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GLIMPSING LIMINALITY AND THE POETICS OF FAITH:

ETHICS AND THE FANTASTIC SPIRIT

A Dissertation in

Comparative Literature

by

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Abstract

This study expands the concept of reframing memory through reconciliation and revision by tracing the genealogy of a liminal supernatural entity (what I term the *fantastic spirit* and hereafter denote as *FS*) through works including Ovid's *Narcissus and Echo* (AD 8), Dante Alighieri's *Vita Nuova* (1292-1300), Yokomitsu Riichi's *Haru wa Basha ni notte* (1915), Miyazawa Kenji's *Ginga tetsudo no yoru* (1934), and James Joyce's *The Dead* (1914). This comparative analysis differentiates, synthesizes, and advances upon conventional conceptions of the fantastic spirit narrative. What emerges is an understanding of how fantastic spirit narratives have developed and how their changes reflect conceptions of identity, alterity, and spirituality. Whether the afterlife is imagined as spatial relocation, transformation of consciousness, transformation of body, or hallucination, the role of the fantastic spirit is delineated by the degree to which it elicits a more profound relationship between the Self and Other. This increased participation is often precipitated by a creative renewal of faith derived from belief in *FSs*. Depending upon the culture-specific trope, the influence of the *FS* is markedly different. Ghost, apparition, *spectre*, and *obake* are conventionally interchangeable concepts, yet they each articulate a unique reality. The ghost is a disembodied spirit, the apparition is a transformed spirit with a transformed body, the *spectre* is related to the perception of the protagonist (e.g., a possible hallucination), and the *obake* is a changed object. From the original Freudian idea of the uncanny, I argue that the *FS* narrative's bracketing of culture-specific issues of alterity and identity has diversified from an enclosed gothic paradigm to a dialogic encounter, influenced by modernity, that is

structurally versus historically based. The authors studied here incorporate and innovate traditional spiritual structures in their personal narratives. The result is a new role for the cultural imaginary.

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Introduction

One of the enigmas of the postmodern era is the placement of ontological meaning and identity. The loss of faith in an essentialist or central unified theory in either the sciences or the arts has spurred several strategies. Theorists and novelists have experimented with approaches concerning the theme of loss of meaning or perspectives concerning the nostalgic return that evoke lack of meaning, or a freedom from meaning. Both responses tend toward entropy and a perceived breakdown in the social order.

If I am getting ready to speak at length about ghosts, inheritance, and generations, generations of ghosts which is to say about certain *others* who are not present, nor presently living, either to us, in us, or outside us, it is in the name of *justice*.

--Derrida *Spectres of Marx* xix

In this study, I will establish the neologism *fantastic spirits* (hereafter denoted as *FS*) to discuss both the unique and the universal characteristics of liminal supernatural concepts such as spirits, ghosts, *spectres*, *obake*, apparitions, and *kami*, which are all imbued with particular spiritual significance. Because of their intimacy with the human form, *FSs* are integral to what Peter Marshall calls “a geography of the afterlife” (Marshall 110). Whether the afterlife is imagined as spatial relocation, transformation of consciousness, transformation of body, or hallucination, the role of the *FS* is delineated by the degree to which it elicits a more profound relationship between Self and Other. This increased participation is often precipitated by a creative renewal of faith derived from belief in the *FSs*. Depending upon the culture-specific trope, the influence of the *FS* is markedly different. Ghost, apparition, *spectre*, and *obake* are

conventionally interchangeable concepts, yet they each articulate a singular reality. The ghost is a disembodied spirit, the apparition is a transformed spirit with a transformed body, the *spectre* is related to the perception of the protagonist (i.e. a possible hallucination), and the *obake* is a changed object. From the original Freudian idea of the uncanny, I argue that the *FS* narrative's bracketing of culture-specific issues of alterity and identity has diversified from an enclosed gothic paradigm to a dialogic encounter influenced by modernity. *FSs* connect with the divine and elicit a more profound interaction between the protagonist and others.

The *FS* originates with desire and is characterized by a liminal supernatural figure attached to some type of spirituality. Ungraspable and untenable, definable in its presence by its absence, the *FS* is larger than the boundaries of the narrative and catalyzes the narrative's aporic liminal closure. Through its reinterpretation, the *FS* narrative allows the reader to see possibilities for dialogue within what originally appears to be a solipsistic narrative. This reframes the supernatural element as a correspondent to an overarching divinity, thus recasting the solipsism as an avenue for dialogue.

Five canonical core narratives are individually discussed in five chapters, reviewing the themes of nostalgia, reconciliation, revision and modernization: Ovid's *Narcissus and Echo* (AD 8), Dante Alighieri's *Vita Nuova* (1292-1300), Yokomitsu Riichi's *Haru wa Basha ni notte* (1915), Miyazawa Kenji's *Ginga tetsudo no yoru* (1934), and James Joyce's *The Dead* (1914). Ovid's narrative centers both on Narcissus' flight from subjectivity, the Plotinian *monos pro monos*, and on Ovid's dialogue with the

Divine. The narrative is also Echo's creative solution, the dialogue created from a fractured monologue and the broken word. Echo employs her wit and resourcefulness to subvert the divine dictum and escape isolation. The mediating screen of Beatrice's apparition leads Dante to poetic splendor and theological understanding. Despite Dante's inscription Beatrice remains elusive, whether as a biographical woman, as a metaphor, as a symbol, or as an apparition. Yokomitsu's wife becomes the narrative vehicle for his theory as her death aids in articulating Yokomitsu's theoretical initiative, and she embodies the new literature. Like Beatrice, her body and spirit are inextricably linked with the new writing. Nora's memories of the dead are fodder for Joyce's possibly Derridean revisions, the *spectre* that rises repeatedly. Joyce's flight westward is toward a new self and the multitude of the living dead who have lived with passion. It is also a flight from the rabblement of the dead; a flight from memory. Miyazawa's quest for his sister provokes him to cast a net of words into the sea of the unknown, a net that finds many heavens to appease Miyazawa's mind. *Ginga tetsudo no yoru's* journey becomes the antidote to unwanted solitude.

In these narratives, the desire for renewal and liminal closure is linked to a poetic and prophetic hermeneutic of spirituality and the relationship to the Other. For example, Dante incorporates both courtly love tradition and Catholic Christianity into a paean to God through Beatrice (the apparition). Miyazawa's childlike near epic incorporates agricultural science, technology, Buddhist, and Christian ideas. The multivalent tradition of Shinto, poetics, and Shinkankakuha inform Yokomitsu's narrative. Joyce's attempt to understand Christ includes a layered pastiche of Irish mythology, an American narrative,

classical and folk music, Shakespeare, and a love letter to his hometown and his wife. These authors innovate literary techniques to decipher the Other who haunts their narrative.

My overarching term *FS* denotes a strategy to negotiate between two ostensibly incompatible methodological trajectories: the irreducible multiplicity of models, and the historical universal model. Derridean *hauntology* and Levinasian ethics peripherally inform this project. The context and justification of this term begins with Freud's aforementioned definition of the uncanny. To justify the use of the word fantastic I was informed by Tzevan Todorov and Rosemary Jackson's conceptions of fantasy, Murase and Komatsu's use of the imaginary, and Irène Bessière's analysis of fantastic narratives. Jacques Lacan's and Julia Kristeva's examination of the clinical and cultural stakes of analytic discourse, especially in its relationship to literary interpretation (particularly ideas of alterity and narcissism), aid in discussion of the *FS*. Geraldine Heng's and Tomiko Yoda's re-contextualization of the feminine provide alternative progressive models of interpretation. A comparison of the *FS*'s reception in the literary texts of a given literature is crucial in revealing the encapsulated cultural attitudes to faith and love. The *FS* signals something familiar in a postmodern world: a glimpse of recaptured faith in literature disparate from the pre-modern unquestioned acceptance of the mythic and supernatural.

Through three interventions, I advance prevailing interpretations (i.e. by Susan Napier, Rosemary Jackson, and Julia Kristeva) that locate the Other within the ghost signifier, a bracketed dimension that allows the specific problems of identity (for

example, issues of ethnicity, race, and religion) to be imaginatively reconstructed. The first intervention reevaluates the *FS*'s anthropomorphic and ontological ambiguity as linked to privileged supernatural qualities. The second intervention reemphasizes the ethical and moral dimensions of the *FS*, and its importance as a locus of cultural memory and performance. The third intervention consolidates the first two interventions in a recognition of the *FS* as more than anthropologically mimetic; and the *FS*'s influence on the I-Other romance results in dialectical change, consciousness, awareness, and freedom.

Five Core Narratives

I focus upon short to medium-length canonical narratives with the *FS* as a poetic presence. In these narratives, I address how the author's utopic and spiritual re-visioning renovates the conventions of traditional religion. Because of the variety of approaches employed by the authors themselves, the narratives are examined through a diversity of concepts. For example, in *Haru wa basha ni notte*, Yokomitsu's idea of sensibility and aesthetics is emphasized. In the *Vita Nuova*, Dante's use of the poetic vernacular and architectonics in a structural approach is accentuated. Joyce's literary experiment and Miyazawa's narrative allows for a psychoanalytical approach. Cultural markers of class, politics, and gender related to the trope of the *FS* are explored. The incorporation of modern reason, postmodern play, and gothic mystery leads to the creation of a new kind of narrative. Each chapter analyzes a narrative and its variants demonstrating the culture-

specific expression of the *FS*, its universal characteristics, and a literary reformulation of an ethical concept.

Chapter 1 investigates and justifies Ovid's *Narcissus and Echo* and other reformulations of his narrative as literary criticism of, and alternatives to, the solipsistic *FS* narrative. Ovid's physical manifestation of the metamorphosis of desire will be compared to the Japanese concept of *obake* and Plotinian desire. Chapter 2 discusses Dante Alighieri's *Vita Nuova* as a transitional apparition narrative as it challenges narrative linearity and an anthropomorphized apparition role via poetic architectonics and a Catholic liturgical form. By their inclusion of different periods or styles, transitional narratives are inherently comparative of alterations of form, convention, style, and intent in literary movements. Chapter 3 examines how *Haru wa basha ni notte* integrates *junbungaku* with *Shinkankakuhua*, Yokomitsu Riichi's theoretical new initiative. Nature and poetics are incorporated to create a new *Modanizumu*.

Chapter 4, Miyazawa Kenji's *Ginga tetsudo no yoru*, is an example of a dialogic narrative and is utopic in its investigation of possible heavens: the Northern and Southern Cross, the anthropologist's dig, the bird-catcher, the lighthouse keeper, the twin stars shrine, the Scorpion, the Indian, and the Coal Sack. Each one is ethereal and luminous in its beauty, and slightly terrifying in its insubstantiality and strangeness. The *FS* that populate *Ginga tetsudo no yoru* are not only fictional, but also biographical. The celestial train, the Milky Way destination, and the companion are all anchored in the protagonist's idealistic remembrances of his times with his friend and father. In Miyazawa's narrative, the *FS* is empathetic, and focused upon the desires of others.

Joyce's narrative, *The Dead*, is also an example of a dialogic narrative. It is one of a series of short stories in *Dubliners* (1914). In *The Dead*, the *FS* allows the protagonist to overcome solipsistic sentimentality with acceptance and love that resonate with the martyrdom of a sacramental marriage. The *FS* is a mediator for Joyce's relationship with women, a balance in his tenuous relationship with the Church and Irish politics, and a metaphor for cultural and literary expectations. Although Joyce abhorred the interference of any "third parties" in his relationships with the Other, a third party authenticates the I-Other relationship.

In each of these chapters, two roles will be discussed: the *FS*'s role as mediator and as bearer of a shared truth, and the protagonist's role as witness and respondent. Each chapter will also allude to the other narratives in comparison including a discussion of the role of literature in the respective cultures, specifically the role of *FS* narratives.

Delimitations

My use of the term *FS* is informed by the following: the use of the imaginary (Lacan, Kristeva, Murase and Komatsu), conceptions of fantasy (Bessière and R. Jackson), the idea of romance (Heng) and the recontextualization of the feminine (Yoda). This project details the transitions of the cultural imaginary as expressed in the *FS* narrative. The selected narratives focus upon three liminal types: the apparition, the ghost, and the *obake*. An apparition includes the transfigured body and spirit in the afterlife while the ghost is considered a disembodied spirit postmortem. The Japanese

term for a specific kind of ghost, an *obake*, is a transformed thing, and literally includes the verb “to undergo change.” Included in the category of *obake* in the Japanese tradition are the *yurei*, *yokai* and *oni*. This study also examines the Buddhist and Shinto *kami* and spiritual liminality expressed by reincarnation or transition to nirvana.

Through dilemmas of identity, alterity, relationship and perception, I examine how and why these narratives seem to view the trope of the body as subjective and inherently flawed. As a result, this project will discuss how idealization of the *FS* without the body can exclude it from being the Other, though it leads to the real Other. Thus this project also details how the *FS* has been classified as Other or not Other and the implications of such classifications. Under discussion among the premises of I-Other discourse is the idea that only the unified body and spirit allows for true I-Other conversation. Also considered is whether there is a fascination with the idea of perfection via body and spirit, or via the body to the spirit, because of our inherent narcissism, or whether this is the only antidote to narcissism.

My objective is to allow the premise of the *FS* to unfold through narrative examples. In brief, the way *FS* is portrayed and what this means in relation to a literature’s idea of knowledge has changed and developed over time. The question that eludes the Cartesian dictum of substance dualism is where do *FS*s exist? Do they exist in the pre-corporeal spirit that searches for a body from which to love, or in the post-corporeal spirit that retains memory? From thresholds to memorialization, crypts, and encryption, the *FS* is a continually paradoxical state that both defines and defies the ontological state. In this sense, an examination of the *FS* as a truth provides the ground

for a graspable ontological truth as the reality from which this *FS* arises or prefigures, or it reveals a truth as unknowable. The *FS* as truth or reality itself is interrogated, leaving both the existence and the nonexistence of the *FS* in dispute. Why and how does the *FS* become the fantastic, that is, nonexistence/existence itself? To this extent, is the meta-space where the *FS* shifts ontologically realized?

These particular narratives are able to successfully interrogate and manage the logical paradox of a quintessentially rational and systemic ethical dimension that includes the subversive and intuitive trope of the *FS*. In place of the corporeal, the cultural imaginary, as expressed in the narrative through naming, underscores the transparent and liminal nature of the *FS*, thus making it visible. The very opaqueness of the *FS* is dependent upon its incommensurability and incomprehensibility. Manifesting the *FS* in a narrative form is itself a paradox that parallels the complexity of systemic categorization of a trope that inherently seems to subvert rational paradigms. The non-corporeality of the *FS* provides a more flexible and less subjective perspective. The implied lack of significant markers leads to a universality that precludes preconceived notions, yet interpretation includes culturally specific views. Is the supposition that the body alone is capable of making visible the spirit a variation or a resolution of the Cartesian split? The *FS* as corporeal and non-corporeal will be discussed.

Existing scholarship

The current state of scholarship of *FS* narratives may be categorized into three fields: first, editorial justifications for collections or comparisons (e.g. American ghost

or apparition narratives written by women in *Haunting the House of Fiction*, the ghost in Shakespeare's plays, Hans Holzer's collection of haunted locales); second, culture-specific analyses of the ghost in ethnic narratives (e.g. Susie Lan Cassel's interpretation of ghosts in Asian American literature, Susan Napier's discussion of ghosts in the Japanese fantastic, the introductions to Irish ghost stories, the introductions to English ghost stories, and spirit narratives in tribal oral literature); and third, placement as a subcategory in a larger critical genre or framework (e.g. Susan Napier's discussion of ghosts in the Japanese fantastic, ghosts in the supernatural in E.J. Clery's *The Rise of the Supernatural Fiction 1762-1800*, ghosts in the thriller genre in Martin Rubin's *Thrillers*, ghosts as a cultural expression of death as in *Dead Hands: Fictions of Agency, Renaissance to Modern*, Bruce Gordon and Peter Marshall's *The Place of the Dead: Death and Remembrance in Late Medieval and Early Modern Europe*, metaphorical ghosts of modernity in Derrida's *Spectres of Marx*, ghosts as an illustration of a specific cultural outlook in Claudia Strauss and Roy G. Dandrade's *Human Motives and Cultural Models* and Fabian's anthropological study, ghosts as a sub-genre of the fantastic described by Rosemary Jackson (68-69), and finally, Susan Napier's study of ghosts as originating as an expression of spirituality and Mircea Eliade's comparative study.¹

Scholarship of Japanese narratives has focused upon the delineation of *FS* as an epistemological exercise. The Gothic construct has primarily arisen out of the national construct of the modern subject and modernism. Japanese compilations include Toriyama Seiken's famous illustrated compendium of ghosts², and Ueda Akinari's *Ugetsu Monogatari, Konjaku Monogatari*, collections of Heian period folklore.

The majority of traditional scholarship focuses upon the Gothic tradition and the placement of the *FS*, like the fantastic narrative itself, in the role of the Other. Employing a structuralist approach, for Wendy Kolmar and Lynette Carpenter, the apparition narrative becomes a sub-genre of the fantastic focused upon dualisms (236-237). Writing specifically about nineteenth-century American supernatural fiction, Kerr, Crowley, and Crow conclude that the disorientation of the supernatural in fiction is reflective of a deeper perplexity in the culture.³ In the psychoanalytical approach primarily advocated by Kristeva (*Histoires d'Amour, Tales of Love*), the *FS* narrative is also a nostalgic memorial narrative for *unity osmosis* (i.e. Mother and Child or when time was linked to one moment of complete memory) before separation (by birth or by linear time). As memory nurtures understanding, the *FS* narrative parallels the creation and revision of history (235-263).

The Fantastic

Although Tzvetan Todorov's structuralist viewpoint of the fantastic is prevalent, critics like Theodore Ziolkowski argue that the fantastic is better understood in terms of stages or responses to cultural circumstances.⁴ For Sartre, it is only in the secular world that "[...]fantasy assumes its proper function: to transform this world. The fantastic, in becoming humanized, approaches the ideal purity of its essence, becomes what it had been. Without a context of faith in supernaturalism (whether sacred or secular), fantasy is an expression of human forces."⁵ Faith in the supernatural, whether sacred or secular, will be examined as motivation for these narratives.

Whether the it is described as reality, or an alternate reality, as a shadow of this world, as a locus between realities, or between reality and an alternate realm, or as some kind of paratactical relationship to the real, critics (Brooke-Rose, Rosemary Jackson, Smajic, and Bessière) agree that structurally what constitutes the fantastic is an ambiguous relationship with the real. It covers a wide range of styles, genres, and narrative forms including utopian novels, science fiction, fairy tales, Victorian ghost stories, oral narratives, and romantic histories. It can just as well seem to offer proof of secular skepticism or belief in the sacred. It may reveal the truth of memory or transform it. It may or may not include the subconscious and its dreams, and it can establish societal structures or subvert them.

According to Rosemary Jackson and Eric Rabkin, the etymological definition of the word fantastic indicates its universal and ahistorical nature.⁶ Jackson traces the roots of the fantastic's subversive nature to Menippean satire (13-15). From a religious perspective, fantasy stabilizes and reinforces sacred institutions (as in apparitions), or fantasy corresponds to the loss of faith in the sacred. In each of these narratives, the encounter with the *FS* is a metaphysical question navigated by the dialogic. By extension, this project is concerned with the context of faith in the supernatural, whether sacred or secular.

In narratives supporting fantasy as the sacred, the realm of fantasy is an unknown "somewhere" and nearly utopian.⁷ Fantasy is linked to a supernatural and divine realm, a realm filled with the perplexing questions of the existence and distinctions between angels, apparitions, and ghosts. Fantasies supporting sacred institutions often describe

the supernatural world as located in an alternate plane(s) divided between good and evil.⁸ Treatments of fantastic narratives were often utilized to increase awareness of the afterlife and to reinforce the rituals of the dead and their memory.⁹ Often, these fantasies resembled religious myth (R. Jackson 66). All of the chosen *FS* narratives are amenable to this approach.

In contrast, narratives focusing upon secular concerns deal with loss of faith in the sacred (R. Jackson 63-64), a corresponding internalization of the polarization of good and evil, the forces of commodification and capitalism, and the absence of meaning and alienation (R. Jackson 16-18). Fantasy is seen more as an expression of individual or collective human desire than as a supernatural force.

The role of psychoanalytical perspectives in fantastic literature is controversial. Todorov and Napier argue that the fantastic is not profound enough to “operate on that double level of significance” (Elizabeth R. Napier 4) that includes the unconscious. Napier argues that physical space is privileged over emotional response, and that there is evidence of distrust of actual emotion. Thus, what is mistaken for unconscious material is in actuality mere exaggerated effect. In contrast, R. Jackson, Heng, Kristeva, and others firmly ground understanding fantasy within the concerns of the unconscious. R. Jackson addresses fantasy from the Freudian perspective, utilizing the concepts of the *unheimliche* and of the *FS* as unconscious projection. Heng establishes a historical view and Kristeva employs semiotics and a revision of Lacanian ethics.¹⁰ Critics of both views include the I-Other relationship but employ different approaches. Some critics ignore the unconscious, finding the I-Other relationship purely structural. Critics who

find the unconscious prevalent in fantasy involve psychoanalytical perspectives. Cixous concentrates mainly upon the linguistic play of sign and signified and meaning in fantastic literature (R. Jackson 213).

Identity and Alterity

The mystery of Echo's voice, which through repetition becomes identical to the borrowed voice, still remains unique to Echo. The mystery of Narcissus is mis-recognition (Keppler 1). In repetition, does Echo's voice become identical or does it have her inflection? Is that how Narcissus mistook her repetition for another's voice? Or like his visual mis-recognition, did he mis-recognize his own voice for another? According to Buber, man lives in a twofold world, made so by his own twofold attitude, which in turn determines his relationship to the world. One attitude is expressed by the phrase *I-It* (or *I-He*, *I-She*), in which *I* is separated from *It*, *It* being looked on or felt toward by the *I* as an object, secondary to and serving the purpose of *I*. The other attitude is expressed by the phrase *I-Thou*, in which there is no separation, though neither is there simple identity, but rather the only true reciprocity, "the real twofold entity I and Thou" (205).

Prevailing interpretations (i.e. by Susan Napier, Rosemary Jackson, and Julia Kristeva) essentialize the *FS* figure to the figure of Otherness, thus detailing how the representation also offers insight into literature's representation of the Other. Although these interpretations are intriguing, they also reduce the form of the *FS* to an ontological function of Otherness. The I-Other paradigm encompasses Buber's definition of "the

genuinely reciprocal meeting in the fullness of life between one active existence and another,” (205) and includes author, reader, and characters in the narrative. Utilizing Jungian and Kristevan philosophies and the Lacanian mirror phase, the I-Other relationship is psychoanalytically subdivided into solipsistic and dialogic phases. Of particular interest is the *FS*'s role in structures of subjectivity and narcissism. The solipsistic phase, like Narcissus' mirror, reduces the dialogue of the I-Other into a monologue in the realm of the Real without the possibility or need of reciprocation or mutuality beyond the image. Instinct, exaggerated emotion, action and reaction are emphasized rather than full engagement. In contrast, the dialogic phase, precipitated by desire and language, does provide engagement.

The ghost registers and it incites, and that is why we have to talk to it graciously, why we have to learn how it speaks, why we have to grasp the fullness of its life world, its desires and standpoint. When a ghost appears, it is making contact with you; all its forceful if perplexing enunciations are for you. Offer it a hospitable reception we must, but the victorious reckoning with the ghost always requires a partiality to the living. Because ultimately haunting is about how to transform a shadow of a life into an undiminished life whose shadows touch softly in the spirit of a peaceful reconciliation. (Gordon 207-208)

The poetic figure of the *FS* is faith as revolt against negative solipsism. This revolt creates the experience of timelessness and transformation includes altering the influence or details of the event (revision, forgiveness, and a gain of knowledge). In a dialogic narrative, the dialogic response recapitulates a previous response to alter the substance of the narrative, while in the solipsitic narrative there is no response.

Many critics (including Susan Napier and R. Jackson) consider the *FS* as Other yet although the *FS* precipitates response, in many narratives and instances, because of

its non-corporeal nature, the *FS* is non-responsive and non-communicative. Because of this incommensurability, with the exception of the *FS* with a body, it is possible for the *FS* not to be considered Other. The *FS* is not empowered with reciprocity of response, even though it can act as a catalyst that produces reciprocation and response in the I-Other relationship. Although it is not necessary to have mutuality to be Other, the potentiality to be Other seems vital. What constitutes otherness? This project begins with Buber's and Levinas' strategy of the I-Other relationship. This relationship is demarcated between what is considered the I-It and the I-Thou relationships. For example, *obake*, as things, are considered part of an I-It relationship. In contrast, apparitions, with their ability to provide intercession and in some cases to have a body (e.g., Assumed Virgin Mary), are considered part of I-Thou and are thus part of the dialogue.

At the *It* end of the spectrum is the ghost, which is identified by its lacks: lack of corporeality; lack of knowledge; and lack of ability. For Buber, *It* is the object and non-human entity. Buber insists on the distinction between face-to-face being and the "passive" object. For Levinas, this lack is translated into the impossibility of participating in the face to face encounter. The ghost, stripped of its corporeality and not quite achieving its fullness of spirituality, is in the realm of the inanimate. The apparition, by contrast, with its inclusion of the body, is both a fully realized material and spiritual being. To this end, it might be said that the human being is in fact the liminal mid-point. It is not yet a fully realized spiritual being and is imperfect in physicality (as it is vulnerable and mortal). So perhaps the human being is other (with a

small *o*) and the apparition is towards *thou* or *Other*. The ghost is more likely to be classified as an *It*. Interestingly, although linguistically the *obake* literally means “changed thing,” it is not an *It*. This is due to the Japanese animism that incorporates the idea of Thou into objects and animals. Thus, though in Protestant thought the idea of Being at times incorporates the spiritual linked to the divine without the material, in Japanese thought, the link to the divine is within the material. In Catholicism, the divine is through the material; however, there is a distinction between objects and humans. In Judeo-Christian thought, the spiritual is limited to the living. Thus, how and whether or not the *FS* is perceived as other is a reflection of the context.

Perhaps the ghost cannot be considered as Thou because it cannot be hallowed: as it is a dead thing, it is not living. Naturally, how we view and respond to the *FS* is linked to spirituality. Only in living spirituality is the *FS* considered hallowed. Thus, the ghost is at best a bracketing; a place where dialogue can take place or be influenced. In recognizing the ghost, one can see how the Other is living whereas the ghost is not, and thus, how the Other is hallowed and reciprocation can occur. In this case, the ghost can influence dialogue, but not participate or reciprocate. Much like an object, it can be moved, it can be transformed by the self, but its influence is passive, not active. Like a mirror, the ghost remains an inanimate object. In these narratives, the permutations of the *FS* present interpretations of the encounter with the Other.

Taming the encounter with the Other

Rosemary Jackson describes the differences of fantasy in the supernatural and natural economy in the following:

Presentations of otherness are imagined and interpreted differently. In what we could call a supernatural economy, otherness is transcendent, marvellously different from the human; the results are religious fantasies of angels, devils, heavens, hells, promised lands, and pagan fantasies of elves, dwarves, fairies, fairyland or 'faery.' In a natural, or secular economy, otherness is not located elsewhere: it is read as a projection of merely human fears and desires transforming the world through subjective perception. (R. Jackson 23-24)

In the supernatural, otherness is transcendent, linked to community and located in marvelous alternate worlds. Reality is achieved in these alternate worlds through change in the natural world. Fantasy becomes the natural solution to an imperfect reality. An example of this is Haruki Murakami's *Hard-Boiled Wonderland*, where the protagonist leaves what is reality for the fantastic alternate space in his mind and otherness is oriented within the self, located in the unconscious. Fantasy is an imperfect solution and reality is achieved in the natural realm through understanding of the inner world, similar to a psychological detective narrative.

The shock of the supernatural presence in the narrative, the split second of total non-recognition, is catalytic to the I-Other dialogue. This epiphanic moment creates the possibilities of narrative time through meaning and authenticity, and revision of history. The FS narrative is efficacious in the exploration of the I-Other relationship. The majority of the current scholarship addresses the ghost as an analogous trope of the body of the Other, of otherness, or the self, as in the following: Todorov's description of the

fantastic as I and not-I in the themes of otherness, Frederic Jameson's description of the fantastic as a "[...] naming of the otherness which is a telling index of society's religious and political beliefs" (R. Jackson 52), Susan Napier's discussion of the changing perception of the alien from negative to positive (129), and Susie Lan Cassel's anthropological framing of Asian/White otherness.¹¹ Among the criticism framing the ghost as an idiom of patriarchal oppression of the female body or colonization of a marginalized minority are works by Geraldine Smith-Wright and E. Suzanne Owens. The *FS* as a hidden catalyst reinvests humanity in the characters. The *FS* is associated with the insubstantial, and often abstracted as a machine, except that by its very nature, the *FS* is exempt from the realm of logic. As with the terms 'angels' or 'demons', the term *FS* is usually imbued with spirituality and represents transition, mystery, and in-betweenness or liminality.

Although the conventional strategic reading of *FS* as an ethical awareness of inter- and intra-human difference is viable and useful, it places the ghost in an anthropomorphic agenda. Conventional historical and cultural criticism posits the ghost encoded as the native and/or foreign identity, thus limiting its literary capabilities. However, due to the natural difference between the corporeal and non-corporeal, the human I-Other relationship cannot be completely understood or reconstructed solely through the *FS* without the danger of false idealization. In some instances, the projection of representations of the self, Other, or I-Other relationship, upon the *FS* also constricts conceptions of the self, Other, or I-Other relationship into a false ideological construct. The entrenched *FS* within the I-Other construct cannot *create* or contribute anything of

value to the I-Other relationship. Only the *FS* in play, from the I-Other construct or alone, can *recreate* a true existence.

The *FS* replaces the mirror of Narcissus while retaining its refractive and reflective properties. These narratives are both culturally specific and universal: what is universal is a supernatural liminal figure, and how that idea is presented and perceived is culture-specific. Thus, the influence upon the I-Other relationship is circumscribed by the definition of the liminal figure. For example, in the interpretation of the secular *FS*, the I-Other relationship is focused upon a shared community. The recognition of the *FS* as a former member of humanity is a recognition that one is human, and thus, that others are human. In this way, through mirroring, the *FS* validates humanity after death. In the case of the apparition, or sacred *FS*, the I-Other relationship involves the I-Thou relationship of person to divine. The apparition is an acknowledgment of the existence of the divine supernatural, and a community of faith.

Although it might resemble an I-It relationship because an *obake* is a transformed thing, it in fact still contains the I-Other relationship. The underlying premise is the changeability of reality and perception in contrast to the permanence of essence. Thus, although the *obake* is transformed, it retains its essence and it influences the I-Other relationship by describing the immutability of relationship within the mutability of circumstances. Although the practice of the relationship may change due to circumstances and growth, the nature of the relationship will remain.

Feminism and Fantastic literature

The *FS* has been described in various roles, including that of a Hermes Trismegistus icon of androgyny. In this form, the *FS* is seen as neither unity nor lack, but as a third sex. The metaphor is the difference between the sexes and thus the differences between all individuals and a challenge of commensurability. Resembling this idea, yet radically different in performance, is the division of body and soul into representations of material and spiritual. This division corresponds to the division of female and male into separate spheres of relation, as the female in this construct becomes the finite and temporal material body while the male becomes the eternal spirit. This is based on the misconception that the female was merely a vessel and not a contributor to the procreative process. In this idea, the *FS* is always male. If a female is to become a spirit, she must become male and conversely, all males that are non-spiritual are degraded because of their concern with the material realm. Finally, in contrast, is the Yin/Yang consideration of the *FS* as a unity of wholes; as both of the sexes are the Goddess and God. The *FS* includes these two conceptions and illustrates the evolving image of the Divine.

I will discuss whether the *FS* supports or revises the Cartesian division exemplified by the identification of women with the body, and men with the mind and the word. A significant challenge to this premise is the controversy surrounding the idea of the feminine. Yoda's approach includes recognition of the historicity of the concept of gender and the difficulty of fixing a monolithic definition in the midst of constant

If we represent the *FS* as Other, do we not contribute to the marginalization of the feminine? For example, is the *FS* in Japanese modern narratives a counter-discourse to Western literature through its inherently *feminine* nature, the voice of the *feminine* as shown through the *sick woman* ? How does this play into the idea of Japanese literature as originally *feminine* both through its spiritual and linguistic origins? Since the othering of Japanese literature is through feminization, is the Japanese feminine thus doubly othered¹²?

The narratives in this analysis are written from the prevailing male viewpoint and are thus illustrative of the statistical commodification of the male voice as opposed to the female voice. The male voyeuristic gaze also is indicated, especially in the narratives of Dante and Joyce, where the male originally objectifies and attempts to colonize the female subject. The value of the person equals the value of truth, thus, the changing concepts of women lead to the changing concepts of truth in the I-Other relationship.

Liminality

The study of liminality includes borders, edges, and frameworks. Liminality is often associated with otherness as it deals with margins and marginality. The liminality of the *FS*, like the marginal position of literary studies, can justify a literature's embodiment and dislocation of cultural values. As to the liminal placement of *FS* narratives themselves, where is meaning in the blurring and play of generic categories? How is this liminality expressed? Is it passive or active? For example, is it passive in the sense of possession by a deity? Or active as in transformation by the will? What is the

quality of liminality? What is the purpose of the liminality? For example, in Miyazawa's narrative, there are numerous liminalities including: liminality in locale between cosmopolitan/primitive, there is liminality in the stages of life, liminality between fiction and reality, liminality in travel between the two worlds, and liminality of the narrative itself.

Ethics

As Eskin describes literature, it is "an ethical force ostensibly exceeding that of moral philosophy" (573). If poets are the first arbiters of ethics, and poets are linked to prophecy, then ethics is the *FS* narrative's heritage. Through the texts of Homer and the ideas of a modern notion of "literature" as an aesthetic category and institution discussed by Todorov, Derrida, Terry Eagleton, and J.L. Austin, Eskin describes the persistent sense that the ethical thread within Western literature exceeds that of moral philosophy. In contrast to moral philosophy, Eskin explains how moral formation has been largely the realm of literature, citing Augustine, Bruni, Schiller, and MacIntyre as critics who address the educational function of literature. Referring to Martha Nussbaum, Derek Attridge, Richard Rorty, Colin McGinn, and J. Hillis Miller, Eskin describes literature's singular ability to evoke an emotional response to moral truths that is based upon its material artistry rather than abstract theory (573-594). This idea is echoed in Japanese literary criticism that focuses the term *sensibility* in ethics. This approach highlights the phenomenological aspects and ability of literature to "realize new forms of self-consciousness and evolve into a new kind of ethicality."¹³

FS narratives resist and complicate ethical ideas. The *FS* that is no longer anthropomorphized represents changes in perception, time and space, thus expanding the boundaries of its definition. The liminality of the *FS* allows it to do justice to the embodiment and dislocation of cultural values. In its liminality, the *FS* questions the authenticity of a moment by revisiting the past underscoring the idea that perception renders a moment authentic or inauthentic. Because it is linked to the perception of space and time, the *FS* is inherently linked to the ethical. Is the authenticity of a moment a perception that draws upon the shared space and time of Levinasian dialogue, or is it grounded on the forgiveness that breaks the spell of ethics and history as Other (Kristeva “Forgiveness”)? Why the creation of a virtual space, where the idea of *FS* can exist? The *FS* must be examined both in terms of the language of faith and from the historical perspective.

From Echo to Narcissus, the oscillation between solipsistic and fragmented dialogue emerges into a non-oppositional and asymmetrical dialogue. This is the difference between the flaw and the virtue of modernism or postmodernism. In its flawed state, the story of Echo and Narcissus becomes a narrative of failure, a lesson in non-mutuality. In its virtue, the narrative becomes a decipherable exchange, the possibility of recovery. The *FS* becomes the prosopoeic alternative to the strictures of language, more than a simple solution to the problems of modernist ‘colonized’ discourse and the ‘chaos’ of postmodernism. Whether the virtue of postmodernism is its activity and experiential value¹⁴ as according to Shawver, or its ability to poetize¹⁵, ultimately, its success lies in the ability to create an effective space for dialogue (371).

More than iconic, the *FS* is not quite the 'abject' figure, nor an idealization, but the idea of the *FS* itself is a deconstructionist perspective. It is an empty space, a nothingness that has presence. In the wake of the perceived loss of faith and ontological meaning/presence that Blanchot mourns, the *FS* is that which has not yet had imbued meaning or presence. The *FS* is that which carries history, as it is the remnant of history and the "ruins of form" and the "shattering of identification" to become the "regulative principle of hope, the new love story" that is the "transference love," that transcends courtly and romantic love (Benhabib 229).

This study focuses on ethics inherent in the apparition's liminality (an anthropological term describing a state of existence between two states), arguing that as a non-corporeal or liminal corporeal entity, the *FS* is accorded ethical privileges representing distinct refinements of a specific ethical system. Or, even though it is non-corporeal or liminally corporeal, the *FS* still has an ethical system attached to it, which may indicate its true essence despite its liminality. Imagination is closely allied with the subject of phenomenology and can be defined as the faculty that separates human thought from any form of artificial intelligence. Imagination is both the state of illusory existence and the capacity to create illusion. Thus, the perspective of the apparition as an imaginary figure is infused with spiritual and moral considerations. As a tangible link to the unconscious, the apparition is useful in understanding how ethical dilemmas have been raised and resolved by national literatures, and how this provides a creative alternative to static conflict. From the Holy Ghost of Christian mythology to the term

‘spirits’, the apparition figure is particularly imbued with spiritual qualities and thus involves the ideas of faith, whether as belief in apparitions or in a certain religion.

The *FS* also allows the possibility of transformational creative power that surpasses the limitations of lack of meaning and/or recycled nostalgia. It can demonstrate a need for spiritual rationalization in which the *FS* becomes an appropriate vehicle for this transformative process. As evidence of the imaginative, the *FS* is an ideal connection between symbolic and semiotic space. As illustrative of universal innate alienation, the *FS* retains a familiarity and strangeness vis-à-vis the human identity. Finally, as a poetic figure within the prose narrative, the *FS* articulates the imaginative within the rational, mirroring the tentative balance between the reductive rule of impartial logic and the necessary creative and disruptive voice of the subject. This interplay provides a discourse that is continually in progress and in process, yet inherently stable. From this perspective, the literary and cultural consciousness imbedded in dialogic *FS* narratives provide a renewing poetic function within the flow between literature and culture and within the order of the narrative. This faith and reason, is significant in discerning a consciousness’ rhetoric and philosophical tradition.

Any liminal (ghost, apparition, *obake*) narrative as a cultural artifact offers insight into otherness. The *FS* is an archived unit of time and space, therefore akin to a museum piece. Both the *FS* narrative and the *FS* itself are subject to the political and cultural implications inherent in the attendant structures of desire, commodification and fetishism of a cultural artifact (Clifford 49-73). Certain works, such as Dante’s *Vita Nuova* narrative, include a textually rich experience emphasizing a universal ethics.

Other works emphasize the narrative as a cultural artifact, where the ethics and aesthetics resist and complicate the idea of a universal ethic. In each case, otherness is brought into play with the liminal element. In those works that emphasize universality, such as Miyazawa's *Ginga tetsudo no yoru*, the liminal element serves to reconcile and harmonize the differences as parts of a whole. In other texts, such as Ovid's *Narcissus*, the liminal element foregrounds the tensions brought in play and offers not comprehensive composition, but rather a constantly changing and irresolute deferment. In this case, the object is not the end, but the process. In both approaches, there has been a movement towards *jouissance*. Engaging Heng's idea of romance as a response to a traumatic horror,¹⁶ we can link the ghost narrative to this narrative of rupture and possible reconciliation. So, the ghost narrative as romance is developed from the ruptured I-Other relationship. Where the ghost is not Other, it provides a space to discuss, as Blanchot might say, the unsayable and unspeakable. The ghost narrative provides a possibility for reconciliation or at least a space for remembering or not-remembering.

The theories examined in this study ground an alternative ethics for these aspects of the *FS*. Ethics should be understood here to include the negativizing of narcissism within a practice: in other words, a practice is ethical when it dissolves those narcissistic fixations (ones that are narrowly confined to the subject). As a liminal entity, the *FS* is often given ethical privileges and justification (e.g. of good or evil, or of justice or sympathy) that demand resolution or resuscitation. The physical and metaphysical characteristics of the *FS* given in a particular work, and the particular reaction evoked by

the *FS* (e.g. of horror, intrigue or nostalgia), are distinct refinements of a specific ethical system.

Memory

Beyond nostalgic return, the *FS*'s "double role of the ghost as metaphor for cultural invisibility and cultural continuity plays upon the curious there/not there status of the ghost," and more complexly, the ghost transcends the binary as a symbol of lost identity recovered (Brogan 170). The *FS* itself is a metaphor for certain elements in the memory process, allowing the mind to visualize abstract concepts. For some authors, *FS* are catalysts in enlightenment; writing finds memory. In these texts, several themes have been touched upon: the transformative resolution acknowledges the existence of the apparition, the mystic link between the living and the dead, and the fact that despite the disruption of religious changes, there is a continuance of spirituality. Thus, resolution acknowledges the existence of the *FS* and appeases memory. Either memory is released through catharsis and provides freedom, as in *The Dead* and *Haru wa basha ni notte*, or the *FS* is transformed by an external force of love or friendship, as in the *Vita Nuova* and *Ginga no tetsudo*. In all of these narratives, the *FS* is linked to healing.

In some cases, the *FS*'s liminality and ambiguous corporeality (either as transformed object or as vapor) thus becomes an able cipher, an introjected memory that is reformed in order to precipitate the transformation of trauma. In its most uncomplicated sense, the *FS* narrative speaks of the afterlife, or as in Ovid's narrative, the not-life. The *FS* narrative as *memoria* allows mediation for and separation from the

unknowable and therefore powerful mystery of death as the ultimate loss. Because of its mystery and power, death is often a culturally taboo subject. As one of the primary taboos, death and survival after death have become the arena for *FS* narratives.

Memento mori or *memoria* were especially material means of dealing with the inevitability of death. The objectification of death helped define, colonize, and establish etiquette concerning mourning practices. This had the added benefit of linking the individual to the community, of bringing the private to the public sphere, and of evoking a universalism (Gordon and Marshall 15). The *memoria* enabled the living to help the dead through prayer,¹⁷ thus appeasing their guilt and fear. These rituals also helped the living separate from the dead,¹⁸ and to establish the borders between the living world and the world of the dead.

Because of its involvement with authenticity through nostalgia, the *FS* evokes the weight of transgression and loss. Some critics link the *FS* with commemoration and the place of the dead, with the emphasis upon the mourner. Others place the *FS* itself as actively promoting the insurrection and not the resurrection of the dead. The *FS* serves as an “ethereal cipher or verbal relic through which to index the newly transformed cultural memory” (Gordon and Marshall 15). As memory and nostalgia, the *FS* makes visible that which is culturally invisible. As negation and as death, the fantastic introduces absences. Consequently, the narrative becomes a museum and the *FS* becomes a cultural artifact.

Space

With Levinasian ethics, we can extrapolate that the *FS*, far from interceding and creating this idea of time, instead reinforces the continuous time of consciousness, and could thus be seen as not the Other. The *FS* can clarify otherness as a shared space and time. It is that “sequentially shared presence in the world, the temporal existence of both being understandable in terms of a common time co-ordinate” (*Time* 148). Thus, in the bracketed shared space-time of the I-Other relationship, the *FS* becomes understood. This is true even in the case of the changed object or other iterations in Japanese literature. Even though it is a changed object, the shared space-time is considered. In a sense, the existence of the *FS* proves the existence of the Other, and by corollary, the necessity for ethical relationship with the Other.

In this dissertation, the recognition of the *FS* as shared space-time leads to the recognition of the Other. Narratives in which the *FS* as shared space-time is not recognized, and instead implodes into solipsism, could denote a narcissistic narrative. In those narratives in which the *FS* is recognized as a shared space or time, the narratives include the possibility of becoming dialogic. If the narratives lead to recognition of the I-Other relationship and its ethical imperative, the narratives are considered non-solipsistic narratives. However, Lou Andreas-Salomé argues that solipsism is an extreme form of the I-Other relationship, in which case all of these narratives are merely variations on the level of the I-Other relationship. Both these views will be considered. Although I will initially divide the narratives into categories of solipsistic, transitional, embedded and sequential, I will incorporate Andreas-Salomé’s view with the previously

mentioned theorists. This interplay will underscore the dynamic potential of the fantastic narrative.

Home

Where does the *FS* reside? In Protestant and Catholic ghost stories, the ghost's attachment to a particular location was often linked to the idea of purgatory, though because of the Protestant rejection of purgatory, the language of the supernatural was altered (Gordon 93-94). Officially, both Protestants and Catholics, however, theologically denied the existence of ghosts based on the impossibility of the return of the dead. The ghost is troublesome because it implies a diversion from the divine will; a wandering in a space separate from the divine judgment that sends the spirit to heaven, hell, or purgatory.

Apparitions in both Catholic and Japanese literature are linked with events or prophecy. Peter Marshall states that although "the formation of a geography of the afterlife" was central to medieval thought, in "modern Christian thought, by contrast, life after death (in so far as it impinges at all) tends to be imagined in terms of some kind of radical transformation of consciousness, rather than an experience of spatial relocation to another place in the universe" (Marshall 110). The apparition is a divine sign permitted by God, whereas the demonic version is considered an illusion.

In a similar manner, in Japanese literature there is a movement from the physical realm to a change in consciousness. The *FS* is linked to divinity; however, where there is an apparition that is a sign from the Divine in Western literature, in Japanese literature

the Divine can possess a person, similar to the Holy Ghost function. It is significant that possession by a spirit is a large part of the vocabulary of Japanese *FS* narratives.

Also with the advent of modernism, in domestic fiction, the ghost is located in archaic surroundings (e.g. in the Victorian house and the American Indian ancestral burial ground). In non-domestic fiction, the ghost is located in a fantasy/science fiction future (e.g. in space and cyberspace). Whereas the previous gothic narrative required an incredible ghost appearing in quotidian surroundings, the characteristics of solipsistic liminal narratives include a normalizing of the *FS* within fantastic surroundings.

Elaborating upon the idea of the *FS* residence are the themes of home and travel. This is linked to Freud's concept of *Das heimliche* and *Das unheimliche*.

Nationalism

In this project, nation is intimately linked to the idea of the supernatural, and hence, the role of *FS* is particularly significant. Fantastic narratives play a role in determining governance and thus, the formation of the nation. Whether as justification of the monarchy through divine right, or the creation of a new religion via monarchical right, most of the literatures in this project articulate government's connection to the divine. When the formation of the nation is linked to the idea of modernism, the *FS* narrative can be a counter-discourse to modernism and the expression of the national subject. Examples include Kawakami's study of Izumi Kyoka's fantastic narratives as a counter-discourse on Japan's modernization, and Tomiko Yoda's assessment based upon Takahashi Toru's interpretation of *The Tale of Genji*.¹⁹ In Dante's *Vita Nuova*, the

linguistic use of the vernacular was directly related to the assertion of modernity and configured in relation to the social and political institutions striving to define nationalism; Beatrice may be symbolic of the passing of a coherent and stable politics. In James Joyce's *The Dead*, with the role of the rural lover and his Irish folk song of love, Joyce inserts questions of nation and nationalism. Miyazawa's work has been part of the canon formation for national literature, and both Joyce and Miyazawa incorporated regional dialects. Yokomitsu also expressed what Kevin Doak calls "wartime insular nationalism" (*France* 127). Apparition narratives can also be representative of revolt or revolution (Brogan 171).

Conclusion

The *FS* can be a cipher, a mirror, or a lacuna. It can be a marker, a rupture, a pause, or the interlude in a conversation. The *FS*, as an extant trace of a historical existence, paradoxically *remains liminal*. The Kristevan challenge of the polylogic water, the intellectual venture of the *jeu*, involves a rebirth of meaning via the recognition of the Other as stranger. That recognition, as love, forms communion, community, and communication. Thus, one could conclude that it is the wager of traversing the logic of the schizophrenic space toward that truth that is 'more than truth,' continually contemplating the *FS* within to acknowledge the Other without. The *FS* as reflections, thresholds, and dialogues will be mapped to objects, memorials, and crypts.

Narratives examined here will refine what the *FS* narrative is in terms of what it does, and what can be observed in relation to its epistemological, ontological, and ideological constructs. A review of scholarship confirms the baffling and controversial challenge of categorizing and defining the various manifestations of the *FS*. The development of the I-Other romance is implicit in the *FS* narrative. The *FS* is at the heart of the communal narrative and the re-imagined local community. Its dialectical change is based upon the necessary conjunction of reason and faith and implies coincidence, rather than rupture from the community. The *FS* offers glimpses of another idea, world, or life, while defying true appropriation. For this reason, the *FS* narrative has become emblematic of revision. The normalizing and political implications of vision make it an inherent sub-theme in *FS* literature. Because vision is often the metaphor for scientific reason, the *FS*'s existence can shape the parameters of both vision and reason.

The *FS*'s ontology is connected to whether a culture may recognize humanity as spiritualized bodies, or as bodies that make visible the invisible. Because of the generalized non-corporeal and non-anthropomorphic nature of the *FS*, it is this project's contention that the *FS* is an affect rather than a participant in otherness. Although the *FS* may be anthropomorphized or presumed corporeal, the *FS* is delineated by its catalytic influence, for example, whether or not the *FS* leads towards a more profound participation in the I-Other dialogue. At this juncture, only effects within the combined corporeal and spiritual embodiment of the human condition that the *FS* influences are assessed. Therefore, the *FS*'s effects can be manifested only via one or several of the following conditions: perception, acceptance, belief, possession, and/or transformation.

Notes

¹ See Eliade's historical and literary discussion of the interaction of religion and literature. See also Fiorenza, who reconstructs the resounding diminution and effacement of Mary Magdalene's speech in relation to the other disciples and iterates how this silence has a voice of its own (332).

² "In the 18th century, Toriyama Sekien attempted to categorize the many different types of ghostly beings that inhabit the Japanese landscape, its heavens, and its hells; the results of his efforts filled four huge volumes. The project was slightly absurd, of course, since ghosts cannot be counted up in that way, and by their very nature, *obake* resist normal categorization. The first volume appeared in 1781 under the title of *The Hundred Demons' Night Parade*" (Screech 17).

³ "The nineteenth century, after all, was the scene of great debates between faith and doubt, religion and science, transcendentalism and positivism" (Briggs 14).

⁴ "Critics like Theodore Ziolkowski, for example, disagree with Todorov regarding the division of fantastic literature into 'genres' because it lacks historical dimension. Ziolkowski argues that the 'stages' of the supernatural must be understood diachronically, as responses to specific cultural circumstances" (Brooke-Rose 232).

⁵ "Whilst religious faith prevailed, writes Sartre, fantasy told of leaps into other realms. Through asceticism, mysticism, metaphysics, or poetry, the conditions of a purely human existence were transcended, and fantasy fulfilled a definite, escapist, function. It manifested our human power to transcend the human. Men strove to create a world that was not of this world (Sartre, 1947, p.58)" (R. Jackson 17).

⁶ “The ‘FANTASTIC’ derives from the Latin, phantasticus, which is from the Greek *φανταζω*, meaning to make visible or manifest. In this general sense, all imaginary activity is fantastic, all literary works are fantasies. Given such an infinite scope, it has proved difficult to develop an adequate definition of fantasy as a literary kind. One critic claims that ‘in no significant senses does fantasy have a history’ (Irwin, p.x). It seems appropriate that such a protean form has so successfully resisted generic classification. ‘The wide range of works which we call fantastic is large, much too large to constitute a single genre. [It includes] whole conventional genres, such as fairy tale, detective story, Fantasy” (Rabkin 118).

⁷ “This is the place of William Morris’ *The Wood Beyond the World*, Frank Baum’s *Wonderful Land of Oz*, C.S. Lewis’ *Narnia*, Fritz Lieber’s *Newhon*, Tolkein’s Middleearth in *The Lord of the Rings*, Frank Herbert’s *Dune*, the realms of fairy story and of much science fiction. Such marvellous narratives have a tangential relation to ‘real’, interrogating its values only retrospectively or allegorically. ... They build up another universe out of elements of this one, according to dystopian fears and utopian desires, rather like Swift’s satirical methods in *Gullivers’ Travels*” (R. Jackson 43).

⁸ “In religious fantasies and in pagan ones, this context of supernaturalism/magic locates good and evil outside the merely human, in a different dimension. It is a displacement of human responsibility on to the level of destiny: human action is seen as operating under the controlling influence of Providence, whether for good or evil” (R. Jackson 53).

⁹ “Perhaps they did so in order to better to understand themselves in their relationships with the oneiric and obsessive images of their deceased relatives; or perhaps, in the guise of an imaginary dialogue with the dead, a dialogue obligingly reported by the clerics, they did so in order better to control the society of the living, the transference of inheritances, and the imposition of moral and social norms” (Schmitt 10).

¹⁰ For Kristeva, the underlying motif of examining this poetic discourse is in Bakhtinian style dialogue, relating to the existing tradition of the moment. Kristeva describes this poetic revolt that leads to the Proustian sense of grace and timeless experience that is a transformative sense of the sacred, *jouissance* “*Nous sommes des sujets, et il y a du temps*” (*Sens* 23).

¹¹ For example, a collection of articles in *Haunting the House of Fiction* included feminist and multicultural interpretations of the ghost. An example is Gayle K. Fujita Sato’s discussion of the difficulty of the ghost in translation and its cultural specificity.

¹² Yoda discusses the theoretical challenges of double feminization in Japanese Heian texts (3-4).

¹³ For Kamei, “modern literature is at its best moments a site for realizing new forms of self-consciousness and for the evolution of a new kind of ethicality, as it becomes possible to take responsibility for one’s own sensibility” (Kamei ix).

¹⁴ “In fact, postmodernism might be summarized like this: Language matters, and it matters far more than people have imagined. It does not simply label reality in an accurate or inaccurate way. It creates metaphorical images of reality that take us into different kinds of experience” (Shawver 390).

¹⁵ “Although postmoderns use the word fiction to point to the way language gives ‘being’ to things, a better name for this process might be Heidegger’s word poetizing. A Heidegger interpreter explains this concept, saying, ‘The basic characteristic of poetizing consists in bringing Being into words in a truly originating manner’ (cf. Kockelmans, 1984, pp. 196-208)” (Shawver 379-380).

¹⁶ “For romance does not repress or evade the historical—as has sometimes been claimed—but surfaces the historical, which it transforms and safely memorializes in an advantageous form, as fantasy. As surely as it is futile to repress the historical—for history itself has repeatedly shown that repression returns in ever more dangerous guises—it is equally futile and impossible to refute the fantastical (as the absurd twelfth-century spectacle of William of Newburgh sentimentiously attempting to rebut the *Historia*’s sensational fictions confirms). Negotiating thus history and fantasy to special advantage, the genre of romance offers the skillful manipulator an ideological medium of incomparable value” (Heng 45).

¹⁷ “More precisely, Christian attitudes toward the dead, as the medieval church intended to define and impose these attitudes, were entirely contained within the notion of the *memoria*, the ‘remembrance of the dead’... But this word ‘remembrance’ is in fact misleading, for the goal of the *memoria* was to help the living separate from the dead, to shorten the latter’s stay in purgatorial punishment (or in purgatory), and finally, to enable the living to forget the deceased” (Schmitt 5).

¹⁸ “A classifying technique, the memoria put the dead in their rightful place so that the living, if they should happen to recall the names of the dead, could do so without fear or emotion” (Schmitt 6).

¹⁹ “Takahashi Toru identifies in *The Tale of Genji* a chimerical subject, a ghostly narrator (*mononoke no yona katarite*) that straddles absence and presence. He points out that the narratorial voices in the Genji at times materialize in the shadowy figures of *nyobo* (ladies-in-waiting) while at other times they appear to be thoroughly immaterial, entering into a character’s thoughts or describing scenes that they could not have witnessed. He thus likens the narrators of the Genji to ghostly spirits who occasionally possess the characters in the tale” (Yoda 165).

Chapter 1 Ovid's *Narcissus and Echo*: an exemplum

Known for his emotional rather than logical appeals as a lawyer, after the death of his father Publius Ovidius Naso traded law for poetry. With the *Metamorphoses*, published in AD 8, Ovid embodies the prototypical physiological and emotional effects of desire through narratives of physical transformation. In his book, transformations occur on every level: within the stanzas, in the characters' descriptions and in the book's agenda. Like Dante's and Joyce's later narratives, Ovid's book is a physical manifestation of the metamorphosis of desire. Although Ovid's narrative is Latin, not Japanese, it is representative of an *obake* narrative, as similarities in pagan spirituality, with its ideas of nature and transformation, allow this narrative to be an example of a Japanese concept in a Western tradition. The *obake FS* is a transformed object of one of the following: a person into a thing, a thing into a thing, or simply an animated object.

The correlation of the *obake* with Ovid's narrative exemplifies how one cultural definition of the *FS* can be read in another culture. Although Ovid would not classify Narcissus and Echo as *FS*, and the idea of *obake* did not exist in his cultural context, nevertheless it is possible to read the Narcissus and Echo myth as including an *obake*. In fact, if we do read his narrative as including an *obake*, it allows one to resolve one of the troublesome issues in the myth of both Narcissus and Echo, that of their whereabouts in the afterlife or not-life. While it is clear that both exist in the natural realm, it is equally clear that they do not exist as mortals. Like the Japanese *obake*, Ovid's narratives introduce a concept of spirituality that is congruent with the pantheistic and pagan animistic tradition. The supernatural physical transformation of the body from one form

into another in the natural realm illustrates the spirituality inherent in the natural realm.

Both Ovid's and Yokomitsu's narratives discuss changed forms. In Ovid's narrative, the change from mortal to inanimate form occurs in the natural realm through supernatural means. In Yokomitsu's narrative, the flowers are an altered supernatural divinity. These differences are congruent with the respective literature's views of the afterlife. In this chapter, variants of the Ovidian myth delineate differences in perspectives of the afterlife. For example, in Marie de France's *lai*, the protagonists share an afterlife together, while Guillaume de Lorris' and Jean de Meun's narratives describe the fragmentation of both Echo's and Narcissus' bodies.

Narcissus and Echo

Tracing the possible sources and variants of Ovid's Narcissus narrative reveals that the Narcissus version of the *Metamorphoses* is Ovid's invention. Genealogy is another proof of Ovid's invention. Narcissus' genealogy varies between the river god Cephisus and the nymph Liriope, or the mortal Endymion and the moon goddess, Selene. Book III of Ovid's *Metamorphoses* begins with Tiresias' prophecy that Narcissus, the son of Liriope, will live to see an old age "si se non noverit" (148; "if he ne'er knows himself" 149). Ovid then begins with the ending, "vana diu visa est vox auguris: exitus illam, resque probat letique genus novitasque furoris" (148; "Long did the saying of the prophet seem but empty words. But what befell proved its truth--the event of the manner of his death, and the strangeness of his infatuation" 149). First Narcissus, then Echo, are introduced in *medias res*, after they have been cursed, and

before they are transformed. The nymph Echo is punished by Juno because of her aid in the deception of marital love, and Narcissus is destined to solipsism because of his *acedia* (apathy) in the realm of love.

From this first introduction, Narcissus' love is described indirectly, through his perceptions.¹ There follows a brief description of Echo's fate, along with a presentiment of her future fate, "corpus adhuc Echo, non uox erat" (148; "Up to this time Echo had form and was not a voice alone" 149) and her meeting with Narcissus. Following their meeting, Narcissus rejects Echo and both their bodies disappear: Narcissus metamorphoses into a flower, as Echo vanishes into an echo.

Two significant conclusions are provided by Ovid. In the first, Narcissus' passing is barely noticeable, especially to himself. Instead, he continues to gaze at his image in Hades, a shadow spirit gazing at a shadow reflection. In the second, more dramatic ending, Narcissus' corporeal presence liquefies in the earth, analogously becoming one with his tears and with his reflection (Knoespel 17). This startling transformation precedes his final metamorphosis into a flower.

This chapter investigates and justifies Ovid's *Narcissus and Echo* as an exemplum of the many kinds of *FS* in literature, such as transformed objects (*obake*), reflections, dis-associated body and spirit, and possession. The *FSs* in this narrative are Narcissus and Echo as both transformed objects (a flower, rocks, and echo) and bodiless spirits. A significant correlative feature of *FS* is the gift of prophecy. Other historical variations of the text will provide textual as well as narrative criticism.² With these variations, this chapter begins to delineate the theme revised and elaborated by the

modern *FS* narrative, namely the inherent dialogic possibility of the solipsistic narrative; the possibility of finding true dialogue within the appearance of solitude. Each variant adapts, yet maintains, Ovid's original subversive intention: the Platonic flight from the multitude toward the divine. Current scholarship by David Hult, Michelle Freeman, and Kevin Brownlee argues that Ovid's myth and adaptations of the myth indicate a failure of dialogue and the collapse of the ego into a symbolic death. In contrast, Kristeva, Gély-Ghedira, Andreas-Salomé, and Rimell explicate a dialogic creativity. Narcissus' enrapturement by his reflection and Echo's invisible voice indicate either a solipsistic (gothic) or dialogic (modern) narrative. Since this narrative can be read completely as either a solipsistic or dialogic narrative, it can serve as an exemplum for describing the *FS* narrative.

Ovid's narrative as a fantastic narrative

Although this narrative is not considered an ordinary fantastic spirit narrative, it is an apt example of the variety of *FS*s. According to Gély-Ghedira (74, 100), Henry Reynolds (2), and Vigne (12), Echo is an icon, a symbol, a reflection, and a sign. And for Brenkman, Kristeva (*Tales of Love* 133), Andreas-Salomé ("Narzißmus als Doppelrichtung" 361-386), Beamer (334), and Hult ("The Allegorical Fountain" 125-48), Narcissus is also an icon, a symbol, a reflection, and a sign. The Echo and Narcissus relationship is seen by Fränkel (214), Kristeva (*Tales of Love* 133), and Andreas-Salomé ("Narzißmus als Doppelrichtung" 361-386) as a kind of I-Other relationship. In keeping with the theme of Ovid's *Metamorphoses*, in Book III both Echo

and Narcissus are transformed into another kind of entity.³ As a liminal figure, Echo is a ghost, and as transformed objects, both Echo and Narcissus could be classified as *obake*. This example indicates how cultural definitions of the *FS* do not have to be restricted to specific literatures. The prophetic voice either is based upon the body, in which case it is ontological; or, it is based upon possession or transference, in which case it is a correlative feature.

Gély-Ghedira cites Echo as both a pagan icon and a sign of celestial harmony.⁴ She is also, according to Henry Reynolds, a symbol of the breath of God and a reflection of the divine voice (20). Error and recognition motifs are visible in both Echo, as the verbal and visual reflection of both the pagan and Christian deity, and in Narcissus, as the seeker of knowledge either misled or led to understanding through the mirror. The narrative describes both visual and verbal reflection in seeing and hearing of the divinity. Echo's voice indicates the world of the Other. In this particular narrative, the qualities of *obake*, apparition, and ghost are all evident, providing a rich exemplum for the succeeding chapters.

Solipsism and the myth of fragility

For Frankel, Ovid is ambivalent, drifting between the two worlds of pagan antiquity and Christianity. This is clearly seen in his depiction of Tiresias and Narcissus and Echo. In the pagan interpretation, Tiresias is the fulfilled presence countering the multiple absences of Echo and Narcissus. As Tiresias disjoined the union of snakes, he is disjoined completely (*anima* and *animus*) into the Other, Self becoming Other, Other

becoming Self. Tiresias has not just encountered the Other; he has fully lived as the Other. In contrast, Narcissus' and Echo's transformations unlike Tiresias,' separate Narcissus and Echo from themselves.

A traditional reading of the final stage of Ovid's myth describes the failure of recognition by one, and the enraptured solitude of another; the *seul à seul* (alone with one who is alone), interpretation of Plotinus' *monos pros monon* (Kristeva *Histoires D'Amour* 144; *Tales of Love* 118). Plotinus's 'alone for the Alone' is the seeker's voluntary rejection of the multitude to commune with the Infinite. The flight is one of the "alone to the Alone," an escape in solitude to the solitary. Julia Kristeva interprets Plotinus' definition as rehabilitated transcendent sovereign narcissism (*Histoires D'Amour* 145, 150, 158; *Tales of Love* 113, 118, 145). Louth debates whether this flight delineates a division between Platonic vision and Christian mystical theology (3). Corrigan disputes this division and argues that Plotinus' definition of solitude is anti-narcissistic. It is a private meeting of the soul that belongs purely to itself and thus identified with God, alone from all that is unlike God, all that is alien to be with the Good. This does not exclude co-inherence with man. As the Good (or One, or God) is present everywhere and in all, and all that desire the Good, One, or God seek communion with the Good, One, or God, community exists (41). Several critics (Steinle 259, Vitz *Inside* 152, 156) have posited Ovid's original myth of Narcissus and Echo as the tragedy of solipsism (Vigne 189-190 and 245-249). There are three significant aspects to the movement from enclosed solitude or solipsism toward a dialogue that approaches communion with the Other. The first aspect concerns the initial vocal

reflection. The second aspect is the ultimate transformation of Echo into an echo. Finally, Narcissus' transformation into a ghost gazing at a ghostly reflection, or his change into a solitary flower, completes the solipsism of the narrative. The myth of Narcissus has been termed a myth of fragility (Blanchot, *L'écriture du désastre* 193; Nouvet 103-134), a delicate myth of solipsistic wonder, the enrapturement of the self not recognizing itself. Echo is the self, yearning to reach the other.

In Ovid's adaptation, Echo by virtue of her curse is able to formulate a response: "alternæ deceptus imagine uocis" (150; "deceived by the answering voice" 151). As soon as she appears in person, however, Narcissus rejects her: "emoriar, quam sit tibi copia nostri" (150; "May I die before I give you power o'er me" 151), which Echo negates with the partial response of "sit tibi copia nostri" (152; "I give you power o'er me!" 153). Eventually, Echo wastes away until she is nothing but a voice.

It is after the moment of his misrecognition, "iste ego sum! sensi, nec me mea fallit imago" (156; "Oh, I am he! I have felt it I know now my own image" 157) that Narcissus' body is doomed to waste away as well, "croceum pro corpore florem inueniunt foliis meium cingentibus albis" (160; "In place of his body they find a flower, its yellow centre girt with white petals" 161). The final reflection results in a reverberating silence as Narcissus becomes an object and Echo, in a kind of double negation, can now only echo all that is not Narcissus. Echo's brilliant use of reflection allows us to hear her own self; the perfection of Narcissus' reflection does not allow him to see himself. Echo knows herself as separate, but is made indistinguishable from the Other. Narcissus does not distinguish himself as separate, and thus does not know

himself as either I or Other. Because she used her speech to aid marital deception, thus betraying the I-Other communion of Juno and Jupiter, Echo's own voice excludes her from communion with the Other. Where Narcissus is doomed to solipsism by ignorance, Echo is doomed to solipsism by knowledge. Narcissus' introduction as cursed also emphasizes the mirror of the narrative. The narrative begins and concludes in silent communion, as it also begins and ends in continual reflection.

The argument for a dialogic narrative

While John Brenkman (293-327) considers the narrative a monologic dialogue of poetry, other critics (Zumthor and Yeomans 187, 204; Andreas-Salomé, "Narzißmus als Dopplerichtung" 361-386) have implied a dialogic reading of the myth. Narcissus and Echo's discourses are not completely enclosed or separated. The very incompleteness of their discourses attests to their repentant and human natures that allow them a brief moment in the paradise of mortal life before immortality overtakes them.

In the introduction to his article, Bradford Mudge compares the myth of Narcissus, and particularly the role of Echo, with other myths of reflection and dialogism. For example, Eve's distance and exclusion from divine discourse provides a vantage point to measure, critique, and ultimately, through the first independent act of will, create a shared power of dialogue and interaction that replaces the exclusive power of unconflicted speech or action. Thus Echo's inability to create words of her own leads her to the re-invention of an Other's (in this case Narcissus') words for her own purpose, and to create the possibility for dialogue. In this way, Echo becomes a creator of her

own; she controls the discourse and turns Juno's punishment to her own advantage.

Mudge refers to the reestablishment of a connection between Echo's body and voice so that Echo's words are never hers alone; nor does her dismembered body portend only a solitary redemption (195).

Variants and possible sources of Ovid's narrative

A response to the incredulity about why and how Narcissus could be so ignorant of his own reflection is the possibility of a twin sister.⁵ After Echo's death, Narcissus found relief in looking in the spring because the reflection reminded him of his sister. With this narrative, we find an I-Other relationship and the tale of solipsism is instead one of kinship, in which the acknowledgment of loss, separation, and difference leads to identity formation.

In another variant, Echo is not only beautiful, but also gifted in voice and in playing a variety of musical instruments (Longus 53). She is educated by Nymphs and musically trained by the Muses. Loving her virginity, she rejects mortal and divine suitors alike, including the god Pan. Furious, Pan made his followers the shepherds insane so that they ripped Echo to shreds and scattered her body far and wide, but Gaea, the Mother Earth, took the pieces within herself and preserved Echo's beauty, while the Muses decreed Echo's voice to be heard in responding or repeating sounds and voices. Thus, despite Pan's efforts, both Echo's beauty and voice are preserved, albeit transformed. In Longus' version, Narcissus is excluded and Echo incorporates both

roles. Unlike Narcissus, Echo's rejection of love is seen as a virtue, rather than a vice, as it is a love of the self for good, rather than self-love.

Influences: The *Metamorphosés* and the adaptation *Lai de Narcisse*

Another adaptation of Ovid's tale is the Old French version, Marie de France's *Lai de Narcisse*. Two significant discrepancies mark Ovid's tale and the *Lai de Narcisse*: the names of the female characters, and the nature of their interaction. In the *lai* version, Amors replaces Nemesis (Knoespel 64). Instead of Nemesis punishing Narcissus at the request of a spurned lover, Amors intercedes. In this manner, love plays a more explicit role in the education of the protagonists rather than arbitrary fate. In the *lai*, the nymph Echo is replaced by a princess, Dané. The princess initiates an encounter with Narcissus in the woods rather than following convention by requesting the busy king to intercede on her behalf. Her appearance and statement startle Narcissus, who thinks she is mad and states that they are too young to know of love.

David Hult indicates that Ovid's myth has none of what he terms the sentimental features of the twelfth-century *lai*, with Echo's vocal reflection analogous to Narcissus' visual reflection. Ovid's separate narratives intensify the theme of isolation. In contrast, the *lai* version unites the two figures in death as a combined narrative (Hult *Self* 33). Hult further details how the *lai* follows the convention of the impossibility of true love within the context of a dialogic society. Instead of turning into a flower, Narcisse turns from his own reflection to acknowledge Dané at the final moment of his life. Thus, Dané

and Narcissus' crossing from life to death occurs *as* they encounter each other face to face.

In this *lai*, the textual and corporeal union of the two lovers reiterates the importance of the text and the view of postmortem communion. In a sense, there is a continuation of Ovid's tale in the reiteration of a reflection that is not secondary, but of a different level and therefore not an imperfect duplicate, but a partial reflection that recreates. This reformulation amplifies the female experience and justifies Narcissus' experience by concretizing an abstract retribution into a lesson in love and awareness of another (Hult 64). This reformulation leads to the more felicitous conclusion of reason and understanding of Other, rather than self-enclosed insanity (Hult 65).

Roman de la Rose

The *Roman de la Rose* is a French medieval text of courtly love told as an allegorical dream. Allegorical characters such as Mirth, Courtesy, Fear, and Idleness help or hamper the lover's search for the rose (love). Guillaume de Lorris wrote his original version of an idealized rose around 1230. Forty years later, Jean de Meun wrote a second section that included more philosophical and explicitly sexual elements. Although the incompleteness of de Lorris' version is debatable, the two versions are usually critically treated as one complete work. Goldin has compared Guillaume de Lorris' *Roman de la Rose* with *Narcissus*, an Old French adaptation of the original legend that Guillaume might have known.⁶ Knoespel describes how in the *Roman de la Rose* Ovid's fable is re-read as a shift from courtly ideal to engagement and self-awareness.⁷

The three tales from Ovid (Narcissus, Adonis, and Pygmalion), are unique in being the only exempla told directly by the narrator of the *Roman de la Rose* (Knoespel 68-79). Each story tells of a man who loves a being that is not human: an image, a goddess, and a statue. Critics reading the Narcissus episode generally agree that there is a mirror in Guillaume's text, and that the episode contains the metaphor for the *Romance of the Rose* itself as a speculum, or in Jean's words, a Mirror for Lovers. In general, critics point to the Pygmalion and Adonis episode as Jean's response to Guillaume's *translatio* (a medieval version of translation that is less literal and implies conveying the essence of the story) of Narcissus. These two myths are also brought together only to emphasize their isolation (Knoespel 134).

Focusing on the intricate episode at the Fountain of Narcissus (Hult *Self* 33), I explicate the idea of the Narcissus episode as the original speculum of the *Roman de la Rose*. I would like to suggest the centrality of the absent figure of the narcissus, rather than the rose, as the focal point of the underlying poetic narrative. In the *Roman de la Rose*, critics indicate the mirror of the narrative action as reconnected in a series of images, and these images appear in the fountain (Lecoy 44-53). I will discuss how it is precisely because the metamorphosis of Narcissus into the narcissus flower is unmentioned that it gains credence and thus remains inviolate, hidden from narrative passion for the glorious rose. The absent figure of the narcissus as cited through the rose exemplifies the tension of containing another narrative within the multiple mirrored images. The rose cites the absence of the narcissus and underlines spiritual and romantic compassion, and criticizes the courtly passion that can displace desire from the unique

other to solipsistic negation. It is the moment *tu* becomes *moi* that Narcissus realizes his desire leads to death (Zumthor and Yeomans 197; Hult “Allegorical Fountain”).

In the *abbreviatio* (short form) of the tale that is included in the *Roman de la Rose*, the Narcissus legend is creatively adapted for Guillaume’s own purposes; there are two important omissions in the retelling of the Narcissus legend. The first omission is the lack of a transitional line detailing Narcissus’ self-recognition and subsequent realization of his predicament. The second omission includes Narcissus’ transformation into the flower.

The *Roman de la Rose* is an exercise in *iunctura* (combination) and *translatio* (loose translation), and Guillaume’s poem is a creative imitation that serves to renew previous texts (Freeman 159). In the mirror and color motif traced by Freeman in Ovid’s Narcissus story and the Blood Drops Scene from Chrétien’s, *Conte du graal*, the dictum ‘Know thyself’ leads to understanding the other. The appropriation of these two legends for Freeman is affiliated with the coexistence of lyric and romance in forms and manner (165). According to Freeman, the demonstration of Guillaume’s insertion of poetics learned from romances, such as Chrétien’s, into the lyric world leads to interpretation of the omitted metamorphosis of Narcissus into the flower as the metamorphosis of the lyric persona into the romance persona of Amant. According to Baumgartner, Ovid’s image of the metamorphosis of Narcissus is intentionally incomplete in Guillaume’s text in order to illustrate the displacement of the narcissus with the rose (32-33). Adapting Freeman and Baumgartner’s respective interpretations of the omitted metamorphosis,

this chapter suggests that it is in fact the romance persona that indicates and dialogues with the lyric persona.

In Guillaume's Fountain of Love, the Lover refreshes and revives himself by washing his face in the water, in contrast to the narcotic and poisonous effects from Narcissus' drinking by the pool (Knoespel 67). Adapting Ovid's original description of Narcissus as seeing his eyes, reflected in the pool as the lover's eyes, as twin stars, critics generally agree that the two crystals must represent eyes in Guillaume's *translatio* of the passage. Narcissus chose to turn away from the actual object of desire and was seized by desire for the unattainable self-reflection. In the same manner, the Poet chooses a particular reflection, and is seized by desire for the actual object. It is important to note that the Amant does not see his own reflection, and rather he sees everything in the garden to the exclusion of his own face. However, we could interpret the twin stars in Guillaume's adaptation as the eyes of Echo. With the structure of the narrative mirroring the content, the crystals that mirror all, exclude Narcissus. They also foreshadow Echo's voice at the end of the Narcissus sequence, which also echoes all but Narcissus' voice.

The reflection of the rose reveals the absent narcissus, and the original creative order of desire is restored by the negation of Narcissus. In Jean's text, the crystals are replaced in the beautiful park by a triple faceted carbuncle. In contrast to the murky depths and passive reflective function of the crystals, this carbuncle embodies its own source of light. Following Nature's long digression on the definitive history of mirrors,

the description of the *beau parc* (garden) by Genius reveals Jean's poetic force in multiplying the perspective of Guillaume's Narcissus.

The fact that this is a narrative within a narrative, a vision within a dream vision, defines the need for the language to rescue the lover, the dreamer, and the reader of the text from Narcissus' apparent fate. Thus language becomes the thread through the maze as the incomplete repetition of the text and Narcissus' words become the avenue for dialogue. One route leads him to love himself not *in* an image, but *as* an image. He sees all he can see in this transient world of the material, and not merely the unstable reflection of himself, which is obliterated and flees when his tears fall. Narcissus both knows and does not know himself. He cannot return Echo's love because he does not know or see himself as others do; he does not know what he looks like. When he does recognize himself, the crisis that occurs is the recognition that it is not his true self, but a non-human image that cannot return his love. The image that he sees reflected nevertheless indicates his true self, and is the clue to his escape. Unfortunately, as Narcissus is absent from his true self and he does not possess the knowledge to find his true self, Narcissus dies and metamorphoses into a flower. His change into a flower is not true transformation, but the failure of metamorphosis; because Narcissus could not achieve true change as a person, defined by the ability to love a person and not an illusion, he himself became a thing. Narcissus' tragedy is that he moves one step towards true perfection in recognizing the other as self and yet unique. His tragedy is that he does see the other as unique, yet he still considers it in relation to himself. Because he does not truly know himself as a unique being possessing a spirit that can create a

reflection in the material world, he does not know even a measure of himself; he cannot love because he does not know himself. However, because Narcissus does not know himself, he cannot die (or in the case of the one interpretation, he does not realize he is dead), but enters immortality strangely transformed.

Narcissus is not innocent, but unconscious. This is something he realizes too late in both Ovid's version and the later French narrative. In both versions, the one who could make his image real, the Other (Echo in Ovid, Dané in de France) arrives too late, at the moment of his death. Unable to detach himself from the act of adoration, unless someone who can reciprocate is revealed, Narcissus is compelled to give of himself to his reflection and subsequent negation. Yet, if we look to the verbal discourse instead of the visual, we can see that both these methods of escape are in effect achieved. In Guillaume's version, the omission of the final transformation and redirection of the lovers' gaze to the rosebush is one evasion of the complete negation. Also, in both the *lai* and Ovid's tale, Echo and Dané have been present before the incident at the fatal pool, and both have initiated Narcissus in dialogue before he spots his reflection. The lesson that the Amant learns, and must overcome, is to see the mirror as a reflection of the ideal, or as a passive material mirror of matter that deceives and is without qualities. It represents the ambivalent mirror, or the mirror that contains both the form and matter of the mirror. The lesson of Narcissus lies in the recognition of the ambivalent mirror and is explicated through Jean's narratives of Adonis and Pygmalion. The dream represents the lyric moment; yet even in the dream, the rose reveals the passage of time in the opening of its petals. Barney relates the three figures (Narcissus, Adonis, and Pygmalion) to each

other, finding that Jean de Meun's version of Pygmalion and Adonis, in particular, enriches Guillaume's version of Narcissus (202), for Jean's Pygmalion is set in contrast to Guillaume's Narcissus as a clarification, from his century's standpoint, of Guillaume's ideas on mirrors and images (204).

The figure of Adonis as the second narrative told directly by the narrator illustrates Jean's response to Guillaume's Narcissus. As in Guillaume's version of Narcissus, the metamorphosis of Adonis within Jean's *translatio* is absent. In this retelling, Venus' words parallel Echo's warning, Adonis' effacement of her results in his own death, and he simply dies a mortal death, immortalized in the narrative by his relationship with the goddess. Critics generally agree that Jean's text regards with irony the charity of good women and the dispensation of their advice (Barney 204). Adonis cannot truly know Venus, as she is a goddess and thus to him she is a reified object.

Jean also alters the original Pygmalion narrative to suit his response to the Narcissus tale. Pygmalion, like Narcissus, realizes his predicament at falling in love with an image that cannot love him back. Pygmalion's knowledge (of Narcissus' fate) prepares him to love his creation with the responsibility that the human art entails. Barney differentiates the love of Narcissus and Pygmalion as the love of imagination and the passion for the body as text (Barney 208).

In contrast to the seventy-one verses of the silent Narcissus, Pygmalion's realization is a lengthy three hundred and ninety-eight lines long, and the voice of Pygmalion is heard throughout the episode. Whereas Narcissus' crisis was imbued with the supernatural, Pygmalion's episode is the result of education, obedience, and the

mastery of his art. Whereas Narcissus was mastered by his fate, Pygmalion created his fate. Pygmalion's fulfillment of his desire, and the creation of Paphus, are both hints of the creative potential of the Amant's fulfillment of desire.

The narratives of Adonis and Pygmalion develop the Narcissus episode and mirror the Amant's development. Each of the narratives contains a crucial similarity: the protagonists profess love before they know the object of their love. Pygmalion paves the way toward escape from Narcissus' fate by reifying his own 'Echo' upon the statue.

By naming the subject of his text as the figure of a rose, Guillaume freezes the text and already reveals the possession of the rose. The self is the rose, with the named narrator, and the beloved remains the absent yet known narcissus. If Guillaume's original intention was obedience to the beloved, Jean's plucking of the rosebud is not congruent with the courtly love tradition of the time. Uitti's reading (*Cele* 40), that the lover-protaganist's passion underscores a certain emptiness, characterizes this narrative, whereas Guillaume's narrative gazes intently into the story of Narcissus and reflects upon it.

In positing the rose as a citation of the absent narcissus, the two figures are not merely dialectically opposed to each other. Rather, the rose is the mirror/echo for the real figure of the narcissus, and as such, possesses a reflection of the beloved and lover. This argument is supported by the preceding comparisons of Narcissus, Adonis, and Pygmalion, the presence of the crystals as compared to the carbuncle, and the Prologue and Jean's naming of the text as a mirror. As the figure of Narcissus provided the terms for the allegory of the Amant, the absent figure of the narcissus' echo is reified by the

rose's centrality in the narrative. Within the figure of the absent narcissus is the creation from solipsistic annihilation that surpasses lyric poetry. In its pronounced absence in the text as delineated by the presence of the rose, the absent narcissus is both unspoken, eternal, and the true subject of the poem.

Comparison and Analysis

Alterity is played out in Ovid's narrative not only through the catoptric theme, but also through its thematic historical variants and influences. According to Rimell, the role of gender in alterity is mirrored in the language of Ovid (207-208). While elegy traditionally has room "for one voice only," tending to reduce everything to the persona of the poet-lover, Ovid's image-conscious poetry is often focused on dialogue over monologue, moving at the borders of known worlds, both real and imaginary (Barchiesi 4). For Rimell, Ovid was reaching for a harmonious conclusion that would celebrate alterity while surpassing inequality (207-208). Most critics support the idea that Ovid's narrative is a cautionary tale about the dangers of solipsism and that a happy ending would include the recognition of alterity, which leads to the formation of identity. Alterity is understood through loss, separation, and difference. Knoespel makes a convincing argument for how the earliest commentary on the tale was moral and associated with philosophy.⁸ Both these critics, as well as previous commentary, demonstrate how successive generations have adapted Ovid's narrative for current ethics.

Renewal

If one considers the dialogue elicited by Echo's partial vocal duplication of Narcissus' soliloquy, the solipsistic isolation interpreted by Hult has its flaws.⁹ Like the selectivity of the partial mirror of Macherey (105) that privileges a fragmented reality and enables us to grasp only relationships of contradiction, the partial mirroring of Echo allows a relationship to emerge. It might be said that the curse of Echo becomes a beneficent factor by providing a pretext for the vocal interlacing in life that is analogous to the corporeal union in death of the *Lai de Narcisse*. In Ovid's version and in the *Roman de la Rose*, Echo's partial repetition performs the change from passive to active love. Both Hult (47) and Brenkman (293) reiterate a deconstructive analysis of the role played by the opposition of speech and writing or what is termed the Derridean metaphysics of presence in the *imago* of the voice. Brenkman bases the dialogic aspect in Ovid on the undermining of the stability of meaning, and posits that the dialogue is not tied to a consciousness, but is a process of negativity (293).

...c'est donc qu'y retentit à nouveau l'interdiction de voir, si constante dans la tradition grecque qui reste pourtant le lieu du visible, de la présence déjà divine en ce qu'elle apparaît et en ses multiples apparences. (Blanchot *L'écriture du désastre* 195)

...this taboo [of seeing] is a constant in the Greek tradition which remains nonetheless the domain of the visible: presence is divine merely by virtue of appearing and also in the sheer multiplicity of its appearances. (Blanchot *The Writing of Disaster* 128)

Blanchot speaks of the temptation to realize in practice, rather than merely through the unreality of words, the whole abstracted from all there is, from which the

writer as writer could re-create everything in the form of the literary work. Blanchot addresses how the sovereignty of meaning inherent in language can fail to reveal the honesty and truth of a traumatic event, in particular, an event that has effectively destroyed meaning.

--ce qu' Ovide, en ses ajouts subtils, a bien traduit en faisant dire à Narcisse (comme si Narcisse pouvait parler «se» parler, soliloquer): «possession m'a fait sans possession». (Blanchot *L'écriture du désastre* 193)

This is what Ovid, in his subtle additions, has expressed by having Narcissus say (as if Narcissus could speak, speak to himself, utter a soliloquy): Possession dispossessed me. (Blanchot *The Writing of Disaster* 126)

Blanchot posits that Narcissus is supposed to be silent, as he has no language of his own; there is no one to speak to, no Other. Yet Echo, in repeating the remnants of Narcissus' speech, manages to evoke a dialogue from both soliloquy and non-dialogue. Together, Narcissus in his soliloquy, and Echo in her non-dialogue, manage to create a dialogue that gives voice to silence. Blanchot terms this a myth of fragility as it is a myth of nascent pre-consciousness, a liminal space where the possibility of ontological decisiveness is as possible as the dissolution and final deconstruction of any such possibility. Reading the interpretation of the crystals reflected in the pool as the eyes of Echo, this chapter asserts that Echo manages to escape the gaze of Narcissus to recapture him, and communicates through reflection of his speech.

This effacement is reiterated with Echo, a witness to a disaster that is evaded through her voicing of the disaster, her discourse as offering an escape from the solipsistic reverie through the partial repetition. It is this faithful yet unfaithful (in the

sense that it is partial) repetition that offers an escape from Narcissus' soliloquy and from her fate to repetition. Thus, her partial repetition remains a fragmented dialogue. Even though she is alone, Echo's un-dialogue reaches Narcissus' ears and helps to create a dialogue. Although Narcissus remains enraptured by the image, there is hope through the voice. It is Blanchot's brief discussion of the Narcissus myth, expanded with my own interpretation, that leads me to suspect that Blanchot searched for Echo's voice of partial repetition to create a dialogue. There is an impetus to find a creative solution in Ovid's narrative, and the reinterpretations of the Ovid myth transform his narrative into a successful romance. Echo's force of voice not only underlines the force of oral literature and the sacred voice, but the role that voice has been given in written literature. Kristeva suggests that this metamorphosis is Plotinian, that the Narcissian transformation is precisely anti-narcissus in nature, and a rehabilitation of the activity of the narcissistic process towards self-awareness (Kristeva *Histoires d'Amour* 114, *Tales of Love* 105).

Adapting Ovid's myth in Goldin's Christian terms (4-6), Narcissus' gaze imitates the yearning of man for his Maker, the material for the divine, the wish for union with the Divine. In gazing at his reflection, Narcissus is interpreted as gazing at the eternal Thou reflected in his own eyes, in whose image he is made. In this interpretation, Narcissus has fallen in love not with himself, but with what he could be, his ideal self and his divine self. Echo becomes a prophetess, the human voice repeating the Divine Will. Instead of pale and imperfect creatures that fail to form the first community, Narcissus and Echo are transformed by Echo's love and fulfillment of the Christian

imperative to love another. They are made immortal through their yearning for the divine and their rejection of the mundane.

Ovid's tale describes desire, the enfolded mysticism of a hermitage, the flight of one toward the universal One. The *FS* is characterized and originates with hesitancy and desire. Desire creates the *FS*, while hesitancy makes it a screen for and a path to the true object of desire. A *FS* will vanish when desire is fulfilled or a decision is made. The world full of ghosts, phantoms, *spectres*, and apparitions, the liminal realm, vanishes when desire is fulfilled. The origin of a *FS* is desire unfulfilled and insubstantial. *FS*s are screens for the actual desire, they are the remnants of past desires evolving into present fulfillment. As intermediaries and paths, *FS*s guide the protagonist through stages toward decision and/or fulfillment. Once fulfillment is reached, *FS*s disappear. If it is hallucination, the patient is cured. If it is a conversion narrative, the patient achieves conversion and arrives in heaven, or whatever is appropriate for the particular spirituality. Liminal closure is reached when the fantasy realm no longer needs to be separate from reality; instead it becomes reality per se, or part of reality. The unconscious is made conscious with acceptance of the afterlife. Narratively speaking, it at this juncture that the role of the *FS* is undefined.

Notes

¹ “And then Ovid does not give a direct description of the young man, but uses an indirect manner: it is what Narcissus sees in the water that is described” (334, n.).

Fränkel points out that in classical antiquity the course of love was generally considered to be a power of attraction emanating from the loved one. Fränkel uses Echo’s love as an example: she is warmed “by a nearer flame” when she follows Narcissus (218, n.59). In later Narcissus poems the imagery used to describe love is often based on this idea.

² This essay emphasizes the importance of returning to Ovid’s own text through commentary on the Narcissus episode and discussion of its function in Book III. If the Narcissus text is infrequently studied by itself, it is even less often regarded in its narrative context (Knoespel 2).

³ “Ovidian metamorphosis is about what it is to move between two states, about observing the movement that takes place in the procedure of transformation—the moments of (re-)creation. Like the awkward, made-over Sappho of *Heroides* 15, most of the victims in Ovid’s epic are trapped in a mid-way position—half-human, half-tree, plant or animal” (Rimell 208).

⁴ “Echo fits well as both an icon of Pan’s pagan celestial harmony, and as a sign of Dante’s celestial harmony” (Gély-Ghedira 201).

⁵ “The following account, from Pausanias, would seem to give an air of historical probability to the story of Narcissus: ‘There is a place near Thespiæ which is called Danacus. In this is the fountain of Narcissus, in which, they say, he beheld his own likeness, and not conceiving that it was his shadow, or how he was beloved by himself, pined away and died by the brink of the fountain.’ But how absurd it is to believe that any should be so distracted or besotted with affection, as not to distinguish a shadow from a substance? Yet something like this is recorded, not vulgarly known. Narcissus had a sister born at the same birth, so exceedingly like as to be hardly distinguishable; alike also their hair in color and trim, and alike their habits; who, accustomed to hunt and exercise together, loved each other ardently; and when she died, he repaired oft to this fountain, much satisfying his affection in gazing therein, as not beholding his own shadow, but the image of his dead sister” (Goldin 20).

⁶ In Ovid’s famous narrative, Liriope is told by Tiresias that her son will live a long life as long as he never knows himself, “si se non noverit” (Ovid, Book 3.348). In this narrative, Echo and Narcissus are paired in their fates. Echo’s aural mimesis is mirrored in Narcissus fate. Both exemplify the yearning for and inability to possess the beloved. Narcissus’ fate is sealed the moment he drinks from the spring. Because he does not recognize his own image, Narcissus is frustrated. It is not until he suddenly realizes the truth: “Iste ego sum!” (Ovid, Book 3. 463) that he realizes his true predicament (Goldin 20).

⁷ “Seen within the Ovidian structure of both parts of the poem, Narcissus becomes a narrative with ideological significance, for it marks an experience in the progression from an ideal conception of love to its material redefinition. Within the Roman the fable helps trace a shift from an isolated courtly ideal to a problematic engagement in self-awareness and the world” (Knoespel 61).

⁸ “In antiquity the process of falling in love was conceived as an attraction to an image of the self seen in the retina of the beloved. In other words, falling in love with another was portrayed as falling in love with a reflection of oneself. Plato’s Phaedrus offers a good account of this process. Contrary to impressions sometimes furthered by medievalists, Narcissus does not first become a means for analyzing love psychology in the Middle Ages. Such psychological matter is distinctly present in Ovid’s story. It is simply treated differently here than it is within the later Platonic-Christian setting. Ovid did not use love psychology for the idealization of beauty but rather for further invention. The importance attributed to vision in ancient love psychology and love’s dependence on reflection offered Ovid a setting for a wonderful joke and remarkable pathos. The person whose beauty traps others, traps himself” (Knoespel 11).

⁹ “...what could have been the mere play of significations left unattached to a speaker, a character, a consciousness, becomes the other side of an actual dialogue between autonomous speakers, between two equally realized characters” (Brenkman 293).

Chapter 2 Beatrice as Rose and Poet in Dante's *Vita Nuova*

Appresso questo sonetto apparve a me una mirabile visione ne la quale io vidi cose che mi fecero proporre di non dire più di quest benedetta infino a tanto che io potessi più degnamente trattare di lei. E di venire a ciò io studio quanto posso, sì come'ella sae veracemente. Sì che, se piacere sarà Di colui a cui tutte le cose vivono, che la mia vita duri per alquanti anni, io spero di dicer di lei quello che mai non fue detto d'alcuna. E poi piaccia a colui che è sire de la cortesia, che la mia anima se ne possa gire a vedere la gloria d la sua donna, cioè di quella benedetta Beatrice, la quale gloriosamente mira ne la faccia di colui qui est per omnia saecula benedictus. (*VN* 42:1-42:6¹)

[After this sonnet there appeared to me a wonderful vision in which I saw things that made me resolve to write no more of this blessed one until I could more worthily treat her. And to arrive at that, I apply myself as much as I can, as she truly knows. So that, if it be pleasing to Him for whom all things live that my life may last for some years, I hope to say of her what was never said of any other woman. And then may it please Him who is the Lord of courtesy that my soul may go to see the glory of his lady: namely, that blessed Beatrice, who in glory gazes upon the face of Him who is for all ages blessed. (*VN* 42:1-42:6).]

With this audacious claim to Divine approval of his literary worthiness, Dante places Beatrice, as apparition, higher than any Queen of courtly convention. Dante's claim of a *vision verace* (true vision) that authenticates Beatrice as an apparition lends spiritual weight to his poetic composition. Through Beatrice, it is God, not mere man, who creates a redemptory narrative. Such inspiration, if authentic, elevates Dante's talent and narrative. Because the focus is upon the *FS*'s role of identity and difference, the authenticity of Dante's claims, whether as a literary conceit, hallucination, vision, or actual journey, is peripheral to the efficacious influence of the apparition. To explain the context of thirteenth-century Catholicism for the modern reader situated in postmodern

society (including concepts of the liturgical nature of the *Vita Nuova*, Beatrice as the mediator and screen for God, and the Christianization of Dante's text), prominent American theorists (Singleton, Mazzaro, and Freccero) primarily invest in and apply the "allegory of theologians" (*Convivio* 64-67). In contrast, Italian criticism focuses upon material culture and some philology. Apart from these divergent perspectives, there are scholars who reevaluate the poetic component (Teodolina Barolini, Barbara Reynolds).

This project discusses the *FS* as a poetic figure within the prose parts of the text. Questions that will be addressed include: how is the *Vita Nuova* (1292-1300) situated at the level of Kristevan revolution (the poetics in the prose that continually defers interpretation with *jouissance*) (Kristeva, *La Révolution du Langage Poétique*), what does the apparition of Beatrice do to Dante's writing, how does Dante place the fantastic as a transformed reality of the mundane illusion, and why does Beatrice change from pagan ideal to Catholic apparition?

In this narrative, the *FS* transforms the traditional and conventional troubadour paean to the beloved into a threnodial ritualized remembrance of spiritual sacrifice (Martinez). Dante's *Vita Nuova* transforms Ovid's frustrated passion of Narcissus into a new discourse of celestial love, and reiterates Christianized Narcissan solitude. Ovid's fable is transformed into a divine catechetical romance. The performances of Amors/Love, Narcissus/Dante, and Echo/Beatrice, are respectively transformed from pagan icons into Christian signs (Gély-Ghedira 201).

Beatrice's body is the form of the book, and her spirit is the content of the verse. For both Tiresias and Beatrice, the voice of prophecy is a special gift from the divine.

However, even though Tiresias' prophetic talent is given by Zeus, it neither indicates nor does homage to the divine. Dante's contemporaries also haunt this narrative, as well as the courtly way of Love. Unlike the courtly tradition's desire that is represented by absences in the work of Dante's contemporaries, or Tiresias' prophetic talent, Beatrice's apparition overflows Dante's narrative and indicates the final divine Presence of God. Her death provokes Dante's literary adaptation of both the pagan tradition and courtly love practiced by his contemporaries.

Beatrice is most fully present after her initial death. The change to Christian signs and Dante's scriptural commentary situate relationships as supernaturally mediated, indicating a transitional narrative. Adam's relationship to God is paralleled by Dante's poetic journey. As Christ redeems Adam, and as Mary redeems Eve, Beatrice's apparition redeems Dante. Dante's poetry within its prose represents liminality, and although Beatrice is not dialogic herself, she is within a dialogic narrative and helps propel the narrative toward hermetical mysticism and communal involvement. Thus, Dante pioneers a new narrative and joins a community of poets, philosophers, and theologians after his encounter with Beatrice. By their inclusion of different periods or styles, transitional narratives are intrinsically comparative of alterations of form, convention, style, and intent in literary movements. As will also be seen with Yokomitsu's narrative, transitions and hybridizations in style, language, form and intent structure the transitional fantastic narrative.

Dante's purpose in composing the *Vita Nuova*

As a theological elegy and romantic threnody, Dante's *Vita Nuova* incorporates liturgy and scriptures to elevate courtly love and *memoria*. Paralleling the end of a liturgy, where participants renew their spiritual vocation, the narrative renews Dante's literary vocation. While the *Commedia* (1330s) comprises the communal work, the *Vita Nuova* is the ontological and epistemological origin of this vocation.

The narrative begins with the memory of Dante's first meeting with a living Beatrice, and ends with a vision of Beatrice's apparition. While it is the memory of Beatrice that inspires Dante's book, it is her apparition that gives it its purpose. This description links Beatrice to the Virgin Mary, the New Jerusalem, and the covenant described in Jeremiah. The Book of Jeremiah, as a book of prophecy considered a gospel before the gospels, underlines the transitional yet ontological nature in Dante's *libello*.

The narrative's transitional status is expressed by the autobiographical nature and the structural liminality of the music, architectonics, and theological imperatives. These four elements create a networked narrative, no longer solipsistic in its philosophical foundation and theological framework. The poetic theology creates mutuality between Dante and Beatrice.² The decision to make an autobiographical statement places Dante's prose confession in the service of a larger poetic confession and Truth. In his *Vita Nuova*, the truth is within the *libello* of his life. From this formed literal existence, Dante writes of his experience. His liturgy brings to life the poetic spirit and fulfills the letter of the law. The poetic spirit in the *Commedia* is inspiration, as in that liminal moment when with the help of Virgil, Dante moves past fear towards a willful existence.

In the creation of the narrative, the movement from the *libello* towards the liturgy is supported by the structural similarity to the Passion Week. This structural liminality is associated to the fulfillment of the *figura* (Mazzaro). The *figura* prefigures the new narrative (dialogic) that will fulfill its original intention and give it meaning. This fulfillment is the extension of Beatrice's sacrifice, both the historical Beatrice who may or may not be Beatrice Portinari-Bardi, and the narrative Beatrice who becomes Philosophy. The liturgy fulfills the *libello*, as Dante's *Vita Nuova* fulfills the *figura* of Beatrice. As the liturgy's purpose is mediational and not narrative, its very nature is liminal, between the known secular world and the mystery. The *Vita Nuova* remains transitional because of its emphasis on what Mazzaro terms as the "religious" focus upon the book rather than movement toward the liturgical. However, this is due to adherence and homage to tradition. The placement of the "I" in the narrative, whether autobiographical or poetic, is itself liminal. Representative of the individual and the community, it has been argued that the "poetic I" represents the medieval community and the absence of intellectual property. "I" is more ontological than autobiographical, thus representative of "sacred poverty" (Mazzaro 103), and is connected to a kind of invisibility.

In Dante's narrative, his autobiographical declaration, his "poetic I," becomes representative of a universal "I," and Beatrice becomes an abstract ideal (as she later becomes in the *Commedia*). Although by its liminality the "I" of the narrative may be invisible, this liminality reveals both the personal and universal state. This attempt at a new form can justify the placement of this narrative as a liminal yet transformational

narrative, signaling change in form and function. Dante's dream and visions in the *Vita Nuova* support the tendency in solipsistic narratives to include the appearance of the supernatural as "uncanny" and "marvelous." His movement into a liturgical form progresses toward the dialogic narrative. Far from being retributive and illustrative of Old Testament or solipsistic justice, apparitions in this narrative represent clarification and the approach to God, through understanding and learning Love. Thus the apparitions are non-anthropomorphic mediators and guides, yet not goals of the truth. Supported by this assertion, this reading places the narrative as a transitional narrative. Arising from the otherness of Beatrice's presence, the poems are testimonies to events of expropriation, even after Beatrice has died (*VN* 34). As this chapter addresses the Beatrice of Dante's imagination as a literary apparition, the authenticity of the biographical Beatrice is of secondary importance.

Narrative liturgy and transformation of the apparition

The Catholic liturgy is composed of several parts that are echoed in Dante's narrative. There is a Liturgy of the Word and a Liturgy of the Eucharist. The Liturgy of the Word includes readings from the Old Testament (the Hebrew Scriptures), New Testament, and one of the four Gospels (Matthew, Mark, Luke, and John). Throughout a three-year cycle, the community reads and listens to the nearly complete Scriptures. The selection of readings is paired to reveal the fulfillment of prophecy in its entirety. Between the readings, there are moments of reflection and praise with responsorial

psalms, affirmations of faith in the creed, songs, and a homily, which connect the promise of the readings.

The Liturgy of the Eucharist is the praise and thanksgiving of the grace of God and his creation. This proclamation of faith is centralized in the Eucharistic feast of bread and wine, the transubstantive communion in community. In Dante's text, these two liturgies are the following:

Piangete, amanti, poi che piange Amore (8:4)

Questo primo sonetto si divide in tre parti: ne la prima chiamo e sollicito li fedeli d'Amore a piangere e dico che lo signore loro piange, e dico "udendo la cagione per che piange," acciò che s'acconcino più ad ascoltarmi; ne la seconda narro la cagione; ne la terza parlo d'alcuno anore che Amore fece questa donna. La seconde parte comincia quivi: Amore sente; la terza quivi: Audite (*VN* 8:7).

[This first sonnet divides into three parts: in the first I call and urge Love's faithful to weep and tell them that their lord weeps, and I say "as you hear what cause makes him weep" to dispose them better to listen to me; in the second I relate the cause; in the third I speak of a certain honor that Love paid this lady. The second part begins: Love hears, the third: Hear (*VN* 8:7).]

Dante reiterates the mass as the moment of death and salvation in his "Chi non merta salute" "Let one who does not merit salvation" (*VN* 8:12). Later, Dante describes the ascension of Love in the verse that begins "Cavalcando" and indicates "trovai Amore in mezzo de la via in abito leggier di peregrino" and ends with "Allora persi di lui sì gran parte, ch'elli dispareve, e non ma'accorsi come" ("Riding," "I met Love in the middle of the way in the meager dress of a pilgrim," "Then I took of him so great a part that he disappeared, and I knew not how," 9:9, 9:12). This verse reiterates the disciples' meeting of Jesus at Emmaus after his death. At that meeting, the two disciples did not recognize Jesus, yet when he disappeared, they realized who he was.

Nolan attributes Dante's singular artistry of the literary idiom to his acuity of his literary context.

“old symbol or model made of words artfully arranged, which is the finished *Vita Nuova*, is to be a half-way house, neither temporal or eternal, but teaching the relationship between images of earthly love and the new life of apocalyptic peace” (Nolan 55).

Her description of the *Vita Nuova* as a ‘half-way house’ juxtaposes the ideas of a radical transition, a familiar habitat, and a temporary recuperative stop. Because the narrator who tells the story of his transformation has already become a prophet, he undertakes the mission of shaping the lover's story into a thirteenth-century book of revelation, a little apocalypse, following especially the form and spirit of Ezekial's prophecy and St. John's *Book of Revelation* (52). Nolan clearly articulates the relationship between the old and the new revelatory experiences, and the elimination of linear time by the insertion of a sacred intervention. The prophetic *Book of Revelation* is prophecy fulfilled, its paradox resolved when one realizes that time does not exist.

The Catholic liturgy celebrates the unique moment of sacrifice and redemption accomplished by the intervention of eternal time in linear understanding. This intercession is understood and experienced through participation in the liturgy. Dante's poetic understanding provides a way of reconciling the various philosophical traditions of his time. According to Alasdair MacIntyre, Dante was able to formulate a kind of unity of the rival traditions of genealogical method, encyclopedic inquiry, and Thomistic tradition (*Three Rival Versions*). The poetic and theological challenge of creating a Catholic courtly love poem was Dante's liturgical observance.

In the *Vita Nuova*, Dante artfully acknowledges the poetic styles of his contemporaries, as well as his indebtedness to their influence. He also acknowledges the power of Christian grace (under the guise of Beatrice's beauty) that transforms not only the essence of the Lord of Love, but also Dante's skill. This skill allows him to create a better narrative than he could have created as a courtly love poet. Thus, Dante attributes poetic skill to divine grace, jousting under the banner of the Church, which justifies his faith as a poet. Although he implicitly suggests he is a better poet and knight than his contemporaries because of this grace, he also acknowledges through his discourse that his contemporaries' poems, like other classical texts, can be read as prophetic allegories of Christian truth.

It was in part through reflection on the theory of the senses of the Scripture that secular learning came to be better integrated into the Augustinian scheme. Monastic writers throughout the Middle Ages had drawn upon the classical texts preserved by their own scribes, arguing both that such texts had their due (if subordinate), place in the order of creation, and that they provided literary forms for Christian use. So when St. Bernard, for example, eulogized his brother Gerard in a funeral sermon, *Super Cantica*, he quoted in addition to Scripture not only Jerome and Ambrose, but also Socrates, Plato, and Cicero. Classical texts were also often read as possessing more than one sense, sometimes as prophetic allegories of Christian truth (MacIntyre 86).

Thus, the Lord of Love prophesies his transformation into the God who is Love in Dante's dream vision. In his later, more explicitly political work, the *Commedia*, Dante manages to criticize the Church's misuse of politics as based upon spiritual

misinterpretation and ignorance. His *Commedia* is a description of his spiritual journey after his conversion. In the *Commedia*, Dante is practicing the liturgy of the *Vita Nuova*; he is journeying within a context of the liturgy, experiencing eternal dream and linear time. An integral part of deciphering the solipsistic from the dialogic elements is the distinction between dreams and visions. Dante's first of three dream visions is induced by the slackening spirit. This vision of love dampens the spirit and slackens the body instead of energizing the lover. And, as the courtly love ethic demands, it also includes deceit in the form of various screen ladies. Dante's pretended devotions cause unintended repercussions.

E per questa coagione, cioe di questa soverchievole voceche pareo che mi' infamasse viziosamente, quella gentilissima, la quale fue distruggitrice di tutti li vizi e regina de le virtudi, passando per alcuna parte, mi nego lo suo dolcissimo salutare, ne lo qule stava tutta la mia beatitudine. (*VN* Canto X,17)

[To make a long story short, in a brief time I made her so completely my defence that many people commented more than courtesy would permit; and so, I often found myself gravely concerned. For this reason, namely, the scandalous rumours that viciously stripped me of my good name, the most gracious Beatrice, scourge of vice and queen of virtue, passing along a certain street, denied me her most sweet greeting in which lay all my bliss. (*VN* Canto X, 18)]

As Love is aligned with Truth, the circumlocution of courtly love leads to the denial of Love's greeting. Dante's use of screens is a betrayal of Beatrice, paralleling the Christian betrayal. In contrast, Love transforms the grotesque and the solipsistic and makes it sublime and ethereal.

O luce eternal che sola in te sidi,
Sola t'intendi, e da te intelletta
e intendente te ami e arridi!
Quella circolazion che si concetta

pareva in te come lume riflesso,
 da li occhi miei alquanto circunspetta,
 dentro da sé, del suo colore stesso,
 mi parve pinta de la nostra effige:
 per che 'l mio viso in lei tutto era messo.
 Qual è 'l geomètra che tutto s'affige
 Per misurar lo cerchio, e non ritrova,
 pensando, quel principio ond' elli indige,
 tal era io a quella vista nova:
 veder voleva come si convene
 l' imago al cerchio e come vi s' indova;
 ma non eran da ciò le proprie penne:
 se non che la mia mente fu percossa
 da un fulgore in che sua voglia venne.
 A l' alta fantasia qui mancò possa;
 ma già volgeva il mio disio e' l' velle,
 si come rota ch' igualmente è mossa,
 l' amor che move il ole e l' altre stelle.
 (*Paradiso*, Canto XXXIII, 121-145, 303).

[How incomplete is speech, how weak, when set
 against my thought! And this, to what I saw
 is such—to call it little is too much.
 Eternal Light, You only dwell within
 Yourself, and only You know You; Self-knowing,
 Self-known, You love and smile upon Yourself!
 That circle—which, begotten so, appeared
 In You as light reflected—when my eyes
 Had it watched it with attention for some time,
 Within itself and colored like itself,
 To me seemed painted with our effigy,
 So that my sight was set on it completely.
 As the geometer intently seeks
 To square the circle, but he cannot reach,
 Through thought on thought, the principle he needs,
 So I searched that strange sight: I wished to see
 The way in which our human effigy
 suited the circle and found place in it—
 and my own wings were far too weak for that.
 But then my mind was struck by light that flashed
 and, with this light, received what it had asked.

Here force failed my high fantasy; but my
 desire and will were moved already—like
 a wheel revolving uniformly—by
 the Love that moves the sun and the other stars.
 (*Paradiso*, Canto XXXIII, 121-145, 302).]

Dante's *Vita Nuova* challenges narrative linearity and an anthropomorphized apparition role, via poetic architectonics and a Catholic liturgical form. An exegetical commentary on the *Vita Nuova* is found in his later work, the *Commedia*. Subverting courtly ethic with Catholic convention, his liturgy articulates the prophetic nature of the apparition as a refinement of the Christian ethic, and eulogizes the efficacious effect of infinity upon linear time. Dante's use of pagan mythology and Christian liturgy, although literary, has philosophical significance. Since the concrete manifestation of theology in medieval European culture was in architecture, it is not unusual that Dante's narrative is architectonic. His narrative reiterates the role of literature, as the servant of courtly love, and later, as student of theology.

The liminal loci of this infinity include the Catholic mass and the apparition. Dante's narrative transforms courtly love into Christian revelation, challenging both narrator and reader with the infinite. Beatrice's apparition links Christian imagery with the historical image of Wisdom to which the soul aspires on its journey back to its source. Like the mass, time is seen in both Dante's *Vita Nuova* and the *Paradiso* as a series of infinite circles encompassed by the great circle.

This chapter posits another possible apparition that haunts this narrative as the change from a visible goddess to an invisible god, more specifically, the infant's sense of loss in the disruption of perfect symbiosis with the Mother. The necessary separation

from the womb leads to division and dualism. The difficulty of returning to that sense of union after separation is the nostalgia that haunts the dialogic narrative. While the solipsistic narrative illustrates the heightened emotions of loss, the dialogic narrative accepts the loss and finds a way to another kind of union. The apparition, as a three-dimensional snapshot of a moment, appears to become progressively anachronistic in linear and temporal time. Thus, it represents what Alasdair MacIntyre terms an incommensurability, the boundary enigma between the linear and eternal, that is linguistically fluent in both idioms, and therefore suspect in both (*Whose Justice* 351). It represents the collapse of linear time in its moment of enactment. Barbara Nolan also notes how narrative time is aligned with the apocalyptic Book of Revelations' end of time. Similar to Barbour's conception of the three-dimensional narrative, Dante's narrative pieces together several linear narrative 'snapshots' from various angles and perspectives, to make up the eternal three-dimensional liturgical moment.

Dante expands the Catholic Church by building a poetic building in which to house the liturgy. He expands the understanding of a church as a building, into a church as a literary architecture where poets gather in worship. This liturgy is thus a literary Church to include the infinite, without an Old Testament's retributive quality. The physicality of sin is expressed in the extreme physical representations of justice. In the *Inferno*, the New Testament compassion as justice, the reversal of evil by good as the more complete and coherent sense of justice, is not yet evident.

In the *Vita Nuova*, liturgy and the apparition form a congruent relationship. Liturgy is the threshold, where linear and eternal time-space coincides, according to divine will.

Thus, liturgy is not imitation, but, due to the coincidence of eternal and temporal time, it is a partial perception of the complete heavenly liturgy. The ability to perceive is due to eternal time, the limitation is due to temporal time. For Dante, his new poetics and use of liturgy reflected a change from a courtly love ethic to a Christianized sensibility. Dante's use of poetics demonstrates how the logic of the poetic imagination is an apt vehicle for the apparent contradictions of theology. Dante's use of feminine imagery and Beatrice as a *figura* of Christ demonstrates the sensibility that employs images in order to understand the loftier reality of the purely spiritual (Edwards 9).

Poet apparitions

An example of Dante's conventional I-Other relationship in his poetry is the link to Guido Guinizelli's "Al cor gentil," and the poet's justification of his "appropriation of a divine relationship to earthly love" (*VN* xiii), "love wore an angel's face, having appeared to come from God." Barber states that love "altered and transformed" in Dante's *dolce stil nuovo*, links Dante's work with Guinizelli's work as:

"Dante's taking up the question of love's inseparability as well as basing his work similarly on the Pauline goal of seeing God 'face to face' (1 Corinthians 13:12) and Dante ending the *Vita Nuova* in heaven can be used to "argue various degrees of debt" (Barber 128-137).

In the *Vita Nuova*, Dante's poetic contemporaries and acquaintances play a role that foreshadows the spirits of the *Commedia*. As in his later *Commedia*, the spirits play a mediating and clarifying role, serving to guide the poet toward true poetic knowledge of God as Love. Guido Cavalcanti (Harrison) and Guido Guinizelli, as noted, both

influenced Dante's work. Cavalcanti's friendship as *primo amico* (best friend) provided the impetus and inspiration for Dante's narrative. If Cavalcanti's poetic presence as the *primo amico* that haunts this text, it is Guinizelli's influence on Dante's choice of the sweet new style (*VN* 38).

As we learn in Canto XXX, Cavalcanti also encouraged Dante to write in the vernacular (*VN* 23). Even though one of Dante's reasons for writing in the vernacular was to communicate to and praise Beatrice, the social function of the *Vita Nuova* is to communicate with other poets who could understand the poetic function of the text. If the vernacular poetry originally aimed to dissolve the exclusivity of poetry as an affair among poets only, the literary digression of Canto XXV aims to reestablish precisely such exclusivity by positing criteria that separate the good poets from the bad (the stilnovist from the others), criteria that allow Dante to place himself alongside his illustrious friend Guido: "[...] E questo mio primo amico e io ne sapemo bene di quelli che cosi rimano stoltamente" (*VN Canto XXV* 10; "And this best friend of mine and I know plenty of such [poets] who compose in this crooked fashion" 11).

Harrison identifies chapter Canto XXIV as decisive for two reasons: the disappearance of the Lord of Love; and the appearance of Giovanna, Cavalcanti's poetic name for his love, before the appearance of Beatrice (9). In the same way, Dante implies that while Giovanna figures the poetic consecration of the poetic style of Cavalcanti, his Beatrice consecrates the new poetic style of the spirit and the shape of the whole narrative. Dante uses this detail to explicate his transformational narrative, and he also suggests, as in the dream vision to be discussed later, that he has become aware of the

need to purge himself of the sin of pride. The use of Biblical allusion is not in order to elevate his own prowess as poet, but rather to acknowledge who his ultimate lord is, not the Lord of Love, but the God who is Love.

Beatrice as giver of beatitude and grace

Nove fiata già appresso lo mio nascimento era tornato lo cielo de la luce quasi a uno medesimo punto, quanto a la sua propria girazione, qaundo a li mieie occhi apparve prima la gloriosa donna de la mia mente, la quale fu chicamata da molti Beatrice li quali non sapeano che si chiamare. Elle e ra in questa vita già stata tanto, che ne lo suo tempo lo cielo stellato era mosso verso la parte d'oriente de le dodici parti l'una grado, sì che quasi dal principio del suo anno nono apparve a me, ed io la vidi quasi da la fine del mio nono (*VN 2:1-2:3 VN*).

[Nine times since my birth had the heaven of light retype here turned to almost the same point in its orbit when to my eyes first appeared the glorious lady of my mind, who was called Beatrice by many who did not know her given name. She had already been in this life as long as in her time the heaven of fixed stars had moved toward the East a twelfth part of a degree, so that at about the beginning of her ninth year did she appear to me, and I saw her at about the end of my ninth. (*VN 2:1-2:3*).]

E presi li nomi di sessanta le più belle donna de la cittade ove la mia donna fue posta da l'altissimo sire, e compuosi una pistola sotto forma de serventese, la quale io non scriverò: e non n'avrei fatto menzione, se non per dire quello che componendola, marvigliosamente addivenne, cioè che in alcuno altro numero non sofferese lo nome de la mia donna stare se non in su lo nove, tra li nomi di queste donne (*VN 2:1-2:3*).

[And I took the names of sixty of the most beautiful ladies of the city where my lady was placed by the most high Lord, and I composed an epistle in the form of a serventeuse, which I will not inscribe; and I would not have mentioned it, except to say that which as I composed it, wonderfully came to pass, which is that in no other number would my ladies name stand except in the ninth position among the names of these ladies. (*VN 2:1-2:3*).]

The historical and particular Beatrice is significant as a screen for the universal Beatrice, as ‘one who gives beatitude’ or ‘one who gives grace.’ As the *Paradiso* celebrates the individual love affair with the divine, it brings to bear the universal virtue upon the particular situation, thus alleviating the individual burden of mastering the passions. In seeing God within his creation, bringing the universal into the particular, it celebrates the uniqueness of the particular as integral to understanding the universal. In the *Vita Nuova*, each screen is for the primary Good. Transforming the Lord of Love from the courtly tradition to a God who is Love of the Christian tradition, Dante indicates a crucial difference. In the first, the Lord of Love was distinguished by Love that could be dispensed as a secondary characteristic. In the latter, God is wholly Love and exists completely independently as Love. God is the primary mover.

Following Dante’s meticulous attention to the mystical significance of numbers (three and nine as multiples of the Trinity) regarding the name of Beatrice, critics have noted that his poetic conventions would undoubtedly extend to the meaning of Beatrice’s name as ‘giver of beatitude’ or ‘giver of grace.’ In the Christian concept of grace, grace is given to a recipient who is open to grace, ready for the moment. In Dante’s narrative, he only understands his dream vision of Beatrice’s death and receives the grace of the revelation when he is willing and receptive to the spirit. To live in Christ, one must die to the self, and in the *Vita Nuova*, Dante becomes a disciple with the spiritual guidance of Beatrice as a human historical figure and as a “giver of beatitude.” “She who was called Beatrice by many who did not know her given name” could indicate a kind of fame that allows others to call her by her first name, and it could indicate the name as a

screen for another name, either that of another woman or a Catholic convention such as the Church.

In the *Vita Nuova*, Dante is writing after Beatrice's death. Due to differences in social standing and a lover's reserve, his position remains oblique. Biographers conjecture that if there were a Beatrice, she was a married woman, which would also place a greater need for discretion upon Dante. If this is true, it would satisfy more than one of the frequent expectations for the courtly love tradition: that the beloved be unattainable by reasons of either class or marriage, thus elevating the status of the woman above that of the lover. Thus, one of the more common of the courtly love traditions was that of the lover who loved the wife of his lord. In the Christian code of love, however, this type of love would be classified as close to covetousness and thus not a virtuous love. Dante moves around this problem by loving the bride of Christ, who is in a sense his Lord. Because Beatrice is linked with Christ as part of the Church, Dante, as pilgrim lover, would love Christ and the Church through the figure of Beatrice. Since it is the sight of Beatrice that inspires love in him, it is linked to the idea of faith and true sight. He is graced with true sight because he sees Christ in Beatrice. She is first clothed in white when he sees her.

Poi che fuoro passati tanti die, che appunto erano compiuti li nove anni appresso
 quote apparimento soprascritto di questa gentilissima, l'ultimo di questi die
 avvenne che questa mirabile donna apparve a me vestita di colore bianchissimo, in
 mezzo a due gentili done, le quali erano di pi lunga etade; e passando per una via,
 volse li occhi verso quella parte io era molto pauroso, e per la sua ineffabile
 cortesia, la quale oggi meritata ne grande seculo, me saluto e molto virtuosamente,
 tanto che me parve allora vedere tutti li termini de la beatitudine. (*VN* Canto III, 6).

[After many days had passed, so that precisely nine years were completed following the appearance described above of this most gentle lady, it happened that on the last of these days this marvelous lady appeared to me dressed in purest white, between two gentle ladies who were of greater years; and passing along a street, she turned her eyes to that place where I stood in great fear, and in her ineffable courtesy, which today is rewarded in life everlasting, she greeted me with exceeding virtue, such that I then seemed to see all the terms of beatitude. (*VN* 49).]

Her beauty is linked to her virtue and hospitality. In this manner, Dante describes the mutual relationship of aesthetics and ethics.

Bieltat appare in saggia donna pui,
 che piace a gli occhi si, che dentro al core
 nasce un disio de la cosa piacente;
 e tanto dura talora in costui,
 che fa svegliar lo spirito d' Amore.
 E simil face in donna omo valente. (*VN* 88 v.8-12).

[Beauty appears in a wise lady, then,
 which so pleases the eyes that in the heart
 is born a desire for that which pleases;
 and so long it lasts sometimes therein
 that it wakens the spirit of Love.
 And the same to a lady does a worthy man. (*VN* 89 v.8-12).]

At the moment one comes into the presence of something beautiful, it greets you.
 (Scarry 25)

But beautiful things, as Matisse shows, always carry greetings from other worlds within them. ...What happens when there is no immortal realm behind the beautiful person or thing is just what happens when there is an immortal realm behind the beautiful person or thing: the perceiver is led to a more capacious regard for the world. (Scarry 47-48)

For Dante, Beatrice's greeting provokes bliss that leads to divine reward. Scarry's quote intersects aesthetics and hospitality. Dante's love perceives Beatrice as beautiful, and this perception creates an outward regard, a hospitality that connects to the divine Other

and the mortal other; love brings beauty to the regard, and this beauty brings hospitality. At the same time, this welcome, with its possibility of the supernatural, determines the ethics of the Other. Beauty brings copies of itself into being (Scarry 3), and Dante writes sonnet after sonnet. To duplicate beauty perpetually invokes the idea of eternity (Scarry 5) and he duplicates the mirrors of the source of beauty to indicate the Source.

Dante's use of screen ladies emphasizes that even Beatrice herself is a screen lady, not the true object of his affection; it is Jesus Christ and the Christian God that is the object of his affection, love and inspiration. That is why it must be Beatrice, a dead woman, whom he praises, not because perfection is achieved in death, but because, through her death, she becomes a liminal figure that crosses the threshold between life and death. Thus, through his ritualization and liturgy of poetry, Dante attempts to pay homage to his Catholic tradition and create something new, even as he is created. Beatrice's apparition, therefore, is linked with the Holy Spirit, and it is not herself that is the inspiration, but the Holy Spirit that Dante sees in her. He appreciates and loves her as a creation of God, because he appreciates her uniqueness, and he can appreciate her universality as an abstract concept.

His Christianization of the courtly love tradition displaces the social and marital context of the biographically based Beatrice, although her biographical authenticity is of interest in terms of providing a human template for the literary creation. Dante's Beatrice is his love of Christ, inspired by a human representation. However, unlike the courtly love tradition, the nobility of his love is not based upon any social construction of status, be it wealth, class, or marriage. Instead, it is based upon her innate virtue as a

creature of God. Beatrice's implied lack of knowledge of Dante's love for her also protects her in virtue. If she does not know of his love in life, she is not obliged to return his love. The courtly love tradition thrived precisely upon the fact that the love could not be returned because of social constraints. Because of the possible implication of covetousness implied in the Christian interpretation, Dante shows that Beatrice is, in effect unaware of her status as a beloved. Not only does this not oblige her to deal with the question of returning his love; it also shields her from the charge of possible vanity. Instead, she becomes aware of her status as beloved after death. In the immortal state, she eats of his heart, or, in the *Commedia*, takes on the cross of love and becomes Christ-like for Dante. What also differentiates his poetry is the active role that Beatrice takes on in death; she not only inspires, but she sends Virgil and actively pushes Dante to succeed in his spiritual journey.

Because Dante's intention was the Christianization of the courtly love tradition, the basis for the character was of less importance than the abstract concept of Christian love that Beatrice represents. Dante chose Beatrice not simply because of the romantic sentiment that her vision sparked in him, but for the Christian journey and conversion experience, as he was transformed by the Christian concept of love through his struggles and poetic work. Beatrice remains unique as one who taught him to love; it is a love that originates in eros, but eventually arrives at agape. She becomes a template from which Dante learns to love humanity. Paradoxically, the closer the narrative approaches the Beatrice of Dante's imagination, the more it abstracts the living Beatrice.

Also, if Beatrice is no longer part of the courtly love tradition, her apparition is transformed from an apparition of a person to a Christianized apparition, which is imbued with the idea of a soul. If the apparition is associated with a soul, it not only articulates the idea of an immortal state, as in the pagan tradition, but it also indicates a divine unified state which corresponds with the dialogic idea of a unified and unique truth. In the *Commedia*, Dante describes a dream vision, a spiritual journey that spans the depths of *Inferno* to the end in the bliss of paradise. This dream vision begins with the narrator lost in the woods until he is exhorted by Virgil to exercise his will, the movement of the soul towards the beginning of the spiritual journey. Virgil accompanies him to the nethermost regions of hell where Dante describes various personages and their eternal punishment. The physicality of the *Inferno* gradually transforms, as the two rise from the depths until, after passing the various tribulations and purgations of purgatory, the ethereal spirits rise to lightness both visually and physically. Partway through this journey, at the edge of Limbo, Virgil parts with Dante, unable to accompany him any further, in one of the most eloquent passages of the work. From this point on, Dante is guided by Beatrice's spirit towards the vision of God. His journey parallels many dream visions detailing the transformation of a character through the many characters and incidents that arise on his spiritual journey.

In contrast to the relatively short *Vita Nuova*, the *Commedia* is an opus of epic proportions. However, the same elements of transformation and movement from corporeality to ethereality are evident. This is the beginning of the solipsistic apparition's transformation into the dialogic apparition. In Dante's narrative, the terror

of solipsistic collapse is denoted in the vivid imagery of his dreams where Beatrice is fed the heart of the pagan God of love. He has just begun his new life. The vivid image is less violent and, contrary to Harrison's interpretation (23-24), the statement is less secular than theological. The striking image resembles a Eucharistic feast. The pagan god of Love as the chivalric poetic age sacrifices the self to Beatrice as Church. This self-sacrifice is transformative; the Old Testament pagan God prophesies and brings the Christian God of love into fulfillment. Dante's text is thus liturgical, a book of hours that must be brought to life through performative memorial action. Spivak raises questions that open possibilities for further interpretation, such as the consumption of the fiery heart as a "transfer of responsibility" (*In Other Worlds* 19). However, perhaps the heart also metonymically suggests the shame felt by Adam and Eve after they ate of the fruit of knowledge. The heart incorporates the image of the fruit and, through its evocation of the processes of the material body, the remembrance of human mortality and frailty. Beatrice's reluctance is both the shameful memory of trespassing God's law and an acceptance of the duties of love, the responsibility of Dante's love. She accepts his heart as she accepts responsibility for his human condition and original sin, thus accepting the burden of Eve and Christ. Her red clothing incorporates both pagan and Christian symbolism. Here, the God of Love is paternal rather than violent, cradling the transforming (from body to apparition) and transformative (from pagan courtly love to Christian love) figure of Beatrice. The tears indicate the lyrical courtly love that loved Beatrice to her death, and that is unable, like Virgil, to follow her to the redemptive Christian paradise.

If we link Harrison's interpretation of the erotic lyricism of the courtly love tradition (24-25) with Singleton's Judeo-Christian philosophical tradition of *caritas* (16), the miracle of Beatrice becomes the intertwining of secular and sacred within the same figure; the Beatrice of the *Commedia* possesses the remembrance of her human form. She is body and soul reunited. Beatrice's death in the middle of the text, the aporic silence that resounds throughout the text, resonates with the Eucharistic feast in the middle of the mass celebration. This Eucharist is poetic as well as Christian although the poet is still immature; he is still at the beginning of his new life. It is not until he reaches the *Commedia* that he comes closer to true understanding. However, even in the *Vita Nuova*, Dante is close to heaven in this poetic Eucharistic celebration. For as in the Eucharistic feast, where the body and blood of Christ in the sacred space and time of the mass bring divine time into earthly time, a foretaste of heaven, Dante's poetic feast brings himself, as poet and reader, closer to the true poetic bliss that is heaven. Contrary to allusions, Dante does not equate Beatrice with the figure of Christ; rather Beatrice imitates Christ in her sacrifice. Dante is both priest and follower, Beatrice leads him toward poetic heaven, and she is the New Testament to the Old Testament Virgil in the *Commedia*. Self-understanding and the spiritual wisdom of Christianity create the space for the more theological and mature imagery of the *Commedia*.

The advent of Beatrice in *Purgatorio* covers a narrative segment that merges Canto XXX and XXXI. For Stefanini, the cantos serve as "the axis upon which the entire Poem revolves" (448). It is at this point that Dante's grand *Commedia* completes its first rotation and enters into its second phase, suddenly revealing "*l'altra*

faccia” (other face) of a forgiving God and of a redemptive plot (448). Stefanini divides the canto between the changing of guides from Virgil to Beatrice and Beatrice’s judgement of Dante, arguing the drama is predominantly visual in the first section and primarily verbal in the second section. The disappearance of Virgil coinciding with Beatrice’s appearance underscores the surpassing of past political and philosophical teaching. Thus, the Beatrice of *Purgatorio* is a synthesis of the lyric Beatrice in the *Vita Nuova* and the philosophical and political order as defined by the courtly love tradition.

The body of Beatrice, unlike Beatrice’s apparition, is never phenomenally accessible in itself. From the first line of the *Vita Nuova*, “la gloriosa donna della mia mente,” and from the first adjective “gloriosa,” Beatrice’s death is evident. She is already in immortal glory. For Singleton, the glory of Beatrice’s death is the miracle as her inner self remains enclosed, enigmatic and unknown and: “Everywhere else in the *Vita Nuova* she appears only as dressed, that is to say, she appears above all as her dress” (Singleton 22). To extrapolate, Beatrice’s thoughts, reactions, or feelings are based on what Dante chooses to tell indirectly, and what we know of her is what Dante chooses from his memory. Thus as readers, it is easy to realize that this Beatrice is in fact an apparition. The authenticity of this miracle is supported by four points: the prose as gloss to the poetry; the reoccurrence of the number nine; Dante’s inability to describe in language the event of her death; and the fact that to write of her death would be to praise himself. Therefore, Beatrice is a miracle, the intervention of a power from above and beyond the natural; a miracle that can only be understood post eventum. Thus, the supernatural element of Beatrice’s apparition is evoked in terms of the miraculous. It is

miraculous not because of its liminality and the impossibility of its eternal existence in temporal time and space, but because it is proof of divinity.

Beatrice resembles Christ, as she died in the ninth hour and her death equals a closed circle, the circle of constantly retracing the whole line of events with transcendent understanding. The Book of Memory is not dialogic but a 13th century Book of His Memory and the author of the poems is different from the author of prose. The intention equals only that of a scribe, yet sets forth a treatise about the number nine and Beatrice's greeting. "Words" which compose are words only by virtue of a figure, which gives metaphorical meaning reality and does not equal words, but real events and things. The prose passages in the *Vita Nuova* carry the burden of the narrative from poem to poem and are called *ragioni* or connecting reasons. The vision of Beatrice in *Vita Nuova* Chapter III is interpreted by Singleton as greater proof of Beatrice's miracle. The timing of the vision and the use of prophetic use of Latin prove this by the God of Love (16). For Singleton, Dante's question, "What is this, my lord, which you say to me so obscurely," and the God of Love's shift from Latin to Italian to answer, "Do not ask to know more than it is useful for you to know," provide the necessary mystery as proof of the miracle of the event, and therefore proof of the person of Beatrice. Like the number nine, the words of the God of Love are prophetic and only understood post eventum. The miracle of Beatrice lies in her ability to transform curiosity into philosophy, as well as in her powerful and active roles as the agent of temptation, expiation of sin, and redemption through spiritual wisdom. The miracle of Beatrice is the progression of her image as the Muse of courtly love, into Old Testament Wisdom, then as the Lady

Philosophy, and finally as the one in whom Christ can be seen. Dante's primary euphoria stems from his vision of her. As the eyes might be the window to the soul, Dante's vision of Beatrice resonates with those that see the risen Christ.

In the narrative, Beatrice is mute; her voice is only to be heard in the *Commedia* in Paradise. In Dante's dream, Harrison intensifies Singleton's Christological interpretation of both the "uno drappo sanguigno" (crimson cloth) and the "persona nuda" (nude person) of Beatrice. What Musa has indicated as the equalization of Beatrice with a virtue when Dante speaks of her as "color di fiamma," (flame-colored) Harrison points to the disappearance of the reference to clothing that subsequently effaces the notion of a body (23-24). This establishes the importance of the mention of the veil that clothes Beatrice in the vision. The reference to the veil establishes her material presence as body veiled by cloth, "uno drappo sanguigno." "The veil sends the eye through the veil, says Harrison, "and allows the body to appear as the image figured by the veil itself" (24), and so the material presence of Beatrice is made accessible by its method of concealment, and underlies Harrison's thesis in *The Body of Beatrice*. Harrison states that Beatrice's body in the *Vita Nuova* "means more than Beatrice's corporeality," that it "is the temporal locus of animation that authenticates the transcendence of her phenomenality"(29). His phenomenological interpretation suggests glimpses of Beatrice's other roles: "her historical otherness" (52-54) and her "resistance to signification" (73) and definition that concurs with Harrison's interpretation of her passive role in the vision. The shifting glimpses of Beatrice's corporeality emphasize the miracle of her transcendence and her transformation into an apparition.

This interpretation of Beatrice underscores the linkage of the courtly love tradition and Singleton's interpretation of *caritas* (16). The erotic lyricism is linked with Judeo-Christian philosophical tradition. The miracle of Beatrice is the intertwining of secular and sacred within the same figure; the Beatrice of the *Commedia* possesses the remembrance of her human form. She is the body and soul reunited and undergoing transformation. The death of Beatrice closes the hermeneutic circle of narrative time and space.

The line "E venni a te così com'ella volse." ("And just as she had wished, I came to you," in Canto II, line 118 of the *Inferno*), reveals the grace of Beatrice echoed in Canto I, line 122 and in Canto II, line 70. It is Beatrice whose action reflects the intercession of the Virgin Mary, who, pitying Dante, also called upon St. Lucia, who in turn summoned Beatrice. This line reveals the forceful command of Beatrice in Canto XXX of the *Purgatorio*. For Dante, God is the source of love, and love is the seed of all virtue and vice. As Love wills it, so Love does. Beatrice's entrance has been likened by Singleton to the Second Coming of Christ (73).

Riguarda omai ne la faccia che a Cristo
più si somiglia, ché la sua chiarezza
sola ti può disporre a veder Cristo.

[Look no upon the face that is most like
the face of Christ, for only through its brightness
can you prepare your vision to see Him.]

In the *Vita Nuova*, Beatrice's arrival and death are compared to the First Coming of Christ and his death. This resurrective quality also supports Beatrice as Christ-like,

succeeding after Calvacanti's Primavera or Joan. The closing words of Chapter XXIV and the announcement of her death in XXIII parallel the foretelling of Christ's death. Like Christ, Beatrice appeared on earth, died, descended into hell and guides the poet in visions towards God. The "Hosanna" at her departure in the *Vita Nuova* is echoed by the "Hosanna" of her arrival in Canto XXX.

I agree that Beatrice's death in the *Vita Nuova* evokes Christ's death, and Lamentations. The faith that Dante expresses in literature is spiritual. In the same way, Beatrice's apparition follows the old form of the solipsistic narrative in order to fulfill it, catechizing Dante in the ways of love as poet and believer. Beatrice's apparition wears the clothes of courtly love. She is again seen in Dante's dream-vision, in the same "drappo sanguigno." Later, she is clothed in white. In answer to Harrison's questions about why she is draped in a crimson cloth (23-24) or understood in the context of the mass, red is the color of the feast days of martyrs, Palm Sunday, Good Friday, and Pentecost. Beatrice is a martyr whose clothes take on the colors of the liturgy, crimson for Holy Days, and white for Christmas and Easter. These colors allude to both the sanctification of love that makes us all martyrs and saints, and to the burden and suffering of love.

The loss in Lamentations and the promise of renewal are echoed in Dante's work, where the loss of the lyric Beatrice is alleviated by the promise of the philosophic and spiritual Beatrice in the *Commedia*. In this way, Dante neatly sets up the lover as part of a divine multilayered courtly love tradition. The redemption of Eve, through her transformation into the lyric and philosophic Beatrice, progresses from the pilgrimage of

man through the process of confession. Beatrice becomes the alluded counterpart to God with man as the courtly lover. The *figura* is the conversion of the soul from the grief and misery of sin to the state of grace. For Dante, grace is God's compassion and higher purpose realized in the figure of a woman. God's laws are necessarily absolute and seemingly harsh toward human frailty and natural imperfection. His laws seem to doom mankind toward failure; however, God's grace is what reveals his love and compassion toward humankind. It is original sin that caused the difficulty in following the laws. It is fitting that Beatrice, as a woman, resonates with Mary in redeeming and restoring Eve to her own glory. The reversal of the story of the fall, leading towards redemption, emphasizes an order and unity that leads humankind out of its despair towards a hope in the redemption of benevolent Love.

However, if Beatrice in the *Vita Nuova* is already resurrected, as Singleton implies, the promise has been fulfilled and the poet's ascent has already begun. In a sense, the *Vita Nuova* accomplishes what the *Commedia* elaborates. Dante the poet travels through hell, purgatory, and paradise within the narrative. Unlike the *Commedia*, however, the narrative of the *Vita Nuova* is non-linear, with Beatrice, like Christ, interjecting the linear narrative with the divine time of her death and reappearance. Her death, placed in the middle of the narrative, parallels the resurrection and effect of cosmic time on the temporal plane. It could be argued that from the beginning of this narrative, Beatrice is an apparition.

If, as Harrison suggests, the text itself entwines two orders of time (134), perhaps there are other indications within the text that point to a Trinitarian reading through the

discovery of the hidden third; thus the mystery of Love's nine. The figure of Beatrice does not lose persuasive force due to the seemingly arbitrary arithmetic. Instead, the concealment of the meaning is necessary to contain the prophetic nature. In addition, the doubling/ binary preponderance is understood post eventum through reading of the *Commedia*. The doubling is the courtly love tradition transformed by the invisible tertiary reading. It is only after the prophecy of the Second Coming of Beatrice is fulfilled in Canto XXX of the *Commedia* that the Trinitarian reading can be posited upon the *Vita Nuova*. The reason the third is hidden is contained in the figure of Beatrice. The Beatrice of the *Vita Nuova* and Dante have not yet met the Beatrice of the *Commedia*. Instead, the miracle of Beatrice is the rendering of the lyric and philosophic nature within the same figure.

Harrison points to the dream in Chapter XXIII (8), which foreshadows the death of Beatrice, stating that although Singleton counts it as *visione*, Dante never refers to it as *visione* and he refers to it as *immaginazione* at least eight times in the text. However, Harrison's criticism is outweighed by Singleton's cohesive theory of the narrator post eventum and protagonist (18). When one takes into account that the narrator and protagonist are different, what the narrator perceives as *immaginazione* is later understood as *visione*, only in retrospect. By supporting the supposition of a human and divine space and time, rather than refuting or providing a separate reading, Harrison in a sense modifies Singleton's interpretation. The concealment of meaning is necessary to contain the prophetic nature. Singleton argues for the closed text of *caritas* through the miracle of Beatrice realized post eventum, while Harrison's text is a poetic and hermeneutic

process. In this sense, Harrison's criticism is similar to the Italian tradition. For Singleton, the text is an allegorical revelation of Christian *caritas*; for Harrison, the death of Beatrice shatters the hermeneutic circle, "forcing a crisis of temporality on the work" (12). Although Singleton's interpretation invokes an almost hegemonic reading, the figure of Beatrice is linked with the figure of Christ; the death of Beatrice does not necessitate the closure of Singleton or Harrison's aporia.

As a book of prophecy, the placement of the Book of Jeremiah within the Old Testament resonates with the death of Beatrice in the *Vita Nuova*. Like the prophetic book, Beatrice is a book within the Old Testament of Dante's writings, foreshadowing and prophesying a New Testament that begins and ends with the *Vita Nuova*. The *Vita Nuova* is the beginning of a new life, the end of an old life, and a gospel within an old testament that precedes the gospel of Dante's *Commedia*. Why did Dante include Jeremiah's phrase? This scripture describes the lost Israel and the need for a new Jerusalem, a new covenant. Dante's inclusion of this component could also be pertinent in regard to the role of Beatrice as the spiritual compass upon which his theology is based. Employing Dante's theological mathematics, Beatrice is the compass, center, and encircling womb, supporting and co-creating a new life after the restoration of the new Jerusalem. In poetic terms, this includes the transition from the poetics of Guido Cavalcanti toward a new poetic style, a new testament of faith, and a new psalter.

Dante's next line:

Io era nel proponimento ancora di questa canzone, e compiuta n'avea questa
soprascritta stanza, quando lo segnore de la \tab giustizia chiamoe questa

gentilissima a gloriare sotto la insegna di quella regina benedetta virgo Maria, lo cui nome fue in grandissima reverenzia ne le parole di questa Beatrice beata.

(VN 57)

I was still intent on this canzone, of which I had completed the stanza transcribed above, when the Lord of Justice called this most gentle one to glory under the sign of the blessed queen, the virgin Mary, whose name was in greatest reverence in the words of this blessed Beatrice. (VN 57)

This description links Beatrice to the Virgin Mary and her encompassing role, as well as to the promise of the new Jerusalem and covenant described in Jeremiah.

Although the Book of Jeremiah is in the Old Testament, as a book of prophecy and a book that is considered a gospel before the gospels, Jeremiah's inclusion in Dante's *libello* underlines the *Vita Nuova*'s transitional yet ontological nature. Dante's *divisione* (self-commentary) has been treated as an aside by many commentators (Singleton, Domenic De Robertis, Jerome Mazzaro, and Robert Pogue Harrison). Botteril's emphasis on the *divisione* (61-76) justifies reading Dante's creation as a book of psalms (of thanksgiving, praise, enthronement, lamentation and hope) that are a personal recreation of a book of liturgical hours. As a psalter or *brevarium*, the *Vita Nuova* can be performed as in the oral tradition, with the narrative divided into vigils, lauds, mass, sext, none, vespers and compline. Beatrice's death occurs at the moment of what would be a mass, the moment when the poet's future salvation is assured, and the virtue of the other ladies is elevated.

The fact that the mass occurs third would resonate with the poet's association of Beatrice with the number nine and, by relation, the number three, as a the perfect trinity tripled as the sacred nine. Between the psalms recreated as sonnets and *canzones*

(songs), the prose portions are homilies that explicate and bring to life the poetry.

Dante's analysis of the poetic portions of the text as first, second, and third parts reflects the order of readings in a mass celebration, with a reading from the Old Testament, New Testament, and Gospel. Thus Dante writes:

Io dico che questa cattivella canzone ha tre parti: la prima
proemio; ne la seconda ragiono di lei; ne la terza parlo a la
canzone pietosamente (8:7 *VN*).

[I say that this somewhat rueful canzone has three parts: the
first is the proem; in the second I speak of her; in the third I
address the canzone sorrowfully (8:7 *VN*).]

Dante continues with describing how each part divides again into three parts. This division of three denotes the mystery of the Trinity, that miracle when three persons are as one, when all three are moments of past, present and future as present, a paradox that is the essence of the mystery of the Trinity. Thus, Beatrice's apparition is part of Dante's trinity and yet also, by her association with the encompassing and compassing role of the Virgin Mary, and collapsed Christ-like role, she is part of the creation of Dante's new Jerusalem and Beatitude. This Beatitude is related to the transfiguration and faith by baptism of the narrator.

Beatrice's apparition saves her memory from undignified lyric death, to recreate a divinely somber comedy. Thus, her apparition, created by Dante the poet, escapes the lyric stance of "to write of her that which has never been written of any other lady" to escape his signification continually, to create that poetic aporia. In reevaluating the apparition as a possible third figure in the dialogic narrative, one critical move would be

to reevaluate Dante's interpretation of the Trinity and the *mirabile* number nine (Fraser 30). Dante explains his number symbolism thus:

[...] conciossiacosachè, secondo Tolomeo e secondo la Cristiana verità, nove siano li cieli che si muovono, e secondo comune opinione astrologa li detti cieli adoperino quaggiù secondo la lor abitudine insieme; quest numero fu amico di lei per dare ad intendere, che nell asu generazione tutti e nove li mobili cieli perfettissimamente s'aveano insieme (*VN* 30 v. 11-15)

[Since, according to Ptolemy and according to Christian truth, there are nine moving heavens, and according to common astrological opinion, these heavens affect the earth below according to their conjunctions, this number was associated with [Beatrice] to show that at her generation all nine of the moving heavens were in perfect conjunction one with the other" (*VN* 29).]

Beatrice's death in the symbolic and literal center of the narrative and Dante's altered final verses break the complete symmetry of the narrative, creating Beatrice's escape. This break in the narrative could be considered as an homage to human imperfection that is part of the immutable perfection of the human spirit, and/or the supernatural disruption that occurs when it encounters linear time.

Through his singular portrayal of Beatrice's apparition, Dante Alighieri demonstrates his innovative revision of the apparition narrative. "...what was truly innovative in Dante's treatment of love: the theological depth he accorded to human amore, the possibility that the beloved might actually become the way to God." (Hawkins *The Poets' Dante* xviii). Thus Dante's affirmation as suggested by Charles Williams is a positive response to God (14-15). Beatrice's apparition as the hidden third completes the Trinitarian diagram. In life, Beatrice was the Other; with her

death, Dante's original relationship with the God of Love (courtly love) is transformed into a relationship between Dante and God (theological love).

Dante's literary efficaciousness can be understood when one reads his liturgy as a celebration of the mass that is part of the Easter joy. In a day that is consecrated as the day when God rested in appreciation of his creation, a day that is also a moment of redemptive grace, the liturgy contains an author's service as liturgy and joyous rest that is active appreciation. Dante's Beatrice and her material existence is not as significant as what Beatrice and his poetry enables him to present. It is a constellation of the imagination, a Catholic space that is quite materially real.

Dante utilized the courtly love tradition for the Catholic cause. The deception of the lover in the courtly love tradition is the deception of one bound by literary tradition to fall in love with one who cannot return his love without transgression. Unrequited love is the only love that can merit the literary prowess of the poet. So, the poet lover chooses one who because of her social standing or marital status must, in order to maintain her purity, remain unable to return his love. In this way, the poet lover is free to fashion his love as he pleases, in accordance to the rhyme and reason of his poetry and prose. Dante utilizes this convention by placing his love in a completely inaccessible manner. She is, in essence the Church. Physically, Dante may be in service through the sacraments which include marriage, but there is no physical *locus amoenus*, the Church and Christ is not to be grasped directly, but through understanding the creations of God. Dante as the one of the faithful, must somehow communicate his faith without this faith

in Love being misinterpreted. There is still misinterpretation, and there is still speculation as to the historical and biographical Beatrice.

Whereas the apparition bears the burden of history, it also holds the key to redemption from purgatory and from the debt of history. The transformative process eliminates the progression of time, in fact, it eliminates the concept of time altogether. Rather, the apparition realizes the eternal moment where infinity resides within all. For Dante, the pagan tradition, rooted in the idea of change as a real movement, continues the illusion of the solipsistic. In his narrative that includes the courtly love vision, Beatrice in Dante's dream was forced to bear the burden of his history. Beatrice is the vision of his liturgy and his wakening dream. She redeems and forgives his poetic transgressions and his debt.

Aesthetics and ethics

Dante continually intertwines aesthetics and ethics. In his *serventeuse* (a type of sonnet), he likens the sixty most beautiful women to the list of saints. The women are beautiful because they are the “*donna ch’avete intelletto d’amore,*” (*VN* 29; Ladies who have intelligence of love) and they are the ones who have an understanding of Love and of God. How is the aesthetic quality of Beatrice's apparition in the *Vita Nuova* related to ethical consequence? Nolan notes that Dante “has assumed the task of teaching others to see and understand the beauty of the giver of blessings” (70). Beatrice is “his example of the power of beauty to awaken love in gentle hearts” (Nolan 70). With Elaine Scarry's claim that “beauty assists us in our attention to justice” (86), “that beautiful things give

rise to the notion of distribution, to a lifesaving reciprocity, to fairness not just in the sense of loveliness of aspect” (95), and John Rawl’s definition of “a symmetry of everyone’s relation to one another” (93), we can see the ethical claim inherent in the aesthetic quality of Beatrice’s apparition.

Angelo clama in divinio intelletto
 e dice: ‘Sire, nel mondo si vede
 meraviglia ne l’atto che procede
 d’un’anima che’nfin qua su risplende.’ (15-18)
 Dice di lei Amor: ‘Cosa mortale
 come esser po si adorna e si pura?
 Poi la riguarda, e fra se stesso giura
 che Dio ne’ntenda di far cosa nova.
 De li occhi suoi, come ch’ella li mova,
 escono spiriti d’amore infiammati,
 che feron li occhi a qual che allor la guati,
 e passan si che’l cor ciascun ritrova:
 voi le vedete Amor pinto nel viso (*Commedia* 42-45 50-55).

[(An angel cries in the divine intellect, saying: ‘Lord, in the world there appears a marvel in act, proceeding from a soul whose splendour reaches even here on high!’)
 (Love says of her: ‘How can a mortal creature be so lovely and so pure?’ Then he looks at her and swears within himself that in making her God intends to make a marvel...
 From her eyes, wherever she turns them, come fiery spirits of love that strike the eyes of whoever may be regarding her, and pass inward so that each one reaches the heart: you see Love depicted in her face, there where no one can fix his gaze’).]

In this passage, Beatrice provokes the moral nature of man through her presence.

The *potentia* (power) of love becomes activated toward a spiritual good. Dante’s emphasis upon vision as the primary means of moral apprehension is the Aquinian and Paulian virtue of “seeing God.” The predominance of the visual and aural over other senses in the *Paradiso* is a sign of grace; the complete integration of spirit and will

transforms the corporeal in a fashion that can only be described in terms of visual perception such as light: as the “ideal simultaneity of perception indirectly mirroring the plenitude of Being” (Glauco Cambon 10).

When Dante describes his anticipation of Beatrice’s salutation it is:

E quando questa gentilissima salute salutava, non che Amore fosse tal mezzo che potesse obumbrare a me l’ intollerabile beatitudine, ma elli quasi per soverchio di dolcezza divenia tale, che lo mio corpor, lo quale era tutto allora sotto lo suo reggi mento, molte volte si movea come cosa grave inanimata. Si che appare manifesta mente che ne le sue salute abitava la mia beatitudie, la quale molte volte passava e redundava la mia capacitate (11:13-11:14).

[And when this most gentle salutation greeted me, it was not that Love interposed so that he might shade me from the unbearable beatitude, but he for his superabundant sweetness became such that my body, which was then wholly under his rule, often moved like a heavy, inanimate thing. Thus it plainly appears that in her greetings lay my beatitude, which often exceeded and overflowed my capacity. (11:13-11:14).]

Beatrice’s denied salutation is foreshadowed by two qualities of Dante’s anticipation: his doubt and his guilt. The weight of his body, and doubt in his capacity to receive her grace, results in his denial of her grace. He attributes the sense of physical heaviness to the “rule of Love” but it is his self-created purgatory. He has yet to forgive himself before he can receive grace. The physical weight is his burden, and part of his purgatory. Dante’s lack of understanding of love is what Beatrice must imbibe and bear. Her apparition is what “bears his sins for him.” This image resonates with Dante’s dream-vision in the *Vita Nuova*. Dante’s self-preoccupation, his attachment to his perception of the earthly Beatrice, obscures his understanding of the apparition of

Beatrice who is transformed into the heavenly Beatrice. Thus, his initial reaction to his dream-vision of Beatrice's apparition is confusion, sorrow, and pain.

Beatrice's apparition is central to the redemption of both Dante and the courtly love tradition. The *Vita Nuova* and *Commedia* reiterate the Genesis story by placing Beatrice and Dante in the roles of Eve and Adam. In Dante's texts, the fruit of knowledge offered by the Christ-like figure of Beatrice leads to God and redemption. Juxtaposing the Christ-like Beatrice with the courtly love tradition, Dante aligns creative desire with the spiritual *caritas* of St. Bernard in the *Commedia*, thus healing the divided body and soul. Beatrice parallels the prelapsarian Eve of God to Adam. She is progressively the original companion in Paradise, Christ, and the path to redemption and God. Dante's juxtaposition forgives women; Eve's curiosity is transformed into the philosophy of Beatrice. The curiosity that led man away from God becomes the wisdom that leads him back to God.

Comparison with Echo-Narcissus

Ovid's narrative concludes with the corporeal dissipation of Echo into invisible sound, and the transformation of Narcissus into a silent flower. The effacement of the two primary modes of communication available, the aural and the visual, characterizes the conventional interpretation of a solipsistic ending. Yet, Echo's and Narcissus' transformations also indicate a harmonious union with nature, a return to the cosmic spiritual collective. Rather than solipsistic, their transformations can be considered as a silent communion with sacred nature.

In each narrative, the performative force of love transforms lover, beloved, and narrative form itself. This love gives breath, or *spiritus*, which Marianne Sanders Regan describes as explicit action. These *spiriti* are incorporated within, as well as transmitted from, beloved to lover, so that they are both ontologically present within the beloved and lover as well as a flowing presence between beloved and lover (124). Thus, as Regan explains, Dante's narrative describes love as performative, a force that awakens in the lover the capability to love (117,183).

In the end, the *Vita Nuova* is the classic tale of the poet creating and falling in love with his own muse. In Ovid's narrative, although Narcissus and Echo remain verbally in partial and fragmentary dialogue with each other, in Dante's narrative, Dante recognizes the presence of God through Beatrice's apparition. The oral consciousness of the text itself, the use of "Io dico che" (I say that) and the use of "dissi" (said) suggest that the work was meant to be read *viva voce* (out loud). The use of the vernacular also supports Dante's agenda in incorporating the speaking voice in the written text. In a sense, Beatrice's apparition is created from these echoes. Later, in the *Commedia*, Beatrice's presence becomes magnificent and still more mysterious and enigmatic. We know of her influence through what Dante has created; what he has labored and what he has dreamed. In the end, what we know of Beatrice is what Dante has done.

One interpretation of Beatrice's role is that she shows how the beloved and lover achieve communication only after the death of the beloved. Like the Echo-Narcissus or Danae-Narcissus myth, where transformation or death is the achievement of silent communion, in Dante's narrative, the lover perceives aporic communication after the

death of the beloved. This narrative could be seen as a variant and progression of the Echo-Narcissus myth, as there is movement out of indirect miscommunication, total solipsism, and symbolic interment, into the active potential of love that directs the lover toward complete understanding. Although Beatrice's voice is never heard directly in the narrative, there is at least a sense of recognition, of dialogue that evades the error and disappearance of characters in the Narcissus myths. Thus, while in the Narcissus myths death is deemed either the final punishment "for knowing oneself" or deemed necessary for fulfillment, in Dante's narrative, death is considered a translation, and Beatrice goes to heaven because she is a miracle. Her death and subsequent translation into spirit are not punishment for Dante, nor was it necessary for the fulfillment of their communication. However, her death becomes interpreted as a catalyst towards Dante's fulfillment of his spiritual duty. That is, no longer is the beloved-as-Other the object of communication, because it is assumed that there has always been a communication. Rather, the fulfillment of communication demands and leads to a higher authority, that of the divine. According to Shaw, "The difference in the *'nuova materia'* is that now Beatrice knows that she was Dante's guardian angel on earth and that she is his saint in heaven, whereas while she pursued her way on Earth she was unconscious of her mission. Direct communication with her was impossible while she lived, but now it is possible through ecstatic vision" (199).

Christ implied by Beatrice is the complement and rescuer of Narcissus. Unlike Narcissus, who transforms into an object, the object (bread and wine) substantively changes into the body and blood of Jesus while retaining its form. Like Narcissus,

Jesus' transformation is also active as it is transformative. Narcissus' transformation offers an aesthetic appreciation and movement. Jesus' transformation, in contrast, is into a purely divine state. The Eucharist as transubstantiation displaces timespace, and this is why Jesus, unlike Narcissus, is not considered a *FS*. This is also why Beatrice, through her transformation into the body of Dante's work, is considered an apparition. In Dante's narrative, the apparition of Beatrice in life and in death plays a mediating role in the I-Other relationship of Dante and Love. This love is first a courtly love, represented by the Lord of Love. Dante's portrayal of Beatrice is as an apparition, as she is not an authentic persona, but an idealized representation. Whether she is based upon a reality, the Beatrice of Dante's narrative is present as a living apparition manifesting itself in the forms of a dream hallucination and memory. After her death, Dante Christianizes his discourse. Here, Beatrice mediates between Dante and the Christian God who is Love. Instead of the Baudrillian mirror of Narcissus' pool that reflects the skewed self, Dante's screen ladies lead to and indicate the Other. However, the failure of this deception is depicted in the disapproval Dante perceives in Beatrice because of his perceived inconstancy. In the second half of the narrative, the ladies now serve as markers on Dante's journey to God. Instead of shielding virtue, they reveal virtue. Instead of hiding the true subject of adoration, they reveal the true subject of adoration. Beatrice and her apparitions call for a response. In order to appropriately respond to Beatrice, Dante must remember Beatrice.

Notes

¹ All quotes are from Cervigni and Vasta unless noted (Cervigni and Vasta 144-145).

² “In quella scoperta c’erano gli estremi per una teologia poetica” (De Robertis 45).

Chapter 3: Spring Bouquet

Yokomitsu Riichi's *Haru wa basha ni notte*

Like Dante's *Vita Nuova* the narrative of a *coup de foudre* (love that strikes like a thunderbolt at first sight), Yokomitsu Riichi's short story *Haru wa basha ni notte* (1915) is a narrative elegy based upon the death of his first common-law wife when he was 28 years of age. Relationship and loss form the basis of both narratives. This chapter examines various metaphoric apparitions that haunt the story and relates them to the placement of this story as a transitional apparition narrative.

The death of Yokomitsu's common-law wife influences and shapes his literary quest, and his memory of his wife provokes a response to the apparition(s). Like Dante's narrative, Yokomitsu's is transitional in content, form, and style, and just as Dante architected an innovative poetic style (*dolce stil nuova*), Yokomitsu deliberated a theoretically original (*Shinkankakuha*) form of prose.¹ As in Dante's narrative, this narrative transforms Echo and Narcissus' thwarted dialogue into a poetic exchange. For the protagonists, unlike in the Echo-Narcissus or Danae-Narcissus scripts, the role of death and the *fantastic spirit*, rather than signaling the transformation, fulfillment, obstruction, or termination of the I-Other relationship, are considered elements in the conversation. For the author, memory is released through catharsis and provides freedom in the discourse of death.

Haru wa basha ni notte integrates *junbungaku* (pure literature, belles-letters) with *Shinkankakuhua*, Yokomitsu Riichi's theoretical new initiative. From its epistolary opening, images of nature evoke an ethic of renewal as poetic exchanges (*haiku*, Biblical

passages, and poetic description) are used primarily by the husband to both distance reality and aesthetize genuine expression. Through the imagery of nature and intimate conversational *waka* (poetic form), Yokomitsu's narrative recalls the mytho-poetic pre-Meiji literary dynasty. The spring bouquet that inspires the title brings into Japan's nostalgic past an ambiguous new *Modanizumu* (Japanese Modernism) freed from the the relegation of being Other to Western modernism. Through its use in *waka* and letter-writing, nature also designates communication with the Other. Thus, the flowers are both the embodiment of communication in the natural realm, and a form of communication from the supernatural realm. Not only is the narrative an epistle from Yokomitsu to his first wife, it is also a historical literary recollection and paeon to Japanese spirituality. Instead of resignation and death, the flowers of *Shinkakuhua* are associated with resurrection and communion; brought along the shore of literary classics to revive a literature searching for new growth.

“Dead/terminally ill woman” narratives are far from rare, and in the Japanese tradition, there is even a name for this genre, a *byoishamono* narrative. Because of its lack of authentic relationship and character development, critics have commented that the romantic idealization in such narratives is founded upon the underlying misogynistic idea that the only good woman is a dead woman. In contrast, although Yokomitsu's narrative involves an ill woman, his unsentimental characterization and character development of the couple in *Haru wa basha ni notte*, and in *Sono* (1927) (his subsequent expansion on the same theme), precludes this as a typical *byoishamono* narrative.

Donald Keene posits both *Haru wa basha ni notte* and *Sono* as Yokomitsu's final modernist works.² Yokomitsu's controversial theoretical initiative to create a uniquely Japanese movement of modernism called the *Shinkankakuha* is also a factor in the placement of this narrative as a transitional apparition narrative. Yokomitsu occupied a central position in the Japanese literary world during the twenties and thirties. Keene considered him as "the only serious counterpart in modern Japanese prose literature to the experimental, 'modernist' writing that existed in Europe during and following the First World war" (*Yokomitsu Riichi: Modernist* vii). I will focus on the significance of Yokomitsu's use of *haiku*, *miyabi* (elegance), and other Japanese aesthetic concepts, as well as on his transformation of the *shishosetsu* (I-novel, similar to autobiography) form.

In *Haru wa basha ni notte*, a married couple struggles with the consequences of the wife's grave illness. Most of the narrative is seen through the husband's eyes as he struggles to come to terms with the effect of the illness on their relationship and with human mortality in general. The narrative spans about a year, with the change of the seasons reflected in descriptions of flora, and the language of flowers plays a significant role in the narrative. Centered mostly on the daily activities of the couple, the narrative details their enduring affection as they bear the burden of the wife's illness together.

The narrative opens with a description of the late autumn wind blowing through the pine trees, similar to the opening of a Japanese formal letter (it is convention to begin with a seasonal description of nature). The narrative closes as the wife (who like the husband is not named), breathes the first scent of spring in a bouquet of sweet peas. Other flowers include a clump of dahlias that are eventually uprooted and perish in the

winter frost, and a non-existent winter bouquet. The title refers to the husband's poetic description of how he found the flowers.

Structurally, the seasonal greeting at the beginning and end includes a description of flowers. In addition, the narrative is divided into sections that are each introduced by a description of the flora, whose gradual decline is reflected in the situation of the couple. The flowers depicted at the beginning of the narrative are dying unappreciated, and collapsing in on themselves in a metaphor of solipsism. The narrative begins with autumn, paralleling the woman's decline.

海濱の松が風³に鳴り始めた。庭の片隅で一叢の小さなダリヤが縮んでいつた (2)³。

[Along the shore, through the pine trees, the cool late autumn wind began to sing. In the garden nook, a crowd of small dahlias huddled.]

As they struggle with the trials of the illness, the couple's increased friction is preceded by a description of the dahlias.

ダリヤの莖が干枯びた繩のやうに地の上でむすぼれ出した(5)

[The dahlia's leaves and dried stems lay like knotted rope on the ground.]

Finally, there is only bitterness and sorrow. The doctor states 『あなたの奥さんは、もう駄目ですよ。』 (22; “As for your wife, it's too late”). A desolate description devoid of any blossoms or even plants introduces this section. 庭の芝生が冬の潮風に枯れて来た。(21; “The garden lawn was blasted by the winter sea wind”). The husband 枯れた芝生の葉を丹念にむしつてみた。(23; “assiduously plucks the withered

blades of grass”), and brings them to his wife, asking if she would like some 冬の花 (23; “winter flowers”).

The couple’s despair reaches its depths in winter. As the woman contemplates where her bones will be laid, the husband reads from Jeremiah: われ歎きによりて疲れたり。わが喉はかわき、わが目はわが神を待ちわびて衰へぬ。(28; “I am weary of crying. My throat is parched, mine eyes, as I wait for thee, Lord, fail me”). As winter continues, the couple reaches a stage of acceptance as they emotionally transform into flowers themselves.

彼と妻とは、もう萎れた一對の莖のやうに日日黙つて並んでみた。しかし、今は、二人は完全に死の準備をして了つた。もう何事が起らうとも恐わがるものはなくなつた。さうして、彼の暗落ちついた家の中では、山から運ばれて来る水の水甕の水が、いつも静まつた心のやうに清らかに満ちていた (28)。

[He and she, as withered opposing stems, daily waited silently together. But today, the two of them had made all of the preparations for death. If anything happened now, there was nothing to fear. And in his dark and calm house, the still water brought from the mountain in the water jug overflowed like a peaceful heart.]

At the end of the narrative, the unexpected gift of blooms arrives, after a long wait. In a time and place where death is an accepted, inevitable, and familiar, sweet peas sent by someone they know bring the scent of spring. The flowers are embraced by the wife.

妻は彼から花束を受けると 両手 で胸いつぱいに抱きしめた。さうして、彼女はあの明るい花束の中へ蒼ざめた顔を埋めると、恍惚として眼を閉ぢた (29)。

[She took the flowers from him with both hands and full of emotion, she embraced them. Then in the middle of those bright flowers, she pressed her pale blue face. In ecstasy, she closed her eyes.]

These flowers are the first fruits of spring. As they “know” who sent the flowers, there is the implication of a connection with another person. Although the sweet peas of spring are described as “beautiful” and “bright,” the dahlias that mean “good taste” in the garden are described as dying or “killed by the frosts.” The dahlias represent the gothic and solipsistic nature replaced by the dialogic sweet peas that bring unexpected dialogue. In the language of flowers, sweet peas mean “good-bye,” “remembrance,” “to meet,” and “memories.” Thus, they offer both closure and renewal. These blossoms renew the spousal connection, 彼は。。。花束を捧げるやうに持ちながら、妻の部屋へ這入っていった。(29) “He ...reverently holding the flowers in both hands, he entered her room,” and they enhance the dialogue of I-Other.

The verses and the flowers momentarily revive the woman. The food with her husband’s metaphors offers material and poetic sustenance, the verses offer emotional support, and the flowers in their vivid and vigorous life bring unadulterated joy. All of these ministrations are equated with various forms of literature itself. This theme is closely allied with Shinto tradition, in particular, with one of its deities, Amaterasu Omikami.

FSs in Japan

The term ‘spirit’ or *kami* in the native Japanese tradition refers to the founding

goddess of Japan, *Amaterasu Omikami* (Heaven-radiant Great Divinity), as well as the plurality of beings residing in harmony with the cosmos. The word *kami* signifies either a material thing or an embodied spirit possessing divine potency and magical power (Kitagawa 309). Considered the foundress of the imperial family, Amaterasu's spirit is linked to the imperial birthright, especially to the female family members. In certain generations in the distant past, if there was no empress, a female close to the emperor would be called to be possessed by the spirit of truth in order to make a decision, thus linking truth and Spirit. Through possession, or more accurately guidance by the Spirit, the idea of apparitions as catalysts for the truth came to be popularized. However, there is a definite, ontologically based difference between the two spiritual situations of apparition and possession. One Japanese term for an apparition is *obake* (literally translated as transformed, changed, or turned thing). In the typical Japanese gothic ghost narrative, the ghost is transformed from a seemingly innocuous person, into something terrifyingly alien. The Japanese apparition is definitively anthropomorphic and emotionally expressive. Other characteristics include the ability to "possess" living beings (including animals and plants), and/or the ability to take the form of a living being for a time. These characteristics indicate its ability to be changed or change, and thus exist in two different states of being.

The appearance of the Japanese apparition is usually the final clue in a mystery.⁴ In what I term a dialogic narrative, the appearance of shared subjective truth creates meaning in communication, as in the Japanese narratives of Ueda Akinari or Izumi Kyoka. Without this shared subjective truth, there is a collapse in communication, as in

Akutagawa Ryunosuke's "In a Grove" (Susan Napier 15), where the appearance of the apparition does not signal the appearance of a truth or supply the necessary answer to a question. Another example of a solipsistic apparition narrative would be Haruki Murakami's *Wild Sheep Chase*. At the end of this novel, the protagonist voluntarily loses himself in the world of his mind. This chapter posits Yokomitsu Riichi's narrative as an example of a transitional dialogic apparition narrative. In dialogic apparition narratives, the apparition is something that signals renewal and nostalgic comfort. In solipsistic narratives, the *FS* represents attachment to vengeance or the pathetic. However, as Susan Napier notes, in modern/postmodern narratives, *FS* can be seen as rescuers, rescuing the protagonist from miseries of modern isolation (95).

In Yokomitsu's narrative the *FS* resolves the conflict between the couple and their misfortunes. Rather than vengeance or even resigned acceptance, the spring flowers (*FS*) rescue the couple from bitter isolation, and restore their connection to the spiritual landscape. The *FS* completes and re-invests meaning in the poetic exchanges.

Liminality of text in content and form

Yokomitsu's text is distinctively transitional for several important reasons. The multiple literary interactions and transformative use of the professed Japanese love of nature recreates new forms even as old forms haunt the text. Another apparition in the narrative is the *shishosetsu* (I-novel or a kind of autobiography). Several elements in the narrative support this theory. For example, the narrative is a blend of the elements of a confessional narrative and a diary form as the characters are based on at least two actual

incidents in the narrator's life. The ending remains inconclusive and includes a variety of literary references that symbolize an entire literary dynasty, from the poetry collections of the *Kokinshu* (about AD 915-920) and *Manyoshu* (about AD 686-784) to the Meiji restoration (1868) and transformation. The challenge of crossing the threshold, similar to the Meiji restoration's radical move of restoring the past, and the search for the signified are clear in the wife's anxiety about a burial place:

彼は妻の啜り泣くのを聞いた。彼は聖書を讀むのをやめて妻を見た。
『お前は、今何を考へてみたんだね。』
『あたしの骨はどこへ行くんでせう。あたし、それが氣になるの。』
一彼女の心は、今、自分の骨を氣にしてゐる。一彼は答へることが出来なかつた。(27)

He heard her sobbing. He stopped reading the Bible and looked up at her.
‘What were you thinking about?’
‘My bones, where will they go? I can't stop worrying about it.’
---Her mind was on her bones. ---He was unable to reply.

The confession, the pure novel's aim of self awareness, and its local and nostalgic sentiment, are all elements considered part of *junbungaku* (similar but not necessarily equal to *belles-lettres* and/or “serious literature”). Thus *Haru wa basha ni notte* contains *junbungaku* elements combined with references to Western elements and the drama of the *monogatari* (similar to epic). These additions are seen as rejuvenating the *junbungaku* tradition.

According to Nijo Yoshimoto, linked verse includes specific references depending upon the month. For example, in the tenth month (October), frost, early winter rain, and winter grass are acceptable references. And in the first month (January), lingering winter

and unmelted snow are the convention. The fourth month (April) includes fresh green buds and thick grass (M. Ueda 32-54). Thus, Yokomitsu's narrative reads much like conventional linked verse. Not only is the narrative structured and grounded in images of nature, but elements of nature mark the narrative. For example, the pine tree mentioned in the beginning of the narrative is considered a traditional symbol of longevity in many literatures. Yokomitsu even includes the common conventional link between sea waves and flowers. Sea waves in poetry can allude to flowers that never change (the waves are compared to flowers) as opposed to flowers of the earth that change and die. Thus, the final scene in which the husband brings his wife spring flowers contributes to a feeling of evanescence, with the endless, unchanging, and eternal sea giving a gift of transient beauty and life. This transience is reflected in the dying wife, representing a circle of life.

Despite the elements of the *shishosetsu* genre, Yokomitsu's narrative does not include other crucial components, such as self-pity. In fact, the innermost revelations of the characters remain obscure and the subject, although bleak, is conscientious, legitimate, and ends with a hopeful resolution. In contrast to the *shishosetsu* idea that language can convey the real experiences of life *ari no mama* (as it is), in Yokomitsu's narrative there is the implication that language can only hint at the real experiences of life, that there is always a detachment in language. However, despite the inability of language to relate tragedy, in its very attempt to poetically convey the bittersweetness of life, Yokomitsu's narrative conveys tragedy in a way that the *shishosetsu* genre, with its involved emotions, cannot reach. For although tragedy is explored in depth in the

shishosetsu, it also tries to elide true emotion with indulgent sentimentality. In contrast, Yokomitsu's narrative elevates elegy in restrained and gentle aesthetic appreciation. Although the relations between the husband and wife are not shown as ideal, there is a basic respect in the treatment of the characters that avoids the over idealization of the typical *byoishamono* narrative. The wife is not made saintly or more beautiful in her illness, the husband is not heroically patient in his ministrations. In fact, the wife complains and is distraught; the husband avoids his wife and is not quite empathetic. And yet, as the ending reveals, it is far from a naturalist narrative. Instead, a quiet affection between the couple is emphasized that is not sentimentalized, dramatized, or romanticized. Instead, through the allusions of poetry and aesthetics that convey the tender and harsh emotions of life in crystalline epiphanies, there is a memorialization of life, rather than death. The excavation of literary traditions with the careful embroidery of adapted traditions "makes new" the numinous event of the spring flowers.

The Spectre of Failed Modernism

In Yokomitsu's narrative the ailing woman can be seen as the feminine voice appropriated for nationalism. She can also be represented as the attempt to create a Japanese modernism. Does the husband "fail" to cure his wife with the medicine of Bible verses, and if so, does this parallel Yokomitsu's "failure" at a new Japanese modernism? These questions remained unanswered in Yokomitsu's narrative. Instead, the ending centers upon the joy of life and the relationship between the husband and wife. Nature, which has grounded the narrative, clearly becomes the focus of attention.

Shuichi Kato states that Yokomitsu's use of scientific abstract vocabulary and choice of heroes in his novels reflected his search for a new literary form (Kato *A History of Japanese Literature* 243). For Donald Keene, Yokomitsu's writing was a heroic attempt at failed Japanese modernism, since in Japan the symbolist tradition of European modernism did not exist (*Yokomitsu* 190-191).

Perhaps Yokomitsu's narrative can be viewed as a modern construction of the *Tales of Ise* (Mostow 111) while Yokomitsu was on the editorial board of *Bungaku*, Obazaki Yoshie, one of the leading "Japanese cultural aestheticians," wrote a lead article on *miyabi* (Mostow 110). Although Yokomitsu wrote the narrative before the article, his narrative fits with the various interpretations of *miyabi*. The definition of *miyabi* for Obazaki Yoshie includes *somonteki*, poetic and mutual romantic love. Ikeda Tsutomu delineates women as primary vehicles for *miyabi* and includes references to *kami-asobi* (entertainment for the gods: referencing *Amenouzume no Miko*'s dance to lure *Amaterasu* from the cave in the *Kojiki*) and *misao* (devotion). *Miyabi* also includes the transformation of pain or *wabi* into beauty by romanticizing it through poetry. Thus *Haru wa basha ni notte* can be seen as Yokomitsu's use of *miyabi* in transforming the *wabi* pain of his wife's death into a devotional and romanticized poem (*haiku*)/prose narrative. The couple embodies *somonteki*: Yokomitsu's wife, the wife in the narrative, and Japan are vehicles for *miyabi* and the narrative expresses the *misao* or devotion of Yokomitsu to his wife and Japan. The flowers that arrive in the ocean reference *kami-asobi* and thus the spirit of *Amaterasu*. The use of *miyabi* also links Yokomitsu with the

Japan Romantic School or *Nihon roman-ha* which associates *miyabi* with the emperor and eco-nationalism.

Dante's search led him to incorporate the Catholic liturgy into his *dolce stil nuova*, surpassing the rhetoric of the courtly love tradition. Beatrice as sublime inspiration in Love's court is surpassed by Beatrice as intercessor to the God who is Love itself. Yokomitsu's theoretical initiative imbued his personal narrative with the political. His wife becomes the dying spirit of *junbungaku* itself, the tradition of Japanese literature based on the Chinese classics. By feeding the wife Western food (i.e. Western narrative ideas), Yokomitsu hopes to sustain the spirit of *junbungaku* and create a new spring (*Shinkankakuha*). The flowers of his new prose will signal the arrival of a revived Japanese spirit. Thus, the narrative is not only a letter to the author's common-law first wife, but like Dante, Yokomitsu also addresses his literary peers.

Historically, Japanese literature had been linguistically and culturally shaped by Chinese literature. Chinese literature had affected not only its writing system, but also its religion and philosophy. This chapter posits that since the influence of Chinese culture affected the Japanese cultural heart (i.e. the prominence of literature and art), *junbungaku* was at least stylistically and superficially similar to the Chinese literature. However, as Kato points out, Japanese literature, unlike Chinese tradition, is concerned with parts to build them into a whole. In Chinese tradition, the parts were wrapped up in the whole via philosophy. Thus, according to Kato, Japanese literature took over the role of philosophy, whereas Chinese literature is treated philosophically. However, despite its Chinese influence, Japanese literature was never supplanted by Chinese tradition.

Instead, Japanese literature added to the Chinese influence and transformed it into a Japanese tradition. Thus, the new is added to, but never supplants the old tradition (*A History of Japanese Literature: The First Thousand Years* 1-3).

In contrast, in the European medieval tradition, although the new refers to and converses with the previous tradition, there is a sense of supplantation. The new tradition takes the place of the older tradition as when Dante's *dolce stil nuova* is seen as transplanting the courtly love tradition. However, in Yokomitsu's narrative:

Aesthetic concepts such as *mono no aware* in the Heian period, *yugen* in the Kamakura period and *wabi* and *sabi* in the Muromachi period, and *iki* in the Tokugawa period did not perish in the age they were created, but survived to exist alongside the aesthetic thought of the succeeding age (*Kato A History of Japanese Literature: The First Thousand Years* 4)

Also included is the aesthetic of *miyabi*. Thus, in Yokomitsu's narrative, the Western elements are combined with conventional *junbungaku*. Another difference between the two literatures is the role of literature in relation to the other arts:

Literature and art lie at the heart of Japanese culture. ...
The cornerstones of medieval European culture were not art or literature, but religion and philosophy, and the concrete manifestation of this is to be found in the great cathedral. (Kato 1-3)

Because of the foundational differences between the two literatures, the transitional nature of the narrative in either literature is distinct. For example, because religion is the supreme mistress of the arts, a new form in literature can suggest new ways of expressing theology. Thus, Dante's incorporation of Catholic liturgy and architectonics in his narrative has theological significance. In contrast, since Japanese literature expresses philosophy and culture, a change in literature is a more significant political

statement. As Dante's art was also political commentary, Yokomitsu's *Shinkankakua* is also political.

Yokomitsu's Western Christianized motifs are evident in the frequent references to foreign places, in the Biblical phrases, and in the non-native fare such as chicken, pigeon, and duck innards.⁵ These elements are appropriated in the narrative and made "Japanese." The narrative combines such references with a native awareness of spiritual suffering to create a new Japanese poetic. For example, in the narrative, the husband tells the wife his dream is to walk around Munich in the rain. "Munich in the rain" becomes a *makurakotoba* (a conventional epithet) meaning freedom from illness and the aesthetic joy of travel; or it becomes a *kakekotoba* (a poetic pivot phrase that refers to a sentiment) and carries two meanings, in this case, the rain *ame* 雨 becomes the homonym *ame* sweet 飴. The pine trees at the beginning of the piece also suggest a *kakekotoba*, as *matsu* for pine 松 becomes *matsu* for waiting 待つ. Thus, throughout the narrative, the husband continually refines the harshness of reality similar to his description of the arrival of the bouquet as 春は馬車に乗って ("Spring riding in a carriage"). For example, instead of presenting the innards of a chicken or another bird simply as the liver or kidney, he describes them as jewels from Tibet.

『この曲玉のようなのは鳩の腎臓だ。この 光澤のある肝臓はこれは家鴨の生膽だ。これはまるで、噛み切った一片の唇のようで、此の小さな青い卵は、これは崑崙山の翡翠のようで』(5)。

[This one, like a rounded jewel, is a pigeon's kidney. This glossy spleen came from the living gallbladder of a domestic duck. This is a lip bitten off in one

piece. And this blue-green egg is like jade from the Kunlun mountains.]

Because all studies are subsumed to literature and art, and because it is part of the culture to graft rather than to supplant, the transition in Yokomitsu's narrative is different from Dante's narrative. In Yokomitsu's narrative, the use of Western narrative traditions is grafted onto the *junbungaku* narrative to create a new kind of narrative. Although Yokomitsu's narrative includes Scriptural passages that would have theological significance for a Christian, in this narrative, the usage is primarily aesthetic. Yet, since religious and aesthetic traditions are symbiotic (Kitagawa 305), this aesthetic use of Scripture retains a translated spiritual significance. The use of Western elements does not colonize or supplant the *junbungaku* tradition. However, to the extent that Western narrative tradition is based upon religion and philosophy, the Japanese adaptation of Western narrative tradition is not as seamless as the adaptation of Chinese narrative tradition. The resulting challenges of this adaptation characterize the controversy surrounding Japanese *Modanizumu*.

Autobiography

Haru wa basha ni notte is a seminal autobiographical episode that was later expanded in subsequent narratives. It is also a pivotal piece in Yokomitsu's repertoire of theoretical works as it exemplifies and is an inspiration for his *Shinkankakuha* project. Although Yokomitsu's theoretical initiative moved away from the self-pity and ambiguity of the autobiographical format, several elements in the narrative still indicate a strong link with the *junbungaku* and *shishosetsu* elements. There is the obvious

resemblance of the wife in the narrative to the fate of Yokomitsu's own wife, but also an incident recorded by both Yokomitsu and his elder sister when they were both sick with trachoma and mumps as background for his fictionalized story. He also wrote about the incident in a semi-fictional form in *Mitsu no kioku*,⁶ describing his strong emotional attachment and dependence on his elder sister when they were both alone and ill with childhood disease. Yokomitsu's relationship to his sister bears noting as critics feel that his reliance on her during childhood conditioned his image of women, as well as coloring his desire for purity in human relationships in his writings.

Another autobiographical element is the unusual Bible reference. Yokomitsu's placement of the Bible itself is interesting. As a non-Christian writer, his appropriation of a Western symbol such as the Bible illustrates the way the "modern" world retains a "Japanese" sensibility. Instead of being appropriated or "colonized," the narrative appropriates and makes the foreign text uniquely its own, so that it does not jar as something unnatural within the narrative, but remains in harmony with the rest of the text. For a limited time during his student days, Yokomitsu attended church and read the Bible, and like the protagonist in the story, he also apparently read the Bible to his wife during her last illness (Keene *Dawn* 6).

Although there are elements that allude to the supernatural within the text, there are no direct supernatural events or presences. All supernatural appearances are indirect allusions. For example, the Scriptural passages read by the husband to the wife make direct references to supernatural events; however, they remain normalized. The reader is only indirectly informed of the supernatural within the narrative.

或る日、彼の所へ知人から思はぬ スキートピー の花束が岬を廻って届けられた。長らく寒風にさびれ續けた彼の家の中に、初めて早春が匂やかに訪れて來たのである。彼は花粉にまみれた手で花束を捧げるやうに持ちながら、妻の部屋へ這入っていった。

『たうとう、春がやつて來た。』

『まア、綺麗だわね。』と妻は云ふと、頬笑みながら瘦せ衰へた手を花の方へ差し出した。

『これは實に綺麗ぢやないか。』

『どこから來たの。』

『此の花は馬車に乗って海の岸を眞つ先きに春を撒き撒きやつて來たのさ』 (28-29)。

[One day at that place, from an acquaintance, without thinking, sweet peas--arrived from around the cape. For a long time, the winter wind deadened his and her house so long, for the first time the fragrance of spring came to visit. His hands stained with pollen and reverently carrying the flowers, he entered her room. "At last, Spring has finally come." [...]
"My, they are so beautiful." she said, smiling and stretching her thin and wasted hands toward the flowers. "These are without a doubt, beautiful," he said. "Where did they come from?" [she asked] "They came, along the cape, riding here in a carriage, while sowing spring."]

The spring flowers are also an indirect reference to the poetic past, to the imperial heritage, to the mythic heritage, and to a sentiment of nostalgia. As *Amaterasu* rode down to create an earthly paradise with her brother, the spring flowers also arrive, riding along in a carriage, bringing the fresh wind of Japan's nostalgic past to somehow create a new *Modanizumu*, and to rescue the protagonists from the negative effects of the earthquake of Western modernism. In this manner, Yokomitsu revitalizes the literary tradition of Japan's past.

All these are evoked as allusions to the supernatural, even though the spring flowers themselves are not considered supernatural or even unnatural. In both instances,

the flowers and the Bible are unnatural markers in the text that allude to supernatural divinity, but they are written in harmony with the narrative, and not as a *deus ex machina*. Reference to flowers can signal the supernatural, yet is also a conventional form for a letter. In this case, the narrative can also be seen as an epistle from Yokomitsu to his common-law wife. The spring flowers in the text could represent to the reader the evocation of Yokomitsu's real wife, and the Biblical lament could be his lament for her death. It is possible to take what the husband says to his wife, 『お前の敵は俺の仕事だ。しかし、お前の敵は、實は絶えずお前を助けてゐるんだよ。』 (11; “Your enemy is my work. But your enemy is really continually your rescuer”), as an example of how his wife's illness and death has become the reason and vehicle for his literary initiative. Thus, another apparition haunting the text is his wife, in the I-Other relationship of author-reader, author-text, and reader-text. This is related to Yokomitsu's attempt to create a new form, to incorporate a new kind of spirit within the context of a transitional narrative.

Nature: Earthquakes and aesthetics

Another profound influence that Yokomitsu claimed on his theoretical initiative and writing was the 1923 Great Kanto Earthquake⁷. Yokomitsu's narrative exemplifies a uniquely Japanese sense of modernity. As part of this justification is based upon its prominent use of nature, it is natural that the Japanese literary community would take as their aesthetic and theoretical starting point the great Kanto earthquake. Yokomitsu gave

a series of lectures on the ambivalent nature of the earthquake, citing its ability to both destroy old forms yet also to be a creative agent in raising new forms. To him the earthquake was a modernist symbol of Japan's vulnerability to foreign influence as it attempted to keep an awareness of its own tradition.

Suzuki Sadami, in his *Modan Toshi no Hyôgen (Expressions of the Modern City)*, published in 1992, asserts that the word "modernism" (*Modanizumu*), from *modan* (modern), entered into common use in the Japanese language beginning in 1926 with the vanguard movements of the 1920's. Suzuki also supports the idea that artistic modernism in Japan became an official movement as an outgrowth of continued rapid urbanization post Great Kanto Earthquake of 1923. Both Karatani Kojin in *Nihon Kindai Bungaku no Kigen* (1982) and the historical perspective of Mizutani Akio place the growth of modernism earlier, in the 1880's, starting with the adoption of the cabinet system for the issuance of the Meiji Constitution. For the purposes of this interpretation, I assert that whether or not modernism (or *Modanizumu*) originated as Unno Hiroshi stated in the 1910's (through European Fauvism and Cubism predating the earthquake), or even earlier in the 1880's, the literary experiments of the 1920's post-Kanto earthquake were sufficiently dramatic in tenor to warrant if not the birth of *Modanizumu* itself, then at least the emergence of a new strain.

Keene asserts that for Yokomitsu, the tragedy is in Japan's awareness that the old is continually replaced by the new; tradition is also continually being destroyed. This signals Yokomitsu's awareness of an inherent nihilism that is part of Japanese culture, a particular oriental "nothingness" which is its center.⁸ Julia Adeney-Thomas discusses

how nature became less of a political term to be investigated than the truth itself of Japan (3). Although various critics construe modernity as premised on the rejection of nature, she posits that nature endures and stabilizes modernity. By incorporating nature into the epistemological ground instead of in an oppositional position with culture, the idea of the East as Other is elided.⁹ The Japanese love of nature is deemed unique and this placement of nature reevaluates Japan's modernization as its own, not as a qualitatively altered modernity from the template of Western modernity.

The use of nature in Yokomitsu's narrative is prominent. He utilizes the familiar haiku pattern, with its requisite references to nature, and nature is a significant character in his narrative. The use of nature, particularly flowers, is considered intrinsically native to Japanese literature. Nature is also highlighted in the title itself, which refers not to the sick wife or her husband, but to the flowers that appear at the conclusion. The association of flowers with his wife also indirectly links her with death and renewal.¹⁰ Is the association less with death than with renewal?

Theory

The label *Shinkankakuha* refers to a group of young writers who in 1924 broke away from the high-circulation literary magazine *Bungei Shunju* (Literary Seasons) to found another magazine, *Bungei Jidai* (The Literary Age). The group expressed impatience with what it saw as "realist" styles of prose fiction and sought to apply a measure of the formal experimentation pioneered in Japanese poetry and visual art to the more conservative genre of prose fiction. The members' theoretical writings disavowed "objective description" in favor of a radical subjectivism that would be expressed, paradoxically, through more intensive engagement with the material world.¹¹

Among his peers, Yokomitsu is considered a literary innovator, but he is received with mixed reviews from non-Japanese critics who consider his works as purely a misreading of Western modernism. Critics of his theoretical attempt dispute that *Haru wa basha ni notte* was a New Sensationalist work as it was not suitable to portraying Yokomitsu's concern over his wife's suffering (Keene *West* 653). It is conventionally posited that Yokomitsu, like many modern Japanese writers, followed the pattern of an enthusiasm for adapting Western literary models to create a new Japanese literature, followed by a period of disillusionment and a strong return to nationalism and traditional Japanese forms (Keene *Yokomitsu* 27-28). However, this interpretation of failure is debatable, as discussed in this chapter. Perhaps Yokomitsu returned to more traditional forms to continue to find in the roots of Japanese literature a way to recreate a more Japanese modernism.

Yokomitsu's fictional and critical writings reveal a fascination with direct, subjective sensory experiences and a countervailing anxiety about the effects of such experiences on both individual psychology and social institutions. The *Shinkankakuha* writers can be situated globally among the twentieth-century theorists who offered, in Ben Singer's words, "a neurological conception of modernity" and "insisted that modernity must be understood in terms of a fundamentally different register of subjective experience, characterized by the physical and perceptual shocks of the modern urban environment."¹² The members of the *Shinkankakuha* were not the only Japanese intellectuals to offer such a "neurological conception." Japan's encounter with the West in the nineteenth and twentieth centuries has often been troped as a series of

shocks, as the physical environment, the structure and pace of everyday life, and the conceptual frameworks of society were rapidly and radically transformed. Late-Meiji period novelist Natsume Soseki described the strain of attempting to adjust to the accelerating pace of change into the twentieth century as inevitably leading the Japanese people to an incurable nervous breakdown (281).

Modanizumu as Apparition

Another haunting in this text is “the West.” This section discusses how this text exemplifies the project of *Modanizumu*, which can be characterized as an attempt to open a dialogue with the West. Yokomitsu illustrates this theoretical initiative through his hybridized writing. Japanese modernism (*Modanizumu*) as a theoretical movement had several inherent challenges. The first was the firmly entrenched *shishosetsu*, or I-novel, a descendent of the confessional/diary form of literature whose roots extended to the beginning of Japanese literature.¹³ The debate on the definition of *junbungaku*, or pure literature, and the position of *Modanizumu* within or as extending that definition, is another part of that challenge (Keene *Yokomitsu* 28). In its effort to distinguish itself from the confessional/diary form of literature, *Modanizumu* writers often included the element of the fantastic, which led to the criticism of mere escapism and not *junbungaku* (Keene *Yokomitsu* 28).

Whether *Modanizumu* satisfied the elements of “pure literature” as established by Shiga Naoya was debated.¹⁴ In his “*Junsui Shosetsuron*” Yokomitsu notes five concepts of literature: pure literature (*junbungaku*), art literature (*geijutsu bungaku*), the pure

novel, mass literature (*taishu bungaku*), and the popular novel (*tsuzoku shosetsu*). These terms are not mutually exclusive. Only pure literature (*junbungaku*), mass literature (*taishu bungaku*), and the popular novel (*tsuzoku shosetsu*) concern us. The traditional distinction between the first and the last, according to Yokomitsu, is that the one does not allow waves of sentiment and abhors the chance or accidental; the other loves both. The pure novel stems from the tradition of the diary, the popular novel stems from the *monogatari*.

Japanese *Modanizumu* was also, for better or worse, attached to and continually compared to Western modernism. Part of the difficulties of the new modernism was its resistance to the influence of Western literature, even as it incorporated elements of Western narrative tradition.¹⁵ However, as previously discussed, Adeney-Thomas' repositioning of nature as central to modernism and its alternatives elides the difficulties of the West/East binary.

Yokomitsu's theoretical initiative was, depending upon one's critical viewpoint, a failure or a success. Certainly, he was the founder of one of the more controversial modernism movements, called the *Shinkankakuha*, which also spawned a journal including later literary artists such as Kawabata Yasunari. Two journals were created during this time. One was *Bungei Shunju*, which was created by Kikuchi Kan and was the first to move for the popularization of literature; although it was initially successful, the lack of direction and overly polemical tone caused some to amicably defect to the *Bungei Jidai*, Yokomitsu's journal. However, *Bungei Jidai*, as a vehicle for the *Shinkankakuha*, was also undergoing growing pains, and as a movement, the name itself

was misleading, particularly in the case of Yokomitsu's actual theoretical premise to emphasize a new kind of perception that accesses the object itself (Yokomitsu *Kaizo Collected* 146).¹⁶ Yokomitsu was not searching for a literature of the senses or sensations as the name implies, or a kind of symbolist literature, but for a form of writing that would "reveal the truth of things, that goes beyond the surface appearances to arrive at the thing in itself in one sudden and all inclusive intuition" (Keene *Dawn* 341-342).

Although members at various times in the journal's history tried through critical essays and literature to establish the basic premise of the journal and movement, *Shinkankakuha* was less a movement, than a vehicle for trying new forms not related to its theoretical premise.¹⁷ As a vehicle, Kawabata Yasunari, Kishida Kunio, Inagaki Taruho, and Juichiya Gisaburo also engaged in the literary experiment. However, whether criticized or praised for his effort, it is generally established that Yokomitsu was the only one who seriously carried out and attempted to express the theoretical concept in his literature. One example of the challenges of this movement was Yokomitsu's own first short story *Atama narabi ni hara* (*Head and Bellies*), the center of much literary and theoretical criticism. Most of the polemic directed at the journal was mainly directed at Yokomitsu's literary experimental efforts. Not only was Yokomitsu the founder of the movement, for better or for worse he was also the controversial spokesperson/writer of the new "modernism".

The new modernism had at least one literary prerogative, which was to provide an alternative serious literature to the conventional confession/diary novel. Keene asserts that this is due to Yokomitsu Riichi's inability to provide a sound argument, which this

chapter posits is due to his attempt to apply the “logic of reason” where there is an artistic attempt at the “logic of sensation.” He attempted his own creative interpretation with scientific language, “direct translation” affectations, and by focusing the meaning upon the ideogrammatic.¹⁸

Renewal

An intrinsic element of Yokomitsu’s implementation of *Shinkankakuha* in this particular narrative is the idea of overcoming sorrow with a sense of renewal. Part of this sense is exemplified in Yokomitsu’s lack of self-pity or the conventional lonely resignation as the aesthetic of the I-novel form. Instead, life is expressed with artistic clarity and joy. Yokomitsu’s style seems to incorporate harmonious endings. For example *Hi* and *Haruzono* incorporate the following ending in *The Bird*, a “cheerful answer to an unanswerable question” (Keene *Yokomitsu* 209). This ending is articulated by the aim to “reveal the truth of things, that goes beyond the surface appearances to arrive at the thing in itself in one sudden and all inclusive intuition” not unlike Joyce’s epiphanic moment. Unlike the cherished American ideal of the redemption and the happy ending (Arnault), the “happy ending,” much less the idea of a “happy renewal,” was not a standard convention in Japanese literature. More common is the bittersweet or resigned ending wherein the hero/heroine dies a sacrificial death symbolic of a value such as love, honor, fidelity, or duty. Failure is seen as part of an aesthetic (Mori 75). An ending that includes the inevitability of death does not seem to incorporate the idea of a harmonious ending. This is evident in the *shishosetsu* form. Yet in Yokomitsu’s

narrative, the question of death is not answered; a harmonious response of good spirits is given. This narrative outlines Yokomitsu's hopeful theoretical initiative.

Notes

¹ Various translations include *Shinkakakuhua*, and *Shinkakuha*. For this chapter, for purposes of uniformity and readability, *Shinkankakuha* was chosen.

² “Yokomitsu is modernism in Japanese prose, and this modernism virtually comes to an end with the works dealing with his wife’s death. After this point, the rest is postmodernist” (Keene *Yokomitsu Riichi and the Shinkankakuha* 149).

³ All translations are from *Yokomitsu Riichi Zenshu* vol.23. Tokyo: Kaizosha, 1982.

⁴ S. Napier discusses Akutagawa’s “use of the fantastic to inject a further note of uncertainty into an already unknowable world,” suggesting that this use of the fantastic is “almost postmodern in its narrative effect, although its ambiguous nature classifies it as premodern” (S. Napier 15).

⁵ The eating of fowl was an imported habit, most probably during the trade with the Portuguese during the Tokugawa era. Even today, although chicken is adapted into Japanese cuisine, other fowl are still considered unusual.

⁶ Nakamura Shizuko, op cit. pp. 53-54 [194]. Yokomitsu’s account ‘*Mitsu no kioku*’ narrates/records his memory of when he became ill at 9 years of age (*Kawade Collected* 343).

⁷ “After awhile, Tzara asked me ‘Has surrealism succeeded in Japan?’ ‘In Japan, the earthquakes provide sufficient surrealism, thus it has not prospered.’” [Yokomitsu’s diary entry about his 1936 stay in Paris] (Yokomitsu “Chubo Nikki” 328).

⁸ Paris Lecture, July 9, 1936, Society for International Intellectual Cooperation (translation) (*Kawade Collected* 142-145).

⁹ “In rejecting the axiomatic trajectory from nature to culture, from East to West, from tradition to modernity, we can confront the confines of the ‘Western’ achievement of modernity and move beyond the trope of ‘the East’ as mere foil or utopian Other to Western ideas” (Adeney-Thomas 27).

¹⁰ “It is clear from a number of his stories that Yokomitsu associated flowers with his wife, and that he should have done so is natural enough. Because of the extreme nature of their climate the death associations of flowers are very apparent to the Japanese” (Keene *Yokomitsu Riichi: Modernist* 151-152).

¹¹ For key theoretical statements on antirealism and subjectivism, see Yokomitsu Riichi, ‘*Kankaku katsudo*’ (‘*Sensory Activity*,’ later retitled ‘*Shinkankakuron*,’ or ‘*A Theory of New Perception*’), *Bungei Jidai*, February 1925, 75-82; and Kataoka Teppei, ‘*Shinkankakuha wa kaku shucho su*’ (‘*What the New Perception School Emphasizes*’), (*Bungei Jidai*, July 1925, 239-44).

¹² Singer offers this characterization in the broad context of responses to mechanization, the heightened pace of urban life, and experiences of hyper-stimulation in the late nineteenth and early twentieth centuries. More specifically, he refers to the theories of Georg Simmel, Siegfried Kraucauer, and Walter Benjamin. While the *Shinkankakuha* writers were probably unaware of Kraucauer and Benjamin, they shared with these contemporaries an intense interest in cinema and in the experiences of urban life, as well as in the influence of Bergson (Singer 72).

¹³ “[...] and what was happening, at the end of the Meiji period, was the jelling of the notion of pure literature as autobiographical literature. [...] In addition, autobiographical fiction was accepted very much as the air people breathed. It was the distilled essence of literature, the abstraction of literature, so to speak. Shiga Naoya was its god” (Keene *Yokomitsu Riichi and the Shinkankakuha* 177).

¹⁴ “Tacitly accepting the judgment that Shiga’s sort of purity was very pure, Yokomitsu Riichi set out to establish something of substance in the reaches between stratosphere and swamp. Although his most famous essay on the subject came out some weeks before the famous Kobayashi essay, the sense of being caught in the middle, not pure, popular, or proletarian, indeed not much of anything is everywhere apparent. The essay is called ‘*junsui shosetsuron*.’ Despite the name he chose for it, the ‘pure novel’ of the title amounts to very much the same thing as the *chukan shosetsu*” (Keene *Yokomitsu Riichi and the Shinkankakuha* 180).

¹⁵ “[...] everyday details as a form of art is a distinctive Japanese feature which is different from the West where the practice of art is removed from everyday events. Return to ‘real Japan,’ which entails ‘not like European’ then revulsion ‘connected with the sense of self’ (Keene *Yokomitsu Riichi and the Shinkankakuha* 32).

¹⁶ Yokomitsu Riichi originally named “Kankaku Katsudo” and renamed “Shinkankakuron” *Bungei Jidai* in February. 1925.

¹⁷ “Shinkankakuha did not truly exist as a literary movement (outside the accidents of literary history) but something kept together by Yokomitsu Riichi as something other than ‘realism’ (I-novel). [...] In the case of Yokomitsu Riichi’s theoretical writings, it is claimed that their very confusion stems from the fact that he is not truly attempting to write a ‘literature of sensations,’ a literature which is to present reality not as mediated by the mind or the emotions but directly experienced through the sense impressive; but that he is rather concerned with creating a symbolist literature” (Keene *Yokomitsu Riichi and the Shinkankakuha* iv).

¹⁸ “Whereas the Japanese language focuses upon the ideogrammatic nonmoving image as the focus of meaning, the European language focuses on a sequence of images, with the image fading into the next image and its main structural unit is a paragraph” (Keene *Yokomitsu Riichi and the Shinkankakuha* 88).

Chapter 4 The “inner cosmos” and return to the mother, and Lotus Sutra:

Miyazawa Kenji’s *Ginga tetsudo no yoru*

Rarely depicted in Japanese lyric verse since the *Kokinshu*, in *Ginga tetsudo no yoru* (1934) Miyazawa Kenji extrapolates the concerns of children and a small town to include the whole of universal humanity both in the world and in the afterlife through the dynamic use of dialect, locale, and description (Mori 167). Since Miyazawa died unexpectedly before finishing this narrative, it is still widely speculated which ending Miyazawa intended for the work, and critics, as well as the writers and poets who crafted the present version of *Ginga tetsudo no yoru*, have debated the placement and value of the multiple drafts and the two coherent endings. The two endings distinguish the changing emphasis and ethics of the *FS* in Miyazawa’s narrative. From the first to the second ending, the narrative’s tenor changes from a more didactic and self-enclosed narrative to a near cosmopolitan utopian narrative. The first ending is controlled by an authority, the second incorporates initiative and free will.

In this narrative, Giovanni and his friend Campanella ride a supernatural train to the constellations, and encounter diverse characters including child survivors of the Titanic, a celestial geologist, and a celestial birdcatcher. Giovanni gradually realizes that everyone on the journey, including his friend, Campanella, is dead, and that the train’s stops include different versions of the afterlife. The self-pitying Giovanni is thus abruptly initiated into the universal and philosophical questions of death and the afterlife. At the end of the narrative, Giovanni is fully enlightened to the nature of his encounters. He realizes that the friend who accompanied him on his journey did not

abandon him, but died trying to rescue another schoolboy. His friend continued in spirit to accompany Giovanni on his journey. This might be construed as a way for Giovanni to deal with his grief at the loss of his friend. Perhaps Giovanni actually witnessed his friend's drowning, but in a fugue state, reverted to a dream world where he was able to have one last adventure with his friend. The larger cosmic journey is framed by Giovanni's localized errand to pick up milk for his sick mother, emphasizing the cosmos within the local, and the Milky Way within the individual.

An examination of the ethical and moral dimensions of haunting, Miyazawa's *Ginga tetsudo no yoru* explores the limits of epistemology and re-conceives faith as a return to the nostalgic mother. It is both an elegiac poem and a paean of universal renewal. A celebration of cosmopolitan faith, the narrative opens with the town's Milky Way (*Amanogawa*) festivities, and concludes with the return of the protagonist to his mother, to the anticipated return of the father, and to the acknowledgment of a friend. Whether the journey was a dream, vision, or reality, like Dante's narrative, what is significant is Giovanni's encounter with metaphysical questions. Miyazawa's spiritual process can be traced in the different drafts of the two endings.

Almost immediately after publication, *Ginga tetsudo no yoru* attracted fans and devotees. Never before had a Japanese writer attempted a fantasy of such sustained intensity, combining whimsy, scientific fact, and knowledge of Buddhist scriptures to create a story of visionary power.¹ Although mainly Buddhist in practice, Miyazawa is adept at adapting theologies, religious motifs, and crafting new narratives. His

cosmological vision, his training in Mahayana Buddhism, and his knowledge of other spiritual traditions provide depth and color to his personal spiritual quest.

In Buddhist theology, there is no distinction between the corporeal and ethereal body. Instead of a soul, there is an aggregation of thoughts and actions that create the illusion of personality and this mass is reincarnated in different forms from moment to moment. Eventually, this collection disperses when the detached wisdom and compassion of *nirvana* are achieved. The possibility of universal salvation for all beings (whereby Mahayana is also known as the “Great Vehicle Buddhism”), the idea that the highest teaching cannot be expressed in words, and the returning *bodhisattva*, are all precepts evoked in this narrative. Giovanni’s inarticulateness both before and during his journey implies the speechlessness of the highest teaching, and his return, as well as Campanella’s accompaniment of Giovanni, mark them as *bodhisattvas*. The train (the “Great Vehicle”) transports all souls to their universal salvation. The weather wheel where Giovanni begins and ends his pilgrimage recalls the *dharmachakra* (the wheel of the law of the eight-fold path). This path is the beginning and end of enlightenment. Fantastic spirits within the narrative include the galaxy railway and all the passengers except Giovanni (the Titanic victims, the birdcatcher, and Campanella). Miyazawa and his sister also haunt this narrative.

Miyazawa was renowned for his modernist poetry, particularly *Ame ni mo makezu* (*Neither rain nor wind*) (M. Ueda 425-429). However, his popularity is primarily due to his children’s novellas, particularly *Ginga tetsudo no yoru*.² The form (long narrative, science fiction, fantasy, *dowa*), and content (western elements,

Christianity, modern Buddhism and Marxism) position this narrative firmly within the Japanese modernism or *Modanizumu* tradition. Hagiwara Takao pinpoints Miyazawa's Buddha-animism in conjunction with Western modernism as differentiating Miyazawa's work from traditional literature (6-7). Mori Masaki cites the following as innovative utopic gestures: incorporation of foreign elements including other religious ideas, a calm and a peaceful existence, the lack of a Buddhist heaven, and an emphasis on Christian heavens (167).

Predominantly read as a children's allegorical fantasy, Miyazawa's posthumously published utopic vision is imbued with religious and ethical overtones. It was first introduced in 1934 (Strong 121), a year after his death, when the effort was made to bring out the first edition of his collected works. The difference in style and content of the two endings, as well as the changes in the different drafts of the narrative, indicate the change in Miyazawa's spiritual objective. The first ending more explicitly states the harmonious utopian ideal Miyazawa intended, while the second ending (critically considered the final version) is more narratively consistent, more imbued with the theme of renewal, and more spiritually functional.

In the first ending, Giovanni's journey was both a thought experiment and a lesson guided by a mysterious Dr. Bulcari. The relationship between this scientist and Giovanni is tenuous, and there is no context or reason for this particular experiment. In addition, Campanella's role is ambiguous and muted. Narrative discrepancies include the incongruence of Giovanni's memories and Dr. Bulcari's explanations.

In the second version, the changing friendship between Giovanni and Campanella provides a clear narrative framework. The times spent at Campanella's house are nostalgic for Giovanni, and the friendship of their fathers reminds him of his own previous domestic tranquility. As a popular and well-respected boy, Campanella symbolizes acceptance, discovery, and social stability. Campanella not only rescues Zanelli (their classmate) from the river, but also travels and rescues Giovanni from loneliness in his dream journey. The Buddhist idea of the dream as reality and reality as the dream is emphasized, and the discrepancies in Giovanni's understanding are treated as part of the fabric of the dream world.

In the first version, a professor ends the narrative with answers on the nature of thought, life, and death, while in the second version, a teacher's voice begins the narrative with the question about the Milky Way. In both versions, an academic authority directs Giovanni's true desire and journey. Both roles carry a charisma of knowledge and power associated with truth and reality. The underlying theme is the Buddhist tenet that all suffering stems from desire and is an illusion. Giovanni's desire to be Campanella (not himself) is his suffering. His illusion is Dr. Bulcari's thought experiment. Giovanni only achieves appeasement from suffering after he realizes his journey was an illusion, and that his desire is misplaced. The professor is the embodiment (the dream for knowledge and the ability to help others) and fulfillment of Giovanni's real dream (enabling Giovanni to buy his mother much needed milk from the money he has earned through unknowing participation in the experiment). Dr. Bulcari didactically directs Giovanni to his destination of metaphysical understanding and grants him material

happiness. In this version, education guided by an academic authority is presented as the means to happiness. This original version places the dream journey as separate from the real world. The connection between the two worlds is not Campanella (whose disappearance in the supernatural world is symmetrical to his physical death in the mortal world), but Dr. Bulcari, whose thoughts guide Giovanni. Dr. Bulcari's presence is known in the form of a low, rumbling voice on the Milky Way Railway:

(いくらなんでも、あんまりひどい。ひかりがあんなチョコレートでも組みあげたやうな三角標になるなんて。) ジョバンニは、思わず誰へともなしにさう叫びました。するとちょうど、それに返事をするやうに、どこか遠くの遠くのもやの中から、セロのやうなごうごうした声がきこえて来ました。(ひかりといふものは、ひとつのエネルギーだよ。お菓子や三角標も、みんないろいろに組みあげられたエネルギーが、またいろいろに組みあげられてできてゐる。だから規則さへさうならば、ひかりがお菓子になることもあるのだ。たゞおまへは、いままでそんな規則のところに居なかつただけだ。ここらはまるで約束がちがふからな。) ジョバンニは、わかつたやうな、わからないやうな、おかしい感じがして、だまってそこらを見てみました。するとこんどは、前からでもうしろからでもどこからでもないふしぎな声が、銀河ステーション、銀河ステーションときこえました。そしていよいよおかしいことは、その語が、少しもジョバンニの知らない語なのに、その意味はちゃんとわかるのでした (vol 10 139-140)。

[(That's terrible! No matter what, a light marker that's chocolate and triangular is too much!) Giovanni cried without thinking. Just at that moment, as though in answer, from somewhere far, far off in the mist, Giovanni heard a cello-like rumbling voice.

(What is called light is one form of energy. Candy and triangular markers, all consist of aggregated energy that can be further compounded. Thus, if laws allow it, light can turn into candy. It's just that until now, you weren't in a place where those laws existed. You know here your state is completely different.)

Giovanni, understanding and not understanding, feeling strange and mute, looked into the mist. At which point, neither in front nor behind him, nor

from anywhere, he heard a mysterious voice calling out “Milky Way Station! Milky Way Station!” Stranger, for even as the words themselves were not understood by Giovanni, he clearly understood the meaning.]

In contrast, in the second version, Dr. Bulcari’s explicit directive for self-sacrifice and happiness for everyone is implicitly illustrated by Campanella’s actual self-sacrifice and fulfillment. Campanella’s action leads Giovanni to an authority (in the form of Campanella’s father) who provides Giovanni with happiness (the news of Giovanni’s father’s return). Campanella’s father possesses both knowledge (a library where one can read and look at pictures about the Milky Way) and authority (he pronounces Campanella’s death and provides news of Giovanni’s father). Giovanni sees him at the riverside, surrounded by students, and naturally turns to him for answers. In this version, the return of Giovanni’s father will provide material and emotional support for both Giovanni and his mother,

In the second and final version, the celestial journey is less abstract, and the connection between reality, imagination and the afterlife is realized through Campanella. Giovanni hopes that he will be privy to a kind of metaphysical knowledge by association to Campanella. Campanella attains his heaven through the self-sacrifice of mortality for immortal existence, and returns to his mother. Giovanni’s happiness is also achieved with a return to his mother through the fantastic, and the sacrifice of his ego. Enlightenment is accomplished through the companion rather than an explicit authority figure.

Names

Ono Ryusho has commented that Campanella's name is perhaps based on the Italian *compagno* meaning "companion" (1979, p. 227). Hara Shiro in his dictionary of Miyazawa's vocabulary presents possible sources for both Giovanni and Campanella (1989, pp. 161-162). Sarah Strong finds the seventeenth-century utopian social philosopher Tommaso Campanella most convincing. It is also possible, as Hara points out, to make a connection between Giovanni and St. John the Baptist. Strong notes that Hara's source would leave open the possibility of the association of Kenji's Centaurus festival and the magic of St. John's night (Strong 157). In this case the Milky Way can be interpreted as baptismal, expressing another spiritual liminality.

This idea of the ghost as helper resonates with the idea of the Holy Spirit as Comforter, Consoler, Counselor, and Advocate. With the Italian name and the connotation of the Holy Spirit linked with Campanella as "helper," and Miyazawa's documented friendship with a Catholic priest, this could be read as a Catholic allusion and a personalist ideal of a subjective Christological encounter. For example, personalism desires us to know Mary as a woman, sister, and mother as a way of further enriching our appreciation of the mystery of Mary as Mother of God, the bearer of a spiritual infinite. In Miyazawa's narrative, the ghost of Campanella could be described as friend and companion, a way of understanding the mystery of the Holy Spirit. Campanella's sacrifice could be an allusion to Christ's larger sacrifice. If this is the case, then the Holy Spirit as the Spirit of Truth could be understood by both Christian and

truth, who brings the supernatural truth to a situation. In the Catholic tradition, the Holy Spirit is a sacred spirit of Truth, Life and the Breath of God. In this manner, through the fantastic spirit of Campanella the companion, Miyazawa deftly weaves another spiritual tradition's truth in his cosmic narrative.

Miyazawa's literary renovation of universal salvation is thus translated into a study in comparative spiritualities through the equal placement of Christian, Buddhist, and other traditional religious heavens. Campanella's death is atypical of a gothic ghost story. Instead of a victim of thwarted romance, murder, theft, suicide, or accident who seeks retribution for appeasement as the gothic ghost of lack, terror, and vengeance, Campanella's ghost offers connection, reconciliation, recovery, and is a presence memorialized by Giovanni's journey of self-discovery and understanding of *agape*. Instead of seeking fulfillment from others, Campanella achieves his own fulfillment through empathy and brings comfort and companionship to a lonely boy. Campanella did not seek death, but rather sought to save another life, and his transition in the afterlife reflects this positive movement. His death illustrates the meaning of companionship and friendship, answering Giovanni's wish for friendship. Campanella's liminality enables Giovanni to cross the threshold of earth and heavens, and the boundary of self and community. For example, the idea of a universal and Catholic brotherhood, a kind of overarching spiritual visibility, is expressed by the two Italian names for the protagonists: Giovanni and Campanella. Similarly, Campanella's sacrifice is congruent with many spiritual traditions (the Christian children of the Titanic, the Buddhist birdcatcher, and the Tao story of the Scorpion).

In any case, the utilization of the name also introduces the difference between the *hiragana* and *katakana* syllabary alphabets and *kanji* ideograms in Japanese language. *Hiragana*, utilized for all native words and considered the most Japanese of the three, is rarely used. Instead, the main characters' names (Giovanni and Campanella) employ *katakana*, stressing the cosmopolitan and borrowed elements of the narrative.

This contrasts with the name of Kaoru, one of the survivors of the Titanic. Written in hiragana syllabary, it is allied with another image of spiritual sustenance, the apples that predominate the second half of Miyazawa's narrative. The scents of apples and wild roses come after the startling departure of the bird catcher and precede the equally sudden arrival of the children from the Titanic.

。。。けれどもあなたがたのいらっしゃる方なら農業はもうありません。苹果だってお菓子だっかすが少しもありませんからみんなそのひとそのひとによってちがったわづかのいゝかほりになって毛あなからちらけてしまふのです。ねえさん。。。。ごらん、りんごをもらったよ。おきてごらん」(vol.10 161-162)。

[“But the direction you will be going there isn't any more agriculture. Nothing is left of even apples and candy when you eat them. They become perfumes with the person's unique signature that disperse through the pores of the skin. ...Sister, look, here's an apple for you. Wake up and look.”]

The sister's name is Kaoru. Because of the lack of pictographic meaning in hiragana, and ambiguous meaning, five out of six (芳、郁、薰、馨、香) of the kanji that can be used for this name mean fragrance or perfume. The exception is 彪 which means mottled, spotted, patterned, or small tiger. Miyazawa coupled the image of the train and apple in other works, for example, in his poem, the *Aomori Elegy*. The apple's scent

leads toward death, the afterlife. The phrase *ayashi*, (seductive or hard to resist yet strange) is used to describe the scent. In the sixty-seventh page of one of his drafts, Kenji wrote a memo stating “*ringo no nari*” (the fragrance of apple). His note indicates it was important to write about the lighthouse keeper first, and then the smell of the apples, thus the fragrance of apples might be considered integral to the structure of the story. For Buddhists, the agriculture of paradise is demonstrated by detachment from gravity, and by robust yet friable fare. Thus, the apples disappearing into fragrance indicates heavenly sustenance (Amazawa “Ringo no Ansorogi” 61).

Liminalities

Giovanni and Campanella are two characters in the narrative on the threshold between mortality and immortality. Other than the struggle between two kinds of narrative, there are several other inherent liminalities highlighted in the story: 1) liminality between life and death 2) liminality of Giovanni’s understanding; 3) liminality of time and space; 4) Giovanni’s mother and the images of borrowed milk; 5) liminality in age with adolescence as taking up a space between fiction and reality (Murase); 6) liminality of the friendship between the characters Campanella and Giovanni; and 7) liminality in locale between the cosmopolitan/local town (Hagiwara: Maeda). This section will examine these types of liminality in the order given above.

Life, death, and understanding

In both versions, Giovanni is physically liminal and his memory is vague. While

his physical body (in the first) is in the mortal world, his mind travels a psychic dimension. In the second version, Giovanni, although mortal, is allowed to travel through the immortal dimensions. His celestial ticket enables him to remain liminal. Although Giovanni leaves the train at times during the railway stops, because of his round-trip ticket, he must return to the train.

Time and Space

ジョバンニは、せはしくいろいろのことを考へながら、さまぎまの灯や木の枝で、きれい飾られた街を通って行きました。時計屋の店には明るくネオン燈がついて、一秒ごとに石でこさえたふくらふの赤い眼が、くるっくるっとうごいたり、眩ゆいプラチナや黄金の鎖だの、いろいろな宝石のはいった指環だのが、海のやうな色をした厚い硝子の盤に載ってゆっくり楯ったり、また向ふ側から、銅の人馬がゆっくりこっちへまはって来たりするのでした。そのまん中に円い黒い星座早見が青いアスパラガスの葉で飾ってありました」(vol.10 133)。

[Giovanni while thinking hurriedly of all sorts of things, went along the streets, prettily decorated with lanterns and tree boughs. At the clock store, a bright neon lantern burned, every second the red stone eyes of an owl rolled round and round. On a shelf, dazzling platinum and gold lozenges and assorted jeweled rings lay on a massive sea colored glass record revolving slowly round. From the opposite side, a bronze centaur slowly turned and came forward. In the middle, was a round black star map with ornamental blue-green asparagus leaves.]

The festival preparations that transfigure the town, presage the metamorphosis of the ordinary (Campanella's toy train, the map of the Milky Way, Giovanni's mother, Giovanni's friendship with Campanella) into the dream voyage of the Milky Way railway.

空気は澄みきって、まるで水のやうに通りや店の中を流れましたし、街燈はみなまっ青なもみや檜の枝で包まれ、電気会社の前の六本のプラタヌスの木などは、中に沢山の豆電燈がついて、ほんたうにそこらは人魚の都のやうに見えるのでした (vol. 10 134)。

[The air was transparent and flowed like water through the streets and shops. The street lamps were bundled up in boughs of blue-black fir and oak. In front of the power company six plane trees had been hung with miniature light bulbs and truly it looked like a mermaid village.]

This lush mermaid village recalls another tale of an alternate realm, the popular Japanese Rip Van Winkle folk tale of Urashima Taro. After Urashima saves a tortoise's life, the tortoise in gratitude takes him to a mermaid kingdom under the sea. After a short sojourn, Urashima returns home to find that many years have passed and his mother and friends have passed away. Broken-hearted, he opens the mermaid's farewell gift. As mist arises from the lacquer box, Urashima becomes an old man. The allusion to the mermaid village signals the beginning of the supernatural narrative. Beginning with a brilliant photo of the Milky Way in Campanella's father's study, vivid and poetic descriptions assert the presence of the fantastic in the narrative. The photo in a large book becomes the transformed mermaid village, and is eclipsed as the galaxy of spiritual heavens within the Milky Way. The clear water of the streets also resonates with the following scene:

ジョバンニは、走ってその渚に行つて、水に手をひたしました。けれどもあやしいその銀河の水は、水素よりももっとすきとほつてゐたのです。それでもたしかに流れてゐたことは、二人の手首の、水にひたつたところが、少し水銀いろに浮いたやうに見え、その手首にぶつつかつてできた波は、うつくしい燐光をあげて、ちらちらと燃えるやうに見えたので

もわかりました (vol 10 146-147)。

[Giovanni ran to the rivers edge and plunged in his hand. The mysterious water of the Milky Way's silver river was more clear than hydrogen. Even so, the boys could definitely see it was flowing from the way their wrists seemed to float with a faint color of mercury and where the water hit their wrists, a beautiful phosphorescent light sparkled like fire.]

The water seems to purify the village in preparation for the *matsuri* (festival). The word *matsuri* also has the connotation of “to be with,” “to attend to the need of,” “to entertain,” or “to serve” the *kami* (Kitagawa, 310). Later, Giovanni and Campanella imitate Shinto hygienic practices of cleansing hands before worship. The Milky Way is depicted as the heavenly way and as containing sacred spirits (people, animals and objects that have become *kami*). All of these elements also indicate the underlying Shinto practices of the mother land.

In the imperfect dimension of the Milky Way, Campanella propels his own transition across the threshold into immortality. It is his will to please his mother that causes him to vanish and to disappear from the train. In the mortal world, Campanella's instinctive aid of another schoolboy in the village river causes his physical death and spiritual absence. In the dream world and mortal realm, Campanella's will and the river are catalysts to his transition to the afterlife.

In the vastness of the cosmos, Campanella accentuates Giovanni's relationship to his mother. In the specificity of the town, Campanella alters the relationship between Giovanni and the rescued schoolboy, Zanelli. This self-sacrifice brings the awesome universal space into conjunction with the private concerns of an individual. The small

town is connected to the Milky Way's vast community of believers by the festival and the local event of one boy saving another. Mother's milk and the cosmos change the fear of the Other into compassion. Giovanni returns with the power of a vast vision to sustain him. In actuality, the ticket is less a piece of paper than Giovanni's own ability to travel between the outer vast and scientific galaxy and the inner intimate and personal cosmos. In this travel, Campanella and passengers serve as mediators in Giovanni's relationship of Self and Other.

Mother's milk and Milky Way

In both possible endings of the narrative, the connection between the maternal and nourishment, particularly milk, is evident in the following: in Giovanni's errand to fetch milk for his mother that frames the narrative, in the descriptions of the Milky Way, in Campanella's wish to please his mother, and in the Titanic children's decision to get off at the Northern Cross because their mother is there. These associations of the mother with milk combine into the image of mother's milk. The images of milk with the spiral galaxy originate from Greek mythology.

...the mythological explanation for the origin of this smear was that the goddess Hera was tricked into suckling the baby Heracles, son of her husband Zeus by the beautiful mortal Alcmene. But when she discovered who the baby was she tore her breast from his mouth, and her milk spurted across the sky. (March 168-171)

In Miyazawa's story, the visual description includes this image of milk with the divine:

「またこれを巨きな乳の流れと考ゐるならもっと天の川とよく似てみま
す。つまりその星はみな、乳のなかにまるで細かにうかんでゐる脂油の球
にもあたるのです」(vol. 11 124)。

[“Now if we think of it as an enormous flow of mother’s milk, it looks even more
like a heavenly river. In other words, all the stars are delicately suspended in the
milk, as spheres in fatty oil.”]

The description connects cosmically abundant maternal nourishment with
spiritual fulfillment. Initially, Miyazawa poetically describes the Milky Way as *ginga* or
“river of silver,” however, in the latter part of the narrative, he opts for the phrase *ama
no gawa*, or “heavenly river.” These terms, coupled with other references in the narrative
strengthen the link between cosmos and mother.

At the same time, the association of mother’s milk is subverted. The images of
milk are disconnected, denaturalized and alien to the human mother. The first image is
the cosmos, of space, and stars at night. The second image is a packaged Western import,
milk from a domesticated animal and given not to the child, but to the mother. Instead of
native organic nourishment provided by the mother in the home to the son, processed
non-human milk as commodity is bought by the son as sustenance for the mother. The
image of reversed sustenance sets a carnivalesque atmosphere. The child is the mother,
from a fantastic everywhere small town. The child engages in a strange scientific
metaphysical dream journey into the milk of the galaxy. As his mother is ailing and
unable to function in her role as a nurturer and his father is absent, Giovanni, parentless,
appears to dive into a metaphor of being mothered by the limitless universe, a source of
vast sustenance and presence that simulates the infant’s memory of parents’ seemingly

limitless support and love. Giovanni will travel within the enfolding depths of the Milky Way. The teacher's scientific description, coupled with Giovanni's memory, sets the tone for a narrative that melds the scientific with the fantastic. Thus, Giovanni's journey is one of traveling to a universal source of nourishment. This idea of sustenance continues with agrarian references to apples, and of cookie-like birds. The Milky Way is dialectically the source of nourishment and the return of souls after their death. The narrative is framed by the image of Giovanni fetching milk for his mother. In the later version:

ジョバンニはもういろいろなことで胸がいっぱいでもなんにも云へずに博士の前をはなれて早くお母さんに牛乳を持って行ってお父さんの帰ることを知らせやうと思ふともう一目散に河原を街の方へ走りました (vol. 11 171)。

[With his head filled with all sorts of thoughts, without a word, Giovanni separated from the professor and hurried home along the river bed to the town to bring his mother milk and let her know his father would be home.]

The narrative in the early version ends with the image of Lyra after the phrasing:

「博士ありがたう。おっかさん、すぐ乳をもって行きますよ。」
ジョバンニは叫んでまた走りはじめました (vol.10 130)。

[“ Thank you, Professor! Mom, I'm on my way home with the milk!” Giovanni called[to his mother], and began to run.]

Perhaps one of Miyazawa's reasons for the change in this ending may have been to emphasize the universal and individual experience of milk. Giovanni brings the Western milk to his ailing mother from his galactic trip through the Milky Way. For Miyazawa,

heaven is within the individual, and includes the cosmos and the maternal presence. The children of the Titanic protest:

「だってお母さんも行ってらっしゃるしそれに神さまが仰っしゃるんだわ」 (vol 10. 171)。

[“But after all, our mother is there and, also, God tells us so.”]

In this case, maternal presence and God’s directive dictate geographic imperative and spiritual authenticity. When Campanella sees his mother, it confirms his destination of heaven. Giovanni returns to his mother on earth at the conclusion of the narrative with happiness and milk. Thus, fulfillment of maternal desire is associated with earthly and heavenly paradise. The incorporation of foreign and modern elements refers to and resonates with the following: the milk of the mother, the milk of his native land, and the language and spiritual sustenance of Japan.

The prelinguistic experience of mother’s milk is associated with experiential knowledge in final version when the teacher directs a question to the class about the Milky Way:

「ではみなさんは、さういうふうには川だと云はれたり、乳の流れたあとだと云はれたりしてゐたこのぼんやりと白いものがほんたうは何かご承知ですか」 (123)³。

[“Now everyone, whether it is described as a river, or whether one says it is a trace of mother’s milk, can what this blurry and white thing is really be known?”]

Miyazawa’s philosophical directive begins with this elementary science teacher’s question. It is also Miyazawa’s own inquiry, and he interrogates the recognition of an

event, and examines the perception of understanding. Although the didactic nature of Miyazawa's narrative is tempered in later revisions of his work, the initial intention of his work is still clearly seen throughout the narrative.

In the first version and drafts, although Giovanni and Campanella cannot remember the name of the Milky Way, and Giovanni does not remember the name of his hometown during his dream journey, Giovanni understands the professor (in previous drafts) and the meaning of words in the Milky Way even though he does not understand the words themselves.

In this quote, the word *bonyari* translated as blurry, can also be translated as absent-minded. Illustrating the instability of empirical parameters, Giovanni is both blurry and absent-minded throughout the narrative, repeatedly experiencing aporic amnesia; unable to remember or articulate his knowledge. Yet at the end of the journey, Giovanni knows the Milky Way, both theoretically (as map and myth) and experientially (as journey and narrative).

In both versions, the aural similarity of the words *bonyari* (vague absent-mindedness, indistinct) and *bonyuu* (mother's milk) in Miyazawa Kenji's *Ginga tetsudo no yoru* aptly depict the epistemological elusiveness of the Milky Way and its striking visual similarity to mother's milk. These words illustrate the narrative's emphasis of visual descriptions and kinesthetic ease over verbal facility. It also favors the experiential over the theoretical. Together, the words poetically evoke the prelinguistic connection with the mother as universe, with the milk of warmth, connection and ideal. It is a time when needs are fulfilled without anticipation, yearning or communication.

Throughout the narrative, these images with their attendant evocations of aporia and prelinguistic communication are highlighted. These are images of absent-minded haziness, of the peaceful intoxication of abundant nourishment and comfort without need for words.

Adolescence: between childhood and adulthood

As discussed earlier, Giovanni's understanding of his experiences is also liminal. This emphasizes Giovanni and Campanella's liminality of age as they are adolescents. Thus, they are also perfect vehicles themselves for describing the process of learning. They are between childhood, when they readily accept authoritative statements (from the teacher and professor), and adulthood, when they may make their own decisions (Campanella's decisions to save their classmate and go to his mother in heaven; Giovanni's decision to return to accept happiness in this life). For both Giovanni and Campanella, their part in Miyazawa's narrative ends when they have crossed the threshold into adulthood through their decisions. This movement across the threshold requires faith, and unlike Dante's narrative, faith is not separated from will. In his experiment with faith, Miyazawa's narrative indicates the power of questions and the necessity of faith. When the bird catcher explains how he simply wills himself to move from place to place, he responds:

「どうしてって、来やうとしたから来たんです。ぜんたいあなた方は、どちらからおいでですか」 (vol. 11.148)。

[“Why, because I acted as if I would come and so I came...All of you, where are you from?”]

At this point Giovanni realizes that he can no longer recall where he began his journey.

In addition, Campanella is embarrassed. This parallels the moment in the schoolroom

when the teacher asks Giovanni in the beginning what the name of the celestial white

band is:

ジョバンニは勢よく立ちあがりましたが、立って見るともうはっきりとそれを答へることができないのでした。ザネリが前の席からふりかへって、ジョバンニを見てくすつとわらひました。ジョバンニはもうどぎまぎしてまっ赤になってしまひました (vol. 11 123)。

[Giovanni energetically stood up, but when he stood up, he wasn't able to answer clearly. From the seat in front, Zanelli turned around to look at Giovanni and giggled. Giovanni's heart beat fast and he turned bright red.]

Inexplicably, even though Giovanni had read and seen a picture of the Milky

Way at Campanella's house, he is unable to answer. The same amnesia occurs again later

in the chapter, this time with Campanella embarrassed, and Giovanni unable to reply.

Giovanni cannot make sense of the teacher's words, and demonstrates clarity of

understanding only in the dream world. In accordance with dream logic, the celestial

language is understandable only in that particular realm; once he is in the real world, the

same words are nonsense. In the real world, Giovanni struggles with language, real or

fantastic. In the fantastic realm, Giovanni can understand the meaning of words without

understanding the words themselves, and he also is able to telepathically hear Dr.

Bulcari's voice (in the first version).

There is also spatial confusion. In the celestial realm, Giovanni cannot remember the departure point of his voyage, whereas in the realm of the real, Giovanni is always aware of his location. This parallelism serves to underscore the Milky Way as a transition-point and threshold between remembrance and understanding. Giovanni's and Campanella's amnesia/aporia underscores their liminal state.

Even memories are liminal. In both worlds, loss of memory corresponds to aporia and loss of kinesthetic fluency. In the celestial realm, the ability to move with a thought indicates one's nearness to death. Mortal memory remains as long as the passengers remain on the express train. When they step off the train, whether for a moment or in their heaven, the flow of movement is accompanied by the release of mortal memory. Masaki Mori discusses how the movement is accomplished by will, as ethical grace confers aesthetic grace (167).

As long as Campanella is on the train, he is still in the mortal realm. When his father pronounces him dead there is no corporeal body, but his memory remains. In the mortal realm, it is Campanella's father who establishes the time of his death, and in essence propels the end of the narrative of the natural realm.

けれども俄かにカムパネルラのお父さんがきっぱり云ひました。
「もう駄目です。落ちてから四十五分たちましたから」(vol. 11 170)。

[But abruptly Campanella's father said distinctly, It's too late, forty-five minutes have passed.]

In the celestial realm, it is Campanella's mother who precipitates the transition and end of the supernatural narrative. When Campanella sees his dead mother in his heaven, his spirit wills itself to go to her, and vanishes from Giovanni's sight:

カムパネラの座ってゐた席にもうカムパネラの形は見えず、黒いびろうどばかりひかかってゐました (vol. 10 129)。

[In Campanella's seat, Campanella's body was no longer there. There was only the sheen of the black pillow.]

In the mortal realm, Campanella dies after rescuing their classmate, Zanelli.

Giovanni and Zanelli are allied by their reception of Campanella's compassion.

Campanella brings Giovanni closer to the Other (Zanelli) and to self-knowledge. At his father's pronouncement of his death, Campanella ceases to be liminal, the fantastic section of the narrative ends, and the mortal narrative also begins to end. The first version is more didactic and explicit in its message, as shown in the answer to Giovanni's question:

「ああ、どうしてなんですか。ぼくはカムパネラといっしょにまっすぐに行かうと云ったんです。」

「あゝ、さうだ。みんながさう考へる。けれどもいっしょに行けない。そしてみんながカムパネラだ。おまへがあうどんなひとでもみんな何べんもおまへといっしょに苹果をたべたり汽車に乗ったりしたのだ。だからやっぱりおまへはさっき考へたやうにあらゆるひとのいちばんの幸福をさがしみんなと一しょに早くそこへ行くが、そこでばかりおまへはほんたうにカムパネラといつまでもいっしょに行けるのだ」 (vol 10 194)。

[“Ahh, but why? I told Campanella we would go together straight ahead.”

“Hmm, that's right. Everyone thinks so. But you can't go together. And everyone is Campanella. Everyone you have met is someone with whom you have already traveled together, eating apples together and riding on trains. And so, as you once

thought, it is best to go quickly together, seeking the highest happiness of all people. In that way, you can truly travel with Campanella forever.”]

When Giovanni asks how he is to find the true happiness for everyone, the answer is convoluted and seems to involve studying as much as one can for “faith is like chemistry” and what is considered fact changes with new information. In the end “you can only be accountable for the thoughts of a particular time in which you find yourself.”

Miyazawa’s decision to change the ending of the narrative and the author’s critical decision to remove Dr. Bulcari (indicated as “the impressive cello-voiced man”) from the narrative is to underscore the liminality of childhood (Murase 93). Because adolescence is a time where one stands between fiction and reality, Giovanni and Campanella function as placeholders and keepers of this liminal sensibility. Dr. Bulcari’s authority in the first version would provide the adolescents (and readers) a consistent guidance and the correct interpretation of events (Murase 95). However, according to Murase, as Miyazawa progressed in the narrative structure, an inconsistency between the theme of enlightenment and idea of having an authority figure emerged (Murase 101). Proof of this discrepancy is in Dr. Bulcari’s explanation to the boys about how beliefs have changed according to new knowledge. For example, the professor cites how people presently acknowledge that oxygen is created by O and H₂, but in the past, it was thought that oxygen was created from mercury and sulfur. Changes in belief correspond to changes in conceptions of divinity. According to this excerpt, Miyazawa cannot establish a congruent narrative history with an absolute human authority (Dr. Bulcari)

with complete empirical knowledge and a subjective view (Giovanni, and to some extent Campanella) where knowledge is relative and unstable. Section two of the first draft supports this idea by describing the incongruity in the dream experiment. For the voice to be absolute, the boys would be marionettes. The cello-voiced man disappears because it is exposed as a narrative incongruence. There is no logical conclusion to the dichotomy of the dream world (as expressed in the subjectivity of the youth in an absolute narrative) (Murase 93).

The first version's introspective journey ends with a colonizing statement of its protagonists. Campanella, with whom Giovanni has traveled, and whose death he grieved when his spirit passed away, is pronounced dead by Campanella's father. Yet Campanella is in heaven, and the grief of Giovanni is that of separation, of the sense that the spirit of truth was no longer near. Through Dr. Bulcari's (in the first version) or Campanella's father's (in the second version) statements, the spirit of truth remains. In the first version, the implication that Campanella's companionship was Giovanni's wishful illusion still indicates an imagined journey accompanied by the spirit of truth from an authority, a kind of father. In the second version, the spirit of truth is in conjunction with both fathers. In the first version, this is less explicit, as the father figure of Dr. Bulcari is ghostly in the realm of the supernatural while Campanella is ghostly in the realm of imagination. The true meaning and import of the journey was experienced before the journey was over, and before Giovanni awoke. The pronouncement of Campanella's corporeal passing creates a form to that expression. Paradoxically, the words give the form to the disappearance and absence of the body. The news about

Giovanni's father ends the narrative. The absence of the father that was the implied cause of Giovanni's hardship is relieved by the returning presence of his father.

Giovanni's return from the cosmos and his return from his errand of picking up milk for his mother, parallels his father's journey from the seas. Giovanni has not only imitated the sea voyage of his father, but he has also experienced a journey to the heavens and a return that promises a renewal.

Friendship

Giovanni and Campanella rarely interact directly with each other. Even during this trip with Campanella, Giovanni senses loneliness and muses to himself:

(こんなしづかないゝとこで僕はどうしてもっと愉快になれないだろう。どうしてこんなにひとりさびしいのだらう。けれどもカムパネルラなんかあんまりひどい、僕といっしょに汽車に乗ってゐながらまるであんな女の子とばかり談してゐるんだもの。僕はほんたうにつらいなあ) (vol.10 19-20)。

[(In this quiet place, why can't I feel happy? Why do I feel so lonely? But Campanella is really terrible. While he's riding with me on the train, he's only interested in talking to that girl. It's so difficult for me.)]

A lengthy conversation about dolphins and whales between Campanella and the girl from the Titanic, in the first draft of the first version, is reduced to three lines in the final version. Perhaps the first version was intended to highlight Campanella's knowledge, eliciting compassion for Giovanni's show of jealousy.

A sense of absence permeates the narrative, during the festival and the celestial journey. This loneliness is the pain of the absence of his father. The second version of

the narrative ends with Campanella's father telling Giovanni that Giovanni's father is expected to return soon. He also asks Giovanni to come over after school with the other children. Throughout the narrative, Zanelli and the others have teased Giovanni about his absent father. Giovanni's loneliness is related to the absence of his father, the economic and emotional responsibility of his mother. These responsibilities are the reason he can no longer visit Campanella.

As in the first version, a professor seems to fulfill Giovanni's true desire, for his father to return home. The professor of the second version is not an unknown cello-voiced man, but he is Campanella's father. The friendship of Giovanni's father and Campanella's father is seen as emulated by Giovanni's attempt at a deeper friendship with Campanella. Giovanni's real desire is not so much the friendship with Campanella, as it is Giovanni's desire for acceptance from the boys and the community.

According to Betsuyaku Minoru, *Ginga tetsudo no yoru* is a myth of isolation describing a world only understood by the lonely. Thus, only people like Giovanni can hear and ride the train (Betsuyaku, *Ginga* 31). Giovanni's solitude is emphasized by his climbing the hill to the weather wheel instead of participating in the Centaurus festival with the rest of the townspeople. For Betsuyaku, the myth of *Ginga tetsudo no yoru* is also the myth of death itself (Betsuyaku, *Ginga* 31). Climbing the hill becomes a symbolic ascent towards death, part of the same death fantasy as the train. Through this fantasy, Giovanni achieves enlightenment (Betsuyaku, *Ginga* 31). Betsuyaku's idea coincides with Derridean hauntology, the encounter with the Other at the liminal space between life and death as provoking one to live, finally (Derrida, *Spectres of Marx* xix).

In both versions, Campanella's role is to accompany Giovanni between the mortal and immortal worlds. Although in both versions it is only Giovanni who returns to the mortal world, if Miyazawa's underlying perspective was Buddhist, Giovanni exemplifies the return from *nirvana* after overcoming *samsara*. In the first version, although the role of Campanella is downplayed, it retains the significance of mediation. Even if, as Dr. Bulcari states, Campanella is abstracted into everyone that Giovanni has ever met or will meet, Campanella provides a measure of material and familiar security during Giovanni's strange voyage. In both versions, before Giovanni's trip, in the village and everyday life, Giovanni feels alone and out of place, unlike the other schoolboys. He sees Campanella as supremely fit and able within the social sphere, the person most comfortable in his environment. Thus, it is not surprising when Giovanni's fantastic journey includes Campanella, who seems most able to be comfortable or to make comfortable the unknown, as trusted companion. As when they first read about the Milky Way in Campanella's father's study, Campanella is seen as a fellow voyager in knowledge. At the same time, Giovanni is seen as Campanella's peer in this strange world. Campanella does not know everything, and he has the same questions to ask as Giovanni. The celestial train, the Milky Way destination, and Campanella, are all anchored in and flourish from Giovanni's idealistic remembrances of his times of playing with the toy train and reading about constellations with Campanella.

In both versions, in the real and fantastic world, Campanella is characterized by his focus upon the desires of others. In the real world, from Giovanni's perspective, Campanella seems empathetic to Giovanni's feelings. In Giovanni's journey,

Campanella's ghost is initially centered upon his own mother's happiness. Later, Campanella expands his circle of charity to include Giovanni, the accompanying ghosts on the train, and the characters they meet at the train destinations. This preoccupation returns full circle, when in the middle of a discussion for the search for everyone's true happiness, Campanella sees his mother and disappears. Campanella's empathy is also evident in reality, as Campanella does not join Zanelli's group in teasing Giovanni. Campanella also distracts the teacher when Giovanni is unable to answer a question. Campanella's rescue of Zanelli, another classmate from the river at the cost of his own life, reflects his sense of impersonal self-sacrifice.

The friendship with Campanella is Giovanni's memento of a time when Giovanni's family was together in good health, and Giovanni was carefree at school. As in a dream, Giovanni's fantastic world contains exaggerated elements from his conventional world. Giovanni's world is quite empty of human presence, his mother is ill, his father is absent, and because of his work and situation Giovanni is distanced from Campanella and other schoolboys. This feeling of loneliness is emphasized on the journey by the vastness of the cosmos, the distance Giovanni initially feels with Campanella on the train, the feeling of vagueness and lack of control, and the awkward interactions Giovanni feels with the other characters on the train.

In the second version, Giovanni is shown to have enough of a friendship with Campanella to visit. Giovanni's thoughts about Campanella are also not centered on desire for Campanella's attributes, but rather an imagined sympathy from Campanella to Giovanni.

さうだ僕は知って見たのだ、勿論カムパネルラも知ってる、それはいつかとカムパネルラのお父さんの博士のうちでカムパネルラといっしょに読んだ雑誌のなかにあったのだ。それどこでなくカムパネルラは、その雑誌を読むと、すぐお父さんの書斎から巨きな本をもってきて、ぎんがといふところをひろげ、まっ黒な頁いっぱい白い点々のある美しい写真を二人でいつまでも見たのでした (vol.11 124)。

[That's right, I know that, and Campanella knows it too. There was that time at Campanella's father's (a professor) house. We found and read about it in a magazine in his father's study. Right after reading the article, from his father's study, Campanella took out an over-sized book and opened it to a picture of the Milky Way. Together, we looked at the brilliant photo that was completely black with millions of white marks.]

In this version, Campanella is seen as a friend and Giovanni tells his mother that he will be with Campanella during the festival. Giovanni cites his jobs as the reason for not having time, and is more invested in the friendship than Campanella. Giovanni retells scenarios to his mother that detail Campanella's supposed sympathy:

「うん、けれどもカムパネルラなんか決して云はない。カムパネルラはみんながそんなことを云ふときは気の毒さうにしてゐるよ」 (vol.11 128)。

[“Yes, but Campanella would definitely never say those things. When the others say things like that to me, Campanella looks burdened.”]

However, Campanella's outward behavior is more ambiguous. When the other boys tease Giovanni about the absence of his father, he notices:

カムパネルラは気の毒さうに、だまって少しわらって、怒らないだろうかといふように ジョバンニの方を見てみました (vol.11 133)。

[Campanella in a commiserating manner said nothing and laughed slightly. He glanced in Giovanni's direction as if checking to see if Giovanni would be upset.]

As Giovanni runs away:

そしてカムパネルラもまた、高く口笛を吹いて向ふにぼんやり見える橋の方へ歩行ってしまったのでした。ジョバンニは、なんとも云へずさびしくなって、いきなり走り出しました (vol.11 133)。

[Then Campanella, again loudly whistling, turned and walked towards the hazily seen bridge. Giovanni, feeling inexpressibly lonely, abruptly broke into a run.]

Even though Giovanni misperceives Campanella's detached sympathy as empathy, Giovanni feels inexpressible loneliness. Campanella is able to participate fully in both communities. In contrast, although Giovanni has the unique round-trip ticket, he is unable to fully understand his liminality at this time and does not engage fully in either the ghostly or the living community. Full participation involves the ability to make choices and is demonstrated by responsibility (ability to respond). Campanella's growing maturity in both communities is evidenced by: engagement in the town community; the rescue of Zanelli; his friendship with the drowned girl; and his concern for his mother's happiness. In contrast, Giovanni is self-absorbed. In his conversations with his mother, he focuses upon his loneliness rather than on her welfare. Giovanni is also fixated on Campanella's friendship as proxy for societal acceptance and childhood freedom and joy (Betsuyaku and Amazawa "*Campanella Complex*" 42). Campanella was the mediator for the Other during his life, and he continues this role in the dream vision. Although Giovanni is glad to receive money for work after school and bear responsibility for his mother's care, it is implied that he is being thrust reluctantly into early maturity.

Campanella's role in both versions is to travel with Giovanni in the space between the mortal and immortal worlds. In previous draft versions, Campanella did not have a ticket. Adding to the confusion is the fact that in the first version Giovanni's ticket accommodates two people (Amazawa "Futari no kippu"). These drafts indicate that originally, Campanella was also meant to return. Also, in the first version Campanella simply disappears. There is no outcry from Giovanni, and although he speaks with Dr. Bulcari, the phrase that Giovanni "would seek the happiness of everyone" does not yet exist. Campanella's disappearance is not made significant to Giovanni and it is not explicitly stated he is a ghost. We might infer that Campanella sighting his mother before his disappearance implies that he has found his heaven, but in this original version, Campanella's role is unclear.

The theme of suffering (*samsara*) that Giovanni exhibits in his personal discontent is first alleviated by the first feelings of empathy elicited from Giovanni by the birdcatcher. Eventually Giovanni wishes to also assuage the discontent of others, from the birdcatcher to the brother and sister from the Titanic. From this awareness of the suffering of others, Giovanni ponders the extinguishing of desire by the transformative understanding of suffering. In this manner, the understanding of happiness as a moral equivalent, rather than a state of contentment, is understood. Throughout the narrative, the sacrifice of one's life for the happiness of all is described: in the fable of the Scorpion, in the tale of the tutor and the children from the Titanic, and in Giovanni's repeated wish to do something for the happiness of the people on the

railway. Yet it is Campanella who helps offer a meaning to suffering not as a reality of life, but as a way of grace.

Campanella is not only the companion of Giovanni's memory, but he also stands for a hopeful companion to Miyazawa's lost sister. The ghosts are nostalgic and connote a time of presence, of carefree companionship, and of adventure. Each of the characters on the journey represents a historical or autobiographical memory, beginning with the literal celestial anthropologist. The traces of Miyazawa's agricultural experiences, his experiences as the child of a pawnshop owner, his conversations with Reverend Henry Tapping and Fr. Henri Puget, his childhood instruction in Buddhism, his devotion to the Lotus Sutra, and his sister's death all exist in this narrative. The friendship that the protagonists share mirrors Miyazawa's close relationship with his sister. He cared for her as a brother and spiritual companion, often reading aloud to her from the Lotus Sutra.

Her death itself was a traumatic event for Kenji. He had viewed his sister as a companion in religion if only because she had obligingly joined him at times in his devotions. Now in the days before her death, as she grew progressively weaker, he sought desperately to confirm and strengthen her faith. To the family's distress, he would chant *Namu Myoho Renge Kyo* in his loud, clear voice by her bedside, making her join her hands and accompany him in the familiar Nichiren mantra. As death approached, however, his chanting stopped and he surrendered to the anguish and terror of the event. (Strong 128)

Miyazawa's suffering could not find solace in his current spirituality. Instead, Miyazawa strove to find his sister Toshiko's whereabouts in the afterlife. This is corroborated by his trip to Sakhalin. Primarily for his job, his trip to Sakhalin was also meant to resolve questions about his sister's final resting place. (Strong 130).

Miyazawa's belief that writing was a way to practice the Lotus Sutra is supported by his inclusion of its precepts. Miyazawa's adherence to the Lotus Sutra as animated *sola scriptura* indicates his belief in meaning and strength in language. In accordance to his spiritual belief, like Giovanni, Miyazawa encounters the collection of thoughts and memories creating his personality and moves towards his final enlightenment. Perhaps his death was not premature, but like Campanella, Miyazawa reached his *nirvana* and left his interpretation of a final teaching (the unfinished manuscript) to be finished by a community of Other.

City-province, culture-nature, cosmos-individual

Giovanni's waning friendship with Campanella reflects the rapidly disappearing joys of childhood. In a sense, Giovanni holds Campanella responsible for the loss of his childhood freedom. Giovanni's journey moves externally from the self, to family, then town community, then ghostly and universal community. It returns back to town community, and family and self. For Giovanni, the town community is a fantastic community: alien and strange. His father is absent, his mother is also absent through her illness. In essence Giovanni's world is already unreal, for it lacks an authentic interaction.

Linguistic marking and dialect, along with Miyazawa's insertion of such Western elements as protagonists' names, milk, train, bread, and sugar, create an anomalous and archaic narrative mixture and tone. Although the setting appears to be in rural Japan, the two boys bear Italian names, speak in a fluent Tokyo dialect, and eat Western food. In

her book, *Innocence and the Other World: The Tales of Miyazawa Kenji*, Hagiwara Takao⁴ argues that this refined Tokyo dialect is used as a marker of cosmopolitanism and a transcendental or cosmic point of view. Hagiwara states that the charm of Kenji and his literature lies in the fact that he does not regard Tokyo and the West (modernity) as opposing Iwate (primitivism), but rather, Miyazawa sees them as equivalent kinds of provincial locales (Hagiwara 7). His cosmopolitanism is based on a cosmic vision, which subsumes both modern and primitive sensibilities, both Tokyo and the West, and Iwate. Miyazawa's dynamic use of dialects, incorporation of agricultural and metaphysical vocabulary, understanding of various spiritual paths, and vision provides a fantastic narrative of utopic dimensions. Thus, aesthetics is linked to ethics and the perfection of an idealized existence.

Miyazawa's integration of scientific vocabulary is innovative, artistic, and necessary to support the almost science fictive aspect of his narrative. An example is in the description by the anthropologist of the dig along Milky Way:

「くるみが沢山あったろう。それはまあ、ざっと百二十万年ぐらい前のくるみだよ。ごく新らしい方さ。ここは百二十万年前、第三期のあとのころは海岸でね、この下からは貝がらも出る。いま川の流れているところに、そっくり塩水が寄せたり引いたりもしていたのだ。このけものね、これはボスといってね、おいおい、そこつるはしはよしたまえ。ていねいに鑿でやってくれたまえ。ボスといってね、いまの牛の先祖で、昔はたくさんたさ」(vol.10)。

[You saw mountains of walnuts didn't you. They are over one million two hundred thousand years old. At the newer end. This area, one million two hundred thousand years ago, in the latter part of the Tertiary period, was a beach. Deeper down you can find sea shells. Right where the river flows now there salt water washed in and out. This animal here is called a *bos*. Hey, you, stop using a pick

there! Carefully use a chisel there! Well, this *bos* animal is the cow's ancestor. There were a lot of them long ago.]

Although Miyazawa employs fanciful imagery and fantastic characterizations, the language in the narrative is meant to convey meaning. For Miyazawa, we are all students in the classroom. His viewpoint may be due to his schooling in a tradition that emphasized correct recitation of the Lotus Sutra and correct reading.

Ethics

Campanella's ability to instantly move to be with his mother is seen as his perfection of will, his acceptance of the afterlife now ready to cross the threshold into the realm of the dead. In comparison, Giovanni's sleeping body was waiting on the hill while his dreaming consciousness strays into that strange space. Both Mori and Strong note that the change in endings between the first and second manuscripts indicates a difference in moral objective. In the first draft of the first version, when Campanella disappears, a thin grown-up who speaks in a strange cello-like voice confronts Giovanni. The man ruminates upon the nature of existence, abstracts Campanella into everyone and gives Giovanni a moral directive:

だからやっぱりおまへはさつき考へたやうにあらゆるひとのいちばんの幸福をさがしみんなと一しょに早くそこへ行くがい。そこでばかりおまへはほんたうにカムパネルラといつまでもいっしょに行けるのだ。

(中略)

そのひとは指を一本あげてしづかにそれをおろしました。するとジョバンニは自分といふものがじぶんの考といふものが、汽車やその学者や天の川やみんないっしょにぽかっと光ってしいんとなくなってぽかっともってまたなくなってそしてその一つがぽかっともるとあらゆる広い世界がが

らんとひらけあらゆる歴史がそなほりすつと消えるともうがらんとしたたゞもうそれっきりになってしまふのを見ました。だんだんそれが早くなってまもなくすっかりもとのとほりになりました (vol. 10 174-175)。

[After all, as you thought, to find and go quickly together to everyone's highest bliss. There you will find it possible for you to really go on forever with Campanella ... That man raised and quietly lowered a finger. Then Giovanni saw himself, as he thought of himself, the train, his scholarly looking companion, the heavenly river, he saw everything all dreamily bubble and pop with light, then bubble and pop in silence, then bubble and pop again. With each burst of light all possible worlds spread out endlessly before him, all possible histories were present, with each lapse into darkness it was all empty. Bit by bit, things sped up and returned as they were originally.]

Giovanni realizes he must search for supreme happiness, experiences a second awakening (Mori 165), and discovers himself standing back on the grassy knoll. Dr. Bulcari approaches him and tells him about the thought experiment.

The first version's ending without the revelation of Campanella's death abruptly collapses the text into a moral imperative. Interestingly, the riverbed scene was not originally meant to be near the end of the narrative. In the first (out of four) drafts of this version, the story arcs from the slope in the woods and ends in another woods, the pine trees. In the final manuscript, the story arcs from the school to the riverbank. This seems to indicate a change to a more explicit and didactic framework. In this first version, the impact of Campanella's ghost is weakened, and as stated earlier, there is no justification for Campanella to be on the train. Also, Giovanni's thoughts are largely centered upon his lack of friends, the teasing from Zanelli, and how his (Giovanni's) life is not easy.

(今日、銀貨が一枚さへあったら、どこからでも コンデンスミルクを買って帰るんだけど。ああ、ぼくはどんなにお金がほしいだらう。青い苹果だってもうできてゐるんだ。カムパネルラなんか、ほんたうにいいな

あ。今日だって、銀貨を二枚も、運動場で弾いたりしてみた。ぼくはどうして、カムパネルラのやうに生れなかったらう。カムパネルラなら、ステッドラーの色鉛筆でも何でも買へる。それにほんたうにカムパネルラはえらい。せいだって高いし、いつでもわらってる。(中略) ぼくがカムパネルラと友だちだったら、どんなにいゝだらう。カムパネルラは、決してひとの悪口などを云はない。そして誰だって、カムパネルラをわるくおもってゐない (vol 10 135-136)。

[Today, if I just had one single silver coin, I could buy condensed milk from anywhere. Oh, how I really want money. After all, the green apples are ripe. Campanella's really lucky. Just today he was flipping two silver coins on the playing field. Why wasn't I born just like Campanella? He can buy Staedtler colored pencils or anything else he wants. Plus, he's really a standup guy. He's tall and always smiling... If I was friends with Campanella, everything would be great. He never speaks badly of anyone. And no one thinks ill of Campanella.]

Giovanni's idealization of Campanella positions Campanella's appearance on the celestial train as a wish fulfillment, rather than a journey of the mind. This wish, coupled with Professor Bulcari's experiment, distracts the reader from an otherwise coherent narrative. In contrast, the second version emphasizes Giovanni's inner thoughts and Professor Bulcari's didactic directive, and creates a seamless narrative. In this version, the awakening of Giovanni is more gradual:

ジョバンニは眼をひらきました。もとの丘の草の中につかれてねむってゐたのです。胸は何だかおかしく熱り頬にはつめたい涙がながれてゐました。ジョバンニはばねのやうにはね起きました (vol. 11 168)。

[Giovanni opened his eyes. He had been sleeping on the previous grassy knoll. Oddly, he felt a little burning sensation in his chest, and cold tears ran down his cheeks. Like an uncoiled spring, Giovanni sprang to his feet.]

In Miyazawa's tale, self-sacrifice is a predominant virtue. This idea of self-sacrifice is the sacrifice not *of* self but sacrifice *for* the self, that is, the sacrifice of

something of value for something of greater value that is significant to the self's happiness. This happiness of the self then extends its generosity to the community so that each individual's happiness creates a community of happiness. There is a faith in literature and in the ability of literature to produce an ethical response. This theme of quiet self-sacrifice extends to the creatures that inhabit the world, the cranes, wild geese, herons and swans. In Japanese mythology, birds, in particular cranes, hold a special place. Uncaught birds melt into the sand, implying the bird catcher's purpose to catch the birds is recognized even by the birds.

Miyazawa's text includes the theme of self-realization, the establishment of a particular set of values, and the increase of wisdom. The voyage of return is mediated by a ghost. The author attempts to model the beginnings of a utopic sensibility within the narrative through a survey of distinct utopic societies and relationships. Also, the marvelous remains central rather than incidental to the text. Eric Rabkin's criteria for fantasy, particularly ethical fantasy, include a sense of wonder and organized innocence. Both of these elements are present in Miyazawa's text, and they support the placement of *Ginga tetsudo no yoru* as children's literature or allegorical fantasy. According to W. R. Irwin, a fantasy of innocence is a fantasy in which the innocence of children or childlike beings is informed or "organized" by principles such as energy or love. In its broadest sense, this includes any account of a voyage that did not actually take place, whether or not fantastic elements are present, as long as the voyage constitutes a central part of the narrative (Irwin 56). A.J. Tiejé specified that such voyages should be aimed at either literary criticism, at "amusement through the introduction of the wildly fantastic,"

or at social improvement, and that they should take the reader into “unexplored regions.” Later definitions specified that the lands visited should be little known or imaginary, that the function of the tale should be satirical, or that a description of the society found at the end of the voyage should be central (Irwin 56). Miyazawa’s narrative fulfills all of these requirements.

Miyazawa’s narrative is utopian in its discussion of an ideal society (Mori 167). His narrative investigates possible heavens: the Northern and Southern Cross, the anthropologist’s dig, the bird-catcher, the lighthouse keeper, the twin stars shrine, the Scorpion, the Indian, and the Coal Sack. Each one is ethereal and luminous in its beauty, and slightly terrifying in its insubstantiality and strangeness. This expression of ethereality and strangeness reaches its peak when they reach the Coal Sack. This oddity corresponds to Professor Bulcari’s lecture in the first version.

In the second version, Giovanni reaches his first awakening spontaneously. The Coal Sack could be representative of nothingness of Zen from where there arises understanding, the disappearance of ego in Buddhism, the death and resurrection of Christianity. In contrast to Giovanni’s cosmic revelation, Campanella immediately counterpoints with the individual perspective.

「あゝ きっと行くよ。あゝ、あすこの野原はなんてきれいだらう。みんな集ってるねえ。あすこがほんたうの天上なんだ あっあすこにみるのぼくのお母さんだよ。」カムパネルラは俄かに窓の遠くに見えるきれいな野原を指して叫びました (vol. 11 167)。

[“Ah, I’ll probably go... Oh, those fields over there are so beautiful! Everyone’s there. There’s the real heaven! Oh, my mother is there!” Campanella abruptly

cried out as he pointed through the window at the far off fair fields.]

In addition, Campanella's awakening leads to his spirit's acceptance of immortality. At this moment, Campanella moves by his will and his desire. The question that Campanella expresses in the beginning of the trip, whether his mother will forgive him or not and how to best please his mother, is answered. At the moment Campanella shouts, "That's the real heaven!" he has stated his reality and realized his actual state. The realization that Giovanni's question "Nothing's happened to your mother, has it?" and Campanella's answer "I don't know" creates another disruption in the text. In the same breath as he tells Giovanni they "will travel together forever," Campanella awakens to his true state and vanishes from the train.

Campanella's disappearance is necessary for Giovanni to awaken back in the mortal world. Just as Campanella returns to his mother, Giovanni returns to the mortal world eager to bring his mother the milk and to let her know that his father would soon be home. Giovanni returns to his mortal heaven, and like Campanella, he is eager to bring his mother happiness and return to her.

In the first draft of Miyazawa's text, Dr. Bulcari tells Giovanni that he must continually search for happiness in study and in the practice of self-sacrifice. Amazawa interprets this rendition as a justification of Giovanni's special ticket status ("Futari no kippu"). Giovanni's potential for happiness is keyed to self-sacrifice, the underlying commonality of the passengers on the train. It is this shared trait that allows them to be on the same train. The tutor's self-sacrifice to stay on the boat is a virtue that allows him to go to his heaven. Campanella's instinctive aid to save a classmate leads him to heaven

where he meets his mother. All the travelers have one thing in common: their return to their mother. Throughout the narrative, Miyazawa's text integrates different religious and spiritual views and creates a commentary and understanding of community and of the individual's ability to make a difference.

Notes

¹ “The unreality of the dream space is frequently employed as a meaningful device to show its liminal, ambivalent status between this world and the other world, and consequently both its fictionality and its higher truth” (Mori,167).

² See Strong. Other English translations include Bester’s, Pulvers,’ Sigrist’s, and D.M. Stroud’s.

³ All quotes are from Kenji Miyazawa, *Shinkohon Miyazawa Kenji Zenshu*, Volume 11, Text Version, Tokyo: Chikuma Shobo, 1996. Unless indicated, all translations are mine.

⁴ Strong notes that the bird catcher resolves two problems for Miyazawa. One is the social guilt Miyazawa felt as the son of a pawnbroker living off the impoverished. The other is the dilemma that Kenji saw a “crime of existence,” and understood as a scientist, that of the dependency of life in the food chain. Both “The Bears of Mt. Nametoko” (*Nametoko yama no kuma*) and “The Night Hawk Star” (*Yodaka no hoshi*) include sympathetic characters, who, through their life circumstances, are forced against their inclination to kill in order to live. Although in our imperfect world there is no escape from this dilemma, in the fantastic world of the Milky Way, death and life are redefined. Strong also supports the fact that birds are often associated with the spirits of the dead (*Night of the Milky Way Railway* 101).

⁵ “[...] the most conspicuous deconstructive undertone appears on the uncertain basis of the space from which the protagonists draw their special experience...that the space is full of examples of this kind shows the insubstantiality of its matter and produces a

sense of unearthly beauty. The ethereal unreality of that region is also seen in how people move there un-physically. The inhabitants of that sphere take it for granted that they can shift from one place to another without moving their bodies at all” (Mori 163).

Chapter 5 The Easter Lily: James Joyce's *The Dead*

The Dead is a winter ghost story set during Epiphany, also known as Little or Small Christmas, another traditional time for ghost storytelling. The narrative centers on Gretta's memory of Michael Furey, a *FS* who signals heightened emotion and also domesticates passion and death. The revelation of Michael Furey within the quotidian context of the protagonist's life (his wife, his wife's past love, his work and his interests) humanizes the Other within and the Stranger without.

There are two explicit *FSs*: Gabriel Conroy's mother and Michael Furey. The rest of the *FSs* are implicit and include the following: the town Dublin, James Joyce the author, James Joyce's way of writing, Sonny Bodkin, and Nora. There is one foreshadowed *FS* (Aunt Julia). Through the language of music and the setting of precipitation (rain in Gretta's recollection and snow during the party), the supernatural permeates the mortal realm. The deceased populate the narrative in the personages of Sonny Bodkin, Conaire the king, the city of Dublin, Joyce's father, and Joyce's self as writer.

Background

A young married couple, Gabriel and Gretta Conroy, attend a musical Christmas celebration at the Morkhan sisters' home. The evening festivities conventionally progress from an opening recital to an animated dinner. In a pivotal lyric shift, Gabriel catches sight of Gretta on the stairs. Gretta is still, and her head is tilted as she listens to an old folk song.

He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was a grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude. Her blue felt hat would show off the bronze of her hair against the darkness and the dark panels of her skirt would show off the light ones. *Distant Music* he would call the picture if he were a painter. (*Dubliners* 212)

Gabriel does not realize that his wife is remembering a ghost, and this memory is what makes her so “musical, wondrous and strange.” The melody is the same as the serenade sung outside her window in the rain by Gretta’s first love, the tuberculosis ridden Michael Furey, who consequently caught pneumonia and died.

The bustle of a local holiday party and small city town contrasts with the insular contemplation and meditations of Gabriel, a married man. After Gretta discloses her memory, Gabriel longs to know this past Gretta, the Gretta loved by Michael Furey. Despite his initial disappointment at the true focus of her thoughts, he accepts that there is loveliness to her regard that he has gained, and he understands the beauty of love that grows with familiarity.

He watched her while she slept as though he and she had never lived together as man and wife. His curious eyes rested long upon her face and on her hair: and, as he thought of what she must have been then, in that time of her first girlish beauty, a strange friendly pity for her entered his soul. He did not like to say even to himself that her face was no longer beautiful but he knew that it was no longer the face for which Michael Furey had braved death. (*Dubliners* 223)

Published in 1914,¹ *Dubliners* is a group of narratives that recreates James Joyce’s hometown of Dublin, Ireland, specifically the perspective and vernacular of the Monto district. Each narrative expands a single protagonist’s private concerns into the universal

search for happiness and understanding of the afterlife. The focus of these stories reaches a narrative pinnacle in *The Dead* (1914). They comprise the history of a community and illustrate how the provincial seaport's life is immobilizing and frustrating. The neologism *Dubliners* (instead of *Dublinmen*) is not the only recasting done by Joyce. Joyce's extraordinary feat is that he was able to synecdochally create an imaginary town that was based upon the Monto district, commonly known as the lower-middle class area of Dublin. The reason for this particularity is Joyce's inclination to favor the common element in his theory of the epiphanic moment.

They can also be 'vignettes' which, 'like *Ulysses*, *Dubliners*, and the epiphanies... convey pauses in the action, stills, anticlimaxes [and] bring into focus the moment as transparency through which significance may shine' (137-8).

This triviality made him think of collecting many such moments together in a book of epiphanies. By an epiphany he meant "a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself." He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments.... This is the moment which I call epiphany. First we recognise that the object is one integral thing, then we recognise that it is an organised composite structure, a thing in fact: finally, when the relation of the parts is exquisite, when the parts are adjusted to the special point, we recognise that it is that thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany (137-8).

In Joyce's narrative, the epiphanic moment is comprised of the trivial details of the mundane. In *The Dead*, this is expressed by the restriction of the narrative to lower-middle class society (rather than the upper or lower class) of Dublin and the detailed descriptions of quotidian life and conversations. For James Joyce, the ordinary life was the most interesting life to document. Throughout his life, Joyce was interested in the

most trivial of conversations, and his keen interest in the details of human life was significant to the formation of his philosophy. Joyce combined the quotidian concerns of material survival with the aesthetic considerations of ideals. Despite his derision at the “rabblement,”² Joyce immortalized them in novels and became a part of them. “I am just an ordinary man” he said, and recorded the physical and emotional life of ordinary people to create an epiphanic narrative.

The descriptions include the food, the paths taken, and the conversations of people in one day. The personalities are everyday townsfolk attending an annual Christmas party. The literary allusions include a well-known Irish myth and song,³ and a popular Western novel.⁴ In juxtaposing these details, Joyce orchestrates their common thread and creates an epiphanic moment that occurs when Gabriel sees his wife on the staircase. Gretta’s stillness and Gabriel’s objectification of Gretta are also allusive of a funeral viewing. Joyce attended many similar Christmas parties and the memory of Michael Furey is based on his wife’s memory of Sonny Bodkin. Several crucial memories (the town of Dublin, Joyce’s parents, Joyce as writer, and Sonny Bodkin) haunt Joyce’s narrative and are recapitulated in future literary revisions.

Similar to Yokomitsu’s *Haru wa basha ni notte*, Joyce’s narrative demonstrates the narrative’s social function to immortalize and communicate a memory. Joyce’s narratives were autobiographical, yet they were also revisionist, creating a parallel universe where outcomes could be re-imagined. Preceding the acceptance of reality, both Joyce and Yokomitsu’s narratives’ include an epiphanic moment of the supernatural. Both narratives also end with a moment of aesthetic beauty linked to truth.

The Dead ritualizes the fantastic within the quotidian and situates the Other within the mundane. Here, *unheimliche* is *heimliche*. Precipitation in the form of rain or snow designates the supernatural state. Precipitation is also considered elemental and conducive to people catching colds. The presence of colds is a reminder of one's mortality.

---...Don't you remember, Aunt Kate, what a cold Gretta got out of it? Cab windows rattling all the way, and the east wind blowing in after we passed Merrion. Very jolly it was. Gretta caught a dreadful cold (*Dubliners* 180).

Precipitation represents tears, baptismal rain and song. Galoshes protect against the supernatural as well as precipitation.

---Goloshes! said Mrs Conroy. That's the latest. Whenever it's wet underfoot I must put on my goloshes. Tonight even he wanted me to put them on, but I wouldn't. The next thing he'll buy me will be a diving suit. (*Dubliners* 180).

As they are from the Continent, not native to Ireland, they represent the Other (*gutta perchas*).

---Goloshes, Julia! exclaimed her sister. Goodness me, don't you know what goloshes are? You wear them over your...over your boots, Gretta, isn't it?
 ---Yes, said Mrs Conroy. Guttapercha things. We both have a pair now. Gabriel says everyone wears them on the continent. (*Dubliners* 180-181)

Ireland is the land of the fantastic, and the Continent is the mundane realm. As Joyce was in exile during the writing of *Dubliners*, his book is also a nostalgic paean to that town and its inhabitants.

Gabriel, Gretta, Michael

Sonny Bodkin's Christ-like role is juxtaposed by the married man represented by

Joyce. In Joyce's narrative, despite the harsher economic and social conditions for women, the married man bears the harder burden. Again, Joyce betrays the sexism of his time with the assumption that the roles of women and men were intrinsically different. It is this limitation that carries over into his attempts at writing.

Do you know of any complete all-round character presented by any writer? Joyce asked Budgen. When Budgen nominated Christ, he objected on the grounds that Christ was a bachelor and had never lived with a woman. Joyce considered living with a woman one of the most difficult things a man has to do. He also rejected Faust for the same reasons. (Ellmann, *Selected Letters of James Joyce* 435)

Gabriel or Bloom, Joyce's protagonists are husbands who try to understand the Other through living their life in sacrifice, rather than dying as Christ. For Joyce, marriage was more difficult than being a bachelor; his literary work was part of this marriage. In writing about Nora's memory, Joyce tries to engage in conversation with the Other (Nora). At the same time, this literary endeavor was a purely selfish task, for rather than engage with Nora in person, he archived and conversed with her memories. Truly, it might be said that she understood him better than he understood her. For example, at his death, she declined to have a Catholic burial, out of respect for his wishes. The models for Gabriel and Gretta undoubtedly include Joyce and his wife (as well as John Stanislaus and May Joyce). Gabriel Conroy shares the same physical description and occupation as Joyce. However, Gabriel Conroy is also quite different from Joyce and might be what Joyce would have been if he had not left Ireland. He could also be patterned after James Cousins married to a Gretta.

Although James Joyce professed discontent with Catholicism, he culled his narratives from personal history, naturally including the vernacular of Catholic

spirituality. Thus, although Joyce's later intentions may have been subversive, in *The Dead*, the *FS* of Micheal Furey allows the protagonist to overcome solipsistic sentimentality with an acceptance and love that resonate with the martyrdom of a sacramental marriage. Joyce utilizes the *FS* as: a mediator for his relationship with women, as balance in his tenuous relationship with the Church and Irish politics, and as metaphor for cultural and literary expectations. Although Joyce abhorred the interference of any third parties in his relationships with the Other, *The Dead* utilizes a third party to authenticate the I-Other relationship.

The technique of a large turbulent scene, which comes ends with the isolation of a man and a woman, is used throughout Joyce's other narratives and his later novels (Ellmann *Selected Letters of James Joyce* 89). In particular, the theme of a third party is a common one in Joyce's narrative. For Joyce, the third party initially serves as interference between true understanding and equality between the man and the woman. The role of this third party evolves from betrayal to reconciliation. The Church, the living, the dead, politics, and intellectualism, all these are third parties in Joyce's works.

Nora's ghostly love is later reiterated in *She Weeps over Ragoon* and in the footnotes to his later *Chamber Music* Poem 5 (Joyce *Poems and Exiles*). With great circumlocution, the speaker of the poem entreats his beloved to listen for him at night as he sings by her gate (Ellmann *Selected Letters of James Joyce* 325). Joyce attempts to voice what he thinks would be Nora's thoughts about her dead lover and her living husband.

Music and communication: The Three Graces of the Dublin Music World

Joyce's stereotypical feminine interest in gossip, which would become a major mode of discourse, is visible in *The Dead*. The deliberated use of verbal motifs for structural and tonal effects is also evident in his stories. Music, as urban gossip, is a depleted discourse in Joyce's museum narrative.

Dubliners is a collection of stories haunted by the kind of silence Maurice Blanchot speaks of, a silence against which the chatter of urban gossip reveals its hollowness. [...] Silence begs the question of textual hermeneutics, for its disturbing effect is the epiphany of meaning. (Rabaté 33)

In James Joyce's *The Dead*, music as an emotional catalyst allows it to be an aural synecdoche for the liminal presence; it is a Proustian madeleine of enchanted remembrance. Each note recalls a memory and evokes the dead. As the musical spectrum recuperates history and subterranean emotions, it creates narrative coherence and illuminates hope. The journey is one of anamnesis and revising history. In Joyce's narrative, the gothic moment is visually represented by the staticity in photographs, art and painting. It is music that disengages the impasse of the visual gothic moment and allows reconciliation. The modern ghost and narrative are surrounded by movement, as music and songs resonates across a metaphorical threshold.

The protagonist's ability to show compassion vis-à-vis the liminal presence resolves the narrative. The role of music as a means of communication is particularly Joycean. One recollection describes Joyce's father communicating (via piano) an aria from Verdi's 1853 opera:

In the song, the father is imploring the son, who has left home for the sake of a woman, to come back to him. The same old father goes on to acknowledge how

much he has suffered: eventually there will be a reconciliation between them. Some years later, James Joyce told Padraic Colum that he had replied to his father on the other piano...Thus, in this characteristically unconventional fashion, John Stanislaus and James Augustine Joyce at last forgave one another for all that each of them had done and not done, said and not said, over the previous five years. It was something that could not have been achieved so quickly through the awkwardness of crude verbal apologies. (J. Jackson *John Stanislaus Joyce* 306)

All the guests stood up, glass in hand, and turning towards the three seated ladies, sang in unison, with Mr. Browne as leader:
For they are jolly gay fellows,...Which nobody can deny....Unless he tells a lie.
(*Dubliners* 205-206)

For He's a Jolly Good Fellow, played out in a group setting, music for pleasure's sake, is an extension of Joyce's idea of hospitality. *Arrayed for the Bridal* and *The Lass of Aughrim* are vocal pieces, an aria and a folk song. The third musical piece bridging the two songs is a non-vocal piano piece played with proficiency by Mary Jane. In this narrative, memories of the dead and those close to death influence the living's choices.

For example, Aunt Julia's musical choice causes Gabriel to ruminate on church politics. Michael Furey's pneumonia after standing in the rain influences Gretta's refusal to wear galoshes. Gretta thinks Michael died for her, and she herself unconsciously desires, yet cannot endure a cold for love.

The first song is introduced by Gretta's pose. With the hospitality of the group song, the feudalism of the folk song, and the capitalism portrayed in the aria, music also signals economic and political changes. *Arrayed for the Bridal* is a coloratura soprano aria about the passage of royalty and displays the professional training and range of Aunt Julia's talent. She is mentioned in Joyce's later works, *Stephen Hero* and *Ulysses*. In contrast, *The Lass of Aughrim*; a common folk song about a peasant girl betrayed by a

lord, is sung by Michael Furey, an untrained singer and gasworks boy outside Gretta's window in the rain.

Art also signals elements of the supernatural. A miniature *Romeo and Juliet* balcony scene in the Morkham aunts' parlor underlines Michael's gothic narrative of passion and Gabriel's vision of Gretta as *Distant Music*. A second tapestry in the parlor, *The Two Princes in the Tower* (Richard of Shrewsbury, First Duke of York and Edward V of England), indicates the innocence of the dead. Briggs writes that "the combination of modern skepticism with the nostalgia for an older, more supernatural system of beliefs provides the foundation of the ghost story, and this nostalgia can be seen as inherently romantic" (Punter 68). Nostalgia resonates in both the picture of the murdered princes (the gothic element) and the romantic (the balcony scene of *Romeo and Juliet*). The intertwining of gothic and romantic idealization creates a barrier to understanding. Nostalgia with Gabriel's initial fear anchors the ghost in repetition, and fixes the supernatural moment in the gothic frame. Gabriel's fear and resentment is evident when he glimpses his mother's photograph.

A shadow passed over his face as he remembered her sullen opposition to to his marriage. Some slighting phrases she had used still rankled in his memory; she had once spoken of Gretta as being country cute and that was not true of Gretta at all. It was Gretta who had nursed her during all her last long illness in their house at Monkstown.

He knew that Mary Jane must be near the end of her piece for she was playing again the opening melody with runs of scales after every bar and while he waited for the end resentment died down in his heart. (*Dubliners* 187)

In contrast to the needleworks, Gabriel's mother's photograph, and Gretta's pose, the modern world is alive in the dance, music and feast of the celebrants of the party. It

is this musical movement that destabilizes the gothic stalemate of fear and initiates reconciliation. Both Aunt Julia's and Michael Furey's songs are posited as their farewell song, sung near the end of their life. Michael Furey is weakened with tuberculosis and Aunt Julia is diminished in her age. Both are driven towards death because of their choice of venue and desire to sing. Michael chooses to sing in the rain outside under Gretta's window, and Aunt Julia chooses to sing in the church choir. Michael's choice leads inevitably to his death because of the cold he gets from singing in the rain and his condition, whereas Aunt Julia's choice leads to her death because church edict forbids her to continue to earn a living from singing. Both could have made more practical and life-saving choices, Michael could have chosen not to sing outside, Aunt Julia could have chosen to sing in the theatre. Both of these choices are romantic and gothic as they are based upon the type of passion exemplified by the *Romeo and Juliet* needlework mentioned in the narrative. Aunt Julia is mentioned in three of Joyce's works, whereas Michael Furey is not mentioned in later works, although his role as a third party interloper is recapitulated in other characters, most notably Blazes Boylan. In this case, Aunt Julia becomes a *FS* throughout Joyce's work and Michael Furey becomes the familiar real. Aunt Julia as the relative, familiar, and homelike *heimlich* in its trajectory, becomes the uncanny and abstract *FS*. Michael Furey, the original *unheimlich* becomes material, concrete and definitively mortal as part of Blazes Boylan. Aunt Julia follows the same life events as Joyce's aunt. Michael Furey also follows the fate of Sonny Bodkin. He leaves his trace indelibly on the idea of his role as a third party interloper in later amalgamated recreations such as Robert Hand and Blazes Boylan. Julia's *Arrayed*

for the Bridal and Gabriel's premonition, clarify that the song is a metaphor of her as bride to death.

...“Arrayed for the Bridal” is a fiendishly difficult piece whose singing is an operatic tour de force. Compared to the simple and miniscule range of the ballad tonality of “The Lass of Aughrim,” Julia tackles a major operatic challenge. The film [Huston’s film based on Joyce’s narrative] could have dramatized what the text implies but suppresses: that as a genuine musical talent Julia is probably far superior to the celebrated Bartell d’Arcy. ...And, as if he wanted to ensure that this point not be missed, Joyce corroborates it in *Ulysses*, using the judgement of a man who does know professional singing, and who has heard Julia Morkan sing: Leopold Bloom. “There is not in this wide world a vallee,” Bloom remembers, “Great song of Julia Morkan’s. Kept her voice up to the very last, Pupil of Michael Balfe’s wasn’t she?” (Norris 8)

John Stanislaus’ melody resonates with *The Lass of Aughrim*. In the narrative, Michael Furey travels westward to sing a song to Gretta. Due to his weakened condition, Michael catches pneumonia and dies. The song he sings is *The Lass of Aughrim*, and it is a particularly Irish folk song. This song, Michael’s tuberculosis, and his native town inscribe him as Ireland itself: supernatural, weakened by illness, feminized, musical, and strange. It is interesting that the phrase, “musical, wondrous and strange” that Joyce originally used to describe his wife Nora, and that limns Gabriel’s painting of Gretta, should describe the *FS*’s nature of Michael Furey. *The Lass of Aughrim*, the lyric centerpiece of *The Dead*, resonates throughout Joyce’s works. Joyce, who lovingly encapsulated and garnished his wife Nora’s life and memories into his fiction would later use that song as part of his book of poems *Chamber Music*. The voice of Nora’s lover haunts Joyce in his life and works, lending Joyce a depth to his life as an artist and husband. Joyce’s poem “*She Weeps for Ragoon*” was composed after a visit to Michael

Bodkin's grave. In the poem (from his collection *Pomes Penyeach* 1927), the solo lyric for a tenor voice is significant (Joyce *Poems and Exiles* 45). Both Michael Furey and Joyce are tenors.

***The Lass of Aughrim* and the I-Other relationship**

Implied in Gretta's dispatch by her family to a convent school in Dublin are the class differences between Gretta and Michael. This would accomplish three goals: an elevated social class (for such schools were distinctly middle-class institutions), the protection of her virtue by care of the nuns in a distant city, and to saving her from an unfortunate marriage with a working-class lad. If this is true, the song's theme about a rejected peasant girl with her baby in the rain who vainly pleads for attention from the powerful seducer, Lord Gregory, becomes more meaningful. Perhaps Nora's lover was alluding to the class differences that kept them apart, to how Nora impregnated him with her love, and how their relationship was now his sole burden. Thus, his song was his prophecy and fulfillment (Anspaugh 2).

Another reading posits Michael as the Lord and Gretta as the Lass. Although Gretta is of a higher class than Michael, it is he who abandons her (by dying) and betrays her (by not wanting to live for her and by losing hope, that necessity for the fruition of love). Because Michael did not choose to live, but instead chose the gothic response of lack of love towards the other, he chose excessive self-love (the indulgence of passion without regard for physical self) disguised as a dramatic bid for their relationship. Thus, Michael's rendition of *The Lass of Aughrim* is not a feminization of

himself, but rather a placement of Gretta in the situation of the Lass. Michael will leave Gretta with a guilt and burden until the moment she shares it with Gabriel.

It has also been suggested that Lily, the servant girl, reverses the role of the lass in her bitter retort to Gabriel's polite question about marriage prospects (Howes 149). Anspaugh and Eggers assert that Gabriel's conversation is patronizing, and that it is in effect a modern recapitulation of the common gothic scene where "an aristocratic villain menaces a vulnerable girl, threatens her with abduction, confinement and rape" (Anspaugh 2). Anspaugh quoting Eggers, states that Joyce's narrative reverses the gothic, by the assertive responses of the women. These women differ from the "pathetic Lass, who is after all a Gothic (male) fantasy of the Victimized Woman" (Anspaugh 2).

However, Lily's tone shows that she does not see Gabriel as representative of his class and masculine differences, but that she is continuing an inner diatribe toward the man who presumably left her and would respond in the same way to a person of either sex. Lily's response is ineffectual as it does not solve the problem, but is solipsistic, and she remains victimized. Lily's bitter response resonates with the Lass' plea. In this case, it is a distorted plea for help, and Gabriel's ineffectual response recapitulates the silent Lord's response. Although Gabriel interprets the womens' responses as retorts, the challenge is more to realize each woman as individual rather than as defined by class or position. Lily's unseeing response parallels Gabriel's unseeing question. Gabriel's discomfort and misunderstanding redirects the center towards himself. He is primarily concerned about his own uneasiness. Rather than viewing the moments as a chance to

understand the women, he becomes defensive. It is only when he drops the defenses with Gretta, that Gabriel's vision is restored.

His father's Dublin

The city of Dublin was in decline due to the Act of Union of 1800, which abolished the Irish Parliament and deprived Dublin of its peers and its members of the House of Commons. Before the Act of Union, Dublin had been among the most cultured of European cities, proud of its architecture, wit, music, and hospitality. After the Union, however, Dublin declined rapidly to the level of a depressed provincial town. The harsh existence during that time is authenticated in the short terse versions of certain lives. The Napoleonic war accelerated and exacerbated this process. A historian of Dublin observes:

At the time of the union Dublin was easily the second largest city in the British Isles and among the ten largest cities in Europe. By 1860 she was merely a fifth in the UK rankings and by the end of the century was to suffer the ultimate indignity of being overtaken by upstart Belfast as Ireland's largest city. (*Dubliners* xvii)

Mary E. Daly summarizes the bleak picture of Dublin as:

The lack of dynamism from the rural Irish economy and the Dublin businesses to manufacture goods which rural Ireland needed, plus the apparent stagnation of the port in the third quarter of the nineteenth century all meant that Dublin failed to provide adequate employment, either for the indigenous population or even for a small proportion of the surplus population of rural Ireland. (*Dubliners* xviii)

Even in exile from Dublin, the city influenced Joyce. His work expresses his sense of physical separation from Ireland and his family, his religious separation from

the Church, his ideological separation from his contemporaries, and the profound psychological division within himself.

“I want,” said Joyce, as we were walking down the Universitätstrasse, “to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book”[...] “And what a city Dublin is!” he continued. “I wonder if there is another like it. Everybody has time to hail a friend and start a conversation about a third party, Pat, Barney or Tim.[...] (Benstock 251)

However, the ordinary man expressed in his narrative was his father John Stanislaus, not himself. Joyce’s exile from John Stanislaus’ beloved town colored his nostalgia. After his father’s death, James Joyce admitted to close friends just what he owed him, not only as a man but as a writer: much of his own work had come directly from his father, and from his father’s circle of Dublin friends. This leads to the second supposition, that this narrative is also about Joyce and his father’s heritage of music, town, and love of retelling a story:

His father was an encyclopaedia of Dublin lore and legend. As they strolled along, he brought to life for his fellow pilgrims the landmarks along the route. ... Jim was thus developing an intimate, microscopic appreciation of what now tends to be called the ‘Dublin Experience’...James Joyce treated the composer Otto Luening to an extempore ‘word-painting of Dublin’, a feat of memory and observation that astonished the musician. Luening wrote of the performance: As Joyce described a street, he began with the kinds of cobblestones...He made vivid the sounds of horses’ hooves, and the sound of footsteps on the cobblestones, and their different echoes; and then the smells—musty sometimes, sometimes of dirt and sometimes of the fresh, or dried, horse-manure that he called ‘horseapples’....

John Stanislaus might not have been born a Dubliner, but he applied the enthusiasm of a convert to his adopted city, and passed it on to his eldest son. It was in many ways the most valuable bequest that James Joyce would ever receive. (J. Jackson *John Stanislaus Joyce* 200-202)

Joyce's father appears throughout *Dubliners* in person and in his anecdotes. In particular, John Stanislaus appears in *The Dead* as Gabriel:

Stanislaus interpreted Gabriel's speech in 'The Dead' as a heightened version of his father's 'after-dinner oratory.' At the Flynns' party in the New Year of 1886 John doubtless polished up his public speaking and led the festive choir in rousing choruses of 'For they are jolly gay fellows', which nobody could deny 'Unless he tells a lie, Unless he tells a lie.' (J. Jackson *John Stanislaus Joyce* 136)

and as Michael or Nora:

The 1888 concert in aid of the Bray Boat Club was held on 26 June at Breslin's Hotel on the Esplanade and the Joyces appeared eagerly on stage.... John Stanislaus was in a sentimental mood and sang 'My Sweetheart when a Boy' by Wilford Morgan and Frederick Enoch. The song's strangely ambiguous title conceals a lament for a past love. (J. Jackson *John Stanislaus Joyce* 148)

Joyce's father is a dialogic *FS* communicating and finding epiphanies in the language of music. He is the ordinary man who functions as the new Christ-like figure. For James Joyce, fatherhood, being so evasive of confirmation, shaded into a metaphor for creativity. Joyce wrote of Shakespeare's Hamlet that Shakespeare was not merely the father of his own son, but being no more a son, he was the father of all of his race, the father of his own grandfather, the father of his unborn grandson. In a sense, Joyce fathered himself as a writer through the memories and images of his own father.

Michael, Gabriel, and Gretta

Then: *Enter the Ghost, Exit the Ghost, Enter the Ghost, as before*. A question of repetition: a specter is always a *revenant*. One cannot control its comings and goings because it *begins by coming back*. (Derrida *Spectres of Marx* 11)

Sonny Bodkin, the model for Michael Furey, haunted Joyce's life and works to

the extent that Joyce visited Bodkin's grave. *Dubliners* illustrates how Dublin had become a ghost town for Joyce. *The Dead* also poignantly describes Joyce's obsession in rewriting and recreating his wife's memory of Sonny Bodkin. Joyce has brought him to life from his wife's memory in an effort to break the 'rules' of society and novel writing. It is ironically the very depth of conventional interest in politics, history, and relationships, that allows Joyce to flout historical tradition. Joyce's feminist or anti-feminist inclinations also allow him to explore with obsessive interest the female figure; to finally to approach and return to her.

For Joyce, the disruption and ambiguity of the dualistic Christian faith is expressed in the supernatural encounter. When Gabriel questions Gretta, he imagines they will share a romantic secret that will lead to a night of passion. Though Gretta does share a romantic secret, it is the narrative of a long-ago love who died, and the passion it incites is Gabriel's jealous anger. Gabriel's expectations and lack of empathy create:

“A dull anger [that] began to gather again at the back of his mind and the dull fires of his lust began to glow angrily in his veins. Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from the dead, a boy in the gasworks. While he had been full of the memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. Instinctively he turned his back more to the light lest she might see the shame that burned upon his forehead. ...He tried to keep up his tone of cold interrogation but his voice when he spoke was humble and indifferent.” (*Dubliners* 220-221)

Gabriel is concerned about his status in his wife's eyes, and Michael Furey's ghost is a threat to this status. Michael is the vision of terrifying otherness against which

Gabriel must define his own vision. Into Gabriel's comfortable existence, the passionate, tuberculosis-ridden Michael appears to reach the extremity of obsession; it is a land that Gabriel does not know. Michael is not only the memory of Nora's first love, but he is also representative of romantic love preserved in death. Death enshrines Michael, and preserves him in an ideal romantic state that becomes sacred. In encountering the memory of Michael, Gabriel is confronted with the resurrection and redemption of love. For Gabriel, there is no hope of attaining the heroic state in life through death. Instead, Gabriel's understanding that he has been emotionally dead allows him to reach out to his beloved past fear and ego and to truly give of himself in life. As Michael gave his love in death, Gabriel gives his love by living. For Gabriel, Michael Furey's memory evokes a sacrificial passion of a romantic past, and a youthful Gretta he would never know. Michael Furey's final gesture is a song of love in defiance of his physical infirmities. His name is reminiscent of the archangel of righteousness, Michael, who defeats the demons of apprehension. Comparatively, Gabriel's name is that of the angel messenger, the bearer of good news. In Joyce's narrative, Michael Furey's ghost reveals how the fulfillment of one's love leads to the fulfillment of love for others. Michael is Gabriel's guide toward understanding, acceptance, and love. Through the revelation of Michael's ghost, Gabriel recovers a clearer understanding of his wife.

A vague terror seized Gabriel at this answer as if, at that hour when he had hoped to triumph, some impalpable and vindictive being was coming against him, gathering forces against him in its vague world. However, he shook himself free of it with an effort of reason and continued to caress her hand. He did not question her again, for he felt that she would tell him of herself. Her hand was warm and moist: it did not respond to his touch but he continued to caress it just as he had caressed her first letter to him that spring morning (*Dubliners* 220-221).

At this point, Michael Furey's ghost is repressed by the reason of a dialogic man. Even at this point, Gabriel begins to reach out to the Other, to the abstraction of a distracted woman. Gabriel longs to defend her against something and then to be alone with her. He also wishes to be "master of her strange mood to cry out to her from his soul, to crush her body against his" to control her. His desire is linked to his fear of her strange mood. He hopes to comprehend her in order to hold on to her. His desire is also to rein himself and his fears, to resurrect a defense against all that is strange. Gretta's pose in the midst of the warm home summons the supernatural, resonating with the theme of epiphanic celebration. A past memory influences Gretta so that she herself is suddenly like a ghost, reminding Gabriel of all that is not within the warm security of a created tradition. Instead, her presence recalls the supernatural essence of what has become a euphemistic tradition. In an attitude resonant with the visitation of Mary, Gretta inclines her soul to an ethereal message that brings revelation. In the former, Mary received the message from the office of Gabriel, in the narrative; the earthly Gabriel receives the message from his wife.

To know and comprehend this abstraction of his wife is to confront his own cozy, romantic idealizations. The shock of Gretta's past relationship reminds him of his own sense of mortality, and of history itself. Initially, his epiphany brings despair. These concerns center upon his status as husband and competitiveness with the ghost. It is a phantom, not a living man he could compete against, but a dead boy, impervious in the glory of immortal memory. It is memory and death that he fights against, as he sees that not only Michael Furey, but also Aunt Julia, the other partygoers, his wife and he are all

turning into shades; they are all passing and fading away. Gabriel eventually realizes his inability to decipher his wife's inner life and thoughts.

Faced with the loss of his empirical footing, Gabriel scrambles to recover his composure by logically rationalizing his previous emotions. He attributes his previous passion to the high spirits of the party, and the extreme emotional tenor of his passion begins to clarify into a compassionate realization that "One by one they were all becoming shades" (224). Michael Furey had had the luck of passing boldly into that other world, in the full glory of some passion instead of fading with age.

Gabriel matures from being at the mercy of his turbulent desires and needing to defend and master a stranger, into a man who realizes the beauty in his wife's present regard. With the recognition of human frailty, Gabriel experiences an understanding of true love that arises not from the romanticized ideals of the alien Other, but from soul's strength despite human frailties.

Near the end of the narrative, Gabriel, on the threshold of sleep, imagines he sees Michael Furey and that there are "other souls approaching as his [Gabriel] soul approached that region where dwell the vast hosts of the dead" (224). Gabriel's musings upon separation, "She was fast asleep," and finishes with iconic passage, "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" (225), illustrating the epiphany of his spirit. Beyond an idealized relationship, his revelation carries him through the perils of modern enlightenment and towards recaptured awareness of the individual's unique destiny within a communal existence.

Michael Furey is the archangel of Gretta's past memory. He is also the fury of Joyce's borrowed history (Nora's story) intertwined with the patriarchal history (John Stanislaus, the city of Dublin, his literary career) that Joyce sought to rewrite. In the end, like the rest of his work, herstory (Nora's story) becomes enfolded back into Joyce's story, that is, the story of a man who reconciles his inability to possess his wife by re-framing her memories.

Whether writing itself is patriarchal or not, it is burdened by its history. By immersing the reader in history and revealing its fictionalization, Joyce also fragmented the borders of language and lightened the burden of history. Joyce's writing served a therapeutic function. Like Richard in *Exiles* (1918), Joyce conducted an experiment in idealism. His characters served to act out Joyce's various conflicts with societal norms. His inability to fully understand Nora, his feeling of failure in his duties towards his mother and his self-imposed exile from his country come full circle through his experiment with language. At the same time, Joyce indelibly portrayed his love for his father, for his mother, for Nora, and for his hometown. In attempting to approach a more fluid portrayal of relationships, in particular those with women, Joyce was also searching for an acceptance in his exile. Through his characters, particularly the couple in *The Dead*, Joyce was able to confront the apparition of history and re-enter the town of Dublin.

In Joyce's writings between 1904 and 1922, his attempt to break through rigid naturalistic stereotypes towards a more fluid and flexible arrangement through his manipulation of language is clearly evident. Joyce's scholarship provided firm ground to

leap into new art forms. The conscious and obsessive attention to everyday details and existing stereotypes, aptly articulates unconscious desires. *The Dead* is the original for Joyce's later writings including among its wealth of sources: a folk song, an opera, Shakespeare, an Irish myth, Jungian symbolism, Catholic tradition, an entire town, and an event in the author's life.

Deducing the *hauntology* of the narrative requires an understanding of Joyce's history. James Joyce's bundling of three influences come to the forefront; John Stanislaus, Nora, and the folk myth of Connaught. John and Nora exemplify the comic modern "rabblement," whereas Connaught is the tragic gothic king. This narrative becomes a ghost itself as it haunts future Joyce narratives, from the poem "*She Weeps for Ragoon*," the play *Exiles*, the book *Stephen Hero*, the Odyssean journey of *Ulysses*, and the pastiche marvel of *Finnegan's Wake*. In contrast, *The Dead* as a modern haunted text, creates living narratives. Is the underlying psychosis of *Finnegan's Wake* the schizophrenia that appeared in Joyce's biological rather than literary offspring, Lucia? In an attempt to create a multitude of ghosts in a narrative, perhaps Lucia was inhabited by a multitude of personalities corporeally. To the end, perhaps rather obtusely if not insensitively, Joyce observed and recorded his daughter's speech and mental patterns which helped shape *Finnegan's Wake*. Perhaps it was his father's social drinking and habit of wandering the city. Perhaps it was what Joyce felt was his mother's unnecessary submission to religious doctrine. Beginning with his father, Joyce collects the words, actions and memories of his loved ones to preserve them in narrative form. Michael Furey, the romantic lover who dies a tragic death and is thus forever an icon for Joyce of

his wife's past is rewritten to eventually become Blazes, the living man who cuckolds Bloom and Blazes is the active expression of Furey. Joyce's literary creation brings to life Nora's dead lover and changes the tragic death of Sonny Bodkin into the comedic life of Blazes Boylan as the lives of Gretta, Gabriel, and Michael in separate times, Blazes, Molly, and Bloom interact in the same time. This time it is Bloom who travels rather than Gretta in her memory, and it is Bloom who is absent from the dyad of Blazes and Molly instead of Michael. In *The Dead* what unites the three is the promise and renewal of the afterlife, as Gretta and Gabriel will follow Michael. In *Ulysses*, they are united in this life as in Joyce's imagination.

Gretta/Mary as liminal Figures

In Joyce's narratives, exiled from each other, men and women strive to understand each other. Michael, Gabriel, and Gretta exemplify Joyce's literary theology. Michael Furey is the image of the priestly Christ, Gabriel is the married martyr, and Gretta is Mary. Gabriel and Gretta are the sacred couple in marriage, ordinary people challenged with living a sacramental life.

James Joyce's first of many memorializations of his wife's past romance was Michael Furey in *The Dead*. In this recreation, memory's passion creates compassionate awareness. Like Beatrice in Dante's *Vita Nuova*, Gretta is a way to Christ. In becoming aware of the relationship of this narrative to later narratives, it is possible to see the rhythmic relationship and aestheticism that ultimately reveals Christ. His presence is a musical echo, reverberating from the banter about opera singers, through the musical

performances, and voiced as the memory of Michael Furey by Gretta.

When Gabriel paints Gretta as a picture, he silences and exiles her. Gretta is voiceless yet possesses the face of absolute authenticity and ground of truth. Gretta, as face, hears a supernatural voice, unlike the noisy “rabblement” who hear a mortal voice. It is the faceless readers who hear and see the spectacle of the supernatural permeating the mortal festivities. Gretta is silent until she speaks the truth at the end. As a marker for the town of Dublin Gretta engages face to face with Joyce/Gabriel. She represents the transcendent “rabblement” to Gabriel (as Joyce) who objectifies and replicates the town. The faceless Michael produces the spectacle.

Joyce met Nora around the same time that he was writing *The Dubliners*. He added *The Dead* along with *Clay*, and *Two Gallants*, to the group of narratives several years after he had been living with Nora. At the time of their first meeting, she had had other male suitors, including Michael (Sonny) Bodkin, the basis for Gretta Conroy’s former sweetheart in *The Dead*. Maria Jolas, who knew the Joyces in Paris, described in an interview with Irish novelist Ellis Dillon a conversation one night when:

...the subject of love came up...and Nora said,
 “There is nothing like it. I remember when I was a girl, and a young man fell in love with me, and he came and sang in the rain under an apple-tree outside my window, and he caught tuberculosis and died.”

Dillon: As if she had never read the story!

Jolas: Or as if we had never read the story. (Beja 23)

In *The Dead*, Gretta Conroy tells Gabriel of Michael Furey:

--It was a young boy I used to know, she answered, named Michael Furey. He used to sing that song, “The Lass of Aughrim”. He was very delicate. I think he died for me...and I heard gravel thrown up against the window. The wet I couldn’t

see so I ran downstairs as I was and slipped out the back into the garden and there was the poor fellow at the end of the garden, shivering. (*Dubliners* 220)

In *The Dead*, Gabriel and Gretta appear to be replicas of James Joyce and his wife, Nora. However, Gabriel is deliberately characterized as more naïve, more conventional and cautious, than the cosmopolitan and ironic James Joyce. However, the emotions that Gabriel experiences, particularly Gabriel's response to Gretta's memory, may be similar to what Joyce experienced. Joyce's literary interest in Nora is well documented. He begged her to recount all her experiences including the song sung at her window. The description of Gretta is Nora as musical and strange and perfumed. He not only included the lost lover, but also the phrases from his own letters to Nora.⁵ Gabriel's remembrance of his letter to Gretta where he hesitates in naming the emotion he feels, is taken from one of Joyce's own letters to Nora:

Why is it that words like these seem to me so dull and cold? Is it because there is no word tender enough to be your name? (Ellmann *Selected Letters of James Joyce* 21)

Joyce's interest in Nora's past affairs, and what may or may not have occurred, is characterized in the protagonist Gabriel Conroy's musings, and later Leopold Bloom's intense interest in the affairs of his wife Molly. This fictionalization of Nora's memory presents a case against the claim that figures like Gretta Conroy of *The Dead* are seen as prototypes representing a pure sexual abstraction.

Joyce wrote from life and for the most part, most of the women he depicted were from middle-class backgrounds: one exception is Lily, the maidservant (Howes 150).

Joyce also presented the educated, literate women of his own class in Dublin -- women

like Mary Sheehy, whom he admired in his student days, or like the fictional Miss Ivors (Roughley 79, 82, 94). Richard Ellmann traces the patriotic pin and austere bodice worn by Miss Ivors, the boldly political woman in *The Dead*, back to Kathleen Sheehy, an ardent nationalist (Ellmann *Selected Letters of James Joyce* 246). Julia and Kate Morkhan are two of Joyce's recreated aunts (Scott 57). Unmarried women include the Morkhan sisters and their niece Mary Jane. As music teachers they fall into one of the few genteel professions available to the women of their era. Pay or esteem does not reward cultivated talents, however. Aunt Julia has been replaced with choirboys in the church choir, by Papal order. Many people in Mary Jane's audience fail to heed her intricate performance. Aunt Julia sings a song that reinforces our awareness of her unmarried, implicitly unfulfilled life, *Arrayed for the Bridal*. In contrast, Miss Ivors is a professionally successful single woman. Her career has paralleled Gabriel Conroy's. She comes and goes as she pleases, unaccompanied and confident. She is attractive and her celibate status is not made to appear pitiable. However, she is a fleeting figure and leaves the party early, much to the consternation of Gabriel. Joyce seems to recognize that the new cultural norm for a woman of her type was not to marry. Molly Ivors is involved in the Celtic revival and urges her commitment and her active mode of life on others including the contemplative Gabriel, who is, not surprisingly, baffled and resentful (*The Dead* 211).

These examples serve to support Walzl's theory that Joyce depicted the social milieu of his women characters. Each of these characters is a representation of women surrounding Joyce, and their actions serve to document the women of his era. The

autobiographical elements serve to authenticate this documentation. In a sense, Joyce was a cultural anthropologist, recording the personal and historical circumstances surrounding him (Walzl “Dubliners: Women in Irish Society” 31-56).

Then again, all the autobiographical elements are conventionalized. Not only are the Conroys married whereas Joyce and Nora were not, but Gabriel is also portrayed as more of a traditional man than Joyce is. Gabriel’s curiosity does not lead to action. He is content to reflect upon the incident one time, and drift to contemplation. Perhaps this is linked to the fact that the story takes place in Dublin, and Gabriel is a Dubliner as Joyce was not. Joyce re-enters the town of Dublin by rewriting elements of his biography. From his exile, Joyce manages to perform a literary miracle of sorts. In any case, if we are to read this as a conventional text, we can take the festivity’s meaning as lending significance to the narrative. The emphasis is on baptism, marriage and miracles, all of which are connected to epiphany.

Recapitulating liminality: Gretta as Mary and Joyce’s aesthetic position

Mary is the not only the Mother of Christ as salvation, but she is also Mother of God. It is through Mary that Christ receives his humanity. Thus, the Virgin Mary is also links humanity to the divine. The interpretation of the Madonna as threshold evokes what Julia Kristeva defined as the Byzantine Orthodox interpretation of the Virgin Mary as the “privileged space, living area, ladder (of Jacob), or door (of the Temple, in Ezekial’s vision)—dwelling, in short: she is thus seen as a union, a contact without gap, without separation, and these functions make of her a metaphor for the Holy Ghost.” In

this sense, the Madonna is viewed as both function and mediation (Kristeva *Desire* 251).

The anthropological term of liminality is apt in describing the transitional nature of Madonna in art according to Julia Kristeva's and Jean-Luc Nancy's aesthetic interpretations. In particular, their interpretative differences stem from their gender and philosophical goals. Although both theorists share a structuralist approach, the differences in their focus influences their choices and rendering of paintings. The dialogue of these two discourses will elucidate other questions and delineate the aesthetic attitudes of each theorist in relation to the Madonna figure.

In Kristeva's *Motherhood According to Giovanni Bellini* and Jean-Luc Nancy's *On the Threshold*, both theorists focus upon paintings of the Madonna. Kristeva focuses upon the paintings of the Madonna with child, positing the Virgin as Mother who is both paternal and maternal. In contrast, Nancy concentrates upon a painting by Caravaggio entitled *The Death of the Virgin* that situates the Virgin Mary as she is to be corporeally assumed. Caravaggio's title itself is misleading as the Virgin never dies, but rather leaves the earthly state and is assumed into the afterlife. Both Bellini and Caravaggio's paintings depict the Virgin as liminal. For Kristeva, the Madonna is neither symbol nor Law, but through her pregnant state, the embodiment of the symbol and the Law. For Nancy, the Virgin Mary is an intercessory negotiation between symbol and Law. The Virgin Mary as a figure that is in *transitio*, that is, an opaque process that allows for the interplay of the two discourses without reductionist oppositional pairing is recreated, by the critical practice of both Nancy and Kristeva. Whether the Virgin recreates herself ontologically as mother and recreates another as process in birth, or recreates herself ontologically as

temporal in mortal death and recreates herself as process in assumption, the juxtaposition of diachronic and monochronic time are reestablished with the inclusion of sacral time, allowing the subject (here as artistic rendering) to recreate without becoming fixed in a symbolic stasis.

The decisions of both these theorists to examine these particular artists are also based upon their aesthetic position of liminality. For Kristeva, Bellini was the threshold of change between the Byzantium Orthodox artistry and humanism. Thus, his paintings of the Madonna reflect this shift in perspective. For Nancy, Caravaggio attempted to unite the supernatural and natural images, the sacred and secular images of the Virgin as representative of her liminality. That the model for the figure of the Virgin is human adds to, rather than detracts from the painting. For Nancy, this ambiguity lends color to the mystery, and emphasizes the miracle of the actual Madonna.

Joyce's aesthetic position on liminality is similar to that of Kristeva and Nancy. As an artist, like Bellini and Caravaggio, Joyce strove to represent the threshold of change in the figure of the woman. In *The Dead*, Gabriel's glimpse of his wife on the stairs is a glimpse into the divine nature; his wife is iconic, mediating communication between Gabriel in the natural world and Michael in the supernatural world. Gretta herself is lost in her own solipsistic world of ghosts. Gabriel's iconization of Gretta, into a portrait, resembles the artists' and theorists' challenge in portraying a state of liminality. Both Gretta's and Gabriel's epiphanic moments and their marriage emphasize the miracle of the feast day. Joyce's *Dubliners*, in their ordinary lives, indicate and are transformed by the extraordinary.

The reason for this revelation is the result of intensive questioning of Nora, Joyce's companion. Although the narrative is based on the thoughts of a woman, it is reproduced by a man. As feminist discourse, Molly's recorded thoughts subvert "patriarchal discourse." But it is not Molly, but Joyce who deliberately records her grammatical changes. Joyce, not Molly knows the grammatical rules enough to transform the rules. Just as Bloom and Stephen are respectively enmeshed by ideals and ideas, Molly is still not quite yet free, as she is led by her speech. Molly's "yes" is her motion towards freedom, but it is also Joyce's. Molly is confined by her lack of education. It is Joyce who is free, free to enter and reproduce the thoughts of a woman. The freedom of the "yes" is the voice of Joyce approaching Molly: it is Joyce reaching to understand Molly as Richard attempts to understand Bertha and Gabriel tries to understand Gretta. It is the "yes" of breaking through the solipsistic narrative.

Final truth at end of *The Dead*

The *FS* and protagonists' relationships transform and ultimately transcend specific ethical issues. In this narrative, as the protagonists remain receptive to the supernatural and non-corporeal implications of the *FS*, they also become proactive, and by taking action, they disrupt the paradoxical liminality of the *FS*, allowing for resolution, fulfillment and renewed happiness. It is Gabriel's faith and love of his wife that allows him to exorcise the memory of Michael Furey. At the end of the evening as the snow descends upon all the land, Gabriel reflects upon how it is the same snow that falls upon all the living and the dead. Throughout this narrative, Gabriel's curiosity

centers on his wife's unfathomability: in her attitude as if she were a symbol, and in her past as someone else's beloved. Micheal Furey's *FS* allows Gabriel to see more than the *Distant Music*, beyond the passion of lyricism towards the acceptance of life. Gabriel becomes someone who loves his wife more than as self-reflection, as a separate individual. He watches Gretta sleep with a new perception, though he and she had never lived together as man and wife. Although this revelation reveals Gabriel's loneliness, it allows for the possibility of renewal in his marriage with his wife. This theme of spring is foreshadowed from the beginning of the narrative, with the appearance of snow.

The dead, then, may have some reason to rejoice, renewed as Michael Furey is in the understanding though the uncreative swooning soul of the living Gabriel. The grace of the snow that binds both together indeed has about it something of the harbinger of the Easter Lily. Moreover, a wise man from the east of Ireland has experienced an epiphany, just as the feast, service, and ending of the book demand. And, though snow was not general over Ireland on 6 January 1904, Joyce makes sure that it is on this conclusive night, for snow at Christmas—as Séan Ó Súilleabháin tells us—traditionally leads to a mild, early, and hopeful spring in Ireland. St. Patrick's Day is usually thought to be for practical purposes the beginning of that spring. All may be well, then, for, after all, a corn factor owns the house where the Morkan Christmas party is once more celebrated at Usher's Island. "The Dead" in the long run is a story of growth and life and spring (Torchiana).

As Torchiana notes, unlike the fate of others in the first story *The Sisters*, Gabriel in *The Dead* becomes the wise man from the East and the snow over Ireland brings the spring hope of the Easter Lily. The narrative ends the group of stories that began with paralysis with a westward movement of renewal.

Notes

¹ Harry Levin, *The Portable James Joyce*, p.17.

² “*The Day of Rabblement* was a title of Joyce’s essay written in 1901. In it he attacked the provincial taste of the ‘multitude’ that the Irish theater had succumbed to. He called this multitude ‘the most belated race in Europe’” (Ellmann *Selected Letters of James Joyce* 88).

³ “The tragic hero of ‘The Destruction of Da Derga’s Hostel’ is Conaire Mirmac Eterscel, King of Tara, who is killed by reavers, some of them his own kin, in a hostel (actually the Celtic otherworld) located to the east or south of Dublin on the River Dodder. The ultimate cause of his death is a nemesis inherited through the female line” (Kelleher 419).

⁴ See also Freiderich. “Joyce critics have long recognized that the name Gabriel Conroy from Joyce’s ‘The Dead’ was taken from Harte’s novel. Gerhard Friedrich’s ‘Bret Harte as a Source for James Joyce’s ‘The Dead,’ published in 1954, provides a brief two-page confirmation of a connection between the writers—which highlights especially Harte’s opening paragraphs for his novel (cited above, about a group of travelers caught in a snow storm), and Joyce’s enigmatically beautiful final paragraph about snow faintly falling, and falling faintly, ‘on all the living and the dead’” (Roos 105).

⁵ “Do you remember the three adjectives I have used in *The Dead* in speaking of your body. They are these: musical and strange and perfumed” (*Selected Letters* 163).

Conclusion: The *FS*, liminal closure, and renewal

In all of these narratives, the *FS* leads to a renewed spirituality. Rather than normalization or colonization, perhaps liminal closure and renewal provide regard for difference and alterity as the gothic drama of fear is reconciled and revised. The existence of sorrow is treated not as necessity or counterpart to joy, but rather is demonstrated as part of a continuum, as lesser joy or lack. These narratives follow a prescriptive pattern based upon the author's intention, or a descriptive line based upon the integrity of the narrative.

Fantastic narratives are inextricably linked with the romance of alterity, as the realm of the supernatural seems consonant with the miraculous revelation of the Other as Real. The gothic tenor includes the grief and fear of that realization, while the modern sensibility embraces communion and reunion that will bridge that gap. The former is the somber ending obsessed with the past and without recognition of a future, while the latter is a happy renewal engaged in a trajectory that extends from the past and indicates a future. Narratives and relationality are both ephemeral and abstract in concept, yet concrete and evident in their traces. Fantasy, as Other, is implicitly linked with the Real. The revelry of the fantastic delineates the existence of reality and the natural. The carnivalesque is contrasted with immersion in the prosaic. Fantastic romances are in an endless loop in their gothic representation and progressively providential in their modern completion. The location of commencement or conclusion situates whether the answer to the narrative's question will be somber or sanguine. In these *fantastic spirit* narratives, the *fantastic spirit's* crossing of the threshold is a mark of the circular narrative. The

conventional tragic ending becomes the midpoint encircled by the happy prelude and conclusion. The repetitious tragedy of the linear narrative is transformed by the circular structure into a harmonious narrative. The success of the harmonious narrative is organized by the qualities of mutual regard and respect.

These narratives are all elegies that mourn, yet indicate renewal. A Christianized Narcissus and Echo offer the hope of creative dialogue after pagan solipsistic tragedy. Dante's *Vita Nuova* is a threnody to Beatrice⁵ and is also the triumph of liturgical Catholic celebration. Yokomitsu's cathartic narrative is a tribute to both his wife and Modanizumu. Within the acceptance of death is the possibility for renewed discourse, Yokomitsu's attempt at a new kind of modernism. Miyazawa's *Ginga tetsudo no yoru* is also an elegiac poem, an elegy for Campanella who tried to rescue a drowning boy. As Giovanni's friend, Campanella symbolizes friendship and peer approval. It is perhaps also an elegy to Toshiko, Miyazawa's long lost sister. Thus, this elegy praises both friendship, the author's love for his sister, and spirituality. In fact, all of these narratives clearly frame a celebration of faith. In Miyazawa's narrative, the town's Milky Way festival celebrates the cosmopolitan and universal nature of his faith. Joyce renovates the death ballad of his wife's first love into an acceptance of the enduring love of marriage and the charity of all. It is an elegy for his wife's first love, for the drama of *eros*, and for Aunt Julia. It is a renewal of marriage, a movement towards community and Joyce's decision to become a different kind of writer.

In the narrative strategy of these *fantastic spirit* narratives, the gothic tragic

ending is preempted by happy renewal. The maturity of alterity contributes to a harmonious return. Although fantasy is considered Other in these narratives, the *fantastic spirit* is supplementary to the I-Other relationship. The *fantastic spirit* is present, but not omnipresent. Also, the narratives have a modern rather than a gothic aesthetic, with the characters utilizing reason, active choice and decision to transform circumstances rather than passively reacting. Narcissus' gaze in the water is no longer deluded vanity, but a yearning for the divine. Echo's fractured speech becomes the opportunity for re-creation and self-empowerment. Initially in the *Vita Nuova* the ghost is viewed negatively, and the protagonist attempts escape through either passive fortitude or random luck. Beatrice as apparition, rather than the passive tragic courtly love figure is beatified and embodies active love. Yokomitsu's narrative of illness offers renewed hope in symbolism. Miyazawa's hero encounters death and returns to do the work of a saint. Finally, in *The Dead*, the enshrined town and a wife's memories serves as a point of departure westward. Fear taints any independent decision, thus increasing entanglement with the supernatural, instead of love leading toward progressive growth, transformation and ultimately active influence over parameters of the supernatural. In contrast, in these narratives, the *fantastic spirit's* influence is transformed, managed, and accepted. Rather than the fantastic exerting influence over alterity, the relationship alters the parameters of the fantastic. It may be fate that shapes the context, but it is self-determination that produces change and progress. In negative terms, self-determination linked with industrialization and modernization leads to alienation. In positive terms, self-determination toward balance and alternative solutions for the problems of

industrialization and modernization increases communal ties and friendship. This also allows for a return to the natural with renewed valuation of the supernatural.

In all of these narratives, the *FS* is part of a process that begins with a psychic trauma caused by object loss or unconscious conflict and fantasy.⁶ These narratives are a strategy for dealing with the gothic and modern dilemma. Whereas the previous gothic requirement demonstrated an incredible ghost appearing in quotidian surroundings, modern ghost narratives are often characterized by a normalizing of the ghost within fantastic surroundings. Paradoxically, the ghost signals something familiar in a postmodern world: a glimpse of recaptured faith in literature that differs from the premodern unquestioned acceptance of the mythic and supernatural. Keene's formulation of Yokomitsu's work as "a harmonious ending to an unanswerable question" (*Yokomitsu* 209) is applicable to these narratives. In other words, the ending is harmonious yet not conclusive. Examples of this liminal closure would be the flowers at the end of *Haru wa basha ni notte*, and the implied renewal of health in *Ginga tetsudo no yoru*. In any case, the nature of the relationship has changed; the gothic tragic terminus is co-opted by the positive modern portrayals.

This project posits that the narratives are modern because of their largely positive nature. The negative traits of the gothic (uncontrolled emotion, compulsive repetition, and anxious uncertainty) and the less desirable traits of the modern (alienation, rote mechanization, and depression) are transformed through the narrative strategy into the valuable traits of the gothic (heightened awareness and appreciation, liminality, thrill, poetics, and immersion in the moment) and the positive traits of the modern (progress,

equilibrium, mutual reciprocity, and action). At the end of Yokomitsu's narrative, the wife remains ill, yet compared to the despair at the mid-point of the narrative, the reception of the flowers represents the couple's acceptance of the change that will occur with her passing. Yet, in all of these narratives, the protagonists are at peace with the situation, whether it is the husband in Yokomitsu's narrative with his wife's illness, or Gabriel with his wife's previous affection, or Dante with Beatrice's death. In all of these narratives, the I-Other relationship is enhanced because there is an acceptance of the Other and of the unknown. In these narratives, although the final action remains unfinished, the emotional state of the protagonists ensures that whatever the final decision, it will lead to a happier beginning. The voyage into the fantastic with the *fantastic spirit* has been a ritual to explore the unknown and to revise previous conceptions; thus the return to natural life is a fortuitous reintegration. This movement progresses from gothic fear, depression and apprehension, or the leap of the suicide, to rationalism of the modern, understanding, empathy, and the leap of faith. The circular Sisyphian movement of the gothic is restructured by the modern understanding. These narratives offer a prescriptive and descriptive means for dealing with the unanswerable questions of death, the afterlife and spirituality, presenting knowledge of alterity as a way to apprehend the unknown. In other words, if this dynamic can be improved with increased self-awareness, because it deals with life, it is assumed that questions about death and the afterlife can be normalized or at least tolerated. These narratives also see death and life as part of a continuum. Thus, one is either living or dying and this depends upon the activity of the person. If one is not growing in understanding, then one is

diminishing and dying. The protagonists in these narratives achieve a harmonious ending because it is assumed that they can deal with the end of this continuum in much the same way that they deal with the beginning. For example, in Joyce's narrative, Gabriel accepts Gretta, and so can accept the existence of Michael Furey.

For Joyce, the acceptance and communion with living and dead brings a real sacredness to his marriage that reflects the Catholic ideal of marriage as communion. His narrative takes place during Epiphany (revelatory manifestation of Jesus' divinity, as well as sudden manifestation of essence or meaning). For Yokomitsu, the flowers, references to nature and the structure of the narrative, are a Shinto prose poem. Here, love, duty, and marriage are intertwined with the Confucian, Buddhist, and Shinto ideals of perseverance and beauty. In Miyazawa's narrative, the ending includes the return of parents and the acknowledgment of friendship.

In Joyce's narrative, the break centers on marriage and communion. In Dante, the loss and conflict is in the arena of love and God. In Yokomitsu, marriage is a metaphor for country. For Miyazawa, the perceived loss is of friendship and family. In these narratives, the authors utilize writing to answer questions about love, and about life and afterlife. They rewrite and revise history through fantasy to arrive at truth. This revision is not a search for material truth but a personal understanding of events. Therefore, what is important is not the actual events as they occurred, but the metaphysical questions that arise and are resolved through narrative.

These narratives illustrate similarities in the general trope of the *fantastic spirit*, while expressing culture-specific differences (national and historic). The culture-specific

expression of these narratives also illustrates how the different expressions of the *fantastic spirit* concurrently illustrate the epistemology and ideology of not just an individual author, but of a national literature in a given historical period.

Taking into consideration Levinas' idea of time and the Other, we can extrapolate that the ghost or apparition, far from interceding and creating this idea of time, instead reinforces the continuous time of consciousness, and is therefore not the Other. However, the relationship of the I and the ghost or apparition can clarify the I-Other relationship as a shared space and time. Even though it is a changed object, the shared space-time is considered. In this case, it becomes more of a place. In a sense, the existence of the ghost or apparition proves the existence of the Other, and by corollary, the necessity for ethical relationship with the Other.

The recognition of the ghost or apparition as shared space and time leads to the recognition of the Other. Narratives in which the ghost or apparition as shared space or time is not recognized, and instead interpreted as I, eventually implode into solipsism. Narratives in which the ghost or apparition does exist as a shared space or time, include the possibility of becoming dialogic. If the narratives lead to a recognition of the I-Other relationship, and its ethical imperative, the narratives are considered non-solipsistic narratives.

Whether time/space or consciousness are considered discontinuous or continuous is linked to the idea of the ghost or apparition. If it is a ghost, consciousness and time/space are considered discontinuous. If it is an apparition, time/space and consciousness are considered continuous. Accordingly, it is not a question of whether consciousness is

continuous and time is discontinuous, or the reverse. It is dependent upon the perception and quality of the shared space/time with the Other. If the recognition is solipsistic, then the concept of time and self is discontinuous. If the recognition of shared space leads to recognition of the Other, then the concept of time and self is continuous. Thus, inherently time and consciousness are not intrinsically continuous or discontinuous, but based upon perception. In this manner, memory, as another icon of shared space, can be vivid and displace time and space. Thus, the apparition signals the act of remembering.

In conclusion, dialogic liminal narrative is structurally versus historically based. Precipitated by changes in literary theory, it is distinct from a gothic *FS* narrative. The result is a new role for the cultural imaginary. As in any new form, the dialogic liminal narrative provides new perspectives and revisions in the reading and writing of literature.

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