平仄仄先
魚吹細浪搖歌扇，燕蹴飛花落舞筵。
平平仄仄平平仄 仄仄平平仄仄先
不有小舟能蕩槳，百壺那送酒如泉。
仄仄仄平平仄仄 仄平仄仄仄平先

Qian Zai's first comment is that the tone of the syllable "pi"² (悲) of the second sentence must be level. According to the regulated sound pattern, the tones of the seven syllables of the second line should be "oblique – level – oblique – level" (仄仄平平仄仄平). However, the tone of the third syllable "tuan" (短) is oblique in Du Fu's second line. Therefore, to avoid an irregular pattern in regulated poetry, which in this case is that the level tone of the fourth syllable is placed between two oblique tones, the tone of the fifth syllable must be level.

Qian Zai's second comment is that the tones of the seven characters in the third sentence were specially arranged below the second sentence. And his last comment is that the sound patterns of the fifth and sixth sentence were back to regulated lines. From this the readers could understand the sound patterns of the third and fourth sentence were special but not metrical irregular lines.

Actually, there is another rule of regulated verse, the tones of the second, fourth and sixth syllables of the first line should be the same of the second line in the former couplet. But the sound patterns of the third and fifth lines are out of rule. Did Du Fu make a mistake? The answer is no. Generally speaking, the sound patterns of the later four lines are regulated. This means the problem is in the second couplet. Qian believed the sound pattern of the second couplet to be specially arranged but not irregular because this arrangement could correspond with the sound pattern of the second line.

In seven characters ancient poetry, the tone of the fifth syllable of the second line in each couplet is always level if the tone of the seventh syllable of the same line is level. Then, the tone of the second syllable in the next line (the first line in the next couplet)

² In this paper, "syllable" refers to the archaic phonology of the focal word in the phonology system of "History of Chinese phonology"; "character" refers to Pinyin; "word" refers to the meaning of the word.

should be level correspondingly (Wang Shizhen, 1792). In Du Fu's regulated verse, he put the sound pattern from ancient poetry into the former four lines. Qian Zai's poetics, however, revealed that Du Fu's attempt actually brought innovative developments on the sound pattern of regulated verse although the third line seems irregular. In the history of the propagation of Du Fu's poems, many scholars had made notes and comments, yet Qian Zai was the first one who illustrated the special sound arrangement in this poem.

For Du Fu's ancient verses, Qian Zai also got some new achievements on sound pattern research. For the ancient poem "Liren Xing" (麗人行), Qian Zai stated that understanding the "stack" (疊) of syllables was the foundation of understanding the stream of Du Fu's ancient verses. In another ancient verse "Leyouyuan Ge" (樂遊園歌), Qian suggested that writing ancient verse should be done after understanding "stack". These two comments advised the readers to pay attention to the identical phoneme between the adjacent syllables. Most syllables in Chinese consist of initials, finals and tones. Both alliteration and assonance contain identical phoneme between two adjacent syllables, even the reiterative make two same syllables to constitute a word. Therefore, Qian Zai analyzed several forms of alliteration, assonance and reiterative in these two poems and pointed out that the sound pattern of Du's ancient verses was melodious due to Du's excellent linguistic skill.

To check these two poems, readers could find alliterations in "Leyouyuan Ge" as "jīm jīaŋ" (森爽), "jjuæn jjuæn" (緣雲), "tʰj̄eŋ tʰj̄æt" (清切), assonances as "ian miæn" (煙綿), "tʰaŋ maŋ" (蒼茫), reiterative as "tʰj̄æi tʰj̄æi" (萋萋). And the "Liren Xing" contains many assonances such as "ki li" (肌理), "ha ma" (下馬), "ŋju dju" (禦廚), "kʰj̄æn j̄æn" (錦茵), "dzap dap" (雜遝), "tʰj̄uæn zjuæn" (逡巡), "fjuæn ljuæn" (紛綸), "siæi niæi" (細膩) and so forth. Besides, Du Fu rhymed all the end syllables of each line in "Liren Xing", which made the ancient verse sounds more like a song. According to the analysis above, we can understand that the "stack" in Qian Zai's literary criticism means that stacking identical phoneme in a poem could improve the musical beauty of the poem.

3 Qian Zai's research on the lexical and grammatical traits of Du Fu's poems

Qian Zai indicated that all the three hundreds poems in The Book of Poetry (詩經) were "stack".³ In ancient Chinese, most words are monosyllabic. With the linguistic evolution, there are more disyllabic and tri-syllabic phrase appeared in oral and writing Chinese. Qian Zai believed any notional word, which refers to noun, verb and adjective, could constitute one metrical foot in a line. If the notional word is monosyllabic, one syllable could constitute a metrical foot; if the notional word is disyllabic, this word could constitute a metrical foot which involves two syllables.

³ Huang Peifang, "Xiangshi Shihua" (香石詩話), Shanghai: Shanghai Ancient Books Publishing House, 2002, vol. 1706, pp. 114.

Therefore, although rare, a line consisting of seven notional monosyllables could have seven metrical feet at most. Qian Zai believed that in normal seven characters sentence, three or five metrical feet constituted by the notional words could make sure that the line is strong in artistic effect, which was also named “stack” by him.

Based on his analysis on stack, Qian Zai put forward a new idea “couplet of balanced stack” (對疊). In regulated poetry, each two lines in middle two couplets should be carefully balanced. Normally, poets pay attention to the balance in terms of the part of speech of each character and the metrical feet. Qian Zai believed metrical pattern constituted by “stack” could also be balanced. He gave readers several examples in Du Fu’s poems. Beside the couplet “I want to invite two young beauties named Wang and Zhao, and gather girls whose body and skin look like white silk again”, (愿攜王趙兩紅顏, 再聘肌膚如肅練) Qian Zai commented as “couplet of balanced stack”. Du Fu used function words “want to” (愿) and “again”(再) to lead each sentence. “young beauty” (紅顏) and “white silk” (素練) are balanced disyllables. “Invite” (攜) and “gather” (聘), “Wang” (王) and “body” (肌), “Zhao” (趙) and “skin” (膚) are balanced monosyllables. To sum up, each line of this couplet keeps four balanced metrical feet and each metrical foot was constituted by notional words.

In ancient poetry, “balancing” (對) could add syncopated cadence to the sound pattern of the whole context; “Stack” could add syncopated cadence to one sentence. Combination of these two skills would make the verse stronger but less fluent. The use of these skills is an important benchmark which distinguishes Du Fu’s ancient verses from Southern Dynasty’s ancient verses. Because of the stronger but less fluent style, Du Fu’s ancient poems were not accepted by literary restoration poets. However, the poets of Sung School appreciated this style of ancient poetry, as a leader, Qian Zai emphasized that the most important essence of ancient poetry is couplet of balanced stack.

4 Qian Zai’s research on the structure of Du Fu’s poems

Qian Zai believed a great verse should have a “compact”(緊) structure. He said that Du Fu’s “Gao Duhu Congma Xing” (高都護驄馬行) kept a “compact” structure and stronger than any other poems about horses, and could be appreciated as a piece of superb work. According to Qian Zai’s evaluation criterion, the poems with a marvelously intricate structure and the poems whose sentences had been meticulously organized would make a better one.

For instance, Qian Zai paid more attention to the end couplet of regulated poetry. Normally, He indicated that the application of the “double link” (雙綰) in the end couplet of Du Fu’s regulated verse made the poetry “compact” in terms of organization. For example, on the poem “Si Shangren Maozhai” (巳上人茅齋) Qian Zai pointed out that the second sentence is the topic sentence that laid out a context in

which two persons were having a contest of verse writing. Then, both the second and third couplet described the environment of the verse writing contest. In the end couplet, Du Fu used the allusion of Xu Xun (許詢) and Zhi Dun (支遁) to reflect the relationship between poet and his friend, who were the two persons in the topic sentence. Therefore, this skill make the whole poem well organized.

The same skill has been explained by Qian Zai in Du Fu's "Yan Zhongcheng Wangjia Jianguo". (嚴中丞枉駕見過) Du Fu used three sentences in the beginning to describe Yan Zhongcheng coming to visit him. The following three lines narrated the life of the poet himself as duckweed on the river. The end couplet told readers that only Yan Zhongcheng would appreciate the poet's talent and give the poet an opportunity to serve his country. Linking the former three lines with the next three lines, the end couplet is a perfect summary for this poem.

In addition to the "compact" organization, Qian Zai also found other unique structures in Du Fu's poems. For example, he commented that the poem "Liren Xing" (麗人行) is unique for three reasons. One is that the poem was telling a story in typical narration. The second is that it was describing characters in the end of the paragraphs. Lastly, the poem did not have a summary in the end. The three features made the structure of this poem unique in poetry. At the beginning of this poem, Du Fu described the stately bearings and behaviors of characters, but did not point out the identities of the characters. Du Fu did not point out the characters skillfully until the end, which made the readers suddenly enlightened. Considering the poem is a satire on the characters in poems, and those characters were dignitaries when Du Fu was writing the poem, it was safer for poet to organize this poem without a summary. And to end without a summary leaves more rooms of imagination to readers.

In general, Qian Zai valued the "compact" organization of Du Fu's poems. In his opinion, later poets should learn to arrange the link between sentences in a poem.

5 Weng Fanggang's study on Du Fu's poems

Weng Fanggang was born in 1733, 25 years younger than Qian Zai, and did not know how to analyze the linguistic traits of Du Fu's poems before he met Qian Zai. After 18 years discussion with Qian, Weng Fanggang made great progress in his study. We can say that Qian Zai was the teacher of Weng. Weng sorted out his achievements and published them in a book, which named "Dushi Fuji" (杜詩附記). In this book, there are 30 quotations directly from Qian Zai. While quotations without Qian Zai's name but actually from Qian would be much more than 30. To analyze those poems of Du Fu which had been analyzed by the two scholars seems valuable to understand their interpretations of Du Fu's poems. On the other hand, because Weng Fanggang's comments on poems were usually written in paragraphs, which contained plenty of content, his comments would not be discussed in different aspects.

Generally, regarding one issue, Qian and Weng would try to give different interpretations. For example, Du Fu's "Bu Ju" (卜居) is also a specially arranged regulated verse. And their discussions on it were recorded in "Dushi Fuji" as belows,

The first paragraph, Qian Zai stated that because of the change caused by the syllable "cǐui" (水), the sound pattern of the second line was ingenious. Weng believed that according to the sound pattern, the syllable "shui" had to be repeated. And according to the topic of this poem, Du Fu must repeat the word "water" (水) to express his feeling on his first visit to Huanhua Stream (浣花溪).

The second paragraph, Qian Zai said that "travelling towards the east" (東行) at the beginning of the last couplet marked a transition point in the structure and the last couplet benefited from these two characters. Weng believed that as a transition point, "travelling towards the east" makes the poem much stronger.

To understand their discussion, it is necessary to cite the poem "Bu Ju",

Huanhua Stream is flowing and I am standing on the west of the water.

浣花溪水水西頭，

The master divined where the lucky place is and chose a grove of calm near the bank.

主人為卜林塘幽。

I knew that living far away from the city means a peaceful life.

已知出郭少塵事，

Besides, the pure water would comfort my sorrow.

更有澄江消客愁。

Countless dragonflies are flying up and down.

無數蜻蜓齊上下

A pair of water fowl is diving and floating.

一雙鸕鶿對沉浮。

Travelling ten thousand miles towards the east would be joyful.

東行萬里堪乘興，

I should board a small boat to Shanyin.

須向山陰上小舟

The word "water" (水) is repeated in the first line. But different from repeated characters as reiterative in which the two same monosyllable words would constitute a new disyllable phrase, here the repeated "water" are separated from each other. The skill that repeats the same monosyllable word in one verse was borrowed from ancient poetry. But before Du Fu, this skill was rarely seen in regulated verses. If we check the sound pattern of the first couplet, we would find that the relationship of tones is as below,

浣花溪水水西頭，
仄平平仄仄平平
主人為卜林塘幽。
平平仄仄平平平

Because of the repeated word “water”, the first line looks like an ancient verse. To keep the special charm from ancient verse in a regulated verse, Du Fu chose to break the rules sometimes, which made the sound pattern of the second line totally inadequate in a regulated verse. However, the special arrangements brought ancient charm into regulated verse. So Qian Zai appreciated these couplets as ingenious. Weng Fanggang accepted Qian Zai’s conclusion and discussed why Du Fu used the same word consecutively in a single sentence through text analyzing. Since Du Fu liked waterscape and wrote many poems about waterscape. Weng Fanggang believed that to express his excitement on his first visit to the beautiful Stream, Du Fu repeated the word “water” (水) to highlight his feeling. Weng believed that the special arrangement of lexical reiteration would give the readers a vivid pictorial impression.

Besides, Qian Zai and Weng usually paid attention to the seventh line in a regulated verse. In “Bu Ju”, Qian Zai noted that the beginning “travelling towards the East” of the seventh line was the transition point of the whole structure. And Weng Fanggang gave an explanation. According to his explanation, the second couplet described a simple life in an ironic tone and was a hint foreshadowing the end couplet. The third couplet described a vivid picture of Huanhua Stream. But at the beginning of seventh line, Du Fu said that he wanted to board a boat and travel to the east where is far away from Huanhua Stream but near the center of country. The more attractive Huanhua Stream is described, the more powerful transition appears.

In these two instances, Weng Fanggang’s comments were from in-depth understanding of the topic of the poem. Actually, it is a feature of his linguistic research on Du Fu’s poems.

Also, he analyzed the sound pattern from understanding the whole poem quite often. For example, the sound pattern of the first line of regulated verse “Chu Yue” (初月) in a popular version was out of rule because the tone of the fourth syllable “k’i” (豈) should be level but actually was oblique. And there was another “Chu Yue” whose fourth syllable “jǐū” (初) was in level tone in another version of Du Fu’s poems. However, Weng Fanggang believed the version “Chu Yue” within “jǐū” was a draft but the “Chu Yue” within “k’i” was a revised and better version. Actually, Du chose the version out of rule of regulated poetry. Since the topic of this poem was to criticize the corruptive government and express his discontent of his career, Weng believed a sound pattern which is out of rule could express the discontent vividly.

Based on in-depth understanding of the content of Du’s poems, Weng made many brilliant comments on Du’s lexical skills. For instance, Weng gave a new explanation

on two characters “tao” (逃) and “zhen” (貞) of Du’s poem “Ji Ti Jiangwai Caotang” (寄題江外草堂). Normally, “tao” means “escape” and “zhen” means “straight”. But in this poem, Weng pointed out that “tao” means “plough into” and “zhen” means “to persevere”, which were near to the original meaning and better for readers to follow Du’s emotion expressed in this poem.

Weng Fanggang’s most important poetic idea is “musculature” (肌理) which means the structure of the poetry should be organized as compact as human’s body. Based on this opinion, Weng would like to pay attention to analyze the connection between different words in one poem. For example, in “Leyouyuan Ge” (樂遊園歌) Weng pointed out that the word “white” (白) correspond to “ugly” (醜) and the word “merciful” (慈) corresponded to “deeply” (深). In “Youzuo Ci Feng Weiwang” (又作此奉衛王), Weng said that the character “xiong” (雄) which means “being the best” and the character “wei” (為) which means “achieving” made the poem strong and these two characters has inherent connection. These nice connections between words make all the words well integrated and become the musculature of poetry.

Focus on the organization of Du Fu’s poems, Weng Fanggang always gave comments on the structure from analyzing the connections between lines. In the seventh poem of ten chapters of “Pei Zhengguangwen You Hejiangjun Shanlin” (陪鄭廣文游何將軍山林), Weng believed the third line corresponded to the second line, while the fourth line corresponded to the first line. This arrangement made the structure looks more intricate and could be also found in “Feng Liuzeng Jixianyuan Cui Yu Erxueshi” (奉留贈集賢院崔、于二學士). Weng said that the fifth line linked with the fourth line, while the sixth line linked with the third line in the poem. In addition, there was a skill named “intricacies of void and real” (虛實乘承) by Weng Fanggang. In “Qianqiujie Yougan Ershou” (千秋節有感二首) most of the couplets are composed by a line which described past events (void) and a line recording what happened “today” (real). Therefore, all the lines about old days became a family, while the other family was about story happened in “today”. At the end, the conversation between these two families was the structure of this poem.

6 The meaning of illumination on linguistic traits of Du’s poems in Qing Dynasty

From 1757, the poetry writing examination reappeared in the imperial competitive examination after hundreds of years. To learn, research, and even teach poetry writing became a focus in the big scholars’ circle. Traditional random notes on classical poets and poetry were not very useful for young scholars to learn poetry writing because those notes always gave an ambiguous answer to questions in poetry writing. Therefore, detailed analyses on linguistic traits of the best poet’s works were an inevitable outcome in that social environment. Since the research on Chinese phonetics and linguistics achieved a high point in ancient China at the reign of Qianlong, the court scholars had enough knowledge to analyze the linguistic traits of

Du's poems. In a word, Qian Zai and Weng Fanggang set a good example for research on Du's poems and learning on poetry writing. The method of analyzing poems quickly influenced other styles of traditional literature research. The Sung School and the Tongguang School (同光體) after Qian and Weng inherited their research method, and publish more books of detailed comments on Du's poems appeared in the history.

However, this method had been abandoned at the 20th century in Mainland China academia. But three demonstrative papers had been completed by Chinese scholars in American. In the 21st century, more Chinese scholars begin to carry out research on the linguistic traits of traditional Chinese literatures. It is significant for today's research to know the antecessors' achievements.

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Connectedness: Communities of Crime Fiction Readers

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Introduction

For as long as there have been libraries, librarians have played an integral role in connecting readers to writers. The result has been the construction of communities around the world, onsite and online, as people come together for reading experiences that provide education and enjoyment. This paper explores why crime fiction writers are particularly adept at facilitating high levels of connectedness; why creating a sense of community has become such an essential component of a crime writer's toolkit. The imagined worlds of crime fiction have negotiated a path from the pages of these stories to the common consciousness so that even those unfamiliar with the genre will easily recognise the country estate and the dark alleyway. Readers also recognise the victims, villains and vast array of amateur and professional sleuths that make their way through these tales of greed, lust, revenge and murder. Superimposed upon these physical settings, and the characters that occupy them, is a virtual setting, an imagined community where good triumphs over evil. Thus, crime fiction writers reduce the distance between the world that is lived in and the world that is imagined ensuring the genre does more than simply entertain; it generates important conversations around connectedness and the types of communities we want to build. This paper also examines, with a focus on the British and American crime fiction traditions, how librarians are able to assist in facilitating connections between crime fiction readers and writers as well as between readers and other readers.

Communities of Crime Fiction Readers

Librarians have always been crucial in matching readers to writers. Today, librarians, around the world, work to develop communities of readers both onsite and online, as people come together for the reading experience – as education, enjoyment, for feeling a connection with a particular writer or developing a connection with other readers. This paper argues that crime fiction writers, across a wide range of sub-genres, discussed in more detail below, are particularly adept at facilitating high levels of connectedness because creating a sense of community has become such an essential component of the toolkit for crime writers. For crime fiction to be realistic, and, by extension, readable, the plotlines must be grounded in the everyday. The motives for and the methods of murder can be as complex as the writer desires but the reader needs to be able to connect these thoughts and deeds with the world they occupy (or know of through other types of media). As Sarah Johnson writes: “The setting should be convincing, yes, and anachronisms are still things to be avoided [...] readers tend to be quite unforgiving of obvious mistakes” (2002). Crime fiction writers have, therefore, become very good at documenting rural and metropolitan landscapes in fine detail: from the availability of certain products, to bus and train timetables, to the floor plans of local hotels or world-famous buildings. These physical settings are, of course, populated by the familiar. Readers recognise, through personal experience or through evening news bulletins, the victim who was unfairly targeted or simply in the wrong place at the wrong time, the faithless lover, the jealous spouse, the spiteful supervisor and the disagreeable neighbour. We recognise, too, many of those men and women who make their way through these tales of greed, lust, revenge and murder to bring criminals to justice. We have seen it all before – the character flaws, the determination and the toughness, the loner and the team player, the sense of right and wrong and the desire to make the world a better place, one incarceration at a time.

It is the almost never-ending array of detectives that define crime fiction: not only is a

text identified as crime fiction through the occurrence of a crime and the detailing of the efforts of an amateur or a professional sleuth to solve that crime (Cole, 2004, p. 11); but through an expectation, on the part of the reader, that the writer will ensure that ultimately, through the detective, “the mystery will be fully explained” (Zunshine, 2006, p. 122). These resolutions are superimposed upon a variety of physical settings, and the characters that occupy them, in the form of a virtual setting, an imagined community where good consistently triumphs over evil. Thus, crime fiction writers reduce the distance between the world that is lived in and the world that is imagined ensuring the genre does more than provide entertainment; it generates important conversations around connectedness and the types of communities we want to build. Crime fiction, often dismissed as mere genre fiction rather than serious story telling, is, perhaps, our most important type of literature. It routinely examines what it means to be human, and how complex humans are: stories of murders, and the men and women who solve them, comment on what drives some people to take a life and what drives others to avenge that life which is lost. Moreover, “only the most literal of literary minds would dispute the claim that fictional characters help shape the way we think of ourselves, and hence help us articulate more clearly what it means to be human” (Galgut, 2002, p. 190). It is also important to remember that at the centre of every crime novel is a problem to be solved:

[N]ot by luck or divine intervention, but by human ingenuity, human intelligence and human courage. It confirms our hope that, despite some evidence to the contrary, we live in a beneficent and moral universe in which problems can be solved by rational means and peace and order restored from communal or personal disruption and chaos (James, 2009, p. 174).

Literature is widely acknowledged as a form of art that “puts us in touch with human values and dilemmas” (Klages, 2006, p. 10). Crime fiction, particularly those texts that deal with murder, more actively than any other type of fiction articulates human values and dilemmas and so, in turn, puts us more in touch with our own communities and builds bridges to connect with other communities around the world.

Film and television adaptations of well-known crime novels, as well as crime stories that have been written especially for the large and small screens, serve to reinforce the imagined worlds of such works. Those who are unfamiliar with the genre will, for example, easily recognise the country estate as a result of the numerous adaptations of the works of British authors Agatha Christie (1890-1976) which detail the cases solved by Hercule Poirot and Jane Marple and of Caroline Graham (1931-) which followed the career of Chief Inspector Tom Barnaby and now follows the career of his cousin, Chief Inspector John Barnaby, in the *Midsomer Murders* mysteries. The dark manor houses, surrounded by neatly manicured gardens that encircle neat sets of suspects are hallmarks of the genre. So, too, are the city streets and dark alleyways recreated for celluloid from the pages of works by American authors Dashiell Hammett (1894-1961) in the multiple film versions of *The Maltese Falcon* (1930) that appeared in 1931, 1936 and the definitive version released in 1941 while Raymond Chandler (1888-1959) also worked to establish the metropolis as a place where murders were committed and murderers hunted down in *The Big Sleep* (1939) the film version of which was first screened in 1946. There is, of course, a near constant supply of investigators, created for television: series that document life in a huge

variety of settings. These stories, played out on the small and large screens, generate communities of crime fiction fans – those who tune in from their homes to watch the next episode and those who gather in cinemas to view the latest release.

It is also important to note that there are communities of crime fiction readers more tangible than those described above; those who gather together in libraries or in private homes or, increasingly, in the numerous online settings now available, such as the settings provided by the New South Wales Readers' Advisory Working Group, discussed briefly in the program snapshot below, to talk about their favourite writer, a writer they have not engaged with before or a newly discovered sub-genre. In some instances such gatherings are so informal they are accidental. Indeed, this paper suggests that such a sense of community – and the desire to identify as a member of a community – contributes to the idea of the blockbuster novel. There is a connection made, however tenuous, when a reader identifies with another reader who has chosen to read the same text as themselves. Commuters on their way to their workplaces, or going home, will often see their fellow travellers reading the latest bestseller; the bestseller they too are reading. The same connection can be made in lunchrooms, in parks or any other public place. There will occasionally be an exchanged acknowledgement, a look or a nod. Sometimes strangers will strike up a conversation. Regardless, there is a sense of shared experience, of shared knowledge; that these people who we do not know are reading what we are reading and are, therefore, not so very different from us.

Program Snapshot: The New South Wales Readers' Advisory Working Group

The New South Wales Readers' Advisory Working Group is a collaborative effort between the State Library of New South Wales, located in Sydney, Australia, and public libraries across the State. The Working Group was formed in 2005 with the aim of connecting the right reading to the right reader and assisting readers to explore types of fiction and non-fiction that they may not have discovered without encouragement. These efforts to connect all contribute to fulfilling the Working Group's Mission Statement: "Promoting enjoyment of reading and our library collections" (NSWRAWG, 2012). One of the major activities of the Working Group is the Annual Symposium, the first of which was in 2008, which brings together specialist speakers on a particular genre and readers' advisory services librarians working in public libraries all over New South Wales. Each Symposium has focused on a single area of reading: Romance (2008); Non-Fiction (2009); Crime (2010); Fantasy (2011); and History (2012); while in 2013 the Symposium encouraged people to read their way Around the World.

The Annual Symposium is an incredibly popular component of the Working Group's calendar and is supplemented by a range of online activities. Utilising the idea of community, the Working Group develops a year-long program that looks at a different genre each month. Through the Working Group's website (<http://readersadvisory.wetpaint.com>) different genres are explored through guest bloggers who have an expertise or an interest in a particular type of fiction or non-fiction and reading lists are constructed to assist librarians working in the field of readers' advisory services and members of the general public looking for more information on particular types of reading material. A key component of the Working Group's program is the Twitter Reading Group (<http://readwatchplay.wordpress.com>). On the last Tuesday of each calendar month members of the Working Group facilitate

a discussion around that month's theme. In April 2013, for example, the theme is Crime and the Twitter Reading Group will assist in connecting a wide range of readers of this genre using the hashtags #crimeread and #rwpchat. Thus, the sense of community is actualised through the online conversations that are generated around individual reading experiences. These interactions, therefore, serve to connect individual experiences to the experiences of a broader collective through social media. This re-imagining of the traditional book club facilitates the participation of readers who – due to caring responsibilities, disability, geography, work commitments or any other type of restriction – would not be able to attend a physical location at a pre-determined time to take part in the conversation.

A Taxonomy of Crime Fiction: Communities of Readers

This paper also examines, with a focus on the British and American crime fiction traditions, how librarians are able to assist in producing connections between crime fiction readers and writers as well as between readers and other readers. This is done through the outlining of different communities of crime fiction writers and readers, those that produce and consume, particular forms of crime fiction. For hundreds of years, crime fiction has generated a rich collection of short stories, novels and plays. Crime fiction is now the largest genre fiction has to offer and, as early as the 1920s, it was felt that:

It is impossible to keep track of all the detective-stories produced today. Book upon book, magazine upon magazine pour out from the Press, crammed with murders, thefts, arsons, frauds, conspiracies, problems, puzzles, mysteries, thrills, maniacs, crooks, poisoners, forgers, garroters, police, spies, secret-service men, detectives, until it seems that half the world must be engaged in setting riddles for the other half to solve (Sayers, 1947, p. 95).

The genre continues to be so popular with contemporary readers, that nearly one in every three new books written in English falls within the crime fiction category (Knight, 2010, p. xi). Such a large pool of material has generated the difficulty of definition, highlighted by Charles J. Rzepka who wrote “[d]etective fiction may seem like a tidy and well-defined topic, but it offers difficult problems of generic designation and narrative analysis” (2005, p. 1). Endeavours to overcome this challenge are visible in the wide variety of definitions attempting to confine the genre into a single, neat category. There are many arguments against attempting a process of splitting crime fiction into distinct groups, including a warning about placing a “straitjacket” on the genre (Scaggs, 2005, p. 2). Despite these warnings there is no escape from the fact that the vast majority of those who talk about, or write about, crime fiction have utilised crime fiction terminology and identified different sub-genres. Certainly the genre itself is partial to applying labels with many novels featuring covers that claim: ‘the new thriller’; ‘the latest detective story’; and ‘a great mystery’ among other boasts.

The taxonomy of crime fiction, below, is essentially a consolidation of commonly used crime fiction terminology which may already be familiar to many readers and a reduction of long and complex definitions, available in the numerous critical texts which discuss crime fiction, into short and straightforward descriptions. The chart (created as part of a Doctoral Thesis undertaken at Central Queensland University)

utilises three horizontal bands to highlight the three key eras of the genre's development: the 18th, 19th and 20th centuries in addition to deploying a series of boxes, each of which looks at one sub-genre or one community of crime fiction. The result is a chart that offers a new way to look at a rich and diverse genre in its historical context. Some texts will slot neatly into one of the boxes on display but there will always be instances where the lines are blurred. A police procedural may be written in the hardboiled style while a forensic procedural may also be violent crime. Some sub-genres could be split further with the thriller being classified more specifically as a legal thriller, political thriller or religious thriller. The purpose of reproducing this taxonomy here is to assist readers' advisory services librarians, and their clients, in navigating the vast terrain of crime fiction. In keeping with this paper's theme of communities of crime fiction readers, while also acknowledging ideas of doorways into reading (character, language, setting and story), this taxonomy can be read as a map: there are suburbs or villages where readers will feel most comfortable, most at home (eg: Whodunnit?); there are other places which readers may only wish to visit for a short time (eg: Police Procedural); while yet other places may only want to be travelled to with friends (eg: Violent Crime).

Gothic Fiction and the Mystery

In the 18th century the mystery story increased in popularity alongside gothic fiction, which is sometimes referred to as horror or paranormal fiction. These early tales, of which Horace Walpole's (1717-1797) gothic *The Castle of Otranto* (1764) and William Godwin's (1756-1836) celebrated mystery *Caleb Williams* (1794) are the first known true examples are very different from modern crime novels. They do, however, offer some insights into how crime fiction has grown into the genre it is today as they provide early sketches of the characters and stories which would become outlines for later writers to flesh out into the complex personalities and plots that became common in the 20th century.

The Newgate Calendar and the Newgate Novel

The *Newgate Calendar*, or *The Malefactors' Bloody Register*, was a publication that emerged in the mid-18th century and provided accounts of the crimes and the trials of celebrated criminals of the day (Pykett, 2006, p. 20). The *Calendar* was "sold in unprecedented numbers" (Grovier, 2008, p. xvi) showing that a fascination with crime is not a recent phenomenon. As well as buying the *Calendar*, people paid entry fees to watch trials (Emsley et al, 2010) and enormous crowds of up to 100,000 gathered on hanging days (Gatrell, 1996, p. 57). Some of those who attended executions would purchase an expensive seat from pew operators who made a living out of "the carnival atmosphere created by hangings" (Grovier, 2008, p. xvi). In a world before cinema, television and the Internet people sought out the stories of criminals, as well as their executions, as entertainment with Sarah Redmond noting "the similarity between the scaffold and the theatre" (2007, p. 8). From the *Newgate Calendar* came the Newgate novel, the authors of which took their leading characters and plot lines from the *Calendar*. This sub-genre remains popular today, as shown by the ever increasing market for the accounts of actual crimes, described by Jean Murley as a "juggernaut in publishing" (2008, p. 44) which: entertains; informs; and serves as a "scale model of modern society" (Seltzer, 2008, p. 11). A comparatively recent phenomenon, the first major example of a true crime text is Truman Capote's (1924-1984) *In Cold Blood* (1965). This sub-genre reveals a public interest in historical murderers and contemporary killers with dozens of volumes available about men as diverse as Jack

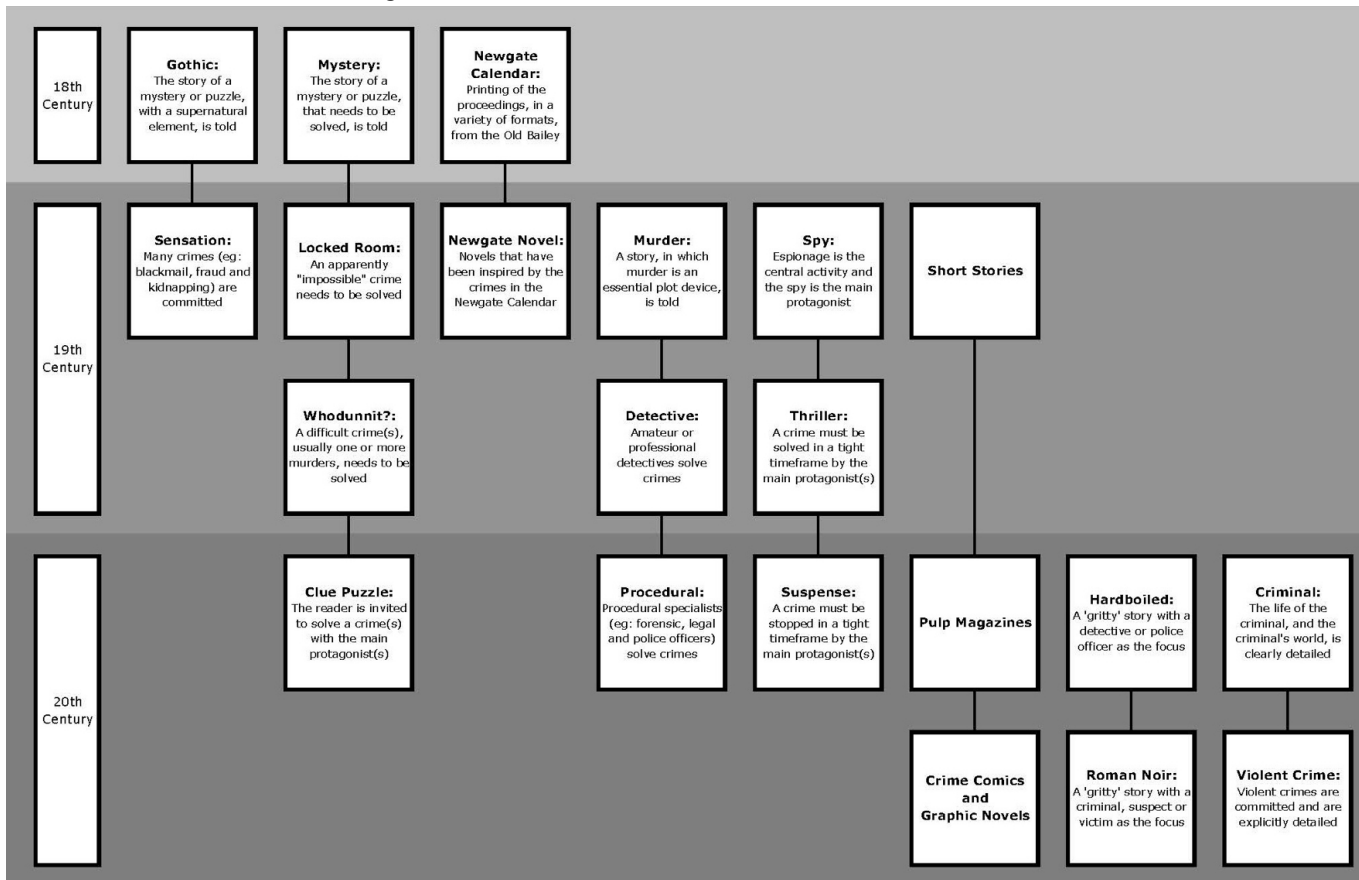
the Ripper who terrorised Victorian London and Ted Bundy who has become “the poster boy for serial murder” (Rule, 2000, p. 541).

Sensation Fiction

Sensation fiction, first seen in the 19th century, is rarely found in book form today, although it is frequently seen in modern media such as the daytime television serial. This sub-genre, which has an important place in crime fiction’s history, first gained prominence with works from British authors including: *The Woman in White* (1859) by Wilkie Collins (1824-1889); *East Lynne* (1861) by Ellen Wood (1814-1887); and *Lady Audley’s Secret* (1862) by Mary Elizabeth Braddon (1837-1915). Sensation novels, with their complicated plot lines of “bigamy, adultery, seduction, fraud, forgery, blackmail, kidnapping and, sometimes, murder” (Pykett, 2006, p. 33) were very popular, especially with women (Wynne, 2001, p. 5). This sub-genre appeals to many readers who read for story and is particularly useful in understanding the importance of crime fiction because it demonstrates how the genre has the capacity to tap into the social fears of the day. Today, violent death, the key incident in many modern crime novels, generates great fear in our society. For the first readers of sensation novels it was fraud and forgery and those crimes, threatening personal reputations and the class system, which generated “cultural anxieties” (Pykett, 2006, p. 19).

The Locked Room and the Whodunnit?

The sub-genre known as the locked room deals with crimes that are apparently impossible to solve, such as Edgar Allan Poe’s *The Murders in the Rue Morgue* (1841). The whodunnit? focuses on crimes that are very difficult to solve, such as Wilkie Collins’ *The Moonstone* (1868). The term whodunnit? is often used to describe a clue puzzle yet there is a clear distinction between the two terms. A whodunnit? is a story, one usually famous for its main character, where the crime is designed to be solved by the central protagonist, leaving the reader impressed with the crime solver’s outstanding deductive abilities. In contrast a clue puzzle, discussed in more detail below, is set up as a form of competition between the lead character and the consumer of crime fiction, as the crime is designed to be solved by both the fictional detective and the reader.



Murder Stories

Murder stories, as the sub-genre name suggests, tell stories where murders take place but the efforts of a clearly identified amateur or professional detective, police officer or forensic officer are notably absent. These tales do not focus on solving a crime, yet it is a crime – usually murder, which is critical to the text. For example, in *Great Expectations* (1861) by Charles Dickens (1812-1870) the maidservant Molly is forced to face trial for murder and so gives up her daughter Estella. Miss Havisham takes on the young Estella, which is an important part of the plot because this relocation, and the subsequent way in which the child is raised, constructs Estella's interactions with Pip, the novel's central protagonist. Although the story of the murder does not dominate the text, without it *Great Expectations* would lack some of the complexities generated by this type of criminal act.

Detective Stories

Detective stories provide the timeless format, familiar to so many readers today as they follow the exploits of amateur and professional detectives. Readers who want to read for character will find a wealth of options within this sub-genre: from cerebral sleuths who solve crimes in their living room over a cup of tea to weapon wielding heroes who track down villains on foot in darkened alleyways. The detective story also crosses into other sub-genres. For example, Agatha Christie's (1890-1976) Miss Marple stories are also clue puzzles and Dashiell Hammett's (1894-1961) stories, about an Operative for the Continental Detective Agency, are also hardboiled.

Spy Stories

Authors from America and Britain have also worked to create a very popular sub-genre of crime fiction: the spy story (Seed, 2006, pp. 115-31). Spy stories are tales of espionage and are excellent suggestions for readers looking for character or setting. The first true spy novel titled, rather predictably, *The Spy* was written by American author James Fenimore Cooper (1789-1851) in 1821. This sub-genre, which explores various nations' "international standing, cultural values, governmental system, and so on" (Seed, 2006, p. 131), reached maturity with the efforts of Britain's Ian Fleming (1908-1964) and the creation of James Bond, "Her Majesty's most ruthless and suave secret agent" (Bond and Sheedy, 2007, p. 74), who made his first fictional appearance in *Casino Royale* in 1953.

The Thriller and the Suspense

Another sub-genre is the thriller where a crime must be solved in a tight timeframe. These stories aim to "carry the reader along by using pace and surprise to outweigh any inherent improbabilities of plot" (Glover, 2006, p. 137). The term thriller can be split into a wide variety of forms including: action; conspiracy; science fiction; legal; military; paranormal; political; psychological; and religious. The suspense story is very similar to the thriller in that a crime must be prevented in a tight timeframe such as John Buchan's (1875-1940) *The 39 Steps* (1915) in which the hero, Richard Hannay, must prevent important military secrets from being taken out of England by German spies.

The Clue Puzzle

The clue puzzle, often referred to as cozy or traditional crime fiction, is synonymous with the crime fiction that was produced between World War I and World War II. This period is often considered to be the genre's Golden Age. This era was one in

which murder became the central crime, displacing crimes such as fraud and forgery, and detection moved from an intuitional approach to a rational one (Knight, 2006, pp. 77-78). This era also witnessed the “rapid displacement of the short story as the primary venue of detection in favour of the short, one-volume novel” (Rzepka, 2005, p. 154). The clue puzzle offers wonderful characters, exotic and traditional settings as well as great plots. This sub-genre also provides bridges into other genres, most notably: comical; historical; romantic; and paranormal. With over two billion books in print, Agatha Christie is the great icon of the clue puzzle. Agatha Christie’s first novel, *The Mysterious Affair at Styles*, was first published in 1920 and the woman who would become a “crucial figure” of the genre (Knight, 2006, p. 81) went on to write approximately 70 novels in addition to generating a large collection of novellas, short stories and plays. One of Agatha Christie’s compatriots, Dorothy L. Sayers, is another name closely identified with the Golden Age having introduced her most famous character, Lord Peter Wimsey, in *Whose Body?* (1923).

The Procedural

Like the thriller, there are numerous forms for the procedural, a type of crime fiction very popular with readers wanting to read for character and story, which feature procedural specialists such as: forensic scientists; legal practitioners; and police officers solving crimes. The forensic procedural became popular during the late 20th century and focuses on scientific specialists solving crimes, such as: Patricia Cornwell’s (1956-) Dr Kay Scarpetta who first appeared in 1990 in *Postmortem*; or Kathy Reichs’ (1950-) series, which started in 1997 with *Déjà Dead*, featuring Dr Temperance (Tempe) Brennan. Legal procedurals, or courtroom dramas, focus on the efforts of legal practitioners with John Grisham (1955-) delivering some of the more famous examples of this sub-genre since his first novel, *A Time to Kill* (1989). The police procedural focuses on police officers solving crimes with some of the more notable examples including: the novels by P.D. James (1920-) which document the career of Commander Adam Dalgliesh, the policeman and poet, who first appeared in *Cover Her Face* (1962); while Ed McBain, a pseudonym of Evan Hunter (1926-2005), wrote novels which, between 1956 and 2005, followed the cases of the police officers from the 87th Precinct in New York City.

Hardboiled and Roman Noir

As British authors defined and then refined many crime fiction sub-genres, across the Atlantic two of the most significant developments in America were the emergence of the hardboiled and the roman noir sub-genres. These two sub-genres are so similar they are very often confused. Both feature powerful language and memorable characters. Hardboiled focuses on the detective or the police officer as they operate in environments dominated by greed, murder, tough men and beautiful women. This sub-genre has produced some of crime fiction’s most iconic characters such as Dashiell Hammett’s (1894-1961) Sam Spade and Raymond Chandler’s (1888-1959) Philip Marlowe. As hardboiled stories focus on the detective or the police officer roman noir tales focus on the criminal, suspect or victim such as Walter Huff, who manages to be all three in James M. Cain’s (1892-1977) *Double Indemnity* which first appeared, in serial form, in 1936. Noir stories are also much darker than hardboiled ones, as Otto Penzler observed: “[N]oir is about losers. The characters in these existential, nihilistic tales are doomed” (2010). The hardboiled and roman noir sub-genres are interesting because, unlike the suspense novel that complements the thriller novel: hardboiled and roman noir have inspired stories in *reaction* to this style of

work rather than in *sympathy* with it. For example, these sub-genres, with their focus on white masculinity, have helped to inspire feminist crime fiction.

Criminal Stories and Violent Crime

Works within the criminal sub-genre are presented from the criminal's point of view, allowing readers to engage with characters working on the wrong side of the law in addition to exploring some unfamiliar settings, such as the men and the environments that feature in Mario Puzo's (1920-1999) *The Godfather* (1969). The sub-genre of violent crime explicitly details how crimes are committed with authors including James Ellroy (1948-) who writes with a "preoccupation with serial murder and sexual mutilation" (Glover, 2006, p. 148) and Thomas Harris (1940-) who "unleashed Dr Hannibal Lecter upon an unsuspecting public" (Glover, 2006, p. 135) in *Red Dragon* (1981).

Conclusion

The taxonomy, or map, above provides a brief overview of crime fiction, those texts that demonstrate the occurrence of a crime and which detail the efforts of an amateur or a professional sleuth to solve that crime (Cole, 2004, p. 11). This classification system is not meant to constrict the genre or the people reading it. It is designed to acknowledge different types of crime fiction and to provide readers' advisory services staff with a useful visual aid for understanding, and navigating, the largest genre fiction has to offer. Some novels can easily, and exclusively, be identified with a specific sub-genre, or community of crime fiction, but the shades of grey of the chart acknowledge that the scale and scope of crime fiction makes it a difficult genre to define. This difficulty lies, in part, in the genre's incredible diversity yet it is this diversity that has made crime fiction so very popular for hundreds of years – with no sign that this popularity is waning. Part of crime fiction's appeal can be attributed to the fact that no other genre has the capacity to so easily slip across borders into other genres or provide so many opportunities for readers wanting to be a member of an onsite, online or, less tangible, community while simultaneously reading for character, language, setting or story. Moreover, the hallmarks of the genre – such as the detectives who rely on instinct, logic and tenacity and the seemingly infinite number of country estates and dark alleyways where such detectives operate – are some of the most recognisable devices within story telling. When work first started on constructing this taxonomy it was incredibly frustrating that a black and white world could not be created, one where all of the short stories and all of the novels within crime fiction could be forced into clearly defined categories. Now that there has been time to reflect on the process of drawing up this chart, it is, perhaps, quite fitting that there are so many shades of grey and that the genre itself should be crime fiction's greatest unsolved case; a map of crime fiction communities – creators and consumers – that continue to change and grow.

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*Hybrid, Memory and Hybridization of Messianic Time in Salman Rushdie's
Midnight's Children*

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Hybridity

Starting from physiological definition of hybrid as an inspiration, this paper aims to develop the cultural and social interpretation of hybrid and in-between by Salam Rushdie's *Midnight's Children*, especially Saleem Sinai's third principle in the conference. "In the nineteenth century [hybrid] was used to refer to a physiological phenomenon; in the twentieth century it has been reactivated to describe a cultural one" (Robert Young, *Colonial Desire: Hybridity in Theory, Culture, and Race* 6). Saleem Sinai's first extraordinary power—telepathic provides a stage for all midnight's children to gather in his mind to express their opinions. In this way, the definition of hybrid transfers from physiological background to cultural and social one by the midnight's children conference. Saleem Sinai who is born with the physiological extraordinary power of telepathic and then by hosting the midnight's children conference he proposes the third principle. Those midnight's children as members in the midnight's children conference would spread ideas and opinions discussed or debated in Saleem Sinai's mental space. They will first influence their parents since they each come from their families. As they grow up, they can accomplish their ideal principles into being in the near future. By these following effects, the power of hybridity has affected the society.

The unexpected juxtaposition of different cultures triggers Homi Bhabha to reflect on the newness of cultural practices and historical narratives. "[Homi Bhabha's] theory is housed in the West, for its in-betweenness cannot be understood without reference to the ideological and institutional structures of colonization" (Edward and Tredell, *Postcolonial Literature* 146). The word "in-betweenness" shows how the colonizer and the colonized are not independent of each other. We could not deny the fact that there are already existing two systems of the East and the West in the cultural perspective. Yet there comes up a new exceptional system, described as "in-betweenness," that has to be read by both understanding of the already existing two systems of the East and the West. If we take the habit of cooking and eating in the text as an example, the tension between doctor Aziz's western medical knowledge and the respectful mother's eastern habitual way of storing draws readers' attention.

Take Partha Chatterjee's description of community in India as an inspiration. The narrative of community substantializes cultural difference and then community voices out their need in anti-colonialist position. "Bhabha's work therefore shows how native resistance emerges because colonial discourse is incomplete" (Nayar, *Postcolonialism:*

a guide for the perplexed 29). The colonial discourse is no longer the definite norm that stands for the colonized people. Native resistance speaks out its own voice in the new generation. “[Resistance] is the effect of an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural difference and reimplicate them within the deferential relations of colonial power—hierarchy, normalization, marginalization and so forth” (Bhabha, *The Location of Culture* 110).

The hybrid or in-between time starts from the present to the future. The interaction of cultures happens when the dialogue of cultures takes place. The backbone of the talking could be cultural roots from the past but also includes the newness transcending from the present to the future. “Hybrid hyphenations emphasize the incommensurable elements—the stubborn chunks—as the basis of cultural identifications. [...] Such assignations of social differences—where difference is neither One nor the Other but *something else besides, in-between*—find their agency in a form of the ‘future’ where the past is not originary, where the present is not simply transitory” (Bhabha, *The Location of Culture* 217).

In order to enter the future, a community like midnight’s children conference should forsake old stubbornness as ideology and then embrace in-betweenness rather than neither one nor the other. Therefore, a community could offer a sense of belongingness. “Don’t let this happen! Do not permit the endless duality if masses-and-classes, capital-and-labour, them-and-us to come between us! We [...] must be a third principle, we must be the force which derives between horns of the dilemma; for only by being other, be being new, can we fulfill the promise of our birth” (Salam Rushdie, *Midnight’s Children* 255). The third principle is the exception from the norm of duality influenced by the colonial. If members in Midnight’s Children Conference agree to the third principle, their community can help native resistance grows and promotes the unique “in-betweenness” in the society. Midnight’s children can influence people in their surrounding and make the third principle come into reality as they grow up. The third principle can be put into practice in the real space in the society from the mental space in Saleem Sinai’s mental midnight’s children conference.

Memory

The act of filtering keeps the memory fragments constellated in the dramatic form into permanent memory. The remembering memory constellation stimulates one to connect the story line cross events and time. The connecting of relations helps to depict meaning in each memory fragment. “The manner in which we get to hybridity is through the filter of memory. [...] The act of recalling, it becomes clear early on, is not an exact science; rather it is only through distorted fragments that one remembers and then recreates the past. Saleem compares memory (or the act of remembering) to pickling, which according to him is an ‘impure’ act of love. Pickling makes things new again and this is extremely important because one dies without newness. [...] ‘The art is to change the flavor in degree, but not in kind; and above all [...] to give it shape and form—that is to say, meaning’ (Sabrina Hussamani, *Salman Rushdie: a postmodern reading of his major works* 31-32). The act of pickling of memory is a quality change in memory. The process of pickling filters out essence of one’s memory. The change of flavor is in degree between the old and the new, not in kind which evokes Homi Bhabha’s “merging or in-betweenness.”

Saleem Sinai’s pickled memory, which is in the form of parts and fragments, constitutes his alternative history. The cause of his memory in parts and fragments is the multiplicity quality. “Who what am I? My answer: I am the sum total of everything that went before me, of all I have been seen done, of everything done-to-me. I am everyone everything those being-in-the-world affected was affected by mine. I am anything that happens after exceptional in the matter; each ‘I,’ every one of the now-six-hundred-million-plus of us, contains a similar multitude. I repeat for the last time; to understand me, you’ll have to swallow a world” (Salam Rushdie, *Midnight’s Children* 383). His cosmos has the feature of mixing colors, races, regions and value systems which we can detect since the beginning of the text. Multiplicity is like chemical effect contributing to pickling of memory because Saleem Sinai has suffered from amnesia. His memory is rebuilt by Parvati-the-witch. Her memory of him brings him back his real name and the memory of his past. She has known him since *Midnight’s Children* Conference developed by his extraordinary ability of mental communicating power. His inner image presenting in the *Midnight’s Children* Conference as the big nose leaves strong impression on her so she recalls his name by the moment she sees his big nose.

Saleem Sinai’s Alternative History

The form of Saleem Sinai’s history is a hybrid of the “eastern themes” and “western

novel form” that in order to achieve “the hybrid post-colonial” discourse. “Indeed, Salam declares in *Midnight’s Children* that ‘there is no escape from form.’ In order to admits eastern themes, the western novel form must mutate and develop to become something else entirely; the hybrid post-colonial text” (Catherine Cundy, *Salman Rushdie* 26). The form of hybrid post-colonial text indicates its content.

Considering the hybridization concept of values in eastern culture, and western culture, we can find out those merging elements, such as “heroism” in the east, and “comic and critical treatment” in the west. The tradition of heroism is related to the tradition of storytelling in India, while the comic element evokes Bakhtin’s narration theory. “The nature of heroism is one of the concerns of the book. Heroism is something that is very alive in Indian culture and narrative tradition” (Goonetilleke 32). Besides, “Rushdie’s treatment of Indian Independence in comic terms and his critical view of India’s leaders is, in one way, linked to Western tradition” (Goonetilleke 36). Bakhtin’s narration theory also mentions that the comic in the novel can break boundaries of classes, and thus salvation occurs. The messianic hybridization occurs in the mixture of east and west narration in methodological view.

Like Saleem Sinai who has multiplicity quality, the India owns the mixture of traditions. “Rushdie states: My view is that the Indian tradition has always been, and still is a mixed tradition. The idea that there is such a thing as a pure Indian tradition is a kind of fallacy, the nature of Indian tradition has always been multiplicity and plurality and mingling...” (Goonetilleke, *Salman Rushdie* 44).

When it comes to the hybrid body, Saleem Sinai is built up on the east persona of Brahma and transformed to the western figure. “Saleem, as Brahma (the god who dreams the word) makes a comment on this, too: ‘Reality is a question of perspective; [...] the illusion itself is reality’” (Kuortti, *Fictions to Live in: narration as an argument for fiction in Salman Rushdie’s novels* 76). Saleem Sinai hosts the *Midnight’s Children* Conference and proposes the third principle in order to open a third space. The action of regaining memory triggers Saleem Sinai to write and preserve his alternative history. His memory is transplant by the Parvati the witch’s. His alternative history evokes “illusion” and brings about messianic hybridity against the grand history, a kind of norm, in the mixed form. His illusion of his alternative history for him is a kind of myth or reality.

Hybridization of Messianic Time

The form of Rushdie's *Midnight's Children* is the single mode that is close to western fiction but has eastern oral storytelling tradition and heroism inside as a speaking subject. The content of his novel reveals Walter Benjamin's messianic power. "Rushdie's magic realism is not the combination of two different modes but a single mode that highlights its internal division" (Ten Kortenaar, *Self, Narration, Text in Salman Rushdie's Midnight's Children* 10). If we compare "the single mode" to constellation, we can infer that there is a clue of line connects stars and then become a constellation so the afterwards storytelling or myth is produced. "As the subtitle of Brennan's study of Rushdie, 'Myth of the Nations,' reminds us, the nation—every nation—retains a strong component of the Messianic time supposedly left behind by modernity" (Ten Kortenaar 23-24). The storytelling or myth of a constellation offers a meaning to the abstract relation of a constellation, a nation or an organic one. "What is intended by this frame is that the Messianic is descriptive of the power that enables the 'event' to have an afterlife; its capacity to live on is explicable in terms of Messianic power" (Andrew Benjamin, "Time and Task: Benjamin and Heidegger Showing the Present" 28). Saleem Sinai lives on by the act of storytelling. He collects memory as his alternative history mainly because he is aware of the importance of one's background and memory after he recovers from the destruction of the amnesia's syndrome. After his experience of amnesia, his life comes to the stage of overall transformation. The rebuilt memory is constellated that a clue of relation connects each snapshot in memory and then the constellation is spread and then makes a plane which triggers a storytelling or myth afterwards. By the process of retelling personal history, one's memory has an afterlife. One gains the possibility of messianic time from the past to the present so as to the future.

Saleem Sinai could be views as the spilt subject because he coincidentally owns the lack of "complete" memory reality. He by the help of parvati the witch narrates his alternative history as a product in order to reach the hidden truth, his memory, identity or roots. "Scheherazade told stories to save her life. Meanwhile, she also gave birth to children. Saleem can neither hope to save his life, nor can he beget children. What he desires, however, is emphatically to give meaning to his life. So he embarks on his writing mission" (Kuortti 77). The meaning of Saleem Sinai's alternative story resides in the fact that he is a switched baby. Through the extraordinary power—telepathic, he founds Midnight's Children Conference to gather and unite members of midnight's

children. One of the members Parvati the witch even later on rescues his identity and memory. Yet it is also the mental communicating power—telepathic and the midnight's children conference that leads him to the “allegorical” truth that his rival in the conference, Shiva, is actually the child of Saleem's present parents and his grandfather, Aadam Aziz, who is the beginning main character in Saleem's alternative history.

Saleem Sinai's alternative history crosses the time from Aadam Aziz's love story to the birth of Aadam Sinai. Saleem Sinai adopts Aadam Sinai, who is the biological son of Shiva and Parvati the witch, while Parvati is his wife. Thus, the action of adoption is both hybrid and messianic for Saleem Sinai. His act of adoption is of compensation meaning. Aadam Sinai can be seen as a new generation presenter beyond the bitter memory of hardship in the India Independence time point. For one thing that he reinforces his relationship with his present parents and Grandfather Aadam Aziz by adoption which can be seen as a kind of hybridization concept of kinship. He consciously accepts the kinship with Aadam Sinai transcending blood kinship ideology. In the meanwhile, his adoption connects again the blood line of Grandfather Aadam Aziz, who can be read as a person of progress idea by mixing the eastern tradition and west medicine. For the other thing that he can therefore save himself from the guilty of being at Shiva's position in his adopting family which is messianic for him.

The philosophy of Walter Benjamin works from constellated image to image as snapshots. Each constellation constitutes the fragmentary structure of memory chain so as to the alternative history. “Walter Benjamin's conception of allegory as a form of nonmimetic rupture provides a theory for reading the fragmentary structure of *Midnight's Children* as both a critique and a revision of the historical context framing the novels' composition” (Todd Kuchta, “Allegorizing the Emergency: Rushdie's *Midnight's Children* and Benjamin's Theory of Allegory” 205). The composition structure of *Midnight's Children* is fragmentary and historical, like the representation of memory recovery. This inference shares the characteristic of the novel, “fragmentary.” What triggers Parvati-the-witch to recall all the memory of Saleem Sinai is the image of Saleem's nose, which is a part of his whole body. A person's alternative history is constructed by parts. This explains the design of chapters in the novel, *Midnight's Children*. There are gaps among each chapter, but the coherence exists and this connects all of them in a book. As Saleem Sinai is the narrator in the

book. The hybrid body is represented via the book.

Because of the time point of his birth, Saleem Sinai's life is closely related to the "time" in grand History. "Saleem is Time-directed, Time-conscious as also self-conscious of it" (Taneja and Dhawan, *The Novels of Salam Rushdie* 135-136). His alternative perspective of history is parallel to the India History since the Independence moment. The principle inside would be the messianic hybridity which means all merging together within a new nation responding to the new time. Saleem Sinai is "self-conscious" of time so that he concretizes those moments of time into his alternative history recording his messianic salvation through firstly, hybridization of relationships; and secondly, hybridization of concept of time, which helps him to seek the "roots" in the hybrid of mythical ancestors' stories and current historical events. His alternative history endows people messianic power to live on in the post-colonial time.

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The logo for the International Association for Far Eastern Research (iafor) is centered on the page. It consists of the lowercase letters "iafor" in a light blue, serif font. The text is enclosed within a large, light blue circular stroke that is slightly offset from the center, creating a partial ring effect. A faint, light red circular stroke is also visible, overlapping the blue one.

*Making a Difference to Middle Years Literacy: Using Literature Circles to Enhance
Engagement and Celebrate Reading*

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Introduction

As the world becomes increasingly global, a range of different cultural, social, and employment conditions have come to exist. For this reason today's schools are required to cater for a wider range of students; not only providing the 'basics' expected of a quality education but also preparing students to become active citizens who can address the important social issues of their time (Jones, 2010). However, despite the fact that schools now cater for a very different generation of students, secondary schools continue to be organised in much the same way that they were twenty or thirty years ago. As a result, students are becoming progressively more disengaged from the learning which is, in theory, preparing them for this future role. Growing student disengagement therefore presents a serious problem for education systems, teachers and families (Appleton, 2008; Bland & Carrington, 2009; Hawthorne, 2008).

This disengagement occurs for a variety of academic, cognitive and social reasons and has been found to significantly increase as students' progress through high school, with a particular escalation of the problem during the middle years of schooling (Lamb, 2004; Jones, 2010). In part this attitude can be connected to the 'factory model of learning and teaching' (Jones, 2010) that many perceive to be prevalent at middle school. Research by those such as Cole (2006) suggests that dissatisfaction and disengagement with school peaks at middle school as existing difficulties are exacerbated by different school structures; changing views of teacher-student relationships; the unique needs of adolescent learners and the different emphases students encounter as they progress through their education.

This is particularly the case in the Victorian government education system (DEECD, 2001). Within Victorian middle schools¹ the curriculum often shifts from being generalised and integrated to structured and specific, increasingly focusing on higher order concepts and content (DEECD, 2001). Tight timelines and the need to prepare students for the later years of their education also mean that learners are regularly required to take on a more passive role and that pedagogy becomes narrower (DEECD, 2001). The consequence of this is that students often feel a sense of distance from those creating and enforcing norms; a sense of being outside or at odds with the schools goals and are less committed to the rules governing their behaviour (Lee & Smith, 1995). Problematic here is the quantity of 'meaningless, low-level school work' students are required to complete and the impersonal relationships students perceive to exist with teachers (Newmann, 1981, p. 157). Perhaps as a product of this, middle school students are quickly able to identify the relevance of material, the pedagogies they find engaging and beneficial for enhancing their

¹ The middle years of schooling broadly refers to any students between the ages of 11 and 15 years. In Victoria, 'middle school' or the 'middle years' traditionally refers to secondary school Years 9 and 10 (DEECD, 2001).

learning (Yazzie-Mintz & McCormick, 2012). In doing so they become quick to disengage from learning if the right conditions are not present.

Within the Australian system, the middle years have therefore become known as the stage at which 'students either turn on or turn off school' (Jones, 2010, p. 17) and have become the point at which engagement, or lack thereof, becomes a primary issue in student learning and achievement (Pendergast & Bahr, 2005; Sullivan, et al., 2009). Addressing this issue through the use of innovative and student focused pedagogies has therefore become an important issue both across the education system as a whole and within specific subjects such as English.

In middle years English classrooms disengagement manifests itself in a reluctance and resistance to reading and writing together with dissatisfaction regarding traditional text study methods (Cole, 2006; Czernianwski & Kidd, 2011). With the impact of literacy skills felt across the curriculum, reengaging students in English, and in reading, therefore becomes an important issue for the education community.

Addressing middle years disengagement from English was the focus of a 2012 study undertaken in a Victorian government high school, investigating the effect of literature circles on student engagement in reading and English. The study arose out of teacher discussions at the research site regarding Year 9 student's engagement with set texts. Anecdotally teachers noted that students were often reluctant to read independently, needed consistent reminders to stay on task when completing text analysis and were generally disengaging from English. This project used the selected school as a case study representing broader systemic concerns regarding student engagement in the middle years, both in Australia and internationally. Its aims were derived directly from the experiences of teachers at the school and their desire to improve student engagement through changes to their pedagogical practice. The research aims to add to the existing body of research regarding pedagogical practice which foster engagement, with a particular focus on subject specific practices in English. It was anticipated that this study would add to existing bodies of work in the following capacities:

- Extending extensive research on general student disengagement and pedagogical practices (Appleton, Christenson, & Furlong, 2008; Bland & Carrington, 2009; Bridgeland, Dilulio, & Morison, 2006; Rose & Acevedo, 2006; Yazzie-Mintz & McCormick, 2012) to address subject specific issues, an area where there is currently a paucity of research.
- Providing an opportunity for the voice of participants, in particular students, to be heard to gain a greater understanding of factors contributing to student engagement.
- Providing insight into how pedagogical practices can be improved in English and applied across the curriculum.

Methodology and Method

The study, constructed as a mixed method project, aimed to investigate the impact of literature circles on student engagement in English during the middle years of schooling. As a result the following key research questions were identified:

1. What possible impact might literature circles have on students' independent reading habits?
2. What possible impact might literature circles have on improving the level of student engagement in English?

English teachers and students were sought from Year 9 at a Victorian government high school. Year 9 students were targeted as anecdotal information from teachers suggested disengagement peaked at this point for students at the selected school.

All participants were involved in an 8 week research cycle, during which time literature circles were conducted for one lesson² a week in each English class. Six English teachers consented to take part in the study along with 110 students from their respective classes; this number was reduced to 106 by the end of the study.

Participants were selected using purposive sampling to ensure that representative samples of subgroups in the population were involved. This included:

- An even gender split between male and female student participants;
- 26 student participants who represented students with low literacy and engagement in English prior to the study;
- 26 student participants who represented students with above average literacy and engagement in English prior to the study;
- 53 student participants who represented the middle band in terms of skills and engagement prior to the study;
- 3 graduate teachers and 3 experienced teachers³;
- 3 teachers who had previous experience with literature circles prior to the study and 3 who had no prior experience.

The sample size was justified as it permitted generalizations to be made from the sample to the population it represents. It further allowed the documentation of important common patterns (Patton, 1990; Opie, 2004). In a study of this scope 5-6 individual interviews was an appropriate number (Opie, 2004). It is manageable in terms of time constraints for interviews as well as in reducing the transcription of irrelevant data that may obscure the identification of patterns and themes.

² A single lesson runs for 55 minutes at this school.

³ For the purposes of this study classification of teacher experience is based on Victorian standards. Graduate teachers are defined as teachers with 1-2 years of experience whilst expert teachers have at least 10 years experience.

To ensure consistency in the teaching approach adopted an education course was run for all teacher participants prior to the commencement of research. Although literature circles had been run at the research school over the past two years, teachers came into the research with varying degrees of experience and knowledge. For this reason, teachers were asked to follow the same literature circle structure in all classes and all classes used the same range of texts⁴ to complete the exercise⁵. A slightly modified⁶ version of the Harvey Daniels (2001) literature circle model was used across all classrooms.

Data collection was carried out across all six English classes using a combination of surveys, interviews and field observations to triangulate data. Teachers undertook two online surveys in their own time. Teacher surveys were modeled on the Reading Engagement Index (Wigfield, 2008) and the Engagement Versus Disaffection with Learning (EvsD) teacher survey (Skinner, Kindermann & Furrer, 1991) and focused on students' cognitive, behavioural and emotional engagement in English, together with their reading habits. The initial survey focused on student engagement prior to the study to provide baseline data whilst the final survey assessed engagement during the research cycle.

All students involved in the research completed three online surveys. Student completed the surveys in their English classes during weeks 1, 4 and 8 of the research cycle during their English classes. As far as practically possible all students completed the survey in the same week. The focus of each survey was on engagement in learning, reading habits and perceptions of English, with the first survey providing baseline data regarding current engagement and the following two surveys focusing on engagement during the research cycle. Student surveys were also modeled on the Engagement Versus Disaffection with Learning (EvsD) student survey (Skinner, Kindermann & Furrer, 1991).

Semi structured interviews were also conducted with teacher participants and were held between 1st February 2013 and 1st March 2013, 1 month after the completion of literature circles in classes. Each interview asked teachers to reflect professionally on the outcomes of literature circles in their classrooms and their effect on student engagement. All interviews were conducted at the school site. To preserve the anonymity of teacher participants, pseudonyms were used. Each interview lasted approximately 30 minutes and was recorded. The researcher transcribed these and a

⁴ See Appendix 1 for text list.

⁵ In line with the parameters of literature circles, texts chosen for this study were recommended by the students across all classes and audited by teachers to ensure their suitability and the appropriateness of content. Only one text 'The Perks of Being a Wallflower' was removed from the texts offered due to the nature of content within the story.

⁶ Students were given the roles outlined in the Daniels' model (discussion leader, insight note taker, discussion contributor) however were not required to strictly prescribe to these as there is evidence that strict adherence to these stifles genuine interactions and should only be used a 'transitory, temporary device' to facilitate early discussions (Daniels, 2001).

final copy of the transcript was sent to each participant for personal comment and verification. All teachers involved confirmed their acceptance of the transcripts without annotations.

To triangulate the data collected for teacher and student surveys and interviews, the researcher undertook field observations in all classes and teacher participants undertook guided observations during each research session⁷. The focus of each observation was on the observable behavior exhibited by students whilst involved in literature circles. All field and guided observations were conducted using the International Centre for Leadership in Education's classroom walkthrough protocols (Jones, 2009). This model provided a standardised assessment tool that was administered across the six classes involved in the study. The researcher also regularly visited each research classroom to ensure the consistent use of the classroom walkthrough protocols across all classes.

A Review of the Literature

This research draws on literature in three key areas to situate current understandings surrounding student engagement within this study. The research canvassed included:

- Current local and international studies regarding student engagement and engagement in English;
- Studies investigating the link between student engagement and student voice;
- Literature surrounding the theory and use of literature circles in classrooms.

Student Engagement and Student Voice

Student engagement is the glue, or mediator, that links important contexts – home, school, peers, and community – to students and to outcomes of interest (Reschly & Christenson, 2012). It is associated positively with desired academic, social and emotional learning outcomes and is considered the primary theoretical model for understanding and promoting school completion and achievement (Klem & Connell, 2004). Internationally, student engagement has become a key mediator of academic achievement in terms of both assessment results, grade promotion and student retention (Perry, 2008; Perry, Liu, & Pabian, 2010). Students who are highly engaged show better results across all these areas, even after controls for background and psychological factors are applied (Fredricks, Blumenfeld, & Paris, 2004). Overall, the literature suggests that engagement, in all its forms, is a 'proximate determinant of both current and future academic achievement' (Griffiths, Lilles, Furlong, & Sidhwa, 2012, p. 569).

⁷ All teacher participants were provided with training regarding the application of the guided observation protocols prior to their implementation.

Noted in the literature is the lack of definitional clarity regarding the central tenets of engagement. The resulting discordance continues to hinder efforts to research and enhance engagement through pedagogical intervention (Christenson, Reschly, Appleton, Berman, Spanjers, & Varro, 2008). Although there is some consensus that engagement must be framed as a multidimensional construct the exact nature of any such definition is still contested (Fredricks, Blumenfeld, & Paris, 2004). To define and examine the components of engagement individually would result in an artificial separation of dynamically interrelated factors. Any successful construct therefore requires an understanding of the range of factors influencing engagement. This includes the affective conditions of the academic environment, such as positive teacher and peer relationships and active student behaviour such as attendance and participation (Appleton, Christenson, & Furlong, 2008) together with recognition of the social, emotional, cognitive and cultural aspects of engagement.

Consequently this research adopts the definition presented by Fredricks, Blumenfeld and Paris (2004). Engagement is defined as ‘the behavioural intensity, cognitive focus and emotional quality of a student’s active involvement during a learning activity’. This frames engagement as a multidimensional construct that is comprised of not only observable behaviour but also internal cognition and emotion. The fusion of these elements is valuable as it provides a richer characterisation of students than is possible in research on single components. Fredricks, Blumenfeld and Paris’ definition accounts for both the importance of academic achievement and the range of interconnected factors that influence students’ attitude and willingness to participate in learning. It therefore draws together the disparate elements of previous definitions such as those presented by Bronfenbrenner (1979), Westwood (1995) and Steinberg (1997). It further extends the cyclical process suggested by Bronfenbrenner (1979) to develop a more complex and holistic web of the factors which impact engagement. This provides the means for research to more accurately determine levels of engagement by accounting for a broad range of variables; thus allowing educators to develop pedagogies which engage the whole student in the benefits of learning.

This definition draws on the observable, measurable elements of engagement described in the influential engagement models of Skinner & Belmont (1993) and Sullivan et. al. (2009). In both models engaged students show behavioural involvement in learning through exhibiting positive body language, such as attentiveness to instructions, eye contact, and open postures, which indicates interest and attention (Skinner & Belmont, 1993). They are consistently focused on learning and are actively engaged in sharing opinions, asking questions and reflecting on their progress (Sullivan, et al., 2009). Emotionally, students appear enthusiastic, happy and persist when faced with challenging tasks. Wilhelm’s (2007) ‘engagement continuum’, modified from Morgan & Saxton’s (1994) Taxonomy of Personal Engagement, further builds on this by highlight the social aspects of engagement. Here engagement takes the form of interest and curiosity about a topic, commitment

and responsibility to set tasks and an ability to complete these in a cooperative environment. It also appears as a desire to explain, interpret, and apply information to develop a deeper understanding and new insights; the ability to apply new understandings and skills to other areas; and willingness to critique and refine understandings as part of the learning process.

In contrast, disengaged or disaffected students are passive, do not try hard, appear bored, give up easily and display negative emotions such as anger and denial (Skinner & Belmont, 1993; Sullivan, et al., 2009). They frequently appear off task and employ work avoidance strategies such as distracting other students, make limited progress on a task and are reluctant to persist if a task is difficult.

In keeping with this a multidimensional approach to dealing with disengagement is required. At middle school disengagement occurs for a variety of academic, cognitive and social reasons however as Chadbourne (2001, p. iii) correctly notes 'middle schooling refers more to a particular type of pedagogy and curriculum than a particular type of school structure'. As such the focus needs to simultaneously be on the development of curriculum, pedagogy and assessment that meet the needs of young adolescents in a range of ways.

Middle Years Disengagement

Middle school students are those who spend the most time learning superficial information and completing assignments for the sake of keeping up rather than meaningful learning (DEECD, 2001). As a result they report that passive compliance and the understanding that an appearance of motivation is sufficient (Crick, 2012) leads to high levels of emotional and academic disengagement. What students and researchers suggest is required is a focus on consolidating and internalising students' deep understanding of new information and skills and on the recognition of middle school students' voice in the learning process.

Indeed, the connection between student voice and student engagement has become more significant as views about the place young people play in schools and society have changed. As a result of the current neoliberal framework of western education students increasingly expect schools, like businesses, to be responsive to the market place, including being flexible in meeting their needs. As Rudduck & Flutter (2000) suggest, if schools are to reflect the different capabilities of today's students they need to provide consistent opportunities for students to contribute to decision making and meaningfully influence their own education. This means 'validating and authorising students to represent their own ideas, opinions, knowledge and experiences throughout education' (Fletcher, 2005). Doing so provides opportunities for students to become active participants in their education, making decisions about what and how they learn and how their learning is assessed (Fielding, 2003; Johnson & O'Brien, 2002).

Recent research conducted by the Victorian Department of Education and Early Childhood Development (DEECD) further supports the importance of student voice in any discussion of student engagement and builds on the findings of international research. The Department's report on student voice in Victorian classrooms concluded that students were more engaged in their learning, particularly at a middle school level, when they saw that their opinions were listened to and used to transform pedagogical practices and the classroom environment (DEECD, 2007). It further lead to increased self esteem, improved learning outcomes and more positive attitudes towards learning, leading to a strong positive increase in overall engagement.

Engagement in English

In English disengagement occurs as students struggle to deal with the sharp increase in demands on literacy skills, one of the biggest challenges students report in their transition to this level of schooling. Due to the pedagogies utilised by teachers and text complexity prevalent at this level, many students therefore find the middle years a problematic time for literacy learning and engagement. In concert with this, students increasingly place value on reading and writing to please themselves and the ability to choose their own reading materials.

A central issue here is the influence of instructional practices associated with reading and text selection at middle school. As McRae and Guthrie (2009) note, instructional practices which promote the relevance of reading; student choice in text selection; and collaboration to facilitate successful reading experiences result in significantly higher levels of motivation in terms of reading and, more generally, engagement in English. However these practices are often absent at middle school (Pendergast & Bahr, 2005). Consequently middle years' students often find the reading tasks they complete highly fragmented and less interesting. Overall they report that literacy practices are out of step with their needs and interests and that many lessons do not have a clear purpose (Kiddey & Robson, 2001). As a result, middle school students suggest that there is a lack of depth, rigour and challenge in English.

From a curriculum perspective the increased difficulty and length of reading material presented to students also becomes an issue (Szymusiak & Sibberson, 2001). The texts students encounter require them to work harder to decode, interpret and analyse meaning. In English, narratives introduce large numbers of characters and students often have difficulty switching between flashbacks, changes in viewpoint and shifts in subplots (Maclean, 2005).

Together, these factors significantly impact students' motivation to read and their engagement in literacy (Aronson, 2001). As a result, literacy achievement tends to plateau or go backwards as many students disengage from English and become reluctant to read or write even if they are able to do so (Daniels, 2011; Daniels, 2001;

Pendergast & Bahr, 2005). To this end, successfully engaging middle school students in English requires varied structures and approaches which account for the specific needs of middle school students (Fountas & Pinnell, 2001; Maclean, 2005).

The History and Relevance of Literature Circles

One such approach that has been posited to increase engagement is the use of literature circles. Traditional literature circles are believed to have originated in America during the 1980's (Daniels H. , 1994) and were first described by Harvey Daniels in the early 1990's. Regardless of the model, literature circles focus on student working in small groups to read and analyse texts they have selected. Students meet on a regular basis to discuss agreed upon sections of their text, with students assuming roles that guide their reading and discussion (Burns, 1998; Peterson & Belizaire, 2006; Daniels H. , 1994).

Literature circles bring together powerful research based theories of literacy education (Raphael, Florio-Ruane, & George, 2004). Since 1998 studies into the academic affects of literature circles have continued to grow. There is now a significant body of evidence to suggest that literature circles assist students to make greater gains in reading and that discussion is often purposeful and critically minded (Latendresse, 2004; Sandmann & Gruhler, 2007), often more so than when students study texts as a whole class. Furthermore, literature circles empower students to work independently; allow student voices to be heard and valued; and increase students' sense of responsibility toward their own learning (Raphael, Florio-Ruane, & George, 2004; Johnson H. , 2000; Sandmann & Gruhler, 2007).

Despite these benefits there is a scarcity of research exploring the correlation between literature circles and student engagement (Daniels E. , 2011). As a result, although literature circles contain many of the vital elements for enhancing engagement, this notion has not been investigated in any depth.

Key Findings

The focus of data collection and analysis⁸ was on the impact of literature circles on students' perceptions of English, students' reading habits and overall engagement in English. Engagement in English was measured through three domains: cognitive, behavioural and emotional engagement.

⁸ Data was analysed according to the conventions of qualitative and quantitative analysis. Units of analysis were produced after the researcher was familiar with the survey, interview transcripts and field observations. Codes were used to identify and track themes, causal relationships and patters of engagement through the research cycle. Simple initial codes and concepts were refined and modified over the course of the research. A theoretical framework drawing on constructivist pedagogy principles was used to interpret the data.

An approximately even gender spread of students was achieved through the research with 54 male and 52 female students responding. Of these students the majority, 82 in total, were 15 years old whilst the remaining 24 were 14 years old. 48% of students had previous experience with literature circles, with comments indicating that this was through primary school reading circles. No students indicated they had participated in literature circles during secondary school.

Reading Habits

Base line data collected at the start of the research period indicated that students did not consistently read at home or discuss their texts outside of class. When discussions did take place these were largely focused on students' dislike of the texts. As one student commented:

Student H: *'...Because the set texts are so bad the only time we discuss it is when my friends and I are explaining how much we hate it.'*

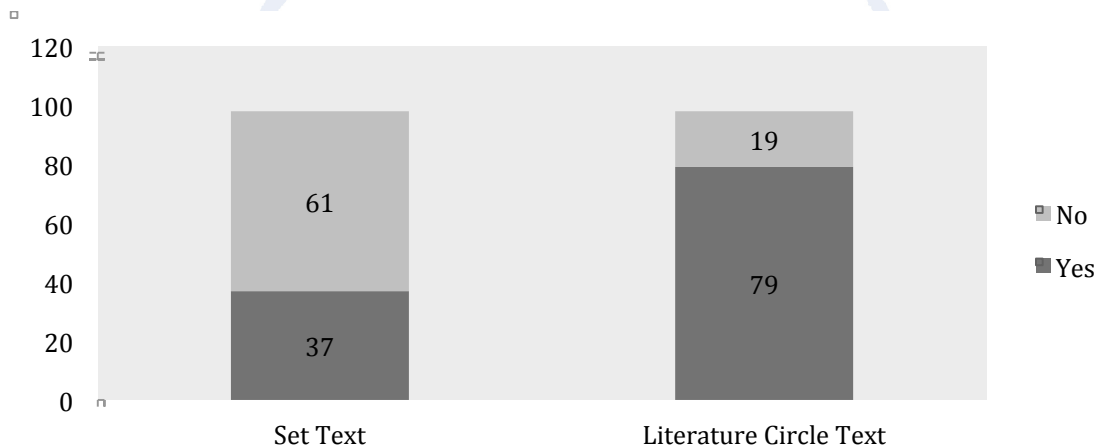


Figure 1 - Student Engagement with Text at Home

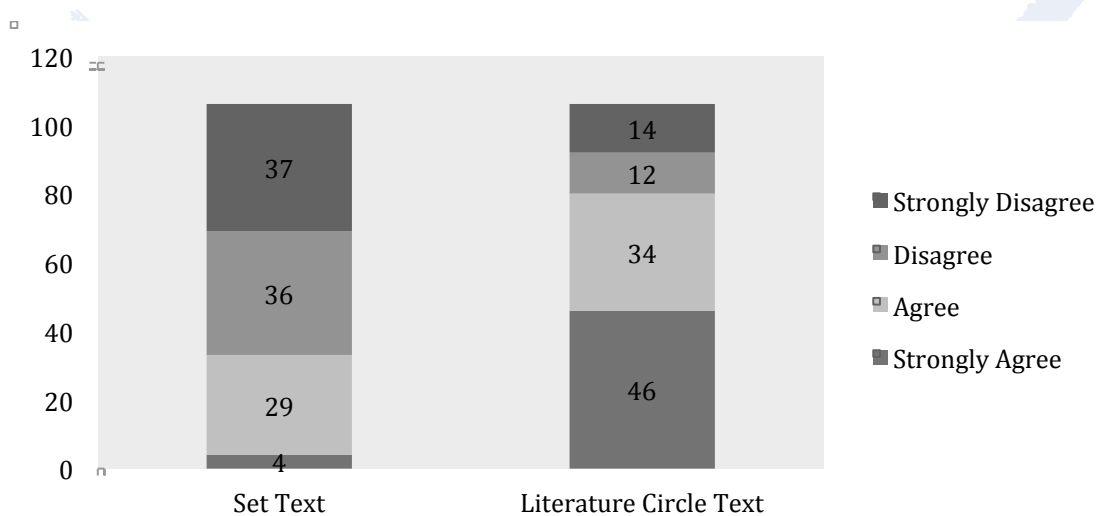


Figure 2 - Student Discussion of Texts Outside Class

In contrast, students more regularly read their literature circle text at home and were significantly more engaged in discussions outside of class, particularly on social media sites which students used in a range of ways:

Student A: 'We set up a Facebook page in our group to chat on our book. It was soooo hard not to look up Google and see what finished in the end!'

Student E: 'We set up a page to discuss our books and have started passing Gone around to our friends.'

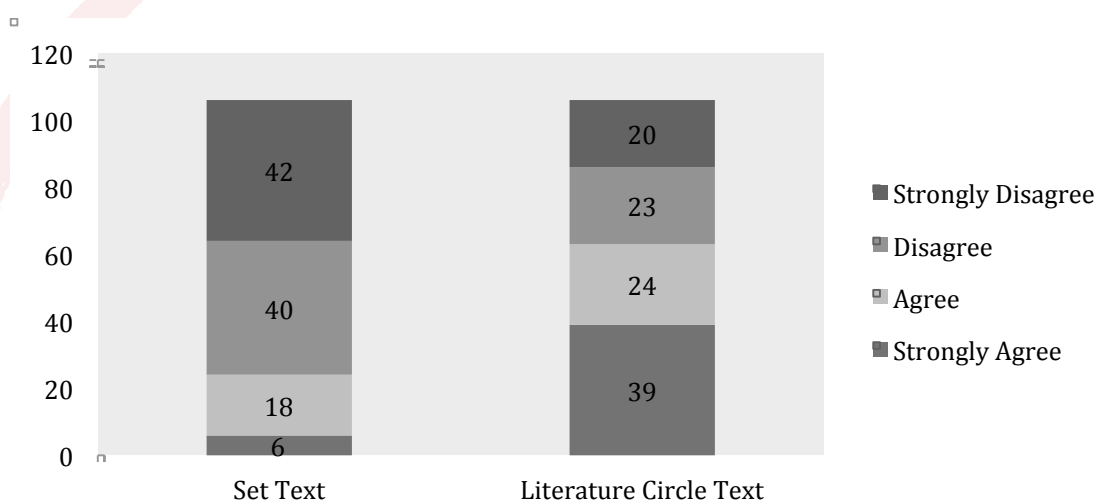


Figure 3 - Use of Social Media to Discuss Texts

For many students the popular culture references within the texts they chose and the group nature of the task was a factor in continued reading, leading 75% of students to read more texts by the author of their literature circle text. In addition, the nature of text selection meant that students overwhelmingly selected texts that were part of a series, which further increased their capacity to continue reading. The process of literature circles therefore appears to have engendered a reconnection with reading for many students who commented that:

Student C: 'Lit circles have changed the way I think about the benefits of reading. I am surprised by that.'

Student D: 'I am amazed that I enjoyed this so much. It was the first time that I had actually loved school and reading...I have started to read the next book in the series – we should be reading more books like this!'

Engagement in English

Over the course of the study a clear difference in student engagement was noted across all domains. Baseline data indicated that students were not highly engaged in English prior to the study. Teacher comments in particular noted that they had found engagement was ‘fragmented’ and it was hard to ‘get students into an activity and keep them at that working point’⁹. Only 8% of students indicated they were highly interested and 9% highly engaged in English over the course of the year. Approximately 50% of students felt they were organised, listened carefully and worked hard prior to the study.

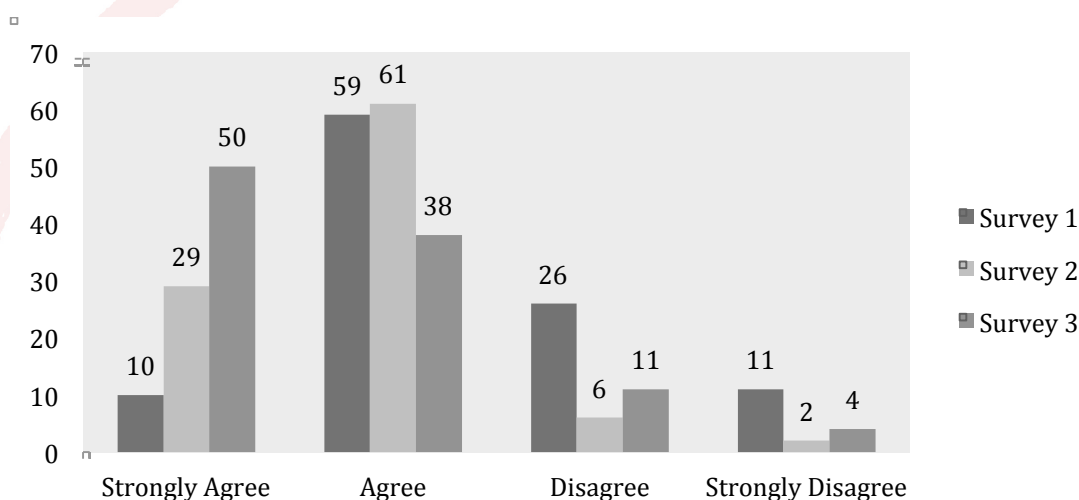


Figure 3 - Student Ability to Stay on Task

Importantly however the level of cognitive engagement, reported by both students and teachers, consistently improved throughout the period of the study. This was demonstrated through an increase in on task behaviour. All teachers noted students were highly engaged during literature circles and 83% of students responded in the same manner, an increase of 47%. Teacher and student comments alike noted this change:

Teacher 1: *‘The difference was marked actually, a remarkable difference from the group of kids I had before to the group that was working in the literature circles. There was a real introspection that came with the kids that I hadn’t noticed before...because they had made choices in the process and because they were able, at different points, to nominate how far they would progress in each session. As soon as they became part of that decision making process it was a lot easier for them.’*

Teacher 2: *‘There appears to be a relationship between increased focus and enjoyment of the lit circles and increased focus in other English activities in my class – students were generally more organized and better behaved whilst we were*

⁹ Teacher 1, 3 and 4 interview comments.

conducting the discussion and this flowed on to other aspects of the class and the students' learning.'

Teacher 3: *'During the literature circles there has been a marked difference in students' attention, organization and general enthusiasm'*

Student A: *'This was like electric! It was impossible not to be involved.'*

This increase in on task behaviour further supported students to plan manage, clarify and deepen their own learning. Teachers and students also noted moderate positive increases in students who sought clarification of concepts, learning goals and performance outcomes and who independently organized their time, worked cooperatively with peers and self assessed their performance. As teachers noted:

Teacher 3: *'They were student directed in terms of making decision about how they read the text, sometimes they chose to read independently and sometimes they elected on student to read aloud to the whole group and sometimes they would take turns. A couple of them tracked down audio too.'*

Teacher 5: *'The way that the groups worked together to self manage their own behaviour and discipline themselves to complete work was great – there was a strong sense of completing work so that they did not let each other down.'*

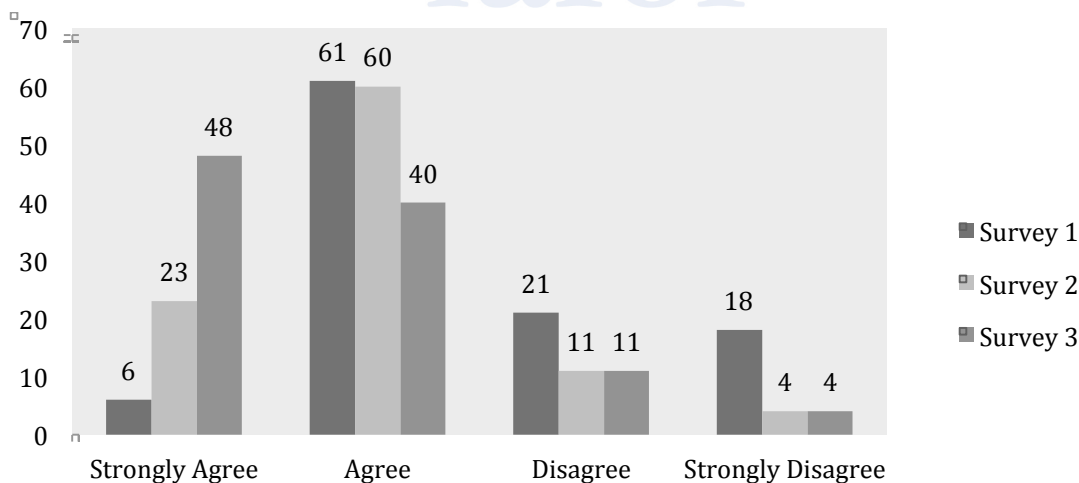


Figure 4 - Student Motivation to Complete Tasks and Extend Learning

This was largely as a result of the sense of agency that students derived from the process of text selection and peer led discussion. A predominate trend across both staff and students comments was the effect that this had on students participation as it was noted that:

Student I: *'The teacher let us make decisions about our learning and that was amazing. Very freeing...They trusted us and that does not happen much in school...I liked that trust, I felt grown up in a way that I had not been before.'*

Student K: *'I hope that other teachers can see that student generated learning is really empowering for us. I know we did not always get things right, but I think our whole class is different from the experience. I love reading now, or even more than I did before we started this.'*

Teacher 1: *'They wanted to make choices. I think a lot of the time as teachers its easy enough for us to say 'this is happening'. When the kids had to make really conscious choices about the way they wanted to approach things it made a complete difference to them in the learning environment.'*

Teacher 3: *'Allowing students the choice is actually a really powerful thing'*

For students and teachers alike this fundamentally shifted the way they viewed the role of the teacher, to the extent that one teacher commented 'we had an agreement that my job was basically to be invisible'¹⁰.

It was evident from the diversity of responses regarding the difficulty of literature circles that there were varying degrees of satisfaction with this aspect of the pedagogy. Student responses across the three surveys varied significantly with no consistent pattern emerging. Comments indicated that this inconsistency may be due to the shifting nature of roles, amount of reading per week and group dynamics at the time that impacted on students' ability to make generalisations regarding this aspect of their experience. Further investigation in this area would therefore be required to accurately determine the perceived ease or difficulty of literature circles.

In terms of emotional engagement students reported that they found literature circles more interesting and enjoyable than previous activities in class. Student interest rose from 64% to 82% with enjoyment also rising by 28%.

¹⁰ Teacher 1 interview comment.

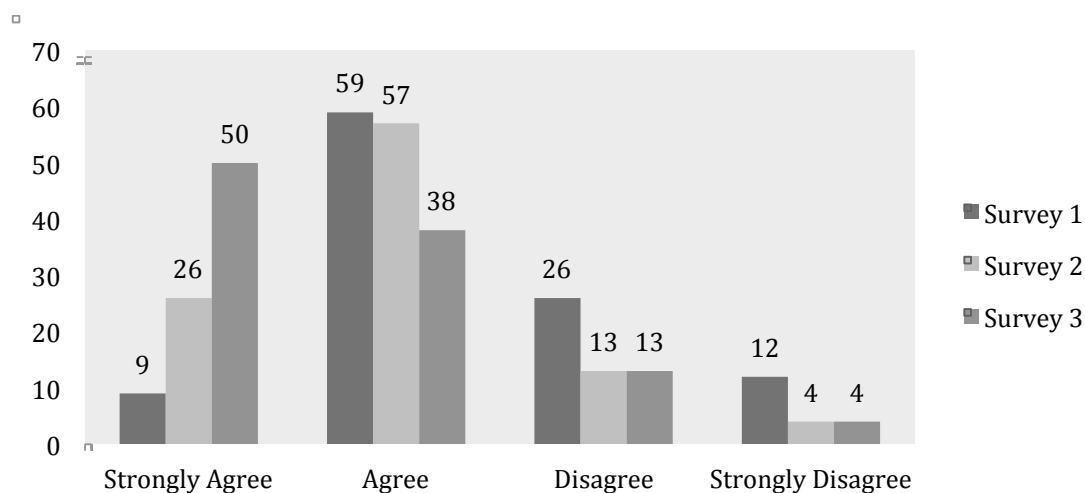


Figure 5 - Student Interest

These increases corresponded to an improved willingness to get involved in class activities and engage with reading, both in class and at home. Due to this rise in positive emotional engagement the percentage of students who indicated they ‘felt bored’ also decreased by 25%. In many cases, students who continued to indicate boredom suggested this stemmed from the complexity of their chosen text, with a correlation evident between text satisfaction and overall emotional engagement, suggesting that text selection is an integral part of engagement in literature circles. The issue of text satisfaction and engagement was a strong trend prevalent across teacher and student comments with a clear connection between the two. As teachers suggested:

Teacher 2: *‘Selecting a book was an important part of them engaging in the first place. The groups that struggled in my class did so mostly because they didn’t love the book’*

Teacher 5: *‘Text selection was a huge factor’*

This also impacted students’ behavioural engagement, particularly their desire to work hard with an 88% increase in this area at the conclusion of the study.

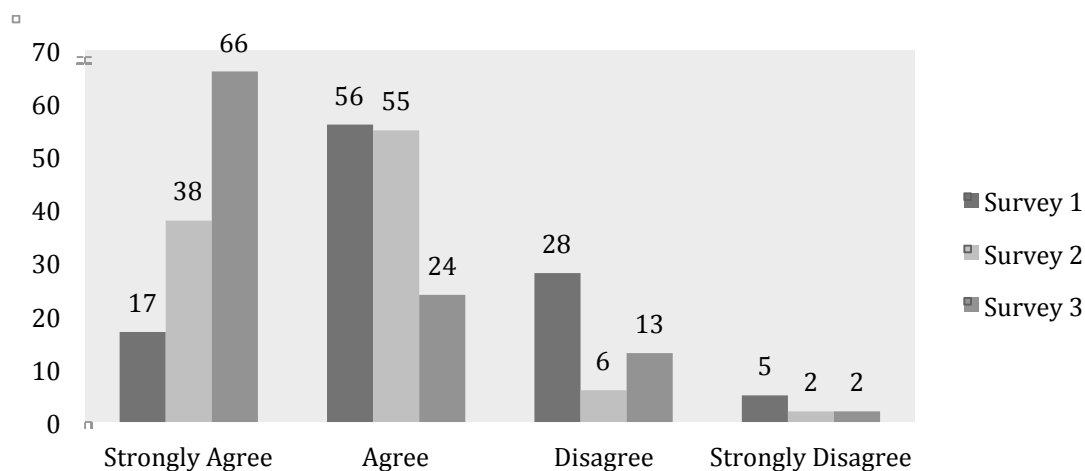


Figure 6 - Student Desire to Work Hard

This was further supported by consistent increases in the number of students who submitted work on time, listened carefully and paid attention during literature circles. Importantly, this increased the rate of student participation in class with a 29% increase in the number of students who regularly participated and a corresponding drop in the number of students who felt they did not regularly participate to only 10% of respondents. This desire to participate was supported by an increase in persistence of 35%, with students indicating they were more likely to ‘keep trying if something was difficult’. Teacher field observations regarding persistence also noted an increased student ability to independently problem solve and to resolve difficulties rather than giving up.

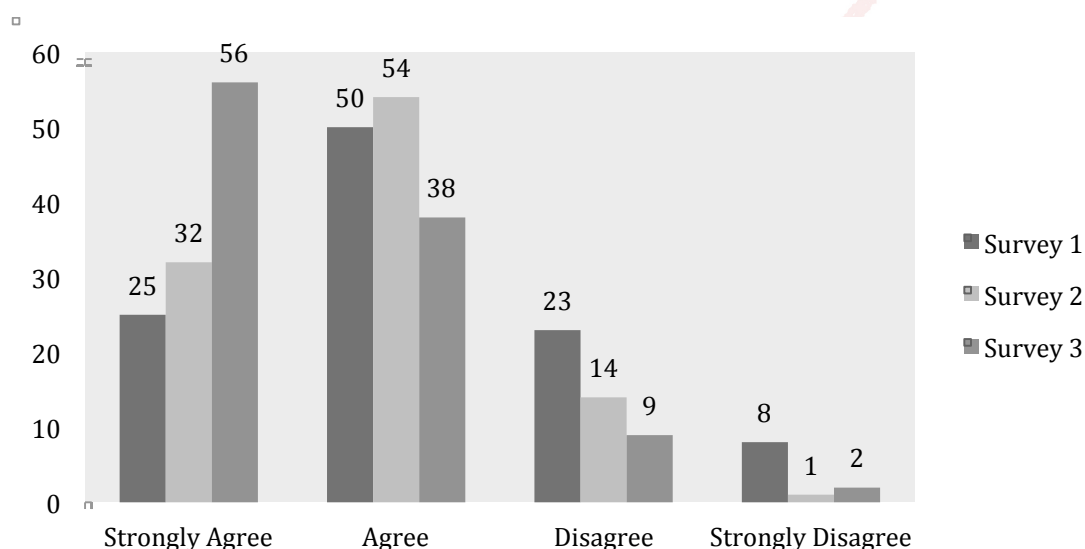


Figure 7 - Student Reported (Regular) Participation in Class

Conclusion

Particularly in middle school English classrooms it has become clear that it is not enough to simply encourage and promote reading (Aronson, 2001). Not all students will read and learn just because they are instructed to do so, especially if they do not find relevance in what they are learning or feel engaged in the decision making process. This study highlights that effective middle school pedagogies need to focus on creating motivating learning environments where students are actively involved in decision making (Pendergast & Bahr, 2005). Harnessing the power of student voice through text selection and student lead discussion is a powerful way to achieve this.

This is largely a product of the 'pedagogy of voice' (Ranson, 2000) contained within literature circles. In order to engage fully in English students need substantive opportunities to develop their own enthusiasm, interests and opinions about what they read. Literature circles facilitate this by providing a means of addressing the imbalance between teacher assigned and student driven tasks (Daniels H. , 2001). They promote value in student's opinions, both regarding text selection and critical analysis of literature more broadly. Importantly, this approach places students at the centre of the decision making process, recognizing their preference for pedagogies which are learner centred; and assessment which is relevant, authentic and connected to the real life experiences of students (Appleton, Christenson, & Furlong, 2008; Bland & Carrington, 2009; Yazzie-Mintz & McCormick, 2012). Taking account of these pedagogical preferences is an important step in addressing issues of disengagement at middle school.

Moreover, this study highlights the important impact of pedagogy on student engagement. As such the historical tendency to attribute lack of engagement to student inadequacies, either developmentally or as a result of individual characteristics such as intelligence, underestimates the powerful influence of teaching methods (Turner, Christensen, & Meyer, 2009) must be addressed. This study clearly highlights that it is not student inadequacy that is the issue: when teachers utilize pedagogies which account for student difference, promote voice and create a sense of community, all learners, no matter their ability, can be engaged.

Students in this study were provided with pedagogies which address their stated interests and the increase in engagement was almost immediate. The findings of this study therefore support previous research that students learn best through group projects and through pedagogies that involve discussion and debate. These practices provide forums for students to interact collaboratively with peers and teachers and to learn and generate knowledge as active participants in the learning process.

Fundamentally, the experiences of both students and teachers suggest that our current text study practices need to be reinvigorated. The importance of text selection in terms of engagement highlights that at middle school, where students are increasingly

concerned with their own input into learning decisions, complete teacher control over text selection is unlikely to result in the same degree of engagement. As such, whilst there is no doubt that teachers have a vital role to play in text selection, and that not all decisions can or should be influenced by students directly, text selection is a significant means of increasing student voice, levels of active participation in learning and as a consequence, overall engagement in English.

As a pedagogical approach, literature circles bring together peer-led discussion in conjunction with active involvement in learning and decision making, creating the conditions to enhance student engagement. They position students to generate, rather than passively receive, knowledge (Daniels H. , 2001), assisting students to strengthen their confidence and skills in order to deal with the complex literacy demands of middle school.

Since middle school students place increased emphasis on developing relationships with peers and teachers and on group work that facilitates discussion and debate (Yazzie-Mintz & McCormick, 2012) it is important that the pedagogies teachers employ reflect this. This is not to suggest that literature circles should become the sole means of text work in English, rather that they are a powerful tool which, alongside other pedagogies, can be used to reengage students in reading and in English.

As a result it becomes clear that aside from the academic benefits of literature circles, including improvements in reading skills and the depth of text analysis, the pedagogy contains many of the essential components required to develop engagement and motivation within middle years' students.

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Appendix 1

Texts for Literature Circles

- Austen, Jane – Pride & Prejudice
Carmody, Isabelle – Obernewtyn
Carver, Raymond – Shortcuts
Collins, Susanne – The Hunger Games
Earls, Nick – 48 Shades of Brown
Golding, William – Lord of the Flies
Grant, Michael – Gone
Green, John – The Fault in Our Stars
Hartnett, Sonya – The Children of the King
Hartnett, Sonya – Wilful Blue
Hinton, SE – The Outsiders
Lowry, Lois – The Giver
Moloney, James - Silvermay
Pullman, Philip – Northern Light
Salinger, JD – The Catcher in the Rye
Wells, HG – The War of the Worlds
Westerfield, Scott – Leviathan
Westerfield, Scott – Uglies
Zuzack, Markus – The Book Thief

*The Talaandig's Courtship Practices
As Depicted in Folksongs and Folktales*

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0416

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1 Introduction

The Talaandig tribe is one of the indigenous groups in the province of Bukidnon. The members of the group have continued to preserve and promote their nature, customs, beliefs and practices despite the steady relentless onslaught of modernization and change. Members of the group are found in barangays and municipalities surrounding the mountain of Kitanglad, the historic domain of Talaandig people. Others may also be found in Lantapan, Bangkud, Malaybalay and Songco.

However, written materials about the Talaandig are very scanty. Social scientists like Samuel Briones and Inocente Javier, write an ethnographic account on the Talaandig people in *Mindanao Journal* but sequels to this have not followed with celerity. The two authors are few of the first to make such contact with the group. However, their writings seem not to lend impetus to similar studies. Only few collections of Talaandig oral traditions, such as songs, folktales, riddles, and proverbs, have been gathered and published. A study on their courtship practices is hardly available. Talaandig oral traditions, of which only very limited knowledge can be claimed, may thus add rich resource for scholarship. Fillings in this neglected acreage gain greater urgency as modernization and assimilation relentlessly make inroads and threaten to doom these oral traditions to extinction or oblivion.

It is therefore, the purpose of this paper to gather some of the Talaandig folksongs and folktales. Specifically, this paper is to study the courtship practices of the Talaandig as portrayed in the collected folksongs and folktales. Courtship practices in this study mean a Talaandig man finding a female object of his love, communicating in literary language his feelings to the one he loves, and responding to a lady who communicates her love to him. This also includes how a Talaandig woman communicates her feelings to the man who courts her.

Theoretical Framework

This study on the literary elements of the folksongs and folktales to draw the courtship practices of the Talaandig people explores two major approaches of literary criticism: formalistic and sociological. By using formalistic approach, this study focuses on the courtship practices the elements of character analysis and plot development analysis are considered dominant. Conversely, By using the sociological approach, characters become the purveyors of ideas on how men and women as members of the society exhibit the courtship practices.

Statement of the Problem

The Talaandig is one of the least known cultural groups in the Philippines. There is a dearth of scholarly materials about them and their rich cultural heritage. Few studies about their oral traditions are available. This unexplored vast area cannot remain neglected. This study aims to collect the Talaandig's oral traditions which specifically, include select Talaandig folksongs and folktales. Its emphasis is on the courtship practices as depicted in the tribe's selected folksongs and folktales. In the other words, the focus of interest is amatory songs and romantic elements in folktales.

Research Questions

More specifically, the researcher sought to answer the following questions:

1. What available folksongs and folktales are reflective of Talaandig courtship practices?
2. What literary elements and devices in the folksongs and folktales mirror the courtship practices if Talaandig?
3. How does a man/woman communicate verbally his/her feelings to the one ho/she loves and how does each respond verbally in a courtship situation?

2 Methodology

Participants

There were only four major sources of the Talaandig folksongs and folktales. These sources were considered as the elders as far as Talaandig and its culture were concerned. In the community, the elders were assigned with different tasks according to their expertise in singing, dancing, chanting and storytelling. Thus, the researcher got only three singers and one story teller who were considered experts in folk singing and storytelling.

Data Analysis and Interpretation

In realizing this study, the researcher had to go through different phases. The first phase included library works. Printed materials and sources about the Talaandig were gathered and read to strengthen knowledge and background about her study.

The second phase was the visitation of the place. The initial visit happened to make the necessary inquiries. During the final visit, the researcher after finding a place to stay, with her contact person brought along a white cloth, eight-peso coin and one chicken and traveled for two hours before reaching Songco, the research area. The researcher then, went to meet the chief Datu of the Talaandig to ask permission in conduct of the interview. Per permission, the researcher and her contact person had undergone the "*Pananghid ritual*" (Permission ritual) along with the elders of the community. Before the elders, the researcher offered white cloth and eight-peso coin. After the ritual, appointments regarding the conduct of the interview were argued upon. The researcher stayed with her foster family for one week while waiting for the appointed time of the interview.

The last phase was the interview. Prior to the interview, the researcher went through "*Pamuhat*" (spiritism) ritual. At first, chicken was butchered and its blood was sprinkled on the camera, tape recorder, and even on the hands and head of the researcher. After the ritual which lasted for half a day, the interview started. During the interview, the researcher used the guide questions in eliciting relevant answers while the contact person helped the researcher in understanding the Talaandig dialect.

Finally, after the interview, translation of the collected tales and songs from Talaandig to English, extraction and categorization of the relevant points of these collections were done. The researcher then proceeded to discuss the literary devices and figures

speech which were found in the folksongs and folktales to bring out the courtship practices of the Talaandig tribe.

3 Results and Discussions

Available Folksongs and Folktales

The researcher had only gathered five folksongs and three folktales. These available folksongs and included 1) Tintay, a song which portrays the speaker's passion and intense feelings towards the woman, Tintay 2) Bitang ug Talubasan [The Lizard and the Tadpole] describes how the two meet accidentally in an unlikely situation and how each deals with its feelings 3) Kamutiyan [Camote Garden], a song which is not lively in tone and slow in beat portrays the speaker's loneliness, depression and frustration to see his beloved one who is far away 4) Ina [Mother] presents a common life /situation wherein a man has to ask for the hand of the woman from her mother/father and 5) Kalabasa (Squash), an expression of what the speaker wants to be, a squash. That way, he can spread out and bear fruits, the best way to get richer.

Moreover, the collected folktales were told by only one narrator. The influence of the Spanish and Portuguese corridos were noted in the use of names, such as "Don Juan", "Doña Maria", Doña Inez and other characters of the folktales. In turn, these folktales were 1) Don Juan, a story about the quest of Don Juan, his persistence, and his determination to find someone to marry 2) The Ring depicts how Don Juan uses the ring to ask Doña Maria's hand from the king and 3) Bataay and Punuuna narrates how two brothers are fated to love and help each other at all times to include finding each other a mate.

Literary Devices and Elements in Folksongs Which Mirror Talaandig Courtship Practices

Rhyme. Rhyming words are usually at line end. Among the folksongs, end-rhymes are not observed; instead internal rhymes dominate. The devices used by the speaker in expressing rhyming sounds are assonances and consonances which give ease and speed to pronunciation, which in turn, steps up the melody and the tempo within the poem. This is shown in the following lines from the song "Tintay":

Kay-a Tintay matay ad
Matay-ad ta mata nu
Ba buni man sa kilay nu
Ke gawod a pa ganin
Bun maghiwedhiwed ad
Bun gaid katungkay un
Ko bun iyad ad duun

As noted in the lines, sound /aI/ and /I/ are the most dominant as illustrated in the following words: kay, Tintay, matay, kilay, maghiwedhiwed, gaid, iyad.

Tugaok ka katyiyay
Ta din kita kamutiyan
Kalanganan ka imu ku din kita kalaanan
Masakit sa nawa ku

Dangan kan ko dana da bun
Patay ad duun
Ka banug a ganin lumiyang
Lumigawos ad diya patidagpak
Ta limbabongan kay Apo

In like manner, consonants such as /j/, /k/ and /n/ are observed in the following words from the song "Kamutiyan" such as katiyan, kamutiyan, kalanan, kalanganan, dungan, limbabongan. This is also observed in the song "Tintay", such as the words like kay, tintay, matay, kilay, katungkay.

The use of euphony through the patterned recurrences or repetitions of similar sounds is used to have a pleasant effect. In this case, the sound pattern is the so called, "attention-getting device used to attract the listener, in the courtship situation, the lady. The beauty in the sound of the words arouses a cheerful heart or softens the heart of the lady.

Rhythm. In Talaandig folksongs, rhythm is everywhere alive and the meters are very irregular as shown in the following lines from the song "Kamutiyan" (Camote Garra):

Ta ga ok/ ka ka/ ti yan/
-anapestic monometer, iambic monometer and trochaic monometer
Ta din/ ki ta/ ka mu/ ti yan/
-iambic monometer, trochaic monometer, iambic monometer, and trochaic monometer,
Ka la nga/ nan ku/ i mu/
-anapestic monometer, iambic monometer, and trochaic monometer
Ku din/ ki ta/ ka la/ a nan
-iambic monometer and anapestic monometer

The scansion shows that the division into feet needs not correspond with the division of words. As shown in the lines above, it is noticed that the dominant meters are combination of iambic, anapestic, and trochaic with an alternating dimeter, tetrameter and monometer. The pattern of the first line is the same with the pattern in the third line with the use of anapestic monometer, iambic monometer, and trochaic monometer. While in the third line, rhythm is similar with the use of iambic monometer except for one foot, which is trochaic.

The song "Tintay" further supports that the meters in the song are very irregular as shown in the combination of trochaic, iambic, and dactylic with an alternating monometer and tetrameter. Thus, though the meters are irregular but certainly, there exists a pattern in the Talaandig songs.

Symbols and Images. The different images presented and their deeper meaning are drawn by a careful analysis of how the various parts are related and how the idea-image moves in time and space to bring out the courtship practices of the Talaandig.

By assigning cultural meanings to them, we come to analyze each symbol and image in relation to courtship.

In the poem "Tinaty", the speaker creates for us a situation in which we are made to view the speaker's intense feeling for his beloved Tintay, how we adore her and how we wish to have her completely as shown in the images of the mata (eyes), kilay (eyebrow), matay (matter of dying), gawod (vine), and bun gaid katungkay un (coiling very tightly).

The mata (eyes) emphasizes communication. Loving from a distance, the only expression used by both the girl and the speaker in communicating with each other is the movement of the eyes. It is used to transmit messages for each other. What caused the speaker to love her from a distance? Apparently, communications through the eyes have been their only way because of restrictions. These social restrictions prohibit them to express freely and directly the love they have for each other.

As observed, the speaker points out matay (matter of dying). The matter of dying explicitly portrays the intense emotion of the speaker. His message comes across effectively that he certainly can die from his love or frustration/inability to consummate the love he has for Tintay because his whole life becomes dependent on the love of Tintay.

On the other hand, the image of kilay (eyebrow) as suggested in the third line of the first stanza further supports the idea that communication between the speaker and Tintay is only through nonverbal communication, their eyes.

Thus, the shifting of the speaker to the image of gawod (vine) in the second stanza is made possible by the speaker to express what he wants to do if social restrictions are not getting in the way. The same image of the vine connotes sexual implication that has something do with intense passion of the man towards a girl. A representation of how much the man wants to have Tintay completely, embrace her and consummate the love he has for her. But because of social restrictions the speaker can only wish, "If i were a vine..."

As noticed, the restricted cultural practice is paralleled by the economic conditions of the poor Talaandig, hence, his wishful thinking. This is also shown in another folksong "Kalabasa" (Squash).

In the poem "Squash," using the first person point of view, the speaker recreates the actual scene of a garden where the squash is. The opening line gives us the impression that the speaker is sad, desperate while looking at the squash in the garden. The image of the squash is used to communicate what the man wants to say. Like the squash, the man wants to progress, wants to reap bountiful fruits of labor to sufficiently provide a

comfortable life to his beloved one.

By using the image of the squash, the intense desire of the speaker is established but because as a person he also has his own limitations, he ends with a merely wishful thinking. The same situation is also observed in the poem "Kamutiyan". It opens with the mention of the rooster as illustrated in the following lines:

Tugaok ka katiyan
Ta din kita kamutiyan
Kalanganan ku imu ku din kita kalaanan

The image "katiyan" (rooster) is an identification of the speaker himself. He is lonely, being alone. The garden in the next succeeding lines creates a romantic scenario which suggests a meeting place of the speaker and his beloved. Alas, he is alone like the rooster. His similar situation with the rooster aroused in the speaker a desire to be with his beloved as implied in these three lines:

Ku banug a pa ganin lumiyang
If i were a hawk
Lumigawos ad diya patidagpak
i would really fly
Ta limbabongan kay Apo
and stop to the house of the old folks

This desire is rendered through the shifting of the image from that of a rooster to that of a hawk. The urgent desire of the speaker is now developed through his identification with the hawk. The image of the hawk suggests the image of a compelling personality. It suggests power, courage, boldness and prestige. Because of the urgency of his desire to see his loved one, now he is as courageous and assertive as a hawk. Unfortunately, he is not a hawk, thus he could only wish. Restriction has always been observed all throughout because the speaker cannot do anything to see the girl except only to wish.

The mention of the old folks in the last line of the third stanza ties the two stanzas together. It is the image that ties the two distant images presented - the rooster and the hawk. The representation of the old folks mirror cultural value wherein a man has to go to the place of the parents of the elders to formally ask for the hand of the girl.

Now what is the role of the girl? What are some images which help develop this? In the poem "Ina" (Mother), two speakers are present: The first speaker is the daughter talking to her mother while the second speaker is a mother reprimanding the man who wants to marry her daughter.

The bringing of the matter of the suitor to the sleeping mother suggests acknowledgement of the power and authority of the parents as a whole, over the decision-making in relation to their children's welfare in the Talaandig culture as shown in the following lines:

Ina, ina pukaw ka
Mother, mother wake up

Ta nakauma sug kagen

Someone wants to marry me

Suketon di tag mama

I ask him if he wants to eat

Ta iyan kay kandin mama-en

He refuses for he wants me instead

Leko leko su kagen

Hear he comes again, asking my hand

Ta minatay su kagenan

For according to him, his fiancé is dead.

The mother here is an image of authority. The girl plays an important role in the courtship process. The pictures present here make the girl appear assertive by bringing up the purpose of the suitor before her mother.

On one hand, the image of "mama" (betel) has a symbolic meaning; it presents the traditional or cultural practice of the Talaandig tribe to show hospitality to visitors.

Moreover, the role of the girl in courtship situations is seductively aggressive as in the song "Bita ug Talubasan" (Lizard and the Tadpole). This brings to light the image of the girl seducing a man. The lizard in relation to the tadpole, assumes the symbolic image of a man, while the tadpole assumes the symbolic image of a young girl. The phrase "nakalukso sa linaw" (fell into water), suggests that the lizard (man) is suddenly caught in an unexpected situation. He finds a tadpole (girl) lying flat on its back as suggested in these lines: **Iyan din naumahan, So bita nakalalay-ang.** This very act of the tadpole (young girl) epitomizes an attempt to seduce the lizard (man). This is echoed with the tadpole (young girl) asking for a massage (hilota-a). The word "hilota- a" (massage) in relation to the lizard (man) and tadpole (young girl) is a very seductive image.

The lizard (man), on the other hand, simply rejects the offer that he cannot return. The man has his own sense of value. He does not take advantage of the desire of the young girl. The cultural taboo in this scene is presented through his refusal as suggested in the following lines:

Kagi da te taubasan

The lizard answered,

Hadi a matusan ka

"I won't I might crush you"

Another image which creates a symbolic meaning is that of "matidusan" (crush) in the line: "Hadi a matidusan ka" (I won't, I might crush you). It suggests loss of innocence or loss of virginity and to a large extent suggests damage of reputation. The dramatic situation presented is actually atypical in the usual practice of the society wherein expression of restraint has been practiced because of cultural restrictions.

The use of symbols and images in the songs is designed by the speakers to express what they want to say to the listener. Through symbols and images, these courtship practices are drawn out:

1. Due to cultural restrictions, wishful thinking and loving from a distance are the only means to transmit the message of love.
2. In the song, it is the girl who initiates the first move in courtship.
3. Parents are the authority when it comes to courtship and marriage matters.
4. If a man desires a girl, it may/may not end to marriage.

Theme. The folksongs presented have different themes yet each of them centers on the courtship practices. In Tintay, it focuses on the restricted love of a man towards Tintay as depicted in the images of mata (eyes), kilay (eyebrow), gawod (vine), bun gaid katungkay ad (coil very tightly). While in the song "Bitá ug Talubasan" the theme highlights the requited seduction of a tadpole towards the lizard as illustrated in the use of images of bita (tadpole), talubasan (lizard), matidusan (crush), nakalukso sa linaw (fell into the water), and hilota (massage). On the other hand, in the song "Kamutiyan", the theme concentrates on the yearning of a man to see his loved one as depicted in the images of katiyan (rooster), banug (hawk), and apo (old folks). However, in the song "Ina" (Mother), the theme directs on the practice of asking the hand of the girl from her parents as supported in the images of ina (mother) and mama (betel). And in the song "Kalabasa" (Squash), the theme pictures a man who could only wish for riches as portrayed in the image of kalabasa (squash).

Literary Devices and Elements in Folktales

Symbols and Images. In appreciating a narrative, it is necessary to interpret the symbols that are distinct to Talaandig culture. By assigning cultural meanings to these symbols and images, we will be able to see a glimpse of implied Talaandig culture particularly looking at some of their courtship practices.

The mention of "mama" (betel) and the offering-exchanging of it symbolizes acceptance of marriage proposal, the culminating event of courtship upon the girl's acceptance of the boy. In the folktale "Punuuna and Bataay", Punuuna's desire to find a mate is fulfilled through the help of Bataay, his brother. Uwinaw, the sister of Bataay's wife is the woman he is to win. Uwinaw's acceptance of the courtship that would eventually lead to marriage is manifested by the preparation and offering of betel.

Similarly, betel chewing as an important ingredient used to highlight the courtship proposal is further supported in the in the folktale "Don Juan". In the folktale, Don Juan's quest to win the elusive woman and his persistence to fulfill his desire leads him to catch the elusive woman in her hammock. He brings her to the hut of the old woman. With the help of the old woman, the elusive woman is persuaded to accept the courtship proposal. As presented, betel chewing signals the elusive woman's acceptance.

Therefore, the presence of betel in the folktales depicts the Talaandig practice in particular because traditionally, Talaandig people have been practicing betel chewing within the community.

Furthermore, the image of "old woman or elder" in the three folktales also gains a symbolic function for the Talaandig. In the courtship stage, as describes in "Don Juan", "The Ring" and "Punuuna and Bataay", the old woman determines the success of courtship. In "Don Juan", the old woman becomes the counselor of Don Juan in his pursuit to court the elusive woman. Meanwhile, in "Punuuna and Bataay," Bataay as the elder brother becomes the bridge for Punuuna to succeed in marrying Uwinaw. Therefore, the image of the old woman represents the parents or the elders as a whole within the Talaandig community. Great respect for the elders or the parents in particular has been emphasized in the folktales.

Hence, the use of symbols and images in the narrative of events provides a way to mirror the cultural and traditional courtship practices of Talaandig and help come up with the following generalizations:

1. In the courtship, betel is an important ingredient used to highlight the courtship proposal. Its significance among the Talaandig is culturally high.
2. Elders are used as the ways to determine the success of courtship.

Plot and Characterization. Plot and characters play an important role in dramatizing courtship practices, which perpetuate the tribe's culture. Various actions of the characters show patterns of courtship behavior.

First, each of the male characters in the folktales starts with the desire of finding a mate. Second, the desire is followed by a quest characterized by hardships and obstacles. Each readily sacrifices his own ease to undergo hardships for the sake of courtship. Courtship does not take many steps toward marriage.

The representation of the female characters in the folktales, such as the elusive woman, Doña Maria and Uwinaw serve as the main obstacles for the male characters in their pursuit to find a mate. These three female characters have something in common, they refuse the courtship proposal of the male characters yet they all end up marrying them. One common person who prompts the woman characters to marry is the old woman. The old woman as the representation of the elders or parents has a strong influence towards the women characters.

With all these, plot and characters work together to dramatize the patterns of the courtship practices among the Talaandig members:

1. The desire to find a mate comes first.
2. A man has to travel from place to place in his quest to find a mate.
3. When man finds a woman anywhere by accident or fate, man readily expresses his intentions.

4. Elders have strong influenced towards the woman to persuade her to accept the courtship proposal.
5. The exchange of betel highlights the courtship proposal.

Setting. The place where and when the courtship proposal usually varies from a river, to a house and to a hammock. In the folktale "Don Juan," the courtship proposal happens in the hammock of the elusive woman while in "Punuuna and Bataay," the courtship occurs in the house of Bataay. Finally, in the "Singsing," it takes place in the river.

The different places where the courtship proposal happens have connotative implication. The setting of the folktales illustrates that courtship occurs at no definite time and no definite place. It takes place anywhere. But no matter where the act of courtship happens, when it is time to ask for the hand of the girl, the man ends up consulting the elders/parents of the girl for final decision and blessing.

Hence, using the element of setting, one practice of courtship has been extracted: Courtship in the Talaandig occurs everywhere but the man definitely has to formally ask the hand of the girl from her parents/ elders for marriage.

Theme. The folktale is the embodiment of the Talaandig way of life and it becomes a significant part of their oral traditions that could best help in extracting courtship practices.

In the folktales, the quest of each male character to find a mate and overcome obstacles becomes the primary concern. As portrayed in the narratives, the major characters, Don Juan and Punuuna, are very aggressive to find someone to marry. One travels from place to place; another blackmails a lady, and still another gets help from his brother to find a mate. This quest is a theme.

In sum, the series of actions exhibited by the characters as well as the other literary elements has contributed largely to the understanding of the deeper meaning the author wishes to communicate to his readers. It is a clear statement of courtship and marriage. Courtship and Marriage as the themes, unify the plot together.

Talaandig Man and Woman Verbal Communication in Courtship Situations

Sociologically speaking, any society undergoes changes but in spite the enormous changes all people of the world are undergoing in so many spheres of their cultures, folktales and folksongs continue to mirror the realities of life. By using the sociological perspective, we will be able to establish a coherent system of beliefs and practices among the Talaandig community.

The patterns of courtship practices in the songs and folktales can be gleaned from the

literary elements and devices. In the collected folksongs and folktales, man and woman verbally express these patterns in courtship situations as the analysis shows.

Man

In a courtship situation, man as an individual is expected to make the first move. It is a typical pattern dictated by the social norms. This is true in the Talaandig courtship situations as portrayed in the use of images, ornate language in songs, and poetic or figurative expressions. Men are presented as straight forward. When they like a girl, they immediately express what they feel verbally and marry her. Yet, the straightforward approaches of the males are toned down by social restrictions at times as shown in folksongs and hardships posed by women as revealed in the folktales.

Although most of the times, men initiate the first move in courtship yet in rare cases women also do as depicted in the folksong "The Lizard and the Tadpole". In response, man does not condemn her but he simply refuses the offer he cannot return. Being respectful towards the woman is the redeeming quality revealed in the song.

Woman

Within the Talaandig society, women are considered as fragile and obedient. They are expected to bear children, nurture and care for them until these children are old enough to take care of themselves. They are expected to manage the household matters and obey their husbands. In courtship, ideally, a woman just sits in one corner and waits for the man to express feelings for her and propose marriage. It is unlikely for a woman to take the first move to express what she feels for a man unless the man initiates the first step. But in some cases, a woman goes outside beyond what they call "standards of the society." She may express what she feels about and responds to a courtship situation verbally. The following generalizations can be drawn based on the collected folktales:

As shown in the song "The Lizard and the Tadpole", the young girl (tadpole) readily conveys what she feels about the man (lizard). Without realizing what she is doing, she asks the man for a massage. In contrast to the stereotyped expectation that a woman is a shy type and is modest, one woman in this case becomes assertive and aggressive. She put across her feelings and even seduces the man disregarding the social norms imposed by the society.

Moreover, a woman cannot decide for herself with regards marriage matter, for her elders/parents have power over the decision making. At times, she may be forced to accept the courtship proposal out of her great respect to the elders/parents.

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*The Trauma of the Loss of Identity and Anguish of Alienation: An Appraisal of the
Indian Writing in English*

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This paper explores alienation as a global problem in reference to Indian Writing in English. However, before such a discussion is initiated, it would be appropriate to explain the term Indian Writing in English. The term really applies to the writings of those authors who are by birth, ancestry and nationality Indians, which are written in English and which gives the aroma of Indian culture, ethos, homeland and geography, which are peopled by those men who are either Indians or of Indian origin, who either live in India or in any other part of the world. This paper, in particular, deals with Indian Fiction in English, the domain of which includes such diasporic writers as **Salman Rushdie, Vikram Seth, Kiran Desai, Jhumpa Lahiri, Amitava Ghosh** and many others. Most of our Indian –English authors have been globe trotters or educated in the west. R.S Pathak has rightly said;

The Indian writers in English lose their sense of identity -both personal and national-and feel alienated in their making frantic efforts to seek, organize and affirm that identity. In many cases not only the novelists but also the characters in their novels face what psychologists call identity crisis.¹

The Indian Fiction in English started with *Rajmohan's Wife* written by **Bankimchandra Chatterjee** in 1864 and in its voyage of more than 150 years has witnessed such names as **Mulk Raj Anand, R.K. Narayan, Raja Rao, Bhabani Bhattacharya, Anita Desai, Arun Joshi, Kamala Markandaya, Nayantara Sahgal, Arundhati Roy** and many others. The present paper seeks to dwell upon the anguish of alienation as a global syndrome by referring to the novels: *The Nowhere Man* and *Possessions* by **Kamala Markandaya**, *The Foreigner* and *The Strange Case of Billy Biswas* by **Arun Joshi**.

Kamala Markandaya was a pseudonym used by Kamala Purnaiya Taylor. After India attained its independence, she moved to Britain and settled there. She is a sociological writer and her forte lies in her sociological fusion of human life. Her novels are *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *Possession* (1963), *A Silence of Desire* (1960), *A Handful of Rice* (1966), *The Coffer Dams* (1966), *The Nowhere Man* (1972), *Two Virgin* (1973) *The Golden Honeycomb* (1977).

Arun Joshi (1939 – 1993) started writing novels in the late sixties. The recurrent theme in his novel is the theme of alienation and identity crisis. His novels are *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971), *The Apprentice* (1974), *The Last Labyrinth* (1981) and *The City and The River* (1990)

Before we explore the novels of both Joshi and Markandaya, I would first like to talk about the concept of alienation, identity crisis and connectedness.

THE SURVEY OF ALIENATION AND IDENTITY CRISIS

The theme of exile, immigration and alienation is common in the twentieth century literacy scene. Lost, lonely, drifting characters parade before us and their mechanical march point to the absence of meaningful relationship in the era of technological development and global interaction. It is the political, social, cultural, economic and

¹ Pathak, R.S., 1985, "The Alienated Protagonist in the Indo-English Novel", New Delhi, in O.P. Saxena (ed.) *Glimpses of Indio-English Fiction*, Vol. I, Pg: 68

geographical dislocations that have made each man an exile. Cultural alienation has become a universal phenomenon. Contemporary literature dealing with the emotional problems of the modern man reflects the injuries, frustration and the identity crisis that an uprooted individual undergoes.

Indian Fiction in English originated and grew up under the tutelage of the British Empire. The learning of English was considered a matter of proud privilege. It produced not only learners but also poets and creative writers. The beginning of 20th century witnessed a gradual growth of the fictional form. The theme of conflict, identity crisis and connectedness assumes a pivotal place in the recent fiction in English. One of the most significant manifestations of cultural interaction is the experience of dislocation resulting in the anguish of alienation. People are being torn between two cultures and are caught between exile and homecoming. They are rendered homeless both at home and abroad. They suffer from a feeling of alienation and rootlessness. Their tragedy is that they possess no sense of attachment or affiliation to any particular culture. This intercultural and interracial reality is a recurring theme in Indian Writing in English. This multi-foliage dimension of the intercultural situation is a worldwide phenomenon. The paper seeks to discover this global phenomenon through reflections on two of the novels written in India in English. One of the significant and vital facets of the contemporary social life in India is the co-presence of dual cultures. No country can afford to insulate itself against cultural diffusion in today's world.

Though several important Indian writers have given a configuration to the dynamics of cultural interaction in their novels, the present paper would highlight this fact on the basis of **Kamala Markandaya's** *The Nowhere Man* and *Possessions* and **Arun Joshi's** *The Foreigner* and *The Strange Case of Billy Biswas*.

NOVELS BY KAMALA MARKANDAYA

The *Nowhere Man* is a story of a south Indian Brahmin Srinivas and his very Indian wife, Vasantha. His family gets involved in freedom struggle and Srinivas is dispatched to London where his wife joins him. They have two sons: Laxman and Seshu. Vasantha sticks to her Indian way of living: eating, dressing and thinking. On the other hand the two sons are brought up in a completely foreign culture. They go to Christian schools and are brought up in a Christian environment and they do not inherit any Indian characteristics. They are the true examples of second generation English who belong nor here nor there. Their alienation and loss of identity is evident because their roots are completely cut off. Laxman deems himself to be a part of English landscape but he is treated as an alien. The question of "them" and "us" disturbs Laxman completely. He later gets married to an English girl and a son is born to them. Vasantha, Laxman's mother is not invited for the occasion. This shatters her as she was not invited on her grandson's birth. The irony being that Laxman has no spare rooms as his wife's parents are staying with him. The dialogue between Vasantha and Srinivas is touching.

How does that matter? Is a room essential? I would have slept anywhere. In a corridor or a kitchen, just to see the baby.

They don't do things like that in their country, said Srinivas.²

In fact, Laxman has tried to identify himself with English culture and ways of life. He is a pillar to the community, employer of thousands, a magistrate and a member of the hospital management committee. The question of 'them' and 'us' raised by the natives disturbs him deeply and he broods over his situation.

Whatever anyone might say or think or do he knew he belonged and where he belonged.³

He knew he was a nowhere man. In the absence of the expected reunion of the family, Vasantha collapses and dies leaving Srinivas all alone and desolate. The isolation of Srinivas is intensified. Srinivas's life is a life of alienation and rootlessness.

The story of the novel is a web of complex incidents. It is built on the fabric of human interaction among characters belonging to two different cultures and races. The novel takes a deeper plunge into human reality. It is a novel configuring the need for racial integration, cross-cultural understanding and a cosmopolitan outlook in order that man survives as a human being in the contemporary multiculturalism and existential chaos. It is a fable of human isolation but also shows a way out by presenting how a bridge of human understanding like the one between Srinivas and Mrs. Pickering can mitigate the anguish of alienation. But such an ideal situation hardly exists in reality. The story of Srinivas is a tragedy of an Indian living in England who, despite his ideals of world citizenship and humanism, finds himself a nowhere man.

Moving on to her next novel POSSESSIONS, is a powerful expression of the intercultural tension. Though the theme of the novel is symbolised by its one-word title, it also projects some other dimensions of the story which the novelist has intelligently woven up. It is the inter-cultural tension which is definitely a dominant theme in the novel. Though there has been a great and tremendous progress in science and technology, the post-Darwinian era is marked by religious conflict, moral degeneration, godlessness and lawlessness in society. This is particularly felt in the collapse of moral and religious loss, moral inequity, domestic despair and problems related to sex and gender in several countries of the world. In today's world progress has become synonymous with the corruption of life forces. Walker Percy rightly deserves:

In such times as these, a time of pollution and corruption of meaning, it is no wonder that the posture the novelist often finds natural is that of derision, mockery, subversion and assault... assault and satire can only be understood as conformation of the current meanings of such honourable old words as love, truth beauty, brotherhood of man, life and so on.⁴

The novel POSSESSION (1963) dramatizes the search for true identity of Valmiki, the protagonist of the novel. Valmiki is a born artist. He feels alienated as much as in

² Markandaya. Kamala, 1972. "The Nowhere Man", Bombay, Orient Longman Limited, Pg 44

³ Markandaya. Kamala, 1972. "The Nowhere Man", Bombay, Orient Longman Limited, Pg 259

⁴ Percy, Walker, 1991 Signposts In Strange Land, New York, Patric Samway, Farrar, Strans And Girdus, , Pg:161

his native village as in the urban London. He is a poor neglected lad, a simpleton. He did not even learn the required skills to earn a living. His art did not have any relevance for the poor family. The members of the family simply rejected him. He feels alienated from the grass root itself. In this novel Markandaya depicts the conflict between the material Western world and the spiritual Eastern World. The novel is also a vivid presentation of the plight of the artist. Valmiki is made to entice into the glittering world of alien values and culture. The novelist treats a philosophical topic like possessions in the framework of the novel to show that spiritual influence is more enduring than material possession.

POSSESSION, at the surface level, relates the attempt by Lady Caroline Bell to possess physically, morally and spiritually the shepherd boy Valmiki who is also a painter of genius. It is Caroline Bell who takes him away and transforms him into a widely acclaimed painter in the saloons of London. It is the alien culture that dries him up. Since Val gets uprooted from his spiritual and cultural heritage and has to face the onslaught of an alien dominant white race he obviously suffers from a sense of rootlessness. He starts to feel terribly homesick and finds himself transplanted into the alien milieu where he receives acclaim as a painter. The arrogant and insolent attitude of Caroline is not helpful to reanimate him. He feels that Caroline just wants to mould him the way she wants. Valmiki complains to Anasuya:

She does not care for me...when I do nothing I am nothing to her, no more than a small insect in a small crack.⁵

The period which Valmiki spends in Europe is considered a glorious period materialistically. There is money, power, fame, sex and travel leading a bohemian life, Val enjoys life to the maximum with recklessness and adopts the mercenary values of the “girt-edged society” which alienates him further from his roots. Caroline as an assertive English woman adopts him forcibly and tries to possess him in order to exploit his artistic genius for commercial purpose. She gives him freedom at the beginning and saves him with her money from want, from utter poverty and from the need to backscratch. But she deliberately restrains his spontaneous activity. Besides Carolini’s physical and psychological domination, Val’s artistic genius and growth is curtailed by other factors since Val was uprooted from his spiritual and cultural heritage to face the onslaught of an alien he suffers from a sense of solitariness and feels greatly rootless. The alien culture eats him up but he renews himself through his nurturing warm human relationships with Ellie the Jewish refugee and Annabel, another poor English girl. Caroline proves to be a neat counterpart to Anasuya, the narrator who is also a writer of great repute. The Indian women are reticent, cultured, talented, helpful and spiritually enlightened. In spite of the tremendous impact of the materialistic prosperity of the west, Val is not completely cut off from his spiritual roots and cultural identity. With the arrival of Swamy in London Valmiki is at once reminded of the Indian spiritual values. K. Meera Bai rightly observes:

In the clash between Western materialism and Eastern spirituality, Caroline who combats for the possession of Valmiki loses him to the Swami, whose strength lies in his renunciation of all possession. On his own, Valmiki

⁵ Markandaya, Kamala. 1967, “Possessions”, Bombay, Jaico Publication , Pg:222.

goes to India, to his crevice in the wilderness and to his Swami.⁶

Kamala Markandaya does not rest with the comforting thought that Karma has to be endured. She is very well aware of the two cultures and their differences while she is aware of the deficiencies at home she is equally trenchant against the western urge to dominate and to possess. This is made clear with Caroline's statement to Swamy:

One day he (Val) will want to be mine again. I shall take care to make him want me again and on that day I shall come back to claim him.⁷

Caroline is portrayed as a contrast to Raja Rao's heroine Madeleine in *THE SERPENT AND THE ROPE*. MADELEINE is refined and culturally advanced. She never tries to possess Rama, but helps him in the spiritual pursuit. However Val is ultimately dispossessed from Caroline's insensible, relentless grip. She is aggrieved and frustrated in the end in her futile attempt to possess Val whole-heartedly.

The novelist treats a philosophical topic like POSSESSION in the framework of the novel to show that spiritual influence is more enduring than material possession. Caroline's urge for materialistic possession is sharply contrasted with the Swamy's inner influence on Valmiki. Swamy had no sense of possession as Caroline had in her mind. The Swamy does not block Valmiki's transportation to London by Caroline as he is full from the desire of possessing him. In this novel POSSESSION the novelist focuses on the craving of women to dominate over a young man absolutely – culturally, physically, morally and emotionally. The nature of women by and large is possessive.

NOVELS BY ARUN JOSHI

The Foreigner, a novel by **Arun Joshi**, is another variation upon the theme of cultural interaction. In *The Nowhere Man*, Srinivas has an Indian identity which is lost in an alien soil. In *The Foreigner*, Sindi Oberoi has no definite identity. He is without roots, without soil, without anchorage, fully dysfunctional, anomic and marginal. He is a nowhere man in every sense of the term. His dilemma is both psychic and metaphysical.

Born of an English mother and an Indian father, who died when he was only four, Sindi was brought up by his uncle in Kenya, educated in East Africa, London and America. He has known his parents only in a couple of 'wrinkled and cracked photographs'. He felt the same kind of security when his uncle was alive, but his death stifled away the sense of sustenance to his being. Without love, familial nourishment and cultural roots, he grows with a built-in-fissure in his personality. He becomes a wandering alien like **Camus'** Outsider. He is, in fact, an anomie man, a consequence of social dysfunctioning. Sindi's case typically represents this state of anomic or alienation, spiritual bankruptcy and apathy. He is isolated from the whole apparatus of society. His predicament is spelt clearly. Sindi's crisis of identity rests in

⁶ Bai. K. Meera, "Identity crisis: The problem of the cultural transplants" in *Indian women Novelists*, Vol. I, Ed. R.K. Dhawan, New Delhi, Prestige Books, 1991, 12

⁷ Kamala Markandaya: "Possession", Jaico Publication, Bombay, 1967, 232

his soul. He has nothing to do with the geographical chasm. He feels himself a foreigner in London, Boston, Kenya and New Delhi.

My fifth Christmas on these alien shore, and yet all shores are alien when you don't belong anywhere. Twenty fifth Christmas on this planet. Twenty five years largely wasted in search of wrong things in wrong places.⁸

Sindi has varied experiences of life in Kenya, London and Boston. But all these only illustrated his state of anomic. In Kenya he felt restless and even contemplated suicide. In London he has a relationship with Anna and Kathy. Sindi is lackadaisical and leaves Anna. Kathy, however, deserts him and returns to her husband. The ache of these broken relationships and his experience with a catholic priest in Scotland disturb him intensely. His life turns over a new leaf as he meets an American girl, June. Sindi, who was trying to live in an illusion of detachment, finds he is not even capable of that. He only clings to a false image and deceives himself with the idea that he has developed the spirit of 'detachment'. He becomes awfully conscious of meaninglessness and absurdity of human situation.

Unfortunately he could not maintain his relationship with her as well. Sindi Oberoi is like Paul Morel in **D.H. Lawrence's** *Sons and Lovers's*. Like an ontologically insecure man, he is always trying to preserve his identity. He is terrifyingly afraid of being possessed: "I was afraid of possessing anybody and I was afraid of being possessed". He tells June:

Marriage wouldn't help, June. We are alone, both you and I and our aloofness must be resolved from within. You can't send two persons through a ceremony and expect that their aloneness will disappear.⁹

June is in a reckless condition. She dangles between Sindi and Babu another character whose roots are Indian, but Babu is haunted by jealousy and suspicion. When he learns that June had been yielding to Sindi, he kills himself. June also dies later. Sindi Oberoi, thus responsible for two deaths is seized with a sense of guilt. Once again he feels helpless in the hands of existence.

Sindi Oberoi's dilemma is, in fact, socio-psychological. He tries to define, justify and confirm his identity through his contact with others, but when he comes closer, he feels an unconscious fear that his identity is threatened. Sindi Oberoi is like Paul Morel in **D.H. Lawrence's** *Sons and Lovers*. When Mirium demands permanent commitment, Paul's fear of engulfment makes him feel that his self is threatened: "I can only give you friendship – it's all I am capable of – it's a flaw in my make up". Paul tells his mother: "But no, mother, I love Clare and I did love Miriam, but to give myself to them in marriage I couldn't". Likewise Sindi's relationship with Anna, Cathy and June fails as he cannot afford a complete union in any case. Sindi's predicament is his psychosis of engulfment. This is reiterated in his dialogue with June:

⁸ Joshi, Arun . 1968, "The Foreigner", New Delhi, Hind Pocket Books, Pg:57

⁹ Joshi, Arun. 1968, "The Foreigner", New Delhi, Hind Pocket Books, Pg: 133

One should be able to love without wanting to possess... One should be able to detach oneself from the object of one's love.¹⁰

Like an ontologically insecure man, he is always trying to preserve his identity. He is terrifyingly afraid of being possessed: "I was afraid of possessing anybody and I was afraid of being possessed" (112). In fact it must be seen as some sort of poverty in our souls that make us get away from the very things we want. In such case we go round in circle in a whirl, going everywhere and getting nowhere. This is in the state that defines the global man today. Sindi Oberoi is the emblem of all existential men who are cast in absurd situations, where they struggle against nothingness.

Sindi leaves Boston and comes to India in his restless quest for peace. He sees at Khemka's house the bronze figure of the dancing Shiva. The dancing Shiva is a paradox of truth: he has both destructive fury and creative force. Sindi has been passing through a process of death and a new man is now born as it were. He involves himself in the world of the miserable that live in rags. Human sufferings purges him, awakens in him the real meaning of detachment. He realizes that detachment consists of right action and not an escape from it. He can appreciate the message of *The Gita*: "Karmanyavaadhikaraste Maaphalesu Kadachana" (You have a duty to perform, but you have no right to expect a particular consequence or result or fruit to follow from what you do). Genuine detachment means 'stithi-pragyana'.

THE STRANGE CASE OF BILLY BISWAS (1971), though different from the novel of Joshi, is existentialist in essence. There is recurrence of the themes of the first novel – the crises of self, the problems of identity and the quest for fulfilment. The theme of angst and alienation are more prominent in THE STRANGE CASE OF BILLY BISWAS, than in the first one. Billy's alienation from civilized society including his family is responsible for his escape into the tribal world. The feeling of alienation anxiety and crisis of identity is not at the physical level but at the spiritual and mental. Billy alienates himself from the civilized life to escape into the so called uncivilized tribal life. Billy Biswas despite living with the family members yet does not feel integrated with them. He does not live in proper harmony. He feels lonely and isolated just like a stranger in his own house. Billy's soul is never at rest. Even as a student in America where he goes to study engineering, he switches over to Anthropology and becomes an anarchist. The novelist as an omniscient commentator writes about Billy that "he was one of those rare men who have poise without pose"¹¹. This seems to be the true appreciation of Billy's character. But this is hardly completely true. His tribal sympathies are hardly due to any pose in him. He is instinctively attracted towards the tribals. There does not seem to be the presence of traits in his character that could be said to constitute the element of poise in him. He is a man given over to obsession and fixation.

The strange case of Billy Biswas portrays how a man of extraordinary obsessions is destroyed by civilization due to his rebellions nature. This story parallels the story of the king of the primitives who staked his life in the hopeless attempt to make the face of God and got nothing. Like THE FOREIGNER, this novel is another variation of the doomed existential quest of man for affirmation in an absurd world since life's

¹⁰ Joshi, Arun. 1968, "The Foreigner", New Delhi, Hind Pocket Books, Pg: 71

¹¹ Joshi, Arun, 1976 "The Strange Case of Billy Biswas", , New Delhi, Hind Pocket Books, Pg:

meaning lies in the “dark mossy labyrinths of soul that languish forever, hidden from the dazzling light of the sun”. The outward journey performed by Billy Biswas is symbolic of his relentless quest for a personal salvation. His spiritual concern highlights the meaninglessness of our prosperity and civilized society in the first part of the novel when he finds himself alienated from individual society and civilisation as such. The novel thus, runs along existential lines.

CONCLUSION

This article has explored and identified the global in the local. The anguish of alienation portrayed in Indian novels written in English is just not a local phenomenon engulfing Indians but a world-wide syndrome experienced by all men who are fraught with dual cultures or multiple cultures. Srinivas, Vasantha, Laxman, Seshu, Sindi, Babu, Adit and Dev are strikingly Indian names, but they may well represent people of any other nationality. The places where human drama is enacted – Madras or Delhi, London or Boston - are not just local geographical places. They must be viewed as any place on the map of the world that witnesses pallid, savourless people grappling with their existential situations in life. Great fiction transcends time and enjoys a universal appeal. A novel is initially a sociological document and in the final appeal, a cultural asset. The picture of life that the Indian novel gives is not just a picture of social life but also the picture of man’s inner life, his soul, his spirit, his feelings, his emotions, and his intellectual and philosophical awareness. A close reading of Indian novels in English, I am sure, will not only help us to discover the global in the local but will also enable us to empathize emotively and identify ourselves truly.

Finally it must be again reiterated that cultural alienation which has become a global phenomenon today is very well exemplified in Indian fiction in English. Lost, lonely drifting characters that we come across at the local levels really parade before us in every corner of the world. I would like to say that cultural assimilation can be achieved but complete cultural assimilation appears to be impossibility. Since total insularity against other cultures is undesirable, we must really look forward to cultural co-existence as a way of overcoming the anguish of alienation. We all should aim towards a better world where people live peacefully without the barriers of race, caste and creed.

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Censorship and Intellectual Property with the Focus on Library Activities

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Abstract

Libraries are expected to be fully available in relation to all kinds of knowledge and information, regardless of social acceptance and the importance given to them in certain social frameworks. In many legal formulations, progressive proclamations, successful standardizations, there are still number of limitations of civil rights and liberties, to which can sometimes contribute libraries as well. There are numerous pitfalls in functioning of libraries that can violate intellectual freedom in all the processes. From monitoring editorial production and selection of publications, through a cataloguing and proper placement of information, bibliographies and referative newsletters, promotion of literary, artistic and scientific content, formation of reading awareness and habits, to keeping the library statistics, we will consider, throughout this paper, referencing primarily to the censorship situation in Serbia, all the problems mentioned above and we will suggest some possible solutions.

Keywords: censorship, library activities, censorship in Serbia, protection of consumer rights, censorship and bibliography.

INTRODUCTION:

Libraries are preserving the documentary-historical, cultural and scientific heritage, enriching in that way the national and global memory. They strive to invest in intellectual development and to contribute to the reinforcement of democracy of knowledge. On the "open path" of designing global memory, libraries are active participants in solving all of the challenges of education. They contribute to the development of intellectual freedom and spread information literacy and general enlightenment. Handwritten and printed information are replaced with digital sources, which are being transferred "of an analogue to digital material and organized through the collections, which can be viewed and searched by users".¹ Multiplicity, organization, flexibility and distribution of these resources are considered to be distinctive qualities in the process of placing and timely availability of knowledge on any subject. Based on the fact that "the true nature of business (...) of the information"², handling of it, its storage, processing and distribution, are the basic requirements for each profession, it addresses librarians and archivists as specialists that deal with the organization of knowledge. It is essential to consider the issue concerning the ways in which we can protect copyright and intellectual property in traditional as well as in digital libraries.

The place and role of traditional libraries in the modern era

Libraries are an important segment in the complex process of distributing and placement of books. They are one of the greatest guardians of national and world written heritage. The sublime role of libraries is reflected primarily in the monitoring of publishing activities, selection of publications, production of catalogs, placement of information via bibliography and reference bulletins, promotion of literary-artistic and scientific contents, in shaping the reading habits, as well as in the conduct of library statistics. These are the basic activities of each library, whether it is national or local, general or specialized.

Libraries are carriers of cultural diversity, tolerance and intellectual freedom, as well as the real promoters of quality and professional ethics. Library activities are prescribed by national laws and international standards, such as: international standard serial numbers, international standards for bibliographic description, classification, which groups together all the free human knowledge. All of the above allows the standardization necessary for the universal availability of publications and information in traditional libraries.

The impact of information and communication technologies on library activities

Librarianship, as a scientific and professional discipline, contributes to the idea of democratization of society. Following the latest trends, libraries are introducing new information technologies and the Internet. They are being transformed from traditional institutions into modern service providers of comprehensive knowledge. Thus, becoming a part of the global information society which is based on a timely

¹ Trifunovic, B. *Voice of Library* 14/2007. Public Library "Vladislav Petkovic Dis" Cacak, p. 28

² Davidow, W. H. Malone, M. S. "The Virtual Corporation – Structuring and Revitalizing the Corporation for the 21st Century. HarperBusiness, New York, 1992. p.65.

and prompt information, on implicit as well as on explicit knowledge, creativity, competition, multidisciplinary flexibility, intellectual diversity and visualization of large amounts of data.

In the modern era it is entirely expected from libraries, in addition to preserving and promoting authentic books and confirmed classic forms, as well as cultural heritage of one country, to accept the need for modern marketing engagement, since this is the only way for them to stay prominent and up-to-date. The transformation from the non-profit national cultural institution to an institution that can be competitive on the market is already happening. Libraries have largely aligned their management systems with modern technological demands in order to continuously have an important and indispensable social role in society.

The modern library and the concept of intellectual freedom

The modern librarianship, which is based on globalization and mass usage of a variety of information, is faced with the need to provide a large amount of information to an unlimited number of users, while at the same time respecting the protection of intellectual freedom. Intellectual freedom and its ethical aspects are subject to ethical codes, which have been adopted in the field of librarianship. One of the most interesting concepts is “cyberethics” which is “philosophic study of ethics pertaining to computer networks, encompassing user behavior and what networked computers are programmed to do, and how this affects individuals and society”³. UNESCO adopted in 2003 a system solution through a global code of ethics. Based on this solution many national associations have issued their own codes of ethics.

All ethical codes derived from the Universal Declaration of Human Rights, which represents the freedom of opinion and expression through any media without revisionist relationship. Thus, intellectual freedom represents the freedom of the press and other media, freedom to receive and impart information and knowledge, freedom of artistic expression, academic freedom and freedom of scientific research. Therefore, libraries as scientific, cultural and educational institutions must be accountable to the society and the individual. They should support the process of democratization and transparency, expanding access to information for all citizens. In addition, libraries should deny, under the banner of falls "intellectual freedom", promotion of ideas that are clearly racist, sexist, politically extreme, dangerous for the peace, which are threatening social and personal security. They are accountable for the development of a system that can protect potential recipients of free information.

The protection of copyright within the library

As we have already pointed out, the modern library accompanies the process of globalization, but it must also foster fair treatment of the author and respect its intellectual property rights. This is achieved in following ways: primarily it is necessary to explore the primacy of ideas, to provide its placement in accurate and objective manner depending on the context and not according to current needs of the

³ <http://en.wikipedia.org/wiki/Cyberethics>, accessed on 23/04/2013.

user and by quoting statements from the used text with complete clearly stated bibliographical note.

Use of the Internet, which is considered to be a public good without any intellectual responsibility, may lead to abuse of copyright which is why it is necessary to prescribe measures for the protection of intellectual contributions. In 2001 the U.S. Congress brought a law that dealt with ethical issues of library materials usage and gave clarifications on partial restrictions of the use of digital records. Suggestions were made regarding the way in which quotes can be used and the following issue was addressed: to what extent paraphrasing is a violation of copyright law and when the results are useful for the promotion of authors' work and valid contribution to the public intellectual enrichment.

Copyright is regulated by the Law, which amongst other things proscribes that the manuscript and published materials from individual collections often cannot be used at least 50 years after the author's death, i.e. as long as the author and his successors deem it necessary. Copyright in librarianship usually refers to moderation and partiality in the proliferation of printed materials, or to the protection of individual sources on the internet. This indicates that in the interests of copyright holders, the use of information must be conditionally restricted, which is in some way inconsistent with the concept of globalization. But on the other hand, copyright protection represents in this way a guarantee for the users in the sense that by respecting the author and some limitations in the use of materials they will actually have access to an original intellectual product, distributed in sufficient number of copies of adequate quality of production that is not damaged by unprofessional multiplication.

Global development of the censorship principles

Censorship, briefly put, is the process of monitoring freedom of expression. Judging by its characteristics, it would make sense that this would be a product of authoritarian and totalitarian regimes, but it also has a strong presence in the so-called democratic societies. Data on censorship are dating back to two thousand years ago. Thus, it is recorded that Emperor Augustus banned works of Ovid. The Catholic Church in its long history proclaimed many books as heresy, forbade them, and even burned them. In the recent history of democratic societies such as the United States, literary works of Mark Twain were prohibited not that long time ago in nineteenth century, while during the Second World War censorship of the media was pervasive. Interestingly, even the Nobel laureate for Literature, Mo Yan believes that censorship is required to the same extent as a control at the airports.

The invention of printing made possible massive copying of literary works, which required precise copyright guidelines. During the 16th century, unfair competition amongst printers led to the definition of printing privilege, which was a piece of legislation that protected interests of individual printers for a particular work. In the period from 16th to 18th century, with the differentiation of responsibilities in the publishing and printing sector, publishers had privileges, for a limited period of time, with the consent of the editor or author. Privileges, however, at the time, protected financial interests of entrepreneurs who possessed privileges, and not intellectual effort of the author. The crisis of privilege system appeared in England in the early

17th century, when the book trade guilds had the exclusive right to control printing. The first law, the Law of Queen Anne, was brought in 1709 and it protected the interests of authors for the period of 14 years, with the right to add additional 14 years to that time, which, in fact, restrained unlimited use of intellectual property as a natural human right. In France, by adoption of the Royal Decree from 1777, the author obtained privilege of publishing with unlimited duration, while the duration of the publisher privilege ceased with the death of authors. French revolution abolished the system of privileges, giving, by the regulation from 1791, the right to authors during their life and five years after their death. In that way the first principles of the continental concept of copyright were determined. Therefore, it can be concluded that in the development of protection of intellectual property rights exist three theoretical approaches: monopole theory (which treats the copyright solely as a form of property), theory of intellectual property rights (copyright perceived as a hedging instrument of individual interests of the author) and the theory of personal law (individualistic theory that sees copyright as a personal right).

Historical overview of censorship in Serbia

Censorship, which progressed together with the development of the printing industry, has been present in Serbia for a long period of time. In fact, even Prince Milos Obrenovic stipulated by the law the obligation to submit necessarily 6 copies of the book at the disposal of censorship, and from that decision the obligation followed to provide one copy of each book to the National Library of Serbia. The introduction of this obligation was justified by the need to allegedly save Orthodox Christianity as well as the political and ethical face of the nation. The positive side of this mandatory submission of the newly printed copy of the book to the National Library is the fact that in this way national literary fund has been enriched and that all the printed books are at the one place and at the same time numbered by a chronology, and their data are kept in directories. During the reforming age of Serbia, Vuk Stefanovic Karadzic, who fought for the introduction of a new type of spelling, in particular, introduced, besides the obligatory control of contents, spelling check and justified it as well by preservation of required level of public morality and artistic values, but in fact this was also a defense of political interests of the current government.

Even after Second World War, the Regulation of obligatory delivery of all printed materials, issued in July 24, 1945, stipulated that the books and printed matters, whose distribution is prohibited, should be provided for care to the State Central Library. During this period, a Law on the Prevention of abuse of freedom of press and other ways of informing was proclaimed. The title of this law was almost ironic, since it was precisely on the basis of these regulations that many books were banned and the freedom of thought and creativity of many authors was compromised and threatened, for purely political reasons. Their books were on the list of banned books, while the contemporary Serbian bibliography did not publicly record them, but they were only sporadically classified by enthusiasts in a bibliography of forbidden books.

COCLUSION:

Libraries in Serbia do their best to protect copyright and support intellectual freedom of the author. Faculty of Philology of the University of Belgrade, with its numerous department libraries, as well as with its Digital library, joined these very important

intellectual initiatives. Completely aware of the fact that "A clear national strategy can stimulate greater participation at the global level"⁴, Serbian cultural actors will continue to improve and provide clearer guidelines for copyright protection, censorship principles and enable greater intellectual freedom.

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The "space" in Willa Cather's Fictions

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Introduction

Willa Cather (1873-1947) is famous for a series of Nebraska fictions which depict the prairie landscape and the pioneers' lives in American west. Many attentions have been paid on the nature descriptions, especially for the American west prairie landscape in her fictions. However, Cheryl Glotfelty points out that: "although Cather's most famous work takes place in thinly populated western landscape, she chose to live in New York city, and in fact, set several of her works in cities" (36). The purpose of this paper is to make an analysis on "space" in Cather's fictions. I argue that the "space" plays an important role in Cather's fictions. There are three features in terms of the "space" in Cather's fictions. At first, besides the Nebraska wilderness prairie and the American Southwest landscape, the modern industrial urban landscape also appears in most of Cather's fictions. In a sense, the space in the fiction is enlarged; the scene of the fiction is often changed between the country and the city, and is not restricted to one place. Secondly, Cather intentionally depicts trains to enlarge the space form in the fictions. As a mode of modern transport, the train is an indispensable intermediary in Cather's fictions. At one hand, trains are used as the primary mode of transport between the countries and the cities; on the other hand, trains enlarge a person's world and the man's sense of space. Cather integrates the urban landscape and industrial culture into her fictions; what's more, she makes no resistance on the modern culture while depicting the landscape. With the help of the train, the space is enlarged, and becomes mobile rather than static. At some extent, the train also contains the symbolic and metaphoric, complicated and profound meaning in Cather's fictions. Finally, Cather stresses the characters' space perceptions to the surrounding environment, not only in American west prairies, but also in modern cities. In fact, Cather's life experiences on space make influence on her writing, for example, her move with her family to Nebraska at the age of nine, her New York young editor life, and the visit to Southeast American in her mid-life. Cather emphasizes much on how the characters perceive the surrounding environment by five senses in many of her fictions.

1. The Urban Space

Martha Robertson once compared Cather to another famous American painter Georgia O'Keeffe in terms of the American Southwest landscape in their artistic works. She mentioned that: "*Death Comes for the Archbishop* (1927) was Cather's last novel set in the American southwest, whereas O'Keeffe continued to live and work in New Mexico until her death in 1986" (81). Different from O'Keeffe, although

Cather visits the Nebraska prairie and American southwest many times, indulges in the primitive beauty of wilderness, invests strong emotion on the landscape, she does not choose to spend the rest of her life in American southwest, still go back to New York City. According to *Willa Cather—Her Life and Art*, Woodress narrated Cather's experience and hesitation during 1927 to 1932, the latter part of her life. Woodress mentioned that: "Willa Cather hated New York by this time, and her letters during the twenties complain bitterly about the increasingly ugly changes that were taking place in the city" (241). However, as a result, "She did not have the courage to leave and stayed on in New York hating it." (242), rather she chose a new apartment on the more peaceful quieter and secluded Central Park area. Thus it can be seen Cather has a mixed and complicated feeling on modern city, and shows a contradicted attitude towards the urbanism. More interestingly, because Cather writes the novels in the cities rather than in the countryside, she is inclined to describe the environment or landscape based on the memory when writing the novels. Therefore, it is not surprising that the image of villages and the image of cities are often combined and represented in one novel.

In "Willa Cather's Quarrel With Urbanism", Matthias Schubnell also points out that although Willa Cather depicts constantly the Nebraska prairie landscape and the deserts and canyons of the American Southwest in the fictions, "Cather's work also contains numerous portraits of cities, among them Chicago, Washington, D.C., Pittsburgh, London and New York" (1). The image of cities is represented frequently in Cather's several short stories, comparing to her famous long fictions, the value and significance of her short stories have not been interpreted much yet. That is one of reasons to explain why the image of cities still ignored among the Cather's critics. For instance, the country space and the urban space are arranged in the "Neighbour Rosicky" (1932), one of Cather's short stories. Cather makes a contrast of the country landscape and the urban landscape, what's more, she depicts the hero—Rosicky's sensitive mental world and emotional changes as he lives in the country and in the city:

Well, it was a nice snowstorm; a fine sight to see the snow falling so quietly and graciously over so much open country. On his cap and shoulders, on the horses' backs and manes, light, delicate, mysterious it fell; and with it a dry cool fragrance was released into the air. It meant rest for vegetation and men and beasts, for the ground itself; a season of long nights for sleep, leisurely breakfasts, peace by the fire. (Neighbour Rosicky 594)

It was on a fourth of July afternoon, and he [Rosicky] was sitting in Park Place in the sun. The lower part of New York was empty. ...It struck young Rosicky that this was the trouble with big cities; they built you in from the earth itself, cemented you away from any contact with the ground. You lived in a unnatural world, like the fish in a aquarium, who were probably much more comfortable than they ever were in the sea. (Neighbour Rosicky 599)

The first citation reflects Rosicky's old country life, and the following second citation comes from Rosicky's memory of his young urban life. Like many young man at that time, Rosicky once pursued his dream life in New York. However, after Rosicky became old, he decided to back to his hometown, where he realizes it is the place he loves so much, and the peaceful happy life there is the life he is pursuing for his whole life. Superficially, the language Cather uses is very different. Cather uses the words like "graciously" "fragrance" "delicate" to express the pleasure brought by nature, and Rosicky enjoys the buzz of nature, the spiritual experience in the natural way and makes close observations about nature and human life. On the other hand, by using the words like "empty" "stillness" "blank", Cather depicts an implacable alienated New York City. Rosicky cannot find any consolation from the city, what's more, in his view, it is the high buildings in the cities that isolated human from the earth. The process of urbanization and industrialization is also the process of human's separation from nature. In this process, the relationship between man and nature is deteriorated. For exploring and pursuing the essence of life, human like Rosicky have to come back to the countryside, the nature to achieve their self-realization and to realize their true life value. In a word, human's intimacy to the nature and human's alienation to the urban is reflected through the contrast of the country and the city.

2. The Train

Cather integrates the urban landscape and industrial culture into her fictions. Besides, she makes no resistance on the modern culture while depicting the landscape. With the help of train, the space is enlarged, and becomes mobile rather than static. At some extent, the train also contains the symbolic and metaphoric, complicated and profound meaning in Cather's fictions. When we read Cather's short fictions or long fictions, we can find that the train as one of the important transportations often appears in Cather's novels. For instance, in the beginning of the "The Bohemian Girl" (1912) "The trans-continental express swung along the windings of the Sand River Valley..." (The Bohemian Girl 89), and In "The Sculpture's Funeral"(1905) "The night express shot, red as a rocket, out of the eastward marsh lands, and wound along

the river shore under the long lines of shivering poplars that sentineled the meadows, the escaping steam hanging in gray masses against the pale sky and blotting out the Milky Way” (The Sculpture’s Funeral 497).

Facknitz observes that the train plays an important role in Cather’s life: “Cather was born four years after the completion of the Transcontinental Railroad, and by the time she died the railroads were already beginning to wane, giving way to highways” (71). Facknitz then emphasizes that: “Trains, not wagons bring Cather’s migrants westward to the prairie; eastward, trains take them to education, careers, money, war, and European culture” (71). I also believe that, in a sense, the train as a metaphor or a mode of transportation, directly or indirectly influences Cather’s fiction writing. I would add that the train not only changes people’s way of life, but also changes human’s perception to the space, in addition, the train also symbolizes industrial civilisation’s intrusion to the primitive natural wilderness. Finally, the train also metaphorically connects man to past or future, which establishes and strengthens the pastoral and nostalgic atmosphere in the novels.

In the beginning of *My Ántonia*, Jim Burden, a middle-aged legal counsel for Western railways in New York office, travels back to Nebraska town where he spent his childhood. Jim Burden and “I” are sitting in the train, and the landscape outside the train reminds them of their childhood experience:

While the train flashed through never-ending miles of ripe wheat, by country towns and bright-flowered pastures and oak groves wilting in the sun, we sat in the observation car, where the woodwork was hot to touch and red dust lay deep over everything. The dust and heat, the burning wind, reminded us of many things. (*My Ántonia* 27)

As a mode of transport, the train connects different places, shortens the distance between cities. What’s more, in the above description, Cather shows us another function of the train that is to connect man to past or future. If life is like a long journey, then recollection is like taking the train to the past, the previous landscape appearing once again. So, the train not only transport people, but also contains the symbolic, metaphoric, complicated and profound meaning in Cather’s fictions.

In *The Machine in the Garden*, Marx points out the development of machine exert huge influence and contribution to American society: “In the 1830’s the locomotive, an iron horse or fire-Titan, is becoming a kind of national obsession. It is the

embodiment of the age, an instrument of power, speed, noise, fire, iron, smoke—at once a testament to the will of man rising over natural obstacles, and, yet, confined by its iron rails to a pre-determined path, it suggests a new sort of fate” (191). According to Marx’s statement, as one of the symbol of modern industrial civilisation, the train is the embodiment of man’s triumph over nature. At some extent, the train reduces the distances between different places, bringing industrial civilisation to traditional primitive village; meanwhile, bearing man’s yearning for prosperous city and abundant money, transporting the labour forces to the cities. The description of the train crossing the wilderness itself is a metaphorical landscape, which symbolizes industrial civilisation’s intrusion to the primitive natural wilderness. In this way, the spaces in the novel is enlarged, not only the country space and urban space is connected, the landscape of civilisation and the landscape of wilderness is connected as well.

3. The Symbolic Space

When we come to a prairie, we are aware of freedom. When we live in the city, we are aware of noisy. Similar to the nonhuman animals, the human have a perceptual sense of space, and in the meantime, the human comprehends the world rationally. Cather is a very sensitive writer, she visits many places in her lives, and she observes the places, she smells and feels the surrounding space; she can capture the sentiment exquisitely. Many critics have focused on the landscape depicted in her novels, however, Cather not merely described the landscape and she likewise depicted the emotional relationship between the landscape and the human. In my opinion, when writing the novels, Cather pays much attention on how characters in the fiction perceive the landscape, the nature and the surrounding spaces. Character’s perception to the surrounding spaces frequently has symbolic meaning in Cather’s novels. For instance, in the following citation, Cather describes Jim Burden’s first sight of Nebraska prairie based on her own experience when she moved to Nebraska prairie at age of nine:

There seemed to be nothing to see; no fences, no creeks or trees, no hills or fields. If there was a road, I could not make it out in the faint starlight. There was nothing but land: not a country at all, but the material out of which countries are made. No, there was nothing but land—slightly undulating, I knew, because often our wheels ground against the brake as we went down into a hollow and lurched up again on the other side. I had the feeling that the world was left behind, that we got over the edge of it, and were outside man’s jurisdiction. (*My Ántonia* 37)

During the 19th century, many immigrants moved to the west prairie, explored the west virgin land. The open plain of the West, which has no fence, no restriction, is a symbol of opportunity and freedom. However, Jim Burden's perception to the Nebraska prairie shows us another meaning that boundless space connoted despair rather than opportunity; it inhibited rather than encouraged action. There is no creeks, no trees, no hills or fields, but the land itself. It represents the negative meaning of man's paltriness as against the immensity and indifference of nature.

The following description excerpted from "Paul's Case", narrates Paul's perception to his birthplace and living place—Cordelia Street:

Paul never went up Cordelia Street without a shudder of loathing. His home was next to the house of the Cumberland minster. He approached it to-night with the nerveless sense of defeat, the hopeless feeling of sinking back forever into ugliness and commonness that he always had when he came home. The moment he turned into Cordelia Street he felt the waters close above his head. (Paul's Case 473)

According to this citation, Paul is not fond of Cordelia Street. The image of familiar home and street gives people happy and warm feeling, whereas, the depression and hopelessness arises spontaneously when Paul enters his living place. The atmosphere is stifling of Cordelia Street for young Paul. The reason why does Paul hate his living place is that Cordelia Street lacks room: "The young considered it crowded in an economic sense because it did not provide enough jobs, and in a psychological sense because it imposed too many social constraints on behavior" (Tuan 60). Paul's depression and the stifling air symbolize the social constraints and immutable conservative life style in Cordelia Street.

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*Global Cultural Identity on the Example of Japanese Trivial Literature and European
Literary Tendencies*

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Abstract

The modern global information society of today depends on numerous national infrastructures which have developed as intellectual capital, differing historical, sociological and political conditions, as well as a system of organization and presentation of information. The relationship between the pure and the trivial literature depends upon historical and personal particularities and relations. Thus we encounter the trivial genre and its flourishing in the highly developed pre-modern urban culture of the Edo period in Japan, with its second peak marking the mid-twentieth century. The main challenge of the 21st century is a pursuit of an answer to the question whether the appeal of the trivial literature represents response to the reading crisis. Does the modern culture reaches for irrationalism, mysticism, idealism and the fantastic in order to evade the dry reality over-saturated by facts, information and exact data? By searching for the meaning, we are approaching third peak of trivial literature in Europe, as well as in Japan. These tendencies will be elaborated throughout this paper in order to recognize bonds between trivial literature tendencies and global cultural identity.

Key words: trivial literature, cultural identity, Edo period, Japan, Europe.

INTRODUCTION:

After the Second World War, a novel has become a popular literary genre in Japanese literature, which primarily related to a special genre of trivial literature the "trivial novel". This literary form was an important cultural factor that considerably influenced the masses, since the works of trivial literature were read not only in the hours of leisure, but as well as on the way home from the work place. This popular genre owes its development to the "novel of a working man"(sarariman shosetsu), which recorded an unprecedented success in Japan, but also to the influence of European literary tradition. We will consider the place and role of "trivial novel" in Japanese and European literary tradition throughout this paper.

European literary tradition, the emergence of the novel and its relation to the cultural identity of the nation

In order to understand the uniqueness of the novel in Japanese literature, we must address the great influence of European literary tradition on this literary genre and give an historical overview of literary genres in general. Henryk Markiewicz, a famous Polish writer, emphasized the fact that in cultural circles long-accepted division into the three literary genres: epics, lyrics and drama still prevail. This division, which is in the conceptual and terminological terms identical to the ancient tradition, refers primarily to the artistic literature. Goethe wrote that there are only three natural forms of poetry: form that clearly narrates (epopee), form that passionately expresses excitement (lyrics), and form that represents personal impact - a plot (drama), while claiming that those three means of poetic expression can act together or separately.

Although there have been attempts throughout French and English theory of literature to classify a novel and novella in the epics, as a particular literary genre considered to be a part of poetry, that wasn't entirely possible, since the poetry and prose were strictly opposed to each other. The novel, as a literary genre, was created under the influence of medieval and early modern romance and it was inspired, at the same time, by the tradition of the novella. The novella is a short and closed prosaic form which, due to its shortness, has the stronger and more compact structure than a novel. The term novella originates from the Italian word "novella", which means "new", as it refers to a new narration of some event, and dates back to the Renaissance. Unlike the novel whose structure is somewhat more complicated, a novella mostly contains only one event, one or two characters and a limited plot. The term novel (roman in Serbian language) originates from medieval literature, referring to all writings and works written in domestic, folk languages - Romanic (linguae romanae), different from works written in Latin language (linguae latinae). Later this term obtained its present meaning and was gradually accepted in other national European literatures, first in French (le roman) and than in Italian (il romanzo) literature. Nowadays it can be defined as "an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting."¹

¹ <http://www.britannica.com/EBchecked/topic/421071/novel>, accessed on 22/04/2013.

Compared with the novella, a novel is freer, open prosaic form which aspires for comprehensiveness and vastness, while picturing certain reality and its duplicity.

Global cultural identity is reflected in the novel, as a literary form that represents reality, superior in relation to empirical or historical reality of our everyday experience. Literary formed reality shows a cognitive construction reach in meaning, since a novel has almost inexhaustible arsenal of presentation, manner of narration or compositional forms. The development of social and economic relations in 20th century brought new cultural values, resulting in the emergence of two types of cultures: mass and elitist. Spanish philosopher Jose Ortega y Gasset claimed that society is a dynamic unity composed of two factors: minorities and masses.² Whilst the elitist culture is an artistic product who has no, or little, commercial purpose, mass culture is a commodity entirely produced for the market, which earns profit through its sale to mass consumers. Historians that were mainly interested in the culture at the global level, differ in their views concerning the time as to when the elements of mass culture emerged. According to T. Adorno, the prototype of modern mass culture was primarily created in England with the rise of capitalism (i.e. between 17th and 18th century). In his opinion, the novels from that period, like those of Defoe and Richardson, had a distinct commercial component. On the artistic plan, mass culture performed special social functions, by introducing a man into the world of illusions and unfulfilled dreams. Therefore, literature that belongs to mass culture is characterised by light genres: detective and Western fiction, melodramas, musicals and comics. However, despite being seemingly insubstantial, mass culture has a serious basis in the method of its functioning and not in its quality.³ Considering that the "trivial novel" is available to the masses, it affects the cultural identity of a nation, while representing at the same time a specific product of the mentioned culture.

Japanese literary tradition as a basis for the development of the “trivial novel”

With the appearance of Japan's first novel, which is considered to be one of the first novels in world's prose in general, *Genji Monogatari*, written around year 1000, the features of the novel genesis of the Japanese literary tradition were conceived. The publication of this work of fiction is a result of a long debate that took place amongst connoisseurs of Japanese literature, focusing primarily on literary criticism of the novel as a literary genre. The poetry was the only literary genre that was considered to be "real literature" and it certainly had primacy over prose, and especially over the novel. Until the publication of the novel *Genji Monogatari* prose was suppressed in Japan due to the neo-Confucian cultural framework and the Buddhist view of the world, the socio-political situation in Japan, as well as the prevailing use of classical Chinese language and script, which was regarded as the only language suitable for writing literary works of art. The classical Chinese language has long been a means of expression of Japanese literature, until the moment when the phonetization of ideographic alphabet was used in the first Japanese novel. This is considered to be a big civilization leap, realized in Japan in 9th century, since it liberated creative genius of Japanese writers from the shackles which imposed restrictions of ideographic alphabet and classical Chinese language and for the first time enabled them to create their works in an unadulterated Japanese language. The appearance of the novel *Genji*

² Jose Ortega y Gasset, "Las deshumanización del Arte e Ideas sobre la novela" (1925), Princeton University Press, 1972, Russian translation, Moscow, 1991.

³ Kurt Lang, Gladys Engel Lang, "Mass Society, Mass Culture, and Mass Communication: The Meanings of Mass", *International Journal of Communication*, 3 (2009).

monogatari is the best proof of the importance of the consequences of this language incentive in the development of Japanese literary tradition. These characteristics of the Japanese literary tradition fall within the *Heian Period*, which was considered to be one of the three mutually connected periods in Japanese literary tradition which marked the turning point in the developmental path of the Japanese novel. “Although written Chinese (Kanbun) remained the official language of the Heian period imperial court, the introduction and wide use of kana saw a boom in Japanese literature. Despite the establishment of several new literary genres such as the novel and narrative monogatari (物語) and essays, literacy was only common among the court and Buddhist clergy.”⁴

After 1600 (Tokugawa Phase), which was marked by a struggle for a national unification and national affirmation of Japan, simultaneously with the affirmation of Japanese language as expressional means of Japanese literature, the second period of the novel development has occurred. This period is considered to be the second golden age of the flourishing of Japanese culture, when it became possible freer development of all literary forms and genres.

Starting from 1868 the new period began, the age of modernization of Japan, during which the novel has been developing in Japan under the dominant influence of western European literary tradition. However, in the novel development, as well as in other domains, contrary to overall modernization, self-serving originality has been preserved in Japan. The extent of real influence of western European literary tradition on Japanese could be seen in the form of the comparative method in relation to the novel dealing with real life, everyday living, social and economic problems of a working man - employed in large companies. It is necessary to accentuate that the novel of a working man (sarariman shosetsu), bearing in mind the tradition of Japanese society, and particularly high sense of duty and working commitments, is characterized by specific originality, in respect to contents, as well as in the manner of concept of the plot, which greatly differs from contingent western European models. It could rather be said that novels of the novella genre about working man do not exist in such a form and with such tendency in the western European modern literature.

Japan's cultural identity in the works of Genji Keita

Genji Keita, writer of ten significant novels and around two hundred novellas, stories and tales, is the founder of the typical Japanese literary genre “*Novel of a Working Man*” (sarariman shosetsu). He himself was an employee of a large company, i.e. sarariman, for over 26 years; hence he contributed to the originality of this literary genre with his personal example. One of his most important novels, depicting the cultural identity of Japanese working man, is certainly *Santō Jūyaku* (Assistant Director of the Third Rank). This novel was available to the masses through periodic publication in Sande – mainichi newspaper. Genji’s carefully selected images from real life and working life of Japanese sarariman made him very popular with the reading public. He brought a certain amount of humor and fantasy while faithfully painting working Japanese men. Genji artistically transposed details from everyday life of Japanese clerks, while delicately suggesting the aspirations that sarariman secretly nourished in his chronically tired soul. According to literary critic Togaeri

⁴ http://en.wikipedia.org/wiki/Heian_period#cite_note-1, accessed on 25/04/2013.

Hajimu, the fundamental success of Genji's novels could be explained in the need of masses of Japanese working people to see themselves in a particular social mirror and to observe how heroes similar to them by means of education, character, behavior, work commitments, as well as in private life will manage to cope with various adventures.

Genji's novels truly reflect cultural identity of a sarariman, by describing not only the Japanese working man, but also his friends and bosses, as well as the details of codes of life in the post-war Japanese society. His novels fulfilled spiritual need of Japanese people, as well as the social function. Namely, in post-war Japan significant migration of work force from villages to cities occurred, as the industrial growth rate of 10% per year demanded very fast inflow of workers from agriculture and their even faster adaptation on working conditions. By depicting difficult situations in which the working man is often found within a Japanese company in a humorous and sometimes optimistic way, Genji Keita aimed at soothing a soul of confused and literally lost sarariman, and therefore fulfilling very important spiritual need of Japanese reading public. On the other hand, his novels offered set of instructions for working people that have for the first time found themselves in such very confusing social context. In this regard the novel *Sarariman shosetsu* was very instructive, by suggesting to working man how he should behave, how to comprehend and endure different pressures at the work place, as well as what kind of relationship should he build with colleagues and bosses. The clarification of some of the basic phenomena of Japanese society of the period, such as: arranged marriages, covering bosses' infidelities, need to blindly obey codes of conduct within a company, acceptance of all sorts of ordinances strictly, fulfillment of all rules of the company regardless of its logic and usefulness, denial of one's own personality and identity, aimed to help sarariman to comprehend how he should act in similar situations and to ease the pressure that he constantly felt in the workplace.

In accordance with the Japanese tradition and modeled upon the work of Miyamoto Musashi the *Paths of Samurai*, which was written in medieval ages as a set of instructions for samurais, Genji Keita in his *Reader for Sarariman (Sarariman Tokuhon)* gives ideas as to how the path of sararimans should look like. Throughout the context of this novel's plot every sarariman was able to find concretely and explicitly expressed instructions about the manner in which he should present himself in a particular situation, as to what is appropriate for one sarariman, how he should nourish his relations within and outside the company, etc. In his later work *Office for those Who don't Receive their Salary any more (Mukyū Shoku taku shitsu)*, Genji presented, in the humorous way, seemingly absurd situation: although sarariman's life is full of misery and sorrow and represents extended torture considering that he cannot even choose who will he marry, nor what he is going to wear, at the end of his working days sarariman nevertheless thinks that this is the best of all the worlds and he is not really capable to accept the notion that he will continue his life in any other milieu. As this *office* enables retired workers to continue to go to work every day, even after the retirement, this novel is a testimony of the greatest tragedy of sarariman's life. In this way the writer has evoked the atmosphere of Japanese company that killed everything that was alive in sarariman, to the extent that he cannot survive outside its sterile conditions. Work of this remarkable writer was largely responsible for the better understanding of the cultural identity of this great nation on the global level.

Intercultural links between Japanese and European literary traditions

Japanese literary tradition has experienced a real Renaissance, and particularly the novel has prospered as a literary genre, in the 20th century. The „Novel of a Working Man" is a typical Japanese creation, regardless that such literary forms have been appearing simultaneously in western European literary tradition as well. Even besides the influence of western European literary tradition on this genre of a novel in Japan, it can certainly be asserted that a „Novel of a Working Man" is nevertheless distinctive, from social as well as from genre point of view, and that it protects certain originality of modern Japanese prose.

One of the factors that contributed to a sense of insecurity that had always troubled Japanese writers is the cultural influence of the West, as they passed through the ordeal that their Western ideals have never had to experience. They had to go through a double education- primarily to be brought up in their own cultural tradition, and later to adopt cultural traditions that were heretofore entirely unknown to them. Thanks to a good knowledge of European languages and literature, leading Japanese writers of the modern era are much more aware of Western values, even of those that are contradictory, than their own people. Due to their sharp observation, these writers have felt very early pitfalls that arise in the process of westernization of modern Japan. They are deeply aware that their own tradition and the tradition of the West cannot always be consistent and that the Westernization of Japan does not necessarily mean its modernization, and vice versa. Sometimes they comprehend difficulties that exist in their efforts to understand the culture of the West. Worse yet, they cannot help but notice that, by studying Western culture, that they are experiencing a split of their own personal and cultural identity and, therefore, becoming afraid of losing "authenticity" in Japanese society.

The phenomena of alienation of writers and their identity crisis in the encounter with Western culture directly influenced the artistic expression of modern Japanese literature. As forerunners of modern literature, Tsubouchi Shōyō and Futabatei Shimei, tried to reinvent and remodel the Japanese novel, by using the modern European literature of their time as a model, but the works they created were necessarily limited to the literary inheritance from the period prior to the contemporary.

CONCLUSION:

Reading is an important segment of human and social development. This is not passive activity, since it requires investment of reader's understanding and knowledge as well as profound commitment of his mind and time. In the future, world literature will be dominated by mass culture. The value of trivial literature is reflected in the fact that it is a vivid representation of cultural identity of nations in its raw artistic form. The question could be raised: Is trivial literature an answer to reading crisis? Are irrationalism, mysticism, fantasy and idealism necessary in order to avoid mere factography of everyday life, to concurrently satisfy minimized esthetic needs and honor deficiency of time? The questions of meaning or futility of human existence demand, to be truthful, also a rational cogitation, but is in dire need for emotional and esthetic answer as well, at least in the form of trivial literature.

Japanese cultural identity can be found in the works of trivial literature, which, under a strong influence of European literary tradition, gained an important place in the

literature of the country of the rising sun. Although this type of literature is not recognized as a veritable artistic contribution, clearly defined profiles of novel heroes, in which one could recognize archetypes, events and taboos which round up Japanese people's life, impeccability of personal and family life, first rate education, behavior, career and principles of Confucianism, all contribute to a creation of a global picture of this magnificent culture.

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The Drama of Loneliness: Its Evolution from Chekhov to Pinter and Bond

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The loneliness of human existence becomes an overriding theme in literature and drama of the 20th century due to the emergence of the European Avant-garde movements, Sigmund Freud's theory of the subconscious, and the philosophy of Existentialism (Jean-Paul Sartre, Albert Camus) which focused on an individual in an alienated world devoid of meaning or purpose. Though written at the turn of the 20th century, the Russian author Anton Chekhov's work has been a major influence on the formation of European and British drama in its treatment of the human condition and its innovative dramatic techniques. All of his major plays: *The Seagull* (1896), *Uncle Vanya* (1897), *The Three Sisters* (1901), and *The Cherry Orchard* (1904), are tales of human existence stripped of fulfillment and happiness.

Anton Chekhov (1860-1904) wrote at the time when Russia's history was shaping itself against the polarized tensions of the centuries-old political rule of autocracy and the demands of the new rising powers for constitutional rights and parliamentary democracy. Emerging from a 300-year-old system of serfdom abolished in 1861, Russia's socio-economic structure was still largely dependent on agriculture where "only limited land was left to the peasant which had to be redeemed by payments to the state. The peasants began to lease from the gentry and were left, therefore, at the mercy of this class" (Hosking 144). The rising poverty among the emancipated peasants drove them to the cities in search of work thus giving a boost to the Industrialization of Russia and its growing middle class. The Russian middle class was asserting its powers in the shifting political paradigm of the time: the emancipation of serfs took away free labor from the landed aristocracy and weakened the economic foundations for their existence.

A progressive step in itself, the abolition of serfdom did not create civil liberties for all Russia's citizens, and the country's intellectual climate remained in the firm clutches of the Tsar's political and moral censorship. The last two reigns of the Romanov Dynasty: Alexander III (1881-1894) and his son Nicholas II (1894-1917), invoked the ideological doctrine of Official Nationality which claimed **Orthodoxy, Autocracy, and Nationality** as cornerstone values of Russian citizenship. The doctrine resonated with Russia's rulers at the end of the century as "the triad was inherently unbalanced in favor of *centralized autocracy*. The Russian Orthodox Church was impoverished and incapable of being an independent political force. Nationality through empowerment of the people was not a choice from the start." It became even less probable after the dreaded nationalist revolutions of 1848 in Europe and after the Paris Commune of 1871 the mere idea of which reduced the Russian emperors "to a state of almost catatonic fear" (Hosking 149).

The Tsar's fear of social revolution and his severe repression against any influence that could challenge the Establishment did not stop Russia's intelligentsia from showing a keen interest in the newest social and political theories infiltrating from the West. The spread of Darwinism and the emphasis on empiricism in natural and social studies along with Marxist theory prepared an ideological platform in Russia's

intellectual circles for a materialistic world view fiercely opposed by the Tsar's official propaganda. In response to the ideological tensions of his time, Chekhov defined his philosophical credo in a letter to his publisher Alexei Suvorin, "Materialism is not a school or doctrine in the narrow journalistic sense. Everything that lives on earth is necessarily materialistic. Creatures of a higher order, thinking humans, are also necessarily materialists. They can seek out truth only when their microscopes, probes, and knives are effective. Outside the matter there is no experience or knowledge, and consequently, no truth" (Letter 35 in *Anton Chekhov's Life & Thought*).

A doctor by profession, a writer by calling, Chekhov came to fame at the age of twenty-six as a short-story writer, and by the last decade of his life when his major plays were written, his philosophy and aesthetics had been well defined. He claimed realism as his creative method, "One has to write what one sees, what one feels, truthfully, sincerely. ...Living truthful images generate thought but thought cannot create an image" (Letter 21 in *Anton Chekhov's Life & Thought*). His core aesthetic principles, itemized with precision in a letter to his brother Alexander Chekhov, included, "Absence of lengthy verbiage of political-socioeconomic nature, total objectivity, truthful descriptions of persons and objects, extreme brevity, audacity and originality, compassion" (*Anton Chekhov's Life & Thought*). These principles masterfully molded into his dramatic work produced *the question play*, a new genre fundamental to the modernist drama and literature of the 20th century "which was driven by a conscious desire to overturn traditional modes of representation and express the new sensibilities of the time" (Childs 2008, p. 4). Consciously or intuitively, Chekhov rejected didacticism and proscriptive politicking in art; instead, he saw the artist's mission in an intellectual inquiry into the issues of human condition and their objective portrayal as a result of this process. "Anyone who says the artist's field is all answers and no questions has never done any writing. The artist observes, selects, guesses, and synthesizes. The very fact of these actions presupposes a question. ...We are dealing here with two concepts: *answering the questions* and *formulating them correctly*. Only the latter is required of an author" (Letter 26 in *Anton Chekhov's Life & Thought*).

In probing the complexities of Russia's life and the individual's ability to survive in it, Chekhov created a modern drama where loneliness became the basic premise of his characters' existence. The deeply ingrained sense of loneliness in his plays stemmed from his own existential angst: as a doctor, he was acutely aware of his failing health, especially after having been diagnosed with an advanced stage of tuberculosis; due to his condition, he spent most of his life in the milder parts of Russia, away from Moscow's cold winters and its vibrant cultural scene which he painfully missed. He often wrote of his loneliness to his friends and family, and his contemporaries spoke of a discernible sadness in him which Chekhov himself denied.

Loneliness in Chekhov's plays is also rooted in his awareness of the societal issues of the time, his keen perception of imminent political change, his deep understanding of

the Russian national character, the emotionality and impracticality of "the Russian soul," and his empathy for his fellow human beings trapped in an unjust and frustrating world. The idea of a lonely individual in a fundamentally painful condition ties Chekhov's plays to the Symbolist movement, especially to the philosophy of Arthur Schopenhauer (1788-1860) whose work Chekhov read and admired. Schopenhauer's main philosophical construct, the "Will to Live" (*Wille zum Leben*), represented a malignant metaphysical force which controlled the actions of an individual; since Schopenhauer believed that humans were motivated only by their own basic desires, he saw them as futile and illogical, and so was all human action prompted by these desires.

Schopenhauer's idea that human desiring or "willing" causes suffering and pain becomes the underlying theme in Chekhov's plays where his characters suffer indomitably in their hopeless struggle to reach fulfillment and happiness. In *The Seagull*, the young writer Konstantin Treplev suffers from an acute feeling of insufficiency of his writings which deepens when his play is rejected by his mother Arkadina, a prima donna of the Moscow stage. He commits suicide when he loses Nina who cannot return his love. Nina, the Seagull, a young aspiring actress, is in love with Trigorin, an established writer and Arkadina's lover. Trigorin is painfully aware of his mediocrity and inability to control his life when he seduces Nina and leaves her later to come back to Arkadina. Trigorin's aging mistress lives in a frail world of illusion of her past successes on the stage and struggles desperately to win him back from Nina.

Uncle Vanya's theme of unhappiness is built on an intricate pattern of frustrated relationships: the title character, Uncle Vanya, is hopelessly in love with Elena, professor Serebriakov's beautiful wife; Elena is attracted to the country doctor Astrov but scared by Astrov's passionate confession to her, stays with her aged husband, thus leaving both, Uncle Vanya and Astrov, in complete desperation; Sonia, the professor's daughter, remains heart-broken under a heavy burden of unrequited love for doctor Astrov. In *The Three Sisters*, the feeling of loneliness and tragic loss is as dominant as in his earlier plays. The sisters Olga, Masha, and Irina Prozorov are dreaming about moving to Moscow where they spent their happy childhood. Masha, bored with her husband Kuligin, falls in love with the Lieutenant Colonel Vershinin who is stationed in town but cannot commit to Masha as he is married and has to leave with his artillery battery for Poland. Irina's fiance baron Tuzenbach dies in a duel on the eve of their wedding. The sisters lose their chance of happiness as they will not be able to leave their provincial town and return to Moscow, the city of their dreams.

Chekhov's last play *The Cherry Orchard* continues the theme of loss which is summed up in the image of the cherry orchard: Madame Ranevsky loses her young son and her husband who dies of drinking; her lover takes her money and abandons her in Paris; she loses her family estate to debt; the upstart merchant Lopakhin, son of her former serf, buys the estate and cuts down the cherry orchard.

A tragic sense of loss in Chekhov's plays underscores the loneliness of his characters which he disguises with trivial conversations and routines on the stage. But their everyday conversations inadvertently crescendo into philosophical postulations on human character and the meaning of human life. Chekhov's characters become his mouthpiece in their criticism of their own class, the landed gentry and the educated intelligentsia. In *Uncle Vanya*, doctor Astrov says to Sonia, "I simply can't stand our Russian provincial philistine life. I have the utmost contempt for it. Our dear old friends all have petty minds and petty feelings, and they don't see further than their noses. In fact, they are simply stupid. And those who are bigger and more intelligent are hysterical, given to self-analysis and morbid introspection" (Chekhov 84). Astrov sums up the futility of their lives in his remarks about Elena, "She is beautiful, but all she does is eat, sleep, go for walks, fascinate us by her beauty and-nothing more. She has no duties. Other people work for her" (84).

Chekhov's characters' inability to apply themselves in life is opposed to the idea of *work*. In *The Three Sisters*, Irina wakes up one morning with an idea that "man must work by the sweat of his brow, whoever he might be. That alone gives a meaning and a purpose to his life, his happiness, his success" (Chekhov 120). In the same scene, baron Tusenbach relates the idea of work to the imminent social change, "Dear Lord, how well I understand this craving for work. The time is coming when something huge is about to overwhelm us. A mighty hurricane is on the way; it is quite near already, and soon, very soon, it will sweep away from our society idleness, complacency, prejudice against work, and effete boredom. I shall work, and in another twenty years everyone will work-everyone" (120-21)!

Chekhov's characters speak of work with a fervor of a newly found religion: the juxtaposition of the class that never depended on their work for survival and the object of their worship creates a comic effect which reinforces the meaning of Chekhov's subtitles as comedies. Comic is also professor Serebriakov's admonition to Uncle Vanya and Sonia before he leaves the estate, "We must work, ladies and gentlemen, we must work!" (68). This grotesque character, a scholar who "has been lecturing and writing about art for twenty-five years, and yet doesn't know anything about it" has lived solely at the expense of Uncle Vanya's and Sonia's hard work without ever acknowledging it (68).

As much Chekhov's characters see work as the only remedy against social evil, it does not become a substitute for their personal happiness but rather a disguise for their unhappiness. Doctor Astrov works harder "than anyone else in the district" but "fate is hitting hard" at him, and "there is no light gleaming in the distance" (84). After Elena and Serebriakov's departure, Uncle Vanya says rummaging nervously through his papers, "I'm sick at heart. I must get to work quickly. Do something-anything... To work, to work" (111)! His final words to Sonia, "My child, I am so unhappy! If only you knew how unhappy I am!" are an outcry of his wounded soul (113).

The inertia and passivity of Chekhov's characters are brought to light by their endless *talk* about work without ever resorting to any action. Their realization of the need for a change generates more conversation about it but not the change itself. Chekhov felt deeply the ineptitude of the Russian intelligentsia and called it a national malaise. Vershinin sums it up in *The Three Sisters*, "A Russian is particularly susceptible to high thinking but why does he aim so low in life? ...If only we could add education to diligence and diligence to education ..." (141). In the final scene of *The Cherry Orchard*, Lopakhin starts working diligently on his newly acquired property so that he can develop and resell it at a profit. The ax strokes offstage as Madame Ranevsky is leaving the estate are symbolic of the victory of Lopakhin's entrepreneurial spirit over the inertia of the gentry, a dying class. Though socially progressive, Lopakhin's impatience "to take an ax to the cherry orchard" is ethically reprehensible and insensitive towards the heart-broken Ranevsky. The ambiguity of this scene speaks of Chekhov's uncertainty about the imminent social change and its outcomes.

Chekhov's innovation in drama lies not only in his treatment of the human condition but also in the core principles of its portrayal on the stage: he shifts from an action-based plot to a discussion play which speaks of the influence of Henrik Ibsen's drama on his work but unlike Ibsen, Chekhov diffuses the intensity and pointedness of the intellectual discussion by a polyphony of voices, thus creating an appearance of casual, disjointed conversation with layers of meaning hidden in the subtext. Chekhov's precision in the use of language, his disdain of verbosity, and the use of pauses as cadence in the flow of dialog and dramatic action laid the stylistic foundations for the 20th century drama and were adopted by numerous playwrights regardless of their philosophical or aesthetic orientation.

Chekhov's drama of loneliness with a deep subtext underneath a polyphonous, seemingly superficial dialog impacted the work of Harold Pinter (1930-2008) who came to the British stage with the First Wave of post-war dramatists in the 1950s. Pinter, the author of the comedy of menace, wrote his plays in the tradition of the French anti-drama or the Theatre of the Absurd. Influenced by Schopenhauer's philosophy, French existentialism (Albert Camus), and the work of his friend and mentor Samuel Beckett (1906-89), Pinter explores the absurdity of human existence in the menacing and dehumanizing world.

The hopelessness of the human condition, menace from the outside, and fear of annihilation become the main themes in his first play *The Room* (1957). The main characters Rose and Bert are confined to the room, their private space which is opposed to the dark and threatening world outside. The mood in the room is tense, the characters are incapable of communication: Rose attempts to care for Bert but Bert ignores her efforts. He speaks of his car referring to it as "she" and imbues his account of traveling home in his beloved van with undisguised sensuality.

Pinter's dramatic situation is based on the existentialist idea that human existence is inherently absurd. "Absurd is that which is devoid of purpose... Cut off from his

religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless" (Esslin 5). Therefore, the characters cannot share thoughts, emotions or exchange words in any meaningful way. Pinter's dialogue becomes a dialog of non-communication where the characters speak in monologs that cannot be heard or understood by others:

Mrs. Sands. Why don't you sit down, Mrs.-

Rose. Hudd. No thanks.

Mrs. Sands. What did you say?

Rose. When?

Mrs. Sands. What did you say the name was?

Rose. Hudd. (Pinter 102).

The symbolic figure of the blind black man Riley is a force from the outside that invades Rose's space, the room, and threatens her relationship with Bert. Riley brings her a message from her father to come home. Riley calls her Sal which is a reference to her possibly Jewish background. Bert kills Riley. Rose becomes blind.

According to the critic Martin Esslin, "*The Room* already contains a good many of the basic themes and a great deal of the very personal style and idiom of Pinter's later and more successful work-the uncannily cruel accuracy of his reproduction of the inflections and rambling irrelevancy of everyday speech; the commonplace situation that is gradually invested with menace, dread, and mystery; the deliberate omission of an explanation or a motivation for the action. The room, which is the centre and chief poetic image of the play, is one of the recurring motifs of Pinter's work" (Esslin 232).

The room as a symbol of human existence, loneliness, and isolation is not a secure place: in Pinter's plays, it is always threatened by the menacing forces from the outside. The characters who inhabit the room are frail bleak images of the human beings trapped in their inability to articulate their thoughts and needs. Their helplessness and passivity makes them kin to Chekhov's characters but their regression into an almost childlike condition makes them worthy inhabitants of the absurd world. Pinter evokes the image of this world through a highly stylized vernacular where allusion, implication, tautology, the meaning of words, and subtext play a special role. The dialog is punctuated by an abundance of silences and pauses which mark the cadence of the characters' speech and the dynamic of the dramatic situation. In Pinter's work, silences are more meaningful than words. According to Pinter, "There are two silences. One when no word is spoken. The other when perhaps a torrent of language is employed. ...One way of looking at speech is to say it is a constant strategem to cover nakedness" (Billington 82).

Another British dramatist Edward Bond (b. 1935) has acknowledged his interest in Chekhov and Chekhov's influence on his dramatic style. He started his career in 1960s as part of the Second Wave of British drama. Bond writes about violence and its causes in the modern world. He considers contemporary society to be inherently unjust; therefore, affecting human lives in dangerous and destructive ways. *Summer* (1982) is also about violence and its effects on the human psyche and human lives but it is Bond's most Chekhovian play in its psychological insight, poetic detail, ambiguity, and allusion. Like his other plays, *Summer* reveals Bond's recurring theme of the oppressors and the oppressed through a collision of class consciousness during World War II. Xenia, the daughter of a wealthy industrialist, comes from England to vacation on the Adriatic in her family home that was expropriated after the war and is owned by her former servant Marthe. On her arrival, she discovers that Marthe is dying of cancer.

Xenia's relationship with Marthe and people who worked for her family is characterized by kindness: she offers to bring Marthe to England for the newest treatments for her condition and to take care of her while she is sick; Xenia saved Marthe's life during the war when she was taken hostage by the Germans. Kindness and generosity run in Xenia's family as her father was known for his generosity to his employees, for giving them education, even for collaborating with the guerillas during the Nazi occupation. But Xenia carries a tragic memory of her father's reprisal and death after the war at the hands of the same people who he supported.

During Xenia's conversation with Marthe about the past, Marthe gathers her last strength and spits Xenia in the face. After all these years, she still sees Xenia as the daughter of a wealthy capitalist and her gesture of ultimate scorn is in the name of all the victims of the war and oppression. She has no forgiveness for the oppressors. The tension between Xenia and Marthe is disguised in a Chekhovian manner by subdued conversation about the inconsequential details of the inconvenience of travel and the lost keys to Xenia's luggage. Xenia's dissatisfaction with the life after the war in her country is felt in her casual remarks about the new hotel, the polluted water in the sea and about the sloppy visitors who put out their cigarettes in her cacti bowls.

As in all Bond's plays, there is an antithesis to hatred, violence, and death: Martha dies but her son David and Xenia's daughter are in love and expecting a baby. The new life is a promise of hope, peace, and innocence.

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The logo for the International Association of Agricultural Librarians and Documentalists (iafor) is centered on the page. It consists of the lowercase letters 'iafor' in a light blue, sans-serif font. The logo is partially overlaid by a large, faint, circular graphic composed of two overlapping arcs, one in a light red color and one in a light blue color.

*Iraqi Digital Libraries: Based on Problems and their Solutions a new Vision and
Future towards E-Society*

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0342

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Abstract

The Iraq Universities Started to use automated systems in libraries and information centers since the last century, and suffered periodically from using a few old systems, including Baghdad University Libraries, It was difficult to find fit systems suitable to their multiple needs, in addition to the problems of using equipment material and lack of trained staff to accommodate dealing with regulations and new technologies according to its environment.

Planning is the most important elements of any project's success and longevity, for any project without prior planning process it will face problems and obstacles, and the main question is whether there was prior planning regulations for the use of WINISIS or CDSISIS at Baghdad University Libraries?

This research aimed to spot light on the reality of (24) College Libraries at Baghdad University, reviewing the results of reluctance the Iraqi researchers of using Baghdad university libraries resources, and their attitude towards e-libraries and web services and their contents, this calls for reconsider how to rebuild a develop and automated system to restructure Baghdad University libraries e-resources access by using Baghdad University Libraries a typical Sample, an infrastructure for suitable Solutions to build our e.society

Key Words: Digital Libraries, Iraqi Digital Libraries. Virtual Libraries. IVSL. Baghdad University Colleges Libraries, Automated Systems,

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The International Academic Forum
www.iafor.org

INTRODUCTION:

According to the evolution of scientific and technical in the various fields joining with the increase number of researchers made the institutions informational play an important role in collecting information and made it available to users as quickly and easier ways.

To achieve this goal Librarians resorted to the use of automatic systems to facilitate their duties in the organization and provision of information.

In Iraq Universities, Started to use automated systems in libraries and information centers since the last century, and suffered periodically form using a few old systems, Baghdad University libraries, mechanism localized. It was difficult to find fit systems suitable to their multiple needs, in addition to the problems of using equipment material and lack of trained staff to accommodate dealing with regulations and new technologies according to its environment.

DL's Definition: There was always suspicion regarding concept and frameworks of digital libraries concepts such as electronic library, virtual library, without wall library, hybrid library and digital library have applied often together, or each other for conveying library concept. Studies have shown that so far there is no standard and universal accepted definition for digital libraries. A digital library is a collection of documents in organized electronic form, available on the Internet or on CD-ROM (compact-disk read-only memory) disks. Depending on the specific library, a user may be able to access magazine articles, books, papers, images, sound files, and videos.

1: DLs Infrastructure:

The following are some of the human, financial and technological infrastructure issues that should be taken into account when considering implementing a digital library:

1. Availability of appropriate information and communication infrastructure: Basically this will include appropriate hardware, Software, and adequate network connectivity.
2. Availability of human resources with appropriate skills. depend on the nature and sophistication of the digital library being implemented
3. The target community of users should have access to the necessary hardware, software, and network connectivity.
4. Availability of financial--resources to support and sustain the development of the digital library: Hardware. Software, manpower cost money
5. Availability of appropriate legal and technical safeguards to guarantee
6. Authenticity and integrity of information and to protect privacy, and abuse of intellectual property rights and copyright, where appropriate.

7. Availability of standards for the management of digital information resources. For good quality information resources, databases & effectiveness of information searching & retrieval, electronic information management standards should be employed.

2: Problem statement:

The resulting loss of libraries and their contents in Iraq calls for us to consider how to rebuild the collections and how to restructure information access. Although the Iraqi Ministry of Higher Education desires to see all materials available in digital form for the entire country, but still the main problems that have to face it, such as: the policy of selecting and using the software package , Acquisition sources and training issues, such as the lack of trained staff, knowledge of standards and organization of materials, and concerns about the cost of proprietary content management systems, lead to considering several digital object management.

3: An automated Systems:

After 1985 the Arabic libraries witnessed an integrated systems available service for the Arabic Language Requirements.

Systems Such As : MINISIS, CDS / ISIS, DOBIS / LIBIS and CDSISIS. It was natural that the design of these systems Arabized , But still not covering the needs of the Arab libraries and users services. It's not observe the rules of the Arabic language and its problems when storing and retrieving information [1] as well as significant differences in the localization even for per system; thus different ratios to benefit from the system per inside many libraries used them as evidenced by academic study in the field [2].

4: PREVIOUS STUDIES:

A: The digital library of Al- Mansour College University. Khoja . Abeer. A.R. Building a digital library of Al- Mansour College University Library. (PhD Thesis). Supervision by Dr. Odette Badran. Al-Mustansyriah University .2009.

- Its designing and building a digital library by building a database system according to the database management system SQL server 2000. Also it has been designed windows system and linking them to write programs according to the programming language Visual Basic 6.

- - Provided the English translation of the fields and instructions for use, and work to increase accuracy in data retrieval and therefore rely on the drop-down menus to enter data, and research in the digital library, in addition to the possibility of entering data automatically, and the study found a number of results including: -

B: Iraq's Digital Library Dilemma: Open Source Digital Objects Repository architecture, tools, and interface project.(Project) ; G Benoit & Falah Rashid. (study;2011)

A multi-lingual suite of digital object repository software tools to facilitate standards-oriented record creation, multi-lingual searching, and greater integration of digital objects for education that are platform-independent; for the different groups in Iraq, it demonstrates a new approach to ingesting and organizing digital objects. The products that were developed, called "aurora DL", are part of an open source, easy-to-tailor integrated suite, written in Java, to help librarians, and especially non-technical staff, create records according to Visual Resources Association Core descriptors, integrate standard and locally-generated agent and subject descriptors, to tailor the system behavior to regional and domain-needs as a first step in removing known technical, political, and other roadblocks. Consequently, use of this project's tools will enable us to study the redevelopment of Iraq's information infrastructure. A test collection has been created to demonstrate this DAM solution's functions as well as Arabic-language training tools to be used in Iraqi libraries, with the goals of expanding access to digital resources, maintaining standards in descriptors, and supporting user-annotation to add value to the surrogate .

1. Digital Library is an information system built by a relational database server operates in an environment _ the client and can thus be integrated in his work.
2. System can supplement the Digital Library of the educational process to the possibility of linking curriculum and teaching materials, lectures, teachers can be responsible in the ministry or the university or college ... etc. adopted in the process of supervising the conduct of the educational process.
3. Analysis and design of digital library system by the librarian alone requires effort and knowledge of each of the procedures of office work, analysis, design and building regulations, building computer networks, building databases that work environment networks, and knowledge over the medium-language programming that will build the digital library system and that the magnitude of the work digital library.

C: Iraqi Virtual Science Library (IVSL): WWW.IVSL.Org.

- Iraqi virtual scientific library Lunched (IVSL;2006) Project is The first of its kind in the Arab world and the most important open sources and the gates to international publishing houses approved by the Iraqi available to the

researcher, was provided and adopted by the Ministry of Higher Education and Scientific Research in Iraq to serve the scientific research.

- Objective of the project is the re-educational and educational infrastructure in Iraq and another step for the reconstruction of Iraq and improve Iraqi society for generations to come, it is a vital tool for the Iraqi scientists and researchers of various disciplines (scientific, humanitarian) to access a large body of scientific research in different. Scientific disciplines.

5: THE CASE STUDY BAGHDAD UNIVERSITY Libraries:

This Paper will focus on the Iraqi Digital Libraries Experiences ,Projects and Studies including the reality of (26) Colleges of Baghdad University, according to their establishments, and the applications of the automated system (data bases) which is used in, the employers.

Table [1] of Baghdad University Colleges Libraries

| Seq | The Colleges | the establishment | Library established | Books | Thesis | Periodicals | Automated system |
|-----|--------------------------------------|-------------------|---------------------|------------|--------|-------------|------------------|
| 1 | College of medicine | 1927 | 1927 | 6679 | 720 | 330 | WINISIS * |
| 2 | Al-Kindy medicine College | 1998 | 1999 | 6207 | 292 | 5709 | (*) |
| 3 | College of Dentistry | 1953 | 1953 | 8434 | 1160 | 794 | WINISIS* |
| 4 | College of Pharmacy | 1936 | 1963 | 11667 | 722 | 650 | WINISIS* |
| 5 | College of Nursing | 1962 | 1962 | 9620 | 200 | 1220 | WINISIS* |
| 6 | College of Engineering | 1921 | 1941 | 75000 | 5045 | 1755 | WINISIS* |
| 7 | Al-Khwarizmi Engineering College | 2002 | 2002 | 2052 | 89 | 384 | (*) |
| 8 | College of Science | 1949 | 1949 | 25294 0 | 124 | 203 | (*) |
| 9 | Ibn Al_Haitham College for Education | 1923 | 1988 | 9691 | 1572 | 165 | (*) |
| 10 | College of Science for women | 2002 | 2002 | 13803 | 433 | 5011 | (*) |
| 11 | Ibn_Rushid College of Education | 1923 | 1988 | 36175 | 5044 | 435 | (*) |

| | | | | | | | |
|----|---|------|------|--------|------|-------|----------|
| 12 | College of Physical Education | 1955 | 1976 | 3256 | 354 | 215 | |
| 13 | College of Physical Education for women | 1994 | 1994 | 1200 | 267 | 320 | |
| 14 | College of Law | 1908 | 1934 | 41032 | 3389 | 15843 | WINISIS* |
| 15 | College of Arts | 1949 | 1949 | 28802 | 4863 | 3000 | |
| 16 | College of Mass Media | 2002 | 2002 | | 385 | 800 | WINISIS* |
| 17 | College of Linguistics | 1987 | 1987 | 10800 | 820 | 29 | |
| 18 | College of Islamic Sciences | 1927 | 1967 | 15246 | 1767 | 217 | WINISIS* |
| 19 | College of Political sciences | 1959 | 1987 | 26856 | 373 | 550 | |
| 20 | College of Economic and Administration | 1936 | 1936 | 23000 | 832 | 322 | |
| 21 | College of Fine Arts | 1961 | 1967 | 5840 | 1000 | 235 | (*) |
| 22 | College of Agriculture | 1950 | 1952 | 53565 | 282 | 380 | |
| 23 | College of Veterinary | 1955 | 1955 | 77000 | 2500 | 2910 | WINISIS* |
| 24 | College of Science | 1949 | 1949 | 252940 | 1250 | 1328 | WINISIS* |

Table [2] of Baghdad University Central Libraries

| Seq | The Library | Library established | Books | Thesis | Periodicals | Automated system |
|-----|--|---------------------|-------|--------|-------------|----------------------|
| 1 | General Secretariat of Central library (1) | 1959 | 15781 | 354 | 152 | WINISIS * |
| 2 | General Secretariat of Central library (Al-Wazeriya) (2) | 1959 | 63518 | 630 | 328 | WINISIS/ CDSISIS* |

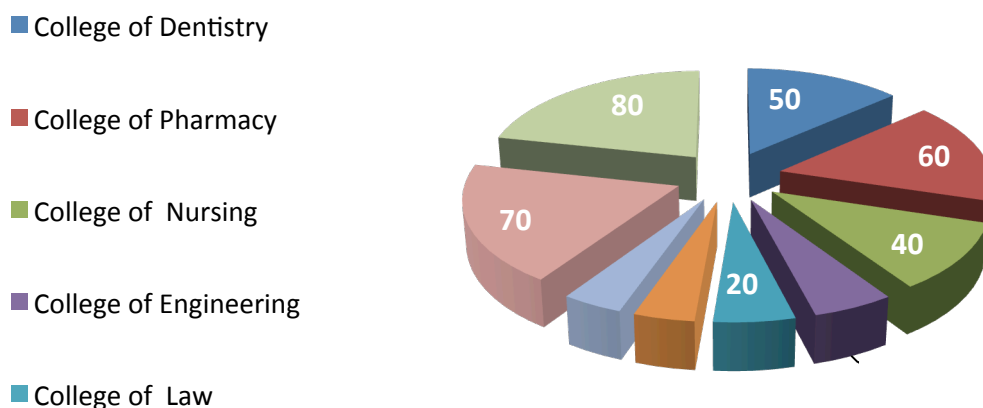
Note: (1) specialized in Scientific Science (site: Baghdad University Campus.

See the Link : <http://www.elib.uobaghdad.edu.iq/default.aspx>

(2) specialized in Human Science (site: Baghdad – al-wazeriya)

Figure [1].Study The Automated System activities (Baghdad University Colleges Libraries)

The automated system activities in the Library Colleges at Baghdad University



1. This will leads us to Think about the other (12) College library which still deals with the traditional library ,
2. Think about how to provide the support and backing, choosing the correct automated system .
3. Provide the complete support to train it's librarian staff to use it.

6: CDS/ISIS Iraqi DLs automated System

CDS/ISIS is a software package for generalized Information Storage and Retrieval systems developed, maintained and disseminated by UNESCO. It was first released in 1985 and since then over 20,000 licenses have been issued by UNESCO and a worldwide network of distributors. It is particularly suited to bibliographical applications and is used for the catalogues of many small and medium-sized libraries. Versions have been produced in Arabic, Chinese, English, French, German, Portuguese, Russian and Spanish amongst other languages. UNESCO makes the software available free for non-commercial purposes, though distributors are allowed to charge for their expenses.[1]

- CDS/ISIS Information Storage and Retrieval System; It is particularly suited to bibliographical applications and is used for the catalogues of many small and medium-sized libraries. Versions have been produced in Arabic, Chinese, English, French, German, Portuguese, Russian and Spanish amongst other

languages. United Nations Educational Scientific and Cultural Organization(UNESCO)

The products available in the software **family**:

1. CDS/ISIS for **DOS**
2. CDS/ISIS for **Windows** (all versions)
3. CDS/ISIS for **UNIX** (character mode)
4. **JavaISIS**, Client - Server Internet suite
5. UNESCO/BIREME **ISIS_DLL**, programming tool
6. BIREME **WWWISIS**
7. **WinIDIS**, the interface to **IDAMS**

as Open-Source (all coming with documentation):

8. **XML2ISIS** a tool for importing XML files to CDS/ISIS Available in English, French, Spanish, Italian, German
9. **IsisAscii** a tool for importing ASCII delimited files to CDS/ISIS
10. **Genisis 2** a wizard for database Web publishing Available in French, Spanish and soon English
11. **WinIDAMS** data mining and statistical analysis

▪ **The CDS/WINISIS characteristics and Usage Problems:**

1. Appropriate package for the management of textual information and variable lengths.
2. It's Easy Use & Enable users to define and create their own databases.
3. CDS win/ISIS Has a powerful search engine and through the use of Boolean logic, It's available in a variety of indexing technique could meet the requirements of different software and specific needs.
4. The possibility of editing databases to allow the beneficiaries of the introduction of new data and edit existing data.
5. CDS/ISIS is Available in multiple languages including Arabic.
6. The possibility of transfer of bibliographic data at the global level.
7. CDS/ISIS is compatible with a high degree of economic standards, general standards and criteria for localization.
8. CDS/ISIS is Medium in accordance with international standards and protocols, standards of bibliographic control and the interaction of the beneficiary.
9. The advantage of these systems highly flexible and easy-to-use that have been used in building databases for theses, books in the Baghdad University Colleges Libraries.

▪ **The WIN/ISIS Usage Problems:**

1. Same time the way of use these programs led to problems because of the structural databases and specialty and uniqueness of each library of the university libraries are structurally different to the lack of a unified model for the construction of special databases,
2. It's Compatible with low environmental standards, operating systems and system security standards.

3. CDS/ISIS doesn't consistent with the standards of integration.
4. CDS/ISIS does not provide a better use because of the failure to provide the possibility of automatically correcting Arabic grammatical errors,(ا : ا : ا : ا)
أحمد: احمد: إحمد: أحمد
5. It's cannot allowed to connect with two bases together.

7: Planning and studies before using an automated system:

Planning is the most important elements of any project's success and longevity, for any project without prior planning process it will face problems and obstacles.

- The main question is whether there was prior planning regulations for the use of WINISIS or CDSISIS or any Automated System at Baghdad University Libraries?

Questions were asked about ?

1. Was there a planning or studies been made before using WINISIS System?
2. Were there any Options or choices for Selecting other systems ?
3. Was there previous experiences of libraries that use WINISIS System?
4. How many workshops has been held to train staff to implement the CDSISIS System?

The Answers were about these Questions :

1. WINISIS Program was implemented without prior planning (100%)
2. To find out whether there is an option in the application of another program?
The answer: there is no any option to choose the program, perhaps due to that the Ministry of Higher Education and Scientific Research in Iraq pointed to disseminate the program and its application in Iraqi universities.
3. The 3rd Question : Some of the colleges Libraries were based on the application of the CDS/ISIS program depending on the previous experience of (Al-Nahrain University, University of Technology) in Iraq.
4. The 4th :How many workshops has been held to train staff to implement the CDSISIS System.

8: Iraqi Digital Libraries Symposiums and Workshop.

1. Digital Libraries workshop :

A Joint workshop for digital library.2011. Arab Federation for Libraries and Information (AFLI), Iraqi Society for libraries and information and Al-Mansour University. Of Baghdad. 30/4- 4/6/2011. (35) Librarians Staffs were trained .(PhD.MsC. Bsc) Certifications . The Greenstone an Automated System, Fox Pro. Still not used in any Library at Baghdad University

2. Digital Libraries workshop :

for the development of Iraqi universities digital libraries. Beirut for the period of 9/11/2011. DLs workshops (2 Levels) . (50) (PhD.MsC. Bsc)Librarians Staff.

3. Workshop library management systems :

- (Integrated Library System)
- (Symphony library system)/ SirsiDynix
- Trained : 25 Librarians Staffs.(PhD.MsC. Bsc).

The (3) workshops included a discussion of the following matters:

1. Detailed view of the reality of the virtual library and set of projects to develop sources and technologies.
1. Discuss the presentations of the international publishing houses, including (EBSCO, Kasha, database Al-Manhal, My Library, and other databases).
2. View the University supplements, office furniture company specialized memory of the publication and distribution.
3. View the electronic items used in libraries and classrooms of the paintings and interactive viewer Interactive Board Interactive Projector Company Smart Vision.
4. Showing a modern electronic system from a company to manage the academic university libraries and university libraries in the link between them.
5. Areas of cooperation in the marketing of scientific output of the Iraqi academic institutions the world.

This leads us to more Questions:

1. The Librarian Role: Are librarians were consulted when designing the library database
2. the Responsibility : Is there someone Powered by developing and updating the Library databases
3. The Following : Is there any review or check spelling for data entry
4. achieve success study :The benefits of using An Automated system to provide the Users access.

The Answers was:

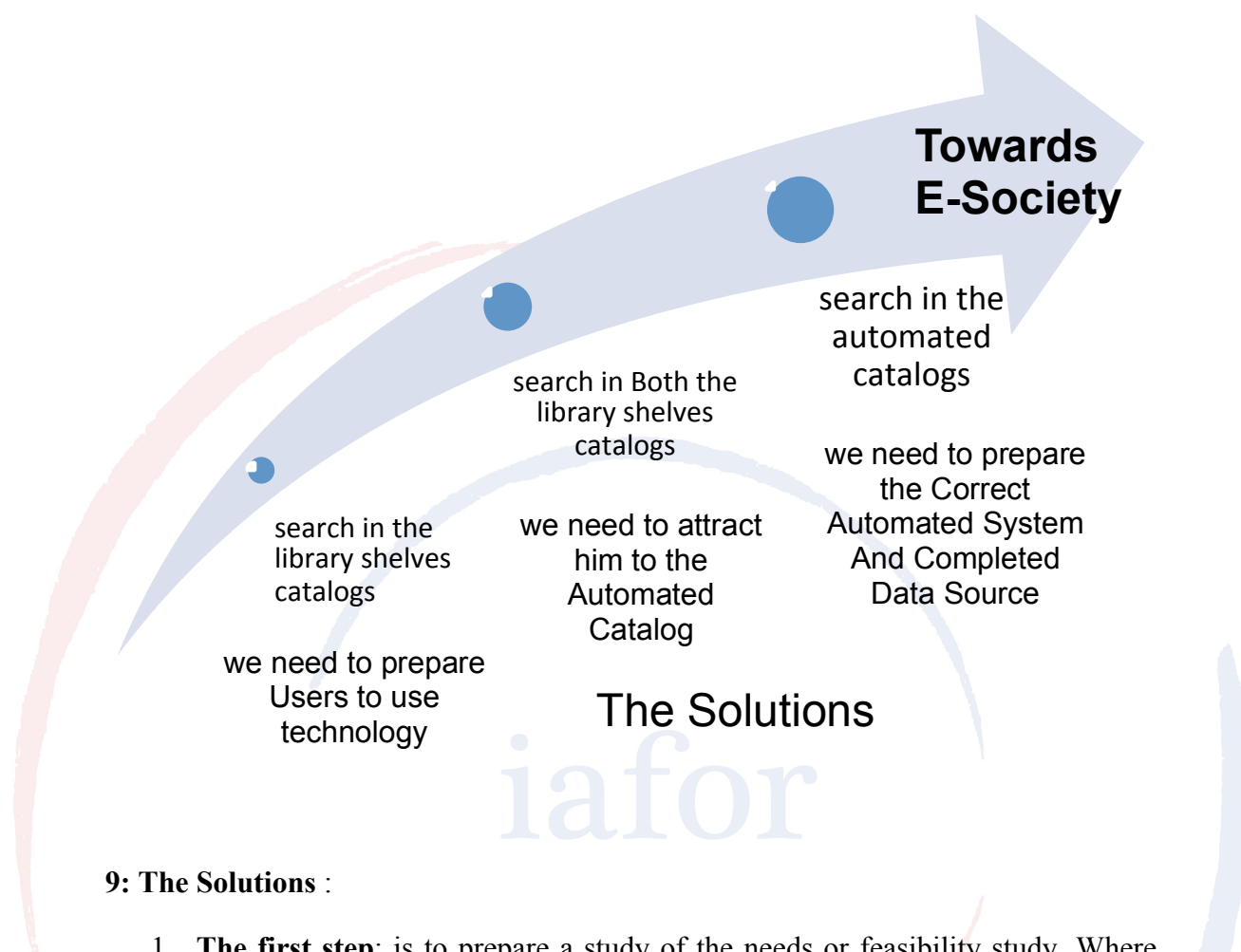
Q:1 All Library Databases were designed by programmers and the competence of computers without librarians consultation.

Q:2 The Responsibility of Updating Libraries Databases depends on the Manager of the Library,

Q:3 Its will depends on the person who is responsible for Data entry.

Q:2 This will depend on the User Himself.

Figure [1].Study The Nature of the Users (Baghdad University)



9: The Solutions :

1. **The first step:** is to prepare a study of the needs or feasibility study. Where should prepare a comprehensive study showing the feasibility of the proposed system to display the administration followed by the library where include the study to identify the needs and motivations that justify the adoption of this system and the resources needed to implement the project should also identify the capabilities available through the information system followed by the library and learn about the integrated systems applied in the debate of the Iraqi libraries.
2. **Second step:** determine requirements for operation. It is a study of information, including system requirements covered by the equipment and the potential of human and groups, organization and procedures for development. As this step is in the specification of the design and mechanization in order to prepare for requests for proposals and determine the functional and technical specifications of the system.
3. **The third step:** the selection, installation and testing of the system , includes a request and evaluate the proposals and choose one according to the desired specifications of the system and its potential, costing and not to make presentations run from supplier companies.

4. **The fourth step:** the transition to the new system environment by converting libraries records to machine-readable image according to the criteria used in this field.
5. **Step five:** Operating and development, training and move is aimed at operation and maintenance of the system ensures that work effectively, to ensure optimal use of it by the beneficiaries and include this stage operation and calendar system for train staff on the use of integrated systems and ensure the availability of technical support for the system.

10: An Automated Systems for An Arabic Libraries :

1. MINISIS
2. CDS/ISIS
3. WIN/ISIS 1995: The development of the Windows version was the result of strategic development policy decision aiming at maintaining the leading role CDS/ISIS has played and is still playing on the international scene.

Open source Software:

1. Koha Open Sources : Koha is the first open-source Integrated Library System (ILS). In use worldwide, its development is steered by a growing community of libraries collaborating to achieve their technology goals. Koha's impressive feature set continues to evolve and expand to meet the needs of its user base. It includes modules for circulation, cataloging, acquisitions, serials, reserves, patron management, branch relationships, and more.[2]

The Arabic Libraries Users :

1. Kurdistan Koya Academic, Koya University Central Library .

<http://library.koyauniversity.org>

2. Egypt/Cairo : -Special NTI Medical Library/ NTI (www.nti.org.eg/library), -K-12 school, New Generation International School.

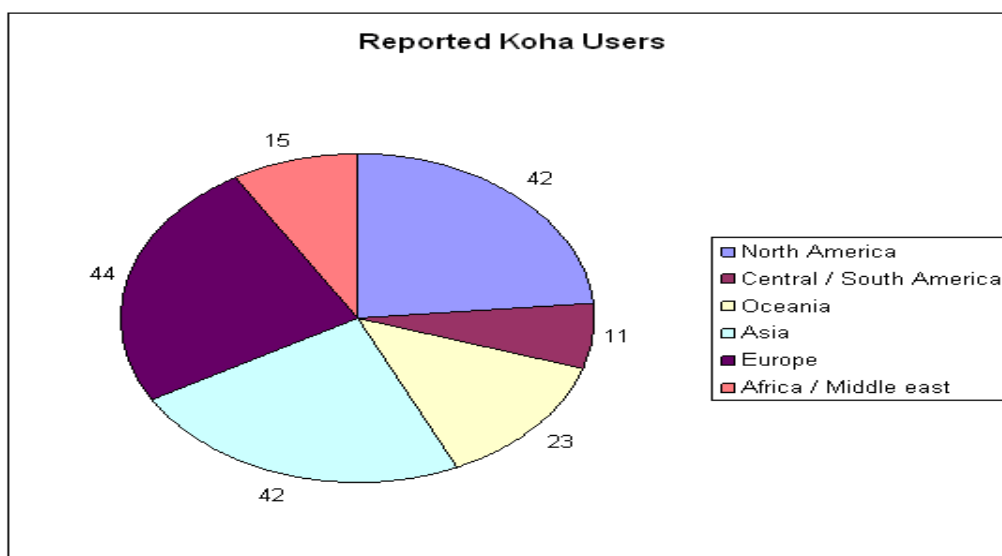


Figure 2: Koha Users as of 16 April 2009

2. Symphony Open Sources :SirsiDynix (previously Sirsi Corporation), is a United States company that produces software solutions and associated services for libraries of all types (academic, public, corporate, government, public/private K–12 schools and special. The company is based in Lehi, Utah, and employs approximately 400 in offices worldwide. SirsiDynix claims to be a global leader in providing "technology solutions" to libraries.] SirsiDynix systems are installed in more than 23,000 libraries around the world, and can be used to link numerous libraries and provide unified access through one portal. The company was bought out by Vista Equity Partners in 2007, a private equity firm based in San Francisco, CA. [3]

- The Arabic Library Users: The University of Bahrain is pleased to announce the installation of the new electronic “Symphony” Library Management System across the University of Bahrain’s libraries. The Symphony system replaces and upgrades the previous Horizon library management system, which was in use by the university’s libraries for more than ten years. Symphony, installed by Arabian Advanced Systems, provides many new benefits for University of Bahrain students, researchers as well as university library staff.

11:Conclusion:

- The result of this study :
 - 1.(12) College libraries at Baghdad University of (26) used WINISIS System.

2. The most of databases used in university libraries are designed by programmers and the competence of computers without consultation with librarians, when the role of the librarians was just input and feed data books, periodicals, theses (PhD, MSc), storage, and retrieval reports.

3. Unqualified staff to use WINISIS.

4. System applications were limited to indexing processes convert card index to Catalog.

The users as the most important result of this study :

we need to build an infrastructure of the users and prepare them to use technology

12: Recommendations :

1. The formation of a working group of specialists in each of the library and information science and information systems to test the system to determine the validity of the adoption and use in order to distribute it.

2. Launch an automated system for use and adoption by the hand adopts responsible for a distribution and development and updating the system.

3. The establishment of digital libraries in universities and colleges affiliated, whether civil or governmental, and linked to the educational process in which, and then connecting them with each other in a distributor so that the beneficiaries of those libraries to use all the libraries, according to the conventions or associations that can be conducted peacefully and in accordance with the powers granted to them.

4. Creating a search Engine for Iraqi Researches and thesis (Iraqi intellectual production) and connecting it with IVSL website

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[1] . Aieda Mustafa., (2010)., **The Evaluation the application of CDS/WinISIS at Baghdad University Libraries**,(MSc.thesis). Al-Mustansiriya University (2010). pp. 89-90)

[2] . Joann Ransom with Chris Cormack and Rosalie Blake (2009). **How hard Can It Be? : Developing in Open Source**; Koha Library Ststem. Code{4}Journal. ISSN 1940-5758. Issue 7, 2009-06-26. IVSL

[3]. Michelle Suranofsky.(2009) **Joining an Open Source Community: Creating a Symphony Connector for the XC NCIP Toolkit**. Code{4}Journal. ISSN 1940-5758. Issue 7, 2009-06-26. IVSL

2013/2014 upcoming events

2013

October 23-27, 2013 - ACE2013 - The Fifth Asian Conference on Education

October 23-27, 2013 - ACETS2013 - The Inaugural Asian Conference on Education, Technology and Society

November 8-10, 2013 - MediAsia2013 - The Fourth Asian Conference on Media & Mass Communication

November 8-10, 2013 - FilmAsia2013 - The Second Asian Conference on Film and Documentary

November 21-24, 2013 - ABMC2013 - The Fourth Asian Business & Management Conference

November 21-24, 2013 - ACPEL2013 - The First Asian Conference on Politics, Economics & Law

2014

March 27-30, 2014 - ACP2014 - The Fourth Asian Conference on Psychology and the Behavioral Sciences

March 27-30, 2014 - ACERP2014 - The Fourth Asian Conference on Ethics, Religion and Philosophy

April 3-6, 2014 - ACAH2014 - The Fifth Asian Conference on Arts and Humanities

April 3-6, 2014 - LibrAsia2013 - The Fourth Asian Conference on Literature and Librarianship

April 17-20, 2014 - ACLL2014 - The Fourth Asian Conference on Language Learning

April 17-20, 2014 - ACTC2014 - The Fourth Asian Conference on Technology in the Classroom

May 29 - June 1, 2014 - ACAS2014 - The Fourth Asian Conference on Asian Studies

May 29 - June 1, 2014 - ACCS2014 - The Fourth Asian Conference on Cultural Studies

June 12-15, 2014 - ACSS2014 - The Fifth Asian Conference on the Social Sciences

June 12-15, 2014 - ACSEE2014 - The Fourth Asian Conference on Sustainability, Energy and the Environment

October 28 - November 2, 2014 - ACE2014 - The Sixth Asian Conference on Education

October 28 - November 2, 2014 - ACSET2014 - The Second Asian Conference on Society, Education and Technology

November 13-16, 2014 - MediAsia2014 - The Fifth Asian Conference on Media & Mass Communication

November 13-16, 2014 - FilmAsia2014 - The Third Asian Conference on Film and Documentary

November 20-23, 2014 - ABMC2014 - The Fifth Asian Business & Management Conference

November 20-23, 2014 - ACPEL2014 - The Second Asian Conference on Politics, Economics & Law

2013

July 4-7, 2013 - ECSS2013 - The Inaugural European Conference on the Social Sciences

July 4-7, 2013 - ECSEE2013 - The Inaugural European Conference on Sustainability, Energy and the Environment

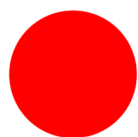
July 11-14, 2013 - ECE - The Inaugural European Conference on Education

July 11-14, 2013 - ECTC2013 - The Inaugural European Conference on Technology in the Classroom

July 18-21, 2013 - ECAH2013 - The Inaugural European Conference on Arts and Humanities

July 18-21, 2013 - ECLL2013 - The Inaugural European Conference on Language Learning

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