

Sōseki's *Rondontō* Revisited

by
Akio Nakahara

Natsume Sōseki was not necessarily satisfied with *Rondontō* (「倫敦塔」) at first, though his frustration was gradually appeased by its unexpected popularity among his disciples.

It was first published in *Teikoku-bungaku* in 1905, and then collected with his other early short pieces in *Yōkyoshū* the next year.

Critics and commentators have been generally enthusiastic about Sōseki's first collection of short stories, though some of them were rather ambiguous in their evaluation, especially about *Rondontō*.

One of Sōseki's recent biographers bypasses his important visit to the tower, disregarding its precious fruit, while another novelist-critic regarded Sōseki's first short story as an old-fashioned example of the flowery prose which flourished gaudily in the Meiji era.

Sōseki himself confessed in the postscript to the piece that he owed his fantasy more or less to a Victorian popular novelist and to a French second-rate painter.

However, it is at the end of his story that we find his quintessence in the landlord of his hotel. Reminding somehow of Chaucer's Tabard's host, he is superbly created, destroying the delicious fantasies of the narrator one by one so mercilessly.

“Our” Stories Depicted by Julie Otsuka:
When the Emperor Was Divine and *The Buddha in the Attic*

by
Mie Hihara

Julie Otsuka is one of the Japanese American writers who wrote, around the turn of the century, about the Japanese American internment during the Pacific War. She is conscious of her ethnicity, which is what led her to write *When the Emperor Was Divine*. The stories in the earlier chapters are narrated by a different member of the same family who are referred to only as “the woman”, “the girl” and “the boy.” They are followed by another chapter told using the choral “we.” The last chapter is narrated by many internees, merely identifying themselves with “I.” With the use of such anonymous narrators, Otsuka turns them into figures who represent all internees. On the other hand, the stories in *The Buddha in the Attic*, with the exception of the final chapter, are narrated by the “we voice” of the Japanese women called “picture brides”—women who arrived in California mostly between 1908 to 1920, and who were forced to evacuate from their homes. The narration reveals the harsh lives of Japanese women in an unfamiliar land. The final chapter is narrated by the “we voice” of American nationals of non-Japanese ancestry who disclose their feelings toward the Japanese, as well as narrating how their lives have been changed during the war. Using the two types of “we voice,” Otsuka presents her readers not only with stories of Japanese American wives but also their families’ lives, along with the lives of other Americans at a difficult time in history. Thus with the use of the anonymous narrators and the “we voice,” Otsuka presents stories which are capable of being read as “our” stories.

Aging of Quentin Compson

by

Satoshi Kanazawa

In Faulkner's novels and stories the figure of aging plays significant roles. Related closely with the theme of time, aging gives Faulkner an important trope for representing the anachronistic nature of the Southern tradition in the early twentieth century. Besides, aging implies alienation from sexuality which many white male characters in Faulkner suffer in various contexts.

In the case of Quentin Compson, both the anachronistic nature of the Southern tradition he tries to adhere to so passionately and the alienation from sexuality he vainly tries to apotheosize by claiming incest with his own sister lead him to his early sense of aging. In "That Evening Sun" he is in a vicious circle in which his sense of the past brings about acute sense of sexuality he can only recover through narrating the past. In *The Sound and the Fury*, though he never betrays sense of aging, he still suffers from alienation from the present and sexuality. On the other hand, we can assume recurrent replays of his past he experiences during his last day to be a parody of "life review" by which the aged seek for coherence and significance of their lives. Lastly, *Absalom, Absalom!* shows Quentin's deeply felt sense of aging which reflects the fatal anachronism of the Southern white men under the burden of the dying but still haunting past.

A Couple of Eggs in *Ulysses*

by

Manabu Asai

Ulysses is a novel by James Joyce, who is often called the greatest writer in the twentieth century. It is composed of eighteen "episodes," and in the beginning of the eighteenth episode "Penelope" Molly Bloom, the wife of the protagonist, mentions her husband's request perplexedly in her interior monologue. For her husband, Leopold Bloom, has asked her to bring his breakfast with a couple of eggs to bed and he hasn't done such a thing for a long time. Although a large number of studies have been made by Joycean scholars to show the meaning of the request for the breakfast, little is known about the functions of the "couple of eggs." The purpose of this essay is to reconsider the "breakfast with a couple of eggs" mentioned by Molly Bloom in the final episode of *Ulysses* and to show the multiple functions of the "couple of eggs" in the novel. My thesis is that the "couple of eggs" are the evidence of Molly's love for her husband, the gimmick for commencing and "producing" the "Penelope" episode both in the symbolic and realistic levels, the symbol of the theme of love in *Ulysses*, and an epitome of a large symbolic structure of *Ulysses*.

Possibilities of *Sanditon*

by

Yoshihisa Kawaguchi

Sanditon is the last and incomplete novel of Jane Austen, and it has a lot of uncertain elements. For example, it is not clear who is the hero and who is the heroine, and so it is virtually impossible to predict what the fragment would have been like had she lived to finish it. But there still remains the fact that it has some striking features we cannot find in her six completed novels. To take an example, it satirises speculation, hypochondria, frantic Romanticism and sentimental novels, and there appear caricatured characters who are obsessed with these things.

While the novels prior to *Sanditon* are mainly concerned with the marriage of a heroine, the main theme of the work is social matters such as speculation and development of a seaside resort. In other words, Austen seems to place a greater emphasis on society and social man than on a small community and an individual. In this sense, it may rightly be said that Austen tried to write a more social novel in the manner of the Victorian novels like those of Charles Dickens. Although she was suffering from a critical illness when she wrote the work, she seems to have tried to write a novel strikingly different from her previous ones. *Sanditon* shows us such possibilities.

The Spectacle of Chivalric Amity in *Gesta Grayorum*

by

Harumi Takemura

In the Christmastide to Shrovetide of 1594-5, the most elaborate and ambitious Christmas revel in the Elizabethan period took place in Gray's Inn, one of the four major Inns of Courts which are still found to exist in London. The Christmas festivity, recorded in *Gesta Grayorum* (1688), started with the election and inauguration of the Prince of Purpoole, who reigns over the mock state of Purpoole and its court. A sequence of successive entertainments and ceremonies—organizing the Privy Council, the decoration ceremony for the revels knights called the Order of the Helmet, a banquet at the Lord Mayor's house, the Prince's campaign into Russia, and a royal progress by the Prince through the city as well as on the Thames, and finally a performance before Queen Elizabeth I at Whitehall of *The Masque of Proteus*—supplies an important site of cultural production particularly in terms of its astute political implications and eagerness to incorporate and extend into the urban communal space. In this article, I shall focus on *Gesta Grayorum* in the context of the political crisis of the 1590s and assess the impact of this festive event on the development of early modern civic and courtly pageants.

“Both Rooms are Waiting”: Heroic Openness in
James Merrill’s *The Changing Light at Sandover*

by
Nathaniel Preston

One puzzling trait of James Merrill’s epic poem *The Changing Light at Sandover* is its unusual mixture of literary genres. To some extent the text follows the conventions of the heroic quest, as the characters communicate with a variety of celestial beings through their Ouija board and receive revelations concerning their own lives, the nature of the cosmos, and the future of humanity. Likewise, the poem reflects the quest tradition in that the characters JM and DJ receive this knowledge at a certain personal cost. Other aspects of the poem, however, undercut the heroic narrative. In particular, the unstable relationship between reason and chaos in the revelations denies the narrative a coherent resolution or metaphysical context, and the poem thus presents meaning as provisional and uncertain. This paper considers why *Sandover* combines such divergent tendencies. Ultimately, Merrill is interested in heroism, but he defines it, not as the accomplishment of some redemptive act, but as a courageous openness both to the powers of memory and imagination and to the lived moment in which those powers may be exercised. Rather than using his poem to impart a body of revealed information to his reader, he chooses to blur categories of genre to lure the reader into the same sort of heroic engagement with the present.

Race and Class in Toni Morrison’s “Recitatif”: Between Body and “Costume”

by
Kazumi Sugita

The purpose of this paper is to discuss the correlation between race and class in Toni Morrison’s only short story, “Recitatif” (1983). When she wrote it, she used “class codes, but no racial codes.” So I will make clear how and by what codes race or class issues are depicted in the story. First, I will consider body, or skin color (blackness) as a racial code in *The Bluest Eye* (1973), Morrison’s first novel. Secondly, I will examine the class differences between Twyla and Roberta, two main characters in “Recitatif,” with much emphasis on their clothes as a class code. Finally, focused on such functions of “clothes” as their exchangeability, symbol characteristics, and nature of covering a body, I will consider the correlation between race and class in “Recitatif,” using the analogy of the contrast between body as a racial code and “clothes” as a class code.

Jeannie the Artist as a Successor: The Roles of Jeannie in Tillie Olsen's *Tell Me a Riddle*

by
Miyoko Kawashima

In Tillie Olsen's *Tell Me a Riddle*(1962), Jeannie plays important roles in developing the central themes of the three stories though she is one of the minor characters. In "Tell Me a Riddle," Jeannie draws two sketches into which the untold story of Eva, the first woman Eve, or, every woman, is condensed. One sketch captures Eva as an individual whose recumbent posture is shaped like a huge ear. It suggests her intense listening to the voices of the past to seek the true meanings of her life, which has been immolated for nurturing others. The other depicts Eva in her family relationship with David, her husband. It symbolizes the connection to others in the succession of human existence. Jeannie's art can master the difficulties of verbal communication. She is an artist who inherits women's stories and hands them down to future generations. Jeannie appears in "Hey Sailor, What Ship?" and "O Yes" too. In these stories, Olsen creates Jeannie as a rebellious teenager whose sharp tongue often hurts the close relationships. Although Jeannie's stern criticism sometimes betrays that she is immature, it brings the light to the untold stories of people who have been marginalized. It eventually leads to deeper consciousness toward the society that deprives unprivileged people of their voices.

Modern Communication in *The Zoo Story*

by
Tetsuro Takahashi

We can see labeling, distrust of possessing and middle classes, as features of Jerry's communicational patterns, who appears in Edward Albee's absurd drama "The Zoo Story". He has lived urban life at his apartment, where he scarcely met other residents. We can find the same alienation among our daily life today. As he wants to be realized by others, he has unilateral conversations with Peter and tries to build relationships with a dog through hostility. But he can't make himself understood at all because he is proud of his free way of life. Eventually he takes an ultimate means of having him killed by Peter. Jerry must think their relationships will remain forever in Peter's mind.

These actions are motivated to some extent by their living surroundings and views of life which are rapidly changing those days. Jerry can be thought to deepen his loneliness as "the first modern youth," living in the apartment in the big city. But he is not an "apathetes," who resigns seeking the meaning of life. He can be said to keep struggling so that he would prove his existence for others.

I intend to analyze his words and actions and examine them as samples of human behaviors in contemporary life.

An Examination of the Third-person Narrative in William Faulkner's "Dry September"

by

Noriko Nakanishi

In this paper, I examine the attitude of the narrator and the effect of the third-person narrative in "Dry September," one of William Faulkner's major short stories, published in *Scribner's* in 1931. This short story is thought to have been written in 1926 or 1927. During these years Faulkner was writing short stories in various styles of narrative. He wrote "Dry September" in the third-person, partly using a conversational style and including the collective perspective of the town people.

According to Gérard Genette, a third-person omniscient narrator can be considered as a first-person narrator who does not appear inside the story but narrates it from an external perspective. I agree with Minoru Yamaoka's stance that a traditional "point of view" in narratology can be divided into characters' "points of view" and a narrator's "perspective." The narrator tells a story from both standpoints to clarify the narrator's attitude.

"Dry September" was written using a counterpoint structure, which means that two separate stories are narrated alternately. In the story's odd parts, the rumor that a white woman was assaulted by a black man causes lynching, and in the even parts, the omniscient narrator talks about the woman who started the rumor. By separately examining these parts, I show that the attitude of the narrator is similar to that of Hawkshaw the barber and that the author can effectively use a conversational style, the collective perspective of the town people, and symbolic narration in the third-person narrative.

A Functional Approach to the Construction of a Locative Subject + a Verb of Perception
+ an Object of Perception

by

Yasuomi Kaiho

The present paper examines a construction with a locative subject, a verb of perception and an object of perception such as *Alabama saw a race riot*. I put forward the following functional constraint: The construction is allowed only when the object of perception, which is realized as an object NP, may be interpreted as being more important than the rest of the sentence. The constraint is based on the idea that an object NP characterizes a subject NP in the construction. The constraint, for example, explains why while the sentence *Alabama saw a race riot* is felicitous, the sentence **Alabama saw the moon* is infelicitous. In the former sentence, the object of perception (i.e. *a race riot*) is viewed as more important than the rest of the sentence because such an event claims our attention, but in the latter sentence, the object of perception (i.e. *the moon*) is not looked upon as more important than the rest of the sentence because it does not usually catch our attention. Lambrecht (1994) classifies a sentence into a topic-comment sentence, an identificational sentence, a presentational sentence and an event-reporting sentence in information structure terms. In the paper I express the view that the construction is a topic-comment sentence, which conveys information about the given discourse entities. I demonstrate that a locative subject in the construction is a topic and that the construction does not have the function of identifying arguments in open propositions, introducing new entities into the discourse or reporting events out of the blue.

Leontes' Jealousy in *The Winter's Tale*

by
Riyo Takemura

This paper explores what Leontes' jealousy implies. The king suddenly became jealous when Hermione persuaded Polixenes out of going back to his country. I have claimed that his jealousy stemmed from his fear for pregnancy and childbirth, which patriarchy cannot completely control and from his terror of maternity. The king repeatedly expresses his fear for being a "cuckold". We can notice that he frequently mentions "blood". The word "blood" has two meanings: "the red liquid that flows through human bodies" and "lineage". He considers that if he had a "bastard", his ancestry would be tainted. In other words, he fears great antipathy toward his pregnant wife and reproduction itself. He was relieved that Hermione didn't suckle Mamillius. In those days, it was believed that breast-milk, a refined form of blood influenced children's personality and moral outlook. We can suppose that Leontes is terrified not only with pregnancy and childbirth but also with maternity, which has great impact on children. It is shown that maternity also has the possibility of threatening patriarchy. The happy ending can occur when Hermione becomes too old to have a child. She is no longer able to influence the character of Perdita. The paper suggests that Perdita may jeopardize patriarchy by taking over her mother's dangerous generativity.

Dynamics of Ethnicity and Sexuality in Christos Tsiolkas's *The Slap*

by
Keiji Minato

The Slap (2008), the fourth novel by Greek Australian novelist Christos Tsiolkas, is a big bestseller and also adapted into a successful television drama broadcasted not only in Australia but in North / South Americas, East / West Europe, Turkey and Israel. It describes numerous characters' varied reactions to a small incident that a man slaps a child at a barbecue party held in a Melbourne suburb. Tsiolkas's use of eight different viewpoints and frequent represented speeches accentuates characters' often biased beliefs and successfully reflects a significant and unique moment of the Australian cultural history in which multiculturalism has spread into every corner of people's daily lives. By analyzing the novel from viewpoints such as ethnicity, gender / sexuality, and generations, this paper sheds light on how it envisions cultural precariousness and possibilities found in contemporary Australian society. Tsiolkas's meticulous scrutiny cuts deep into people's psychology and brings to the surface almost pathological angst felt by those who are under social/cultural/economic pressures and tangled in a complex signification of issues concerning various ethnicities. In the world of *The Slap*, the dichotomy of majority / minority does not work straightforwardly, but often those who have strong ethnic features behave confidently while "white" (Anglo-Celtic) characters suffer their lack of cultural identity. It offers a new vision of a society where multicultural situations lie as necessary conditions.

A Reflection on Ethnic Literature:

Nam Le's "Love and Honour and Pity and Pride and Compassion and Sacrifice"

by
Wataru Sato

Nam Le has won many literary awards with his first collection of stories, *The Boat* (2008) and attracted considerable critical attention. Born in Vietnam, Le migrated to Australia as an infant and attended the Iowa Writer's Workshop. His stories are set in different parts of the world, and many of them are narrated from the viewpoints of local people, who are mostly cultural others for Le. This paper focuses on the first story, "Love and Honour and Pity and Compassion and Sacrifice," a metafiction on writing an ethnic story, and examines how the protagonist, a young writer of Vietnamese descent, negotiates with his heritage in the process of writing as well as how he perceives "ethnic literature" and the forces surrounding it such as market allures and identity politics. Our examination eventually shows how a contemporary Asian Diasporic writer perceives his self in the age of consumerism and globalisation.

The City's Abyss: From Poe's "The Man of the Crowd" to Melville's "Bartleby, the Scribner"

by
Shoichiro Fukushima

This article examines Poe's "The Man of the Crowd" and Melville's "Bartleby, the Scribner" to elucidate the relationship between both writers' representations of the modern city, a subject that has hitherto not received much attention. In "The Visible and Invisible City: Antebellum Writers and Urban Space," Jeffrey Steele investigates the works of antebellum writers in relation to urban space. According to him, the city in antebellum literature has been traditionally regarded as a kind of landscape and often discussed from the viewpoint of visibility, but in fact, a number of antebellum urban writers perceived social and political phenomena that elude visibility. By referring to Steele, I explore how both Poe and Melville describe the darkness of urban space as an invisible but ineffaceable trace that cannot be perceived visually. Describing the intelligibility and illegibility of the old man and Bartleby in their respective literary masterpieces, "The Man of the Crowd" and "Bartleby, the Scribner," Poe and Melville show their readers that what they represented is fragmented and enigmatic in the complicated, discontinuous modern city. Focusing on urban space not as landscape but as a torn and discontinuous terrain, I contend that the trace of alterity in the invisible city represents the abyss of industrial capitalism in nineteenth-century American literature.

Re-Examining “Ethan Brand”: Hawthorne and “the Unpardonable Sin”

by
Yuko Ozaki

“Ethan Brand” (1850) is one of Nathaniel Hawthorne’s significant works. It treats “the Unpardonable Sin,” which is his major literary theme. Critics had a lively discussion about this work around 1960’s, but its full investigation is not completed yet. My essay will consider some overlooked points and propose a new way of reading it.

Firstly, it will be argued what drives Ethan Brand into “the Unpardonable Sin,” or the violation of the sanctity of the human heart. Brand is a cold observer of the humankind, deeming others as the subject of his psychological experiments. It is said in the text that his intellectual curiosity has triumphed over his respect for man’s heart. So he has been regarded as a dehumanized creature by many critics. But the story of the Fall suggests that the desire for knowledge is the innate nature of the humankind, which vainly aspires to be like God. This means that Brand’s ultimate motive is pride and “the Unpardonable Sin” originates from his humanity.

Next, it will be demonstrated that Brand has a chance to be forgiven. The story apparently indicates that he finally suffers eternal damnation. But the situation may not be so desperate if he is not totally dehumanized and retains a human heart. It is his heart that can make him repent and accept God. Some details of the text actually imply that Brand’s soul can go heavenward at last. The author’s description of the possible redemption of Ethan Brand probably indicates that he wants to believe the goodness of man’s heart. Moreover, given that he was a writer standing aloof and observing the humankind like Brand, he may wish that his own coldness would be finally forgiven.

“Some Mad Scarlet Thing by Dvorák”: Notes on Oscar Wilde’s Engagement with Music

by
Hitomi Nakamura

Oscar Wilde is primarily known as a symbolic figure of the aesthetic and decadent movements of late-nineteenth century England. The present paper is, as a whole, dedicated to examining the biographical and aesthetic relationship of Wilde and music, the topic often neglected by precedent critics. Now that the examination of music as part of the study of Victorian literature has started to produce noteworthy results, the case of Wilde’s oeuvre offers a possibility for scholarly investigation.

Wilde’s appreciation of music as the supreme art form and his frequent references to the culture of music cannot be overlooked in the study of his various writings. As well as his biographical and aesthetic intimacy with music, Wilde’s textual references to renowned musicians and musical pieces are highly meaningful. Rather than concluding that Wilde was a mere dilettante of music, this paper will discuss how his carefully chosen references concerning music come into play in his texts. In particular, his references to the names of Frédéric François Chopin and Richard Wagner are all the more connotative for their frequency. By widely exploring these references, this paper aims at establishing a basis with which to discuss the representation of music in his literature.